

PARTICIPATORY-BASED APPROACH TO SAFEGUARDING A FESTIVAL'S
CULTURAL SIGNIFICANCE: A CASE STUDY OF SALAK YOM FESTIVAL IN
LAMPHUN PROVINCE, THAILAND

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เปลี่ยนแปลงของประเพณีในแง่มุมต่างๆ โดยที่คุณค่าหลักที่สำคัญที่สุดสำหรับชุมชนคือคุณค่าทาง
จิตวิญญาณและคุณค่าทางสังคม อย่างไรก็ตามการพัฒนาในเชิงเศรษฐกิจได้ส่งผลกระทบต่อคุณค่า
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โดยเน้นบทบาทและคุณภาพของการมีส่วนร่วมในการจัดการของชุมชนเพื่อเป็นแนวทางในการ
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This thesis aims to analyze the safeguarding process of the Salak Yom Festival in Lamphun Province which has been revitalized by the local community since year 2004. Both the positive and negative impacts strategies used on the cultural significance of the festival were studied in this research with the objective of analyzing their effectiveness and efficiency in the safeguarding of the festival through the combination of qualitative, ethnographic and participatory research methodology. The sources of the information were from the field observation, literature review and interviews during years 2010-2011 to gather information on the cultural significance of the festival during two main periods: the past (before 1957) and present (2004 until 2011) in Tambon Nong Chang Kuen and Tambon Pratupha.

The perception and attitude of the informants towards authenticity and changes of the festival in several dimensions reveal the degree of acceptance or rejection for each type of changes, and that the core values are social and spiritual values. The main problem arose from the over emphasis on the economic benefits rather than the meaning and spirituality of the festival.

The participatory-based recommendations for the safeguarding of these values are provided for this case study and other similar intangible cultural heritage management.

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CHAPTER I

INTRODUCTION

1. Significance of Study

One of the cultural events long practiced by the Yong ethnic group in Lamphun Province, Thailand, the Salak Yom Festival (hereafter “the SLYF”) celebrates and expresses Yong ethnic values in several dimensions as reflected by the presented handicrafts, performing arts, oral expressions, belief and philosophy, as well as other kinds of materials and knowledge in the festival. It was significant to the people as it promoted social cohesion, spirituality, significant gender status for female, an overall sense of joy from aesthetic elements, and social learning through the transmission and reinforcement of the traditional knowledge. In general it is a rich source of cultural heritages that can act as a vital cultural capital for the development and prosperity of the community.

However, the SLYF began to wane after year 1957 due to many factors, such as globalization, modernization, industrialization, centralized governance, and many other reasons. After the festival’s fading for many decades, the local decided that their cultural identity needed to be recovered through the revitalization of their traditions. Therefore, as a result of collaboration between various local groups of intellectuals, historians, cultural organizations, a Buddhist temple committee, communities and provincial offices, the festival was revived in 2004 in the format of a big cultural event with provincial sponsorship. In order to motivate local communities to participate in the making of “Ton Salak Yom”, or Salak Yom Trees, the organizers offered a range of incentives. The most important of these incentives was the organization of a competition offering monetary prizes for the biggest and most beautiful Trees.

These criteria and prizes led to several changes in the structure and meaning of the festival. In quantitative terms, these revitalization strategies can be considered as successful, inasmuch as there has been an incremental increase in the number of participating villagers and hence the number of Salak Yom Trees. However, from a qualitative perspective, the revival of the Salak Yom Festival has led to a transformation of its former meaning, particularly the traditional focus on merit-making which made it significant to the villagers in the first place. If no immediate re-evaluation and actions are taken to address this issue, the festival may become only a physical replica of the authentic meaningful phenomenon.

The research findings presented in this thesis focus on the cultural significance of the Salak Yom Festival, with the aim of re-evaluating the current management. The participatory-based recommendations for the related stakeholders may help safeguard the meanings and values of the festival for the local communities.

There are various sources of information on the Salak Yom Festival. However, many of these texts are obscure and unpublished. This thesis hopes to update and combine such historical information, reflecting different hypotheses and presenting unbiased facts for other researchers so that a more comprehensive and well-rounded body of knowledge about Salak Yom Festival may be further pursued.

In addition to the comprehensive literature review, field research findings will present local informants' different perspectives about the festival, including their degree of acceptance or rejection for each type of changes studied in this thesis. These findings may enrich the study of cultural authenticity.

2. Research Questions

2.1 What is the cultural significance of the Salak Yom Festival, both in the past and present?

2.2 Which aspects of the traditional cultural significance of Salak Yom Festival need to be maintained in order to ensure the authenticity and for what reasons?

2.3 Has the traditional cultural significance of Salak Yom Festival been safeguarded by the current management process and how?

3. Research Objectives

3.1 To study and update the historical and cultural information of the Salak Yom Festival.

3.2 To identify the cultural significance of the Salak Yom Festival.

3.3 To determine the importance of authenticity in the cultural significance of the Salak Yom Festival.

3.4 To analyze the existing cultural significance safeguarding process of Salak Yom Festival through a participatory approach.

3.5 To make management recommendations for the safeguarding of Salak Yom Festival's cultural significance.

4. Scope of Research

This research focuses on the cultural significance of Salak Yom Festival during two main periods: the past (before 1957) and present (2004 until 2011). The information was gathered based on the field research conducted in 2010-2011,

focusing on two Buddhist sub-districts¹: Tambon Pratupa and Tambon Nong Chang Kuen.

5. Research Methodology

Since this research aims to explore the values of an intangible cultural heritage within an ethnic group through the examination of the community's collective memories, way of life, related historical, social and cultural expressions as well as management processes, it has employed the combination of qualitative, ethnographic and participatory research methodology as explained below.

5.1 Research Approaches

A qualitative research approach allows the researcher to ask open-ended questions to gather information and discern patterns out of data found. It is suitable for exploring a concept or phenomenon such as the Salak Yom Festival which does not have an explicit theory; its significance arises rather from a broad explanation. When qualitative researchers gather information, they place themselves at the natural setting and look at the whole context of the subject study (Creswell, 2003). The researchers need to offer an interpretation of the data through their lens. The key characteristics of a qualitative approach, as presented by Clayton et al. (1994) and Oakley (1991) (cited in Karl, 2000) are:

- Naturalistic – a study of processes rather than on the basis of pre-determined and expected outcomes
- Heuristic – subject to continuous redefinition as knowledge of a project and its outcome increases

¹ The information was gathered mainly from Ban Pratupa in Tambon Pratupa, and Ban Luk in Tambon Mueang Nga. However Ban Luk falls in the Buddhist governance of Tambon Nong Chang Kuen. See more explanation in *Remarks on Buddhist Governance* on page 27.

- Holistic – viewing the project as a whole, needing to be understood from many different perspectives
- Inductive – seeking to understand outcomes without imposing predetermined expectations or benchmarks. It begins with specific observations and builds towards a general pattern of outcomes

In ethnographic study, the cultural theme has become the theory that can explain the cultural behaviors and attitudes of the people (Creswell, 2003). It is used to study the way of life, the relationship between culture and behavior and “how cultural processes develop over time”. Researchers usually live among the people they are studying to observe and participate in the community’s everyday activities in order to gain a holistic view (Penn Anthropology).

Similarly, a participatory approach requires the researchers to engage themselves in an open-ended conversation with the community to learn about their thoughts, feelings and actions. It does not look at the community as a subject for data collection but as active participants in its whole research process. Through this fashion, the subjects’ status is shifted from merely sources of information to equal research partners. This equity creates a “mutual esteem” which allows the participants to experience a sense of interconnectedness with their social, natural and cultural environments, and hence power to aspire and act for a better world (Salas and Tillman, 2010).

In summary, this research has used a combination of these three approaches because they provide the best methods for developing an understanding of the intangible heritage.

The sources of information and tools used to collect data in this research are described next.

5.2 Data Collection

The historic, social, scientific, artistic, analogical and contextual information of Salak Yom Festival was derived from many sources to arrive at a comprehensive picture of the festival, reflecting its dynamic elements from the past to present. The sources of information included exploratory observation, existing documents and interviews. Details on the sources and tools used are elaborated below.

5.2.1 Interviews

Following the qualitative and participatory research approach, interviews were performed in the format of face-to-face, individual and focus group in the unstructured manner, meaning that the topics of questions were formed as guidelines for field research and could be flexible to adapt to the differing situations. The key informants are broadly divided into 4 groups: seniors, monks, local organizations, and local experts of Yong culture and history. The list of informants and justification for the interviewee selection are described in the following.

Seniors

Oral histories are considered as an invaluable source of information when it comes to studying authenticity, especially that which is related to the changing time and context. The aim of this study is to acquire the primary information from those who have witnessed and/or participated in the ancient SLYF. Therefore, data on authenticity were mainly collected from the seniors of the community who had been directly involved in the festival during the early period, specifically during the era before the wide disappearance of SLYF in approximately 1957.

These seniors had also witnessed the changes of the festival through time in their society – from past to modern days. So they were also a valuable source of comparative information in terms of its cultural significance and management over

the course of different eras. Hence this thesis places an emphasis on the seniors of the selected research locations which were found to be the original sites of SLYF in Lamphun Province as follows:

- Tambon Mueang Nga
 - Buariao Chanthasin (F)² 84 years old, Yong ethnicity
 - Ma Suriyasin (M), 76 years old, Lao-Chinese born in Chiangmai, married and lived in Ban Luk Village since he was 24 years old
 - Khampuan Kansib (F), 78 years old, Yong ethnicity
 - Bunmi Chaiyasit (F), 78 years old, Yong ethnicity
 - Somsri Phakcharoen (F), 62 years old, Yong ethnicity
 - Thongchan Chaiyasith (F), 78 years old, Yong ethnicity
 - Buata Chanthatham (F), 72 years old, Yong ethnicity
 - Kamhong Phrompheng (F), 66 years old, Yong ethnicity
- Tambon Pratupa
 - Tha Siwanna (F), 90 years old, Yong ethnicity
 - Mueangdi Nonthatham (M), 70 years old, Yong ethnicity
- Other
 - Buala Chaichit (F), 77 years old, Tambon Makok

The total number of seniors interviewed both in the fashion of individual and focus group interviews accounted to 11 persons.

²F stands for female and M for male.

Monks

In Thai rural culture, Buddhism plays a vital role in people's lives. Temples are the centers of their spirituality where Buddhist-related practices, which are intertwined in their stages of life from birth to death, take place. Therefore, one of the prominent types of community leaders is often associated or even congruent with religious leaders, such as the abbots and assistant abbots. Overall, there are 3 monks who were directly related to the management and vision-setting of Salak Yom Festival interviewed in this thesis:

- Phra Khru Phaisan Thammanusit
 - Abbot of Wat Pratupa Temple in Tambon Pratupa
 - Vice Chairman of Buddhist Temple Committee of Amphoe Mueang

- Phra Patiphan Phuripanyo
 - Monk of Wat Pratupa Temple in Tambon Pratupa
 - Secretary of Vice Chairman of Buddhist Temple Committee of Amphoe Mueang

- Phra Khru Amon Thammarat (M), 67 years old, Yong ethnicity
 - Abbot of Wat Ban Luk Temple in Tambon Mueang Nga
 - Chairman of Buddhist Temple Committee of Tambon Nong Chang Kuen

Furthermore, three other monks who had been participating at the festival and been to Yong City, Burma, were also interviewed. Two of these were visiting monks born in Yong City, Burma. They were interviewed for a comparative study of Salak Yom Festival as it had been said to originate from such location.

- Phra Khru Phaisan Theerakhun (M), 56 years old, Yong ethnicity
 - Abbot of Wat Ton Kaew Temple, Tambon Wiang Yong
 - Visitor of Yong City 10 years ago

- Phra Kamphol Si Charoen (M), 38 years old, Yong ethnicity, from Yong City, Burma
 - Visiting monk of Wat Sri Boon Yuen Temple, Tambon Mueang Nga

- Phra Sinal Wisutthi Panyong (M), 38 years old, Yong ethnicity, from Yong City, Burma
 - Visiting monk of Wat Ban Luk Temple, Tambon Mueang Nga

The total number of monks interviewed for this thesis is 6 monks.

Local organizations

While the monks of the temples above had already been identified as the vital role players in the revitalization of Salak Yom Festival, their works could not be fulfilled without the support from many other organizations. The representatives from each of these organizations had been interviewed for this research as follows:

- Nichada Suriyacharoen, 53 years old, born in Samutsakon Province
 - Deputy Chief of Lamphun Provincial Administration Organization

- Surimon Kanthasi
 - Chief Officer of Religious and Cultural Affairs,
Lamphun Provincial Administration Organization

- Surachai Kayan, Yonok ethnicity
 - Director of Lamphun Provincial Office of
Buddhism

- Amphai Chaipichit
 - President of Lamphun Tourism Association of
Thailand

- Chana Charoenpon, born in Ratchaburi Province
 - Director of Lamphun Provincial Office of Tourism
and Sports

Overall, there are 5 informants from 4 local administration offices in this category.

Local experts

The aforementioned seniors are actually considered as the main local experts as they contain the precious indigenous knowledge about SLYF. However, as explained, they are separated into another group of key informants because they are rather the highlight of this study, and therefore a focus study based on this group shall be developed. Other local experts include the independent intellectuals and scholars in Lamphun Province. These people hold a special interest in various local heritages and have been acquiring and disseminating related knowledge for a period of time. One person is also a teacher and a local historian, specializing in Yong ethnic culture. In conclusion, there are 4 local experts interviewed.

- Baramate Wannasai (M), 56 years old, Yonok ethnicity, historian, event organizer, son of the famous Kalong composer, Singkha Wannasai
- Naren Panyuphu (M), Yonok ethnicity, historian and museum curator
- Suwipha Champawan (F), native and student of Lamphun culture and history
- Suphon Palaphong (M), 57 years old, historian and teacher at Wat Pratupa School

Other

In addition, 7 teachers from Wat Pratupa School were asked to provide information related to the role of education and school in safeguarding the Yong festival. The names are listed below.

- Pradit Wongsu (M)
- Detduang Wipanket (M)
- Rani Malakul (F)
- Ubon Nakkrasae (F)
- Orachon Inthanon (F)
- Anong Chaisanti (F)

Three informants from Tambon Nong Chang Kuen also shared their SLYF information and experiences, namely:

- Amphai Malawanna (F), 53 years old, Yong ethnicity
- Kanokkan Malawanna (F), 26 years old, Yong ethnicity
- Nalayathorn Malawanna (F), 30 years old, Yong ethnicity

The total number of all informants who contributed to this thesis amounted to 36 persons. All of them were asked about their roles in the managing of modern day's SLYF as well as their attitude towards its cultural changes and authenticity. The emphasis was given on the seniors' collective memories of the event during their early ages as aforementioned.

Although key informants were categorized into different stakeholder groups for systematic data collection purposes, it should be remarked that there was no clear division that could separate one group entirely from another, nor an absolute characteristics definition of the categories. For examples, the temples and the villagers were interrelated; the monk of Wat Pratupa Temple, Phra Patiphan Phuripanyo, was considered as a local community leader as well as a local intellectual because he held the position to lead the community towards safeguarding the Yong ethnic knowledge in which he has been intensively learning; Mueangdi Nonthatham was a local intellect who had directly participated in the ancient SLYF, also an expert in the studies of Yong culture, a well-respected figure in the community, a committee in the education board, and an ex-teacher in the school. It can be seen that one person may fit into more than one category of stakeholders by their attributes (age, residence, knowledge, etc.), roles, statuses, positions and/or contributions.

The information received was in the form of oral histories, traditional indigenous knowledge, chronologies, histories and commentaries, social commentaries, studies of ancestors, socio-cultural context, political context and economic context. The compilation of the interview transcripts is attached in *Appendix A: Interview Transcripts*.

5.2.2 Documents

Old and new photographs, ancient palm leaf manuscripts, local research documents, theses, brochures, festival budget and operation plan documents, maps, manuals, local magazines, ethnographic records, audio records, video

footages, music and songs, and websites were used as parts of information sources for this thesis. See References and Bibliography for the lists of documents.

5.2.3 Participatory Observation

The places, including the villages, community centers, senior activity centers, temples, museums, schools, informants' houses, and social spaces, suggested a sense of overall setting. The festival, people's relationships, and surrounding environment were studied through the researcher's observation and interaction in the participatory research.

5.3 Data Analysis

Because a research about intangible elements may reflect differences in key informants' ideas and information, or in cases of when it comes from their memories, these cross-checking methods are adopted (Creswell, 2003):

- Triangulation – using different sources of information to examine the evidences
- Member-checking – taking the report back to the sources of information and ask them to verify the data
- Clarifying the researcher's bias – creating an open and honest interpretation
- External auditor – asking someone who does not take part in the research to review the work

The findings from this research will be generalized into patterns, interpreted and analyzed using several models, guidelines, themes and theory as proposed in Chapter 2 Literature Review to create recommendations for management practice.

5.4 Ethics

The researcher was open about her objectives and methods in the field research. A permission to conduct, record, and disseminate the interviews was obtained prior to the process. The results of her work will be given back to the community for its consideration.

6. Definitions

6.1 Participatory-based Management

Pattanakiatchai (2006) defines the participatory approach as “the creation of local community participation process...[of which the] whole process starts with investigative process, then planning, managing, operating, checking and problem solving”. The virtue of this approach is that it creates income, learning process, strength and happiness to the community. It is community-based and integrates “the participation of local governmental sector, community leaders, technocrats, local community and other local organization” and focuses on the needs of the community.

6.2 Safeguarding

Safeguarding incorporates the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, and the revitalization of the heritage in order to ensure its viability (UNESCO, 2003; Article 2).

6.3 Cultural Significance

Cultural significance (Burra Charter, 1999, Article 1) is “aesthetic, historic, scientific, social or spiritual value for past, present or future generation”. It is “embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects”.

6.4 Traditional Knowledge

The word “traditional knowledge”, “indigenous knowledge”, “local knowledge”, and “local wisdom” are often used interchangeably in several studies. For this thesis, the researcher uses these words to refer to the same meaning.

Traditional knowledge, indigenous knowledge or local wisdom is defined as:

the base of knowledge, abilities and skills resulted from the accumulated experience through the process of learning, selecting, improving, developing and transferring in order to solve problems and develop the lifestyle to be balanced with the environment and be suitable for each period. Wisdom might be derived from the experience in that area, wisdom from other others and wisdom newly created or reproduced to solve problems or adjust to the necessity and changes incurred from the relationship pattern between local communities and diversity of resources in term of utilization, development, conservation of local resource diversity. (Ekavit Na Thalang, 1997, cited in Ekachai Phumduang, 2008)

7. Phonetics

The names and terms in Thai language and Thai dialects are transcribed in this thesis by using the Thai Royal General System of Transcription, as stated in The Royal Institute Gazette dated 11 January 1999 (The Royal Institute, 1999), except for those which have been provided as they are.

8. Remarks on Chronological Data

The Buddhist Era (B.E.) or in Thai – phuttasakkarat – is converted into Christian Era (B.C.) in this thesis. For readers' information, B.E. is 543 years greater than B.C.; so B.E. 2555 is equal to 2012 B.C.

The age of the informants are those as of the interview year (2010 or 2011) while other chronological figures are calculated based on the completion year of this thesis (2012).

9. Remarks on Buddhist Governance

Since the temples play a significant role in the SLYF, it is important to understand their governance structure. For simplicity, it may be explained by using an analogy as follows.

In Thailand, the state governance structure is broken down into geographical units, from the biggest to the smallest according to the state administration. The biggest unit, province (*changwat*) is administered by a governor; a district (*amphoe*) by a district chief officer; a sub-district (*tambon*) by a sub-district headman; and the smallest unit, village (*muban*) by a village headman.

The Buddhist governance structure for monks and temples is very similar to the above division in which it is also broken down into the provincial, district, and sub-district level. Each temple (*wat*) is comparable to a village, having its abbot (*chao awat*) as its head. All the abbots in a sub-district form a committee called *khana tambon* under the administration of the head monk titled *chao khana tambon*. Likewise, the Buddhist district and provincial committee board, *khana amphoe* and *khana changwat*, are governed by *chao khana amphoe* and *chao khana changwat*, respectively. Analogous to the political government, the Buddhist chairmen are selected by their profile through an election, usually by the level of merits performed and the number of years in monkhood.

The function of the *khana tambon*, *amphoe* and *changwat* is to discuss and seek for advices from their committee members regarding the religious affairs; in matters that required a decision from the board, the final say is up to the chairman of each *khana*, with the *chao khana changwat* being the most powerful.

Table 1 The analogy between the state and Buddhist governance structure

Source: Prepared for this thesis

Unit	State	Buddhist
Province – ruled by governor	Changwat – ruled by phuwaratchakan changwat	Khana changwat – ruled by chao khana changwat
District – ruled by district chief officer	Amphoe – ruled by nai amphoe	Khana amphoe – ruled by chao khana amphoe
Sub-district – ruled by sub-district headman	Tambon – ruled by kamnan	Khana tambon – ruled by chao khana tambon
Village – ruled by village headman	Muban – ruled by phuyaiban	Wat – ruled by chao awat

10. Expected Benefits

10.1 The historical and cultural information of Salak Yom Festival will be updated and disseminated to the community and public.

10.2 The study on Salak Yom Festival’s cultural significance will raise awareness within the community and the public for its safeguarding.

10.3 Findings on authenticity may be added to the wealth of cultural management.

10.4 Recommendations for the participatory safeguarding process of Salak Yom Festival will be proposed to its related stakeholders while other similar cases of intangible cultural heritage may as well benefit from this study.

CHAPTER II

THEORIES AND CONCEPTS

Chapter I presented the research questions and objectives as well as the methodology used in this thesis. Chapter II explores the theories and concepts related to the intangible cultural heritage, its cultural significance and safeguarding, and participatory management as follows.

1. Intangible cultural heritage (ICH)

1.1 Definition

The terminology “intangible cultural heritage” emerged in the 1990s to counterbalance the existing studies and practices which focused on tangible cultural properties and materials. While material or ‘tangible’ cultural heritage (hereafter “TCH”) includes landscapes, architecture and objects, the term ‘intangible’ is used to define the nonphysical elements of a culture such as languages, folklore, traditions, skills and rituals.

Intangible cultural heritage (hereafter “ICH”) “consists of ever-changing, interconnected relationship between people, their heritage and the places in which it is expressed and has evolved” (Brown, 2008). It is the “cultural manifestations (knowledge, skills, performance) that are inextricably linked to persons” (Kirshenblatt-Gimblett, 2004). Since culture is a human manifestation, it is alive and forever changing in time (Chitrabongs, 2009).

The United Nations Educational, Scientific and Cultural Organization, (hereafter “UNESCO”) 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2011; Online) defines the ICH as:

the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. (UNESCO, 2003: Article 2)

It is further suggested that an ICH is (UNESCO, 2011: Online):

- *Traditional, contemporary and living at the same time*: ICH represents both traditional and contemporary practices
- *Inclusive*: ICH is not mutually exclusive to a culture. It may be shared across different groups of peoples, passed on from one generation to another, and evolved over the changing context. It gives a sense of identity and continuity to the peoples, linking their past, present and future together, delivering a sense of belonging.
- *Representative*: ICH is ‘not valued as a cultural product,..., for its exclusivity or exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities’.

- *Community-based*: ICH must be recognized by the communities, groups or individuals that produce, practice and transmit it.

In the Thai local context, the concept of ICH often revolves around the discourse of “local wisdom”³. The terms “traditional knowledge”, “indigenous knowledge”, “local knowledge”, and “local wisdom” are often used interchangeably in several studies. For this thesis, the researcher uses these terms synonymously to refer to

the base of knowledge, abilities and skills resulted from the accumulated experience through the process of learning, selecting, improving, developing and transferring in order to solve problems and develop the lifestyle to be balanced with the environment and be suitable for each period. Wisdom might be derived from the experience in that area, wisdom from other others and wisdom newly created or reproduced to solve problems or adjust to the necessity and changes incurred from the relationship pattern between local communities and diversity of resources in term of utilization, development, conservation of local resource diversity. (Ekavit Na Thalang, 1997, cited in Ekachai Phumduang, 2008)

Local wisdom may be further elaborated as a body of knowledge which the communities integrate in their way of living to interpret the world and life, to earn a livelihood, and to reflect their social cohesion and value system. It has been practiced for a period of time by the community, through repetition and selection,

³ Local wisdom in Thai is “phumpanya thongthin”, “phumpanya chumchon”, “phumpanya phuenban”, and “ong kwam ru thongthin”.

until it becomes a body of knowledge or accepted theory in the community. It is the local knowledge of living, utilizing and interacting with the local resources and human in order to survive, overcome and benefit from the environment and time. It has been transmitted from generations to generations, and reflects the daily lives of the members. If this body of knowledge is wisely managed and utilized, it may become a significant development capital in linking the old and new capacities to benefit to the communities in their changing environment. (Jatuporn Wisitchotiaungkoon, 2011: Online; and Kamonthip Kongprasert-Amon, 2005).

By definition, it is similar to the one given by UNESCO in the way that it is transmitted from generation to generation, delivering the values to the community.

1.2 Domains

In UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage attempts to categorize ICH into five domains: oral traditions and expressions; performing arts; social practices, festive and ritual events, knowledge and practices concerning nature and the universe; and traditional craftsmanship.

While the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage proposes that ICH can be categorized into the aforementioned five domains, Richard Kurin (2004) points that ICH encompass a much broader range such as pop culture, modern sports, and fast food recipes – things that are not necessarily traditional. Identifying an ICH according to the convention, he further states, may create a risk of decontextualizing an ICH from its context or separating items from one another.

For example, Salak Yom Festival in Lamphun Province, Thailand, involves Yong craftsmanship in basketry, carpentry and textile weaving as well as the *kalong* singing in Lanna language. From this elaboration, it can be exemplified that the festive event cannot be exclusively categorized into only one domain. The

whole event may exist only under the complete fabrication of elements from all domains.

In summary, an ICH is a collection of practices, traditions, expressions, skills, and knowledge transmitted from generation to generation. While ICH may focus on the immaterial properties, it may not be separated from the TCH that fabricate or support it, like the music cannot exist without the instrument which makes it. It is constantly recreated by the communities in response to their environment, interaction with nature as well as their history. ICH promotes a sense of identity and continuity from past to present as well as future, thus encouraging mutual understanding between different cultures, which is an important key to respect, peace and social coherence. Therefore an ICH shall be safeguarded for these benefits.

1.3 The Safeguarding of Intangible Cultural Heritage

It is recognized that globalization and social transformation as well as other recreated conditions may give rise to the deterioration or disappearance of an ICH (UNESCO, 2003: online). Therefore it is necessary to safeguard the ICH as its values provide the communities or individuals a sense of belonging and identity leading to social coherence and peace. Moreover, it shall be recognized and safeguarded for the educational purpose as to enrich and add more dimension to a body of knowledge. For this purpose, various concepts and theories of safeguarding for ICH shall be studied as proposed below.

1.3.1 Definition

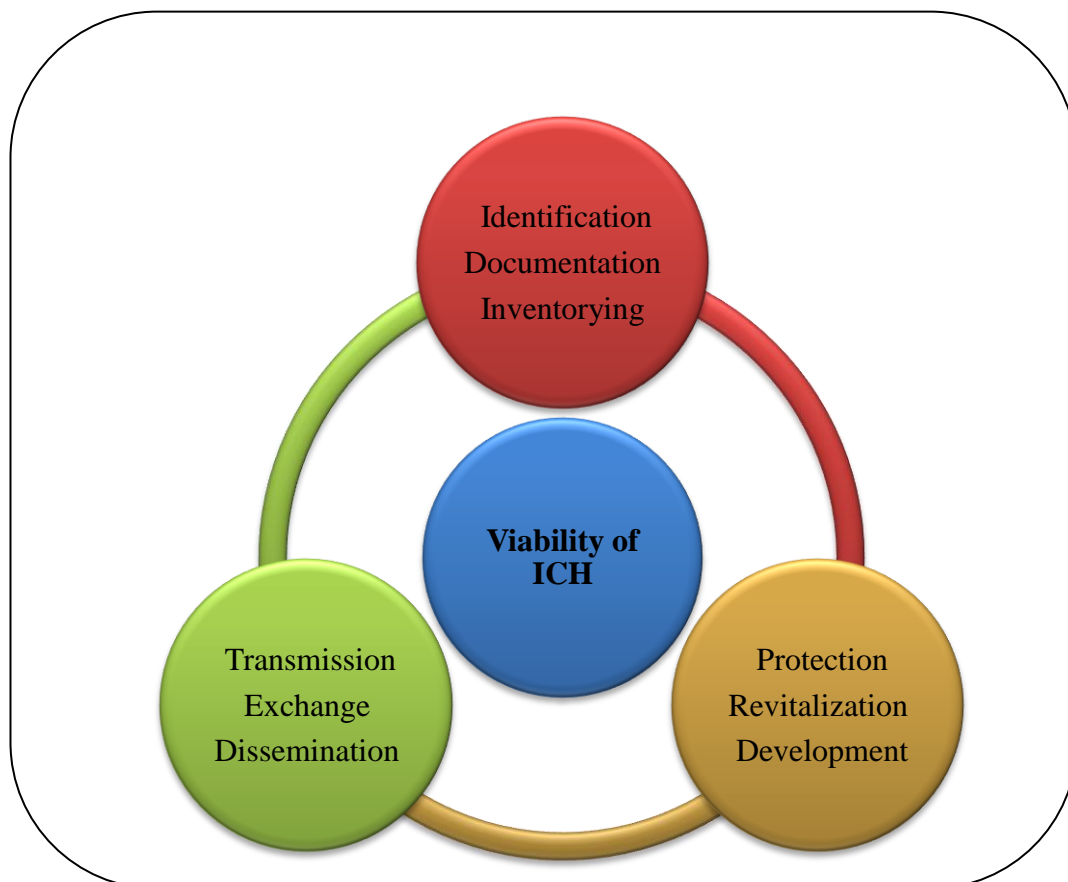
“Safeguarding” is defined in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage as “measure aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement,

transmission, particularly through formal and nonformal education, as well as the revitalization of the various aspects of such heritage.” (UNESCO, 2003: Article 2)

Figure 1 Measures for Safeguarding the Intangible Cultural Heritage demonstrates the key elements in safeguarding an ICH. It shows that the heart of the model is to ensure that the practice is continued in some form. If the creation, maintaining and transmission of the ICH are taken away, then the rest of the actions may not be sufficient in safeguarding the ICH. For example, if a tradition “exists just as a documentary record of a song, ..., or as ritual artifacts in the finest museums in the country, it is not safeguarded” (Kurin, 2007).

Figure 1 Measures for Safeguarding the Intangible Cultural Heritage

Source: Prepared for this thesis, adapted from UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and M.R. Chakarot Chitrabongs (2009)



1.3.2 Keywords and Guidelines for the Safeguarding of ICH

The concepts and guidelines of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage can be summarized as follows.

1) *The safeguarding focuses on the significance and continued practices or processes rather than the products, meaning that it takes a value-based management approach rather than object-based.*

The significance of an ICH is “not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next” (UNESCO, 2003: Article 2). Therefore, safeguarding it suggests that the measures shall aim at the ways to conserve and promote knowledge of practices rather than crafts or products. In this fashion, safeguarding a musical performance, for example, shall not focus on how to conserve the musical instruments, but rather the transmission of the knowledge of how to make and use it.

2) *It recognizes that communities are an important role in the safeguarding of the ICH.*

The concepts of “community-based”, “community involvement”, “participatory approach”, and “local empowerment” are the key to success for heritage safeguarding. Interchangeably, they imply that communities shall be actively engaged in the whole process of safeguarding an ICH, giving them authority to make decisions and take parts in the management. Relevant communities which create, maintain and transmit the ICH should be encouraged to take the widest possible participation in its management, such as participatory self-research and documentation (Kurin, 2007; and UNESCO, 2003:).

The idea of encouraging the communities to identify and assess their ICH may need the support from outside stakeholders for a provision of

resources and/or technical assistance. For example, the assistance in technologies, training, etc.

Furthermore, elders who contain the knowledge and skills of ICH should be identified and selected as teachers in the communities. A learning institute shall be developed to encourage the continuity of the practice. (Asia/Pacific Cultural Center for UNESCO, 2004 Workshop on Inventory-making for ICH Management, 2004)

3) *As ICH is viable through the practice and transmission from generation to generation, safeguarding considers the need to build greater awareness among the younger generations.*

As safeguarding the ICH is about the “transferring of knowledge, skills and meaning” (UNESCO, 2003), the process of transmission is the key component to a successful management of a culture. One of the strategies to take is to identify the cultural bearers and encourage them to pursue the ICH practice and transmit it to the next generation (UNESCO, 2003).

Cultural bearers, or sometimes identified as “living human treasures”, are “persons who possess to a high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage” (UNESCO, 2011: Online). They shall be officially recognized, valued, respected, and supported to continue as well as teach their community members, especially the younger ones, their knowledge and practices. Support can come in many forms, such as morale and financial attention to ensure the ICH continuity. Other than individuals, groups can also be recognized as human treasures (UNESCO, 2011: Online). For example, in the case of theater performance, the knowledge and skills of the whole group of artists are more important than those of an individual; hence collective recognition.

These three guidelines become the principle of this thesis as it focuses on the values of the Salak Yom Festival through the involvement of the community to ensure the transmission and hence sustainability of the associated cultural heritages.

2. Cultural Significance

The values of an ICH may be termed “cultural significance” and defined as follows.

2.1 Definition

Cultural significance (Burra Charter, 1999, Article 1) is “aesthetic, historic, scientific, social or spiritual value for past, present or future generations. It is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects”. Using cultural significance, the value of places may be estimated so that the past can be understood while the present enriched and developed for the future generations.

2.2 Cultural Significance Criteria

In determining the values of a heritage, different sets of criteria are reviewed to explore each criteria and definition. The significance of a heritage may be identified with the following criteria (The Burra Charter, Australia ICOMOS, 1999; and Malta Environment and Planning Authority, Retrieved on April 3, 2011: Online).

2.2.1 Aesthetic Value and/or Architectural Value

This value demonstrates aspects of sensory perception considering the form, scale, color, texture and material of the fabric, smells and sounds associated with the place and its use. It shows a high degree of creative or technical accomplishment.

2.2.2 Historic Value

“A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity” (MEPA, 2011: Online). The significance will be greater if the evidence of the association survives in situ or the settings are still intact. “An item is important in the course, or pattern, of its cultural or natural history or has strong or special association with the life or works of a person, or group of persons, of importance in its cultural or natural history” (The Burra Charter, Australia ICOMOS, 1999).

2.2.3 Social, Spiritual and/or Religious Value

A place or an item possesses a meaning in terms of political, spiritual, national or other cultural dimensions to a group of people. It has a strong or special association with the community for spiritual or cultural reasons.

2.2.4 Rare Value

An item possesses rare, uncommon, or endangered facet of its cultural or natural history. Its degree can be based on the type of materials or processes which will determine the level and urgency of safeguarding.

2.2.5 Scientific and Educational Value

This value will depend on the importance of data involved, its rarity, quality or representativeness or the degree that the place or item may contribute to further substantial information that will contribute to an understanding of its cultural or natural history.

2.2.6 Economic and Use Value

An economic and use value derives from the benefits that an item or a place yields to the community and public. It may bring monetary benefits or practical function in that society.

The process used to determine these different types of values can be pointed out in the following section.

2.3 Cultural Significance Assessment

As aforementioned, the process of safeguarding an ICH focuses on a participatory and value-based management approach. Therefore, assessing the values of the cultural heritage is an important process which defines the framework and direction for the heritage management (Burra Charter, 1999, Article 6). Furthermore, the local community has the primary role in the identification and research process of their own heritages. They can provide “documents, photographs, and informed judgments ... which can be used in the comparative analyses”. Researchers have to also recognize that the judgments and values of different community members may differ. (New South Wales Heritage Manual, 2001).

The New South Wales Heritage Manual (2001, p.6), hereafter “NSW Heritage Manual, 2001”, states that the purpose of assessing the cultural significance is to produce a statement of significance which summarizes an item’s heritage values to be retained.

The adaptation from the NSW Heritage Manual’s Significance Assessment Procedure is made to fit the context of this thesis which revolves around the festival and related elements as portrayed on the next page.

- 1) Identify sources of information, both primary and secondary. Find key cultural bearers. Use field observation. Study related literature and documents.

2) Identify ICH as well as determining which tangible heritages are attached and vital to their existence and expressions. Use participatory cultural mapping to map values, history, social practices, and elders' knowledge, and define what culture means to the community.

3) Describe past and current purposes, functions, procedures or processes (if any), origin, settings, and context based on the oral histories, field observation and/or documents. Ask the cultural bearers or the community which produces and practices them to define how they mean to them.

4) Assess significance using the criteria to define its aesthetic, architectural, historic, social, spiritual, rare, scientific, educational, and economic and use values.

5) Reflect on the present condition of the identified ICH. Determine whether its significance has been altered or reduced and the factors contributing to such deterioration or degradation.

6) Prepare a statement of heritage significance.

7) Get feedback from the sources of information as well as the community or individuals who own or manage them.

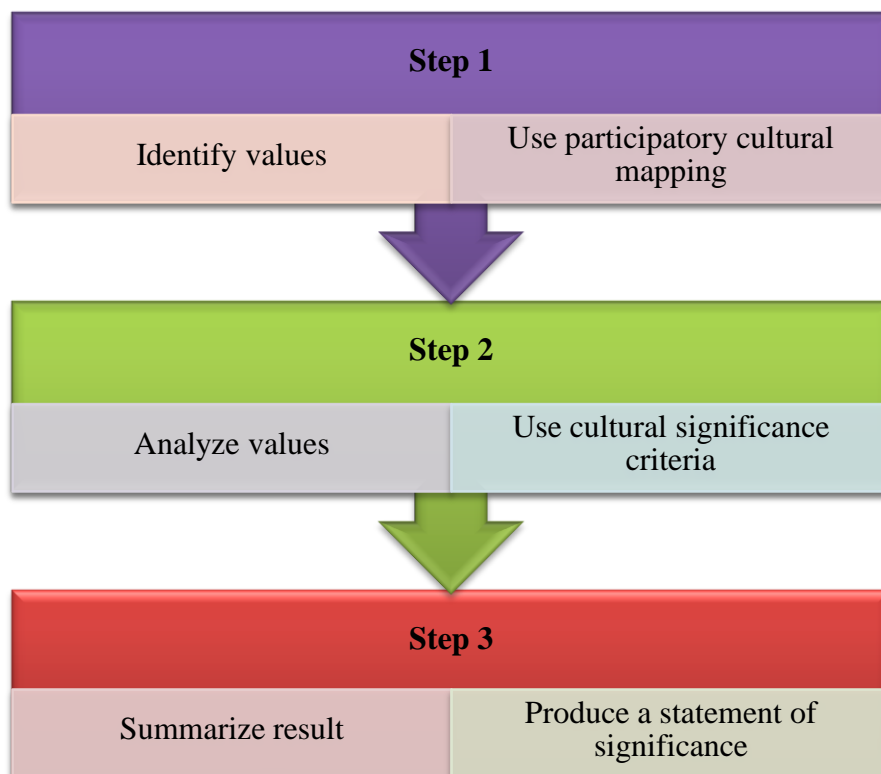
8) Write up all the information as an archive.

9) Disseminate the work to the public and the owner community and/or individuals.

The cultural significance assessment procedure for Salak Yom Festival is summarized in *Figure 2 Cultural Significance Assessment Procedure for Salak Yom Festival* showing the three main steps: identifying, analyzing and presenting the cultural significances.

Figure 2 Cultural Significance Assessment Procedure for Salak Yom Festival

Source: Prepared for this thesis



2.4 Authenticity

2.4.1 Significance of Authenticity

The need to address the issue of authenticity is due to the fact that “the diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind” (Nara Document of Authenticity, 2011: Online).

A heritage is meaningful because of its cultural significance. Therefore the authenticity of these significances should be addressed in the conservation to ensure that the heritage will be sustained into the future.

However, the concept of authenticity has been hotly debated by various academics and cultural practitioners worldwide. One may associate

“authentic” with the words “exact”, “original”, “same”, or “never-changing”. While this association may remain true for the maintenance of some historic buildings, it has been questioned for appropriateness in terms of human rights, practicality, and even meaning for a living culture, which is more abstract than the bricks and wood of the architecture.

It is therefore necessary to explore variant concepts of authenticity through the different schools.

2.4.2 Definitions and Concepts of Authenticity

2.4.2.1 Object Authenticity

Object authenticity refers to the realness, genuineness, and accurateness of artifacts, life processes, activities or events (Lau, 2010; and Steiner and Reisinger, 2005). It is often stated to be directly linked to tourism as a tourist product. The term has been presented and argued by several scholars, yet no clear definition that can be largely agreed upon has been produced. To however illustrate the concept, a museum-linked example may be used here. Display objects in a museum may be judged for their authenticity by examining whether “they appear to be or are claimed to be, and therefore worth the price that is asked for them or...worth the admiration they are being given” (Trilling, 1972, cited in Reisinger and Steiner, 2006). Such authenticity is graded by experts based on objective criteria. However, setting up clear-cut definitions and criteria for an object (which refers to all aspects of a culture, not only an artifact) seems to be unattainable. Reisinger and Steiner (2006) state that it is impossible to “arrive at a consensual understanding,..., to reconcile a determining, fixed, objective reality with socially or personally constructed multiple realities”. MacCannell (1973) was also suspicious if anything was authentic at all when a tourist visited a foreign place as all things could be staged to please him or her. Because of these arguments, object authenticity is stated to be less prevalent in the present day.

2.4.2.2 Existential Authenticity

Existential authenticity is not a product of tourism but rather a concept of philosophy with a strong basis in psychology and arts. An authentic artist may be one who paints in the fashion that he desires rather than answering to the commercial requirement or the traditional style (Wikipedia, 2011: Online). In terms of psychology, an authentic person is one who chooses to do things that he wants because of his own inner needs rather than trying to conform to the social norms or practices, or to act in accordance with his former institutionalized conditioning (Wood, Linley, Maltby, Baliousis, and Joseph, 2008; Maslow, 1968; Kierkegaard, 1985; Heidegger, 1996, cited in Steiner and Reisinger, 2006).

Existential authenticity connotes with the relationship between self and the world. As there are always external forces and pressures, whether from social norms, globalization, modernization, etc. how a person reacts to these influences composes the basis of his authentic self. Heidegger (1996) says that existential authenticity is experience-based. A person is always socially and culturally dynamic because of his actions in response to the constant changes in his environment. He may be tempted to conform to the norms for social acceptance due to his human nature instead of being himself and end up feeling lonely. Consequently, there is no permanent authentic self. There are only temporarily authentic moments. The meaning of his experiences with the material world comes from his worldview, that if he is sincerely engaged with it as he brings forth his own self to the experiences.

While Heidegger views the society as a distraction from one's true intrinsic values and beliefs, Erich Fromm sees that authenticity can be derived from one's freedom in making judgments. A person is authentic if he evaluates, understands and accepts something by and for himself, not being imposed upon blindly by others to gain social approval. Even if he behaves in the way the social norm does, he is still considered authentic because he has decided that the behavior is appropriate. Fromm also says that a person whose actions and beliefs are rejected by

the norm is still authentic if he does not “significantly violate one’s own separate position or impose it upon others” (Fromm: Online).

2.4.2.3 Emergent Authenticity

Living cultures are constantly recreated by definition. They are “in the process of making themselves up all the time” (Greenwood, 1982, cited in Cohen, 1988). What is considered inauthentic today may be regarded as authentic in the future. Many tourist-oriented cultural products have been gradually authenticated over time, finally becoming authentic local manifestations (Cohen, 1988). Examples are revived festivals, ethnic craft products and local performances originally contrived for tourism which become serious cultural expressions (Cohen, 1988; Graburn, 1976; and Kaufmann, 1976). Another popular example finds that the American Disneylands, the famous entertainment parks, have become today’s American heritage and contemporary symbol of American culture (King, 1981, and Johnson, 1981, cited in Cohen, 1988).

2.4.2.4 Demand-Based Authenticity

Festivals are held in front of a mass audience, which can involve local and/or foreign tourists. Demand-based authenticity is a conceptual product of tourism where tourists participate in a festival for a number of reasons. One of them is the quest for experiential activity which denotes or yields authenticity.

MacCannell (1973) explains that people seek for authentic experiences because of “the shallowness of their lives and inauthenticity of their experiences” in their modern world. They present themselves in socially, historically and culturally significant places, often primitive and less developed, in hope of getting in touch with the native way of living. In this way, they need not worry about conforming to their institutionalized conditions as they are now participating in somebody else’s lives, thus yielding an authentic experience.

Because of this desire for exoticism, tourists often fall prey for staged authenticity (MacCannell, 1976). Local operators may set up their local dances, sell ethnic crafts, offer home-stay packages to the authenticity-hungry tourists. MacCannell argues that these activities are considered as staged or false authenticity because they are not the most natural form of local living. The demand for such genuine characteristics influences the local people to present their culture in a way that the tourists will be pleased, to the extent of becoming fake.

Demand for authenticity also brings about cultural commoditization, modification and generalization as the following explains.

Commoditization is a “process by which things (and activities) come to be evaluated primarily in terms of their exchange value, in a context of trade, thereby becoming goods (and services); developed exchange systems in which the exchange value of things (and activities) is stated in terms of prices from a market” (Cohen, 1988). Modification and generalization may take place to serve mass tourists where some elements of cultural products are added, subtracted or changed in form so that they will better fit the needs and uses of tourists.

This situation can be exemplified through a classic conceptual scenario: a touristic package offering a claimed authentic ethnic Thai experience. Included in the package, the foreign tourists can dine in a Thai house while watching an ethnic tribal dance. Though popular for its hot spices and ingredients such as galanga, lemongrass, chilies, kaffir lime leaves, shallots, and parley, Thai *tom yam kung*, or lobster in hot coconut milk soup, is often modified to deliver a much milder taste to foreigners who may not hold a tongue for strong spices. Ingredients are often eliminated and replaced with ones which foreigners are more familiar with. Secondly, because the tour operators want to present a diverse number of traditional dances, the duration of each performance is shortened from originally two hours to only fifteen minutes so that all four dances may be succeeded within the two-hour dinner. Third, because there is tourist audience every day, the dance performers have

to repeat their routine exactly, resulting in standardization, instead of freely improvising as they would have in their local festival.

The results of such commoditization can be both good and bad, depending on the conditions and status of that culture. While some may look at it as a bad influence on the local culture, which is true in many cases, there can be benefits from such process as well.

Numerous studies show some effects of demand-based authenticity as follows:

Negative Impacts

The Ngadha villages in Indonesia, popular destinations for experiential tourists, are deemed national assets of Indonesia as they are considered as valuable traditional heritages. To remain pristine, the villagers were forbidden to adopt modern technology into their villages, such as electricity because tourists did not appreciate seeing the poles – sign of modernization. They wanted to limit its level to the minimum for their authentic tourist pleasure. Worse was when the headman allowed this to happen by overriding the villagers' decision to become adaptive in their house design as all homes must be built to look extremely traditional. (Cole, 2007).

Greenwood (1997, cited in Reisinger and Steiner, 2006) states that “commoditization changes the meanings of cultural products and practices to such a degree that they eventually become meaningless and not worthy of visitation”. Furthermore, commoditization can bring about the cultural oversimplification or homogenization (Altman, 1992, cited in Reisinger and Steiner, 2006). When a culture becomes a touristic product, there may be a conflict between “the use of culture for community expression and economic regeneration”; a religious pilgrimage may lose its sacredness due to the rising construction of Western

style hospitality assets and services (Bianchini, 1993; Joseph and Kavoori, 2001, cited in Reisinger and Steiner, 2006).

Positive Impacts

There are two sides to a coin. While negative impacts may present themselves, commoditization may also lead to some positive outcomes such as cultural revival.

Cohen (1988) reasons that commoditization can in fact conserve and revive a traditional identity through the demand which attributes values to such practices. Locals may be ready to abandon their dance but when they are urged by the tourists to keep performing it, they may come to realize, recognize and re-establish their cultural pride as well as values, whether social, economic, political or cultural. Political values, or as Cole (2007) presents as political empowerment, arrives when “tourism has changed their perceptions of themselves and is proving to be important in giving confidence to communities and their members,...,[as well as] strengthened the sense of cohesion and integrity along with a sense of social empowerment”.

Furthermore, Cole (2007) argues that cultural elements tangibly marked by tourism such as festivals and houses captured in photographs can raise awareness among the local and public to be self-conscious of what they may have taken for granted before.

2.4.2.5 Summary

This paper studies two broad types of authenticity: object and humanities. Object authenticity deals with the exactness and preciseness of a cultural product, whether tangible or intangible, such as the details in materials and making process of an artifact or a festival. The authenticity with regards to humanities emphasizes on the attitude and meaning of an object and activity by exploring the

psychology of mankind, and understanding that it can be variant. The latter is more prevalent in both the academic and cultural practitioner world and will be employed as the focus for this study.

It may be concluded from the above research that authenticity is a relative term and concept, meaning that its definition and judgment for depends on each individual's heritage – “personal history of experience, learning, and education”, and destiny – “communal history” (Steiner and Reisinger, 2006). It is often experience and culture-bound.

However abstract the philosophy is, it is agreed by the researcher that authenticity can be used as a tool to learn about the values of a heritage so that they can be safeguarded to promote its spirituality and continuity for the benefits of local community as well as the national and even international community.

Commoditization is not always a negative factor. In fact, it can help recreate the local identity and equip communities with new political and economic capital to support their heritage conservation. What seems inauthentic today may become authentic later as the emergent authenticity theory explains. The most important thing is to empower the community to make their own decisions because authenticity is not about “maintaining traditions or being true to some past concept of individual, social, or cultural identity...Authenticity always is a self-judgment” (Steiner and Reisinger, 2006). They have the rights and freedom to “define themselves, determine their own identity, discover their own meaning and respond to the world in their own way, not as others expect” (Steiner and Reisinger, 2006). Understanding the nature of culture, which is ever-changing and constantly recreated as it is reshaped by its social dynamics, perhaps one can accept the decision of the owner community to adopt some external materials and influences into their existing cultural objects.

2.4.3 Concepts of Authenticity in Heritage Safeguarding

2.4.3.1 Safeguarding the Authenticity of ICH

The *Hoi An Protocols for Best Conservation Practice in Asia: Professional Guidelines for Assuring and Preserving the Authenticity of Heritage Sites in the Context of the Cultures of Asia* were developed based on the UNESCO Regional Workshop in 2001 to address the authenticity issues in the tangible heritage conservation. Authenticity herein has been defined as “the degree to which cultural values are truthfully and credibly expressed through a variety of attributes including, but not limited to: form and design; material and substance; use and function; traditions, techniques and management systems; location and setting; language and other forms of expression; spirit, feeling and ritual; and other internal and external factors.” (Hoi An Protocols, 2001).

In a conservation of an architectural heritage, for example, ‘authenticity’ is often linked with the physical maintenance to ensure that it looks exactly the same as ever. On the contrary, by definition, an ICH is a living heritage or a human manifestation that is “recreated by communities and groups in response to their environment, their interaction with nature and their history” (UNESCO, 2003). Therefore it will change over time (Chitrabongs, 2009, and Kurin, 2007: 13). The safeguarding of an ICH therefore should employ a different approach from that of a tangible; it should aim to protect the values it adheres to, hence allows healthy changes as long as they do not disrupt the core values of that ICH. Any strategy attempting to fossilize or freeze an ICH may instead result in the opposite direction.

Therefore it is important to identify which elements of cultural significance should be preserved, and which could be sacrificed.

As aforementioned, the most important stakeholder to the take part in this management of the heritages is the community itself through the recognition of their significance. The updated version of Hoi An Protocols (2009)

states that the safeguarding techniques are different for tangible and intangible because the ICH exists in the mind of cultural bearers and communities. It is "conserved in the continuity of practice". Hence the safeguarding methods must be flexible and sensitive to the owner communities.

As Richard Kurin (2004) advocates, empowering the community to make their own decisions also means that forcing the descendants of a traditional bearer to sustain a tradition is against the accords of human rights (Kurin, 2004). It has to be accepted that any process of safeguarding may not be able to prevent the deterioration or disappearance of culture, especially if "practices of the past are discarded when they cease to be functionally useful or symbolically meaningful to a community" (Kurin, 2004).

Take in consideration, for example, of a traditional festival and its changing dynamics. Modernity may be a factor for a festival's evolution, turning it into a big fun event. It does not necessarily destroy the values of the culture. As Porananong and Robinson (2008) state through their study of Songkran Festival, modernization can bring economic opportunities to the local while encouraging greater participation, social displays and exchange within and between communities.

"The goal of conservation," as Taylor (2006) points, "is to preserve this significance by ensuring that all interventions and actions meet the test of authenticity in all respects." The degree of significance may be determined by the following three steps:

- Analyze the resource
- Study its history and context
- Identify its values for the communities that created or care for it.

This significance or values is the key to the purpose of authenticity conservation. However it may be challenging to grade a heritage's

authenticity based on fixed criteria. The nature of a heritage is always evolving to an extent in response to the dynamics of its surrounding. One set of standard from one culture may not be a practical or appropriate to judge another. It must be judged within the community itself and the criteria shall be constantly reviewed. (Nara Document of Authenticity, 1994: Online)

2.4.3.2 Heritage Conservation Principles in the East

Many of the eastern heritages are rooted in Buddhism⁴.

The main teaching of the Buddha is called *tilakkhana*, or the Three Marks of Existence. First, *anicca* means impermanence, implying that nothing can remain the same forever. All things are in a constant state of flux. Human beings are born, grow old, get sick and die. They, like all things, are impermanent. After death, they will be reborn again, directed by their *kamma*, or deeds that they commit in their multi-lives. This repetitive cycle of birth and death is called *sangsara*.

Secondly, *dukkha*, or unsatisfactoriness and suffering, is inevitable. Nothing in this world can bring permanent happiness to a person. Attachments to desires and self are a cause of sorrow.

Third, *anatta* refers to the nothingness, or the giving up of ego, attachment, cravings and desire as a result of realization that nothing is permanent and that desires bring suffering.

Truly understanding these three principles leads to the intention to end all suffering and break free from the path of reincarnation. This liberation from the knots of *kamma*, called *nibbhana*, or true awakening, can be achieved by following the threefold training of virtue, mind and wisdom, as broken

⁴ Buddhist terms are cited in Pali language in this thesis.

down into the eightfold path: right speech, right action, right livelihood, right effort, right mindfulness, right concentration, right view, and right intention.

This concept of impermanence and doing good deeds is the underlying principle behind the existence of many eastern tangible and intangible heritages. People seek for symbols of their Great Teacher and the path connecting their world to heaven, and even nirvana. Tangible examples are temples, monasteries, Buddha statues, paintings, etc. They also practice festivals and rituals, which allow them to accumulate good *kamma* for themselves and others so that the steps to *nibbhana* are closer. Exemplary demonstration of the intangible may include festivals, rituals, songs and stories that depict Buddha-related legends and teachings.

Conservation of such heritages in the east reflects the same ideology. It is stated that the safeguarding aims to preserve and promote the richness and continuity of the spirit of the place rather than the fabric of architecture (Kanjanusuthi, 2547).

Architecture, the same as for any other existence, is impermanent, especially when they are built of less permanent material such as timber. The decay of the material is normally seen as part of the natural process of a life cycle. Therefore, the traditional repairing of a building often involves the replacement of deteriorated parts with new ones.

From the statement above, it can be seen that temples are widely under constant restoration and reconstruction; parts are being replaced, given that this replacement does not forsake the significance of materials and craftsmanship if these elements are what signify the heritage values in the first place. The practices and spirituality continued in the place are more important in eastern heritages. As

long as the conservation still serves to maintain the aims, spirituality, craftsmanship, and social coherence of the place, it is considered to be authentic. As Kanjanusthiti (2004) states in her paper, to balance between the material and spiritual ingredients, a conservator shall first evaluate the values of the heritage and attempt to safeguard them.

2.4.3.3 Threats to Authenticity

Before going into identifying the factors that threaten to alter authenticity of a cultural heritage, one should keep in mind that, as aforementioned, a culture is always changing more or less. While some factors may be regarded as natural phenomenal conditions, some are perceived as threats as they relay fast process of change to the culture. Studying these factors helps one to better understand various reasons contributing to such changes, and perhaps define some possible solutions for those controllable factors.

The following summarizes the threats to authenticity from Hoi An Protocols (2009):

- *Globalization* leads to much loss of knowledge among the younger generations. Proposed solution is to map, evaluate and protect the ICH knowledge.
- *Urban renewal* to maximize the social and economic potential of heritage spaces can result in the decreased or diminished uses and values of the heritages
- *Infrastructure* construction may destroy the heritage structure and fabrics.
- *Cultural tourism* is often performed by commercial industry for economic benefits rather than by the conservators. It results in the

broken chain of transmission due to standardization, modification and commodification of cultural assets for tourists. To counter tourism which is unavoidable, one can provide on-site education and interpretation including history and values of the heritage so that the visitors will feel encouraged to take it their responsibility to safeguard them.

- *Decontextualization* such as building theme parks around the heritage site or removing a cultural dance for commercial presentation can destroy the integrity of that cultural expression and site.

- A site's *spirit of place* is the essence or value that gives meanings to the place through accumulated time and uses, both in the past and present. These ICH values give the TCH its distinctive character, or authenticity, which must be tended in conservation. Solutions would be to identify the authentic elements that define the place and spirit, and safeguard and celebrate them.

2.4.4 Dimensions of Authenticity

Hoi An Protocols (2009) link authenticity to cultural significance by stating that the cultural significance of heritage sites has been defined by the Burra Charter as the “aesthetic, historic, scientific, social or spiritual value for past, present or future generations” which is “embodied in the place itself, its setting, use, associations, meanings, records, related places and related objects.” These dimensions and their aspects are not absolute but relative from culture to another, or even within its own culture.

The objective of conservation is to safeguard the values as attributed to the heritage. Therefore the conservator must understand these values by learning them from reliable sources of information. The authenticity of such values is critical qualifying factors. However there are no fixed criteria in judging the authenticity as they differ from one culture to another, or even within the same culture. As a result, the qualities of the heritage properties should be judged within its cultural context by

the credible and truthful sources of information, which may be various, depending on the nature of that heritage.

The dimensions of authenticity developed from the adaptation of Nara Document on Authenticity (1994) and Hoi An Protocols (2009) are fine-tuned to fit the case of this thesis, which focuses on the Salak Yom Festival. The dimensions are presented below:

Table 2 Dimensions of Authenticity

Source: Hoi An Protocols, 2009

Dimensions of Authenticity				
Aspects	Location and Setting	Form and Design	Use and Function	Essence
	Place	Spatial layout	Use(s)	Artistic expression
	Setting	Design	User(s)	Values
	Sense of Place	Materials	Associations	Spirit
	Environmental niches	Crafts	Changes in use over time	Emotional impact
	Landforms and vistas	Building techniques	Spatial distribution of usage	Religious context
	Environs	Engineering	Impacts of use	Historical associations
	Living elements	Stratigraphy	Use as a response to environment	Sounds, smells, and tastes
	Degree of dependence on locale	Linkages with other properties or sites	Use as a response to historical context	Creative process

- *Location and setting* - Exploring the places and time the festival was and is held at, and the rationale behind such established criteria.
- *Form and materials* – Studying the tangible materials and structure of the assets as well as the crafting and construction techniques.

- *Meaning and purpose* – Identifying the objective and religious, social and political connotations behind this festival.
- *Essence and values* – Determining the values in various aspects attributed to the festival.
- *People* – Identifying different types of stakeholders involved in the festival and their roles.
- *Processes* – Learning about the preparation, construction, and event procedures and processes of the festival.

Identifying the information to judge the heritage authenticity needs, first and foremost, the determination of truthful and credible information sources. These sources include seeing the evidences that these cultures are being practiced and transmitted from generation to generation. Sources of information on authenticity, primary and secondary, are demonstrated in *Table 3 Sources of Information on Authenticity*.

Table 3 Sources of Information on Authenticity

Source: Nara Document on Authenticity (1994)

Sources of Information on Authenticity					
Primary Sources					
Historic	Social	Scientific	Artistic	Analogy	Context
<ul style="list-style-type: none"> • Place • Primary documents [land deeds, census records etc.] • Inscriptions • Genealogies ancestral records • Historical photos • Historical maps 	<ul style="list-style-type: none"> • Oral histories • Religious context • Socio-economic survey of current users • Demographic data • Records of clan, neighborhood and other groups 	<ul style="list-style-type: none"> • Traditional indigenous knowledge • Archaeological investigations • Geophysical survey • Remote sensing imaging • Geometrical survey and photogrammetry 	<ul style="list-style-type: none"> • Period artwork • Contemporary literature • Dated samples of materials and styles • Traditional crafts manuals and building guides • Patina 	<ul style="list-style-type: none"> • Ethnographic records • Ethnographic collections • Experimental studies 	<ul style="list-style-type: none"> • Spatial integrity • Degree of continuity of use • Socio-cultural context • Environmental • Trauma
Secondary Sources					
Historic	Social	Scientific	Artistic	Analogy	Context
<ul style="list-style-type: none"> • Chronologies • Travellers' accounts • Histories and commentaries • Diaries, correspondence 	<ul style="list-style-type: none"> • Analysis of continuity of use, occupation etc. • Studies of craft organization • Analysis of political consensus • Social commentaries 	<ul style="list-style-type: none"> • Quantitative and statistical analysis • Laboratory analysis • Dating methods • Materials analysis • Engineering and structural studies • Mathematical modelling 	<ul style="list-style-type: none"> • Artistic commentaries and reviews • Stylistic analysis • Study of comparative sites and resources 	<ul style="list-style-type: none"> • Interpretative studies • Application of models such as nearest neighbor analysis • Studies of cultural antecedents 	<ul style="list-style-type: none"> • Surrounding spaces • Political context • Economic • Context or technological change

3. Participatory Management

In safeguarding a cultural heritage, the awareness for public participation is a vital element of success as it leads the owner community to a sense of pride and encourage them to protect their heritage's authenticity and integrity better (Hoi An, 2009). It shall be noted that although the main emphasis shall be placed on the community's voices to define the solutions for the management, the support from the external stakeholders can play an important role in the safeguarding process as well. Srisakra Vallibhotama (2009) suggests that a synergy may be achieved through the collaboration between many communities by sharing their knowledge and resources to help achieve their goals.

The following sections discuss the definition, benefits, factors of influence, types and process of participatory-based management.

3.1 Definition

Pattanakiatchai (2006) defines participatory approach as “the creation of local community participation process...[of which the] whole process starts with investigative process, then planning, managing, operating, checking and problem solving”. The virtue of this approach is that it creates income, learning process, strength and happiness to the community. It is community-based and integrates “the participation of local governmental sector, community leader, technocrat, local community and other local organization” and focuses on the needs of the community.

Cohen and Uphoff (1977) states that “participation includes people's involvement in decision-making processes, in implementing programs, their sharing in the benefits of development programs and their involvement in efforts to evaluate such programs.”

United Nations (1981) as cited in Smith, M.K. (2006), defines participation as “the creation of opportunities to enable all members of a community to actively

contribute to and influence the development process and to share equitably in the fruits of development”.

3.2 Benefits of Public Participation

Piyachat Chaowalit (2007) summarizes the benefits of public participation as follows:

- Through interaction, the community members get to exchange and share their knowledge, ideas and experiences, leading to a better understanding of one another which is the foundation of democracy.
- Pooling their efforts and resources together, a difficult task can be achieved.
- It allows people to be self-dependent from the government in initiating development.
- In the process of participation, the community will identify their own needs and problems that will deliver a solution or development that targets their true needs and minimize waste.
- It promotes a sense of ownership and pride which will foster a sustainable development.
- It offers a complete and appropriate set of solutions through the various inputs from the community members.
- A consensus shall be built to promote a healthy relationship and harmony in the society.
- It strengthens the community because a strong community consists of involvement and contribution from its members.
- It promotes transparency because transactions are monitored by the public.
- It gives opportunities to those who do not understand the program to learn more through engagement.

Public participation can be supported through the concept of “public idea” which is defined by Theerayut Bunmee (2003) as “the society that active citizen have responded to express their comments about their social”. It involves the following facets (Potjanalawan, ICOMOS Thailand, 2006):

- It is an open space and stage to define issue, public comment.
- It involves accessibility in social processes.
- It is a set of social machines such as public hearing, public inquiry, public and social organization including new social movements.
- It is a set of activities and social action.
- It is a set of rights that has been fought to expand more and more.
- It is a process of making laws that are functioned to be the tool for conflict resolutions.
- It is a set of concepts that open spaces of debate, criticize and find more of justice, equality and righteousness.

This practice has arisen out from the local analysis that “the centralized administration in nation level is not enough and not appropriate for the complicated problems nowadays” (Potjanalawan, ICOMOS Thailand, 2006). Therefore a decentralization and local participation are needed to address the local-level issues. This concept promotes self-identity and political self-empowerment among the communities’ members. Through the ongoing cooperation of members in identifying, learning, sharing, developing, producing, using and evaluating their resources, a sense of belonging, social-collectiveness, pride and unity can be strengthened. Hence a sustainable development.

This approach has been widely supported by many Thai scholars, such as “Sulak Sivaraksa, Saneh Chamarik, Prawase Wasi, Chatthip Nartsupa, Nithi Eawsriwong, and Seri Phongphit” (Kongprasertamorn, ICOMOS Thailand, 2005).

The community may follow a public idea approach by establishing a forum or central space where all members can, and encouraged to, access and freely participate in discussions and other activities. Applicable to the management of ICH, a public space where all related stakeholders can come together to participate in the whole process of safeguarding an ICH should be promoted.

3.3 Factors Influencing Public Participation

Cohen and Uphoff (1977) propose that the community may be influenced to participate by the types of participants, their background and attributes. Other surrounding context such as historical, natural, social, cultural, political and economic factors may also influence the form of public participation.

Similarly, Parichat Walaisathien, et al. (2000, cited in Suchin Saengla-Or, 2008) states that there are three factors to the participation in a community:

- 1) *State* – Ideally, the government and its organizations shall develop, adopt and implement policies that will promote the good will of its people to take part in such development. They shall be able to demonstrate their transparency and be open to hear all parties' ideas.

Pimonsathean (ICOMOS Thailand, 2006) points the importance of government and relevant agencies by stating that the sustainability of heritage conservation may be achieved with the support for the establishment of the method of heritage identification and documentation with experts and residents' mutual assessment; the capacity building program for the local conservation unit; the provision of consultative platform among the stakeholders; and the consideration of financial resource flow in the balanced conservation and development projects.

- 2) *Citizen* – At the same time, the communities’ recognition for the need to attend to their mutual problems and benefits through the contribution of whatever resources they have, whether financial, natural or intellectual, is no less important. This mutual recognition and efforts may be exponentially and securely established through the community networking.
- 3) *Developers* – Individual or organizational, developers can play a large part in supporting and facilitating the community development through their financial, human, and intellectual resources. They can also participate in the community learning process.

From the above information, it is concluded that wide stakeholders shall be involved in the decision making. Conservators, community and activists shall collaborate to educate the public about their heritage values and ways they can participate in the preservation methods and benefits (Hoi An, 2009).

3.4 Participation Types

Nikkhah and Ma’rof (2009) summarize that participation can be categorized into three types: participation as a mean, partnership, and participation as an end.

Participation as a means is a passive type where the community participates in the development program as instructed or suggested by an external organization or individual. It is rather a top-down approach, in which the goals and plans are directed by the outsider to the point that it can be coercive or manipulated against the will of the community.

On the other hand, participation as an ends is a bottom-up approach in which the community or the grass root of the society demands changes or actions for the good of their community. The collective voices are sent up to pressure the top of the hierarchy for cooperation and resources. The community members are truly

empowered to make their own decisions in goal setting and implementation plan while the outsiders play a minimal role.

What is in the middle is the partnership or cooperative type where the community works hand in hand with the government or other organization. This last type leads to moderate level of empowerment⁵.

3.5 Participation Process

Cohen and Uphoff (1977), cited in Suchin Saengla-Or (2008), explain the participation process in four dimensions as follows.

Participation in decision making

The first step in the participation process begins by identifying and defining participation methods, level and stakeholders. The whole community should take part in the decision making throughout the whole process. The kinds of decisions that they need to co-make are the initial, ongoing and operational decisions which happen at different stages as the project progresses. An open and convenient forum for communication among the members where everybody has an equal right and chance to express and share their ideas, knowledge, expectations and needs is vital to ensure a constructive and democratic participation.

Participation in implementation

⁵Empowerment is the ability of individuals, groups or communities to take control of their own decisions and actions socially, politically, psychologically and economically in order to reach their enhancement goals through the access of information, knowledge and skills and participation (Nikkhah, H. A. and Ma'rof, R. (2009).

The participants can help implement the project or management through their contributions of labor, financial, knowledge and material resources. They can also participate as the committee of the management to help facilitate, administer, coordinate or operate the project. These involvements will support the cohesion between members. However, it should be noted that the contribution of such resources or participation shall not be coercive. It should be rather voluntary to ensure that no conflicts will arise.

Participation in benefits

A fair and transparent allocation of benefits derived from such participation shall be implemented to all related participants to build on their trust and reward. Benefits of participation include material (income, increase in assets), social (improved welfare and condition of the society) and personal (pride) benefits.

Participation in evaluation

The community should support the members as well as external auditors to evaluate and provide feedback about their operation so that the strengths will be further improved and weaknesses or conflicts resolved.

It shall be emphasized that the community shall participate in all the steps of the heritage management, starting from planning to evaluation. The members shall have an equal right to express themselves, regardless of gender, occupation, ethnicity, age, or social status. The benefits generated from such management shall also be attributed to all the participants to promote an open, fruitful and trustworthy society which will further encourage more contributions.

4. **Conclusion**

Chapter II reviewed the three subjects: intangible cultural heritage, cultural significance, and public participation in the aspects related to the Salak Yom Festival. All topics emphasized on the three key words which form the heart of this thesis: *value-based*, *community-involvement*, and *transmission for viability*. Chapter III next presents the methodologies used in this thesis.

CHAPTER III METHODOLOGY

1. Introduction

In this chapter, the research questions and objectives from *Chapter I: Introduction* are used as the foundation for this thesis's methodology design. Information and knowledge learned from *Chapter II: Literature Review* are analyzed, interpreted, and summarized to create frameworks and sub-frameworks. Studied models, concepts and theories in related facets are then adopted, adjusted and re-created to produce the methodologies that the researcher believed would answer the research questions and achieve the objectives.

The research questions aimed at identifying the cultural significance of the Salak Yom Festival (SLYF) both in the past and present. Since the festival is one of the traditional festivals which have undergone through time and changes, authenticity was brought in to examine the quality of its current cultural significances. To find out whether or not the festival's cultural significance was preserved in modern day's society, the existing safeguarding processes needed to be studied in details. In the analysis, the stakeholders, processes, resources, methods, factors and other facets involved in its management were investigated using a participatory approach – a method which gives significance to the festival's stakeholders in its research process.

This research design is illustrated in *Table 4 Research Design*.

Table 4 Research Design

Source: Prepared for this thesis

Theme	Research question (Q)	Research objective (O)	Framework (FW)	Methodology (M)
1 ICH and Cultural significance	Q1 – What is the cultural significance of the SLYF, both in the past and present?	O1 – To study and update the historical and cultural information on the SLYF	FW1 – Identification of the cultural heritage significance FW2 – Assessment of the heritage cultural significance	M1 – Identifying the sources of information for the SLYF M2 – Identifying the cultural heritages and significance of the SLYF in the past and present
		O2 - To identify the cultural significance of the SLYF		
2 Authenticity	Q2 – Which cultural significance of the SLYF needs to maintain its authenticity and for what reasons?	O3 – To determine the importance of authenticity in cultural significance of the SLYF	FW3 – Dimensions of authenticity FW4 – Sources of information on authenticity	M3 – Identifying the factors of changes in the SLYF M4 – Assessing the significance of authenticity in the SLYF’s cultural significance
3 Safeguarding	Q3 – Has the cultural significance of the SLYF been safeguarded by the current management process and how?	O4 – To analyze the existing cultural significance safeguarding process of SLYF	FW5 – Measures for safeguarding an intangible cultural heritage	M5– Identifying the existing SLYF safeguarding process M6 – Assessing the quality of public participation in the SLYF safeguarding process

2. **Theme 1: Cultural Significance**

The first theme focused on the finding and understanding about the cultural significance of the Salak Yom Festival through the research's main question: *What are the cultural significance of SLYF, both in the past and present?* To answer this, the researcher had to collect the data on the SLYF's:

- Definition: origin and description
- Evolution and changes: factors, types, and impacts of changes
- Community: identification of the community and significance of the festival to the community

Based on these points, the methodologies were designed using the three frameworks: the identification of cultural heritage significance; the assessment of heritage cultural significance; and the types of local wisdom.

2.1 **Methodology 1: Identifying the Sources of Information for the Salak Yom Festival**

The first important step in this research methodology was to identify the various sources of information. It was necessary to acquire the information about the intangible cultural heritage from the human sources. Therefore a list of key informants was developed, starting with the division of stakeholders of the SLYF to see the different aspects of information from various perspectives rather than a monopolistic point of view because the researcher believed that this method would make the findings more comprehensive, and holistic as well as accurate as the information would be cross-checked.

Jutamas Limratanaphan (2008) suggests that in a foreign community, there are two ways to access the informants: 1) asking a person in that community to introduce the researcher to the informants, and/or 2) participating in that community's festivals, activities and other events. In choosing the person to introduce the researcher to the villagers, it is important to assess his or her

relationship and role in that community because the villagers may judge the researcher according to their own judgment about the person.

Usually a good facilitator or coordinator to start with is someone who is from the local area, knows a lot of people and understands the context of his or her community. He or she can be a local intellect, community leader, informal leader, religious leader, an elderly, a teacher, a state agent, or local researcher who is well respected and likeable by the community.

In this case, the researcher was introduced to a local historian who was also a local museum curator. She asked him to further identify, suggest or introduce her to another informant and so on. Sometimes she would directly ask him to introduce her to the representatives of the key organizations that she believed possessed some answers to her thesis questions. Then a list of informants was established to cover all desired aspects of data.

Asking the villagers for information, many of which reflected their personal lives and opinions, required trust that they would not be exploited or their information used against them. Therefore, it was a delicate process to establish trust through honesty and transparency as well as consideration and empathy for the informants. In the Thai culture, learning about the hierarchy of both the formal and informal organizations was a must. Addressing the people with respect, courtesy and manners was a key to the success of being welcome by the community. When asking questions, it was important to keep in mind that a friendly and easy-to-understand choice of words was a means to prevent intimidation and misunderstanding or confusion, especially by the rural people who were not familiarized with jargons or technical terms.

The framework from Nara Document on Authenticity (1994) was adopted as a guideline for the sources and types of information, both primary and secondary, as shown in *Figure 3 Methodology 1: Identifying the Sources of Information for the*

Salak Yom Festival. The list of informants and secondary sources of information were listed and described in Chapter I, *Section 1.5.2 Data Collection*.

2.2 Methodology 2: Identifying the Cultural Heritages and Significance of the SLYF

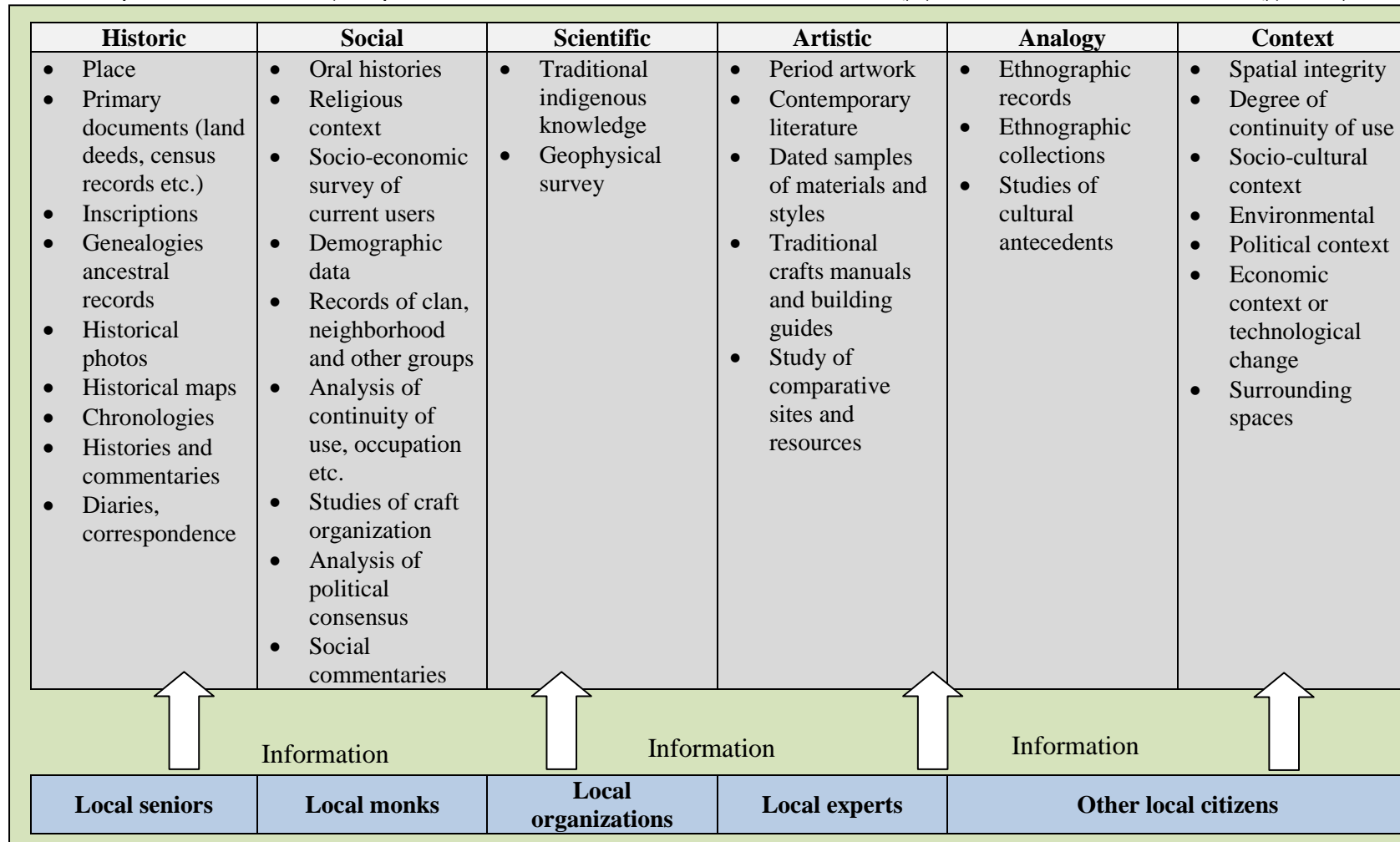
To determine the significances of authenticity in the heritage values, changes in the heritage must first be identified in various dimensions. The method of doing that in this thesis combined the uses of the different frameworks reviewed in the literature review: the assessment of the heritage significance; the categorization of intangible cultural heritage domains; and the dimensions of authenticity.

Because the SLYF is a phenomenon that is specific to the time and place, the information about the location and setting, form and materials used in the making, and the different stages of the process including the preparation, making, and celebrating it were collected in details. Different kinds of people were involved in the festival so their roles and contribution were also studied. Most importantly, a festival was created to celebrate a meaning. So its meaning and purpose were also examined in order to derive at the essence of its existence.

The model in *Figure 4 Methodology 2 and 3: Identifying the Cultural Heritages and Significance of the SLYF in the Past and the Present* illustrates the methodology that the researcher used in this research. The fashion of conducting the data collection was in the exploratory and open-ended approach where broad questions were made to cover the aforementioned points. The presentation of results is in a narrative format while this model was designed as a mind map for the researcher to keep in focus of her thematic objectives while doing an on-field research.

Figure 3 Methodology 1: Identifying the Sources of Information for the Salak Yom Festival

Source: Prepared for this thesis, adapted from Sources of Information on Authenticity (Nara Document on Authenticity, 1994)

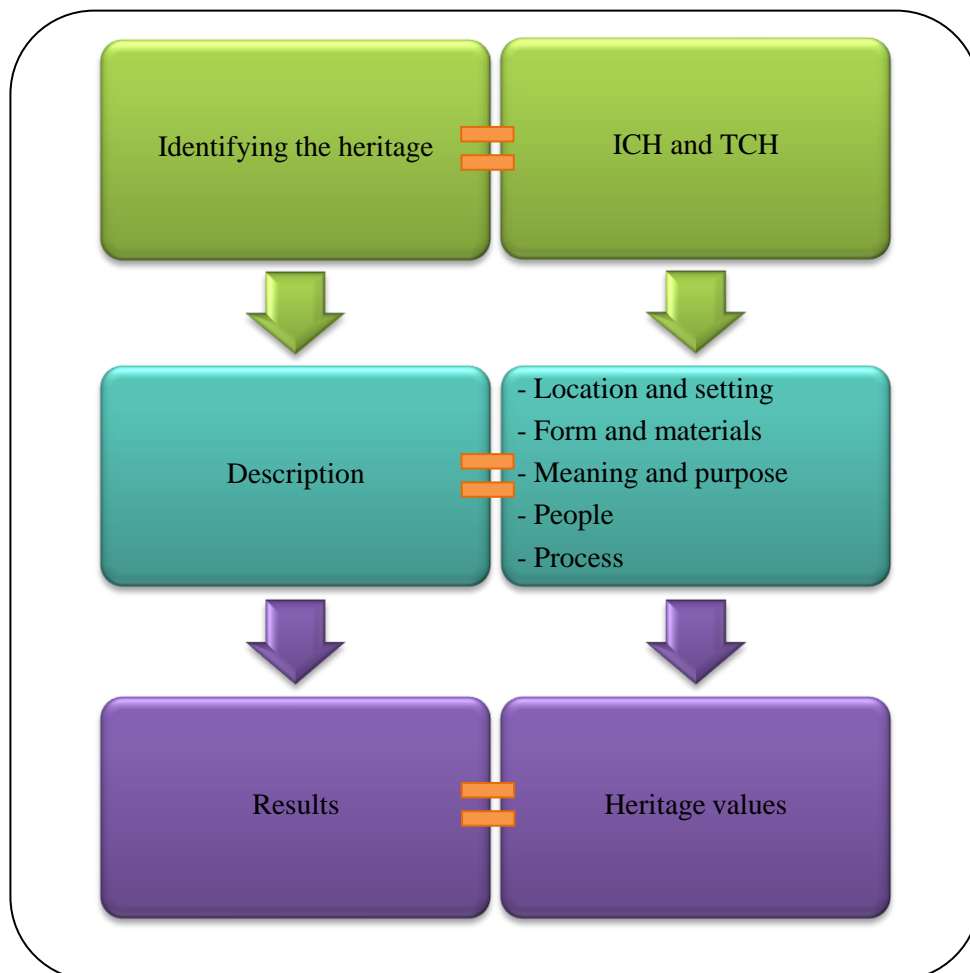


In the Past

Because this part focuses on identifying the heritages and their values of SLYF that happened in the *past*, aside from a few local documents found, the selection of key informants was based on the criteria that they possessed the knowledge about the festival in the past.

Figure 4 Methodology 2 and 3: Identifying the Cultural Heritages and Significance of the SLYF in the Past and the Present

Source: Prepared for this thesis



Using this created model, the researcher collected the information on the ICH in the past mainly through her interviews with the specified seniors who had

witnessed the festival before 1957, local monks and historians as well as from photographs, published documents and existing sample objects. Most of the information received was in the narrative format, describing the whole festival in details, including the history and origin, atmosphere, physicality of the Salak Yom Trees, people involved, and feelings. This information was then analyzed and broken down by the researcher into different types of domains, namely the oral traditions and expressions; performing arts; social practices, festive and ritual events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. Associated tangible heritages, such as crafting tools, materials, musical instruments, fruits, offering objects, looms, etc. were also identified to reflect the material aspects of the festival.

The description of the festival was mapped against the dimensions of authenticity in order to illustrate the multi-facets of elements that composed the festival up, explicitly its location and setting; form and materials used, meaning and purpose; associated people; and process.

Finally, the values derived from this methodology would be summarized in a statement of significance for the cultural heritage and significance of the SLYF in the past. This statement will be used as a baseline for the comparative significance study to be explained in the following methodology.

In the Present

To compare and contrast the quality and context of SLYF from the past and the present, the same model from *Figure 4 Methodology 2 and 3: Identifying the Cultural Heritages and Significance of the SLYF in the Past and the Present* was used to examine the present day's SLYF.

In addition to the key informants, photographs and published documents, the researcher also collected data directly through the participatory field observation where she witnessed and participated in the event.

3. **Theme 2: Authenticity**

This part aims to examine the level of acceptance of the community for each type of changes in the Salak Yom Festival. As it has been discussed in *Chapter II Literature Review*, changes are natural for a living culture and the aim of its conservation is to maintain its core values so that the heritage may be sustained for later generations. Identifying which values are the core ones is the responsibility of the owner community who has the right and freedom to determine how they would like their culture to be maintained. The researcher only intends to act as the medium for the community to help them start this process by raising their awareness through her research results.

The research question for this theme is: *Which cultural significance of the SLYF needs to maintain its authenticity and for what reasons?* Issues covered in the data collection process were:

- The study of changes and their contributing factors in the SLYF from the past to the present
- The positive and negative impacts of changes in the SLYF upon the community
- The community's level of acceptance or rejection for each type of change in the SLYF
- The community's level of awareness for the significance of authenticity in the SLYF's safeguarding process
- The importance of authenticity for the festival's sustainability

To answer this research question, the researcher first started with summarizing the changes in the festival and identifying their factors, then collecting information on the key informants' attitude toward these changes, and analyzing the significance of authenticity for the festival. The methodologies used are described below.

3.1 Methodology 3: Identifying Factors of Changes of Salak Yom Festival

First the differences between the SLYF's ICH and TCH in the past and the present obtained from *Methodology 2: Identifying the Cultural Heritages and Significance of the SLYF* are extracted from the key informants' narrative description of the SLYF both in the past and the present. The changes in the location and setting, form and materials, meaning and purpose, people and process of the festival are then summarized. Afterwards, the factors contributing to these changes are examined. Recognizing why changes took place gave the researcher the opportunity to perceive the festival from the community's perspective. It allowed her to comprehend the wide context of the festival and understand that its constituents were interwoven elements reflecting the community's constant reaction to the world. Leaving this part of analysis out would run the risk of decontextualizing these components that made the festival up. Learning about the factors of changes also explained which changes happened voluntarily as a result of the community's decision, and which occurred by the external forces such as the globalization.

3.2 Methodology 4: Assessing the Significance of Authenticity in the SLYF's CS

After the informants gave the information about the SLYF, they were asked to describe their feelings and opinions toward these changes. The interviews were executed in the open-ended and non-leading approach in order to hear their unrestricted thoughts. Being patient in giving them the necessary time to compose their replies without rushing or providing them hints which might be the researcher's presumption was a crucial strategy in this methodology. After a broad description of their attitude towards the festival, specific dimensions were presented for them to go deeper into details such as the kinds of materials used, the purpose of the event, etc. Finally, they were asked to state the significance of the SLYF to them. They were directly asked to explain which part of the festival they regarded as the most important for them and so believed that the stated part or parts should not disappear

or change because of such significance. Likewise, they were asked also to point out the part or parts of the festival that changes were welcome and explain why.

Through their answers, their attitudes towards the authenticity of the heritage values are revealed and used in the following analysis of this thesis. *Table 5 Methodology 4: Assessing the Significance of Authenticity in the SLYF* shows the model used as a guideline to obtain and analyze the answers.

Table 5 Methodology 4: Assessing the Significance of Authenticity in the SLYF

Source: Prepared for this thesis

Cultural Significance Analysis			
	Dimension	Heritage Values	Level of Significance
Associated TCH/ICH	• Location and setting	• Aesthetic/ Architectural	• Most important
	• Form and materials	• Historical	• Indifferent
	• Meaning and purpose	• Social/Spiritual	• Support change
	• People	• Rarity	
	• Process	• Scientific/Educational	
		• Economic/Use	

4. **Theme 3: Safeguarding and Community Participation**

The third theme intends to answer the research question: *Has the cultural significance of the SLYF been safeguarded by the current management process?*

Issues covered in this theme include:

- The identification of the current safeguarding process: stakeholders, resources, methods, and procedure
- The level of participation and types of contribution from the stakeholders
- The amount of attention paid and actions done to regard the festival's authenticity

- The results of the process: the positive and negative impacts of the revitalization efforts; the feedback and comments about the current SLYF from the community

There are two methodologies used to collect the data for this theme as elaborated below.

4.1 Methodology 5: Identifying the Existing Safeguarding Process of the SLYF

To study the safeguarding process, the definitions of the safeguarding for an ICH given by UNESCO, M.R. Chakrarot Chitrabongs (Lecture: 2009), and Kongprasertamorn (2005) are adopted by the researcher to define the existing attempts of safeguarding for the Salak Yom Festival.

Both the participatory observation and interviews were conducted to obtain the information from various types of stakeholders. The informants were asked to provide the information about the existing safeguarding attempts and processes.

The process's components are studied in terms of human resources, financial resources, time resources, and location and setting, by using the guideline for the safeguarding of an ICH which is summarized in *Figure 5 Safeguarding Process*.

The definition of each step in the process is reinterpreted by the researcher as:

- *Identifying* is the step in which the source communities pinpoint their heritages through the anecdotes, photographs, documents, artifacts, location and setting, and local intellects, etc.

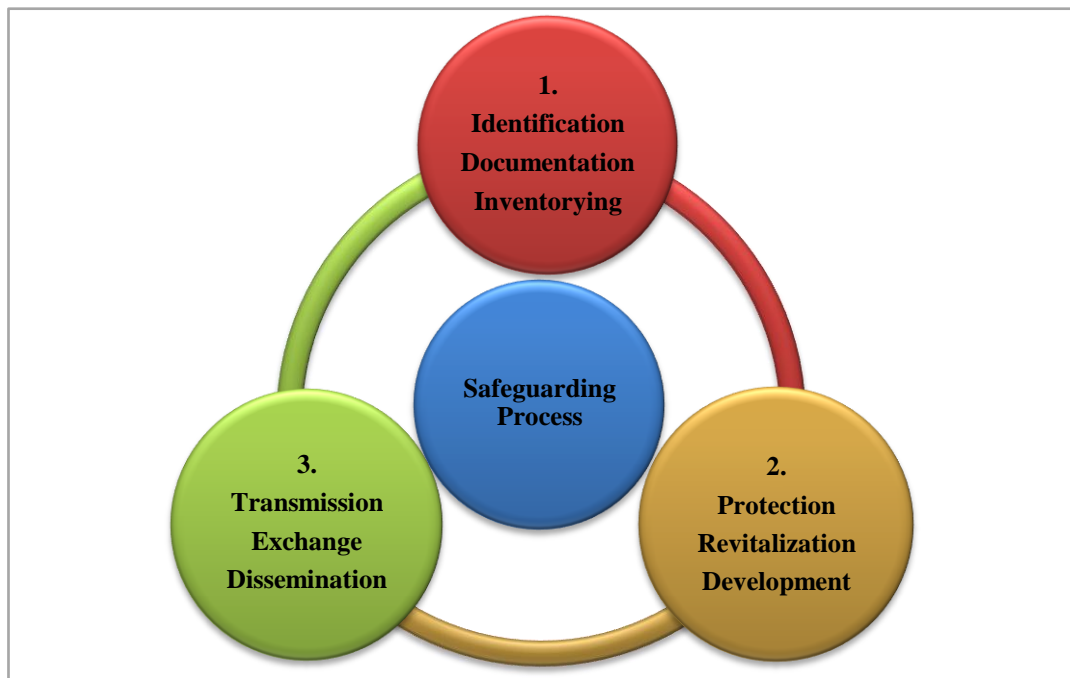
- *Documenting* is the recording of the collected data into visual graphics, written documents, etc. In other words it is the process, especially for an ICH which is an abstract element, of transforming the intrinsic knowledge within the

persons or settings of the atmosphere, etc., into a concrete evidence for further application and studying.

- *Inventorying* is the making of a list for the related ICH and TCH of the SLYF, such as craftsmanship and artifacts, singing and musical instruments, the SLYT and the making process, etc.
- *Exchange* is the sharing process of ideas, knowledge, resources, and experiences between the stakeholders of the SLYF.
- *Protection* is the preservation or conservation efforts to maintain the cultural significances' integrity of the SLYF to be as complete as possible.
- *Revitalization* is the process to bring back the practice of the SLYF, with the focus on its core values and allowing the peripheral to adapt to the changing environment and people's need.
- *Development* is how the SLYF can be further developed and applied to improve the overall quality of life of the people.
- *Transmission* is the process of transferring the knowledge of various kinds from one person to another, especially from the older generations to the younger generations so that they may be continued to be practiced into the future.
- *Dissemination* is the sharing and spreading of the information to educate the general public about the SLYF.

Figure 5 Safeguarding Process

Source: Prepared for this thesis, adapted from UNESCO 2003 Convention for the Safeguarding of the ICH, and M.R. Chakarot Chitrabongs (Lecture: 2009)



1. *Identification, documentation and inventorying* – The information from the interviews may be interpreted to reveal whether the community was aware of their heritage’s values’ quality or not. Checking the availability and condition of motion pictures, still photographs, written books and brochures, audio files, panels, etc. as well as visiting the local museums were other methods to explore the community’s actions, both formal and informal, in recording and cataloging their ICH and TCH related to the festival.

2. *Protection, revitalization and development* – The questions of what, where, when, who, how and how much were asked to obtain information about the SLYF’s revitalization processes as listed below:

- What is the objective of this revitalization process?
- Where is this revitalization process taking place?

- When did the process start and how long did it take to complete it?
- Who are the stakeholders, or in other words, contributors to the process? What roles do they play?
- How are the SLYF's values being safeguarded?
- How much financial, human, labor and material resources are used?

3. *Transmission, exchange, and dissemination* – Conserving the festival is not the only important goal in the safeguarding process. It is also crucial to ensure that it will continue into the future by talking to the community to see if there was any knowledge sharing process within the family and village or not. The examination of the local learning centers and interpretive media was also done to analyze the management's efforts in promoting both the local participants and tourists to understand the festival better.

4.2 Methodology 6: Assessing the Quality of Community Participation in the Safeguarding Process of the SLYF

A community involvement is the heart of a successful safeguarding process. Empowering the people to take parts in the management of the festival will encourage them to establish a sense of ownership and pride which are two fundamental elements of the heritage's long-term viability. Therefore this methodology intends to evaluate the quality of the participation from its stakeholders through the reviewed concept of participation types and process.

Asking the stakeholders about their role and contribution to the management of the festival provided the information about the type of participation in this process, whether it was a top-down, partnership, or bottom-up manner. They were asked if their ideas, feelings and knowledge had been accounted into the management or not. Learning about how they benefited or suffered from the

revitalized festival could also reveal their level of motivation to support the festival, which in turn may suggest its future sustainability probability.

5. Summary

The bottom line concluding the objectives of the six stated methodologies in this chapter is that they were designed to collect the data necessary for the analysis of the current Salak Yom Festival's safeguarding process. The three key criteria indicating a successful one are that it must: focus on the *values* of the heritage, carry out the *transmission*, and is *community*-based.

The data findings and analysis are presented next in *Chapter IV* and *V*.

CHAPTER IV
THE CULTURAL SIGNIFICANCE AND SAFEGUARDING OF
THE SALAK YOM FESTIVAL

The historic, social, scientific, artistic, analogical and contextual information of the Salak Yom Festival is derived from many sources to arrive at a comprehensive picture of the festival, reflecting its dynamic elements from the past to the present as well as the viewpoints of varying stakeholders. The list of informants, research methodology and tools were explained in details in Chapter I.

1. The Cultural Heritages and Significances of the Salak Yom Festival in the Past

1.1 Origin of the Salak Yom Festival

The Salak Yom Festival is a festival practiced among some of the Yong ethnic groups in Lamphun Province of Thailand. It is the integration between the ancient Buddhist practice called “Salak Kapat” which originated more than 2,500 years ago in India and the cultural values of Yong ethnic groups. It is therefore important to understand the context of both elements as explained in the sections below.

1.1.1 General Background of Salak Kapat

The Brahmans and Hindus, who originated from the Aryans in the South of India, paid great respect to their deceased ancestors as much as to their gods. They believed that their ancestors’ spirits were present even after their deaths and fed on human food, leading to this *Sat* ceremony. This offering of food may also rescue the ancestors’ spirits in the hell and provide a blessing to the ones who prepare it (Phra Maha Santi Unchanam, 1998).

This belief was integrated into Buddhism during the era of Lord Buddha who stated that the descendants might help relieve the great suffering of their ancestors whose sins send them to the hell by inviting their spirits, which were in the form of *Pret*⁶, or hungry demons, to come receive the offerings of food and other objects such as clothes, beddings, and other necessary daily objects. This formed the practice of making and dedicating merits to the deceased ancestors in Buddhist belief (Phra Maha Santi Unchanam, 1998).

Another legend explains the early practice of *Salak*, telling the story about a giant female demon, *Yaksini*, who tried to kill a human woman named *Kumarika* who used to be her foe in many past lives. Buddha saved them from the endless cycle of vengeance through his *dhamma* preaching. *Yaksini* decided to give up on killing so *Kumarika* invited her to live with her. The giant paid back to her by telling fortune about the agricultural seasons. She also used her magical power to make farming predictions for other villagers. Grateful for her help, they offered her their fruitful products. The giant demon had more than she could consume, so she offered them to the monks in random by asking them to draw lots. This is perhaps one of the earliest stories of *Salak Kapat*, nonselective or unconditional offering, in Buddhist legends. (Phra Maha Santi Unchanam, 1998).

The offering festival of *Salak Kapat* spread with Buddhism from India to many parts of the world. In the Northern part of Thailand, namely Lamphun, Chiangmai, and Lampang provinces, Buddhism flourished in the Lanna culture. *Salak Kapat* in these areas was also known as “Kin Salak”, “Kin Kuay Salak”, “Tan Kuay Salak”, and “Tan Salak”. Based on Jampawal’s survey (2011) of the literature about Northern cultural heritage including a Lanna palm-leaf manuscript inscribed in

⁶Prets are usually described as hungry spirits in the form of a creature as tall as a palm tree, with hands as large as the palm leaves, and a mouth as wide as a pin hole. They are extremely thin. Because of the sins they commit when alive, they are always suffering from hunger and poor condition. They screech at night, asking for some merit-sharing from the humans to help assuage their condition.

1928, Salak Kapat was an event that integrated Lanna customs with the Buddhist beliefs, melding into a ritual that emphasized on nonselective and unconditional merit-making for the donors and their ancestors. It took place during the tenth lunar month (equivalent to the twelfth Northern month), which is roughly equivalent to sometime between September and October. The rationale behind this may be due to three reasons:

1) In Lanna culture, it was believed that the twelfth Northern month was the time when the spirits of the deceased ones could come back to earth in order to receive the merits performed by their descendants (Nilnarong, 2006).

2) During this period, it was the raining season so the local people stayed at home while the monks also stayed at their temples. Therefore they had the free time to make *salak*. (Champawan, 2011)

3) The time during September to October was the harvesting season for orchard products, such as pomelos and oranges. With fruitful harvests, these products could be used as decor and offerings in the *salaks*.

In a *Salak Kapat* event, there were many kinds of *salaks* or offerings. Each type shared both similarities and differences in the physical and nonphysical aspects. Grandma Ta Siwanna (Denes and Panyapu, interview, 6 November 2010) recalled that seventy years ago, there were only two names for the two main types: *Salak Noi* – the small one, and *Salak Yai* – the big one. *Salak Noi* included many kinds of woven baskets or *kuay*, filled with offerings. The big Salak was called *Salak Chok*, or taller bamboo trunks wrapped in hay and decorated with various kinds of precious goods. The medium *salak* tree was called *Salak Samrap*. It could also be a miniature of house along with daily utensils. The types of Salak to be prepared depended on the wealth and readiness of the people. The richer and more financially ready would make a bigger Salak.

The name *Salak Yom* can hypothetically come from the word “yom” (dye), “yong” (beautify), or “phrom” (complete with an array of goods). It is the biggest kind of *salak*.

1.1.2 Cultural Values of Yong People in Yong City, Burma

Historically, Buddhism has been regarded by the Yong people as the highest values in life. Their way of life has been governed and greatly influenced by this faith. Yong parents would want to see their children studying Dharma. Making merits through offerings to the monks, donations to the poor, and doing good deeds in general are the practices that have been deeply embedded as their values and transmitted from generations to generations.

Another belief that shapes Yong culture is the respect for the spirits. Rituals to worship and make merits to the ancestors as well as the city guarding spirits are commonly and regularly practiced.

Social cohesion is one factor that promotes peace within the Yong community. Members help and depend on one another. Elders and parents are highly respected. Sisters and brothers are closely tied. The community's intermediary is responsible for disseminating news related to its members to the society. Members participate and divide their roles in important social events. Resources are shared and contributed to help one another.

Yong women are expected to learn how to weave textiles from their mothers. This skill, as well as basketry and other handicrafts, are considered as an important quality in women which has long been transmitted in Yong culture.

The role of women is also important. After marriage, the groom has to move into the bride's house first before making any decision to change later. (Khaorop Phinitnam, 2006)

Figure 6 Food vendors in Yong City, Burma
Source: Phra Kampon Si Charoen



Figure 7 The villagers in Yong City celebrated a festival by dancing.
Source: Phra Kampon Si Charoen



1.3 Origin of the Salak Yom Festival in Lamphun Province

In the past, the Salak Kapat Festival was held every year at Lamphun's main temple, Wat Phrathat Hariphunchai. All kinds of *salaks* were offered there. Infrequently the Salak Yom Trees would also be there, sometimes only 1-2 Trees each time (Phra Patiphan Phuripanyo, personal communication, 10 September 2011).

On the contrary, the local temples in the aforementioned districts including Tambon Pratupa and Tambon Nong Chang Kuen frequently hosted a separate festival especially for the Salak Yom Trees quite often (Phra Patiphan Phuripanyo, personal communication, 10 September 2011).

The Yong values of Buddhism, respect for spirits, social cohesion, handicrafts and women status gave rise to the specific Salak type called *Salak Yom*, which was unique in terms of ownership as it was especially tied to women.

Exactly when the very first SLYF began is still a question that yet remains to be further explored in depth. However two hypotheses state that there are two perceived origins by the community found in this research:

1. *SLYF originated in Yong City, Shan State (nowadays Burma).*

In year 1805, Lamphun was an abandoned city due to the long history of war between Lanna Empire and Burma. King Kawila, ruler of Chiangmai at that time, tried to repopulate the city by commanding his brother, Phraya Burirat (Kamfan), to bring back people from Yong City (Mong Yawng), Shan State (Ongsakul, 1994). After 3 days of war, the Yong army lost to the Chiangmai troops (Sawaeng Malasam, 2008). Some Yong people successfully fled into the forest, but approximately 10,000 of war survivors were forced to leave with the Siamese army back to Siam (Scott and McLeod, cited in Sawaeng Malasam, 2008). The whole city was forcibly migrated to settle in Lamphun under the governance of Phraya Burirat

(Kamfan. Because of this approach of bringing the whole city, including the rulers and citizens, called *te khrua*, the Yong people in Lamphun also brought with them their social structure, cultural beliefs, customs, and practices to their new home in Lanna Empire, today Thailand.

Figure 8 King Kawila of Chiangmai

Source: Wikipedia, 30 April 2012: Online



Figure 9 Map of Shan State

Source: www.chiangmai-thailand.net, 30 April 2010



Though they were war slaves, the Siamese rulers granted them the freedom to select the areas for their resettlement, manage their own ruling system and even arranged some marriages to the Siamese ruler clans (Sawaeng Malasaem, 2008).

Because their former way of living heavily relied on agriculture, they chose to resettle on the fertile banks of Ping River, Kuang River, and Tha River.

Despite the Siamese rulers' attempt to grant them some rights in living and ruling by their own choice, this settlement, being taken away from their homeland, was perceived as an act against their will (Suphon Palaphong, interview, 23 July 2011; and Surachai Khayan, interview, 14 March 2011). Therefore they tried to hang on to their dignity and maintain their identity by several means. First they renamed their new homes with the names of their original cities such Wiang Yong and Pa Muang⁷ as a reminiscence of their beloved land. Second, they spoke Yong language and continued practicing their cultural traditions even in the new cultural setting. The Salak Yom Festival was said to be one which they proudly performed since then. However, it is crucial to denote the fact that the continuity of their cultural practices was also a natural pursuit. These were their way of living and so it would be. It was even easier due to the mentioned fact that their whole system was also brought along with them to their new land.

This hypothesis supports the idea that the SLYF originated in Yong City, Burma and spread to Thailand.

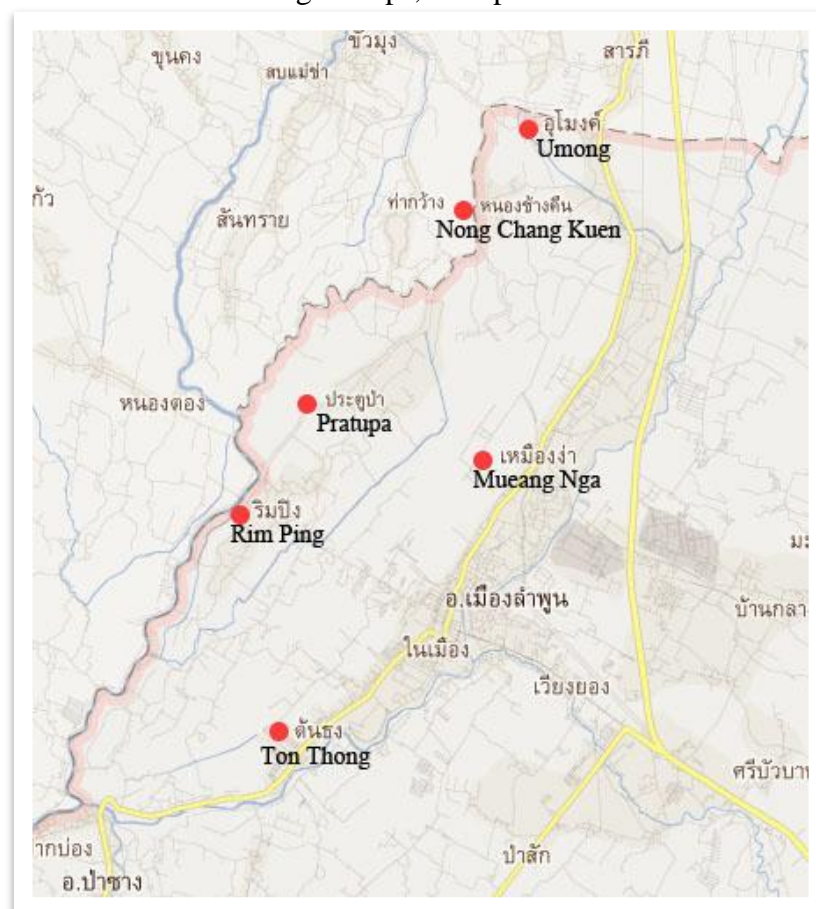
⁷Pa Muang means "mango forest". Yong people brought mangoes with them as migration provisions. When they reached the new land, they planted these seeds as a remembrance of their identity. One of the migrant groups also called their new home "Ban Pa Muang". Today about 10 of these mango Trees still survive in this area and the district has been renamed "Ban Pratupa". (Suphon Palaphong, interview, 23 July 2011)

2. SLYF originated in Lamphun Province, Thailand.

Even though 80% of Lamphun citizens are of Yong ethnicity, only those in a couple of *Tambons* are known to have practiced it, not the whole province. Baramate Wannasai (interviewed on March 16, 2011), a local historian, remarked that SLYF originated only in some of the Yong areas in Lamphun, namely Tambon Pratupa, Tambon Rim Ping, Tambon Nong Chang Kuen, Tambon Umong, Tambon Tonthong, Tambon Mueang Nga, and some villages in Amphoe Ban Thi. These mentioned areas benefited from the fertile banks along Ping River, allowing them to produce prolific garlic and onions, the profitable products during that time. This profitability might have given the people in these areas a financial advantage in making the costly Salak Yom Trees.

Figure 10 The sub-districts where the SLYF was practiced.

Source: Google Maps, 30 April 2012: Online



Two monks who were born in Yong City, Burma, and now are residing in Lamphun temples gave information that though the Salak Kapat festival is also a prominent event in their homeland with many kinds of similar Salaks, they could not recall seeing one that resembled SLYF in the context of ownership by gender. See *Appendix A: Interview Transcripts (Phra Kampon Si Charoen and Phra Si Nual Wisutthi Panyong)* for more details.

Therefore, based on this information, the second hypothesis arises to support the idea that the SLYF originated in Thailand.

Conclusion on the Origin of the SLYF

Though no absolute conclusion about the exact origin of the SLYF can be made at this point, the collective memory of the interviewed seniors suggested that it has existed for a long time, even before their own generation. Several seniors said that their parents were the ones who encouraged them to start saving money at a young age for the SLYF, possibly implying that the tradition had been present even during their parents' generation, or at least 90-100 years ago. It may be presumed that the SLYF could have been influenced by the practice of the Salak Kapat and the ethnic values and traditions in Yong City, and evolved to tie its specific purpose to young women later in the aforementioned villages. It is concluded that the Salak Yom is an ancient tradition that the Yong ethnic groups have long been practicing, both in their homeland and in Lamphun though some details may differ.

To point out, the highlight of this investigation lies in the perception of the community as they unanimously described the SLYF as an ancient unique religious and social festive event that reflected their Yong history and identity. They held pride in their cultural origin as it had been meaningful for their existence.

This is significant because it shows their attitude towards the way that this festival should be practiced and preserved, as to be discussed in later sections.

1.2 Meaning and Objective of Salak Yom Festival in the Past

The Salak Yom Festival was said to be a wise strategy to train young women good morals and home economics skills for their marriage in the future. It was also very specific in the qualification based on the woman's marriage status. Only unmarried young women of a certain age could own a Salak Yom Tree. Some informants⁸ affirmed that only a woman whose age was exactly 20 years, not any year older or younger, could own it. Younger women would be too young to be able to withstand such great degree of merits; it would cause them more harms than good. They could instead make a smaller type of *salak* like *Salak Samrap*.

On the other hand, other informants⁹ stated that the prohibition was only on the women younger than 20 years old. Older women, as long as they were still single, could be the owner of a Salak Yom Tree. However, the average age of women getting married during that era was a self-screening criterion as they usually got married at no later than 25 years old. Buariao Chanthasin (interview, 7 November 2010) was one of the living evidences for such criteria because she had her Salak Yom Tree when she was 22 years old at Wat Ban Luk Temple.

As the cost of the Salak Yom Tree (hereafter "SLYT") was very high, it could take 3-6 years to gather enough money to purchase the precious materials and objects such as gold and silver necklaces and belts needed for the decoration. So they would start working in their farms or orchards to sell vegetables, fruits and animals from a young age. The precious ornaments, including gold and silver, would be purchased piece by piece until they had an adequate amount of offerings for their SLYT.

Being able to own a SLYT was the dream of many Yong girls in the stated villages as it would bring pride to themselves and their families. Men would

⁸ Naren Panyapu; and Ta Sriwanna

⁹ Buareow Jantasintu; and Muangdee Nontatham

appreciate them as they were proven to be diligent and economic in spending. There was even a famous saying stating that if a Yong woman hadn't made and owned a Salak Yom Tree yet, she shouldn't get married. Her trading business would neither prosper (Naren Panyupu, 2011).

The Salak Yom Festival was also a clever method to instill the value of Buddhism and gratefulness into the Yong girls because it would encourage them to make good merits through donation and offering. The good deeds performed would be dedicated for their prosperity, their deceased ancestors as well as for the conciliation for their bad deeds.

In conclusion, the purposes of the SLYF in the past were to train a Yong girl the good Yong values and ethnic knowledge in several dimensions for her own prosperity in her future marriage. It was a symbolic guarantee that she could become a good wife.

The SLYF may be considered as a rite of passage, preparing her for the transition from being a girl to a mature woman, helping her to be ready to start a new happy family through both the Buddhist blessings received at the festival and practical home economic lessons obtained throughout the preparation years. In one perspective, it was perhaps similar to the French concept of "débutante" which marked and celebrated a girl's womanhood when she reached a certain age. In the same way, she was presented to the society as a new adult and ready for marriage. Men traveled to participate in the event and see which women would make perfect wives. At the same time, women's parents also got to see which men would make their daughter's perfect match. These two celebrations shared similar concept in this aspect.

It also gave her an equal opportunity and right to receive the same amount of good merits as a man could through his monkhood¹⁰ because the whole preparation process required not any fewer amounts of efforts and dedication.

The ceremony also supported the longevity and significance of Buddhism through the provision of respect, teachings, and material support.

1.3 The Salak Yom Festival Process in the Past

The SLYF could be broken down into three stages: the preparation stage, the construction stage, and the celebration stage as follows.

1.3.1 Preparation Stage

In the extended families where grandparents, parents, children and sometimes relatives lived together, children gradually absorbed the Yong values and culture through observation, practices and oral histories from their seniors. This indigenous knowledge had been passed on from generation to generation, allowing the learning process to be natural and become a way of life. In this way, they acquired the knowledge and skills of handicrafts that Yong people had been especially renowned for, such as textile weaving, basketry, silvery, carpentry and sewing (Suphong Palaphong, interview, 23 July 2011).

They also worked to collect the money. The popular and profitable kinds of farming included the plantations of garlic and onions, which sold very well at that time, and pig farming (Baramate Wannasai, interview, 16 March 2011). Other kinds of vegetables and fruits as well as rice were also harvested. These girls spent their free time after school at their farms, diligently earning their income in the market.

¹⁰ In Buddhism, men who enter monkhood earn a great amount of merits but women are prohibited from doing so.

**Figure 11 Basketry in Ban Luk,
Lamphun**



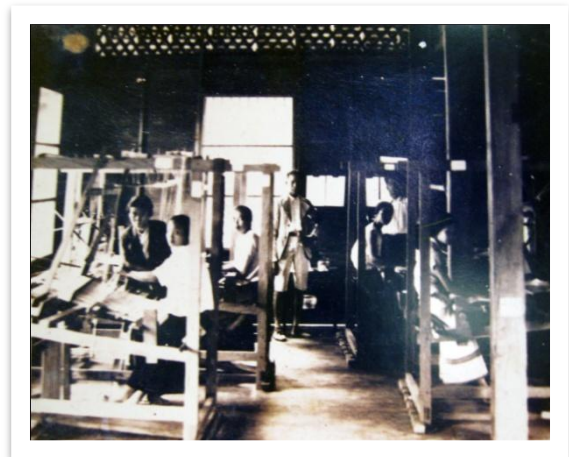
**Figure 12 Lao hiao sharpening in Ban
Luk, Lamphun**



**Figure 13 Textile weaving in Wiang
Yong, Lamphun**



**Figure 14 Textile factory in the past,
date unknown**
Source: Museum Mueang Lamphun



The pictures above demonstrate some of the well known Yong local wisdom.

Though some had to work hard for as long as 3-6 years to collect enough money for their SLYTs, those who came from a wealthy family had a better chance of making it happen because their other burdens which needed financial resources would be supported by their families. Sometimes their parents even partially contributed for the cost of the materials (Buariao Chanthasin, interview, 7 November 2010), unlike those from a less financially advantaged family whose resources had to be spent on their necessary daily needs (Khamphuan Kansip, Bunmi Chaiyasit, Fongchan Chaiyasit, Somsri Phakcharoen, Buata Chanthatham, and Khamhong Phrompheng, interview, 7 November 2010).

Regarding the frequency of the event, the festival did not happen every year. Suphon Palaphong (interview, 23 July 2011), a Yong born in Ban Lamchang, Tambon Pratupa, recalled that since his birth until he was 18 years old in 1972, he had seen the SLYF only twice in his village. He had no idea of any happening of the SLYF in other villages. This was congruent with all of other senior informants' memory that the SLYF happened every 3-4 year and sometimes 6-7 year, depending on the temples' need to raise a fund for their religious affairs, such as for the building of a pavilion. An announcement would be made at least many months in advance of the event date.

The festival would be held during the twelfth Northern month and called *Salak Kapat*, *Tan Salak*, or *Kin Salak* Festival where not only the SLYTs were offered, but all kinds of *salaks*.

1.3.2 Construction Stage

After the announcement had been made, the making process of the Salak Yom Tree would begin.

1.3.2.1 Parts of the Salak Yom Tree

A Salak Yom Tree was made of two parts: the *structure* and the *objects*.

The *structure* of the tree consisted of the pole and the branches. Men would go into the forest and bring back *Phai Si Suk*¹¹ bamboo poles, as long as 10 meters. Then hay was wrapped around the pole before being secured to a wooden base. Hundreds or thousands of bamboo sticks with grated ends, or tufts, called *mai lao hiao*¹², were then plunged into the hay-wrapped pole. These tufts were claimed by some informants to be dyed in red color for beautification while one¹³ insisted that the original one 70 years ago was in its natural bamboo color. Nevertheless, these tufts were tied with ropes in which offering objects would be hung on.

The *objects* attached to the Tree could be divided into three main categories: 1) precious metals and monetary offerings, 2), or necessary objects for monks, and 3) daily objects for lay women.

At the top of the Tree was an umbrella called *chong*. Precious metals such as real gold and silver necklaces, bracelets, rings, and belts were

¹¹ *Phai Si Suk* (scientific name – *Bambusa blumeana Schult*) is a tall bamboo found in Tropical Asia forests. The trunk is hallow inside and shiny green on the exterior.

¹² *Mai* means stick. *Lao* means to sharpen. *Hiao* or *riao* means slender and fine.

¹³ Ta Siwanna

attached to the rim of the umbrella. The belts were made with real silver coins, locally called *ngoen taep*¹⁴, which was the common money used in Lanna Empire. Unmilled rice in the husks was twined with colorful threads to surround a coin, with the excess thread tufts beautifully hanging down. These twined coins, called *khacha*, and bank notes were attached to the umbrella and *lao hiao*. The amount of precious metals and monetary offerings solely depended on the donor's will. They were given away to the recipient monk and temple.

Figure 15 The Salak Yom Tree in the past, date unknown
Source: Lamphun Mueang Museum



¹⁴Ngeon Taeb was used to call the one-rupee coin produced in 1905CE by England to be used for the official trading in its colony countries, Burma and India. Lanna Empire was adjacent to Burma, allowing the currency to spread and receive popularity in Lamphun. It was made of silver, with the embossment of King Edward VII on the back of the coin.

Figure 16 Bare lao hiao



Figure 17 Khacha

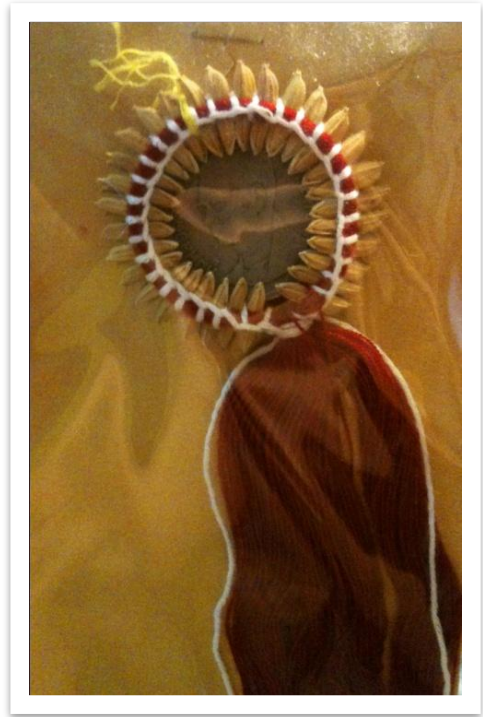


Figure 18 Kang tam pa tat
Source: Barament Wannasai



Figure 19 Ngoen Taep belt

Source: ACM, 2010 (Photography by Linina P.)



Figure 20 Coins used as offerings

Source: ACM, 2010 (Photography by Linina P.)



Figure 21 Silver cassettes used as containers for betel and red lime

Source: ACM, 2010 (Photography by Linina P.)

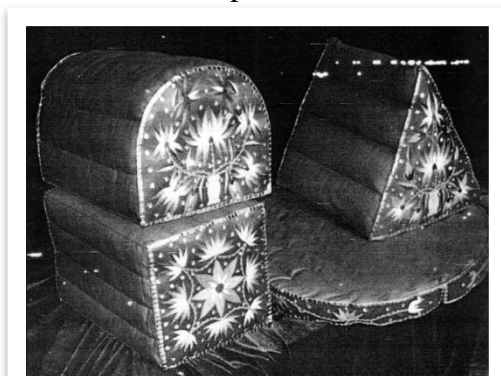


Figure 22 Chest containing the silver cassettes



Figure 23 Different kinds of pillows and cushions

Source: Suthiphan Hera, 2008



The objective of donating the second type of objects was to support the Buddhist monks. They included monk robes, beddings, blankets and quilts, cigarettes, daily utensils, and *kang tam pa tat*. It was noted by most informants that the latter one was especially important. Without it, the Salak Yom Tree would be incomplete. *Kang tam pa tat* was a small table that monks used in studying and writing dharma. Because they wrote manuscripts on palm leaves, they had to make lines by dipping a thread in carbon powder, tying it taut on each end of the corner, and flicking it on the leaves to form black lines for writing. Monks were studious individuals so this table was considered as a necessary item which the believers should prepare in their Salak Yom Tree. Other necessary items were monk's alms bowls, satchels, and *dhamma* canon wrappers. Objects for the monks were usually placed on the upper part of the tree, symbolizing the sacredness and highness of Buddha's disciples.

The third type of offering included various kinds of items such as the following (Phra Maha Santi Unchanam, 1998).

Cigarettes were made by ironing a piece of banana leaf, placing tobacco which gave out a strong aroma when smoked on it. Each rolled cigarette was tied to one another, making a 5-6 meter-long tail, called *pulipae*. When hanging from the top of the tree, they would make beautiful long decoration lines. Betel and *pun daeng*¹⁵ were also present.

Most of the time, they would weave the textiles such as monk robes and quilts, wrappers for the dharma canons, satchels and mattresses themselves, but sometimes they also bought parts of the items from other traders. Pillows called *maun pha*, *maun hok*, etc. were stitched and sewn.

¹⁵ A mixture from lime and turmeric to be spread on the betel leaves for chewing

Interestingly, one key informant, Ta Siwana (Denes and Panyuphu, 6 November 2010), aged 90 years, said that, 70 years ago, she had never seen any woven animal trap in SLYF in Tambon Pratupa, while Buariao Chanthasin (interview, 7 November 2010), aged 84 years, confirmed that her Salak Yom Tree in Tambon Mueang Nga more than 60 years ago offered them. She made fish traps, chicken coops, and other animal traps made with bamboo sheets as an act to ask for the reconciliation of the sins for killing those animals. The baskets and other woven items were made in much smaller sizes than the real functional ones because they were much harder to make as they had to be woven with a needle instead of fingers.

Kitchenware such as bowls, spoons, pots, cups, pans, etc. made from metal, coconut shells, wood, etc. were also made and attached to the tree along with the other perishable goods like soap, toothbrush, cups, writing utensils, candles, matches and medicines.

Foodstuffs were another core items in the SLYF. *Kaep mu* or fried pork skin was presented in a different shape and size from today. It was wholly fried in large rectangular size, possibly as large as an A4 paper, and hung on the tree along with fried preserved salted fish called *pla buang*. Heavier and larger edibles like whole boiled chickens, boiled eggs, pomelos, sugar canes, watermelons, different kinds of oranges, coconuts and gourds were placed at the base of the tree. Whole bunch of bananas were also offered as well as other seasonal fruits and vegetables. Cooking ingredients like rice, salt, chilies, galangal, ginger, garlic and onions were tied together artistically as decors. Sweet desserts made with rice and coconut as the main ingredients such as *khanom tom*, *khanom thian*, and *khanom chan* were also presented in the Salak Yom Tree.

These objects were hung on the tree, placed at its base, and put inside *kuays* or baskets. There were many kinds of *kuay*, such as *kuay tin chang*, in which its name came from its shape that resembled an elephant's foot.

Figure 24 Kuay tin chang
Source: Sompong Phengchan, 2008

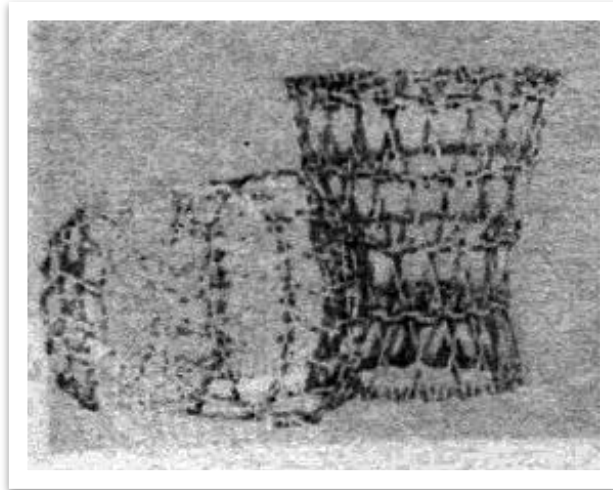


Figure 25 Kuay ki pum
Source: Sompong Phengchan, 2008

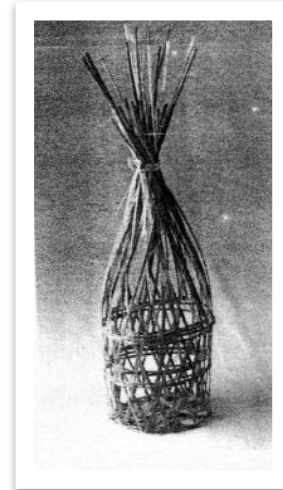


Figure 26 Kuays at a Salak Kapat Festival, date unknown
Source: Lamphun Mueang Museum



These items were offered based on the Buddhist belief of *kamma* that all the deeds done would return to the performer. So a woman who donated all these objects would receive them back in their next lives.

1.3.2.2 The Salak Yom Tree Making Process

Making a Salak Yom Tree was regarded as a big task with great religious merits which required a huge amount of time and labor to fulfill. The preparation process for all the parts could take as long as 3-6 months to complete (Buariao Chanthasin, interview, 7 November 2010), depending on the size of the tree and the amount of help they would get from other people.

Consistent with the Yong values for social cohesion to help one another in as many events as possible, the family and friends of the SLYT's owner would come to help her at this stage. The tasks would be divided by gender where women would do the smaller parts while men would take responsibility for the harder labor such as pole and base making, and *lao hiao* sharpening, etc.

The main occupation of Yong people was farming and agriculture. After tending their farms during the day, the owner's female friends, sisters, mother and relatives had free time in the evening to gather and help make the SLYT. They would weave the textiles, and baskets as well as preparing foodstuffs – both fresh and preserved, daily utensils, and other objects as aforesaid.

The atmosphere at the house of the woman was melodic and reflective of the heart-warming Yong values. It exhibited not only the handicraft skills but also the richness of other Yong cultural heritages such as performing arts and social practices.

While these women worked on their handicrafts in her courtyard, young men would be visiting them, offering to help with the labor. They would also bring their male friends to see the group of lovely ladies. This was the way that young men and women could meet and socialize with one another as the quote on the next page shows (Suphon Palaphong, interview, 23 July 2011).

“Back then, there were no night clubs or department stores where young men could meet young women. So helping them prepare a Salak Yom Tree was a brilliant strategy to meet the girls.”

Both sides were given the opportunity to learn about one another. The parents of the woman also got to study the men that liked their daughter on how skillful and nice they were.

Because the main transportation mode at that time was by foot, so the men would bring a Yong flute and fiddle, *salau yong*, or *sueng yong* to play while walking on the 5-kilometer road to the woman’s house. Their music would reach there even before their appearance, allowing the ladies who were working to hear and quickly groomed themselves just in time. Women could recognize their own lover’s style of music, getting ready to meet them a few minutes before their arrival.

“It became the practice of manner because there was no telephone at that time to notify their visit in advance.” (Suphon interview, 23 July 2011).

Singing also showed the intelligence and wits of the young men to court women because they could not be straightforward. The women must interpret the hidden agenda in the lyrics, adding more meaningfulness to their moments.

Because the whole process of making the parts took a long time, sometimes 3-4 months, the parents would try to make the working atmosphere lively by hiring a skillful writer to compose a long poem called *kalong* to be sung at their courtyard. A *kalong* ran very lengthy, taking hours to finish singing it. It described every meticulous details related to the owner of the Salak Yom Tree,

including those about her parents, family, birth, house, education, events, skills, friends, hobbies, amount of money invested in this SLYT, list of things put in the tree, her wishes, etc. It enlightened the listeners mainly about her biography with facts. A little sense of humor was added to the poem to lighten and entertain the participants' spirit.

The following summarized translation of a *kalong* written by Lamphun's most famous composer, Singkha Wannasai, is presented for an illustration of the content below (Baramate Wannasai, interview, 16 March 2011):

It told every detail about the girl including how her parents met, the pain of her mother when she was about to give birth to her, who her siblings were, what she studied, and that she rode a bicycle. She studied and sold garlic at the same time. Later she planted her own garlic and grew rice during the non-season. With more money, she further pursued her studies in hair cutting and grooming. She also went to the work at a tailor shop.

One day the temple announced that they would host SLYF in 1962 and she wanted to participate. So she prepared necklaces, objects, and pots. She went into the city via bike to purchase materials three times a day. In 1962, she mentioned that it was much easier to obtain materials from the city by biking compared to the ancient time. When she prepared the SLYT at her own house, she found that the space was too small so she moved to work at her father's new bigger house. Her family, relatives and friends came to help her because they also wanted to share the merit. Her father and brothers also helped by sharpening the bamboo

sticks. All the names of the participants were listed in the *kalong*. Because there were many women, men came to visit her house. They worked and teased one another. While working, the *kalong* would be sung for entertainment. It was funny and rhyming. It listed all kinds of fruits offered, including the fact the *khanom phing* was newly introduced and becoming a hit at that time. The photograph of the owner was placed in front of the SLYT. When it was offered, then the photograph was taken back. The elite and ruler class men came to the SLYF to view the young ladies who owned the trees to evaluate who would be equal or right in status and skills for their sons or themselves. Tobacco was also made and attached to the SLYT. At the top of it was an umbrella. Around the rims of the umbrella were the lady's ornaments like silver belts.

It could be seen from the example that a *kalong* is an excellent documentation of the SLYF. It provides details about the whole process of making it happen. Other than historical and educational values, it also granted the listeners aesthetic value through the rhetoric. Therefore its composers were highly appreciated and respected at that time. It required a linguistic talent to produce a beautiful *kalong*, and the composers were usually highly educated. Many were monks or *nan* – men who used to be monks, because they were considered as scholars who had to study a lot while laymen usually did farming and saw no need to study to a high level.

Figure 27 A part of Bua-On Sisuwan's kalong, dated 1954



The poem was written in Lanna on palm leaves during the early period before using paper in the later years as it was introduced. The composers had to interview the women in great depth in order to portray their lives in clear picture. The tone of the poem was to praise the women for their merits and skills. The composers would be rewarded with 40-50 Baht on average. In the case of Buariao Chanthasin (interview, 7 November 2010), she donated 100 Baht to the monk who wrote her the poem.

This *kalong* was sung at two occasions: during the SLYT-making process, and at the ceremony (Baramate Wannasai, interview, 16 March 2011). This singing was called *khao ham kalong* and required 3-4 men to sit together, knee-to-knee, and sing it in harmony. During the months of working on the parts at home, groups of men who could read Lanna language would take turn singing it. Beautiful and fun *kalongs* would be popular and attract many to sing it. Therefore, the woman or her family would invest in hiring a skillful composer. Men

who sang it best would form a group to rehearse for the ceremony day. They would spend many nights practicing it before the real event.

Female friends would also stay overnight at the owner's house to help finish the parts. The host had to prepare food everyday as an appreciation for the participants' generosity. Therefore the cost of the SLYT included not the cost of materials but also the expenses to be incurred during the preparation process as well. Buariao recalled that her own Salak Yom Tree cost around 8,000 Baht, which was very high in 1950, because she used real gold and silver as well as attached one-Baht bank note to the *lao hiao* on the whole SLYT. The gold and silver were given to the monk up to their disposal or use. Singkha Wannasai recalled seeing a Salak Yom Tree with as much money as 300 Baht in year 1943 while he was still in monkhood. It was remarked as a very large amount of donation.

1.3.2.3 The Assembly Process

When all the parts were finished, then they were assembled onto the tree on the day called *Wan Taeng Da*, or the decorating day. Objects were attached to the *lao hiao* and placed at the base of the tree. Baramate Wannasai stated that these *lao hiaos* were plunged into the bamboo pole at home before the whole tree would be transported to the host temple. However, Ta Siwana (Denes and Panyuphu, 6 November 2010) recalled that the SLYF she witnessed had the trees decorated and *lao hiaos* pinned at the temple. Whichever method was adopted, the technique to pin those bamboo sticks on the Salak Yom Tree was the same. Because there was no crane before, the villagers had to place the Salak Yom bamboo pole next to a tall tree. Then they would climb onto the branches of that tree and started attaching *lao hiaos* on one side first before rotating the bamboo pole and continuing working on the other side until the whole pole was completed (Phra Khru Amon Thammarat, interview, 23 July 2011).

The means to transport this Salak Yom Tree required great labor forces. It promoted the social unity as at least 12 men (Baramate Wannasai,

interview, 16 March 2011) had to carry it to the host temple. In the case of Buariao Chanthasin (interview, 7 November 2010), hundreds of men joined forces to help transfer her tree to Wat Ban Luk. Her boyfriend called his friends in Tambon Mueang Nga to help him move it on a huge sledge which was rolled on round movable wooden logs. It was erected up and balanced by men pulling the ropes from four corners. This method of moving the Salak Yom Tree was possible because there were no electricity poles or cables at that time. So the whole sledge was pushed and pulled until its arrival at the temple.

As elaborated in the *kalong* written by Singkha Wannasai in 1962 for Miss Chumpon Khamkhachon, the transfer procedure was a phenomenal event of collaborated efforts in the village. People exerted their energy together to help make a woman's dream come true.

They roared and cheered in excitement. Gongs and drums made thrilling rhythms in the parade. As the woman looked up and saw her tall SLYT with swaying colorful tufts and objects, she was elevated by great joy to receive such an honor and perform a great merit on this day. Family, friends and relatives joined in the march to the host temple for the celebration day.

1.3.3 Celebration Stage

On the next day which fell on “*sip ha kham duean sip song*” – the day whose night would hold a full moon in the twelfth Northern month, the villagers would wake up early in the morning to prepare themselves for this special day of the year's greatest merit-making event. This celebration day was called “*Wan Tan Salak*” when the ritual for the accepting of the *salaks* they made would be performed at the hosting temple.

The people who donated the *salaks* would write their names on a piece of paper and roll it in a banana leaf. Each roll was called *sen salak*. All the rolls from all the donators were collected and mixed in the main hall of the temple.

The ceremony began when the *makhanayok* – the religious liaison – invited the senior monk to give a sermon to the participants. Then the rite of offering called *uppalok* would be performed to allocate the *sen salaks* by the priority in accordance to the ranking in Buddhism, in which the highest position is Lord Buddha, then his preaching or *dhamma*, and finally his disciples or *sangkha*. As such, the *uppalok* rite for the Salak Yom Festival also offered the *sen salaks* in this approach. The lots were divided into three parts: one for *Phrachao* – or the Buddha and his *dhamma* as symbolized by the principle Buddha statue in the temple, in other words, for the hosting temple; two for the participating monks. The lots were allocated to the monks also by the ranking position, from the most senior to the novices.

Figure 28 Sen salak
Source: Baramate Wannasai



After the monks received their lots, they would open them and search for the people whose names were written on the paper. For the Salak Yom Tree owners, they would have their *kalong* sung while waiting for the monks to find them. When the monks found them, they would accept the offered goods and bless the donors with prayers. Then the donors would pour ceremonial water on the floor as a sign of dedication for the merit to the deceased ones as well as their *chao kam nai wen*. This water pouring ceremony is called *kruad nam utit suan kuson*. At this point, they would make a wish as evidenced by the following excerpts from the *kalongs*:

In the *kalong* by Singkha Wannasai written in 1962, Miss Chumpon Khamkhachon made her wish as follows:

Because she is a tailor, she wishes that the fabrics that she picks will be of a good quality, that her sewing skills will be excellent so that her products will sell well. In addition, she wishes that all these merits will send her off to nibbhana.

Miss Bua-On Sisuwan's *kalong* dated 1954 stated that:

May the merits from this help drive away bad *kamma* and bring her way to the heaven. May her skin in the next life be as fair as cotton and her brows arched. Wherever she goes, everyone, even the angels will turn their heads around. If she gets married, she hopes that her husband will not be an alcoholic. When she sells her merchandise, all of them will sell out soon. When she makes offerings to the monks, they will be very fine.

Figure 29 A woman pouring water in kruad nam utit suan kusun ritual



It can be summarized that they hoped that the good *kamma* they performed would benefit in four ways:

- 1) Their future in this life and next life would be bright and full of pleasant happenings. This was called in the Northern dialect as *pai na*.
- 2) Any bad *kamma* with their *chao kam nai wen* would be alleviated or forgiven as they had received these good merits.
- 3) Their ancestors and departed loved ones would receive the good deeds during this period that they were released from the hereafter to help alleviate any bad *kamma* and consequences they were suffering from.
- 4) The ultimate goal was to reach the enlightenment or *nibbhana*.

Figure 30 Offerings of kuay at a Salak Kapat Festival, dated unknown
Source: Lamphun Mueang Museum



Figure 31 Four young women in front of a SLYT, date unknown
Source: Lamphun Mueang Museum



1.4 Summary

The Salak Yom Festival practiced by the specified communities in the Past commemorated their Yong ethnic values and identity. It was a religious ceremony based on the Buddhist belief of performing good *kamma* or deeds through the nonselective donation called *salak kapat*. Its unique condition that made it different from any *salak kapat* lied in the *salak* ownership that was limited to only young unmarried women, signifying the gender equality in the rights for women to perform and receive equally great merits as men could through their monkhood.

The SLYF was stated to be the continuity of the Yong cultural expressions from their ancestors' homeland – Yong City, Burma. It allowed the people to practice the customary way of life, reflecting their roots and cultural identity. Furthermore, the SLYF exemplified the Yong ethnic values of social cohesion through the families and villagers' collaborated efforts in the making processes of the festival. The festival preparation and celebration areas were also the social public spaces for the members, especially young men and women to meet within the traditional confines.

Aesthetically, the SLYF was a testament of human artistic creativity as each SLYT was unique depending on the owner and her supporters' imagination in designing the details such as the decoration materials and style. The traditional knowledge in the craftsmanship and home economics was carried out and transmitted through the preparation and fabrication of the Salak Yom Tree.

These offered money and goods on the Salak Yom Trees directly supported Buddhism as they were useful for the temples and monks as well as to the poor people. Because the SLYF was believed to highly sacred due to the great dedication and a large amount of time required in its making, the donating women felt delighted and peaceful that they had achieved a closer step to the ultimate goal of *nibbhana*. The festival's other participants also experienced an uplifting spirit from their

sensory perception by the festive sight and sound as well as the overall pleasant atmosphere.

The cultural significance of the SLYF in the Past is summarized in *Table 6 The Cultural Significance of the SLYF in the Past*.

Table 6 The Cultural Significance of the SLYF in the Past

Source: Prepared for this thesis

Heritage Value	Description
Spiritual value	<ul style="list-style-type: none"> • Peace and joy to receive great merits according to Buddhist belief • Supported Buddhism, Buddhist temples and monks
Social value	<ul style="list-style-type: none"> • Women's equal rights to perform and receive great merits • Collaborated efforts to make the SLYF happen • Family's close relationship • Meeting place and activity between men and women
Aesthetic value	<ul style="list-style-type: none"> • Pleasure to sensory perception: sight, sound, celebrative and sacred atmosphere • Fun spirit • Expression of artistic skills and creativity in designing the Salak Yom Trees
Historic and cultural value	<ul style="list-style-type: none"> • Continuity of Yong cultural expressions from Yong City • Reminder of their roots and way of living
Economic value	<ul style="list-style-type: none"> • Monks used the donated money and objects • Some decors and offerings were donated to the poor
Educational value	<ul style="list-style-type: none"> • Promoted the transmission and practice of craftsmanship

2. The Disappearing Period of the Salak Yom Festival

It was 60-70 years ago that the last SLYF was held at Wat Pratupa (Phra Patiphan Phuripanyo, interview, 23 July 2011; Ta Siwana, Denes and Panyapu, 6 November 2010).

In Tambon Mueang Nga, all the informants¹⁶ correspondingly recalled that the last SLYF happened in 1955, or 57 years ago. Ma Suriyasin (interview, 7 November 2010) recalled that,

“When I met my to-be wife in year 1955, it was the last year that the SLYF happened before disappearing for more than 50 years. When I married her in 1956, there was no Salak Yom Tree at all. There were only the small ones which rose 2-3 meters tall.”

This reply was agreed by the group of senior women in Ban Luk Community (Khamphuan Kansip, et al., interview, 7 November 2010) that the local temples no longer hosted the SLYF. The villagers had to bring their *salaks*, which were smaller than the Salak Yom Trees, to the central temple – Wat Phrathat Hariphunchai – instead. The variety of *salaks* included *salak tewada*, *kuay tin chang*, *salak chok* (Khamphuan Kansip, et al., interview, 7 November 2010), *salak wua*, and *salak kwai* (Denes and Panyuphu, 6 November 2010). These were the smaller types.

At this point, it shall be noted for a clear understanding that though the Salak Yom Trees had become rare during this period, the Salak Kapat Festival was still evident and other smaller types of *salaks* were regularly offered. Only the large type

¹⁶ Phra Khru Amon Thammarat, interview, 23 July 2011; Buariao Chanthasinthu and Ma Suriyasin, interview, 7 November 2010; Khamphuan Kansip, et al., interview, 7 November 2010.

- Salak Yom – disappeared. The reasons for such disappearance are examined in the following section.

2.1 Factors of Disappearance

2.1.1 Political and legislative factor

Mandates for Modernization, Westernization and Nationalism

During the government of the Prime Minister Chompon Plaek (Po) Phibunsongkhram in 1938-1957, many ethnic traditions and expressions were suppressed by his state conventions to support the progress of modernization and westernization in the nation. The aim was to build immunity against the colonizing countries through the adoption of western customs so that any impression barbaric or “uncivilized” image of the Siamese people would be eradicated. Many cultural mandates were issued to promote nationalism and socioeconomic development. For examples, all ladies must wear a hat and a dress or a skirt instead of the traditional loincloth. Betel chewing was against the law. Practicing the traditional musical instruments was prohibited while western music was largely favored. Siam was renamed as Thailand and all citizens must use the central Thai language instead of their dialects. Any ethnic practices had to be abandoned; the people must follow the propagated customs instead. (Surachai Khayan, interview, 14 March 2011; Wikipedia, 15 April 2012: Online)

Suphon Palaphong (interview, 23 July 2011) said that:

“The Yong ethnic traditions were banned because the central Bangkok was afraid that Britain would colonize Siam like they did Burma. All the languages were standardized so that Britain could not claim that the local villagers spoke like Burmese, and hence belonged to them. A lot of scriptures were burnt during that era.”

Chompon Po Phibunsongkhram's main instrument in propagating his nationalistic mandates was the mass media:

“The SLYF, like the xylophone and betel chewing, was portrayed by the government's media as an obsolete tradition. Hence the people practiced it less and less. They embraced modernization and westernization and got attached to materialism more, seeing the SLYF as an out-of-date matter.” (Phra Khru Phaisan Thammanusit, interview, 23 July 2011).

Education System

In year 1921 during the reign of King Rama VI, the Elementary Education Act was passed to enforce all children aged 7-8 years to attend a school until they were 14-15 years old free of charge with the taxes of the citizens (Ministry of Education, 15 April 2012: Online).

This education system was perceived to contribute to the disappearance of the festival as the children were legally bound to go to school and thus had no time to learn the traditional knowledge necessary for the making of the Salak Yom Tree from their parents (Mueangdi Nonthatham, interview, 15 August 2011; Baramate Wannasai, interview, 16 March 2011). Thus the transmission link of the traditional knowledge within the family institution is broken.

Worse, the curriculums and tests were centralized and standardized by Bangkok for schools throughout the country, disconnecting the teachers and students from their local wisdom (Surachai Khayan, interview, 14 March 2011).

Economic policy

The National Economic and Social Development Plan for 1961-1966 was issued to stimulate an economic growth instead of a traditional development.

This might indirectly affect the SLYF as its significance was downgraded (Surachai Khayan, interview, 14 March 2011). The measures for this plan were mostly the figures for GDP, employment rate, etc. rather than the intangible values of the heritages.

2.1.2 Economic Factor

When the roads were built from Bangkok to Chiangmai by passing Amphoe Pasang, the commercial development shifted from Tambon Pratupa to that area instead, possibly causing a reduction in the economy of the area (Phra Patiphan Phuripanyo, interviewed on July 23, 2011).

2.1.3 Social Factor

Shift from extended family to nuclear family

Making a Salak Yom Tree mandated extensive labor forces as the large SLYT was meticulous in décor and design details. The extended families benefited from the pooled labor as the members helped one another in the processes. As the social structure shifted from big families to smaller ones, the potential to gather enough money and labor to make a big salak decreased (Surachai Khayan, interview, 14 March 2011).

Occupation change

Most of the people used to work in the agricultural sector. The harvests were used as décor for the SLYF. They had spare time in the evening to work on it. However, as Thailand entered into the industrial sector, they became office and factory employees with less free time at home to learn and practice the craftsmanship for the festival (Baramate Wannasai, interview, 16 March 2011; and Surachai Khayan, interview, 14 March 2011).

Decline in Buddhism

The temples used to be the heart of the communities in every aspect and stage of their lives, but in the past 60-70 years, they were no longer the case (Phra Pratiphan Phuripanyo, interview, 23 July 2011). This reflected that the villagers' faith in Buddhism had declined, leading to the reduced motivation to transmit and practice the SLYF (Surachai Khayan, interview, 14 March 2011).

Stipulating the new location for the SLYF

As Baramate Wannasai (interview, 16 March 2011) observed, the decision of Wat Phrathat Hariphunchai's clergy in 1967 to designate the temple as the center for the organization of the SLYF could be one of the factors why it disappeared. The villagers might feel discouraged by the distance to travel and transport the large Salak Yom Trees to the main temple which was 5-6 kilometers away from their home compared to before when it was conveniently held at their local temples.

The senior women at Ban Luk (Khamphuan Kansip, et al., interview, 7 November 2010) recalled that their local temples no longer hosted the SLYF so they had to bring their smaller *salaks* such as *salak tewada*, *kuay tin chang*, and *salak chok* to participate at the main temple instead.

Demographic factor

Ma Suriyasin (interview, 7 November 2010) proposed a reason for the absence of Salak Yom Trees in Ban Luk, Tambon Mueang Nga that, "All the rich people had already done their SLYF, and it was only necessary to do it just once in

their lifetime”. It might be possible that according to his statement the next generation of young women eligible for the SLYF experienced an age gap between his wife’s generation and theirs as the SLYF were held every 3-7 year.

2.1.4 Technological Factor

Industrialization

As aforementioned, Lamphun became an industrialized province. The technological advances brought industrialization to Thailand, shifting a part of its former agricultural sector to more industrial production. In factories, many labor forces were required, giving the chance to women to be employed as well. So they could earn their living through this alternative, giving them less reason to work in their farms and tend their home. Thus the home economics and handicraft skills also became less significant for these working women. This directly affected the viability of the SLYF as the women’s values and craftsmanship were vital components for the festival. (Baramate Wannasai, interview, 16 March 2011; Pradit Wongsu, Detduang Wipanket, Rani Malakun, Ubon Nakkrasae, Kannika Sidapeng, Orachon Intanon, and Anong Chaisanti, interview on 16 August 2011)

These causes contributed to the waning of the SLYF until they were revived back 40-70 years later.

3. The Revitalization Period of the SLYF

3.1 Background of the Surrounding Movement

The motivation for this revitalization was influenced by the world’s awaking trend for localization popularized in the 1990s at that time. Many studies and management solutions were conducted and proposed for social development purposes. The concept of local wisdom and empowerment entered into the spotlight for scholars, developers and policy institutions as they realized that the power of the

local communities was significant to contribute to a sustainable social and economic development at the local and national level.

In Thailand, this trend led to at least two important impetuses: the movement for the local wisdom and decentralization. Much attention was given to the cultural heritages as evident in the seventh National Economic and Social Development Plan for 1992-1996 as it stated the significance of culture that it should be emphasized “hand in hand with economic development” by encouraging “acquisition, application, and dissemination of local wisdom, and folk knowledge to ensure that the local wisdom and folk knowledge continue to contribute to development of the local people’s quality of life in harmony with the changing social environment”¹⁷.

The recognition for the significances of the public involvement in Thailand during the same period may be exemplified by the eighth and ninth National Economic and Social Development Plan for 1997-2001 and 2002-2006, respectively, as they shifted from a “growth orientation to people-centered development” and focusing on the strengthening of the communities as one of their goals. The eighth national plan was also the first one that allowed the citizens to participate in its drafting “in order to move away from the top-down approach practiced by the public sector in the past”.

In the same year, the Constitution of Thailand of 1997 was the first constitution that was drafted “from the perspective of the common people, through highly participatory process [...] by the members of the Constitutional Drafting Assembly who come to power by direct election and stringent selection process” (Kittipong Kittayarak, 15 April 2012: Online).

The enactment of the Provincial Administration Bill of 1997 was another effort to implement decentralization to the rural areas. Provincial Administrative

¹⁷ in *Chapter 2 Moral, Spiritual, Cultural and Social Development* of the seventh National Economic and Social Development Plan for 1992-1996

Organization (PAO) is a local government with its chair coming from the election of the people in the province. It is responsible for all the provincial affairs, aiming to administer and service its citizens, coordinate between the state government and local administrations to avoid power redundancy as well as to allocate the regional budget (Wikibooks, 15 April 2012: Online; Phetchabun PAO, 12 April 2012: Online).

3.2 The Revivals of the SLYF

In this research, there are five major events that supported the revival of the SLYF.

1. At the local school

According to Baramate Wannasai (interview, 16 March 2011), a creative event organizer and local historian, he was asked in 1997 by the director of a newly built cultural center to come up with an event to celebrate it under the condition that it must incorporate the local culture and traditions. Because he was the son of the renowned Kalong writer and Lanna culture expert, Singkha Wannasai, the information related to the traditions was readily available in his father's documentations as well as through his own historical research. So he designed a skit to be performed at Chakkham Khanathon School's health center intended for the teachers and students as the audience. The actors were the school's Matthayom 6¹⁸ students. The plot was a soap opera, written in an easy language so that it would be interesting and easy to understand for young audience. It was about the local traditions and values, not only the SLYF:

“For example, a girl aspired to own a Salak Yom Tree so she practiced the handicraft skills. At the local traditional festival, she was spotted by a young man

¹⁸ *Matthayom 6* is the final year in secondary or high school.

and they became a couple. However one day a young rich master fell in love with her and wanted her as his lover. And so the story of a love triangle began.”

From his intention, he wanted to bring back the way of life that the local people used to have through the demonstration of various customs and beliefs to the younger generation. The main goal was to raise their awareness by using a method and medium that the young people would accept. From the above quote, it was evident that the traditional values of a young Yong woman were portrayed. He tried to point out that women with these values were desirable and admired. According to him, this event was successful in gaining the interest from the public though it was only a small part of the community.

2. At the provincial level

The second revival action happened in year 2004 through the support of Lamphun Provincial Administration Organization (hereafter “Lamphun PAO” or “the PAO”). It believed that it could use its role to help conserve the local traditions, including the SLYF but it lacked the knowledge as Nichada Suriyacharoen¹⁹ (interview, 15 March 2011), the Deputy Governor of Lamphun PAO, stated:

“Lamphun PAO wanted to bring back the Salak Yom Trees for the Salak Kapat Festival at Wat Phrathat Hariphunchai, but admittedly, none of us knew much about its historical or cultural facts. So we had to ask other people, like the temples,

¹⁹ She was born in Samutsakhon Province in the Central Region of Thailand (approximately 650 kilometers away from Lamphun Province) before moving to work in Lamphun for more than 10 years now. She was one of the initiators for the SLYF’s revitalization as she was amazed by the beauty of the Salak Kapat Festival held at Wat Phrathat Hariphunchai.

local historians and experts, for some ideas and they told us to start with some awareness-raising activities.”

This resulted in a competition for the Salak Yom Trees in 2004 (Nichada Suriyacharoen (interview, 15 March 2011) which was propagated under the concept “the largest Salak Yom Tree in the world” (Baramate Wannasai, interview, 16 March 2011). At that time, the fashion of declaring something as the world’s largest successful drew much attention from the public (Naren Panyupu, interview, 15 March 2011). Therefore the SLYTs were proposed to be made in bigger sizes than the ones in the history by the former Chief Administrator of Lamphun PAO, Saman Chompoothep, in order to create a strong promotional impact (Baramate Wannasai, interview, 16 March 2011). Successfully, it was aired on television Channel 11 and received a lot of attention from the public (Baramate Wannasai, interview, 16 March 2011).

In terms of the financial support, the PAO would provide a provincial fund of 10,000-15,000 Baht per temple (Nichada Suriyacharoen, interview, 15 March 2011). It was not compulsory that these temples spend their received budget to take part in Wat Phrathat Hariphunchai’s annual Salak Kapat Festival, but those who wished to could use that amount of money to make and submit one Salak Yom Tree for participation. The revitalized festival at the primary temple has been renamed as “the Salak Kapat and Salak Yom Festival” since then.

Renowned as one of the origins of the SLYF, Wat Pratupa was asked by Lamphun PAO to make one Salak Yom Tree in the name of the Organization in 2004 with a budget of 30,000-35,000 Baht (Nichada Suriyacharoen, interview, 15 March 2011). The temple summoned its villagers, especially the seniors who had experiences with the previous SLYF, for help (Phra Khru Phaisan Thammanusit, interview, 23 July 2011; Phra Patiphan Phuripanyo, interview, 23 July 2011; and Baramate Wannasai, interview, 16 March 2011).

In the following year of 2005, the *khana sattha*²⁰ of Wat Pratupa made a Salak Yom Tree to participate at the Festival, but this time, it was offered in its own name not for PAO (Phra Khru Phaisan Thammanusit, interview, 23 July 2011).

3. The sub-district Level

In Tambon Pratupa

The grand Salak Yom Trees made by Wat Pratupa in the previous two years gained much attention from the local communities who began to realize that they, too, had the potential to hold a significant role in the cultural development. With this gaining pride and confidence, they proposed that the SLYF be managed at their local temples rather than being just a passive participator in the Salak Kapat and Salak Yom Festival at Wat Phrathat Hariphunchai. The consensus was reached between all abbots of the seven temples in Khana Tambon Pratupa and their *khana sattha*. (Phra Khru Phaisan Thammanusit, interview, 23 July 2011; and Phra Patiphan Phuripanyo, interview, 23 July 2011)

In Khana Tambon Nong Chang Kuen

After the successful revitalization at the primary temple and in Khana Tambon Pratupa, Khana Tambon Nong Chang Kuen began hosting the SLYF at their seven members' temples in year 2008. The committee, together with its community, agreed on the need to transmit the cultural tradition to the younger generations locally (Phra Khru Amon Thammarat, interview, 23 July 2011).

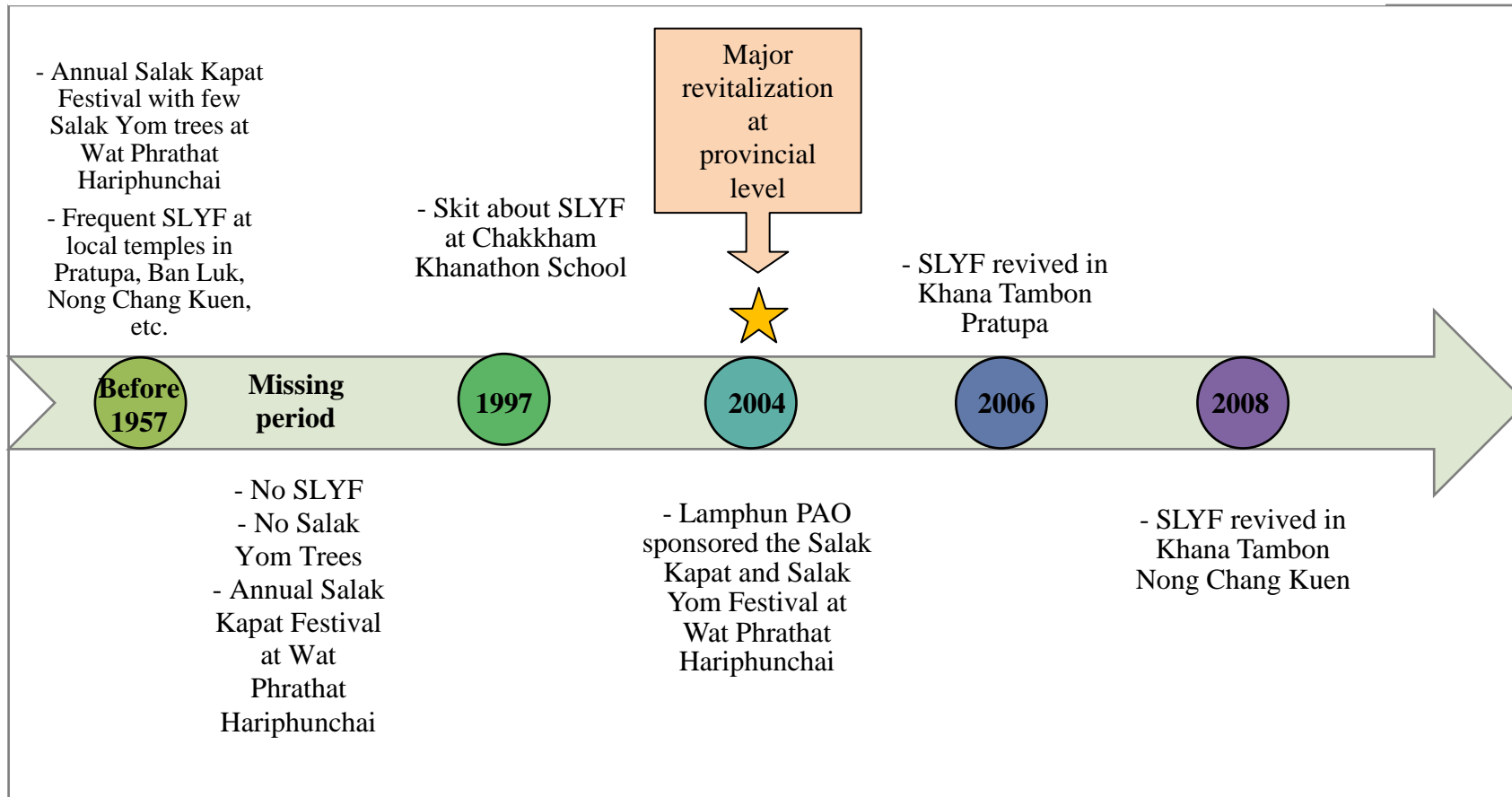
²⁰ *Khana Sattha* is an informal group comprised of faithful followers of a particular temple.

It may be concluded that the SLYF's major revival was driven by the sponsorship of Lamphun Provincial Administrative Organization whose objective was to conserve and bring back the faithful Salak Yom Festival through its competition of Salak Yom Trees at Wat Prathat Hariphunchai so that the communities would be motivated to take parts in its safeguarding. The key role players in assisting the PAO were temples and villagers in Tambon Pratupa. The success of the event led many temples, including those in Khana Tambon Pratupa and Khana Tambon Nong Chang Kuen, to gain confidence to organize their own SLYF in the subsequent years. Today, not only the original temples and *tambons* are practicing the SLYF but also many others in Lamphun Province. This point will be discussed later in *Chapter V The Changes and Authenticity of the SLYF*.

The revitalization events of the SLYF are summarized in *Figure 32 The Chronology of the Salak Yom Festival*.

Figure 32 The Chronology of the Salak Yom Festival in Lamphun Province

Source: Prepared for this thesis



4. The Cultural Heritages and Significance of the Salak Yom Festival in the Present

This section presents the data findings related to the significance and management of the SLYF since the revitalization period until year 2011 so that a picture of how it is executed today may be produced in order to compare it against that of the past. The analysis of the changes and authenticity of the SLYF is then described in *Chapter V: The Changes and Authenticity of the SLYF* to reveal their impacts on the cultural significance of the festival as reflected through the source communities' attitude.

4.1 Meaning and Objectives

The meaning and objectives of the SLYF have changed in response to the changing environment. The issues found in this topic are discussed below.

4.1.1 Cultural Tradition Revitalization

The SLYF has been perceived by the source communities as a part of their unique cultural identities. Therefore, amidst the current of globalization and modernization in today's society, they long to reconnect with their cultural root which has once supported for their meaningful existence. The project initiation by Lamphun PAO intends to bring these valuable memories and practices back for the communities' benefits as well as to promote the tourism in the province (Lamphun Provincial Administrative Organization [Lamphun PAO], 2006; Lamphun PAO, 2007; Lamphun PAO, 2009; and Lamphun PAO, 2010). Likewise, the revitalization at the sub-district levels initiated by the temples is based on the communities' need to recover their significant tradition as they proudly perceive themselves as the origins of the SLYF.

4.1.2 Promotion for Social Cohesion

The main objective of the SLYF in the past is to train young women the good ethics and home economics lessons. However, the aforementioned political, economic, social and technological factors have led to the changes in the values and roles of the women in the modern society. In short, they are surrounded by new responsibilities from attending school to working outside of their houses for a living. They marry at an older age, and are generally less motivated to dedicate themselves in a merit-making event than before. Consequently, the SLYT is now collectively constructed and owned by a group of people instead of an individual woman. This group can be a whole village, a temple, or an institution though most of the official titles belong to the temples. There is no longer any restriction on the gender, age, or marital status, thus granting everybody in the communities an equal right to participate in the making processes as well as to share the merits.

Therefore, the SLYF's new objective is to promote the unity within the communities through their collaboration in the various processes.

4.1.3 Merit-Making

The SLYF's ultimate purpose is still to make a donation for good *kamma*. However, the recipients for the merits now shift from *pai na*, or for the owners' future prosperity, to be more for the deceased family members and *chao kam nai wen* (Phra Patiphan Phuripanyo, interview, 31 July 2011; Phra Khru Amon Thammarat, interview, 23 July 2011). Phra Patiphan Phuripanyo (interview, 23 July 2011) remarked:

“More and more people are donating non-monk related objects such as a refrigerator or a television, or even a motorcycle that we can't use because their

past parents or sons told them in their dreams that they wanted to use them in the afterworld. Monks have become the postmen to deliver the goods to the dead.”

This statement reveals that this shift has affected the types of objects being donated to the temples as well as the role of the monks. Mostly, precious offerings such as real gold and silver ornaments, home entertainment media and electrical appliances are taken back after a blessing ceremony, except in some cases as portrayed in *Figure 33 Donated television and electrical appliances*.

Figure 33 Donated television and electrical appliances

The temple posted a sign saying that once these offerings have been accepted, they may not be taken back, or *pucha kuen*.

Source: Baramate Wannasai



4.1.4 Economic Benefits

Lamphun PAO states that its objectives in the sponsorship for the Salak Kapat and Salak Yom Festival at Wat Phrathat Hariphunchai are: 1) to revive and protect the traditional heritage; and 2) to promote tourism in the province

(Lamphun PAO, 2010). However, it insists that the economic objective is not as important as the cultural protection as testified by the following reply:

“The PAO does not deny tourism because it is a natural happening, but it does not wish to make the tourism promotion its primary goal because then Lamphun will have to adjust itself to please the tourists. Doing so, the historical and cultural heritages may be permanently destroyed. Thus our main goal is to conserve, revitalize and operate these traditions so that they will be able to survive in the modern society.”
(Nichada Suriyacharoen, interview, 15 March 2011)

From this statement, it is evident that the PAO is aware of the province’s priceless heritage values and the need to safeguard them. Although it hopes to garner some economic benefits from tourism through the promotion of the festival, it still gives the first priority to the cultural integrity. However, there is no clear tourism management plan to provide such safeguarding measures for the SLYF against the increasing number of tourists each year which is as high as 10,000 persons (Lamphun PAO, 2010). The problem of tourist overcapacity is seen as impossible by many informants (Nichada Suriyacharoen, interview, 15 March 2011; Ampai Chaipijitr, interview, 15 March 2011; Baramate Wannasai, interview, 16 March 2011; Surachai Khayan, interview, 14 March 2011) because Lamphun is a small province adjacent to the tourist magnet destination such as Chiangmai. Therefore, according to them, it will not experience any large number of tourists that may negatively affect the quality of its historical and cultural heritages, both tangible and intangible.

Nonetheless, according to Lamphun PAO’s visitor survey in 2010, the pinpointed problems were the insufficient parking spaces for the large amount of visitors, and the lack of promotion media. Secondly, one of the vice chairman of *Khana Amphoe Mueang*’s goals is to increase the promotion through national channels to attract more tourists. These facts may point that there is a need for the

development of a tourism management plan to both protect the integrity of the heritages and to support the visitor experience which is a vital key to their participation in the safeguarding of the SLYF.

Another new objective of the SLYF which has arisen in the recent years is to increase the number of monks:

“The number of monks had been declining. So the SLYF is used as a stratagem to encourage more people to become monks because in addition to the free education, they will also receive some requisites from the SLYF. This strategy has proven to be effective because the number of monks and novices has significantly increased. Furthermore, the economic benefits are also a motive for the community to help safeguard it.” (Phra Patiphan Phuripanyo, interview, 23 July 2011).

The impacts of these economic objectives on the cultural significance of the SLYF are further analyzed in details by taking the communities’ attitude into consideration in *Chapter V: The Changes and Authenticity of the SLYF*.

4.2 Process

The process of the SLYF in the present is broken down into three stages: the preparation stage, the construction stage, and the celebration stage. The differences and similarities between the past and the present are discussed below.

4.2.1 Preparation Stage

There are many differences between the preparation process in the past and the present. Before, the owner women spent years preparing for the

materials by working and practicing all the necessary skills to create the baskets, textiles, and other crafts for their SLYT. This preparation period was longer and more gradual than today.

In the present time, the traditional crafts are made mostly by the seniors because most of the people in the younger generations no longer know how to make them. As a result, they buy manufactured products to replace some of the traditional objects. However, the reason for such replacement is not only because of their lack of the craftsmanship knowledge, but also because they can relate themselves more to the modern materials, they are more convenient, or simply more practical in terms of finding and usage (Phra Khru Phaisan Thammanusit, interview, 23 July 2011).

In terms of the budget, the financial sources to make a SLYT used to be from an individual's personal savings. Today they are mostly sponsored by the local governments.

The Salak Kapat and Salak Yom Festival at Wat Phrathat Hariphunchai has been co-sponsored by Lamphun PAO since 2004²¹ with an annual budget²² of 500,000 Baht, of which 240,000 Baht is provided to the 16 participating temples at 15,000 Baht each (Lamphun PAO, 2010). Usually this amount is spent on the making of a SLYT for the competition at Wat Phrathat Hariphunchai's SLYF (See *Appendix E: Lamphun PAO's budget for the SLYF*). However, it is not compulsory that they use this budget for this purpose; each temple has its rights to decide on how to spend it.

²¹ In the first year of revival (2004), other co-sponsors were *Samakhom Chao Nuea* (Northern Thai Association), *Samakhom Chao Lamphun Nai Krungthep Mahanakhon* (Northern Thai Association of Bangkok).

²² Data as of the budget for year 2010. See *Appendix E: Lamphun PAO's budget for the SLYF* for more details.

Even though the temples receive the financial support from the local governments, the actual cost of the SLYT is 20,000-50,000 Baht so they also have to ask their villagers for additional monetary and material contribution in order to match up with the expenses (Phra Patiphan Phuripanyo, personal communication, 17 April 2012; and Phra Khru Amon Thammarat, interview, 23 July 2011).

On the subject of the festival's management, the temples' administration role and style have greatly increased from the past. Before, each temple hosted the SLYF independently. Today they implement a collaborative strategy by taking turn to be the host for the festival. The order of the hosting temple was determined by the lots drawn by the abbots from each of the temples in the *khana tambon* (Phra Khru Amon Thammarat, interview, 23 July 2011; Phra Khru Phaisan Thammanusit, interview, 23 July 2011; Phra Patiphan Phuripanyo, interview, 23 July 2011). The results in the two concentrated areas are as follow:

Khana Tambon Pratupa:

- 1) Wat Si Suphan (2006)
- 2) Wat Ton Ngae (2007)
- 3) Wat Chai Chana (Puang Sanuk) (2008)
- 4) Wat Long Duea (2009)
- 5) Wat Pratupa (Pa Muangchum) (2010)
- 6) Wat Lam Chang (Ku I-Pin) (2011)
- 7) Wat Chai Mongkhon (Wang Mui) (2012).

Khana Tambon Nong Chang Kuen:

- 1) Wat Hua Fai (2008)
- 2) Wat Nong Chang Kuen (2009)
- 3) Wat Si Sai Mun (2010)
- 4) Wat Nam Khong (2011)
- 5) Wat Pa Kham Aram Mai (2012)

- 6) Wat Pa Kham (2013)
- 7) Wat Ban Luk (2014).

The host temple is responsible for organizing the SLYF at its temple. During this preparation process, it determines the event date to be after the one at Wat Phrathat Hariphunchai as an act of honor for the province's primary temple. Then it sends out the invitation to the other temples and calculates the total number of participating monks. Next, it summons the villagers to make *kuays* or *salaks* at least as many as the number of its invitees so that they all will return to their temples with some requisites.

After receiving the invitation, each of the member temples in the *khana tambon* lets its *khana sattha* make a SLYT to participate at the host temple's contest. However, in Khana Tambon Nong Chang Kuen, the contest has been abandoned a few years ago because the committee does not support any entertaining recreations as it believes that the SLYF is a Buddhist event not a fun fair. Secondly, due to the conflict between two participating groups in the Salak Yom Tree competition in the earlier revitalized years, it was proposed and agreed in the meeting that there shall no longer be any competition in the festival (Phra Khru Amon Thammarat, interview, 23 July 2011).

4.2.2 The Construction Stage

4.2.2.1 Parts of the Salak Yom Tree

The two factors influencing the types of materials and forms of the modern Salak Yom Trees are the modernization and the contest.

Due to the aforementioned factors, more and more of our daily life utensils and equipments are made of synthetic materials, such as plastic, which can be easily purchased at reasonable prices. They have replaced many traditional materials such as bamboo and wood as the communities perceive them as more

convenient and readily available in the modern time. In the same way, many traditional containers like baskets, and other decor on the Salak Yom Trees are being replaced by plastic baskets and mass-produced objects.

Figure 34 Different kinds of *kuay* offering
 (Clockwise): *kuay tin chang*, *kuay ki pum*, and plastic baskets
 Source (clockwise): BM²³, BM, and ACM, 2010



The contest criteria stipulated by the PAO and temples are also influential upon the format of the Salak Yom Trees. Since, beside the emotional value, there are monetary prizes for the winners, ranging from 2,000-10,000 Baht, the villagers are motivated to win the competition by producing eye-catching Salak

²³ BM stands for Baramate Wannasai, ACM stands for Asian Civilisations Museum in Singapore, LP for Linina Phuttitarn, and SP for Suphon Palaphong, as the copyright owner or photographer of the image.

Yom Trees. One of the criteria for the contest is that the Tree must be at least 10 meter tall, which the researcher has witnessed many SLYTs which rose as high as 20 meters tall. Different *khana satthas* hence compete on the height of the Tree. Often this goal ended up in the flamboyant appearance rather than meaning.

The bases of the SLYTs transform from a simple wooden base into elaborated parts incorporating a small park, a mini exhibition area, puppets, giant animal traps, lighting and media, *naga*²⁴, and lion etc, which were not parts of the original SLYF. The umbrellas on top of many SLYTs, or *chong*, are made of colorful synthetic fabrics, decorated with *khacha* and bank notes. The items made with traditional materials like bamboo baskets have become less evident.

Figure 35 The base of a SLYT showing Naga made with delicate skills

Source: ACM, 2010



Because of the enlarging sizes of the Salak Yom Trees, the number of objects needed to fill them up also increases. From the researcher's

²⁴ *Naga* is a mythical giant serpent with many heads. In Thai architecture and literature, it is "often portrayed giving comfort and shade to the meditating Buddha" (Himmapan, 1 May 2012: Online).

observation, most of the items used to do this job were snack foods and other low-price merchandise. Plated belts, cassettes and necklaces, and other cheaper materials are offered instead of the precious metals because they are more affordable. People who attach the real ones usually *pucha kuen* or take them back at the end of the ceremony. Soccer tee shirts, blouses, purses, mirrors, plastic-bead necklaces, biscuit sticks, candies, instant noodles, plastic baskets, toy kitchenware, and tissue paper rolls are examples of the modern items hung on the SLYTs. The factory-made cigarettes are also used to make *pulipae* instead of the hand-rolled tobacco.

Figure 36 (top-bottom): Chong made of PVC, and coins in glue tapes

Source (top-bottom): LP, BM



Figure 37 The base of the winner in the SLYF 2010 at Wat Pratupa

In addition to the aesthetic elements, the winner must have a *kalong* and *kang tam pa tat* for their SLYT.

Source: LP

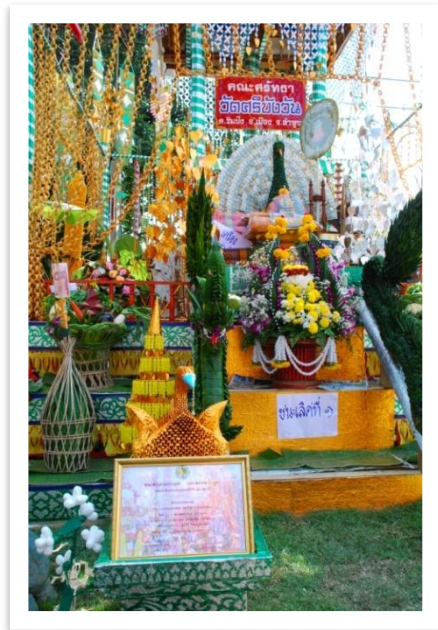


Figure 38 Images of *pret* and guardian of hell

The sign warned people not to do bad karma and urged the visitors to make a donation into the basket.

Source: LP



Figure 39 Dried cooking ingredients attached on plastic straws and beads

Source: LP



Figure 40 The exhibition area urging people to make donations for their *chao kam nai wen*

Source: BM



Figure 41 Modern kaep mu in smaller sizes

Source: BM



Figure 42 Tom yum ingredients in woven container resembling a fish

Source: BM



Figure 43 Sticky rice on a rod

Source: ACM, 2010



Figure 44 Contemporary shirts

Source: LP



Figure 45 Fruit offering

Source: BM



Figure 46 Pulipae made of manufactured cigarettes and hand-rolled tobacco

Source: BM



Phra Patiphan Phuripanyo (interview, 23 July 2011) said that some of the objects were useless for monks but were accepted for comprising reason for the SLYF to survive:

“Before, people really donated gold and silver rings and necklaces. They could be used in the Buddha image making. Now people *pucha kuen* or take them back. After the ceremony ended and the Salak Yom Trees dissembled, we found a lot of snack foods and shirts, which monks cannot use. If we want to donate them, we don’t know who want them.”

The abbot of Wat Pratupa and also the Vice Chairman of Khana Amphoe Mueang Lamphun, Phra Khru Phaisan Thammanusit (interview, 23 July 2011), does not believe in the restriction upon the types of materials or forms because it is unpractical for the villagers in the modern day:

“I disagree with the contest criterion that the Salak Yom Tree has to be made from the original materials because it is hard to find them, not to mention that it’s even harder to find people who have the knowledge to use them. There is no restriction on the style because this also acts as the stage for the villagers to show off their hidden creativity. However, they should be encouraged to incorporate some traditional agricultural and fishing equipment because the younger generation can learn from these items about the way of life.

“The faith, convenience, and speed should be focused because we can’t stop the worldly changes. The grandeur of the SLYTs should be emphasized; they

must at least be 10 meter tall. People should compete for merits.”

It is observed that the traditional materials are still largely used, especially for the structure – pole, base, and *lao hiaos*. The offerings intended for monks’ use are still complete and original. For instance, the *kang tam pa tat* and canon wrappers are still included in the Salak Yom Trees though monks nowadays no longer write scriptures on palm leaf; they are symbolic items of Buddhism that are still recognized as important for the SLYF.

Other things like different kinds of ingredients, fruits and vegetables, desserts, and perishable goods are still the same though slightly different in the materials, production method, and ingredients.

The enlarged animal traps are now used to collect the donation from the visitors who want to alleviate their bad *kamma* from killing or abusing *chao kam nai wen* animals, such as fight roosters, oxen, cows, buffalos, pigs, fishes, etc.

Figure 47 Fish traps
for collecting the donations in which the merits would be dedicated to angels, creatures on earth, and *chao kam nai wen*
Source: LP



Figure 48 Chicken coop dedicated to the abused fight rooster
Source: LP



Phra Patiphan Phuripanyo (interview, 23 July 2011) interestingly recalled:

“Lately, a lot of milk bottles have been donated to the temples. Monks were puzzled as to why anyone would think that they should be offered to us. After an investigation, it was found that they were donated by the people who had an abortion and wanted to give them to the dead babies.”

From this statement, it can be pointed out that the SLYF is also a social indicator, a snapshot reflecting the current situations and conditions of the society that may differ from the past.

The form and material of the SLYT can also reveal the non-local context as illustrated by the cases of the SLYTs made by non-Yong communities who, due to the rising popularity of the SLYF, want to participate in or even host an own SLYF. So they use their imagination to create beautiful Salak Yom Trees without understanding the rationale behind the tradition. This results in the recreation of the festival or SLYT that diverts from the Yong original values and physical conditions (Naren Panyupa, interview, 15 March 2011); and Phra Patiphan Phuripanyo, interview, 23 July 2011).

See *Figure 49 A SLYT at Wat Prathat Hariphunchai* and *Figure 50 A SLYT at Wat Pratupa* for some of the examples of SLYTs that may not reflect the source communities’ prototype. Their attitude toward the foreign style of SLYTs is elaborated in greater details in *Chapter V: Changes and Authenticity of the SLYF*.

Figure 49 A SLYT at Wat Prathat Hariphunchai
which may not look like the
general SLYT
Source: BM



Figure 50 A SLYT at Wat Pratupa
which looked different from others
Source: LP



4.2.2.2 Construction Process

After the number of participating monks from the host temple, *khana changwat*, *khana amphoe*, or *khana tambon*, and sometimes even those from the nearby provinces, is determined, then the host temple encourages the villagers to make enough *kuays* or *salaks* for these participants. For example, in year 2010 when Wat Pratupa was the host, it invited 250 monks and novices to join in its SLYF. So it asked its *khana sattha* comprised of 572 households to each make at least 1 *salak* tree and 10 *kuays* of any sizes. These, including those from the other participating temples' *khana satthas*, amounted to approximately 7,000 units (Wat Pratupa, 2010).

In addition to the above smaller types, all seven temples in Khana Tambon Pratupa had to each make a representing SLYT as well.

Each year the total number of the SLYTs made by a temple varies according to the number of SLYF it decides to attend. Wat Pratupa, for instance, usually makes one Salak Yom Tree for the SLYF at Wat Phrathat Hariphunchai, one at its *tambon*, one at Tambon Rim Ping, and one at Tambon Nong Chang Kuen, totally 4 SLYTs each year. However, the sizes of the trees are not the same. Smaller ones are made for those outside of its *tambon*. (Phra Patiphan Phuripanyo, personal communication, 17 April 2011).

In the past, the Salak Yom Trees were made at the women's houses. As the ownership now shifts to temples, they become the main location where the processes take place.

Working together promotes a sense of unity among the villagers. Those who used to dislike each other have to put behind their personal dispute and work together hand-in-hand towards their common goal. In some cases, they had even reconciled at the end of the event (Phra Patiphan Phuripanyo, interview, 23 July 2011). Furthermore, the seniors, who make up the majority of the labor at the temples, also benefit from this activity as their self-esteem strengthens through the socialization and productivity. It makes them feel recognized, helpful, and engaged in some meaningful spiritual and social event.

The monks also use this chance to reestablish and strengthen their relationship with the community. Sometimes a *dhamma* lecture is preached during the working process. It is an access strategy for the temples to be able to perform their roles – to instill the *dhamma* lessons into the people's daily lives for their peace and happiness. The working atmosphere is full of close interactions among the villagers and between monks.

Figure 51 Female seniors working on the parts of a SLYT

Source: BM



Figure 52 Female seniors working at Ban Luk Community Center

Source: LP



However, the main problem in this stage is that the younger generations are inactively involved in the preparation and construction processes because of their unavailability and lack of craftsmanship knowledge. To solve this problem, they purchase ready-made objects or hire other people to do it for them (Nichada Suriyachoen, interview, 15 March 2011). As a result, some objects are

made with less delicate skills and materials as reflected by the following observations:

“People do not know how to make *khacha* so they just insert the coins into the plastic bags, punch the holes and hang them on the SLYT.” (Pradit Wongsu, Detduang Wipankhet, Rani Malakul, Ubon Nakkrasae, Kannika Sidapheng, Orachon Inthanon, and Anong Chaisanti, interview, 16 August 2011).

“Baskets were made in miniatures, requiring a lot of patience and skills. People had to use needles instead of fingers to weave them. It was a way to show off their skills and dedication. That was why the merits from making the SLYT were so great. Today they are made in large convenient sizes.” (Khamphuan Kansip, et al., interview, 7 November 2010).

“The water dippers were carved into 12 zodiac signs but now they are bought and made of plastic or plain wood.” (Khamphuan Kansip, et al., interview, 7 November 2010).

From the comments given above by the informants, it can be seen that the artistic delicacy embedded in the making process has reduced. The crafts produced for the festival used to be the vital parts of the SLYF as they were the Yong traditional knowledge put into use. The making process reflected their pride and identity. Today factory-made cigarettes, monk robes, satchels and other decor are bought instead.

Spending less time and efforts in the making process is claimed by some informants to deteriorate the amount of social interaction as well as

the adhered meaning originally derivative from the crafting dedication (Phra Patiphan Phuripanyo, interview, 23 July 2011; Khamphuan Kansip, et al, interview, 7 November 2010; and Buarioa Chanthasin and Ma Suriyasin, interview, 7 November 2010). The aesthetic pleasure derived from the style diversity also depreciates. As Nichada Suriyacharoen (interview, 15 March 2011) recalled, in her earlier years in Lamphun, she was amazed by the different Salak Trees that she happily took her time to look closely at each one. They made her wonder about the inspiration behind the various styles which reflected different handicraft expertise and resources of different households. Today, they are all very similar and have become less interesting.

However, looking at another angle, it may be argued that the social value of the modern SLYF is greater than in the past as everyone rather than a small group of families and friends is welcome to participate in the event. Not only the rich or financially ready ones may make a Salak Yom Tree, but also the poor as they can pool their labor forces into the festival. Now even more people are able to participate and share the ownership of a tree. This is one of the reasons why the Salak Yom Trees are much larger now as all the efforts are put together to make this happen. They help design the SLYTs together, too, so they have been more and more creative and sometimes divergent from the traditional form, especially when there is no restriction on the style as stated before.

The event is also a perfect opportunity for the members who are employed far away from home such as in Chiangmai or Bangkok to rejoin their families. As a result, one may argue that the social value actually improves with the new type of ownership.

In the past, a *kalong* used to be sung at two occasions: during the SLYT construction and celebration stages. However, now it is sung only at the celebration stage, usually for a competition or performance, mostly reciting the old ones. Any newly written *kalongs* are now in *tua mueang* language, which is the Thai Northern common dialect, so that the audience may understand their message. The

contents of the *kalongs* also change from the elaboration of an individual owner woman to a group, mostly temples or the PAO.

Next, the assembly process is described below to illustrate today's SLYF process compared to the past.

4.2.2.3 Assembly Stage

Thanks to the technological advancement, the transfer and parts assembly process have been made easier. Instead of assembling the parts (*lao hiaos*, objects and pole) at home and moving the finished SLYT into the temple like in the past, now the villagers transfer them to the host temple via trucks and trolleys. Crane trucks are used to carry and lift the pole up. Scaffolds made of wood and iron are placed around the pole. This advantage enables the villagers to make a very tall and wide SLYT. The scaffolds surrounding the SLYT also facilitate the process of pinning the *lao hiaos* into the hay-wrapped pole to be more evenly distributed, unlike before when there were some gaps due to the old method of tree climbing and pole rotation technique. The following figures demonstrate the important steps in the assembly process of a SLYT.

**Figure 53 Constructing the base with
Phai Si Suk bamboos**

Source: SP



**Figure 54 Dyeing the *lao hiaos* and
letting them sundry**

Source: SP



Figure 55 Crane trucks and scaffolds used in the assembly process instead of the traditional method
Source: SP



Figure 56 Securing the pole
Source: SP



Figure 57 Khana satthas marching into the temples with object offerings for SLYT assembly
Source: SP



Figure 58 Pinning the *lao hiaos*

Seniors at Ban Luk demonstrated the pinning process on a smaller SLYT.

Source: LP



The assembly process starts in the morning of Wan Taeng Da and usually ends in the evening prior to the celebration day or Wan Kin Salak. To keep the spirit of the workers up, some modern day music is played and continues until the night time. From the researcher's experience at Wat Pratupa's SLYF in 2010, the loud music blasted from the houses in the village as it celebrated the night by singing karaoke and dancing.

The atmosphere at the temple was not different. The stage outside of the temple's walls held several entertaining shows, including dance performances and mini contests. At the temple's entrance situated a band playing the traditional music. The sound of prerecorded and live music, live narrations, and traditional cymbals and drums could be heard everywhere through the amplifiers. Lighting was positioned all around the temple, especially at the base of the Salak Yom Trees. The monastery area was painted in many colors from the thousands of *salaks* and *kuays*. As many as twenty Salak Yom Trees stood high against the night

sky, surrounded by 600-700 smaller *salak choks* and *salak samraps* (Wat Pratupa, 2010).

At the bases of the Salak Yom Trees were exhibition areas, displaying *prets*, buffalo statues, animal traps, mini parks, arches, etc. The narrator of each representing temple described the general history and background of his temple, the origin of the SLYF, and the making process via the microphone with some music in the background. Visitors walked around to examine and take photographs. Food and drink vendors positioned their pushcarts outside the temples.

Groups of performers marched in and presented their shows, many for money-raising. There was a group of tribal dancers, a dragon puppet, a traditional drum performing group, etc. Many of these are not even related to the Yong culture (Naren Panyapu, interview, 15 March 2011) and are perceived as inappropriate by some people (Nichada Suriyacharoen, interview, 15 March 2011; Naren Panyapu, interview, 15 March 2011; Phra Khru Amon Thammarat, interview, 23 July 2011; Surachai Khayan, interview, 14 March 2011; Ampai Chaipijitr, interview, 15 March 2011; Khamphuan Kansip, et al., interview, 7 November 2010; and Buariao Chanthasin and Ma Suriyasin, interview 7 November 2010).

Figure 59 Food vendors at Wat Pratupa SLYF's night festival

Source: LP



Figure 60 Wat Pratupa SLYF's night festival
Source: LP



Figure 61 Puppet show
Source: LP



Some informants view the added activities as entertaining (Pradit Wongsu, et al., interview, 16 August 2011; and Khamphuan Kansip, et al., interview, 7 November 2011) while others feel that it is threatening their peace and the sense of spirituality at the temples which are supposed to be sacred and quiet places for Buddhist practices. Buariao Chanthasin (interview, 7 November 2010) mentioned that every time there is a festival with loud music on amplifiers, she has to stay inside her room because of her heart condition. She prefers the peaceful melody of the traditional atmosphere in the past.

4.2.3 The Celebration Stage

The setting of the SLYF today is similar to that of that past, especially in timing. It commences on *sip-ha kham duen sipsong*, or the day with the full moon night in the twelfth Northern month, starting with the primary temple, or Wat Prathat Hariphunchai. Then the second priorities are given to the peripheral temples (Phra Khru Amon Thammarat, interview, 23 July 2011; Phra Khru Phaisan Thammanusit, interview, 23 July 2011; and Naren Panyupu, interview, 15 March 2011). This priority custom is considered as imperative and carried on until today.

In relation to the place, the SLYF is now held annually first at the Wat Phrathat Hariphunchai before the secondary temples in several *tambons*, namely in this thesis, Tambon Pratupa and Tambon Nong Chang Kuen.

On Wan Kin Salak, the invited monks and villagers march into the host temple early in the morning. From the researcher's observation, the village was especially in a festive mode. The atmosphere was filled with animated voices and music. The participants seemed to be excited and joyous and those who prepared the offerings seemed remarkably happy. The countless number of vividly colorful *salaks* or *kuays* stood in front of their houses or in the temple's area. Visitors traveled to take photographs of the Festival with their family and friends. The local peddlers enjoyed the sale revenues from selling the beverages, balloons and other miscellaneous products. The community owner of the SLYT gathered at the

designated areas in the monastery. The place was swarming with the participants, both local residents and visitors. In the case of Wat Phrathat Hariphunchai, there are approximately 10,000 participants each year (Lamphun PAO, 2009).

Figure 62 The atmosphere of the SLYF at Wat Pratupa in 2010

Salak Yom Trees

Source: LP



Figure 63 The atmosphere of the SLYF at Wat Pratupa in 2010

Salak Yom Trees

Source: LP



Figure 64 The atmosphere of the SLYF at Wat Pratupa in 2010
Salak Samrap and Salak Chok
Source: LP



At 7:00 A.M., the almsgiving ceremony or *phithi tak bat* began where the villagers offered food to the monks. At 8:30 A.M., the villagers gathered their *sen salaks* to the temple's hall. Written on this piece of paper were the name of the *salak* or *kuay* donator(s) and the position where (s)he/they could be found by the monk who would receive their *salak* at the Festival. There are three forms as shown in *Figure 65-67*.

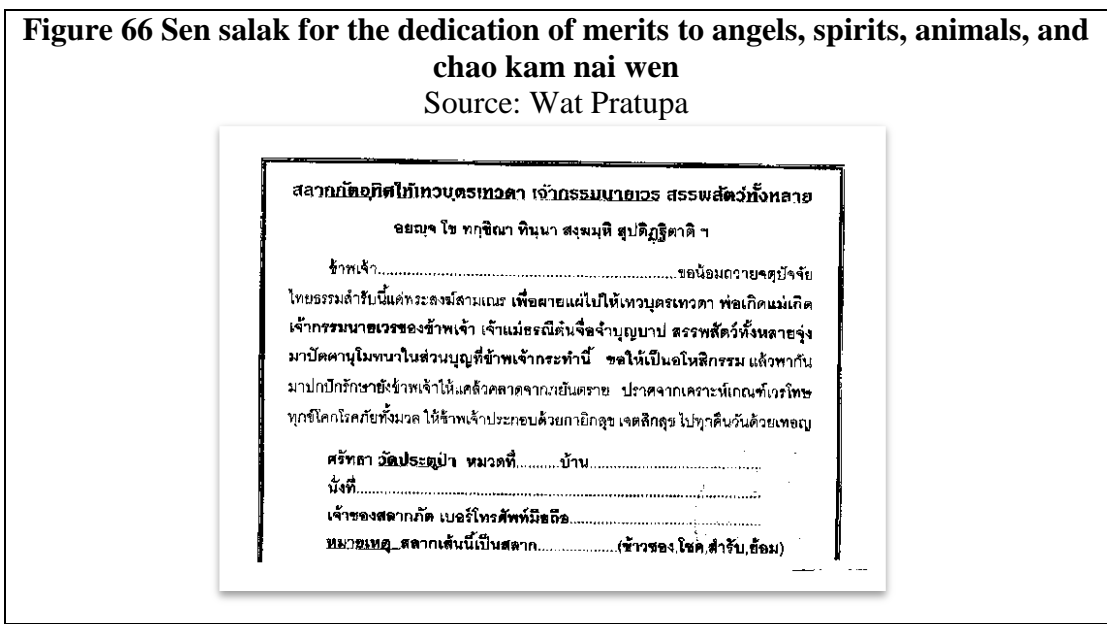
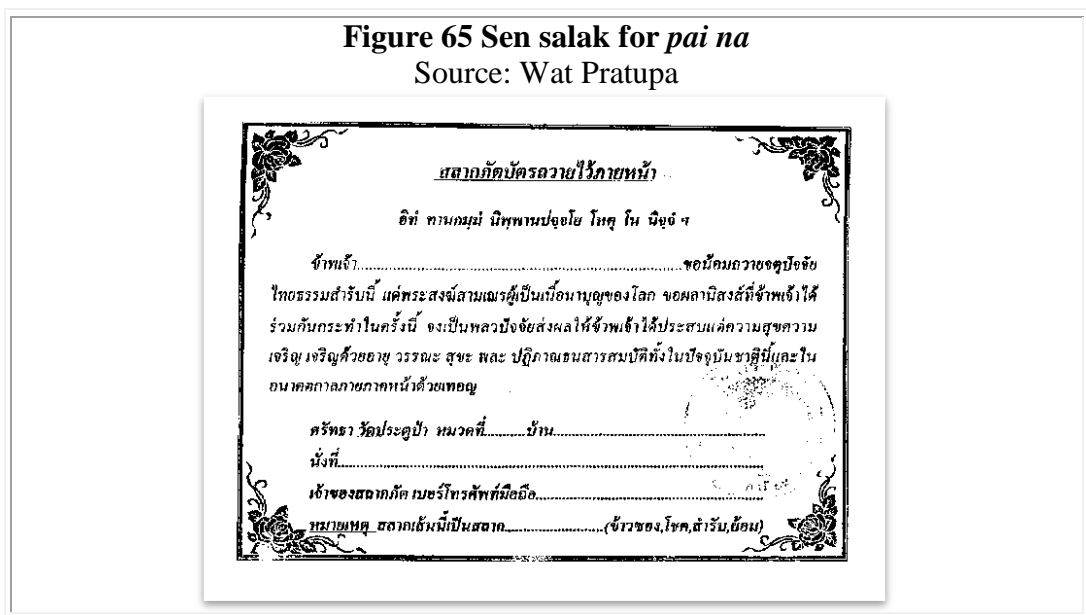


Figure 67 Sen salak for the dedication of merits to the deceased
 Source: Wat Pratupa

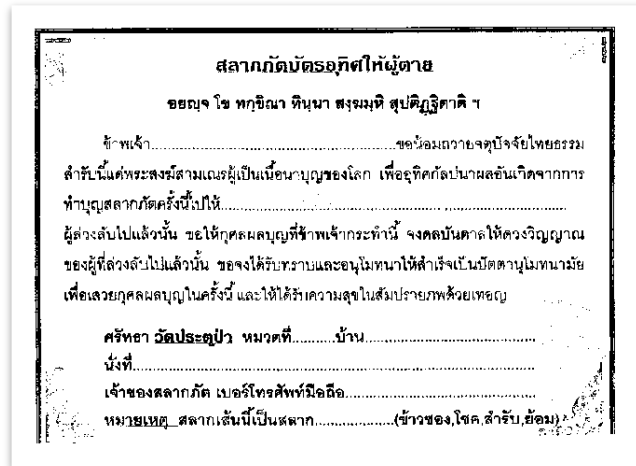


Figure 68 The photos of the deceased persons placed with the offerings
 Source: BW



Then at 10:00 A.M., the opening ceremony began; a *kalong* was sung as a performance; and the winners of the Salak Yom Tree contest were announced. The prizes for the first, second and third places included a trophy and a monetary award.

Figure 69 Three men singing *kalong*



After meal, the pool of *sen salaks* was divided into four parts: one for *Phrachao* or the host temple, and three for the participating monks and novices. The allocation method was still the same as the one in the past, which was – senior monks, abbots and those of the higher positions received them first and more than the younger ones. They went through the same *uppalok* ceremony as explained in *The Cultural Heritages and Significance of the SLYF in the Past*.

After they received the *sen salaks*, they had to track down the owners of the offerings based on the information written on the paper. Because there could be as many as 20-25 *sen salaks* for each monk, some of them asked the common subordinates or disciples to pick the offerings up for them as they searched for the rest.

Normally, monks would perform a blessing ceremony as a mark for the offering acceptance and merit recognition. Without it, the villagers felt that their merit-making was incomplete, unofficially accepted, or unrealized. As such, the donors did not feel comfortable with this circumstance because they were not confident that their ancestors would have received the offered objects nor that the merits had been properly done without the monk's blessing ceremony. Sometimes

they took only the money and left the objects to the disciples. They expected the Festival to be highly sacred after spending so much time, energy and resources on their *salak* but were disappointed when it did not end up accordingly (Buala Chaichit, interview, 9 November 2010).

Figure 70 Blessing ceremony

Donors felt happy when they received the blessings from the monk as they believed that their merits were properly acknowledged.

Source: BM



4.3 Summary

In conclusion, the SLYF in the present differs from the past in several ways. Though it is still a merit event that contains the spiritual, social, aesthetic, historic, cultural, economic, and education values, the levels and means to arrive at such significances are different.

Naturally, changes are expected as a part of a living culture. Human beings in the society adopt new philosophy and practices into their existing traditional customs for various reasons, constantly recreating their culture.

As in the case of the SLYF, the identified changes bring about impacts, both positive and negative, upon the cultural significance of the festival, which are the heart of its existence and viability. The analysis of these impacts is provided in the next chapter.

CHAPTER V

THE CHANGES AND AUTHENTICITY OF THE SALAK YOM FESTIVAL

This chapter analyzes the authenticity of the Salak Yom Festival according to the perception of the key informants selected from diverse groups of stakeholders. The aim is to identify the impacts of the changes in the SLYF on its sustainability so that the management solutions may be proposed for further improvement in Chapter VI: *Recommendations for the Safeguarding of the SLYF*.

The SLYF's authenticity is examined in the dimensions of location and setting; form and material; meaning and purpose; people; and process. Issues found in these dimensions are brought out as follow:

1. Location and Setting

1.1 Hosting Place

The change in the hosting location of the SLYF previously at Lamphun's primary temple, Wat Phrathat Hariphunchai, to the sub-district temples is perceived by the local community as a positive change due to three reasons. First, it brings the location authenticity back because it used to be hosted in the villages' temples. Second, this localization allows them to demonstrate their creativity and skills to manage the festival according to their regional resources, history and interpretation, which in turn supports the diversity of cultural expression. Third, more people are encouraged to participate when it is held within their proximity in addition to the one held at Wat Phrathat Hariphunchai in Tambon Nai Mueang.

In conclusion, the new location, Wat Phrathat Hariphunchai, where the SLYF is now regularly held is accepted by the source communities because it is perceived

as a center of religious affairs. Not only the SLYF is performed here but also many other important Buddhist events because of its significant status as Lamphun's main sacred temple. Performing the SLYF here before any other temples does not seem to incur any damages to the heritage in the opinion of the villagers.

The localization of the festival at the sub-district level is even more welcome due to the stated reasons. The only issue to consider is its long-term continuity as many villagers have complained that it is exhausting to consecutively arrange or participate in a SLYF, in terms of both financial, time, and human resources. Even some monks expressed their doubt whether it would carry on after all the member temples of each *khana tambon* have taken their turn to host it because it's been a strenuous process for many successive years.

1.2 Preparation Place

The working processes take place at the temple instead of an individual woman's house, fostering the relationship between the community and the temple who reasserts itself as the communal center just like in the old time. This enables the villagers to benefit from the peaceful spirituality of the temple while it receives their support. The participants also get to spend their time together, socializing and exchanging ideas and knowledge. The learning process also takes place here when they observe and learn the craftsmanship skills from one another. Especially for the elders, the social value arises when they earn a sense of belonging and productivity from working together instead of staying home and being lonely. Therefore, this change is highly acceptable due to its increasing social and spiritual values.

1.3 Time

The time when the SLYF is held is the same as in the past, which is in the period starting from the twelfth Northern month and ending one month afterwards. This is because of the underlying belief about the return of the deceased and the local habitation during the rainy season.

Because Wat Phrathat Hariphunchai now hosts the festival every year, the other temples wait until it finishes before hosting their own, but still approximately within the same time frame.

Hence, this authenticity remains constant from the past.

2. Form and Material

2.1 Categories of the Offered Objects

The Salak Yom Tree's completeness is still marked by the presence of all of the three types of offerings: money, objects for monks's use, and objects for layperson's use. Missing any category, especially the *atthaborikhan* for monks is not accepted by the communities as a Salak Yom Tree because they are the heart of this merit-making. Objects that are even impractical in function today, like *kang tam pa tat* and canon wrappers, are considered as the necessary components of the SLYT due to their symbolic significance. It is noted that this preservation is largely due to the contest's criterion stating that these items must be present. Any contestant missing a *kang tam pa tat* may lose even if their SLYT is astonishing. As such, it may be learned here that the role of the committee can play a significant figure in outlining the continuity and definition of authenticity.

2.2 Synthetic versus Natural Materials

However, the materials used in the making of these objects have inclined more towards synthetic ingredients such as plastic, PVC, steel, chemical colors, etc. The attitude of the community toward these changes is a mixture between acceptance and rejection. Some appreciate the practicality of the modern materials which provide durability and aesthetics to the SLYT, such as the waterproof paints used to dye *lao hiaos*, and the PVC umbrella used as *chong*; they are proven to be useful during the rainy season.

The use of plastic instead of bamboo, wood and other natural substances is also verified by some villagers that they are the practical stuff to find in their environment. The Salak Yom Festival's components were made of whatever objects the people in the past could find. They argue that the same rationale should be applicable to today's choices – plastic and synthetic materials, as they are readily available at their hands. Their daily lives are surrounded by modern things and so it would be considered as unsuitable to forcibly decorate the SLYT with things they no longer use today.

Furthermore, the contemporary SLYF is recognized for its colorful characteristic and skyscraping height. The ones in the past were neither as tall nor colorful as today; they were even in bare natural pale yellow color of the bamboo flesh. Today the definition of *yom* or dyed Salak Yom is affirmed. Without the colors, it is not fully recognized as an authentic one. This may be considered as an emergent authenticity – the authenticity that has been recreated in the present era.

However, the use of nontraditional materials also faces some criticism. Some villagers fear that if there is no control on the replacement level, the Salak Yom Tree one day will be full of manufactured goods instead of handmade crafts. They perceive this as a threat because the objective of the SLYF was to enhance and promote the local knowledge related to the handicraft skills. Replacing them with factory products may diminish the practices and eventually lead to their termination.

From the researcher's observation, the core structure of the SLYT – pole, base, and *lao hiaos* – are still made of natural and traditional materials such as bamboo, banana leaves, wood, and colored paper. The objects attached to the tree, however, are peripheral in which some of the material types may be flexible, especially those related to modern day use. Rarely any real gold and silver ornaments are offered now, given the justification that they are much more expensive compared to the past.

In summary, the replacement by plastic and modern objects is acceptable as long as the traditional ones are still present at a larger percentage though a higher value is given to the tree with all the traditional materials and real precious metals.

Besides the perception regarding the material authenticity, the degree of synthetic material usage also poses a concern on the natural environment. Every year, a large number of junk is produced from the leftover of the *salaks* and *kuays*. At the end of the ceremony, many of these useless and non-biodegradable items are discarded, creating dumping problems and a waste pollution upon the environment. The related stakeholders shall take this issue into their management consideration.

2.3 Decline in Functional Attributes

Because of the increasing height of the Salak Yom Tree, the number of objects needed to fill it up is correspondingly rising. The villagers solve this problem by attaching low-cost merchandises, mostly snack foods, bottled beverages, and plastic toys, instead of quality foods and functional objects. For example, instead of offering a stainless steel pan, the cost is saved by attaching a plastic toy pan. These may not be useful and are thus discarded, contributing to the aforementioned waste problem.

Many villagers also donate the offerings that are not useful for monks, as in the case of the milk bottles, chicken traps, and soccer tee shirts, etc. These things have become the temple's burden to pass them on to the people who need them, who can be hard to find and the process troublesome to implement.

This issue should be raised to the villagers' attention because, in the opinion of the researcher, monks may not be able to say this according to the Buddhist philosophy of nonselective acceptance and the practice of ending material desire. The quality of the festival, especially the functional value, may be improved if some solutions are taken to tackle this problem.

2.4 Grandiose Form of the Salak Yom Tree

Focusing on the grandness of the Salak Yom Tree's physicality rather than its meaning can lead to the loss of the cultural value which signifies the festival in the first place. On account of the contest, participants compete on the flamboyancy – adding more height and width, colors, media, performances and other peripheral tactics to the tree which in fact are secondary attributes. Even though it is the intention of the management to give the villagers an opportunity to express their creativity and intuitiveness, it is equally important to consider its negative consequences on the intrinsic quality of the tradition.

The modern SLYF requires more budgets to accomplish. Before, the process of gathering enough money and objects was gradual and personally meaningful. People just used the harvests from their farms to decorate the tree. The number of offered objects was prepared within their means, whether large or small. The faith behind this physical substance was more essential. Nowadays, the funding is supported by the organizations and the preparation period is rushed as the participating temples have to prepare a SLYT and other smaller *salaks* and *kuays* for the hosting temples every year. People are likely to focus more on the financing issue in order to be able to create a competitive SLYT that they may overlook the meaning that they consider as the core value.

3. Meaning and Purpose

3.1 Women's Values

The objective to train women the good morals and home economics has altered due to the aforementioned factors in *Chapter IV: The Cultural Heritages and Significance of the Salak Yom Festival*. It would be a coerced decision to expect and bind them to the past custom. The society accepts the fact that rarely any woman would make a personal Salak Yom Tree now.

It shall be noted here that even though it is now relatively rare to find a SLYT that is owned by an individual, there is an interesting case of two sisters who still performed accordingly with the traditional belief and custom. Their story is reported here with the following details as a case study in which their motivation may be examined:

Nalayathorn and Kanokkan Malawanna in Ban Si Sai Mun, Tambon Nong Chang Kuen, offered a Salak Yom Tree in their names in 2010 at Wat Si Sai Mun as they believed that the merits from a SLYT offering are immense. They did not consider their ages at that time, which were 28 and 24 years old, exceeding the traditional age limit of 20, to be a problem, because the main intention was to perform great deeds (Amphai Malawanna, personal communication, 23 April 2012).

The cost of the tree was 30,000 Baht, mostly financed by their income and partially supported by their parents. They started saving their money since January after hearing the temple's announcement to host a SLYF in that year's October.

Every month after their payday, they purchased the materials and objects for the SLYT little by little. After work, they and their family sharpened the bamboo sticks, folded the color paper, and prepared other crafts. They also hired other people to make some of the *lao hiaos* at 2 Baht each while the pole was finished in 10 days by their relatives' help. (Amphai Malawanna, personal communication, 23 April 2012).

Their Salak Yom Tree rose 16-17 meters high, with 3,500 *lao hiaos* (see *Figure 71 The SLYT of Malawanna sisters in 2010*). The required array of objects was offered, including the *atthaborikhan* and layment's daily objects. For *atthaborikhan*, monk robes, a *kang tam pa tat* and a cabinet were included. The daily objects comprised of fruits, boiled eggs, preserved fish – *pla buang*, water dippers, flasks, clothes, blouses, pants, etc. The miniature baskets and animal traps were woven with bamboo sheets according to the traditional belief because they portray a greater level of dedication to accomplish the delicate handicrafts, hence a

greater amount of merit. Their photograph was placed in front of the tree with the goal for *pai na* (Amphai Malawanna, personal communication, 23 April 2012).

Evidently, the SLYT was created according to the traditional beliefs, methods, and objectives. The reason behind this was because the family still believed in the values and meaning of the festival which they have learned from their ancestors. Furthermore, the two sisters personally liked to make donations and participate in the religious events. (Amphai Malawanna, personal communication, 23 April 2012)

In the opinion of Amphai Malawanna, their mother, women should be encouraged to offer a SLYT according to the traditional values and customs because it is a good custom to keep. Her niece also plans to make a SLYT for the SLYF at Wat San Don Mun in Tambon Tha Kwang, Amphoe Saraphi, Chiangmai Province in 2012. (Amphai Malawanna, personal communication, 23 April 2012).

Figure 71 The SLYT of Malawanna sisters in 2010

Source: Kannika Sidapeng



Figure 72 The SLYT of Malawanna sisters in 2010

Their SLYT displayed their photograph and sign stating their names and purpose (pai na) at the base of the tree.

Source: Kanokkan Malawanna



It can be seen from this case that actually these external factors were not obstructing their decision at all as long as they dedicated themselves to accomplish their goal. This signifies that the personal values play the most important role in the decision and implementation of an individual to safeguard the heritage by the way she or he wants. This motivation may be studied in greater depth and applied by the management to increase and improve the public participation in the safeguarding process. Whether or not to reaffirm the customary role of the women depends on the communities to further discuss and evaluate. The case study above is presented for their consideration.

Furthermore, recently there had been a successful attempt to resuscitate the sole ownership by women. See more details in *Appendix A: Interview transcript*

(Interview #04: Baramate Wannasai). These cases may imply the possibility of bringing back the traditional ownership. This is interesting because its success in the preliminary stage may suggest that the community still values this authenticity element. Researchers, the local community and management may want to take this issue up for further studies which may reveal some findings useful for the safeguarding of the festival and other similar cases.

3.2 Recipients of the Merits

The objective has shifted from dedicating the merits mostly for *pai na* or the woman's own future life, to be for the dead ancestors and family members. This is acceptable by the communities because of their acknowledgment for the changed SLYT ownership type from women to groups.

It shall also be noted that the objectives of the present SLYF are still the same: for *pai na*, for the deceased, for *chao kam nai wen*, and ultimately for *nibbhana*. Therefore, the current objective for the deceased ones is also one of the original objectives of the SLYF, only that it is now more significant than any other types. At the same time it is a well-meaning purpose, reinforcing the gratefulness and respect for the ancestors, which is the traditional value of Yong people. The informants, thus, have no rejection over this slight change.

3.3 Revival of Local Traditions

The revitalization of the SLYF stems from the local attempt to bring their traditional heritages back. This is an emergent purpose of the SLYF and is highly received by all the stakeholders because it supports the local pride which derives from the self-recognition for their potential to safeguard their cultural heritage through their collective effort. This reinforces their cultural identity, which was once devalued by the national propaganda of centralization and standardization in the past. The communities are now proud to announce that they are Yong. The local

knowledge and traditions are revived and the younger generations get to learn about their roots. These strengths should be continually maintained.

3.4 Promotion for Tourism

Lamphun PAO's objectives of the SLYF are to revive the heritage as well as to promote the tourism in the province. The communities view this in two ways. First it is beneficial in terms of increasing their income through the sale of products, food and beverages, accommodation, etc. It also stimulates the local pride for their identity as their heritages are recognized and appreciated by the tourists.

On the other side, the economic gain may motivate the management to focus more on the quantitative goals to increase the number tourists without setting preventive measures against the deterioration of the qualitative attributes of the SLYF.

This issue may be solved by determining and implementing the focal point between the cultural expression and economic regeneration so that the communities may benefit from the income and be able to protect their culture at the same time.

3.5 Spirituality

The worrisome issues to be concerned with, in the opinion of the researcher, are related to the local management's focus on the economic benefits of the festival.

Firstly, the present day's SLYF has become a tool for some temples to attract more men to enter into monkhood through the advertisement that in addition to the free education, they will also receive some donated objects from the SLYF. It raises the question of appropriateness for such incentive to be economic instead of spiritual as monkhood is meant to be a path of liberating oneself from the material world. It is opposite to the Buddhist teachings to attach oneself to materialism.

The SLYF in the past used to focus on the holiness – even the celebration was performed to congratulate and support the spirituality of the lay people. When a young woman aspired to make a Salak Yom Tree, she worked very hard to achieve this difficult task which could only be done once in a lifetime. It took her years of preparation and assiduous dedication. Once she was able to complete it, she was truly joyous and proud. Her friends, family and villagers joined to congratulate her. The monks accepted it and were also happy, not because of the materials but rather for her devout achievement. They were supposed to humbly use the offerings just as much as only for survival in order to pursue the path to *nibbhana*. The rest of the objects were donated to the poor. This is the ideal format of the merit-making activity as described in most Buddhist teachings.

On the contrary, today what we see is that some people are lured to become monks for the offerings from the festival. Some take only the money and leave the miscellaneous objects to the common disciples. This is against the concept of *salak kapat* because it is supposed to be nonselective and unconditional, like when monks eat, they eat all kinds of offered foods including desserts, if any, mixed together in the bowl so that they will not be attached to the taste of the food which will distract them from reaching *nibbhana* – the path that Buddha said may only be achieved from the detachment of self from the lustful desires. Adhering to these persistent practices is considered in Buddhism as the human's hardest task. That's why *sangkha* or monks are highly respectable for their sacrifices and dedication to achieve this goal. Setting the motivation to be based on the economic gain may instead diminish the holiness of the monastery and Buddhism in general.

The spiritual value of the SLYF is also lessened when some monks do not come to bless the donators themselves, but ask other common disciples to pick the *salaks* for them. It disappoints the villagers who expect to be blessed with prayers from the recipient monks in this sacred event.

Secondly, though the contest has successfully raised the awareness of the people for the festival and fostered community cooperation, it can bring a conflict

between the groups of the contestants, like in the case of Tambon Nong Chang Kuen. Encouraging them to compete on the size of the Salak Yom Tree may lead the communities to ignore the qualitative aspects of the festival which the informants defined to derive from the dedication and sacredness. To elaborate, the dedication is portrayed through the delicate handicrafts and thoughtful selection of materials – providing only the best for the respectful *sangkha*; the sacredness is stemmed from the purity of the mind when making such merits. The contest can degrade both as speed and intention to win have become the two prominent elements in the process.

Thirdly, another issue raised by the communities regards the use of the monastery space for the hosting of the SLYF. In the past, there were much fewer Salak Yom Trees and the format of the organization was much simpler. Nowadays it has become more like a carnival, with an exploding number of participants, activities, and *salaks*, that some villagers find it hard to be able to find the peace as well as space to perform the Buddhist practices like meditation and chanting prayers on that day, which is considered as a very sacred day.

Lastly, the day and night entertainment activities including both the local, foreign, and contemporary performances at the temple raise many issues regarding the appropriateness of the objective, method, media, and performances. It has become, as several informants called, a carnival or fun fair instead of a sacred festival. Noise and waste pollution are the undesirable effects of this format and style of management which focuses on the commercial benefits and the participants' fun. The religious spirit of the place has also deteriorated.

Although there may be a debate on the issue of conservative or purist Buddhist practices in the reality, this thesis does not aim to point out which is the one the temples in the case study shall abide by. The researcher respects the decision and accepts that they know themselves and their societal context. It rather hopes to present the findings and their interpretation based on the informants' voices and opinions, hoping to perhaps add a dimension to the existing system to make it more comprehensive and inclusive.

Based on the proposed concerns, the related stakeholders shall reevaluate their management strategy and pursue a further research including more informants in order to protect the core values of the heritage.

4. Process

4.1 Craftsmanship

When the villagers hire other people to make the SLYTs for them, their diversity may be reduced as the making method and materials are standardized by a specific group of commercial designers. Replacing the traditional objects with manufactured products may also reduce the aesthetic value of the festival.

Although this situation may be worrisome in the aspect of the declining number of traditional crafts, the possible loss of the craftsmanship knowledge may need more attention because without this intangible cultural heritage, the tangible crafts may not exist in the future at all. The value of the handiwork lies not only in the concrete materials but also the intrinsic wisdom that has been created, applied, and passed on from the ancestors to many succeeding generations. If no measure to protect and transmit this priceless local wisdom is provided, the value of the SLYF may then falter.

4.2 Use of Technology

The community's attitude towards the use of the technology in the making process is appreciative. With the crane trucks, steel scaffolds and slings, they can go up and down, and all around the sides of the Salak Yom pole. Thus the *lao hiao* pinning on the Salak Yom Trees are much more even than in the past, which raises the aesthetic value of the festival up as most of the informants stated.

The technological equipments also facilitate the villagers and allow them to create a bigger tree though the issue of height needs be taken into the consideration as previously discussed.

4.3 Kalong

At the day festival on Wan Kin Salak, *khao ham kalong* or *kalong* singing, which used to be one of the most important components of the SLYF, is much less evident due to the limiting number of *kalong* composers and singers as well as the disengaging Lanna language used. In short, the contents, abundance, and objective of the *kalongs* have changed. The written words are now talking about the temples as the owners rather than the individual women in the Northern common dialect instead of the Lanna language. This change is viewed as beneficial for most of the newer generations of people who cannot understand the old language.

Mostly, the objective of the *kalong* is either for a competition or performance. It is also stipulated as one of the requirements for the SLYT contest. Usually, in a performance, the old *kalongs* are recited by the same groups of seniors.

The community views *kalongs* as the necessary component of the SLYF, almost a symbolic item even. However, there are a very small number of people who know how to compose and sing them, especially the young ones. Therefore, the management and related stakeholders need to make a plan for this knowledge transmission and promotion for its sustainability.

5 People

5.1 Owner

The ownership of the SLYT is now communal instead of individual as discussed in details before. All of the informants except two agree on this change. Those who support this change gives their reason that the social value increases as the participants' relationship strengthens through their collaboration in the SLYF

process. Their spiritual value also enhances as they are given an equal right to the merits, regardless of their gender.

The informants who disagree with the change perceive that the traditional ownership type is the core element of the SLYF. Without the female ownership, it is hard for them to accept it as a SLYT.

5.2 Manager

The temples are still the most active manager of the SLYF. The only differences lay in the management level and strategy as pointed out before.

Together with the local governments, associations, and experts, the temples specify the criteria for the SLYT contest, stating that it must reach a certain height, contain all the three categories of offerings, include the traditional objects, and is a product of communal collaboration (Nichada Suriyacharoen, interview, 15 March 2011). These criteria directly influence the definition and quality of the SLYF's authenticity. For instance, the requirement for *kang tam pa tat* influences all contestants to include it in their SLYT. It is therefore important for them to use their power as the judges and committee members to help safeguard the cultural and historical integrity of the SLYF.

5.3 Facilitator

The individual facilitators for the SLYF are the local experts and historians of the traditional Yong knowledge who contribute their information and skills in the revival of the Festival.

The institutional facilitators are the local governments like Lamphun PAO and the Sub-District Municipalities who help finance the SLYF's revitalization and operation. The local associations related to Buddhism Affairs, tourism, and Yong heritage and people also take parts in the facilitation of the Festival through the

administrative, financial or knowledge contribution. The temples and schools also participate in the research and activity implementation.

The revitalization of the festival is greatly dependent upon the support from of the local governments, namely Lamphun PAO and the Sub-District Municipalities. However, there is an issue of sponsorship sustainability. Though the PAO insisted that it will continue the support as longest as possible (Nichada Suriyachoroen, interview, 15 March 2011), it is still important to promote the communities' financial and administrative autonomy to further ensure the festival's continuity in the future.

5.4 Maker

The makers of the SLYF are mostly the villagers that belong to the temples in the original areas, namely Tambon Pratupa, Tambon Rim Ping, Tambon Nong Chang Kuen, Tambon Umong, Tambon Tonthong, Tombon Mueng Nga, and some villages in the Amphoe Ban Thi.

As the SLYF is becoming increasingly popular, many temples in other sub-districts or even nearby provinces which are not of Yong ethnicity also want to host the Festival. Possibly due to their lack of understanding for the origin and meaning of the SLYF, their SLYT may divert from the authentic qualities as defined by the source communities.

The original source communities view that these Trees are unreflective of the Yong cultural values. Their resemblance lies merely in the concept of a celebrative festival with tall and colorful *salak* trees. The spiritual values and meanings behind the physicality may not be strongly apparent. Therefore their representation at the source communities' temples may confuse the visitors' perception of the source's cultural identity, or even accelerate the undesirable changes in the SLYF.

Speaking in the light of cultural authenticity, each of these communities has its cultural rights to determine the form and management method for its own SLYF. The non-Yong communities may desire to have a SLYF of their own even though they are not of the Yong ethnicity. This is a natural and inevitable phenomenon of trans-cultural diffusion where one culture may adopt another culture's item – abstract or concrete – into its own.

The issue that needs to be addressed in this problem is, perhaps, how the source communities can focus on strengthening themselves to maintain their core values through the different safeguarding measures in order to preserve the significance of the SLYF to be as authentic as possible, of which the definition is to be given by their collective judgment. Instead of trying to prohibit the practices of the Non-Yong or non-originating communities, which, in the opinion of the researcher, is an act against their rights, the communities may adopt a preventive measure against other subculture's influence on their authenticity through education to both the visitors and the local citizens. The foreign communities should also be able to continue to participate at the event according to their wishes. This will help promote the cultural pluralism which is vital for a social peace.

Summary of Authenticity

There has been a debate on the issue of authenticity in the ICH world. Many scholars, policy makers and practitioners argue that the word “authenticity” should not be the focal point of its study or safeguarding because, as aforementioned, it is such a subjective term when it comes to the immaterial heritages. However, the researcher of this thesis wishes to explore and presents the term according to the informants' perception and attitude as the researcher had been constantly exposed to the community's mentioning of this concept during the data collection process though the term “authenticity” was not the exact word they used. Mostly the villagers, local government representatives, local experts, historians, and monks used

the words “baeb dang doem”, “muean khong dang doem”, “baeb tae kao”, and “baeb muea kon”²⁵ which all mean “like before” to refer to the traditional, original and authentic elements of the SLYF.

Therefore, this thesis is written partly to discover and understand the community’s perception towards the authenticity of their heritage which is clearly one of the significant factors, motives, and rationales for its safeguarding. The values attached to the authenticity in the SLYF are defined as important drives for the sustainability of the festival. Furthermore, other researchers and scholars may be able to apply these findings to other similar ICH cases.

The findings of this thesis on the dimensions of authenticity are summarized as the following:

The traditional authenticity that remains the same in the present SLYF is the time when it is held in the twelfth Northern month; hosted at the original places, namely Tambon Pratupa and Tambon Nong Chang Kuen; and holding the three compulsory types of offerings.

The elements that are recreated and acceptably redefined as authentic today include the group ownership instead of individual women; the annual hosting of the SLYF at Wat Phrathat Hariphunchai; the use of technology in the making process; and the beautification of the Salak Yom Trees with synthetic paints.

It is found in this research that the most significant dimension of the SLYF is the meaning and values yielded, not the types of materials used. The festival was created for social, cultural and spiritual values of the specified communities. Therefore, according to the informants, the values are the most important dimension of authenticity that should be maintained and protected.

²⁵ แบบดั้งเดิม เหมือนของดั้งเดิม แบบแต่เก่า แบบเมื่อก่อน mean “like the original” and “like the one in the past” or “like before”.

In elaboration, the social value in the present SLYF actually increases as more people participate in the event. It also brings back family members to join their forces on this special occasion. Their cultural identity and pride are also strengthened.

The most important values as defined by the informants are the social and spiritual values from the social cohesion as well as the peace from the religious merit making. These are the core values of the modern day SLYF and need to be on the first priority for the safeguarding.

The issues that need to be immediately addressed include the threats on the spirituality of the festival coming from the focus on the economic benefits rather than the meaning and value of the tradition.

The summary of the analysis of the authenticity and change, reflecting the source communities' attitude is given in *Table 7 The Analysis of Authenticity and Changes in the Present Day SLYF*.

Table 7 The Analysis of Authenticity and Changes in the Present Day SLYF
(Based on the informants of this thesis)

Source: Prepared for this thesis

Dimension	Issue	Authenticity Level			Level of Acceptance		
		Traditional	With changes	New	Acceptable	With caution	Unacceptable
Location & Setting	1. Hosting place						
	1.1 Wat Phrathat Hariphunchai			✓	✓		
	1.2 Temples in Sub-Districts	✓			✓		
	2. Preparation place at temples			✓	✓		
	3. Time – held in 12 th Northern month	✓			✓		
Form & Material	4. Three types of offered objects	✓			✓		
	5. Synthetic materials			✓		✓	
	6. Bought or ready-made products			✓		✓	
	7. Colorful Salak Yom Tree		✓		✓		
	8. Height of the SLYT		✓			✓	
Objectives & Meaning	9. To revive the lost tradition			✓	✓		
	10. To make merits	✓			✓		
	11. Making merits for the dead		✓		✓		
	12. To increase the number of monks			✓			✓
	13. To promote tourism			✓		✓	
Process	14. Craftsmanship mostly by the old		✓			✓	
	15. Technological equipment			✓	✓		
	16. Night activities			✓		✓	
	18. Day activities			✓		✓	
	19. <i>Kalong</i> and <i>kalong</i> singing		✓		✓		
People	20. Owner = group of people			✓	✓		
	21. Manager = temple		✓		✓		
	22. Financier = mainly the local governments			✓	✓		
	23. Makers = large group of people		✓		✓		

CHAPTER VI
RECOMMENDATIONS
FOR THE SAFEGUARDING OF THE SALAK YOM FESTIVAL

Overall, the present SLYF has been taking the participatory-based approach which incorporates the voices of the communities in its process. This is a positive sign for a successful management. The aim of this chapter is to propose some suggestions for the issues raised in the previous chapter so that the quality of the SLYF may be further enhanced through a truly participatory manner.

Therefore, the quality of the current public participation for the SLYF safeguarding process needs to be incorporated into the management recommendations. The summary of the participation in the four processes is given below.

1) Decision making

The active players in this step are the monks and local governments, namely Lamphun PAO and the Sub-District Municipalities. The monks are highly revered in the Thai society, especially in the rural areas. The local governments are the financiers for the local development and are perceived as the authoritative figures. In a community meeting, the villagers are encouraged to share their knowledge and opinions with the public. However, from the researcher's observation, sometimes when the authoritative figures or local experts were present at the interviews, the villagers might defer to their say or hold back from speaking up. They also hold an attitude that because they are little educated, the local experts, authorities, or monks have better ideas than them.

2) *Implementation*

The villagers play the most active role in the execution of the festival through their labor forces and resource contribution in the making process. The temples play the role of the manager who directs the working process of the SLYF with the support from the local institutions and administrations defined in the previous chapters.

3) *Benefit Sharing*

There are two main types of benefits in this case: abstract and concrete. In terms of abstract benefits, the villagers experience pride and happiness from the Festival's spiritual, social and aesthetic values. The temples and local governments also get to enhance their relationship with the communities. The concrete benefits that the villagers receive are the economic profits from the commercial activities during the making and celebration process. The temples receive the offerings to support their religious affairs.

4) *Evaluation*

The participation of the villagers in the evaluation step is very low to almost nonexistent. The PAO did a quantitative survey on 64 people in 2009 to evaluate their management. However, Wat Pratupa did not feel the need to properly receive the feedback from the participants. This is the weakest point in the participation of the villagers because their opinions and feelings regarding the way the SLYF is done are not much accounted into the management. Also due to the aforementioned submissive attitude, they may not feel encouraged to speak their mind. During the data collection, the researcher has received a lot of comments from the key informants and many of them said that nobody has ever asked them for feedback before.

Based on the above analysis, the areas for improvement may be made through the following guidelines.

1. **Recommendations for the Safeguarding of the SLYF**

There are nine measures for the safeguarding of an ICH as stated in *Methodology 5: Identifying the existing safeguarding process of the SLYF*. The management solutions are formulated based on the participatory approach to incorporate all groups of stakeholder, especially the owner communities in all of the participation process, starting from the decision making to implementation, benefit sharing, and evaluation of the safeguarding process. The results are as follow:

1.1 Identification is the step in which the source communities pinpoint their heritages through the anecdotes, photographs, documents, artifacts, location and setting, and local intellects, etc.

Summary of the Present Identifying Management:

The participatory method of interviewing the local intellects, particularly the seniors, by the local temples, schools, and historians with the sponsorship from the local governments, is admirable as these primary sources of information regarding the SLYF in the past are taken into account. However, based on the researcher's field work, there are many seniors with interesting information who stated that they haven't participated in any other cultural mapping before.

Furthermore, the existing pool of knowledge reflects mostly the historical background of the SLYF in the past; the contemporary elements are not studied in depth.

Recommendations:

1.1.1 Expand the current base of resource persons to include more people, especially the seniors who are considered as living human treasures because their traditional knowledge and collective memories are important social and cultural capital for the communities' sustainable development. The above stakeholders may locate these living human treasures through their connection with the local institutions such as temples, schools, culture councils or associations, and individuals who know the communities well. The local state governments such as the district or sub-district municipalities may help provide a financial and labor support for such field research.

1.1.2 The information related to the present day's SLYF should be collected to reflect the festival's continuity from the past to the present. Researchers, local, regional, national or international, shall be facilitated by the local governments in the data collection process. Not only the professional or grownups shall be involved in the identification step, but also the common citizens and young people. They should be actively engaged throughout the whole safeguarding process because they are the ones to continue the festival into the future. Their participation may enable and support them to directly gain an understanding and awareness for the festival's significance, which is the first most important step in a safeguarding process.

1.2 **Documentation** is the recording of the collected data into visual graphics, written documents, etc. In other words it is the process, especially for an ICH which is an abstract element, of transforming the intrinsic knowledge within the persons or settings of the atmosphere, etc., into a concrete evidence for further application and studying.

Summary of the Present Documenting Management:

In addition to the written documents, the SLYF has been recorded into photographs and video footages by the tourists, participants, temples, local intellectuals and historians, and even external organizations like Sirindhorn Anthropology Center

(SAC), who has captured the working processes of the festival through its field school project. These are the commendable efforts and actions to document the intangible cultural heritage which in fact may be challenging due to its abstract nature.

In terms of the existing tangible documents, many original *kalongs* and manuscripts of the SLYF are endangered due to their aged and delicate materials made of palm leaves and paper. If no immediate action is taken to document and preserve these heritages, they may be forever lost.

Recommendations:

1.2.1 To further enhance the existing documentation method, it is suggested that the local people be encouraged to be the active creator of the photographs and documentary films. Students or citizens can be provided the equipment to record and represent their own heritages. Through their recording of the ICH and TCH items portrayed in their works, their attitude and perception towards their culture can be studied. This information may also be used as a cultural mapping in the identifying step to pinpoint the significant elements of the heritage. Universities and culture-related organizations, such as SAC, Chiangmai University or Silpakorn University, may assist in the training process in collaboration with the local governments, temples, and independent researchers.

1.2.2 *Kalongs* and manuscripts should be gathered, documented, inventoried, revitalized, and preserved before their physical conditions deteriorate any further. The *khana changwat*, *khana amphoe* and *khana tambon* may ask their member temples to gather and submit or lend the ancient manuscripts. The *kalong* owners may participate by providing these assets to the responsible parties, either as a donation or lending. Then experts in the documentation and preservation, such as the local museums, Department of Fine Arts, universities, etc. may share such knowledge with the working communities. It is recommended that these documents

originally written in the ancient Lanna language be translated into Thai, and if suitable and appropriate, English so that the public may benefit from them.

1.3 Inventorizing is the making of a list for the related ICH and TCH of the SLYF, such as: craftsmanship and artifacts, singing and musical instruments, the SLYT and the making process, etc.

Summary of the Present Inventorizing Management:

Wat Pratupa School, in collaboration with Wat Pratupa, Wat Pratupa Culture Council, Hariphunchai Institute, Lamphun Primary Educational Service Area Office 1, has made some textbooks about the local wisdom in Tambon Pratupa for its students. It lists the experts of each type of local knowledge such as fishing, agriculture, embroidery, handicrafts, food preparation, herbal medicinal practices, spiritual activities, etc. Their names, addresses, dates of birth, skills, and photographs are presented. This directory is a good way to keep the inventory of living human resources. This can be set as a model for other researchers.

The secondary sources of information are also significant as they are a record of people, time, and history. Wat Pratupa is one of the most enriched sources of old photographs of the SLYF. Some seniors who had done a SLYF in the past keep their *kalongs* which are notable in the elaboration of details that historians and managers can study from. Temples possess the manuscripts that may reveal historical information. Local historians and independent researchers have produced reports or document entries that are only locally available, or even unpublicized. These scattered pools of precious data need to be synchronized and their access channels for the public also need to be increased.

Recommendations:

1.3.1 The scattered sources shall be gathered and listed to reflect the comprehensive collection of heritages related to the SLYF. The participants may

include the above stakeholders stated in *documentation* section. People who are in possession of tangible heritages may lend or donate such objects to a middle agent, possibly a trusted local government or national institution so that they may be organized and catalogued for further safeguarding purposes.

1.3.2 In addition to Wat Pratupa School's existing list of local intellects, their intangible knowledge, and the objects and equipment produced or used in the making of the SLYF, both in the past and present, shall be listed with the descriptions detailing their making process, meaning and function, and materials and ingredients, etc. Other institutions should be encouraged to adopt this model to make an inventory of their local ICH and TCH as well.

1.4 **Exchange** is the sharing process of ideas, knowledge, resources, and experiences among the stakeholders of the SLYF.

Summary of Present Exchange Management:

Currently, different groups of stakeholders in the specified sub-districts are working towards the same goal which is the revitalization of the endangered heritage. There needs to be a way that their efforts are synergized to achieve a greater efficiency and avoid a redundancy in their operations.

Secondly, the community meetings are often attended by the seniors because the younger generations are either at school or work. They need to engage all age groups of participants in their agreement because they younger ones are the future cultural bearers of the SLYF.

Recommendations:

1.4.1 A public space should be established to encourage the communication between the stakeholders of the SLYF. Everybody in the community should have an equal access and rights to share their opinions. The most important

thing to keep in mind is not about the physical condition of the space but rather the spirit that is welcoming and open for all. The atmosphere of the place should not be intimidating so that the local villagers will not be discouraged to participate.

1.4.2 Sometimes the common villagers look at themselves as lowly educated (usually no more than fourth grade education level) and hence feel unconfident to share their ideas to the people. Also, from the researcher's experience, the lay people may feel reluctant to express their opinions in front of the authoritative figures, such as governmental officials or monks. Often a few leaders are the ones to speak up on behalf of the whole body of people, which may not necessarily represent the individuals' mind. To solve this problem, they need to be given a space to freely talk their mind without worrying about conformation, perhaps through a separate forum, individual interview, etc. Possibly an outsider can act as a mediator in these situations.

1.4.3 Besides the establishment of a community learning center, there should also be an across-community learning network. Different *tambons* and different *changwats*, or even different countries may share their historical and cultural researches. Establishing a connection with different communities can help each of them achieve a synergy as well as benefit from a wider scope of knowledge that may be applicable to their own cases.

1.5 **Protection** is the preservation or conservation efforts to maintain the cultural significances' integrity of the SLYF to be as complete as possible.

Summary of the Present Protection Management:

There are many factors that may contribute to the changes in the physical and intrinsic attributes of the SLYF. Some are perceived by the informants as the negative influences on their authenticity. While it is impossible to prevent the external forces from happening, it may be more achievable to focus on what the community's internal management can do to deal with these issues.

The goal of the management recommendations in this part is to build the community's immunity against these influences so that the acceleration of the undesirable changes will not be uncontrollable. This may be solved by raising their awareness to recognize the significance of their own tradition. They need to realize that the festival's meaningful longevity depends on the presence of the core values.

Recommendation:

1.5.1 Raise the public awareness to learn about the different factors and their impacts on the SLYF's significance through the public space or other two-way communication channels. Allow and encourage the participants, namely the villagers, managers, and facilitators, to propose their ideas for the attribute protection plan.

1.5.2 As the goal of the SLYF is to promote social peace and cohesion, the cultural pluralism should be supported through the understanding of cultural rights. This means that the foreign, non-Yong SLYTs and SLYF should not be banned from participating at the source communities' event. Yet, the existing opinions of the source communities should not be neglected neither. Thus a reinforcement of the inner strengths is proposed by focusing on strengthening the source communities' understanding of their own heritages' values, which may lead them to protect their authenticity. The identified, documented, and inventoried data from the previous steps may be developed into interpretive media with the sponsorship of the local governments. An on-site and off-site interpretive system shall be developed to help the visitors and local participants gain a better comprehension of the different background of each type of SLYT.

1.6 **Revitalization** is the process to bring back the practice of the SLYF, with the focus on its core values and allowing the peripheral to adapt to the changing environment and people's need.

Summary of the Present Revitalization Management:

The revitalization process initiated by Lamphun PAO, and carried out and managed in many sub-districts has brought back not the only the practice of the SLYF but also the cultural pride of the source communities. It enhances the social value derived from communal collaboration in the making process, as well as the economic benefits. The management groups' intention is well-meaning, but their strategy may produce unintended results on the spirituality of the festival, which is considered by the communities as one of the most important values. Therefore they need to reevaluate some of their objectives and strategies used. At the same time, an evaluative system shall be improved to receive the feedback from their citizens.

Recommendations:

1.6.1 The qualitative and quantitative studies about the impacts of the festival on its cultural significance both in the short-term and long-term should be conducted on a continuous basis. The quantitative indicators can evaluate the income earned, the money spent on the costs and making processes, number of SLYTs, number of engaged villagers and temples, amount of trees cut, amount of waste produced, the total donation amount, etc. The qualitative indicators can cover the participants' emotional results, the perception of values' quality, the understanding of the Yong culture, for examples. The surveys may be done by a focus group discussion because the official forms, questionnaires, and methods can be too intimidating to the communities' humble and simple nature. The results from the surveys may be analyzed by some educational institutions or people such as local school teachers, as in the case of Suphon Palaphong from Wat Pratupa School who had received the support from the local education departments and the local culture council to produce texts on the traditional knowledge of the local community for the school. He and other researchers may be supported to expand the topic of their research to include these issues as well.

1.6.2 The judges are influential in determining which elements of authenticity should be preserved and promoted. They should study the findings produced from the previous safeguarding steps which reflect the communities'

knowledge and attitude towards the way the SLYF has been managed. They should use their power and position to recreate the criteria that will help protect the core values of the festival and enhance the quality of the offerings so that they will be more useful and functional for the monks and other recipients. Furthermore, the villagers should be invited to share their ideas on the contest style and criteria through a forum arranged by management.

1.6.3 The communities' awareness regarding the festival's impacts on the natural environment should be raised. The management shall encourage the villagers to come up with some creative ways to incorporate more natural, recyclable materials for cost saving as well as protection for the environment. A waste management should be implemented by the local governments to manage the trash.

1.6.4 The headmen, sub-district officers, PAO representatives, *chao khana tambon*, abbots, external developers, researchers, the lay community and other related stakeholders should consult with one another to agree on the format and types of entertainment activities in the SLYF. The negative and positive consequences of different performances media used should be considered in order to protect the spirituality and peacefulness of the ceremony. It is acceptable to be celebrative with joyful activities, but the important point is to find the balance between these two aspects and not bother the peaceful spirit of the place that the monastery is symbolically representing.

1.6.5 To best ensure the long term continuity of the SLYF, the communities should try to readjust the cost and format of the festival and SLYTs to be within their natural and affordable means. Spending a lot of money on the festival in many temples for consecutive years may reduce the villagers' ability and frequency to organize it in the future. Using the local harvests, reducing the size of the SLYTs and instead focusing on the few but highly quality offered objects may help reduce the financial burden as well as waste produced afterwards. The objects will also become more practical and functional for real use. This will also ensure

that the festival may be sustained into the future even if, given a worst case scenario, the local governments will cease their financial support.

1.7 Development is how the SLYF can be further developed and applied to improve the overall quality of life of the people.

Summary of Present Development Management:

The large number of visitors at Wat Prathat Hariphunchai each year amounts to approximately 10,000 persons. Based on Lamphun PAO's survey, the weaknesses of its management lay in the facility and promotion. There are not enough parking spaces for the cars, and not many people know the details of the festival. Despite these, it and other tourism related organizations do not feel the need to address any tourism issue.

Recommendations:

1.7.1 Lamphun Provincial Office of Tourism and Sports, Lamphun PAO, Lamphun Tourism Association Thailand, and other related stakeholders shall meet to discuss any found issues related to the tourism so that a management plan can be developed to safeguard the heritage's integrity. The issues may cover the tourist capacity, the facility management, and the installation of interpretive media to help educate the visitors as well so that their understanding may lead to an appreciation which in turn may result in the participation to the safeguarding process of the SLYF. Moreover, the visitor and tourism statistics should be recorded to reflect their number, demographics, amount of money spent during visit, and other useful information.

1.7.2 To promote the motivation of the communities as well as to support their financial cost in the organization of the SLYF, the commercial benefits can be effective incentives for the safeguarding of the festival. Examples of development plan for this include the selling of souvenirs as in the case of Wat

Pratupa, and perhaps setting a package especially for the female tourists to participate in the event in the customary way as proposed by Baramate Wannasai. This is up to the communities to discuss the choices to adopt.

1.8 Transmission is the process of transferring the knowledge of various kinds from one person to another, especially from the older generations to the younger generations so that they may be continued to be practiced into the future.

Summary of Present Transmission Management:

At the present the local schools encourage their students to take part in the traditional performance at the Festival. Several learning documents have been written by the local teachers to disseminate the history and information about Yong traditions to the students. There had been some handicraft lessons before but were discontinued because of the time gap between the SLYFs. Schools are also pressured to bring the students' average grade up for the national education evaluation. Students have to focus on their homework and test scores. In addition to that, the transmission process from the seniors to the younger generations in the communities still needs to be attended to immediately.

Recommendations:

1.8.1 Firstly, the living human treasures need to be recognized and supported as explained before. Lamphun PAO, Sub-District Organizations, other administrative or culture institutions can support these living human treasures' morale and motivation by bestowing them some recognition awards for their different types of knowledge and skills, such as, basket weaving, textile weaving, carpentry, *kalong* composition and singing, carving, agriculture, performances, food preparation, medicinal practices, embroidery, etc. Although not all of these branches of knowledge are directly related to the festival, they should not be decontextualized from one another because all ICH coexist and are interrelated, thus deserve an equal

attention in the safeguarding. The holistic approach to an improvement for these traditional knowledge types may help the overall community to benefit from the practice preservation. In addition to the awards, these living human treasures may also be motivated and supported to continue their practices through some economic incentives to help them sustain themselves.

1.8.2 The local governments may also sponsor an establishment of a learning center or a set of activities to promote the younger generations to acquire and preserve the endangered knowledge from the seniors. The handicrafts produced may be sold to generate income to help sustain the activities and their motivation.

1.8.3 The school or other local organizations should promote the study of the traditional knowledge such as craftsmanship, history and origin, and meaning and values to the students to support the knowledge transmission process through curricular or extracurricular activities. The objective of these lessons should not be only for the SLYF but for the safeguarding of their culture in general.

1.9 **Dissemination** is the spreading and sharing of the knowledge and information to the public.

Summary of Present Dissemination Management:

Besides the local learning centers and published materials, websites can be one of the most effective means to educate the general public about the SLYF. There are many websites made by different institutions and organizations such as temples, schools, and local administration that publish information related to the Yong culture. The problems are that: these sources are disconnected from one another; the information is not up-to-date; and it does not reflect deep or thoughtful information. For examples, the website of Wat Pratupa, which has been considered as one of the best information sources, is not online now due to a hosting problem. Lamphun Provincial Administration Office's English website's last update is in 2006, and Lamphun Provincial Office of Tourism and Sports' in 2008. Other

websites like Pratupa Municipality, Nong Chang Kuen School, etc. do not display the information related to the SLYF at all. Most information is mundane and recited from a few similar sources. There is no clear network between these websites, making the information sources fragmented.

Recommendations:

1.9.1 Improve the quality of these websites as a transregional and international learning media by updating the information to include more knowledge and data which is documented and interpreted from the previous safeguarding steps. The recorded videos and photographs should be uploaded so that the viewers may learn about the intangible heritages as well as the tangible. The information of the living human treasures may also be disseminated with permission so that they will feel recognized for their values and motivated to pursue their safeguarding roles. Different categories of information may be systematically displayed on the websites, such as *kalong* and manuscript section, basketry section, etc. Research documents shall be published online for other researchers.

1.9.2 There should be a website that acts as the center of all these websites. Instead of having to search for information from various independent sources, all the information may be gathered and displayed at one place by assigning a board of committee to appoint the responsibilities to various stakeholders as the website administrators and content contributors. The current web administrators can discuss about their roles. If the communities do not agree to have all the information on just one website, an alternative is to place a list of all the related websites on one central website so that all of them will be linked for convenience and efficiency. The stakeholders may benefit from the synergy of sharing their information and maintenance cost as well. They will also share their visitors who access their data.

2. Summary

Overall, the current safeguarding processes of the SLYF produce many advantages to the source communities, especially their strengthened cultural pride.

The participatory approach in the management is admirable and it is found that mostly all groups of people in the communities have been greatly involved. The intention of the revitalization also places a focus on the communities' need. Therefore, the aim of the researcher is to reflect the findings and propose the solutions above for the communities' consideration, hoping that they may help them to protect and continue their heritage's beautiful cultural significance in the long run for their own benefits.

3. Limitations of the Research

The recommendations are suitable for the specific time of this research. With possible changes in the management and other external factors, such as economic factor and the participation of more organizations in the future may influence the conditions for these recommendations.

Secondly, the diversity of the existing information related to the SLYF is limited; mostly are the re-production versions. Gathering the information about the authenticity by relying on the seniors is also limiting due to the decreasing number of seniors who have had experiences of the past SLYF.

Third, the findings and recommendations of this thesis are based on the group of informants from the community. Employing a qualitative approach as a methodology, the researcher focused on these people as a case study. They may not necessarily represent the whole community.

4. Ideas for Further Study

4.1 A further investigation in the other original sub-districts of the SLYF may reveal more historical, cultural and social information.

4.2 A study exploring the ideas and knowledge of more informants in the community may be conducted to provide a more inclusive finding.

4.3 A comparative study between the different forms of Salak Kapat Festival practiced in different provinces, regions, or even countries can be conducted to gain a deeper understanding and see a wider picture of the culture's development in time and across the places by diverse groups of people.

4.4 The other types of revived intangible cultural heritage may be studied in terms of the authenticity and the community's role in the safeguarding practices.

4.5 Lamphun PAO, in the meeting with the researcher in March 2011, acknowledged some of the issues raised by the researcher and agreed that some actions are needed to restore the balance between the core and secondary values. The deputy governor planned to bring these issues up in the meeting with the local temples for the next SLYF. Therefore, a further study to examine the management's actions can also be pursued.

THAI GLOSSARY

amphoe อำเภอ district

anatta อนัตตา nothingness, or the giving up of ego, attachment, cravings and desire as a result of realization that nothing is permanent and that desires bring suffering

anicca อนิจจัง impermanence, implying that nothing can remain the same forever

atthaborikhan อัฐบริขาร monk's daily objects

baeb dang doem, muen khong dang doem, baeb tae kao, baeb muea kon แบบดั้งเดิม เหมือนของดั้งเดิม แบบแต่เก่า แบบเมื่อก่อน like the original, like the one in the past, like before

changwat จังหวัด province

chao awat เจ้าอาวาส abbot

chao kam nai wen เจ้ากรรมนายเวร the animals, spirits, or persons whom someone has done a bad deed upon

chao khana amphoe เจ้าคณะอำเภอ chairman of district Buddhist governance committee

chao khana changwa เจ้าคณะจังหวัด chairman of provincial Buddhist governance committee

chao khana tambon เจ้าคณะตำบล chairman of sub-district Buddhist governance committee

chong จี๋อง decorated umbrella at the top of an offering tree

dhamma ธรรมะ Buddha's preaching

dukkha ทุกข์ unsatisfactoriness and suffering

kaep mu แคบหมู fried skin pork

kalong กะโลง ครรโลง very lengthy poem describing every meticulous details related to the owner of the Salak Yom Tree

kamma กรรม good and bad deeds committed

kang tam pa tat ก้างธรรมปะตืด small table that monks used in studying and writing dharma. Because they wrote manuscripts on palm leaves, they had to make lines by dipping a thread in carbon powder, tying it taut on each end of the corner, and flicking it on the leaves to form black lines for writing.

khacha กะจา twined coins made of rice in the husks and colorful threads; attached to the rims of *chong*

khana amphoe คณะอำเภอ district Buddhist governance committee

khana changwat คณะจังหวัด provincial Buddhist governance committee

khana sattha คณะศรัทธา a group of faithful disciples or followers that supports a temple

khana tambon คณะตำบล sub-district Buddhist governance committee consisted of the member temples' abbots

khanom tom, khanom thian, khanom chan ขนมต้ม ขนมเทียน ขนมชั้น sweet desserts made with rice and coconut as the main ingredients

khao ham kalong คำว้ากะโลง synchronized kalong singing performed by at least 3-4 men, knee-to-knee

kruad nam utit suan kusun กรวดน้ำอุทิศส่วนกุศล the ceremony of pouring water on the floor as a sign of dedication for the merit to the deceased ones as well as *chao kam nai wen*

kuay, kuay tin chang, kuay ki pum ก้วย ก้วยตั้นจ้าง ก้วยจี๋ปุม woven baskets made from bamboo sheets

lao hiao, mai lao hiao เหลาเฮียว ไม้เหลาเฮียว ไม้เหลาเรียว *mai* means stick, *lao* means to sharpen, *hiao* or *riao* means slender and fine; bamboo sticks used to attach offerings on a Salak Yom Tree

makhanayok มคณาชก the religious liaison

maun pha, maun hok หมอนผา หมอนหก pillows sewn into the shape of triangle cushion or six-cubed stitched pillow

muban หมู่บ้าน village

Naga นาค mythical giant serpent with many heads

nan นาน men who used to be monks

nibhana นิพพาน liberation from the knots of *kamma* or true awakening; enlightenment

ngeon taep เงินแถบ one-rupee coin produced in 1905CE by England to be used for the official trading in its colony countries, Burma and India; used to make silver belts for offering

pai na ปายหน้า ภายหน้า dedicating the good merits done to the donator's own life

Phai Si Suk ไผ่สีสุก *Bambusa blumeana Schult* tall bamboo found in Tropical Asia forests with hollow trunks and shiny green skin; used in the making of a Salak Yom Festival

phumpanya thongthin, phumpanya chumchon, phumpanya phuenban, ong kwam ru thongthin ภูมิปัญญาท้องถิ่น ภูมิปัญญาชุมชน ภูมิปัญญาพื้นบ้าน องค์ความรู้ท้องถิ่น local wisdom, traditional knowledge, local knowledge

pla buang ปลาบ่วง fried preserved salted fish

phrachao พระเจ้า Buddha and his dhamma as symbolized by the principle Buddha statue in the temple

pret เปรต hungry ghosts as tall as a palm Tree, with hands as large as the palm leaves, and a mouth as wide as a pin hole because of their bad deeds done when they were human

pucha kuen ปู่ชาคีน บูชาคีน taking the donated offered objects back at the end of the ceremony

pulipae ปูลีแป บูหรีแป a long tail of interconnected hand-rolled tobaccos

Salak Chok สลากโชค tall bamboo trunks wrapped in hay and decorated with various kinds of precious goods

Salak Kapat, Kin Salak, Kin Kuay Salak, Tan Kuay Salak, Tan Salak สลากกัณฑ์ สลาก กิ้นสลาก กิ้นก้วยสลาก ตานก้วยสลาก ตานสลาก nonselective or unconditional offering festival for monks

Salak Samrap สลากสำหรับ medium sized offering tree

salau yong, sueng yong ซะลื้อยง ซึงยง Yong flute and fiddle

sangkha สงฆ์ Buddhist monks

sangsara สังสาระ repetitive cycle of birth and death

sen salak เส้นสลาก piece of paper rolled inside a banana leaf, stating the name of the offering donator, objective of donation

sip-ha kham duean sip song nuea สิบห้าค่ำเดือนสิบสองเหนือ the day whose night would hold a full moon in the twelfth Northern month

tambon ตำบล sub-district

te khrua เทศครัว approach of bringing the whole city, including the rulers and citizens, to another city

tilakkhana ไตรลักษณ์ Buddha's teaching of Three Marks of Existence: anicca, dukkha, and anatta

ton salak yom ต้นสลากย้อม Salak Yom Trees or the biggest type of trees of gifts

tua mueang ตัวเมือง Thai Northern common dialect

uppalok อุปโลคน์ Buddhist ceremony performed by the Buddhist monks to accept the offerings from lay people and dividing a part to the chairman monk and sharing the remaining to the rest of the monks

Wan Taeng Da วันแตงตา the Salak Yom Tree assembly day

Wan Tan Salak วันตานสลาก celebration day when the ritual for the Salak Yom Tree offering is performed at the hosting temple

wat วัด temple

รายการอ้างอิง

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APPENDICES

APPENDIX A
INTERVIEW TRANSCRIPTS

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Interview #:	01	Date:	March 15, 2011 (approximately 44 minutes)
\	Name (Thai):	อำเภอชัยพิจิตร	
	Name (English):	Ampai Chaipijitr	
	Title:	President of Lamphun Tourism Association Thailand	
	Age:	N/A	
	Ethnicity:	N/A	
	Contact info:	Mobile: 0818853263, Fax: 053512390, Email: saowyonok@windowslive.com, khunnumtha@hotmail.com	
	Address:	22/1 Soi Permapoonsub Jamathevi 1 Tumbon Naimung, Muang District, Lamphun 51000	
Interviewer (s):	Linina Phuttitarn		
Other presence:	None		
Location:	Coffee shop		
Photograph(s):	None		
Footages:	None		
Audio clips:	VN550571, VN550572, VN550573		
Attached doc:	None		
Log			
1	[Did tourism support the revitalization of the festival?] It is actually revitalized because people in the globalization need to trace back to their rootedness. They seek for nostalgia and self-identity. It was started by an informal group of local intellectuals and cultural conservator groups who talked with the monk committee and PAO to revitalize it through the condition that it should attract outsiders in to spend money on agricultural and cultural products in Lamphun. This economic benefit was the incentive for the local to participate in the process. So the revitalization was done through a contest which was announced in a big PR event.		
2	Lamphun Tourism Association also supported it by information. However these local groups lacked money so they went to ask for financial support from PAO. Temples were responsible for identifying and gathering the original seniors who contain IK. Then the revitalization happened in the form of the event. The Tourism Association asked its affiliates such as TAT Lamphun Office and Thailand Tourism Council whom it has quarterly meetings with to disseminate the news and PR.		
3	The local community is happy because they get to revive their culture which is also their pride, but many are concerned with the sustainability because it heavily depends on the financial support from PAO. What if one		


	day it stops funding, will SLYF still happen? They need to be self-dependent and strong.
4	In terms of tourists, the feedback is that they are appalled by the grandeur of the festival. Then they want to learn more about it and even sometimes participate in the merit making. However, the problem is that there needs to be a center of information or interpretive media for them.
5	There is no proper recording of tourists statistics or GDP. But the indicator as she is also the president of Lamphun's OTOP Association, the space for selling vendors is in high demand now, indicating that there is a demand for souvenirs from the increasing number of tourists. Most of the tourists are Europeans.
6	She is not concerned with overcapacity issue because it is near Chiangmai. If people want to have entertainment experiences, they go to Chiangmai. Chiangmai is also the demonstrator which Lamphun can learn from their mistakes. Lamphun is a small city and their main attraction is slow life and cultural experience.
7	Lamphun Tourism Association is considered as a public organization so it tries to focus on qualitative outcome rather than quantitative unlike the government sector which focuses on the number of tourists.
8	Problem in her opinion is that there is no true center of information for tourists and for the local to share and learn because there is no public space like that in Lamphun. There are information sources out there but they are not united. Unlike in Chiangmai, tourists in Lamphun can't obtain information from the centers because there is only infrastructure but no people in it.
9	There are approximately 200 standard rooms in Lamphun which is enough for the amount of tourists. They only need to develop and enhance the standards, service and safety through the paid taxes that PAO collects.
10	Regarding the changes, she feels that the core of the SLYF should be maintained. The materials which are more plastic nowadays are okay because they reflect the dynamics of the society which now has industries. It is much more convenient and practical which will enable sustainability of the practice. However, she personally doesn't like competition events, foreign cultural traditions but understands that they are changes. They should be recorded in documentation from past to present so that the parties can see and evaluate them.
End	

Interview #:	02	Date:	23 April 2012 (20 minutes)
/	Name (Thai):	-	
	Name (English):	Amphai Malawanna	
	Title:	-	
	Age:	53	
	Ethnicity:	Yong	
	Contact info:	Mobile: 0876582225	
	Address:	Ban Si Saimun, Tambon Nong Chang Kuen, Lamphun	
Interviewer (s):	Linina Phuttitarn		
Other presence:	-		
Location:	Via telephone		
Photograph(s):	-		
Footages:	-		
Audio clips:	-		
Attached doc:	-		
Log			
1	She is the mother of the two women who donated a Salak Yom Tree in 2010 in Wat Si Sai Mun in Tambon Nong Chang Kuen in their names. The two daughters are Nalayathorn (aged 30) and Kanokkan Malawanna (aged 26). The elder sister is working in Chiangmai and the younger one is working at Hariphunchai Hospital. They return home after work every day. Amphai herself owns an orchard and her husband works in the government service.		
2	The reason that they made a Salak Yom Tree in their names, like the traditional way, is because they believed that it was a very big merit-making event. Personally, they like to donate money and participate at religious events.		
3	The cost of the tree was 30,000 Baht, coming from the salaries of the two sisters and partially supported by her parents. When they heard the announcement from the temple in January that the SLYF would be hosted in October, they started collecting their money from their salaries. At the end of each month on payday, they bought some materials and objects. Every day after work, the family members and relatives helped sharpen the bamboo sticks, fold the color paper, and prepare other crafts for the Tree. Some <i>lao hiaos</i> were made by hiring other people to do at 2 Baht each. The pole of the Salak Yom Tree was made by the relatives and finished in 10 days.		
4	Their Salak Yom Tree rose 16-17 meter high, with 3,500 <i>lao hiaos</i> . The complete required array of objects was offered, including the <i>sangkathan</i> and daily objects. The <i>sangkathan</i> comprised of <i>kang tam pa tat</i> and a cabinet placed at the base of the Tree. The daily objects included fruits, boiled eggs, dried fish, preserved fish <i>pla buang</i> , dippers, flasks, clothes, blouses, pants, etc. The baskets and animal traps were woven with bamboo		

	sheets which she emphasized that they must be in miniatures unlike those attached on other Trees because they would receive great merits from such dedication in the delicate handicrafts.
5	Amphai has never made her Salak Yom Tree in the past before at that time she was not 20 years old yet. Women younger than 20 years old would not be able to withstand the level of merits from donating a Salak Yom Tree.
6	She believes that women should be encouraged to offer a Tree according to the traditional values. Her niece also plans to make one for the SLYF in 2012 at Wat San Don Mun in Tambon Tha Kwang, Amphoe Saraphi, Chiangmai Province.
7	The mobile number of Kanokchan (Nong Ann) is 0876572225.
End	

Interview #:	03	Date:	August 16, 2011 (18 minutes)
			
Names (Thai):	อนงค์ ใจสันติ เดชดวง วิป็นเขต กรรณิการ์ สีดาเพ็ง อรชร อินทะนนท์ ประดิษฐ์ วงศ์สุ ราณี มะละกุล อุบล นาคกระแสร์		
Names (English):	1) Anong Jaisanti, teacher, +66810251027		
Title:	2) Detduang Wipankate, teacher, ++865865066		
Age:	3) Kannika Sidapeng, teacher, +66895615053		
Ethnicity:	4) Orachorn Intanont, teacher, +8844833668		
Contact info:	5) Pradit Wongsu, principal, +66866736336		
	6) Ranee Malakul, teacher, +66861152374		
	7) Ubol Nakkrasae, teacher, +66815941763		
Contact Address:	Lamphun Province		
Interviewer (s):	Linina Phuttitarn		
Other presence:	None		
Interview Location:	Wat Pratupa School, Lamphun Province		
Photograph(s):	02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16 ,17, and 23 (17 total)		
VDO Footages:	N/A		
Audio clips:	VN550693, VN550694, VN550695		
Attached doc:	None		
Log			

1	Old women like to offer SLYT because they wish that the merits made in this life will allow them to find their soul mates in their next lives.
2	The reason that the SLYF is quite a challenge is because it is expensive and a big group of people is needed to help make it happen. Also there is no time to make it because in the modern society, people have to work in the factories. Before there was no industrial sector, so the villagers usually worked at home in their farms and gardens during the day, sparing them the time to prepare the SLYT at night. But now young men and women don't make SLYT anymore because of the shortage in time and funding.
3	Regarding their attitude toward the changes in SLYF, they do not mind the natural evolutionary changes according to the changes in time as long as the modern SLYF still provides benefits and values.
4	The differences between SLYF in the past and the present are that nowadays there are multimedia and technology involved creating sound and lighting. There is no traditional local music. In the ancient time, there were အဲဒါက အဝ နီဒ် traditional musical instruments. In one aspect, the new style is modern and entertaining. However, the traditional music should be supported.
5	Regarding the physical changes, there is confusion in the style and materials of making SLYT because the people nowadays are lazy and seeking for convenience. So they buy ready-made plastic materials and exert less handmade skills. For example, the coin surrounded by rice grains need skills, knowledge and time to be made, but the young people do not know how to make it. They forget the local handicraft skills. So instead, they put the coins in plastic bags, punch a hole and hang it to the tree.
6	One teacher says that she learns it from her mother and grandmother. Women generally knew these handicraft skills, not just for SLYF.
7	She used to teach it in her school before but because SLYF was not hosted every year, sometimes once every 5 years, the continuity of learning it disappeared.
8	The last time that Kannika Sidapeng saw or participated in SLYF was when she was in grade 11-12. Her grandmother made one for her (but unclear what type of Salak). Now she is 53 years old.
8	One teacher, Kannika Sidapeng, shows the pictures of the SLYT owned by young women, posted at Wat Nam Kohng, Ban Sri Sai Moon, Tumbon Nong Chang Keun at www.bloggang.com/mainblog.php?id=tonkra49&month=18-10-2010&group=5&gblog=7
9	The aunt/mother of these two young women is Ampai Malawanna, 0876582225, call her between 7-8pm.
End	

Interview #:	04	Date:	March 16, 2011 (2 hours 9 minutes)
	Name (Thai):	บารเมศ วรรณสัย	
	Name (English):	Baramate Wannasai (a)	
	Title:	Local intellect, son of the famous Kalong composer	
	Age:	56	
	Ethnicity:	Yonok	
	Contact info:	0877144448	
	Address:	Lamphun Province	
Interviewer (s):	Linina Phuttitarn		
Other presence:	None		
Location:	His house in Lamphun Province		
Photograph(s):	None		
Footages:	None		
Audio clips:	VN550579, VN550580, VN550581, VN550582		
Attached doc:	(See folder From Baramate Wannasai)		
Log			
1	He introduced himself as a friend of the famous deceased singer Jaran Manopet, and the son of the famous Kalong composer, Maha Singka Wannasai. He had a background in creative and event organizer.		
2	His principle in revitalizing SLYF was through creativity and events. He played a cd of which the script was written by him, read and edited by his son. Tambon Rim Ping School hired him to do it with the government budget of 180,000 Baht to the schools to produce a cultural or historical media.		
3	He said that there had never been any evidence saying that the Yong people in Yong City practiced SLYF. In Pa Sang, there wasn't any SLYF even though they were also Yong people. It happened only here at the banks of Ping River in Thailand. He thought that the reason was because of the fertility of the land at the river banks, enabling the local to plant garlic and onions. Even though Pa Sang also did agriculture, it wasn't as fertile or fruitful as the areas here. The festival arose from the strategy to train Lanna women to practice peace and faith in Buddhism for a good family. It all stemmed from Buddhism to making merits. Because everything is written in evidence in his father's Kalong, written in 2505BE for Miss Chumpon Kamkajorn, 16 years old. She's still alive, living in Rim Ping.		
4	His father, Maha Singka Wannasai, was a teacher at Rim Ping School. He wrote the Kalong in Lanna language. Composers must interview and observe the life of the SLYT owner in details. They must also possess an		


	excellent language skill. There were many composers but it was hard to find one that could match his father.
5	He read an example of Kalong in Lanna language, written by his father, and transcribed into Thai fonts. The Kalong is very lengthy and takes hours to finish singing it. The summary of the content tells every detail about the girl including how her parents met, the pain of her mother when about to give birth to her, who her siblings were, what she studied, that she rode a bicycle, she studied and sold garlic/onions at the same time. Later she planted her own garlic and grew rice during the non-season. With more money, she further pursued her studies in hair cutting and grooming. She also went to the work at a tailor shop.
6	When one day the temple announced that they would host SLYF, she wanted to make the offer. So she prepared necklaces, objects, pots in 2505BE. She went into the city to purchase materials by biking into the city three times a day. In 2505BE, she mentioned that it was much easier to obtain materials from the city by biking compared to the ancient time. When she prepared the SLYT at her own house, she found that the space was too small so she moved to work at her father's new bigger house. Her family, relatives and friends came to help her because they also wanted merit. Her father and brothers also helped by sharpening the bamboo sticks. All the names of the participants were listed in the Kalong. Because there were many women, men came to visit her house. They worked and teased one another. While working, the Kalong would be sung for entertainment. It was usually funny and rhyming. It listed all kinds of fruits offered, including the fact the Kanohm Ping was newly introduced and becoming a hit at that time. The photograph of the owner was placed in front of the SLYT. When the tree was offered, then the photograph was taken back. The blueblood before the time of 2505BE came to SLYF to view the young ladies who owned the trees to evaluate who would be equal or right in status and skills for their sons/own. Tobacco was also made and attached to the tree. At the top of the tree was an umbrella. The rims of the umbrella were the lady's ornaments like silver belts. The Kalong further elaborated on its beauty and details. The tree was then carried. People roared. It was very tall. So it brought her joy as she saw the bamboo sticks swayed. She then made a wish that because she was a tailor, she wished that the clothes that she picked would be good quality, that her sewing skills would be good, and that her products would sell well. Lanna people were skillful in broidery in butterflies, flowers, so she wished that her patterns and skills would please the customers. In addition, she wished that all these merits would send her off to nirvana.
7	K.Baramate had made some lecture documents for training of the local guides in Lamphun, but the document talked about local traditions in general, not only about SLYF.
8	Anyone could become a Kalong composer but they must possess beautiful writing skills. His father used to be a level 5 monk for 8-9 years where he learned from Wat Maha That, Bangkok. After the world war, he left

	monkhood to become a teacher.
9	Girls who wanted to make SLYT did not have to be rich, but must work very hard.
10	The reason that it disappeared was due to modernization. In 2510, it disappeared because of education system. Girls went to school and no time to learn SLYF. And the values of women changed. No need to work at home to do handicrafts.
11	In the ancient time, there were 1-2 SLYT per year, and some Salak Chok and Salak Guay.
12	But today, SLYF is for the dead people.
13	SLYF was practiced in Rim Ping, Umohng, Baan Thi, Pratupa tumbons and they were Yong.
14	[Regarding which temple did the villagers go to join the SLYF} For example, Wat Ku Khao wanted to raise fund this year so it announced to host Salak Gapat Festival in advance in many months. It didn't do every year, only when they needed fund.
15	In 2510BE, Wat Phrathat Hariphunchai's board of monk committees คณะสงฆ์ thought that SLYF should be done here as a center. The whole Bang Hong, Lamphun areas and the four tambons went to join the SLYF there. This may be one of the reason why it disappeared because it needed to be carried to there, it was about 5-6 km from the local houses. Before it was done locally at their houses and the local temples. It could be discouraging.
16	It was revitalized in 2540BE by a local skit/show at the health center of Chakkham School in Muang Lamphun, done by him, because the director of the newly built culture center wanted to celebrate it with some event that would incorporate culture and traditions. So K.Baramate made a plot for the Mau 6 students to watch and act in it. He made it a soap opera so that the students would be interested, in easy language. The plot was about local tradition values, not only SLYF. For example, a girl who practiced handicraft skills to make a SLYT was spotted by a young man in a local festival. They became a couple but the young master was attracted to her and wanted to have her. So the story of triangle love began.
17	Then the deputy governor of Lamphun PAO at that time, Saman Chompoothep wanted to revitalize the festival again but he liked the concept of grandest/biggest in the world. He thought that the SLYT at that time was too small so he ordered them to be bigger with the help of crane and sling. The tree was hosted at Wat Phrathat Hariphunchai, approximately 6-7 years ago. K. Baramate himself was one of the judges 3-4 years ago.
18	Saman was not concerned with the story of SLYF but he only wanted strong impacts on the public. K. Baramate also noted that SLYF had been gone for not too long. There were still some people from that era who still survived and knew how to make SLYT. So the Kana Sattha did it then. There was also a competition since then, but he noted that it never focused on the meaning of SLYF.
19	In Baramate's opinion and his published article in the local magazine (?), he



	viewed that the advantage of this attempt is the revitalization. But the disadvantage is that they should return to their origin. He once suggested to the Culture Council that SLYF should be done in tumbon level again. Or at least, find a woman to represent the tumbon or temple to present SLYT at Wat Phrathat. Her qualification should be that she's a lady, a good person, a single to march the SLYF. This might stimulate a trend and young women might be stimulated to repractice the festival the traditional way.
20	This needs the cooperation between many stakeholders. PAO should support, for example, the criteria provision in competition to include a single woman as the owner. But nobody listened to him, maybe because it was hard to find such women.
21	The first year of SLYF revitalization was broadcasted live in Channel 11. People were very excited and saw SLYF as a new thing. Tourists came to take photographs of it. But he said that they would only see the exterior of it, not the real values.
22	3-4 years ago, he was on the judges. He supported the criteria to contain all types of offerings อัจฉริยชาติ, ข้างทำผ้าตัด (บรรทัด) which is the table for monks. In the ancient time, monks also wrote books. They needed lines so they tied a string coated with coal powder, then คัด it to make lines. Without this, it is not a SLYF.
23	The prize of winner is 15,000-20,000 baht.
24	He thinks that Salak Yom comes from the word แต่งย่อง which means to beautify. So they thought that the white ends were not pretty, so they made the trees beautiful by decorating it with cigarette rolls and cut out paper as well as dyed it red. So the owners (women) will get the merits and become beautiful the next life.
24	Before year 2510BE, SLYT were only 5-6 m /6-7 m, not more than 9m tall but now not less than 10m. Because it was hard to find a bamboo trunk that is taller than that.
25	People who can sing Kalong nowadays can be about 30 people. These are the new generation.
26	It took about 20 persons to carry and transfer the SLYT to the temple.
27	He had no problem with the puppets because it showed the way of living and made it more beautiful.
28	He thinks the revitalization in Pratupa, Rimping, etc. is good because now it takes place locally in the tumbon.
29	All the objects offered were believed to be received back in the next life.
30	ทองคำ Real gold or silver can be asked back.
31	In his opinion, they should accept some plastic because they are the things in daily life that they can find. Before, people also bought some color paper. But there were no plastic. For example, the plastic basket for Guay, which he was also the one to revive the practice through his skit starting in 2537BE.
32	The change that he cannot accept is to connect the steel poles, plastic flowers because they are stiff and not moving in the wind. What can be

	accepted are some decors on the trees. At the base of the SLYT, there are even Naga and Lion which is not Yong but combined with Lanna belief. This is acceptable because people have to understand that the integration between the old and new ways may be necessary in order to access the new generations. In his other example, he and his singer friend, Jaran, developed the traditional music with the pop in order to attract listeners to pay attention to $\text{ซ้$, traditional musical instrument. After they showed in Bangkok, many young children and new generation were excited and wanted to learn more about it. The makers of $\text{ซ้$ can also make money. Changes are natural in time. But of course, if they want to make it the super traditional way, then it is good, too.
33	Some changes and change application should not be too prohibited but left as the colors of the festival. The main rule is to use as much natural materials as possible.
34	In his opinion, it also is necessary to parade the tree to make it a grand event. Girls should also be the main owner or representative.
35	He said that he is one of the influential persons so as a judge for the past few years; he always tried to intervene and add more traditionalism in the festival, such the materials, etc. He thinks little by little change should be made constantly.
36	Lately, the direction is more in his agreement when it is intended towards more economic. He believes that the economic benefit of this festival may also be a successful and sustainable factor in safeguarding SLYF. If girls are the owners of the trees, maybe some girls from Bangkok would like to offer one, too. They may hire the Lamphun people to make it, so the local people may be motivated to sustaining it. The Tourism Authority of Thailand, Lamphun Office, should help plan tourism for SLYF. The whole chain should be systematic.
37	He doesn't believe that tourism will change SLYF because tourism in Lamphun is only for historical tourism. So tourists come to Lamphun only on events. The impact of tourism therefore will not be strong.
38	Also the citizens here are very strong. They don't accept foreign things. There used to be Bangkokians who came to work in Lamphun about their local heritage but they were shooed away.
39	He pointed the main problem found here about cultural development – political. The governor of Chiang Mai named Amornpan who was Lamphun-born, agreed to provide 30 million baht for research and development for Lamphun in cooperation with Dr. Pensupha. They wanted to propose the province as the world heritage. They took 1 year to collect data and make a book with the expense of 2.5 million baht. They hired a research company to do that, while he edited it. When it was done and ready for implementation, Amornpan got transferred to Lampang. The new governor, Direk, reduced the budget to only 5 million baht. Baramate commented that he wanted to use the money on superficial PR projects like making billboards to advertise Lamphun, under the slogan Smile Lamphun. Due to this, they faced the problem of discontinuity. Most of the local

	<p>organizations like PAO Culture Council, etc. and he all agreed on the same boat but their brainstorming projects all need the budget from the Governor. The bureaucratic structure of this gave problem. Then Direk also moved and he's hoping that the new governor will be supportive. They only need the one who will implement this proposal to push Lamphun. Even if it would not be granted as a world heritage, it still can benefit from the benefits. It only depends on the governmental sector, if they wanted to join the forces.</p>
40	<p>Before the making of SLYT was funded by the family but now funded by PAO of 10000baht/tree.</p>
41	<p>Those who cannot make a SLYT, they made the Guay very beautiful because they believed they will all get this and be good-looking next life. This is the Lanna way.</p>
42	<p>The government should support local creative.</p>
43	<p>He and Jaran used to work with JSL in Bangkok and they know everything about brainstorming, creativity, production, planning in organized systemic way. So he integrated the management skills he got and applied to his local resources – culture. They cannot use the platforms from Bangkok, but must be concerned with the local way.</p>
44	<p>In his opinion, the management of SLYF should continuously work to improve the safeguarding of the festival. They should focus on an economic-benefit cultural development to support the local economy. An example is to promote it with the values of woman. Bangkok women may be interested and hire the local to prepare the tree for them at the prices of 5000-10000Baht/tree. This can also help tourism and accommodation businesses. They should promote that this festival is a grand merit making that can be done once in a lifetime. The transmission of knowledge of making will also be encouraged.</p>
End	

Interview #:	05	Date:	30 April 2012 (20 minutes)
	Name (Thai):	บารเมศ วรรณสัย	
	Name (English):	Baramate Wannasai (b)	
	Title:	Local intellect, son of the famous Galohng composer	
	Age:	56	
	Ethnicity:	Yonok	
	Contact info:	0877144448	
	Address:	Lamphun Province	
Interviewer (s):	Linina Phuttitarn		
Other presence:	None		
Location:	(Via telephone, email and Facebook)		
Photograph(s):	None		
Footages:	None		
Audio clips:	-		
Attached doc:	(Digital files) 1. สลากย้อม กิจกรรมสร้างคุณงามความดีของผู้หญิง 2. หน้าที่ของเจ้าของสลากย้อม งานทาสลากย้อมลำพูน 2554 3. โครงการสลากย้อมเมืองลำพูน		
Log			
1	Last year, in 2011, he organized an event of SLYF at Wat Phrathat Hariphunchai especially for women to participate. The objective was to revive the meaning of the festival which was attached to the ownership by gender. The height or worth of the trees was not the important aspect but rather the traditional ownership and parade. The average height of the SLYTs was 3-4 meters so that they could be transferred from the making center in Wat Si Bang Wan on pickup trucks to the agreed locations before being hand-carried to Wat Phrathat Hariphunchai without getting stuck in the electricity cables. There were a total of 20 trees.		
2	The makers of the SLYTs were the <i>khana sattha</i> of Wat Si Bang Wan, who has won in the SLYT contest for two consecutive years (2010-2011). The wage was 3,000 Baht each, which covered only the labor and material cost for the tree's basic structure. These expenses were paid with the given project budget, but the owner had to find the objects herself.		
3	There were three categories of objects according to the traditional custom. Many CEOs attached their jewelry and gold ornaments which were <i>pucha kuen</i> after the accepting ceremony. However, some did not contain <i>kang tam pa tat</i> or the <i>kalong</i> singing because they were hard to find, and it was also the first year where there were some imperfection. Baramate is confident that in a few years, it will be more complete.		
4	The budget for this project was 300,000 Baht, 200,000 Baht from Lamphun		

	<p>Culture Council, which is a local government under the Ministry of Culture; 100,000 Baht from the other local governments such as the members of Thailand Local Administration Network. Other collaborators included Lamphun Provincial Office Tourism and Sports, Office Lamphun Culture, Lamphun PAO, and many sub-district municipalities.</p>
5	<p>The project was planned and implemented on a short notice, one and one half months prior the Salak Kapat and Salak Yom Festival's date. Nevertheless, according to Baramate, it raised the public awareness, especially among the women. There are about 40-50 women who have shown their interest to participate next year (2012). However, they will have to pay for the wages to the villagers. The owners who do not have people to help transfer the finished tree to the temple can also hire the villagers to carry them.</p>
6	<p>Baramate believes that the economic benefits from handicraft wages and tourism will also act as the incentives for their participation in the safeguarding.</p>
7	<p>This year in September 2012, this project will be continued. He is planning to invite Thailand's first female prime minister, Yingluck Shinawatra, to participate at the event for public promotion. The criteria will adapt to the changing demographics of the modern women by dropping the age and marital status criteria. He also aims to spread the practice to the temples in Tambon Rim Ping, Tambon Pratupa, and Tambon Nong Chang Kuen.</p>
End	


Interview #:	06	Date:	November 7, 2010
			
			
Names (Thai):	NA		
Names (English):	1. (F) Boonmee Chaiyasith, 78 yrs, Yong ethnic, Ban Luk local		
Title:	2. (F) Buata Jantatam, 72 yrs, Yong ethnic, Ban Luk local		
Age:	3. (F) Fongjan Chaiyasith, 78 yrs, Yong ethnic, Ban Luk local		
Ethnicity:	4. (F) Kamhohng Prompeng, 66 yrs, Yong ethnic, Ban Luk local		
Contact info:	5. (F) Kampuan Gunsib, 78 yrs, Yong ethnic, Ban Luk local		
	6. (F) Somsri Pukcharoen, 62 yrs, Yong ethnic, Ban Luk local		
Contact Address:	Lamphun Province		
Interviewer (s):	Naren Punyapu, Alexandra Denes, and Linina Phuttitarn		
Other presence:	None		
Interview Location:	Wat Ban Luk, Amphur Muang, Lamphun Province		
Photograph(s):	Picture		

VDO Footages:	-
Audio clips:	-
Attached doc:	None
Log	
1	<p><u>Past</u></p> <p>Each household/family individually made their Salak Yom (SLY) unlike today where a SLY represents one whole subdistrict or <i>tambon</i>. In the past, only a young unmarried woman could own a SLY. Once she had done one, she could get married. However it was not compulsory because it also depended on her financial condition as it would require a lot of money to make one SLY, like more than a thousand baht. The source of her financial resources could be from her own savings earned from tending pigs, hens, etc., or from her family. Those who could not afford it or were too old (more than 20 years old) would make a smaller <i>salak</i> called <i>Salak Choke</i> instead, costing around 400-500 baht. Men could not own any SLY. They could only help make their own sisters'. Another reason why older women could not own or make one SLY was because they were probably married and had to spend money on their family.</p> <p>The reason that it was called SLY was because there were many colors on SLY (<i>yom</i> means color dye). On the SLY, each bamboo sticks with grated ends were thrust to the bamboo trunks wrapped in hay. Different kinds of offerings were attached or hang to these ends, decorated with color paper tufts.</p> <p>On one SLY, it must contain a complete range of daily utensils and objects of the donor as well as those for monks. On the top were ornaments, such as rings, bracelets, necklaces, and belts made with real gold and silver as these precious elements were not as expensive as they are today. The second layer consisted of silk fabrics. Then they were followed by other daily utensils like miniature fish nets or traps, pots, miniature baskets, coconut shell ladles, <i>mhon pa</i> or triangle pillow, and even hand-made tobacco wrapped in banana leaves. Foods like coconuts, onions, chillis, ginger, galangal, and other vegetables, were placed at the base of the SLY. Offerings for monk's use like yellow robes, alm-bowls, and shoulder bags were also attached to the SLY.</p> <p>In the process of making SLY, relatives and female friends would join in helping the young woman prepare her SLY. Men were also invited by the female friends to help sharpen the bamboo sticks and make the trunk. In this process, young men and women would have a chance to talk with one another. Thus it was a social event where young men and women would meet one another.</p> <p>After it was done, a piece of paper containing the name of the SLY's owner was taken to the temple. Then the temple would mix up all the papers from all SLY's owners and monks would draw lots. They would search for the owner based on the information on the paper they got. Usually, the offerings would be divided into three parts: one for the hosting temple, and the rest went to the monks. If any SLY was missed, then it would be considered by default to belong to the temple.</p> <p>While waiting for the monks to arrive, a song called <i>Kalohng</i> would be sung by at least three men. This song was originally written in Lanna language</p>

	<p>by skillful men called <i>Nahn</i> who had left monkhood. The biography of the young woman who owned the SLY, including the names of her parents, stories about her life, what she did daily, how long she had prepared in making this SLY, her birthdate, the amount of money invested in it, the names of the contributors, etc. were written in this song. The song composer was usually paid at 40-50 baht. Famous <i>kalohng</i> composers were <i>Nahn Noi</i>, <i>Maha Sin</i>, etc. The long song was then sung by at least three men who would sit together knee-to-knee after they had rehearsed it for many weeks at the young woman's house. They did this just for fun and were not paid.</p> <p>The merits of making this SLY would be either for the young woman's next life (she would be supported with the materials she had offered in this life), or for the deceased family members. Photographs of the past were placed at the base of the SLY.</p>
2	<p><u>The decrease in number of SLY in the past 50 years</u></p> <p>SLY tradition faded away in the past fifty years. There were only small <i>salak</i> called <i>Salak Tewada</i>, <i>Guay Teen Chang</i> (offerings in baskets), <i>Salak Choke</i> (small SLY), etc. The local temples no longer organized or hosted SLY events. People would bring their <i>guay</i> to Wat Phrathat Haripunchai Temple instead where SLY were placed and belonged to the temple, no longer young women. Everybody could take part of ownership in the SLY at the temple.</p>
3	<p><u>Differences from the present</u></p> <p>The senior women felt that today's SLY's materials were not as delicate in the making as in the past. For examples, the dippers or ladles were carved into twelve zodiac signs where in the present they were plain style, usually bought. The textiles were woven but are bought today. Before, the baskets were made in miniatures and required a lot of skills and patience in the making. They had to use needles instead of fingers to weave them. However, today the baskets are in large sizes. The SLY trees were also much smaller than now.</p> <p>Regarding the atmosphere, there are music bands, performances, and shows with loud amplifiers at the temple. This is because people needed to guard and work on the SLY they posted at night. These entertainments hence arose. According to these senior women, some did not like it because they were very loud. Those who liked these changes gave reasons that they were fun to watch. A competition for the best SLY is also hosted, and the senior women thought it promoted cooperation between members.</p>
End	

Interview #:	07	Date:	November 9, 2010 (approximately 1 hour 15 minutes)
/	Name (Thai):	บัวลา ไชจิตร์	
	Name (English):	Buala Chaichit	
	Title:	None	
	Age:	77	
	Ethnicity:	NA	
	Contact info:	053572066	
	Address:	48 Baan Magauk, Tambon Magauk, Amphur Pa Sang, Lamphun	
Interviewer (s):	Linina Phuttitarn and Naren Panyapu		
Other presence:	None		
Location:	Interviewee's house		
Photograph(s):	None		
Footages:	None		
Audio clips:	VN550450		
Attached doc:	None		
Log			
1	SLYTs back then were not as tall as nowadays, ranging from 5-6 meters, and they were able to be transferred by carrying. They were usually for the deceased parents or for their own next lives, or for the karma chao kam nai wen. In Baan Magauk, there is no SLYF for marriage. They just get married.		
2	In their Salak Gapat, they used to offer miniature houses made of wood, pillows, mattresses, mosquito nets, pots, jars, pans, slippers, etc for the dead. All of the objects were the same of SLYF but instead they were put inside the small wooden houses, including food. Sometimes there were even motorcycles and tvs. This leads to the issue that sometimes young monks did not want to return the motorcycle offered in the name, that the headman must be summoned to settle the issue.		
3	The Salaks – 1 part to dharma and Buddha (host temple), 2 parts to monks (25 for each monk, 20 for each novice). When they were accepted, the villagers burned the paper outside of the temple, not taking them with them home.		
4	Usually SLYF of each temple would not be held on the same day so that monks from other temples may join. The villagers also visited and participated in the offering in other temples as well.		
5	She remarked that the difference between the past and now is that monks don't come to pick up the Salak by themselves but would ask the common subordinates or disciples to do it for them. The monks would get only the money and leave the objects to the disciples. Sometimes she is not feeling comfortable or confident that the objects would go to her deceased ancestors because of this. Worse case is women came to pick them up for monks, they did not read the tickets, no blessing, just took the things and left. She's not feeling well with that because usually the monks will bless her and there is a high sense of sacredness in the event. So she prefers that her offerings will		

	fall into the Dharma (temple) better for blessing. They may also be circulated to bigger temples, hence more merits.
6	She remarked that the difference between the past and now is that monks don't come to pick up the Salak by themselves but would ask the common subordinates or disciples to do it for them. The monks would get only the money and leave the objects to the disciples. Sometimes she is not feeling comfortable or confident that the objects would go to her deceased ancestors because of this. Worse case is women came to pick them up for monks, they did not read the tickets, no blessing, just took the things and left. She's not feeling well with that because usually the monks will bless her and there is a high sense of sacredness in the event. So she prefers that her offerings will fall into the Dharma (temple) better for blessing. They may also be circulated to bigger temples, hence more merits.

Interview #:	08	Date:	November 7, 2010
			
Names (Thai):	บัวเรียว จันทศิลป์ และ มา สุรยศิลป์		
Names (English):	1. (F) Buariao Chanthasin, 84 yrs, Yong ethnic, Ban Luk local		
Title:			
Age:	2. (M) Ma Suriyasin, 76 yrs, Lao-Chinese ethnic, born in Chiang Mai, married and lived in Ban Luk since 24 years old		
Ethnicity:			
Contact info:			
Contact Address:	Lamphun Province		
Interviewer (s):	Linina Phuttitarn		
Other presence:	None		
Interview Location:	167 Moo 8, Tambon Muang Nga, Amphur Muang, Lamphun Province		
Photograph(s):	Picture 01		
VDO Footages:	Video 01		
Audio clips:	-		
Attached doc:	None		
Remark:	This log is the copyright of ACM 2010, made by Linina Phuttitarn.		
Log			
1	<p><u>Past</u></p> <p>Grandmother Buariao recalled that when she was 22 years old, she made and owned one SLY. She was of a wealthy family and her parents supported this custom so that she could get married. Her SLY was placed at Wat Ban Luk.</p> <p>Regarding the materials, on the top of the SLY was an umbrella. Attached to its rim were the most precious elements such as real silver and gold necklaces, bracelets, rings, and belts. Then the second layer would be textiles, clothes, tube skirts which she bought. Woven fish traps, chicken coops, and other woven animal traps were also offered as a sign of asking for forgiveness or reconciliation of the sins from killing those animals from them. All the merits obtained from this SLY were being given to her <i>Jao GACM Nai Wayn</i> (persons or animals with previous deeds) so that her life would be better and with less obstacles from bad karma. Sometimes it was called <i>Pai Nah</i>, meaning for</p>		

herself in next life. These traps were enlarged from their real sizes so that they could be spotted on the SLY tree. Kitchenware, bed ware, and mattresses were also attached to the tree. Edibles such as pork skin in a shape of a large square, fish were hang while bigger ones like whole chickens, bananas, sugar canes, watermelons, and gourds were placed at the base of the SLY. Offerings dedicated to monks' use called *Sangkatahn* were arranged in a *Guay* or basket at the base separately and not hung onto the SLY tree.

The year that she was 22 and had her SLY, there were a total of 21 houses whose young daughters became young women and had their own SLY tree. They mentioned that the villagers at that time were quite prosperous. Then more than a hundred people in the village would come together to help transfer the SLY trees to the temple. They placed SLY in a large wooden boat with ropes so that each man could pull it forward. Four ropes were stretched in four corners, pulled by men so that the tree would not break. Grandfather Ma S. claimed that a large SLY would be as 20-meter tall. Grandmother Buariao J. also said that before there were no electricity wires yet so the tree could pass. These young men who helped also earned the merits. Her to-be husband helped call his guy friends to help. These people were called *Sattha Wat Ban Luk* or people whose faith was committed to that particular temple.

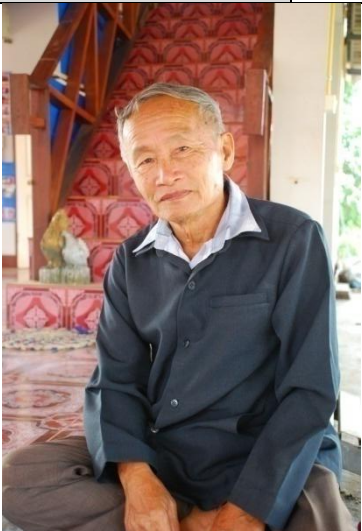
Only the wealthy young women could afford to have and make a SLY because in addition to the cost of the materials used, they would also have to prepare food for their friends who came to help. Grandmather Buariao J. recalled that her own tree cost about 8,000 baht because she used real gold and silver, as well as attached a one-baht-bill to the *Laow Hieow* or bamboo sticks, sharpened by men. For a month, her girl friends came to help prepare the *Laow Hieow* decoration or attachment, while men of her friends also came to do heavier work. Every day, she had to prepare food as an appreciation of their generosity. She would only do the light work and her mother would help on other heavier parts. It took about 20 people total to finish one SLY in one month.

In her SLY, there was also a *Kalohng* performance, in which the song cited 1) her biographical details 2) list of offerings provided with her SLY. It was not restricted to only *Nhan* (men who had left their monkhood) or *Nhoi* (boys who had left their novicehood) to perform the singing. Anyone with skills would join and sing. At least 3 men were required to sing. In their time, many men were able to sing. In Grandmother Buariao J.'s SLY ceremony and Grandfather Ma S.'s wife SLY ceremony, their *Kalohng* were still in Lanna language.

Her *Kalohng* was composed by Phra Boon Yuang from Wat Ban Luk. Monks were composers because it required a lot of skills, concentration and had time unlike the villagers who had to work. It took the monk a month to finish it for her. She paid 100 baht as an appreciation for his kindness.

	<p>Monks and novices who received edible offerings would eat them. Precious elements such as gold and silver, once given to the monks, would be up to their own disposal or use.</p> <p>There were only three restrictions upon the ownership of the SLY: 1) Men could not own one, 2) Married women, and 3) Girls younger than 15 years old because the good merits were too strong and tense for young children to handle. Single women of any age with money could do it.</p>
2	<p><u>The decrease in number of SLY in the past 50 years</u></p> <p>In Ban Luk, the festival disappeared for 50+ years. Grandfather Ma S. recalled that when he met his to-be wife in year 1955, it was the last year that SLY were still performed. In year 1956 when he married her, there were none. Only small salak, about 2-3 meters tall, were evident. One reason that he gave was because all the rich people had already done theirs, and it was only necessary to do just once in their lives.</p>
3	<p><u>Differences from the present</u></p> <p>Objects offered via the SLY were made of real gold and silver. She showed me examples of real silver caskets called <i>Talab Maak</i> similar to those they used to hand on the SLY tree. Ornaments nowadays were synthetic. Natural materials such as bamboo sticks, banana leaves, palm leaves were used. Nowadays, SLY usually had naga to decorate the base and come in wider and taller dimensions. However they noted that SLY, despite their smaller sizes, in their time had higher quality due to the types of materials used as well as practical objects being attached.</p> <p>Regarding the atmosphere, there are music bands. There had also been a music band when she was 22 years old comprised of <i>Sa Lau Sau Seung</i> or local fiddles. The karaoke in the present day and loud music could be disturbing to them unlike in the past when it was quiet and peaceful.</p> <p>The reason that there are a few people nowadays who can perform <i>Kalohng</i> singing, according to Grandfather Ma S. is because people go to school and work so they do not have time to learn or pick it up in their temples like in the ancient time. SLY in the present time is mainly for merit making and usually takes place in every October or November.</p>
End	


Interview #:	06	Date:	March 15, 2011 (31 minutes)
	Name (Thai):	ชนะ เจริญพร	
	Name (English):	Chana Charoenpon	
	Title:	Director of Lamphun Provincial Office Tourism and Sports, Office of the Permanent Secretary, Tourism and Sports	
	Age:	N/A	
	Ethnicity:	Ratchburi born	
	Contact info:	Mobile: 0818876521, Fax: 053561430, Email: director_chana@hotmail.com	
	Address:	Sanam Gila Road, Tumbon Nai Muang, Amphur Muang, Lamphun Province 51000	
Interviewer (s):	Linina Phuttitarn		
Other presence:	None		
Location:	Lamphun Provincial Office Tourism and Sports		
Photograph(s):	-		
Footages:	None		
Audio clips:	VN550576, VN550577		
Attached doc:	-		
Log			
1	Lamphun Provincial Office of Tourism and Sports received a budget of 400,000 baht per year, 60% on tourism and 40% on sports. With this limited amount of money, they couldn't do much. For tourism, it spent money on arranging for training of service standards, guides, toilets. For sports, it spent on seminars and games.		
2	He feels that this office is secondary and far from being an influential player when compared to the อบจ, สภาวัฒนธรรม because of the limited budget. It is under Chiangmai who receives budget from the central office and must allocate to Lamphun and Lampang.		
3	There are 3 persons in this office: 3 permanent official (1 head, 2 assistants in general – no clear division), 1 permanent (driver), and 3 annual contract officers (admin, cleaning, tourism, etc.)		
4	His perceived role is only a coordinator for some training and minor activities.		
End			

Interview #:	10	Date:	November 9, 2010 (1 hour 5 minutes)
	Name (Thai):	มา สุรยศิลป์	
	Name (English):	Ma Suriyasilp	
	Title:	None	
	Age:	76 yrs	
	Ethnicity:	Lao-Chinese ethnic, born in Chiang Mai, married and lived in Ban Luk since 24 years old	
	Contact info:	-	
	Address:	167 Moo 8, Tambon Muang Nga, Amphur Muang, Lamphun Province	
Interviewer (s):	Linina Phuttitarn, Naren Panyapu		
Other presence:	1) A local man, 2) Ta (75, Yong, Ban Luk born)		
Location:	Ban Luk Temple		
Photograph(s):	-		
Footages:	None		
Audio clips:	VN550449		
Attached doc:	None		
Log			
1	Ma showed Galohng of his past wife, Bang-Orn (Srisuwan) Surayasilp, a Yong. He recalled that in that year there were 21 other SLYTs. It was hosted at Wat Ban Luk.		
2	Before, they would place a photograph of the lady who owned the tree in front of it. But nowadays it's more for the deceased. Also it's done in a village instead of a person now so no photograph is used, only the sign which contains the name.		
3	The process of making it is different. Before, on Wan Taeng Da, they would erect a bamboo tree with slings and ropes to make sure that it stands securely, then they climb onto a tree to attach the Hieows. Because there were no cranes, they couldn't turn around to the other side of the bamboo tree, so they had to rotate the core of the bamboo to attach the Hieows to other sides. After that, they would transfer the tree to the temple on the next day. But now, they have cranes so they are located at the temples and do the attachment there on both days.		
4	When women made SLYT, they did not plan to get married right after always. They were just ready to follow the tradition.		
5	The original Galohng is in Lanna language with some Thai words such as "This Galohng is written for Miss Bua-Orn Srisuwan at Wat Buppam on September 22, 2497BE for Salak Gapat at Wat Ban Luk. Salak Yom was on Friday October 8, 2497. May the merits from this		

	help drive away bad karma and bring ways to the heaven”. It was written on a fullscap paper. It was hard to find a palm paper during that time already.
6	Suddenly another senior, Ta, appears and he is able to read Lanna language. It’s translated as Bua-Orn wished that her skin next life would be as fair as cotton, her brows arched, wherever she went everyone would turn their heads to her, even the angels, if she got married, she hoped that the husband wouldn’t be an alcoholic, when she sold, she hoped that they would sell out soon, when she made offerings to the monks, she hoped that they would be very fine. It contained long brooms, bowls, spoons, jars, jugs, combs, tables, chairs, mirrors. When guests visited her house during the SLYT making, she would ask them to eat all the fruits that she prepared.
7	When they transferred the SLYT, they used Galumpook (rolls). SLYTs were usually 5-6 meters tall.
End	

Interview #:	11	Date:	August 15, 2011 (approximately 21 minutes)
/	Name (Thai):	เมืองดี นนทะธรรม	
	Name (English):	Mueangdee Nonthatham	
	Title:	Former ศึกษาธิการอำเภอฝาง	
	Age:	N/A	
	Ethnicity:	N/A	
	Contact info:	Mobile: 0861829408, Tel: 053532123,	
Address:	172 Moo 4 Tambon Pratupha Amphur Muang, Lamphun 51000		
Interviewer (s):	Linina Phuttitarn		
Other presence:	SAC staff		
Location:	Wat Pratupha School		
Photograph(s):	None		
Footages:	None		
Audio clips:	VN550692		
Attached doc:	None		
Log			
1	Young women usually got married no later than 25 years old. Those who were 20 years and older, but not more than 25, would be eligible for SLYF, but those who were under 20 would participate in Salak Samrap.		
2	The differences between SLYF before and now are that now it is more of a show rather than a festival that truly reflects the way of life. It reflects that they did agriculture.		
3	It was a strategy to train young women to learn home economics. They were usually from a high financial background because it would cost a lot and time to make one.		
4	Nowadays, it is done by a community but before one tree was owned by an individual lady. People usually did agriculture and farming during the day and helped make the cigarettes and other handicrafts during the night. Young men would visit the ladies' houses. But now the makers are groups.		
5	SLYTs were made by posting next on a tree.		
6	Materials were made in tiny objects such as tiny baskets to show off the handicraft skills. The change into plastic is due to the lack in learning handicrafts. The trees are taller now.		
7	Nahns were hired to write a Galohng, because they were educated. It wrote about the bio of the ladies and the objective of making it. The readers were also the educated ones.		
8	The owners were young ladies 20 years and older, there was a SLYT and there was a Galohng singing. There were the three keys of SLYF. If the 3 criteria are not met, then it is hard for him to fully accept it as a		

	SLYF.
9	It was not hosted at Wat Prathat before, only in 2548BE, after the revitalization. If there were, there were only small ones.
10	It disappeared due to socioeconomic change as they went to school.
11	His sister, Buarieow (interview #) used to own and offer SLYT in Ban Luk when she was 20 years old. This shows that Ban Luk is the original of SLYF, older even than Pratupha.
End	

Interview #:	12	Date:	March 15, 2011 (58 minutes)
	Name (Thai):	นิชาดา สุริยะเจริญ	
	Name (English):	Nichada Suriyacharoen	
	Title:	Deputy Governor of Lamphun PAO	
	Age:	53	
	Ethnicity:	Samutsakhon	
	Contact info:	0812888554 (Surimon's number. She's her assistant.)	
	Address:	-	
Interviewer (s):	Linina Phuttitarn		
Other presence:	Naren, Yonok ethnic Surimon Kantasi (Head of Religion and Cultural Affairs) หัวหน้าฝ่ายส่งเสริมศาสนาและวัฒนธรรม		
Location:	PAO Office, Lamphun		
Photograph(s):	None		
Footages:	None		
Audio clips:	VN550574, VN550575		
Attached doc:	Budget proposal for the SLYF		
Log			
1	She is a non-local but has relocated to Lamphun for more than 10 years. She did not understand about SLYF but knew that it was the local tradition so she participated at the event at Wat Prathat Hariphunchai by offering a <i>kuay</i> as an ordinary citizen.		
2	However, she came to think that as a PAO, she should help conserve the festival, which she viewed as very beautiful. In addition, the tourists and outsiders like her can also understand more about the festival.		
3	So PAO talked with the temple about this faith and the need to conserve it for the later generations because it's fading away due to the limitations in human and financial resources.		
4	Therefore PAO supported it by raising awareness through activities. It did not want to change the festival or the way the local community was doing it, but rather stimulate their awareness.		
5	It started with listening to the others because admittedly, she did not know its roots. So she brought in local experts and contacted them via main temples for information. Then the first activity was a contest of SLYF with a proper board of committee who possessed significant information of SLYF. This was in the year of 2547BE.		
6	When she first arrived at Lamphun, she didn't understand the festival but had always participated in the offering at SLYF in many years as a person. After many years, she started to think that maybe PAO should also offer a Salak in their name. The very first time PAO did that, it did it in the Salak Chok not yet Salak Yom. It also talked with many main temples to arrange		

	for learning activities.
7	However, she thinks that the area that can still be further developed is about educating the tourists and community. Because she admits that she and PAO did not possess deep knowledge about SLYF. They lacked expertise and so had to ask for other people's opinions about how to safeguard the festival. The answer they got was to focus and start with activities. But now she thinks that if activities and learning can go together, the safeguarding process would be much better.
8	The first generation of board of committee consisted of Pongthep, Surachai, Poramet, Muangdee, etc. K.Naren became the subsequent year's. It came from meeting with the main temples and experts.
9	PAO did not focus on tourism. It started with the intention of preserving it based on the worry that the festival had been fading away fast. Then tourism was a side effect.
10	In the early years, the PR of revitalized SLYF emphasized on the slogan "the largest in the world" because during that time, the fashion of declaring something largest would draw attention from the public. Nattapol was the one who advertised "the largest SLYT in the world".
11	The PR channel during the first year was none because it was purely a matter between PAO and the temples. They had very small budget, too. So the festival was probably advertised through posters.
12	She thinks that the vision of PAO is that Lamphun is prominent in cultural resources. Therefore the vision is that it would like to develop itself and let the tourists see them instead of placing tourists as the main focus. PAO's objectives in SLYF are to safeguard it. The economic benefits are the secondary benefits not the intended ones. Furthermore, being a small province, it does not have the potential to compete against other tourist provinces on the same scale.
13	Lamphun is an ancient city, with historical and cultural resources as its most precious resources. If tourism were the main goal, then it would have to adjust itself and add many more elements to support it. Doing so, the historical and cultural resources may be destroyed which can never be brought back even with unlimited money. So the goal was to conserve, revitalize and operate these traditions to be able to survive in the modern society.
14	It does not deny tourism because tourism is a natural happening. Everybody travels. But it should not think just about this. PAO does not want to play that role. It foresees that if tourism were the main goal, then SLYF would change to please the tourists. Its look will change because of the tourists. Not only this festival, but also other festivals and even the city plan.
15	When asked about the researcher's observation of SLYF at Wat Pratupa Temple where foreign shows such as lion puppet, and using coconut leaves used in other traditions in the making of SLYF, electronic puppets, night fairs, etc, she had no idea that these were happening. So Khun Naren elaborated it.
16	Khun Naren noticed that at Wat Pratupa Temple, the style of SLYF has

	greatly deviated from the authentic one, possibly due to the competition of aesthetics and creativity criteria.
17	Nichada dislikes the fact that the social value is deteriorating because more and more people are hiring others to make SLYT. At Wat Pratupa Temple, maybe the focus was on the size of the tree, the bigger the better. So they put just anything on the big tree to win the competition. Now they forgot what the root or origin of this festival was. The spiritual value of it would be absent. The aesthetic value of it in terms of diversity would also be lacking because when hired to be made, all SLYTs would look the same.
18	The researcher proposed that maybe the PAO would have to reevaluate the festival, call the stakeholders, especially the temples to discuss on the issues.
19	She agreed and said that this situation is not ok anymore. Next year, she would like to talk with the parties again. Nowadays it is not fun to see the trees anymore because they are all the same. She recalled her memories of the early years here that it was such a pleasure to walk and slowly see the details of each tree because they were all different. Some were short, some were tall, some were attached with some strings. They made her wonder about the differences, which she concluded that they also reflected the local expertise of handicrafts of each village/temple. Sometimes they would decorate the tree with some amazing objects. They showed the design of different households.
20	Regarding the financial support from PAO, it is revealed that the budget per year is 15,000 Baht per tree for 16-17 trees.
21	Khun Naren added that before there weren't as many trees as today because SLYF was practiced only among the Yong ethnic groups. Other groups or temples didn't dare do it. Wat Sampayangluang. When he was younger, he remembered that large Salak Choks with attached offerings were posted in the four corners surrounding the Phrathat. These trees were for high level of monks. There weren't SLYT yet. Today, many temples hosted SLYF. Last year, the non-Yong communities won the contest but their trees weren't even reflecting Yongness. The original animal traps made from woven bamboo were in realistic sizes, but today they were exaggerated and focused on more offerings/donations. Chinese lamps were also evident, which is not the style of Yong. The question is how much change can we tolerate.
22	Nichada commented that changes are natural, but it should try to go back and think again what the original objective of this festival was. If it was spiritual and merit-making value, then what's happening today is not right. Furthermore, it should also study the impact of plastic materials because they might contribute to the environmental problem.
23	K.Naren added that it should not focus only on the aesthetics because in one year, it rained hard and the trees had nothing more than red-dyed paper as decorations. So all the red color came off and dyed the attached shirts as all red. It should not be Christmas trees. It should focus on the values.
24	PAO wants to continue the support as long as possible. It wants to combine

	the local culture with local wisdom.
25	When asked about evaluation, she said that there questionnaires asking for qualitative feedback from the regional sector, local public leaders, and the community. The results showed that PAO was accepted but needed to improve on the working process, teams, budget and time management. Specifically, it should develop a working process that will incorporate more public cooperation and learn more from the local community. It also lacks the information exchange channels.
26	K. Naren added that this year the number of participating temples reduced maybe because there were less convenient spaces and the high costs of arranging it. However, the number of SLYTs increased. Before SLYF was for making merits to the dead but now less are doing that because of this reason. Why?
27	SLYT are not shorter than 10m. With the support from PAO, Salak Choks declined but SLYTs increased.
28	The competition criteria for SLYF were it must not be shorter than 10m, it must contain traditional materials and style, it must contain all categories of offerings, and it must be a product of social cooperation.
29	Nichada expressed her concerns being that each group of management is working independently without coordination/cooperation. Even though they all have the same goal, sharing the same pool of resources, but there is no clear division of responsibility nor cooperation between all these forces. Ideally they should all join forces and work as a network, make plans together. There is no connection. PAO can provide the funds but it needs cooperation between all parties.
End	


Interview #:	13	Date:	July 23, 2011 (approx. 40 minutes)
Location:	Wat Si Boon Yuen, Lamphun		
	Name (Thai):	พระกำแพง ศรีเจริญ	
	Name (English):	Phra Kamphon Si Charoen	
	Title:	Visiting monk of Wat Si Bun Yuen Temple	
	Age:	38 years old 12 monkhood years	
	Ethnicity:	Yong (from Yong City, Burma)	
	Contact info:	+66869234617	
	Address:	Wat Si Bun Yuen, Tambon Muang Nga, Lamphun Province	
Interviewer (s):	Linina Phuttitarn		
Other presence:	Naren Punyapu, Yonok, local intellect		
Photograph(s):	IMG 8385 – 8389 (9 Photographs)		
VDO Footages:	None		
Audio clips:	None		
Attached doc:	None		
Log			
1	He explained that the elephant and horse Salaks in Yong City, Burma, are covered in yellow robes or quilts. Fruits and vegetables are placed at the base.		
2	The merits from such salaks can be dedicated to anyone.		
3	He saw them since he was born.		
4	They are held after the end of the Buddhist lent, after it is done at Wat Hua Kuang. He is from the same temple as Phra Srinual who's now residing at Wat Ban Luk.		
5	<p>The tall wooden towers are called Ton Than Prasat. Four bamboo sticks are secured to create each layer of differing square sizes. Holes are punctured on each stick to hang objects for offering. Yellow robes made from cotton wrap around the tower.</p> <p>He made sketches on the following page:</p>		

Figure 73 Sketching of Prasat in Mong Yawng showing similar structure to SLYT

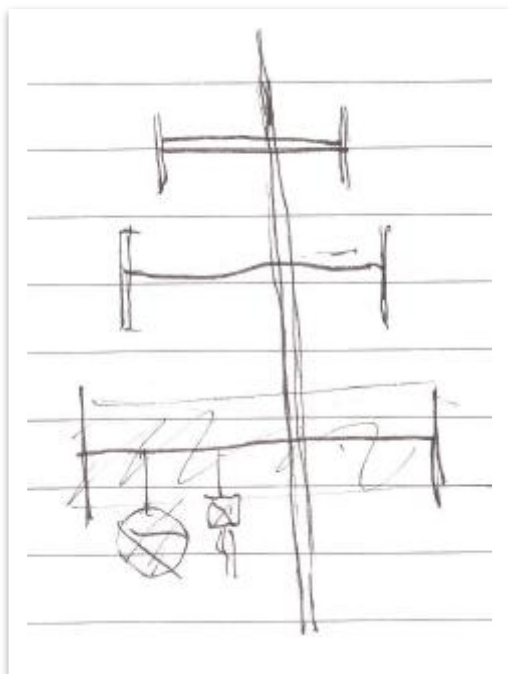
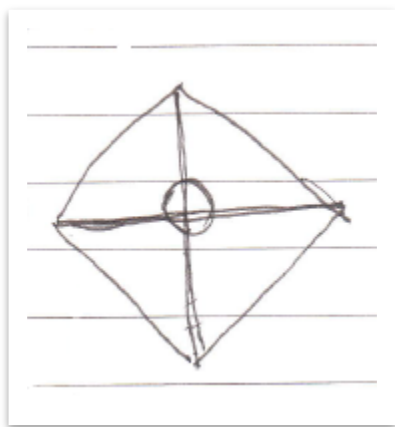



Figure 74 Bird eye view of Prasat



6	Woven handicrafts, smaller Kuays, Gahng, palm leaf manuscript textile wrap, mhaun si and mhaun hok (pillows of 4-6 squares stitched together) are attached to the towers.
7	He can recall seeing 10 elephant and horse Salaks.
8	Each temple rotates and takes turn being the host of Salak Festival after it's done at the main temple.
9	He's been to Sipsong Panna and recalls that Salaks look the same as the ones at his hometown. Before Sipsong Panna was part of Muang Yong, but after World War II, they split. This has been told from the seniors in Yong. Sipsong Panna is now ruled by China while Muang Yong is by Burma.


10	There are many traditions and festivals related to female in Sipsong Panna.
11	There's no particular one that's tied to females only in Yong like SLYF.
12	Most temple visitors in Yong City are women.
13	The two biggest and most important festivals are Yi Peng to sprinkle water on Buddha images, and Gin Salak, or Salak Festival.
14	People carry sand to the temples as they believe they have unintentionally taken some with their bare feet when they enter and leave the temples. So they bring back some sand.
15	He still returns to Yong City every year.
End	


Interview #:	14	Date:	July 23, 2011 (35 minutes)
Location:	Wat Ban Luk, Lamphun		
	Name (Thai):	พระครูอมรธรรมรัตน์	
	Name (English):	Phra Khru Amon Thammarat	
	Title:	Abbot of Wat Ban Luk Temple, and chairman of Khana Tambon Nong Chang Kuen	
	Age:	67 years old 47 monkhood years	
	Ethnicity:	Yong	
	Contact info:	+6653560569	
	Address:	Wat Ban Luk, Tambon Muang Nga, Lamphun Province	
Interviewer (s):	Linina Phuttitarn		
Other presence:	พ่อหนานทองเนตร กันสิทธิ์ (Thongnate Gunnasit), Yong, Buddhist liaison of Wat Ban Luk Temple, Tel. +668618541351		
Photograph(s):	IMG 8383, IMG 8384		
VDO Footages:	VDO01		
Audio clips:	VN550682, VN550683		
Attached doc:	None		
Log			
1	He became a novice in Wat Ban Luk Temple in 1957, then a monk in 1964 until now.		
2	(On the process of making a SLYF) The first step is to talk with the community about their readiness and need to host a SLYF.		
3	Last year, WBL community participated in Wat Pratupa's SLYF by sending one SLT, standing at least 5-6 meters tall. The tall ones were 11-12 meter high.		
4	Although he lives in Tambon Muang Nga but he rules Tambon Nong Chang Kuen, which has 6 temples under his governance. The reason that he was selected as the chairman was because Tambon Nong Chang Kuen invited him to take the position as he was the oldest monk with experiences.		
5	Tambon Muang Nga has 8 temples, which are under the governance of Wat Sri Boon Yeun's abbot.		
6	(Talking about the organizational structure of a Khana Tambon) There are 6 abbots representing their temples and me. We make up the committee and hold meetings to seek advices from one another, but the final decision depends on me, the chairman. There are no common people in the committee.		
7	For example, we discussed who would be the host for SLYF, and Wat Nam Kohng is the one to host it this year (2011) in October.		
8	So Tambon Nong Chang Kuen committee consists of 7 members from 7		

	temples. Each abbot picked a lot for order of host. First year host was Wat Hua Fai, second Wat Nong Chang Kuen, third Wat Sri Sai Moon, fourth, which is this year, is Wat Nam Kohng, fifth Wat Pa KACM Aram Mai, sixth Wat Pa KACM, and last Wat Ban Luk.
9	After drawing lots, they all agreed to participate in each of the other temple's SLYF by making and sending a SLYT to place in each of the host temple.
10	Then the time to hold the festival will be agreed but usually will not fall outside of September – November each year because they believe that it's the time to make merits to the deceased ancestors and loved ones. And this must always be after the SLYF at Wat Phrathat Hariphunchai.
11	Then the form and format of the SLYF will be agreed upon the members of the community. Mostly are senior men and women of 40-50 years old because they hold the local wisdom of SLYF. They will design the trees and festival. They will decide on the height of the tree and the amount of Laow Hieow bamboo sticks. They will search for the Sri Suk Bamboo, which is the type of bamboo used for this ceremony.
12	Younger people, around 20-30 years old, will help on decorating the tree, but mainly the job falls on senior people.
13	The next step is to invite monks from other temples to receive the offerings. Wat Pratupa's abbot is also the chairman of the district Buddhist committee, so they had a lot of monks to invite, like 300 monks. Wat Nong Chang Kuen is smaller and governs only the subdistrict level so we invite 100 monks.
14	The style of SLYF is similar, but Wat Nong Chang Kuen Buddhist community does not support any entertaining recreations, because I believe that this is a Buddhist festival not a fun fair.
15	Last time the abbot saw SLYF before the recent revitalization was in year 1956. After that, there was no SLYF, only the normal smaller scale of Salak, like Salak Guay and Salak Choke.
16	He thinks that the reason it stopped was due to the economy.
17	The reason why it has been revitalized again is because they felt that this needs to be transmitted to the younger generation. They should know and see SLYF, their cultural tradition.
18	The cost of constructing a SLYT which is 7-8 meter tall is around 20,000-30,000 baht.
19	Before people put real gold on SLYT, meaning that any monk who got will really get it. But now they put fake gold. But last year, there were 2 girls who really used real gold, weighing around 1 salueng. They are rich.
20	(Recalling the past) He participated in SLYF in year 1956. When people made SLYT, they climbed on Lampu trees to thrust the Lao Hieow bamboo sticks on the SLYT bamboo pole. When they finish one side, they will rotate the bamboo pole to work on another side. Using this method, some gaps and uneven sticking were created. But these days, they use cranes which in his idea is able to produce a more beautiful SLYT and more even sticking.

21	These days, Lamphun Provincial Office offers each temple 15,000 baht for SLYT to place at Wat Phrathat Hariphunchai. They will say that they will support 15 trees.
22	The abbot said that he proposed in the meeting that they should not promote a SLYT competition because it creates conflicts between different groups of Buddhist community. Since two years ago, he abandoned SLYT competition in Tambon Nong Chang Kuen Buddhist community.
23	(Recalling the past) Things attached to the SLYT in the past were similar types to today's. They were food and snacks, clothes, woven handicrafts. They prepared really good materials for offering, such as silk cloth to be hand-sewn. Then after the ceremony, the monks will give them back to the villagers because those items were no use for a monk.
24	Ban Luk villagers love to donate clothes.
25	Objects for monks, such as Buddhist robes, will be placed on the top portion of the tree while laymen's will be on the bottom part.
26	SLYT in the past were not as colorful as now.
27	SLYF was a normal Buddhist merit-making festival before without any amusing entertainment. It took one day to assemble the trees at the temple's patio. During the time they were held, it always rained really hard. Therefore the dyed colors from cinnabar or rouge were not as water resistant as today's scientific chemicals so the whole SLYT would be dyed red from the rain. Hence the name of SLYF – Salak Yom – Dyed Salak. Food and clothes attached on the trees would also be spoilt due to the rain. It was known that it would always rain hard 2-3 days during SLYF.
28	Another difference is that it had to be virgin, unmarried, young women who made SLYT but now anyone can do it, even men and married women. Usually they were 20 years old, but if they were older but still unmarried, then they were still allowed to do it as long as they held miss title.
29	The aimed recipients also changed, now focusing more on the deceased ones.
30	Back in year 1956, the abbot saw about 10 SLYT, regarded as many compared to other temples which held much fewer SLYT. He said it was because Ban Luk Village was one of the old places that did this festival. There were other five districts which did SLYF: Pratupa, Ban Luk, Rim Ping, Nong Chang Kuen, and Umohng, because most Yong people stayed in these places.. Ban Luk was really popular back then. Villagers from these districts would visit the SLYF of Ban Luk.
31	The longest and oldest places that did SLYF were Ban Luk and Pratupa.
32	SLYF differs from other kinds of Salak in the ownership which must be young unmarried women. This was the strategy to train young women to be good housewives in the future.
33	He thinks that the changes are good in respect that more people are given the chance to make SLYT now. It shifted from single women to families who have to combine their forces and efforts together for preparing the SLYT for at least 2 months, starting in September, preparing for clothes, sticks and objects.


34	Regarding more scientific materials, he feels that they're more durable for the rainy weather during SLYF, which he emphasizes that it always rains during SLYF. So they become more beautiful. Before, when it rained, the SLYT will droop like a chicken which fell into a pond. So now is more aesthetically appealing and also practical for the weather.
35	He doesn't worry about the degradation of SLYF in quality because he believes that it's now stronger than before because there are even more unified forces within the community.
36	Values of SLYF are: 1) social cohesion and harmony as people gather their efforts together. Relatives and family members who work in faraway land return home to participate in SLYF. 2) It preserves and conserves this good tradition of showing gratitude towards one's parents and deceased ancestors.
End	

Interview #:	15	Date:	July 22, 2011 (approx. 1 hour)
	Name (Thai):	พระครูไพศาลธีรคุณ	
	Name (English):	Phra Khru Phaisan Theerakhun	
	Title:	The abbot of Wat Ton Kaew	
	Age:	56	
	Ethnicity:	Yong	
	Contact info:	0817062612	
	Address:	Wat Ton Kaew, Moo 3, Ban Wiang Yong, Amphoe Mueang, Lamphun Province	
Interviewer (s):	Linina Phuttitarn		
Other presence:	Tanat Sithichai, 56, Yong (textile weaver and designer) Naren Panyapu, Yonok (local historian, museum curator)		
Location:	Wat Ton Kaew		
Photograph(s):	None		
Footages:	None		
Audio clips:	VN550676, VN550677, VN550678		
Attached doc:	None		
Log			
1	(When asked about the advantages and disadvantages of the present SLYF) There is no bad thing, but only the benefits because everybody go there based on their faith. Novices and monks don't mind how much they get. Sometimes monks get the <i>salak</i> that is worth 300 Baht but the novices get 3,500 Baht. We have to make some <i>kuays</i> to participate, too. The making cost and the transportation cost may be more than what we get. It doesn't matter.		
2	The good thing is people get to make good merits.		
3	There is never a SLYF at Wat Ton Kaew. We only participated at Wat Phrathat Hariphunchai.		
4	(Recalling his past memory when he visited Mong Yawng) I went there 10 years ago. Everything was still very traditional. When people weighed objects, they still used the traditional scale which the iron ball is placed on one plate. This was the way people sold vegetables in Lamphun 50 years ago, but in Mong Yawng, people were still using it.		
5	After 7pm, the electricity would stop working and people must use lamps instead.		
6	People were really pious. When they entered into the temples, they would take off their shoes outside the walls. They also carried sand in two woven baskets to return to the temples. At Phrathat Chomyong, they would take their shoes and walk barefoot.		
End			

Interview #:	16	Date:	July 23, 2011 (41 minutes)
Location:	Wat Pratupa		
	Name (Thai):	พระครูไพศาลธรรมานุสิฐ	
	Name (English):	Phra Khru Phaisan Thammanusit	
	Title:	The abbot of Wat Pratupa; and vice chairman of Khana Amphoe Mueang Lamphun	
	Age:	-	
	Ethnicity:	-	
	Contact info:	053531065, 0818833405	
	Address:	Wat Pratupa, 95 Moo 4, Ban Pratupa, Tambon Pratupa, Amphoe Mueang, Lamphun 51000	
Interviewer (s):	Linina Phuttitarn		
Other presence:	None		
Photograph(s):	None		
Footages:	None		
Audio clips:	VN550679		
Attached doc:	None		
Log			
1	The structure of <i>chao khana tambon</i> is like the sub-district headman who governs the village headmen. The village headmen are comparable to the abbots of each temple who form a <i>khana tambon</i> . The order of position ranking is <i>chao khana changwat</i> (province), <i>chao khana amphoe</i> (district), and <i>chao khana tambon</i> (sub-district).		
2	There are 7 temples in the governance of Khana Tambon Pratupa. The chairman is selected based on his monkhood years, acceptance among the <i>khana saththa</i> , etc.		
3	(When asked about the SLYF revitalization in Pratupa) Before it is the SLYF like today, there had been 3-4 meetings many years before that they wanted to do a SLYF because Wat Pratupa has participated at Wat Phrathat Hariphunchai for many years. Tambon Pratupa is also the origin of the SLYF. So we thought that we should revitalize the SLYF.		
4	In those meetings, the abbots, <i>chao khana</i> , villagers, etc. all agreed. When we asked the <i>khana saththa</i> , they also agreed. So we concluded that we should host it after the end of the one at Wat Phrathat Hariphunchai.		
5	The representatives of the 7 temples picked lots and agreed that whoever got to be the host must perform its duty. The draw picking process was done at Wat Pratupa and we have a photograph as evidence.		
6	(SLYF in the past) It could only found in Pratupa, Umong, Rimping, Nong		

	Chang Kuen.
7	SLYF was the tradition of the Yong people who migrated from Yong City during the reign of King Kawila, but there might be some differences.
8	Seventy years ago, the SLYF was very popular but started to wane 40-50 years ago due to several reasons: 1) Chompon Po Phibunsongkhram's patriotism policy that centralized the nation. Many cultural traditions were prohibited, such as betel chewing, xylophone performances. The SLYF was portrayed by the government's media as an outdated practice. The Northerners believed things easily so they abandoned their culture.
9	2) The monks and novices were not advised by the abbot at that time so they inclined towards materialism, especially westernization. The local tradition was thus seen as an obsolete thing.
10	When he entered monkhood in 2512 B.E., he saw a SLYF.
11	(Comparing the SLYT and SLYF between the past and the present) Physically: they were made of local materials and were not as high as today because the wealthy families did them within their household. Now they are a variety of materials. Faith: from the heart and still strong today because that's the nature of the rural cities. Organization: Now it depends on the budget from the local governments.
12	There were only the normal Salak Kapat in Wat Pratupa during the disappearing period in 2523 BE.
13	The reason that there is now a SLYF at Wat Pratupa is because there weren't many SLYTs at Wat Phrathat Hariphunchai. Lamphun PAO therefore sponsored the 2547 BE budget to us to reinforce it to comply to the traditional conditions. It gave us 50,000 Baht for the revitalization. So we made a SLYT according to our information for the PAO in that year to participate at the main temple. It was 13 meters tall. This tree became the model for the later SLYTs. At first we didn't even know how to make, it, so we had to track the carpenter layman named Pusadi who was 70 years old but still very strong. He used to see a SLYT when he was a child. He helped make the base for us. After that we tracked another senior named Soppa from Ban Nongmu to help us, too.
14	Later in 2548 BE, Wat Pratupa made another tree to participate again, but this time in its own name. After 2 years of making the SLYT for the PAO, we felt like hosting it inside our monastery. The villagers' awareness was raised.
15	(The core values of the past SLYF) 1. Family staying together 2. Women could not become a monk like the men so they could earn merits from making the SLYT (Now) 1. The society has changed. The values are now social cohesion because it's made not in the name of a single woman but a group of people such as a temple or organization. We could not pay for the labor costs which actually could be millions of Baht. They came

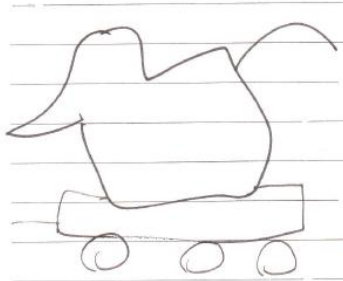
	<p>because of their faith.</p> <ol style="list-style-type: none"> 2. The making of the SLYF because of faith is considered as the strongest Buddhist activity. In rural areas, people have to focus on making a living so to induce them to dhamma, we need festivals as media. 3. While people are working, they also socialize thus the social value is created.
16	There are about 3,000 lao hiaos on a SLYT. We allocated the job to each household to do 5 each.
17	<p>(Conditions of the SLYT):</p> <ol style="list-style-type: none"> 1. It should not focus or put restriction on the type of materials because it will be unpractical to use the ones we did 50-60 years ago. 2. The abbot doesn't agree on the contest criteria saying that the materials have be traditional materials because it's hard to find and use. We should focus on faith, convenience and speed, because we cannot stop changes. 3. However the traditional equipment and crafts should supported such as the agricultural and fishing equipment because this was our way of life and the younger generations should learn about them. 4. Focus on the grandeur of the tree. The criteria say that it must be taller than 10 meters but some temples want to show off their ability so they made 22 meter tall. People should compete on making merits.
18	<p>(Feedback) We've never done any academic evaluation. But according to what we've heard, people said they have never seen any SLYF as grandiose as the one at Wat Pratupa before. If the total cost was to be approximated, it would be millions of Baht but this happened because of laymen faith which is very good. Our weakness is in our PR plan. Currently we used the local radio stations in Lamphun and Chiangmai and newspapers. We didn't go on TV.</p>
19	<p>(About the night festival) We invested a lot and didn't want people to think that this was just another salak kapat or a normal merit event. We wanted people to admire Yong culture so we put the lighting, sound media for entertainment to attract a lot of visitors. They lay community also liked it. They have a lot of creativity inside but no stage to express it. This festival gave them that chance.</p>
End	

Interview #:	17	Date:	July 23, 2011 (approx. 55 minutes)
Location:	Wat Pratupa, Tambon Pratupa, Lamphun Province		
	Name (Thai):	พระปฎิภาณ ภูริปัญโญ (พระคู่ย์)	
	Name (English):	Phra Patiphan Phuripanyo	
	Title:	Secretary of Vice Chairman of Khana Amphoe Mueang Lamphun	
	Age:	-	
	Ethnicity:	Yong	
	Contact info:	0831778931	
	Address:	Wat Pratupa, 95 Moo 4, Ban Pratupa, Tambon Pratupa, Amphoe Mueang, Lamphun 51000	
Interviewer (s):	Linina Phuttitarn		
Other presence:	Naren Panyapu		
Photograph(s):	None		
Footages:	None		
Audio clips:	VN550680, VN550681		
Attached doc:	(On Loan) การประกอบสร้างอัตลักษณ์ของกลุ่มคนของในจังหวัดลำพูน โดย นาย อภินันท์ ธรรมเสนา วิทยานิพนธ์สาขาวิชามานุษยวิทยา มธ 2553		
Log			
1	He has been a monk for 5 years and has taken over the overseeing of salak yom festival from Phra Khru Phaisan. His goal was to have SLYF at Wat Pratupa which had disappeared from the community for a long time.		
2	SLYF evolved from Salak Kapat and has gotten bigger and bigger. Wat Pratupa itself had made some and deliver to Wat Phrathat every year. PAO was impressed by the elaborate look and the effort, so they gave the temple a budget to make some for them in the future.		
3	After local people saw how big and beautiful the salak that the temple made were, they got inspired to take part in the cultural event, and began to make some of their own. This had a big revitalizing effect on the old tradition.		
4	Another factor was the number of monks had been declining, and the tradition would help attract more young adults to join monkhood. For this reason, the temple thought it was a good idea to hold the SLYF, and did so. After that, the result was clear that more people decided to become monks and novices at the temple. SLYF has turned out to be an effective strategy for recruitment because it expanded the benefits of becoming a new novice. The motivation included not only receiving education, but also getting requisites from the festival as well. So the economic incentive played a big part in guiding people to revive the tradition.		

5	He has taken over responsibility from the abbot on specific details such as what kind of things should be put on the tree, e.g. canon wrappers, bed sheets, pillows, etc.
6	In order to learn this, he studied old kalong which had the traditional list of things to put on the salak.
7	So, his supervision of the revitalization put emphasis on getting the small details correct, so that the festival has authentic value. Understanding of the original purposes, or the explanations on why certain things were chosen e.g. canon wrappers also received big emphasis.
8	(on alternate hosting within Tambon Pratupa) After the draw, the temples that had to go first or second would have the least amount of time. Wat Pratupa was ordered 4 th or 5 th , therefore had quite a lot of time to prepare, and this is why we see the festival getting bigger every year.
9	(problem) but the problem was, by the following years, SLYF already has gotten as big as the community could afford. Khana sattha began to have doubts if it should get any bigger, or should even be continued after all the seven temples have taken turns hosting.
10	(explaining the difference between “หมวด” and “หมู่”) The state governance is divided into Moo 1, 2, 3... The Buddhist governance is divided according to the zones or area based on the agreement between the monks and the villages. In one moo, there can be many muads consisted of many people from many moo.
11	(deciding the number of salak and kuay) For SLYF that Wat Pratupa has hosted over the past, there would be meetings with the khana sattha that each household should make one salak, doesn't matter if it's big or small, and also, one household should contribute 10 kuay song or kuay tin chang.
12	All this was to enable them to calculate the number of monks they needed to invite e.g. the number of salak and kuay per household x number of households
13	Says they asked every family to make at least 10 kuay each, and if there were altogether 700 households, therefore 10 kuay x 700 families = 7,000. This would be the minimum, and if some houses made more than they were asked then there would be more. Especially, families that has loved ones who passed away would often made more than 10, sometimes 20-30 kuay, but their size may be smaller.
14	The reason we need to know the number of salak and kuay was because we have to invite the appropriate number of monks who sometimes came from far away provinces. We wouldn't want them to go home empty handed.
15	The true purpose of SLYF is to support the monks, both in morale and in requisites. Monks would draw for requisites without regards to rank or number. In normal time, people would state which monk they want to give to specifically, but this is not the case for SLYF.
16	To give an example, In cremation ceremony, traditionally elder monks who are ranked higher would get the... first, and then the lower ranked ones would get the rest accordingly. As a result, elder monks usually receive big gifts, while monks and novices receive small gifts.


17	SLYF is different. Every monk has the same chance. Sometimes, novices even got bigger gifts than elder monks. It all depends on the draw.
18	(Khun Naren Panyaphu added) Actually we could also look at this from another angle, which is that the system prevents monks from specifying what they want. They have to be content with whatever they get.
19	In the case of pa pha, it would be stated that this money is donated to the temple for this purpose. In SLYF, there is no specification. Sometimes, a monk would receive even less valuable gift than a novice.
20	In the pool of sen salak, it will be divided through the uppalok ceremony by giving the sen salak to the monks according to their seniority and ranking order.
21	The 7 temples in Pratupa were all invited. Other temples that were in other ตำบล would also send one representative each.
22	(Reason why the SLYT look different now) Temples that are non-Yong also make SLYT because they also receive the funding. So the format of the tree looks different due to their lack of understanding. The monk does not see that as a problem. He is more concerned with the lack of understanding.
23	Another problem of the SLYF in the present is that the heart of the SLYT is the lao hiaos. Nowadays, people try to speed up the process by attaching paper tufts instead of handmaking it like before. When things are done too quickly, the value or function diminishes.
24	(Benefits and values of the SLYF in the past) 1. Family: concerted efforts of the members. The daughters wove textiles, monk robes, make lao hiaos. They got harmony and cooperation. 2. People outside of the family: men who fell in love with the women came to help. They competed on making the smaller bamboo weavings to show off to the girl's family for acceptance. The parents also got to evaluate the men. 3. Making a SLYT was considered as a cultural upgrade. 4. Merits were emphasized by helping the temples. 5. Owners received a social status or acceptance. 6. People helped together make it happen. 7. The traditional knowledge was transmitted and allowed the people to express their creativity. 8. It was to underline that the women had a culture and nourish Buddhism.
25	(Difference between Salak Kapat and SLYF) In central region, it was called Salak Kapat and done in the tenth month. In Lanna and Yong, the local culture is integrated with different elements such as the canon wrappers, dedication in preparation for the materials, stage for gender equity. These are the things that only women could do: weaving monk robes, canon wrappers, pulipae, kacha, etc. Some wove their hair into the thread.
26	The reason that the SLYF disappeared because the community was no longer the center of the community. It was not on the road from Bangkok to Chiangmai Pasang. Also the society changed.
27	(Changes of the SLYF in the present) 1. Benefits = the harmony within the family still exists because they have to help one another. People in the community also helped because it was such a big task. Sometimes some people who had dispute made up at the end of the event.
28	2. Physicality = it used to be dedicated for the dead ancestors. Now it's more

	<p>for the dead animals such as chicken, pigs, cows, buffalos. There are more and more exhibition areas. Have the people forgotten that this festival is for monks? But we must accept these changes for the festival to survive. The reason that the tree is much bigger now is because the funding is given to the temple. If we make small one, it would not suit our status.</p> <p>Before, real gold and silver were given for real to the temple but now they pucha kuen. Real metals could be used for making Buddha images, etc. Now the animal traps for the money donations.</p> <p>Things that are donated can show the social status well. Such as milk bottles that have been donated often lately. Monks were puzzled why people would donate milk bottles to the temples. After the investigation, it was found that the people who had abortion and would like to dedicate the merits to the dead babies.</p> <p>The design was done by the lay community not the temples.</p>
29	3. social = it used to individual but now the whole community may participate.
30	4. participants = people came for making merits. But now there are more tourists.
31	5. objects = It must at least incorporate Mon Pa 3, 5, 6, Kang Tham.
32	The information sources are from Galohngs, collective memory, articles, and photographs.
33	The temple allows freestyle design and making but believes that there should be a chronological snapshots or documentation to record the past, present and predict the future information of SLYF so that it may be evaluated how the values during each era are.
34	The problems are that nowadays people put a lot of importance on the physicality of the trees rather than on the monks. They focus on the dead people and see monks as only the postmen. Before 80% of the offerings were usable but now only 10% because people donate unpractical stuff for monks such as soccer t-shirts, or when the mother entered the dream of the son and told him that she would like to have a set of bedding. Monks have to accept them.
35	SLYF have become more and more tourist festivals. It will one day be no different from Lamyai Festival. It will lose its uniqueness and become boring. It used to be unique in the sense that only women did it. It is difficult to return to that value but if possible, it will be better. The reason that it is difficult is because there is no leader. It is now depending on the current central society. The education system is centralized. The temple can influence the school but cannot force it to change its curriculum. For example, Galohng lessons have been requested by teachers to transform into a convenient media package in CD, but the students are not interested. He believes that the lesson should be regularly promoted to attract students' interest.
End	

Interview #:	18	Date:	July 23, 2011 (43 minutes)
Location:	Wat Ban Luk		
/	Name (Thai):	พระสิริ นวล วิสุทธิปัญญา	
	Name (English):	Phra Sinuan Wisutthi Panyong	
	Title:	Visiting monk of Wat Ban Luk Temple	
	Age:	38 years old 14 monkhood years	
	Ethnicity:	Yong (from Yong City, Burma)	
	Contact info:	N/A	
	Address:	Wat Ban Luk, Tambon Muang Nga, Lamphun Province	
Interviewer (s):	Linina Phuttitarn		
Other presence:	1) พ่อหนานทองเนตร กั้นสิทธิ์ (Thongnate Gunnasit), Yong, Buddhist liaison of Wat Ban Luk Temple, Tel. +668618541351 2) Abbot Pra Kru Amorn Thamrat, Yong, abbot of Wat Ban Luk 3) Naren Punyapu, Yonok, local intellect		
Photograph(s):			
VDO Footages:			
Audio clips:	VN550685		
Attached doc:	None		
Log			
1	Buddhism practices in Yong City, Burma, is the same as those in Thailand.		
2	There are Salaks in Yong City, but not as high as SLYT. Their Salaks are only 1-2 meter high.		
3	<p>The Salaks in Yong City are in the forms of giant elephants and horses woven from bamboo sticks which need the whole villagers to tow to the temple. They are taller than the roof of this temple's hall. They are then wrapped in blankets, quilts, and sewn pieces of clothes. They are either handmade or bought. These blankets and quilts are useful for the monks.</p> <p>Figure 75 His elaboration of the elephant salak</p> 		

4	Doing these giant elephant and horse Salaks and towing them to the temple requires and promotes village harmony and unity.
5	(Lifestyle in Yong) This Yong language he was speaking was so similar to Thai language.
6	People there live a very simple life. They sell food on the streets by squatting on the mats. All shops are like this. Products are placed on the streets, not on tables.
7	Taller Salaks are as tall as SLYT in Thailand. They are made from wood. They are held during the same period of the year. There are even smaller elephants and Guays.
8	They donate real gold and silver called Loom Ngeun Loom Tong which are really given to monks. There are many gold and silver necklaces and objects donated each year.
9	But Salaks in Yong City do not have gender difference in terms of ownership.
10	Wooden Salaks or wooden towers are decorated with similar types of objects in Thailand. The wooden structure is covered and wrapped in woven cotton textiles. Bowls, daily life utensils, vegetables and local products are attached to the towers. The makers can be families or groups of people. Objects for monk use are also hung on the rails of the towers as well as at the base. They are tied to the bamboo rails. The shape of the tower is in layered squares with the bamboo pole in the middle.
11	There are also Phaya Naga, the mythical giant water snake, made from straws. They believe that if they make Phaya Naga, then it will rain, and he said that it really rained every year because of Naga who called the rain.
12	Salak Festival takes 2 days to complete, like the ones in Thailand. The first day is the assembling day and the second is the celebration day.
13	(About Buddhism in Yong City) People are very attached to Buddhism, regardless of their ages. Old and young all go to the temples and give high importance to Buddhism. Schools are even closed on Buddhist holidays so that people can attend the temples. Devotees even sleep at the temples' vihara or halls the night before the events to practice meditation and Buddhist precepts. There are so many people who stay overnight at temples for two nights to practice the eight Buddhist precepts.
14	(Checking on the literature found) The marriage tradition in Yong City is that once two people get married, the groom will move into the bride's house first to honor her and her family. He should become their son-in-law first before having her as his family's daughter-in-law. He would stay at her house for 3-4 years before deciding later to move out together or not. In the meanwhile, if he is the only son, then sometimes he will bring her to stay with his family alternatively.
15	Daughters must learn traditions and skills from their parents. Sons do the same.
16	The main occupations are trading and agriculture. They trade some with Thai people in Mae Sai, Chiang Rai province, and with people in Sipsong Panna. Vegetables they grow are organic and without any chemicals. They

	don't use much synthesized or processed ingredients in their food, but now MSG, Kapi or shrimp paste, Pla Ra or fermented fish, and fish sauce from Thailand enter their culinary culture.
17	He has attended a SLYF at Wat Sri Boon Yeun Temple in Lamphun Province.
18	There are no factories or industrial sector in Yong City. It's rural kind of town, he said.
19	Yong towns in Lamphun are so different to the towns in Yong City, Burma, which are more natural, simple, and unchanged.
20	The purpose of doing Salak in Yong City is the same as the ones in Lamphun, which are to dedicate the merits to the dead ones or for their own future lives.
21	He said that 7-8 years ago, a lot of Thai tourists from Chiang Mai and Lamphun visited Yong City in Burma. But a lot of them behaved badly so now visitors are now allowed into the city since then.
22	Yong City is adjacent to Sipsong Panna. He has never been there though.
23	He has never left his home town so he does not know if there are also SLYF in other areas.
24	Salak Festival, called Kin Salak, take place after the end of the Buddhist lent. No smaller temples may host a Salak Festival if the central or biggest Prathat temple hasn't done that. Other reason that it's during this period is because fruits and agricultural products are harvested at this period.
25	There's also Galohng singing. Before it was sang but now just plainly read. And it's also very long ending after a few hours just like in Lamphun. Words are written on palm leaves.
26	There are also Sai, pots and agricultural tools, because they bring good luck and prosperity.
27	Every temple host Salak every year after the main temple does it. In his community, Wat Hua Kuang is equivalent to Wat Prathat Haripunchai in Lamphun.
28	Sometimes one village makes one elephant, some temples make 2.
29	Only monks can enter Yong City, but they have to register their names first to certify that they are monks. Laymen and laywomen are not allowed.
30	The lots or salaks are wrapped in banana leaves, which later they are divided into 4 parts, just like Lamphun.
31	He has seen Salak Festival since he was born. There were countless of elephants and horses when he was very young.
32	He is from Wat Mon Noi วัดมอนน้อย in Tambon Wiang Yong district, Amphur Muang Yong.
33	The abbot recommended that the researcher continue to ask for information from another Yong monk called Pra Khohng who resides at Wat Sri Boon Yeun. He has taken some photos of the festival.
End	

Interview #:	19	Date:	July 23, 2011 (2 hours 15 minutes)
Location:	House of informant in Lam Chang, Lamphun Province		
	Name (Thai):	นายสุพนธ์ ปาละพงษ์	
	Name (English):	Suphon Palaphong	
	Title:	Teacher at Wat Pratupa School	
	Age:	57 years old	
	Ethnicity:	Yong and Chiang Mai but born in Ban Lam Chang, Lamphun Province	
	Contact info:	+66861873223	
	Address:	73/1 Moo 3 Lam Chang, Tambon Pratupa, Amphur Muang, Lamphun Province	
Interviewer (s):	Linina Phuttitarn		
Other presence:	Two local teenagers who helped drive the researcher to the informant's house		
Photograph(s):	IMG 8394		
VDO Footages:	None		
Audio clips:	VN550686, VN550687		
Attached doc:	<ol style="list-style-type: none"> (Book) สัตคนเมือง ฉบับปรับปรุง ชุมพญาของดีล้านนา โดย ทองทวี ยศพิมสาร พิมพ์ครั้งที่ 7 พ.ศ. 2551 พิมพ์ที่ หสม. ฉัฐพลการพิมพ์ (คณะบุคคล) จังหวัดลำพูน (Digital folders) 2.1 งานเฟื่อะวังวัฒนธรรม 2.2 งานวิจัยชุมชน 2.3 บ้านประดู่ป่า 2.4 ประวัติชุมชนวัดประดู่ป่า 2.5 รายงานการวิจัย เรื่อง การศึกษาประวัติศาสตร์ฯ ฉบับ สกว. ปรับปรุงแล้ว 2.6 รายงานการวิจัย เรื่อง การศึกษาประวัติศาสตร์ (ฉบับเก่า หนามาก) 2.7 สลากข้อม 2.8 สลากข้อมวัดประดู่ป่า 2.9 หนังสือ เรื่อง ภูมิปัญญาท้องถิ่นชุมชนวัดประดู่ป่า 2.10 หนังสือ เรื่อง บทสวดในพิธีกรรมพระพุทธศาสนา 2.11 หนังสือเรื่อง คู่มือการไปทำบุญวัดประดู่ป่า 2.12 หนังสือเรื่องประเพณีความเชื่อชุมชนวัดประดู่ป่า 2.13 เอกสารประกอบการสอน เรื่อง ประวัติวัดประดู่ป่า 2.14 เอกสารประกอบการสอนเรื่อง ชุมชนวัดประดู่ป่า (Digital files) 3.1 จัดกิจกรรมหลักสูตรท้องถิ่น 3.2 โบราณวัตถุชุมชนวัดประดู่ป่า 3.3 โบราณสถานชุมชนวัดประดู่ป่า 		
Log			
1	(History) Initially this area was occupied by Lua ลื้อ from Chiang Mai. Then Mon มอญ migrated from Lawo ละโว้ from central part under the leadership of Pra Nang Chamdevi who became the first queen of this area. She was pregnant with twins. Her husband did not come with her but stayed to rule Lawo. The ruler of Chiang Mai,ขุนหลวงวิไลฯ fell in love with her but she did		

	not return his love so the two kingdoms went into war. Chamdevi won and Lua people were then ruled by her. She brought Buddhism to the land. Lua who did not believe in Buddhism before now practiced it under her ruling.
2	The later generations, particularly Pra อาทิตยราช, descendant of Chamdevi built Prathat Haripunchai. All the famous amulets such as Pra Rod were made during this period.
3	Another ethnic group called ไทยวน or โยนก who lived in Chiang Rai Province with their capital city in Chiang Saen called Yonok Nakorn. It was the center of Thai Yuan. No Tai Leu or Thai Yong lived there yet.
4	Haripunchai Kingdom was then 700 years old through more than 10 kings. Their neighboring kingdoms strengthened like Sukothai Kingdom, Chiang Saen Kingdom. They were Haripunchai's acropolis but when Haripunchai weakened, Yonok Nakorn's ruler Pau Khun Mang Rai brought army to defeat King Yeeba, Haripunchai Kingdom's last ruler.
5	Khun Mang Rai Maharaja was said to be a violent and barbaric ruler who believed in animism. Stories told that he could not stay in Lamphun because the land's spirits would not let him stay there and kept haunting him. He was also disdained for not holding Buddhism. So he moved to build another city in Chiang Mai called Wiang Kum Kam. However, after staying for only 2 years, the whole city was severely flooded by Nam Ping River. All important temples in Lamphun resided by this river but now the river changed its course to Ban Lam Chang instead. So he had to abandon it.
6	So Khun Mang Rai moved to build another land in the abandoned city of Lua ethnic groups. It was abandoned because Mon ethnic groups invaded.
7	He summoned his friends whom he met at the Sawankaloke University in Sukothai, which was the university for upper classes of rulers: Pau Khun Ram Kamhaeng from Sukothai Kingdom and Phaya Ngam Muang from Payao to help plan build Chiang Mai. They swore that they would not invade one another. At this university, they learned martial arts, warship lessons, political and governance lessons, etc.
8	Khun Mai Rai made the Mon and Lua groups loyal to him. They had to change their language to speak Kam Muang language and banned from using their own languages.
9	Later he brought Buddhism from Sukothai by a monk from Sri Lanka. So Buddhism was brought from Sri Lanka by a Buddhist missionary to Sukothai, which was then brought to Chiang Mai. So there were 2 kinds of Buddhism now: the one called Lanka Wong sect in Chiang Mai and the other in Lamphun since Haripunchai Era.
10	He made Chiang Mai the capital of new country called Lanna Empire.
11	Lua people who refused to become citizens escaped into the forest to Mae Jan and Mae Jaem. They went to Nan and Prae provinces but were still chased. So they ran away again to Bau Gleu บ่อเกลือ and คอยภูคา.
12	Haripunchai was an abandoned land for a long time and became colony of Ayuddhya and Burma alternatively. At the end of Ayuddhya period, Pra Narai Maharaja brought army to defeat Lamphun. He met the most


	beautiful woman in Chiang Mai and had a son with her. When he almost reached his hometown of Ayuddhaya, he was ashamed of showing his lover to the public and his queen, so he hid her and her son. He appointed an elephant caretaker to raise up his son. This caretaker later became Pra Pate Raja from Suphanburi. He planned a revolt with his stepson. After Pra Narai passed away, being patriotic, they killed all the Frenchmen. His stepson, or Pra Narai's hidden son, later became the ruler called Pra Chao Sue.
13	Lanna Empire covered parts of China, Shan State in Burma, ruling both Thai Yuan, Thai Leu and Thai Yai (Ngieow เงี้ยว). Note that Thai Yai hate being called Ngieow the same way that Karen people hate being called Ga Riang as they prefer being called Pagayau.
14	The capital of Thai Leu is Chiang Roong or Jiang Hoong or Sipsong Panna, which is nowadays Yunan in China. They understand Thai Leu dialect and Northeastern dialect because they are 90% similar in accent and words used.
15	(Back even further in the past) 2000 years ago, Chiang Roong King (Tai Leu ethnic) sent his son with 1000 men to find and make a new city 50 km of their capital. So he found Tai Kern ไทเคิน City with its empire in Chiang Tung, Burma. This new land was named in Bali language as Mahiyang Nakorn, right on the side of Yong River.
16	Chiang Roong held Mahayan Buddhism from China for a long time but later Haripunchai spread its Lamphun Buddhism and followed by Lankawong. So the new sect of Buddhism became the religion.
17	The name Mahiyang Nakorn was hard to pronounce, so people called the city Muang Yong. When traders from Muang Yong visited other cities, people called them Khon Muang Yong, or people from Muang Yong. Time went by, the citizens no longer called themselves as Tai Leu people but Yong people.
18	The ruler of Chiang Mai arranged days for colonies or acropolis rulers to offer tributes to him by separating each ruler to visit him on separate days because he was afraid that they might gather and plan a revolt together.
19	Later on, Lanna Empire became the colony of Burma for not less than 200 years.
20	Burmese general sent to rule Chiang Mai was called ไทยสุวรรณ. Thais called them พม่าหัวขาว. They were said to be very barbaric and cruel so many people escaped into the forest. So he ordered that any Lanna person who would submit to them must put an X-shaped wooden cross on top of their roofs as a sign. This would mean that that house would be surrender to Yang Goong. Houses without X on their roofs would be beheaded. This cross is called กามด Ga Lae. Two hundred years passed by, Lanna people who were renowned for their handicraft skills carved the wood to make them look beautiful. Any house holding community leaders did not have to place Ga Lae on their roofs, but instead a carved wooden pole called Saranai to signify their status and to be watched closely.
21	Thais no longer could stand their cruelty and abuse, so they killed one

	soldier. The rest of the Thais ran into the forest, leaving Lamphun, Chiang Mai, and Lampang abandoned cities.
22	Nang Tip Chang <small>หนานตีบช้าง</small> from Lampang was smart and good at shooting guns. He gathered people to fight against the Burmese at their Burmese camp at Wat Prathat Lampang Luang. He disguised himself as a messenger from Burmese ruler. While talking he then drew out his hidden gun and shot Burmese top general to death. Thai villagers helped fight against Burmese. After that, Burmese soldiers escaped into Chiang Saen. They also forced 15,000 Thai families to settle in Burma who today still didn't return to Thailand. They still speak Thai northern language nowadays.
23	People raised Nan Tip Chang and constituted him to be the ruler who became the ancestor of Thai lastnames: Na Lamphun, Na Lampang, Na Prae, Na Nan, Na Chiang Mai. He had 7 children who was the ancestor of the family name <small>ตระกูลเชื้อเจ้าเจ็ดคน</small> .
24	Nan Tip Chang was loyal to Pra Chao Taksin, also known as Pra Chao Krung Thonburi, who was a Chinese, from Thonburi. So when one of his sons, Pra Chao Gawila, the ruler of Lampang, was fighting to drive out the Burmese, Pra Chao Taksin sent people to help him. One of the generals named Suchinda, who was also the younger brother of King Rama I, helped Gawila to win the battle over the Burmese army.
25	At that time, there were less than 1,000 persons in Lamphun. So Gawila brought people from Lampang to stay in Lamphun.
26	Suchinda's older brother became King Rama I because most Thai noblemen did not like to see Pra Chao Taksin who was a Chinese to rule the land, and executed him.
27	King Rama I entitled Gawila to be the first king of Chiang Mai. The king also wed his younger sister.
28	To repopulate the towns, the strategy <small>เก็บผ้าใส่ซ้า เก็บข้าใส่เมือง</small> . He went to bring mountainous Moo Ser <small>มูเซอร์</small> , Mong <small>ม้ง</small> , Karen Pagayau, Tai Yai from Mae Hong Son, and Chiang Tung people (who were skillful at silvery) to live in Chiang Mai. Furthermore, he assigned his younger brother, Maha Upparat, to bring army to fight against Yong City in Shan State for 7 days. After the victory, the whole Yong was forced migration to Thailand. 15,000 families of Yong were forced to travel for 3 months to reach Lamphun in year 1805.
29	Yong rulers were invited to rule their own Yong people, but the absolute say fell on the Lanna ruler in Bangkok.
30	The last stand of Burma was at Chiang Saen 200 years ago. Lanna rulers won and divided the population of Chiang Saen into 5 parts. 500 families were given to Ratchburi who nowadays still speak Tai Yuan or Kam Muang. 500 were sent to Nakorn Nayok, 500 to Muak Lek in Saraburi.
31	Tai Yong people came as slaves so they felt ashamed to be identified as Yong through their language spoken. Even the informant had to whisper Yong dialect with his friends.
32	However, 50 years ago, Yong pride was revitalized because many Miss Thailand were Yong. Yong silk textiles were also renowned worldwide.

	Many Yong last names made to the front line of Thailand's intellectuals and powerful people like the last name Nantakwang, พลเอก ดร บัณฑิต พิริยะ, many Thai national artists and former director-generals of several universities and offices, including Chulalongkorn University.
33	So Yong people wanted to revitalize their language and culture.
34	(About Salak Yom) Salaks are everywhere in Thailand but it differs in different local cultures. Lanna culture is hard to be solely identified as a unique original culture because for thousands of years, many cultures combined together.
35	Singing is called “การชอ” in the north, “หมอลำ” in the northeaster, and “ลำตัด” in the central part.
36	In the olden times, monks were the ones who sang called พระแห่ Pra Lae. Later a singer called Waipoj Petchsupun, sang a song from monk's Lae.
37	One ทำนอง of songs is called Galohng. The most famous composer was Maha Singkha Wannasai.
38	SalakaPat of Yong is called Salak Yom while that of others are simpler because there's a Yong saying, “คนของบ่เคยอยู่ต่ำ ถ้าไผเหยียบข้างจะวิดขึ้นของ”, meaning that Yong people never fall low, if anyone abuse them, then they will jump over their heads. He thinks that this is due to the fact that Yong people felt abused before. Many Yong people changed their last names even because they were mocked and teased for being Yong. So Yong must be the grandest of all. If they were to make a Salak, then it had to be the tallest in the village. If they were to make a drum, then it had to be the biggest in Thailand.
39	But now Yong people speak very loudly. If anyone speaks so loud, you can assume that they are Yong to express their new confidence.
40	He thinks SLYF was born only 60-70 years ago because the tallest SLYT in the history was in Wat Lam Chang Temple, in Pratupa District, this is according to him asking many people. The height equaled the tip of a tall tree. The difficult part was finding a bamboo tree that would be as high.
41	This year Wat Lam Chang Temple will hold SLYF, but he disagrees with the focus on height of the SLYT
42	It took about 2-3 months to prepare a SLYT. The purpose was related to Buddhism. The hidden purpose was to promote the young daughters of rich families. Lanna/Yong had a saying that a woman must learn how to make 2 ตะลื่อ Salee or mattress/quilts before getting marriage. She must also prepare all the household items, including a mortar and knives. She must learn home economics from her mother and grandmother while men learned at temples. After this, she had to show off her efforts.
43	Back then there were no night clubs or department stores where young men could meet young women. So helping young women preparing her SLYT was a brilliant strategy to meet girls. The informant said that he also did it this way.
44	Young men would also bring a Yong flute and ซะดื้อของ ซึ้งของ to play music along the 5-6 km path to the girls' houses at late evening. Their music


	would reach there before their appearances so the girls would hear it and be able to groom themselves just in time. There were no telephones to notify their visit in advance.
45	Singing also showed the intelligence and wits of young men to court young women. They were not straightforward words but must be interpreted by women. Women could remember their own lover's style of music.
46	Men helped women for 3 months on sharpening the bamboo sticks. To work quietly was boring so the women's father would hire Singka Wannasai to compose a song to honor and admire their daughters, telling all the details since they were born. This poem would be 10 pages long.
47	Then young men would take turn singing the Galohng during this 3-month period. The fathers would notice and observe each man's skills then. They got to practice and rehearse for 3 months.
48	Galohng was written and sung in 2 different intonations, Tai Yong and Kam Muang Chiang Mai or even Kam Muang Lamphun. (01.32.00)
49	There was no SLYF competition back then. It happened only less than 5 years ago.
50	There was normal Salak Festival every year at Wat Prathat Haripunchai, but not SLYF.
51	The last time the informant saw SLYF was when he was 18 years old or in year 1972. They were very tall SLYT, around 10 trees. Since he was born until then, he had seen only SLYF twice. He did not know if there were in other villages.
52	In the present, there are also shows and performances in the past 4-5 years. The judge is Ajahn Ran Nanchaisak, who is a very skillful composer, also the chairman of Lanna Poets Association.
53	The very skillful and famous composer who was born during the reign of King Rama IV was Phaya Yohm.
54	(About changes) Regarding iron poles → durable, fast and easy to install, strong, and recyclable. But they should be hidden and covered well for aesthetics purpose. It's practical because now people have to go to work in the offices, no longer farming. So they don't have much time like before.
55	(About safeguarding) Before Bangkok was very influential. It banned local traditions because they were afraid that Britain would colonize Siam, like they did Burma. Burma tried to push a lot of their culture into Siam like through architectural styles. So Siam tried to standardize all languages into the official central language so that Britain could not claim that the local villagers spoke like Burmese. A lot of scriptures were burned.
56	The informant had been teaching for 40 years at Wat Pratupa School. He worked with Wat Pratupa Community and was supported the fund of 300,000 baht to do research on arts and traditions of Yong in Wat Pratupa community for 5 years from ๒๕๓๓. But after a while, the budget was not enough.
57	His research methodology was to invite people to share their knowledge and memories together for each topic. He also searched other temples to see documents and interview.

58	All the Yong villages' names were taken to rename villages in Thailand such Pratupa, Nam Kohng, etc.
59	His recommendations in his report were to 1) make documents of knowledge to share with the community in temples' library, 2) arrange lessons through Wat Pratupa School's curriculum, 3)
60	Thai government's rule of Ministry of Education that 70% of curriculum is the central lessons, and 30% must integrate local knowledge in every subject. For example, math questions must integrate local knowledge.
61	To decide on the 30% content, a conference between teachers, parents, monks, community, and students to share their ideas. Microphone was passed around for comments.
62	(Authenticity and values) Too tall trees are not good, except that they have benefits like bringing in good tourism through amazing campaigns. However the core values are to maintain the ancestors' agenda of transmitting and supporting the learning of local wisdom of making handicrafts. If one day all factories went down due to some catastrophe, then they would be able to make baskets and other materials to support their lives. Furthermore, it's a pride to show off to the foreigners that they are no barbarians but they have skills that have been transmitted through thousands of years. Textile weaving is another skill as well as Tung paper cutting. It should not be safeguarded for tourism but for pride, arts, and dignity. So he doesn't agree with things that are not handicrafts to put on the SLYT, unless absolutely necessary. The important thing is always to keep and maintain the traditional ones and hide the new materials and use them at minimal. Schools should also teach how to make baskets. For elementary level, maybe they could just learn the names of the items. When they grow older, they can practice making them. At higher level, they can make more advanced objects.
63	He was also given 300,000 baht budget to make a project of Yong cultural traditions learning in Wat Pratupa Temple community. Pratupa was initiative to have this local wisdom study. None of this budget went as a profit to any of the committee because it was spent on paying for the participating villager in Pratupa Community, 100 baht a day/person for 5 years. All the villagers in Pratupa village participated.
64	(Reaction from students) They liked learning Yong lessons and all took part in this process.
End	

Interview #:	20	Date:	March 14, 2011 (1 hour 11 minutes)
	Name (Thai):	สุรชัย ขยั่น	
	Name (English):	Surachai Khayan	
	Title:	Director of Buddhism Affairs Office in Lamphun	
	Age:	56	
	Ethnicity:	Yonok	
	Contact info:	Office: 053511460, Mobile: 0819526303, Fax: 053511461, Email: sukayan@chaiyo.com	
	Address:	Office: สำนักงานฯ อ.เมือง จ. ลำพูน 51000 Home: 210/2 Moo 5 Tambon Umong, Amphur Muang, Lamphun 51150	
Interviewer (s):	Linina Phuttitarn		
Other presence:	Naren Panyapu		
Location:	สำนักงานฯ		
Photograph(s):	-		
Footages:	None		
Audio clips:	VN550568, VN550580, VN550581, VN550582		
Attached doc:	None		
Log			
1	The evolution of SLYF is related to the national development.		
2	It came with the forced migration of the Yong ethnic groups who lived in Maung Yu, Muang Luay, Muang Yong which are now inbetween Shan State and Yunan.		
3	They wanted to practice SLYF as a reminder of their own identity even though they were considered as second citizens during their new residency in Siam. Women couldn't become monks before they got married unlike men who entered monkhood before getting married, so SLYF gave them the same chance.		
4	The factors that contributed to the changes in SLYF today are: 1) state power – the shift in governance during the reign of Rama V in 2442BE. They wanted to conclude and gather all fragments of ethnicities and states into Siam. They wanted to unite as one country. 2) social values – SLYF intended to instill and teach young women of good housewife values, to prep them for separation from their parents		

	<p>and form a new family, so they must learn how to behave well, earn money and save money, and other home economics. This value changed with the education system. Women now have their own freedom and equal human rights. They no longer need to prepare themselves for home economics. 3) Source of funding – before it was more individual source of funds but now is from PAO. Now 5-10-20 houses join together to make SLYT. PAO/อบต did not study or have sources of information on the meaning and form of SLYF so the forms are now changed. The making of it changes. PAO supported each tree for 20000-30000baht so the meaning or faith of making it in a family has also changed and shifted to be larger forces within the community. 3) Social structure – it used to be an extended family but now the family is smaller. Members separate unlike before when everybody lived together in the big family and joined forces to make a big tree. 4) education system – introduced in 2464BE is centralized in Bangkok. Universities or schools do not transmit or teach about the local values or system. All students are forced to learn from the school unlike before the learning mode was through the transmission within the family. The education system destroyed the transmission link in the community. Therefore traditions disappeared. The tests are also centralized and not connected or reflecting the local ethnic knowledge. The curriculum was standardized throughout the whole country. Traditional music or Kalong singing are not also taught in schools so they use new pop music instead. 5) local security – is gone because now the citizen security and safety solely depends on policemen and laws which ignored the local cultural diversity. 6) Economic condition – socioeconomic change because the family unit is smaller, discouraging the families to make big SLYT which needs high cost. Once families stop making it, other families followed in stopping. 7) change in Buddhism faith – decrease in Buddhism faith reduced the transmission of SLYF to the younger generation, 8) the focus on other values – nowadays it focuses on economic benefit of the SLYF instead of transmission or traditional values because of the policy 30 years ago – 2500 National and Social Development Plans. People now compete on the height of the trees instead. They focus on the form of the trees instead of finding and using natural and local products that they can find such as abundant seasonal fruits which can also reflect their identity and support sustainability and save money. It can promote diversity in identity and form of the trees as well. 9) Interpretation changes because nonlocal guides who are educated or trained with the centralized system do not understand and therefore cannot explain the SLYF in a deep meaning to the tourists. Wrong interpretation or shallow one backtracks tourists' interest and learning. 10) Social change – now there are problems from alcohol, dancing that is inappropriate.</p>
5	Regarding tourism – Lamphun doesn't need to worry about tourism

	attack because it is not like Chiangmai. It is a small province with seasonal events to attract tourists, only twice a year. So far it is still good because tourism is not yet the main core for SLYF.
6	SLYF has been disappearing from the outer rim of the province, but it still has been happening frequently at Wat Prathat because it is the main temple of the province. PAO saw it and supported it so now it's revived back again in smaller temples.
7	He suggests that there should be a 1) credible academic study of SLYF for the local people and responsible organizations, 2) the local curriculum should be seriously supported and implemented, 3) PAO and other local administrations should join forces to solve this problem, to promote it for sustainability through the enhancement of transmission, local education, etc.
End	

Interview #:	21	Date:	July 23, 2011 (1 hour 47 minutes)
Location:	House of informant in Pratupa, Lamphun Province		
	Name (Thai):	ทา ศรีวรรณ	
	Name (English):	Tha Siwana	
	Title:	None	
	Age:	90 years old	
	Ethnicity:	Yong	
	Contact info:	+66861873223	
	Address:	73/1 Moo 3 Lam Chang, Tambon Pratupa, Amphur Muang, Lamphun Province	
Interviewer (s):	Naren Punyapu and Alexandra Denes		
Other presence:	Family and friends of Ta Sriwana		
Photograph(s):	N/A		
VDO Footages:	N/A		
Audio clips:	041110		
Attached doc:	None		
Log			
1	When she was 20 years old, she saw only 3-4 SLYT, but they weren't as high as the present ones.		
2	They were decorated with real gold and silver necklaces and rings and donated to monks.		
3	Only women of 20 years old could make a SLYT.		
4	There was only a Galohng which was written by a hired composer with Nahn title, not monks. The readers or singers were the male villagers.		
5	Galohng stated the biography of the woman who made and owned the SLYT, written in Kam Muang language on paper. It was a very long song.		
6	She did not see any SLYT in other places but PTP. In other places were Salak Wua and Salak Kwai.		
7	There were no Sai before unlike now. They SLYT were not colored.		
8	She thought that the word "Yom" means "Prom" or "complete" because SLYT meant a tree that contained a complete range of offerings. There were pots and jars, but no Sai.		
9	Dried food were attached to the SLYT, not much fresh food. Examples of dried food were chillis and onions. Also hanging on the trees were bowls and plates as well as knives.		
10	ซ็อง was for monks to use.		
11	She got shoes from other towns to wear and received much attention		

	because back then not many people wore shoes.
12	At the festival, there were Mong drums กลองมโหรี to parade.
13	Sisters and brothers in the house helped one another make the tree.
14	On วันดา there'd be singing.
15	SLYT and Lao Hieow bamboo sticks were assembled inside the temple. They were not as high as today. There were no cranes or trucks to help so the villagers had to turn the SLYTs when making it. A corona was there also. SLYT was made by climbing onto a tall tree and attaching the hieows to them and rotating the bamboo tree to attach on the other side.
16	People who would make and offer the Salak Yom were normal female individuals who were about to reach the age of 20 years. Their friends could help them make it. They had to have a financial status. In the present, temples were the owners of the trees.
17	The owner was in the name of a single lady though the making came from the contribution of her family. But now it's in the name of a temple. So the Galohng talked only about the lady but now it's about the temple.
18	Women who could not make a SLYT would not be sad because they would make smaller ones instead, but deep inside, everyone wanted to be able to offer one SLYT.
19	“คำว้าสลากย้อม” means singing in harmony between 3-4 men. They had to rehearse it often at night for many nights. During this process, young men would also spot the young women. The singing group would rehearse singing, and the handicrafts group would make the objects because the whole process would take many days. The young men also brought products to contribute for the young women.
20	The last time she saw it was when she was 20 years old at Wat Pratupha, then it disappeared then it came back again when she was 90 years old. There were SLYF in other villages but very few times. At Wat Prathat, there were only small ones, houses, Salak Wua Salak Kwai. etc. But now there are large ones at the past two years.
21	It is now difficult to find objects so they make smaller ones instead.
22	Silver and gold belts are attached on the rims of the umbrella on top of the SLYT. There must be watchers. Coins with Edward and Queen Elizabeth were attached. 78 coins of เงินแดง can exchange for 1 เงินแถบ (Edward rupee), these เงินแถบ are tied and woven. Many, not one canon wrappers were put on the tree. ถุงย่าม were hand woven, and hang on SLYT. Woven monk yellow robes were also hang on the tree. Monk begging bowls were also attached but now there aren't. She didn't see any animal traps back then. She thinks that now there are because people will put money in them. She didn't believe that they should be there because in her opinion, animal traps don't belong to a temple.
23	She believes that Salak Yom came from the word Prom, meaning complete in offering object types, not from Yom, or dye, because back then the hieows were not dyed but left bare in white during her time.
24	In her opinion, the last festival she has no judgment. It all depends on the

	intention of the donators.
25	Women younger than 20 years old could not make SLYT, they should do smaller types. Older than 20 years old, they would also make other types.
26	Back then they didn't have the name as Salak Yom, but called it Salak Yai for bigger ones, Salak Noi for smaller ones. Only recently did she hear monks call it Salak Yom so she called it SLYF, she believed that it's called SLY now because it's dyed now.
27	She wanted to see the younger generations carry on SLYF but she felt that it was a hassle preparing SLYT because it took so long and so many objects unlike Poy Luang which could be prepared within one day.
28	She thought that the reason the SLYT was desired to be very tall was because they wanted to show off to the others that their family was big and so collaborated forces were joined. Also when other villages came to participate in her village, if hers made a very big tree to participate in theirs, they would also reciprocate in a big one for hers.
29	K. Naren added that after the event, if that temple would like to reuse the bamboo and hieow structure, then they would keep it for the next occasions. But if they had no plan to use it, then they would sell it to other villages/temples.
End	

APPENDIX B

Brochure for the SLYF at Wat Phrathat Hariphunchai

ใบร่วมทำบุญขึ้นข้าว

วัดพระธาตุหริภุญชัย วรมหาวิหาร ขอ
บอกรับบุญมาซึ่งพุทธศาสนิกชนทั้งหลายเพื่อขอรับ
เป็นเจ้าภาพสำหรับ (ขึ้นข้าว) ขึ้นและ ๕๐ บาท ท่าน
คนเดียวจะรับเป็นเจ้าภาพ หลาย ๆ ชั้น หรือ หลายๆ
ท่านจะร่วมกันรับเป็นเจ้าภาพขึ้นข้าว ๑ ชั้น สุดแต่
แต่เจตนาศรัทธา โดยโปรดแสดงความจำนงได้ที่วัด
ใกล้บ้านท่าน ตั้งแต่บัดนี้เป็นต้นไป

ขอเชิญท่านจัดกันห่อสลาก และนำเส้นสลาก
ไปรวมกันที่วิหารหลวง เพื่อคณะกรรมการเจ้าหน้าที่
จะได้นำถวายพระภิกษุสามเณร ต่อไป
หวังว่าคงได้รับความร่วมมือร่วมใจจากท่าน
ด้วยดี เช่นเคย

**ขออัญมณฑนาสาธุการ
มาพร้อมโอกาสนี้ด้วย**

ใบร่วมทานขึ้นข้าว

ข้าพเจ้าชื่อ.....
ขอทำบุญไปหา.....
(เจ้ากรรมนายเวร, บรรพบุรุษผู้ล่วงลับ,
เทวดาผู้ปกป้องรักษา, ขอนทานไว้กับตนด้วยกายหน้า
ใจ).....



ร่วมถวายขึ้นข้าว
จำนวน..... บาท

กำหนดการ

เปิดงานประเพณีสลากภัตและสลากยกย้อม
ประจำปี ๒๕๕๓

ณ วัดพระธาตุหริภุญชัย วรมหาวิหาร
วันที่ ๒๓ กันยายน ๒๕๕๓

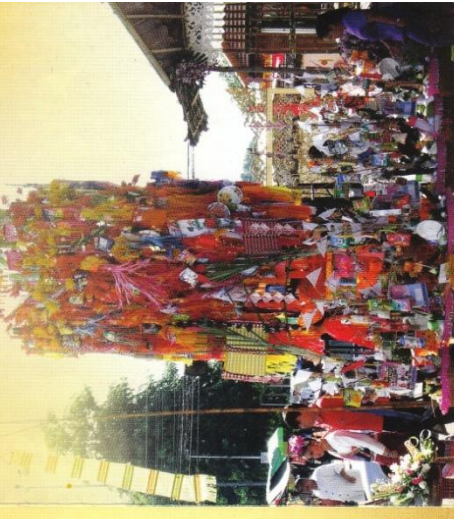
- วันที่ ๒๓ กันยายน ๒๕๕๓ เวลา ๐๕.๐๐ น. หัวหน้าสำราญมณฑล การแข่งขันเรือตีสีเปิด
- เวลา ๐๕.๑๕ น. การแสดงยี่ภักะโลง โดยกลุ่มเยาวชน สืบสานตำนาน
- เวลา ๐๕.๓๐ น. นายทรงชัย วงศ์วิไลดี นายกองค์การบริหารส่วนจังหวัดลำพูนกล่าวรายงาน พิธีเปิดงานประเพณีสลากภัต และสลากยกย้อม ประจำปี ๒๕๕๓ โดย ดร.ดิเรก ก้อนกลีบ ผู้ว่าราชการจังหวัดลำพูน
- เวลา ๑๐.๐๐ น. การแสดงพิธีเปิดโดยนักเรียนโรงเรียนแม่ทาวิทยาคม
- เวลา ๑๐.๓๐ น. พิธีมอบรางวัลการประกวดต้นสลากยกย้อม เสริมพืช

**วัดพระธาตุหริภุญชัย วรมหาวิหาร
จังหวัดลำพูน**
โทร ๐๕๓-๕๑๑๐๔, ๐๕๓-๕๓๐๖๓๓
โทรสาร ๐๕๓-๕๓๐๗๕๓

คณะสงฆ์จังหวัดลำพูน ร่วมกับ
องค์การบริหารส่วนจังหวัดลำพูน
ขอเชิญชวนชาวประเพณีสลากภัต

สลากยกย้อม

ประจำปี ๒๕๕๓



ณ วัดพระธาตุหริภุญชัย วรมหาวิหาร
ต.ในเมือง อ.เมือง จ.ลำพูน
วันที่ ๒๓ กันยายน ๒๕๕๓ เวลา ๐๗.๐๐ น. เป็นต้นไป



งานประเพณีทำบุญสลากภัตและ
สลาก์ยอม ประจำปี ๒๕๕๓ ตรงกับขึ้น ๑๕ ค่ำ เดือน
๑๒ เหนือ ในปีนี้ตรงกับวันที่ ๒๓ กันยายน ๒๕๕๓
วัดพระธาตุศรีบุญเรืองวรวิหาร ได้จัดประเพณี
นี้สืบทอดเป็นประจําทุกปี โดยได้มีมนต์พระภิกษุ -
สามเณร จากทั่วทุกวัด ในจังหวัดลำพูน จำนวนกว่า
๔๕๐ วัด มีพระภิกษุสามเณร มาร่วมกว่า ๒,๐๐๐ รูป
มาร่วมรับไทยธรรม โดยทางวัดได้จัดถวาย
ภัตตาหารเพลเช่นทุกปี

ประเพณีทำ สลาก์ยอม



สลาก์ยอม
เป็นประเพณีทางพระพุทธศาสนา
ของจังหวัดลำพูนไทย

ประเพณีสลากภัต หรือ ตานก๋วยสลาก เป็น
ประเพณีเก่าแก่ในพระพุทธศาสนา ตั้งแต่ครั้งสมัย
พุทธกาล ได้มีการปฏิบัติสืบต่อกันมาจนถึงปัจจุบัน การตาน
ก๋วยสลากที่ชาวลำพูนและชาวจังหวัดลำพูน จัดสืบทอด
กันมาตั้งแต่โบราณกาล มีชื่อเรียกแตกต่างกันไปตาม
ท้องถิ่น เช่น กันก๋วยสลาก กินสลาก ตานก๋วยสลาก
ตานสลาก์ยอม หรือสลาก์พระอินทร์ เป็นต้น ประเพณี
“สลากภัต” หรือ “ตานก๋วยสลาก” ของชาวล้านนา
นิยมปฏิบัติกันตั้งแต่เดือน ๑๒ เหนือถึงเดือนยี่เหนือ หรือ
ตั้งแต่เดือนกันยายนถึงเดือนตุลาคมของทุกปี สาเหตุที่
ถือปฏิบัติกันเช่นนี้ก็เพราะว่า เป็นช่วงที่ชาวล้านนาได้ทำนา
เสร็จแล้ว หยุดพัก่อน พระสงฆ์เจ้าพระราชาอยู่วัดไม่ได้ไป
ไหนและวากกับในช่วงเวลานี้ก็มีผลไม่สุก เช่น ลำไย มะเฟ
ลิมือ เป็นต้น

การตานก๋วยสลากของชาวล้านนา จะมีการทำ
“สลากโชค” ซึ่งนิยมทำเป็นต้นสลากที่สูงใหญ่สำหรับที่จะ
นำเอาวัตถุสิ่งของเครื่องใช้ต่างๆผูกมัดติดกับต้นสลาก
เช่น ผ้าพัน หมอน หมอนึ่ง ไช้ข้าว หม้อแกง

ถ้วย ชาม ช้อน ร่ม เครื่องนุ่งห่ม อาหาร แห่งต่างๆ และ
เงินที่เป็นธนบัตรชนิดต่างๆ ต้นสลากจะมีการประดับ
ตกแต่งให้สวยงามกว่าสลากธรรมดา ก่อนที่จะนำเอา
ก๋วยสลากไปรวมกันที่วัด ต้องเขียนเส้นสลากเสียก่อน
ในสมัยก่อนนั้นจะนำเอาใบลานมาทำเป็นเส้นสลาก แต่ปัจจุบัน
จะเขียนลงบนแผ่นกระดาษ เมื่อนำเอาก๋วยสลากไปรวมกัน
ไว้ที่วัดแล้วเส้นสลากก็จะถูกนำไปกองรวมกัน ไว้ในการ
หน้าพระประธาน เมื่อเสร็จพิธีกรรมทางศาสนาแล้ว
เส้นสลากจะถูกนำมาแบ่งเป็นส่วนสั้นๆไปให้หมู่ของ
พระสงฆ์ที่ได้นิมนต์มาจากวัดต่างๆ รูป ละ ๕ เส้น ๑๐ เส้น
บ้างแล้วแต่กรณี ส่วนหนึ่งจะถูกแบ่งให้วัดที่เป็นเจ้าภาพ
ก่อนจะถึงเวลาเพล พระสงฆ์ก็จะนำเอาเส้นสลากไปอ่าน
โดยเริ่มจาก เจ้าอาวาสก่อนจะมีการเรียกชื่อหาเจ้าของ
สลากนั้นๆ ว่านั่งอยู่ที่ใด เมื่อพบแล้วจะมีการให้ศีลให้พร
มีการหย่าน้ำร้อนที่คส่วนบุญทุกคนไปให้กับผู้ที่ส่งกลับ
เป็นเสร็จพิธี

สำหรับประเพณี กันก๋วยสลาก กินสลาก
ตานก๋วยสลาก ตานสลาก์ยอมหรือ สลากพระอินทร์ โดยเฉพาะ
สลาก์ยอมนั้น เป็นประเพณีปฏิบัติในจังหวัดลำพูนในปัจจุบัน
จังหวัดอื่นในภาคเหนือไม่เป็นที่นิยม เนื่องจากสลาก์ยอม
เป็นสลากที่มีขนาดใหญ่และต้องใช้เวลานานในการจัด
เตรียมข้าวของ นิยมทำในช่วงปลายเดือนสิงหาคมถึงเดือน
ตุลาคม จะทำกันดีมากในเดือนกันยายนเป็นการสืบทอด
ประเพณีดีงาม เพื่อให้ประชาชนได้ทำบุญและปฏิบัติธรรม
ในประเพณีสำคัญและเก่าแก่นี้ และยังเป็นการสืบสาน
ส่งเสริมวัฒนธรรมของเมืองลำพูนให้คงอยู่สืบไป

จากประเพณีความเชื่อ ความศรัทธาต่างกล่าว
องค์การบริหารส่วนจังหวัดลำพูนร่วมกับคณะสงฆ์จังหวัด
ลำพูน จึงได้ร่วมสืบสานประเพณีสลาก์ยอม สลากภัต
ขึ้นเป็นประจำทุกปี โดยจัดให้มีการประกวดสลาก์ยอมที่สูง
ที่สุด หรือไม่ได้เข้าขงของเครื่องใช้ตามความเชื่อ ความ
ศรัทธาของคนในท้องถิ่นและท้องถิ่นจากทั่ววัฒนธรรม
ของคนลำพูนอย่างแท้จริง

APPENDIX C

Lamphun Provincial Administration Organization

Evaluation Result of the Salak Yom Festival

ข้อมูลระดับความยอมรับ / ความเห็น

ที่	รายการ	ระดับความยอมรับ / ความเห็นของผู้ตอบแบบสอบถาม							
		มากที่สุด		ปานกลาง		น้อย		รวม	
		จำนวน	ร้อยละ	จำนวน	ร้อยละ	จำนวน	ร้อยละ	จำนวน	ร้อยละ
1	ประเมินผลิตภัณฑ์และสติกเกอร์ เป็นประเพณีที่แสดงถึงเอกลักษณ์ทางวัฒนธรรมของจังหวัดลำพูนที่ควรอนุรักษ์ไว้	58	90.63	6	9.37	0	0.00	64	100.00
2	รูปแบบการจัดงาน อบจ.ลำพูน สามารถสร้างความเป็นเอกลักษณ์ทางวัฒนธรรมได้เหมาะสม	45	70.31	18	28.12	0	0.00	64	100.00
3	อบจ.ลำพูน สามารถจัดกิจกรรมประเพณีได้ครอบคลุมและตอบสนองต่อความต้องการของประชาชน	34	53.12	30	46.88	0	0.00	64	100.00
4	ท่านมีความพึงพอใจต่อการเข้าร่วมประเพณีสติกเกอร์และสติกเกอร์	44	68.75	20	31.25	0	0.00	64	100.00
5	การอำนวยความสะดวกของสถานที่จัดงาน เช่น ที่จอดรถพาหนะมีความสะดวกและปลอดภัย	13	28.26	44	68.75	7	2.99	64	100.00

ข้อมูลระดับความยอมรับ / ความเห็น (ต่อ)

ที่	รายการ	ระดับความยอมรับ / ความเห็นของผู้ตอบแบบสอบถาม							
		มากที่สุด		ปานกลาง		น้อย		รวม	
		จำนวน	ร้อยละ	จำนวน	ร้อยละ	จำนวน	ร้อยละ	จำนวน	ร้อยละ
6	การรับรู้จากข่าวประชาสัมพันธ์ของการจัดงานอยู่ในระดับใด	15	23.43	45	70.31	4	6.26	64	100.00
7	การจัดกิจกรรมดังกล่าวของ อบจ.ลำพูน ช่วยนำไปสู่การส่งเสริมแหล่งท่องเที่ยวทางวัฒนธรรมอย่างเป็นรูปธรรม	50	78.12	13	20.31	1	1.57	64	100.00
8	เมื่อได้ร่วมกิจกรรม ท่านมีความภูมิใจในวัฒนธรรมประเพณีท้องถิ่น	53	82.81	11	17.19	0	0.00	64	100.00
9	ประเพณีดังกล่าว ส่งเสริมให้ท่านเข้าใจถึงภูมิหลังวัฒนธรรมท้องถิ่น	53	82.81	10	15.62	1	1.57	64	100.00
10	ประเพณีดังกล่าวและเทศกาลย่อม เห็นควรให้รางวัลรักษาและควรให้ อบจ. ลำพูน จัดกิจกรรมแบบนี้ต่อไป	58	90.62	6	9.38	0	0.00	64	100.00

APPENDIX D

Lamphun Provincial Administration Organization

Budget for the Salak Yom Festival 2010

บัญชีรายละเอียดค่าใช้จ่ายแนบท้ายโครงการสลาภักดิ์และสลาภเยี่ยม ประจำปี 2553

ลำดับที่	รายการ/รายละเอียด	จำนวนเงิน	รวมเป็นเงิน	หมายเหตุ
1	ค่าสนับสนุนการจัดทำคืนสลาภเยี่ยม 16 คืนๆละ 15,000.-บาท		240,000.-บาท	
2	ค่าจัดทำคืนสลาภเยี่ยมขององค์การบริหารส่วนจังหวัดลำพูน		45,000.-บาท	
3	ค่าเงินรางวัลประกวดคืนสลาภ - รางวัลที่ 1 เป็นเงิน 10,000.-บาท - รางวัลที่ 2 เป็นเงิน 7,000.-บาท - รางวัลที่ 3 เป็นเงิน 5,000.-บาท - รางวัลชมเชย 4 รางวัลๆ ละ 2,000.-บาท	10,000.-บาท 7,000.-บาท 5,000.-บาท 8,000.-บาท	30,000.-บาท	
4	ค่าตอบแทนคณะกรรมการประกวด จำนวน 9 คนๆ ละ 500.-บาท		4,500.-บาท	
5	ค่าโล่รางวัล จำนวน 3 โล่ / ค่ากรอบรูปขนาด A4 จำนวน 4 อัน		3,500.-บาท	
6	ค่าจัดทำเวที / ตกแต่งสถานที่ และค่าจัดทำป้ายสลาภ		25,000.-บาท	
7	ค่าปัจจัยถวายพระสงฆ์ในพิธีทางศาสนา		1,500.-บาท	
8	ค่าตอบแทนการแสดงในพิธีเปิดและค่าตอบแทนการแสดงของนักเรียน		25,000.-บาท	
9	ค่าจ้างเหมาบริการรถขนยกคืนสลาภ		8,000.-บาท	
10	ค่าอาหารกลางวันและ น้ำดื่ม/น้ำแข็งตลอดวัน		5,000.-บาท	
11	ค่าจ้างการแสดงซอพื้นเมืองพร้อมเครื่องเสียง		18,000.-บาท	
12	ค่าจัดป้ายประชาสัมพันธ์การจัดงาน - บริเวณแยกเหมืองง่า ขนาด 6.10 x 12.50 เมตร - สามแยกลิ้มเม้งจิว ขนาด 6.10 x 12.50 เมตร - สามแยกท่าจักร ขนาด 6.10 x 12.50 เมตร - บริเวณหน้าวัดพระธาตุหริภุญชัย ขนาด 3.6 x 7.2 เมตร	15,250.-บาท 15,250.-บาท 15,250.-บาท 5,200.-บาท	50,950.-บาท	
13	ค่าแผ่นพับประชาสัมพันธ์การจัดงาน / ค่าจ้างทำสำเนาเที่ยวการมองเมืองเหนือ		6,000.-บาท	
14	ค่าตอบแทนสถานีโทรทัศน์ช่อง 11 รายการมองเมืองเหนือ		2,000.-บาท	
15	ค่าประชาสัมพันธ์การจัดงานทางสถานีวิทยุกระจายเสียง อสมท.		7,000.-บาท	
16	ค่าตอบแทนพิธีกร		1,000.-บาท	
17	ค่าใช้จ่ายอื่นๆ		27,550.-บาท	
	รวมเป็นจำนวนเงินทั้งสิ้น		500,000.-บาท	

โดยสามารถดาวน์โหลดได้ทุกรายการ

APPENDIX E: Lamphun Province, Thailand

Figure 76 Lamphun on Thailand map



Lamphun is the smallest province in the Northern region of Thailand with the area of 4,506 kilometer squares. It is divided into 7 districts and 1 subdistrict. The districts are Muang Lamphun, Thi, Pha Sang, Mae Ta, Ban Hong, Li, and Tung Hua Chang. The subdistrict is Wiang Nong Long. Lamphun is surrounded by provinces of Chiang Mai, Lampang and Tak. It is 689 kilometers to the north of Bangkok Province, the capital of Thailand. (Kannikar Petchkaew; Lamphun as a World Heritage, 2009)

There are four rivers in Lamphun: Ping, Guang, Ta, and Li Rivers. The area is mostly valleys and plains. Lamphun has both agricultural and industrial productivity. Half of the province's residents are agriculturists with longan as one of the main economic products. As of year 2009, the Industrial Estate is comprised of approximately 900 factories, with an investment capital of Baht 86,742, and providing employment to approximately 49,000 people (Lamphun as a World Heritage, 2009).

The population is 405,125: 197,537 are male and 207,588 female (Retrieved from www.lumphun.go.th on April 2, 2011). Main ethnic groups in Lumphun are Lua, Meng, Chinese, Tai Yai, and Karen, and Yong. Sixty percent of Lamphun population is of Yong ethnicity. (Ongsakul, 2000).

See the maps of Lamphun Province in Thailand on the next pages.

BIOGRAPHY

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Work experiences

2003-2004 Senior Office, Business Development 4, Mizuho Corporate Bank, Ltd.

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