



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020
for possible inscription in 2021**

Instructions for completing the nomination form are available at: <https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

The Kingdom of Thailand

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Nora, Dance Drama in Southern Thailand

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

โนรา

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

โนห์รา, มโนราห์, มโนห์รา
Nohra, Manorah, Manohra

C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

There are five main lineages currently practicing Nora in Southern Thailand, Namely, 1) Phum Theva and 2) Plaek Tha Kae – both based in Phatthalung province; 3) Paen Krueng Ngam and 4) Term-Win-Wad – both based in Trang province and 5) Yok Talay Noi – based in Songkhla province. These five lineages inherited knowledge and skills from twelve earlier Nora lineages. Each of these lineages has troupes with its own performers, musicians, ritual masters, costume and set makers, and instrumentalists.

Masters of some of the five lineages also teach in more than 30 higher educational institutes in Southern Thailand. Nora is also now taught in primary and secondary schools throughout Southern Thailand. These institutes have played a major role in transmitting Nora knowledge in the present time. Other Nora masters or those trained in Nora work in professional troupes or in local communities.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Of the 387 known Nora troupes in Thailand, 278, or about 70%, are concentrated in the four provinces along the shores of Songkhla Lake, which has long been the center of Nora traditions: Nakhon Si Thammarat (115 troupes), Songkhla (79 troupes); Phatthalung (49 troupes) and Trang (32 troupes). The remaining 109 troupes are scattered in provinces of Surat Thani (38 troupes), Krabi (17 troupes), Narathiwat (15 troupes), Chumphon (12 troupes), Pattani (9 troupes), Satun (6 troupes), Bang Saphan Noi district of Prachuap Khirikhan (6 troupes), Ranong (3 troupes), Yala (2 troupes) and Phuket (1 troupe).

There are also several active amateur and youth troupes in educational institutes in Southern Thai provinces.

Nora is also practiced in Thai communities outside Thailand, especially in four states in Northern Peninsular Malaysia: Perlis, Kelantan, Kedah, and Penang.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mr.

Family name: Nakhonchai

Given name: Chai

Institution/position: The Department of Cultural Promotion, Director-General

Address: 14 Thiamruammit Road
Huay khwang, Bangkok 10310, Thailand

Telephone number: +6622470013 ext. 4302

Email address: safeguard.ich@gmail.com, Thailand.ich2003@gmail.com

Other relevant information :

E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

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1. Identification and definition of the element

For **Criterion R.1**, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith –';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

(i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

Nora is a lively and acrobatic form of dance drama and improvisational singing in local Southern Thai dialect. It is accompanied by strongly rhythmic music and elaborate costumes which embody a distinctive life force in Southern Thailand. Nora derives from community rituals in Southern Thailand that assemble families who perform Nora to honor their former Nora masters and expel harmful spirits. As central part vital community ritual performance, Nora helps the community to re-connect to its ancestors, to keep strong and to re-constitute itself by initiating new Nora dancers, healing illnesses, reconciling communal disorders and blessing all participants. Performances normally include a long oral invocation, followed by a performance centering on a lead character who dances with vigorous and elaborate movements of legs, arms and fingers. The lead Nora performer sings and dances scenes that are usually based on Buddhist Jataka tales – stories about the former lives of Lord Buddha – or those tied to legendary heroes, Phra Suthon and Manohra. The music ensemble plays highly rhythmic and fast-paced southern music, with the Thai southern oboe providing the melody and strong rhythms produced by drums, gongs, cymbals and wooden clappers. The main Nora performers – whether male or female – wear colorful and decorative costumes, with crowns or ‘Serd’ ornamented headdress, beads, bird-like wings tied around the waist, ornate scarves, and ‘Hang Hong’ or swan tails on the back providing the performers a bird-like appearance. Performers also wear long metallic fingernails that curl out from the fingers.

(ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words

The senior-most masters are bearers of the Nora tradition. Each lineage has inherited a distinctive Nora performance tradition and duties from its lineage ancestors. These masters perform Nora rituals, lead troupes, act as lead singers and dancers, serve as ethical exemplars and mentors to troupe members, and often teach Nora in schools and higher education.

Masters of five main lineages have their own annual initiation and ritual ceremonies. The lineage of the renowned master Phum Theva from Phatthalung has six bearers, leading six Nora troupes in three provinces. Each May, their lineage organizes a special three-day ceremony for all their students and performers to pay respect to ancestors by ritualistically offering food and Nora dance to the spiritual ancestor of their lineage. During the ceremony, new Nora performers may be initiated. These bearers of the Nora tradition also heal, fulfilling Nora vows, and empowering the spiritually weak. Phum Theva masters also teach Nora in educational institutions.

Nora practitioners include performers, musicians, related craftspeople, and cultural heirs who participate in Nora ceremonies, whether or not they are performers. Many Nora practitioners are also teachers and students in local schools.

Traditionally, Nora was performed only by male artists. However, more equal school education has opened up opportunities for girls and young women to become involved in different aspects of this art form, from dancing, playing music and singing, to costume making. Therefore, there are now many all-female, all-youth Nora troupes, including some young primary school students, who perform publicly across Southern Thailand.

(iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

The knowledge and skills tied to Nora traditions now includes the music, dance, singing and various crafts, as well as organizing and running Nora troupes. These have been transmitted on three different levels:

1. Those transmitted by individual masters in their homes: Parents who know and respect famous Nora masters in the community may enroll their children in private classes, hoping that their children will become professional Nora performers.
2. Those transmitted by masters in community organizations, such as temples and community centres: Many organizations in Southern Thailand promote and organize Nora classes outside normal school time, and arrange for occasional public performances for their students.
3. Those transmitted by trained masters in educational institutions: About 30% of primary and secondary schools at all levels in the 14 Southernmost Thai provinces include Nora as an elective subject in their school curricula. In addition, schools organize and sponsor Nora student clubs to stage youth performances in and beyond their home province. They also enter student troupes in regional and national contests or competitions organized by television stations and the Ministry of Culture. Phatthalung College of Dramatic Arts and Nakhon Si Thammarat College of Dramatic Arts, two of twelve national dramatic arts colleges, also run full-time courses on Nora. Moreover, most universities in the South offer Nora as an elective subject or an interest group/subject, while two of them even offer Nora as a major subject, providing intensive studies and skill training, and enabling their graduates to become professional artists.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

Not fewer than 150 or more than 250 words

Nora is a community-based ritual and artistic form with deep cultural and social significance for Southern Thai individuals and communities. Nora practitioners pass down their ancestral inheritance in both their trainings and their performances. This helps to create solidarity in local Nora communities and to strengthen the vitality of this cultural tradition. Performances use Southern Thai dialects, music and literature to reinforce local cultural life and social bonds among local people. The 12 Southern Jataka and folklore pieces central to Nora ritual performances provide distinctive poetic and rhyme-schemes that structure their ceremonies. Nora helps solidify Southern communities, safeguard local oral and literary traditions, and continue musicals and costume heritage, along with valuing of artistic improvisation.

Nora masters and performers embody and enact many social functions, from ethics education and conflict resolution to healthcare awareness. Beside entertaining audiences, stories in Nora performances use Jataka and local tales to teach about karma, seniority and adaptability to change. Performances have become more relevant since performers improvise verses which reference news and current political, economic and popular cultural events. This promotes community solidarity and resilience. Nora's lineage system enhances social cohesion. By ritually creating family-like units through Nora ceremonies and performances, local people learn to realize and to deepen tolerance and compassion toward their neighbors. The openness of Nora-practicing communities is seen in the acceptance of women as Nora performers. Today, Nora communities take pride in the gender equality that they have long promoted and in their acceptance of practitioners from different walks of life.

- (v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

Nora is fully compatible with existing international human rights instruments. Nora communities also promote human rights and freedom of artistic expression for people from diverse races, religions, genders and education levels. Both Thais and foreigners, men and women are welcomed by Nora practitioners to learn, transmit and perform the different knowledge and skills compassing Nora, as long as they respect Nora teachers and originators, and sincerely practice the tradition. Indeed, there are various modern performing arts troupes and individuals who perform works which have been influenced by dance moves and other aspects of Nora.

The Nora troupes moreover work through the principle of mutual respect among racially and socially diverse communities in Southern Thailand and beyond. Professional troupes have positive interactions with various amateur groups in schools and community associations, which have encouraged Nora to be taught in schools as a form of Southern arts education that all students can practice and engage. Nora has become a type of artistic knowledge and practice that Southern school children can learn as dancers, musicians and crafts-makers. Local people perceived Nora as an art form that is open for all to access and enjoy. Performers and craft-makers of Nora arts, as well as today's audiences come from diverse ethnic or cultural groups and even different religious backgrounds.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

- (i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i a) *Please explain how this would be achieved at the local level.*

Not fewer than 100 or more than 150 words

The inscription of Nora will enhance the confidence and dignity of Nora artists and their communities. They will be better able to collectively safeguard the dance moves, music, oral traditions, costumes, rituals, and underlying beliefs constituting Nora traditions. This will ensure that Nora remains meaningful for both practicing artists and their communities, so Nora is not just known as being local troupes of touring performers. Such recognition will empower Nora artists to continue recreating their art and tradition as a central part of Southern Thailand's communal creativity which interacts with other forms of creativity practiced nearby. Publics in Thailand and abroad will better see how Nora's ancestral wisdom has produced a form of intangible cultural heritage worth caring for and enriching.

The inscription will promote Nora's respect of equality, inclusiveness and diverse cultural expression, and encourage future generations to transmit and recreate Nora's unique in-depth understanding and cultural sensitivity.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

The inscription of Nora will increase the sense of socio-cultural stewardship among Thai citizens. Such stewardship will create a greater appreciation of Nora's distinctive place in the Thai cultural landscape and of the vibrant diversity of Nora traditions practiced by different lineages and troupes. UNESCO's recognition of Nora, a significant and distinctive local ICH in Thailand, will encourage attention and understanding in the concept and safeguarding approaches to ICH through many levels and channels outside the frame of centralized policy. Government, media, educational and community support for Nora will provide channels to work through, resulting in diverse platforms for participation, knowledge transmission and exchange for Nora and other ICH in relevant geographical areas. With the continued recognition and engagement of people in Thailand for Nora's local distinctiveness, the Nora art form can spread its value of mutual respect and contribute to a more resilient and sustainable Thai society.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

The inscription will put Nora traditions on the global map as a diversified ICH element. International society will better appreciate this traditional art form and its community-based wisdom. As part of ever-changing socio-cultural contexts, Nora will gain transnational recognition from its contribution to cultural sensitivity and encourage inter-regional social cohesion.

Nora dance embodies an aesthetic that communicates corporally and resonates with other traditions in Southeast Asia. It can bridge communities of different backgrounds and dialects, and help convey a sense of solidarity and identity with those regional traditions and practices which share similar features. Musical instruments, like the Southern Thai oboe and the many percussion instruments, have regional counterparts. Imagery, like bird-like characters and creature-imitative dance moves, are likewise widely known and shared among countries in the region. Studies of beads, and their forms of beauty, can launch intercultural dialogues among cultures that use them similarly for garment embellishment.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription will encourage a sense of stewardship and lead to exchanges among practitioners in different Nora lineages and related artistic disciplines in diverse communities. It will increase opportunities for joint performances, new dance techniques, singing verse refinements, conservation of costumes, settings and equipment, and resource-sharing to maintain the full process of the tradition including ritualistic components.

Such potential collaborations among communities, bolstered by international recognition, will further support the resilience of the art in its community amid greater tourist activities. This will contribute to inclusive economic development where intangible cultural heritage produces sustainable tourism that respectfully considers the interests of Nora-practicing communities.

The inscription can initiate the use of local cultural spaces to transmit knowledge from practitioners to educational institutions and concerned agencies, and better prepare for foreseeable safeguarding challenges, e.g. shortage of skilled costume makers, fewer lead Nora performers for coordinating rituals, replacement of traditional materials, etc.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription of Nora would help to promote creativity and respect for cultural diversity. Nora is a local and distinctive performing art whose training, study and ritual functions have been creatively transmitted and made more socially and culturally inclusive in recent generations.

Nora is an open and adaptable art form, as seen in the inclusion of female performers in recent decades, the adaptation and improvisation of singing tied to current events and situations, even while it upholding traditional morals and values. Newly designed costumes include old Southern style beadwork to suit the performer's gender, adjustments to performing stage to include new lighting and contemporary music that suit the preferences and expectations of modern audiences. Nora is a representative ICH expression that embraces creativity and cultural inclusiveness, seen in how trained Nora performers to continually recreate art that is relevant to their time.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

3.a. Past and current efforts to safeguard the element

- (i) *How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 250 words

Nora artists and their communities have made Nora viable for centuries, but they have also adapted to recent socio-economic and cultural changes. Traditionally, Nora was transmitted through the lineage system only – from parents to children, from revered masters to apprentices. Recently, Nora has included groups of families living in communities which temples as local venues for Nora ritual and teaching in collaboration with community members and Nora masters.

Since 1964, some educational institutes began inviting Nora masters to teach in student clubs which included women. From 1967, these Nora-trained graduates have taken educational positions across Southern Thailand. Nora has been taught in schools and universities, making Nora a more publicly known and widespread art form from 1970s, when it was formally included in local curricula for primary, secondary and higher education.

From 1985, artist associations and networks formed to financially assist Nang Talung and Nora artists. These later became loosely organized as the Assembly of Srivijaya Folk Artists. The Institute for Southern Thai Studies was established at Thaksin University with a major museum, and it has become a major center for Nora research.

From 1995 to 2004, Her Majesty Queen Sirikit, the Queen Mother contributed funds through a foundation in Songkhla Rajabhat University to support Nora performances, helping decades-long efforts to strengthen Nora tradition and to bear positive results.

In 2015, Nora practitioners in Southern Thailand informally founded the Assembly of Nora Associations to engage in transmission initiatives with youth and public, with financial backing from the Department of Cultural Promotion.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

- (ii) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?*

Not fewer than 150 or more than 250 words

Although Nora has long been a viable part of local communities in Southern Thailand, modern challenges such as new forms of media entertainment, unstable income for Nora artists and dwindling audiences increased the need for government support. Many government entities have contributed to transmitting and safeguarding Nora.

In 1981, the Office of the National Culture Commission (now known as the Department of Cultural Promotion) began supporting local arts and culture, funding Nora research and performances. Besides supporting cultural centres in universities as sites to collect local cultural information, they also aided local performances and facilitated connections and exchanges in venues across the country and internationally for Nora performers and troupes. The ONCC's support helped to solidify Nora's place in the education system for teaching and performance, leading to university research projects on Nora lineages, arts and masters.

The Ministry of Education regulates all levels of Southern Thailand's local curricula to disseminate Nora knowledge in formal and informal education, as well as in teacher training institutes. This enabled universities to become transmitting platforms, and to produce professional Nora artists.

The Department of Cultural Promotion has recognized many Nora artists as national artists. It supports the Assembly of Nora Associations' youth projects, and runs research and performances at the local, national and international levels, as well as holding annual Nora competitions for youth.

The Department of Local Administration, Ministry of Interior funds local Nora initiatives, while the Ministry of Tourism and Sports funds some local Nora awareness-raising events in and outside Thailand.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

- (i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

To ensure the viability of the element, Nora artists and communities have collaborated with the Department of Cultural Promotion (the State Party) and relevant agencies through public discussions to develop safeguarding measures. They have proposed seven measures to maintain Nora's viability and to prevent unintended results, like exploitation or commercialization, after the gaining widespread international recognition:

- 1) Coordinating mechanism for Nora artists and communities of practitioners, with support from the State Party:
 - Although existing local associations have coordinated performances and training regimens for Nora artists in Southern Thailand for some years, a mechanism to bring artists and communities to work more closely with different levels of universities and government agencies so as to effectively implement activities under the safeguarding plan is still needed.
 - Therefore, these associations are now seeking formal and legal registration of the Assembly of Nora Associations of Thailand, seeking to become self-reliant in managing funds from public and private sectors to support their practitioners. The new Associations seeks to continue working with relevant stakeholders to provide regular performing spaces and opportunities for providing individual practitioners with knowledge about other ICH elements, principles of safeguarding and transmission.
 - The State Party proposes providing Nora artists with a broader worldview to increase their adaptive potential to global performance opportunities and to recreate artistic performances that can be better appreciated by today's audiences, ensuring they are

able to continue their livelihoods in the future.

2) Supporting the activities of different stakeholders to strengthen transmission practices:

A budget is proposed for fundraising and distributing support for the formally and informally transmission of Nora by Nora artists in communities for Southern youth, educational institutes and the State Party. It aims to:

- increase and strengthen the numbers of practitioners and bearers of Nora tradition;
- expand awareness and understanding of components and skills tied to maintaining Nora traditions in the formal, informal and non-formal educational arenas.

3) Funding and venues for performance:

The State Party will allocate regular budgets to community-based organizations, civil society and groups of Nora practitioners, to coordinate regular safeguarding and promotional activities organize fundraising activities, establish funds or foundations under the supervision of the Assembly of Nora Associations, or for doing research on Nora.

4) Emphasis of the academic research:

The artists and Nora community leaders will be the key resource persons for the State Party to support knowledge management and research and to create a media repository center, with a special focus on safeguarding Nora's distinctive oral traditions. These activities will include recording practitioners chanting oral verses that are difficult or rarely used, making transcripts of narratives of senior Nora masters about their life stories and experiences. Academics will be encouraged to organize seminars as new platforms to expand knowledge exchange and dissemination to people elsewhere in and beyond Thailand, alongside creating information systems that will be accessible by public, as a reliable source for learning about Nora and other related ICH elements.

5) Building a Nora fanbase: Nora artists and masters will work with the State Party to provide more people with access to and increase appreciation of Nora's cultural expression by supporting regular and seasonal performances. There is a need to popularize Nora among youth, best achieved by including those with a deep understanding in the art, craft, knowledge and wisdom of different components of Nora and those who are able to design new modes of communication that reach and affect young people such as through YouTube and social media channels.

6) Audience development and awareness-raising:

The State Party (especially governmental agencies) will extend access of the various Nora arts to wider groups of practitioners and audiences. The public sector needs to work more consistently with private sector, NGOs and local community members to more inclusively and systematically disseminate knowledge and promote Nora events, through available channels, whether in schools, through workshops or through the media. This could include, for example, radio and television stations of the Government Public Relations Department and the Bangkok Mass Transit Authority, community audio-cable announcements by Local Administrations, schools, colleges and government agencies, social media platforms, as well as ways to support productions of online database on Nora and printed materials.

7) Implementing National Act for ICH:

In close consultation with stakeholders and Nora communities, the State Party will develop a specific set of safeguarding measures for Nora that will be included in a national master plan for the safeguarding of the intangible cultural heritage, as required by *the 2016 National Act for the Promotion and Preservation of the Intangible Cultural Heritage*.

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

Not fewer than 150 or more than 250 words

The Department of Cultural Promotion will include the above seven measures into a Nora safeguarding and promotion plan, integrating it into the national master plan for ICH, as specified in the 2016 National Act. The plan will enable public and local organizations to coordinate their financial allocation, expertise, capacity-building mechanism, public relations, etc.

The Assembly of Nora Associations will be formalized to lead the implementation of Nora safeguarding and promotion plan.

The Ministry of Education will ensure fundamental awareness and understanding of Nora tradition is included in school curricula. Youth, particularly in the South, will have access to appreciating Nora's aesthetics and cultural meanings. Graduate programs in southern universities will be supported to conduct more fieldwork and research to consolidate knowledge and strengthen Nora communities.

Central authorities will ensure Nora's visibility and coordinate with local organizations to regulate safeguarding activities with respect to ritualistic practices and beliefs. Relevant agencies, like the Department of Public Relations, Tourism Authority of Thailand, Designated Areas for Sustainable Tourism Administration, can help publicize Nora, but local communities still have the authority to manage it.

The ICH Committee will endorse a sub-committee with representatives from local communities, who will facilitate and monitor the safeguarding process and ensure the benefits of the communities. Stakeholder workshops will be held to discuss how these national measures can be practiced suitably for the social and cultural contexts of different localities.

The government also will work internally to adjust the budgetary allocation, to increase its capacity to support Nora practices.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

Not fewer than 150 or more than 250 words

After its 2009 inscription on the Thai national ICH list, Nora stakeholders collected more data on Nora. In 2016, *Rak Pak Tai Society* (Homage to the South Society, a civil society organization) initiated efforts to seek Nora's inscription on the UNESCO ICH list. Supported by the Department of Cultural Promotion, they organized workshops for Nora practitioners and stakeholders in Phatthalung, Songkhla, Nakhon Si Thammarat and Trang provinces. Workshop Participants from Southern Thailand included 200 Nora artists of all genders, craftspeople, academia, municipal officers, and local business people. Workshops examined Nora's viability and factors that may affect its survival, resulting in a collaborative plan of measures to ensure Nora's safeguarding. Participants expressed concerns about the survival of Nora artists and low-income craftspeople whose livelihood have been hurt by the drop in opportunities due to the reduced popularity of Nora.

In May 2017, the Department of Cultural Promotion organized a workshop in Songkhla Province attended by Chairpersons and representatives from Provincial Cultural Councils of 15 provinces. The workshop discussed Nora in national and international contexts, and considered challenges to its viability. Nora admirers and supporters suggested further options for safeguarding measures that were developed.

In July 2017, *Rak Pak Tai Society* organized a public discussion at Khlong Hae Temple, Songkhla Province, attended by artists, practitioners, stakeholders, Assembly of Nora Associations of Thailand members from 15 provinces, educational institutions, governmental and private agencies. Participants discussed the proposed safeguarding measures from workshops and drafted a safeguarding plan for the Department of Cultural Promotion.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: The Department of Cultural Promotion, Ministry of Culture

Name and title of the contact person: Mr. Chai Nakhonchai, Director-General

Address: 14 Thiamruammit Road
Huay khwang, Bangkok 10310, Thailand
Telephone number: +6622470013 ext. 4302

Email address: safeguard.ich@gmail.com, Thailand.ich2003@gmail.com

Other relevant information:

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

After local artists and researchers oversaw the inclusion of Nora on the National Inventory of Intangible Cultural Heritage in 2009, small groups of Nora artists, scholars and other stakeholders in Southern Thailand formed the *Rak Pak Tai Society* in 2016 to push forward the nomination of Nora to UNESCO Representative List of Intangible Cultural Heritage of Humanity. They contacted the Department of Cultural Promotion to request advice on procedures needed for its submission, while informally doing crowd-sourced field surveys and consultation sessions with other groups of Nora artists and practitioners to gather reactions and suggestions on the extent of information that encompassed the widest possible input of Nora communities for this process.

In 2016, Thailand both passed the *National Act for the Promotion and Preservation of the Intangible Cultural Heritage* and ratified the *2003 Convention for the Safeguarding of the Intangible Cultural Heritage*. The Department of Cultural Promotion then started a project with the *Rak Pak Tai Society* to do community-based inventorying for Nora, in order to prepare for the formal UNESCO nomination.

From March to April 2016, Nora artists, diverse disciplines of craftspeople, musicians, scholars, representatives of public and private sectors and youth, participated in activities to convey to local stakeholders the definition of ICH, to identify and record components constituting Nora, and to consider details and different modes of gaining free, prior and informed consent (e.g. written forms, recorded interviews, focus-area working group meetings).

From May to July 2016, the same diverse group of Nora stakeholders as above gathered to develop details on safeguarding measures during eight public discussion events (five practical workshops, one major public hearing, one revitalizing and promoting event with networking seminar for practitioners, and one Southern Thai Nora festival). The Assembly of Nora Associations distributed and collected consent forms, both face-to-face and through the postal service. The Department of

Cultural Promotion organized workshop for provincial cultural officers and presidents of cultural councils in 15 southern Thai provinces to provide suggestions to the safeguarding plan and implementation measures and to gather their consents as a group of stakeholders.

From August 2016 to March 2017, a working group consisting of representatives of Nora artists and practitioners, scholars and local experts, was set up to analyze collected data and to study the nomination form. The first draft of nomination form for Nora was submitted to the Department of Cultural Promotion in 2018 and entered the process of review by senior government advisors, artists, academia through several consultation and review meetings to ensure the nomination reflects actual work done with the concerned communities, groups and individuals on the ground.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

Nora artists, practitioners and stakeholders have provided free, prior and informed consent to the ICH nomination to UNESCO. The consent form for participants was designed in 2016 during meetings of the *Rak Pak Tai Society* with officials from the Ministry of Culture as part of efforts to document the Nora tradition in Southern Thailand. There was further consultation and participation of local communities in preparation for nomination file to UNESCO. Consent was acquired after informative sessions, wherein communities, groups, individuals and related stakeholders gained in-depth understanding of its significance. In each session, the objectives and processes of the inventory, and the strength and weakness analysis of inscribing Nora on the international list were explained and discussed with artists, craftspeople, musicians, Nora troupe members, academia, representatives from concerned agencies and organizations, as well as students and young Nora apprentices. A number of practical activities were conducted, for example, participatory workshops with local people, stakeholder consultation meetings, focus group sessions, in-depth interviews, semi-structured questionnaire requests, and public-participative panel discussions. In these meetings the general public was willing to engage into sharing their opinions, for that a large proportion of filled questionnaires were posted to the working team over weeks after they were given out.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

Nora is a performing art transmitted in Southern Thailand communities for many generations. It has become a widely known local art form for all who enjoy free live public access to it, regardless of their ethnicity, religion or gender, whether as audience members or as practitioners.

Nonetheless, Nora performance involves chanting special sacred verses which have been transmitted in a close circle of Nora masters to their select apprentices who have proven themselves mature and skilled enough to receive the transmission. Access to these sacred mantras is therefore limited to the qualified few. The transmission of Nora thus contains a sacred oral tradition which is

still passed down using this customary method, while other components of Nora can be learned informally and openly through education systems.

Mutual respect is essential to Nora. This respect is extended into respect the rights to access cultural expressions. Therefore, although the ritual component is regarded as the sacred part of Nora traditions, it is not considered exclusive or limited to the immediate practitioners. Although local and nonlocal observers, audiences, general public may not have any familial connection to Nora lineage, they can fully participate in traditional rituals by means of a polite formal request for permission from the master of the rite.

Nora practitioners are aware of the public interest in their art. They respect and welcome general public to participate in their ritual, so long as the public is aware of and respect for the tradition.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity;
- b. Name and title of the contact person;
- c. Address;
- d. Telephone number;
- e. Email address;
- f. Other relevant information.

Associations/Societies

Name of the entity: Rak Pak Tai Society
Name and title of the contact person: Mr. Pittaya Busararat, President
Address: 109/5 Phattana Road, Krohasawan Sub-district, Mueang Phatthalung District, Patthalung Province
Telephone number: +6681897290
Email: Pittaya2903@gmail.com

Name of the entity: Federation of Manora Association of Thailand
Name and title of the contact person: Mr. Sompong Pakseegit, Chairperson
Address: 161/1 Moo 14, Ron Phiboon District, Nakhon Si Thammarat Province
Telephone number: +66962531013
Email: t.b.2515@hotmail.com

Clubs

Name of the entity: Pattani Nora Club, Pattani Province
Name and title of the contact person: Mr. Tanakoun Chaipakdee, Chairperson
Address: 18 Saiburi Road, Taluban Sub-district, Saipuree District, Pattani Province
Telephone number: +66935795294

Name of the entity: Nora Music Learning Club, Nikhom Pattana 2, Narathiwat Province
Name and title of the contact person: Mr. Phakphum Chaoensri, Teacher
Address: 37 Sukhirin, Gere Sub-district, Narathiwat Province
Telephone number: +66849830464

Name of the entity: Subsana Nora raksa Slip Club Tesban 4 School, Yala City Municipality, Yala Province
Name and title of the contact person: Mr. Narongrit Channoi, Teacher
Address: Tesban 4 School, 88 Thawithi Road, Steng Sub-district, Mueang Changwat District, Yala Province 95000
Telephone number: +6674354177

Name of the entity: Nora Club of Dechapattanayanukul School, Pattani Province
Name and title of the contact person: Ms. Chaluai Nirunput, Chairperson
Address: Dechapattanayanukul School, Nanggik Road, Mueang District, Pattani Province
Telephone number: +6673336182
Email: info@decha.ac.th

Name of the entity: Nora Performance Club, Yala Province
Name and title of the contact person: Mr. Anupon Songsakan, Chairperson
Address: 109/3 Sai Kaew Sub-district, KogPo District, Pattani Province
Telephone number: +66732122255

Learning Centers

Name of the entity: Klong hea Chalermraja Cultural Center
Name and title of the contact person: Phra Kru Palat Somporn Tanthammo, Abbot
Address: 123 Moo 4, Klonghae Sub-district, Had Yai District, Songkhla Province
Email: chalermrajkhlonghea@gmail.com

Name of the entity: Thai wisdom Learning Center, Cultural House 'Nora'
Name and title of the contact person: Ms. Supaporn Kaewpan, Chairperson
Address: Office of Arts and Culture, Songkhla Rajabhat Universty, Mueang District, Songkhla Province 90000
Telephone number: +6674336946

Name of the entity: Wichian Chom School Training Center
Name and title of the contact person: Mr. Supap Chumwong, Chairperson
Address: Raj uthit 2 Road, Soi 4, Bo Yang Sub-district, Mueang District, Songkla Province 90000
Telephone number: +66862904573

Name of the entity: Num Kra jai Temple Nora Training Center
Name and title of the contact person: Mr.Pangpan Tinnimit, Chairperson
Address: Num Kra Jai Temple, Pawong Sub-district, Mueang District, Songkhla Province 90110
Telephone number: +66869611958

Name of the entity: Nora Center, Krasae sin District
Name and title of the contact person: Mr. Nitichai Sukdang, Chairperson
Address: 3/7 Moo 3, Ko Yai Sub-distict, Krasaesin District, Songkla Province 90270
Telephone number: +66817674552

Name of the entity: Nora Promotion Centre, Baan Nora Suwit
Name and title of the contact person: Mrs. Thawin Patrote, Chairperson
Address: 35/1 Moo 3, Kradangnga Sub-district, SatingPra District, Songkhla Province 90190
Telephone number: +66810970935, +66897362914

Name of the entity: Sathi Chonla Than Temple School Nora Training Center
Name and title of the contact person: Mrs. Phannee Ongsin, Chairperson
Address: Sathi Chomlathan Temple School, Sating pra District, Songkhla Province
Telephone number: +66869689397, +6674467690

Name of the entity: Pa Fan Nora Training Center

Name and title of the contact person: Mrs. Jarassri Kitilapho, Chairperson
Address: 18/1 Moo 4, Khuan so Sub-district, Khuan Niang District, Songkhla Province
Telephone number: +66866953423, +6674386413

Name of the entity: Khuanniang Shadow Conservation Center
Name and title of the contact person: Mr. Aon Jantapaso, Chairperson
Address: 708/4 Rattaphoom Sub-district, Khuanniang District, Songkhla Province
Telephone number: +66817670113

Name of the entity: Nora Pruchabsil Training Center Bangklam District
Name and title of the contact person: Ms. Arrom Sukchan, Chairperson
Address: 97/1 Moo 1, Bang Klum Sub-district, Bang Klum District, Songkhla Province 90110
Telephone number: +6674336946

Name of the entity: Nora Training Centre, Rattaphum District
Name and title of the contact person: Mr. Surachai Laosing, Master
Address: 4/3 Moo 1 Kampaengpet Sub-district, Rattaphum District, Songkhla Province 90180
Telephone number: +66892981499

Name of the entity: Wat Khlong Hae Manora Center Hat Yai
Name and title of the contact person: Mr. Aditep Chaichana, Chairperson
Address: Wat Khlong Hae Manora Moo 4, Tedsabanklonghae Sub-district, Hat Yai District, Songkhla Province
Telephone number: +66869611958

Name of the entity: Thepchumnum Center, Hat Yai
Name and title of the contact person: Mr. Surasit Musikachin, Chairperson
Address: 26 Bonburee 2 Road, Banpru Sub-district, Hat Yai District, Songkhla Province
Telephone number: +66817674552

Name of the entity: Art Center Folk Art Namom
Name and title of the contact person: Mrs. Pichet Naowarat, Chairperson
Address: 62/1 Moo 2 Pichit Sub-district, Na Mhom District, Songkhla Province 90310
Telephone number: +66817674552

Name of the entity: Federal Folk Art Training Center, Khok Mueang, Khlong Hoy Khlong, Songkhla
Name and title of the contact person: Mr. Klaew Chokpong, Chairperson
Address: 39 Moo 3, Kok Mueang Sub-district, Khlong Hoy Khong District, Songkhla Province 90230
Telephone number: +66817679912

Name of the entity: Nora Cultural Training Center
Name and title of the contact person: Mr. Decha Sukontharat, Chairperson
Address: 26/1 Moo 6, Khlong Hoy Khong District, Songkhla Province 90230
Telephone number: +66817980981

Name of the entity: Serd Learning Center, Serdsilp Saneh Village
Name and title of the contact person: Mr. Jaturong Chantara, Chairperson
Address: 53/1 Moo 3, Wat Chan Sub-district, Sathing Phra District, Songkhla

Telephone number: +66879671477

Name of the entity: Manora Folk Art Learning Center
Name and title of the contact person: Mr. Bunruang Sukdang, Chairperson

Address: 45/1 Moo 5, Khlongree Sub-district, Satingpra District, Songkhla Province
Telephone number: +66815985565

Name of the entity: Nora Training Centre of Prince of Songkhla University
Name and title of the contact person: Mr. Chalurm Kaewpim, Chairperson

Address: 147/401 Samakki Road 7, Lao Rong Sub-district, Mueang District, Pattani Province
Telephone number: +667331392845

Name of the entity: Nora Rajamangala University of Technology Sriuijaya
Name and title of the contact person: Mr. Palagorn Punmanee, Chairperson

Address: 1 Ractchadamnoen Road, Bo Yang, Mueang Songkhla District, Songkhla Province
Telephone number: +6674317100, Fax: +66747100

Name of the entity: Nakhon Si Thammarat College of Dramatic Art
Name and title of the contact person: Mr. Siwapong Kangsakul, Director

Address: Nakhon Si Thammarat College of Dramatic Art, Mueang District, Nakhon Si Thammarat Province
Telephone number: +6675446154

Name of the entity: Patongwittaya Mullanoti School
Name and title of the contact person: Mr. Methee Kerdsengsuriyong, Director

Address: 45 Tedsaban 31 Road, Soi 1 Patong Sub-district, Had Yai District, Songkhla Province 90110
Telephone number: +6674536557, Fax: +6674536547
Email: Register2506@gmail.com

Group of Individuals

Name of the entity: Master Nora Saithip, Saithip Sanehsilp troupe
Name and title of the contact person: Mrs. Saithip Kruea-kaen, Master

Address: 211 Moo 5, khoksai, Pa Bon District, Phatthalung Province 90170
Telephone number: +66899751468
Email: cddphatthalung@chaiyo.com

Name of the entity: Lamaisilp Nora Troupe
Name and title of the contact person: Mr. Ramai Sriruksa, Master

Address: 45/12 Moo 2 Kor Hong Sub-district, Had Yai District, Songkhla Province 90110
Telephone number: +66816783364

Name of the entity: Nora Siwana Juke Sor Paentrang
Name and title of the contact person: Mr. Ron Rakrawee, Master

Address: 1/194 Moo 10 Kong Hong, Mueang Trang District, Trang Province 92000
Telephone number: +66876806532

Name of the entity: Manorah Thawin Champathong Troupe
Name and title of the contact person: Mr. Boonchuay Champathong, Master

Address:

Telephone number: 732/1 Apaibararak Road, Lampam Sub-district, Mueang Phatthalung District, Phatthalung Province 93000
 +66998146399

Name of the entity:
 Name and title of the contact person: Nora Khainoi Dawcharatslip Troupe
 Mr. Pichet Nonghok, Master
 Address:
 Telephone number: 90/1Ratapoom Kounneang District, Songkhla Province
 +66892936141

Name of the entity:
 Name and title of the contact person: Nora Trapsattha Nuanrathong Group
 Mr. Keangdesk Kummarong, Master
 Address:
 Telephone number: 124/1 Moo 3, Thakae Sub-district, Mueang Phatthalung District, Phatthalung Province
 Email: +66893815975
Alboss_16@hotmail.com

Name of the entity:
 Name and title of the contact person: Nora Prontip Group
 Ms. Prontip Saopakda, Master
 Address:
 Telephone number: 33 Moo 7, Thakae Sub-district, Mueang Phatthalung District, Phatthalung Province
 +66862904899

Name of the entity:
 Name and title of the contact person: Nora Thummanit Sahgon Sill S. Sarod
 Mr. Thummanit Nikhomrat, Master
 Address:
 Telephone number: 140 Gangawanit, Khao Roap Chang Sub-district, Mueang District, Songkhla Province 90000
 +66815993640

Name of the entity:
 Name and title of the contact person: Nora Nang Khik Si Hing Troupe
 Mr. Khik Khumkong, Director
 Address:
 Telephone number: Cultural Council of Phang Nga, Phang Nga City hall, Mueang District, Phang Nga Province
 +6676481596

Name of the entity:
 Name and title of the contact person: Prong Pi Nong Troupe
 Mrs. Nuchanat Laongsri, Master
 Address:
 Telephone number: 35/4 Palugasamow Sub-district, Bajor District, Naratiwad Province
 +66630865362

Name of the entity:
 Name and title of the contact person: Rak Nora Group, Kutauw Sub-district
 Mrs. Varaporn Oongsang, Director
 Address:
 Email: 38 Moo 4 Thumbonkutour, Hat Yai District, Songkhla Province 90110
Rteaw40@gmail.com

Name of the entity:
 Name and title of the contact person: Nora Sriyapai Troupe
 Mr. Niyom Bumroongsenar, Master
 Address:
 Telephone number: 8/1 Moo 1, Na-da-ung Sub-district, Mueang District, Chooporn Province
 +66898711573

Cultural Councils

Name of the entity:
 Name and title of the contact person: Cultural Council of Phatthalung Province
 Mr. Jit Keawthip, Chaiperson
 Address:
 Email: Phatthalung Provincial Livestock office, Khuha Sawan, Mueang Phatthalung District, Phatthalung Province 93000

Name of the entity: Culture_pt@hotmail.com
Name and title of the contact person: Surat Thani Provincial Cultural Council
Address: Pol.LT.Col. Chawarual Chimret, Director
Telephone number: Surat Thani Provincial Council Office, Hall 3 Tlad Sub-district, Mueang District, Surat Thani Province
+6677275464

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

The National Inventory of Intangible Cultural Heritage in Thailand, 2009

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

The Department of Cultural Promotion, Ministry of Culture

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

No. 1.4, titled Nora. It has been declared a national intangible cultural heritage in 2009 in the domain of performing arts.

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

19th September 2009

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations'(Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The definition of Nora in the national inventory came from surveys, research and documentation of local researchers working with Nora artists and in Nora communities. The gathered information was then presented to the Department of Cultural Promotion and a board of experts in intangible cultural heritage to review the accuracy of resources. Among the members of the expert board were representatives from the practicing communities.

After thorough reviews, the file was proposed to Minister of Culture to approve for inclusion in the national inventory in 2009. From 2016 to 2017, the Department of Cultural Promotion worked with the *Rak Pak Tai Society*, to begin a project aiming to document and archive knowledge about Nora, in order to elaborate a nomination file to UNESCO Representative List of Intangible Cultural Heritage of Humanity.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

Presently, the national inventory is updated with the inclusion of new ICH elements sent in from 76 provincial inventories almost every year. In addition, realizing that ICH practices evolve constantly, the already-documented information, thus, should be continuously updated. Since the National Act does not provide details of the frequency to review the inventory's data, Regulation of the National Committee for the Safeguarding of ICH (2017) was launched to provide clearer directives. The regulation requires a review the national inventory's existing data every three years. Provincial Committees are required to keep their provincial information and inventories relevant to the national one.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The National Committee for the Safeguarding of ICH will decide the inclusion of ICH elements to the national inventory. The addition confides in the observed value of the ICH to practicing communities and the urgency to safeguard it.

The Ministry of Culture had included a total of 318 ICH elements, from 2009 to 2015, to its national inventory. In 2016, the National Act for Promotion and Preservation of ICH established the National Committee for the Safeguarding of ICH as a permanent mechanism to consider new inclusions of ICH elements to the national inventory, and monitor the implementation of regulation and plans for ICH inventorying. The Committee has announced in Government Gazette to add altogether 36 new elements to the inventory in 2018 and 2019.

The Regulation of the National Committee for the Safeguarding of ICH (2017) states that a review of documented information shall take place every three years, to make certain that it reflects the most up-to-date meanings and viability of the ICH elements to local communities.

The Act also established provincial-level ICH committees to work with concerned communities to review information of inventoried ICH elements. The provincial committees shall regularly send the updated information to Department of Cultural Promotion for public dissemination.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. *If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.***
- b. *If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French as well as in the original language if different.***

Indicate the materials provided and - if applicable - the relevant hyperlinks:

Documentation of the registration of the Inventory of Intangible Cultural Heritage of the year 2009, compiled by the Department of Cultural Promotion, Ministry of Culture.

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

Thai-language references:

- คณะกรรมการวัฒนธรรมแห่งชาติ, สำนักงาน. **พุมเทวาทิระสิกกงานเขตชุกเกียรติศิลปินภาคใต้ : ขุนอุปถัมภ์นรากร**. กรุงเทพฯ : สำนักงานคณะกรรมการ วัฒนธรรมแห่งชาติ, 2523.
- ฉัตรชัย ศุภระกาญจน์. "พิธีกรรมที่นาศึกษาในโนราโรงครุ" ใน **พุมเทวาทิระสิกกงานเขตชุกเกียรติศิลปินภาคใต้ : ขุนอุปถัมภ์นรากร**. หน้า 111 – 125. กรุงเทพฯ : สำนักงานคณะกรรมการวัฒนธรรมแห่งชาติ, 2523.
- ชัยวุฒิ พิชะกุล. การศึกษา "เพลนางเลือดขาว" ฉบับวัดเขียนบางแก้ว อำเภอลำสนธิ จังหวัดพัทลุง. ปรินฤณานิพนธ์ ศศ.ม.สงขลา : มหาวิทยาลัยศรีนครินทรวิโรฒสงขลา, 2538. ถ่ายเอกสาร
- _____. **ความรู้เรื่องโบราณวิทยาเมืองพัทลุง**. กรุงเทพฯ : สำนักงานคณะกรรมการวัฒนธรรมแห่งชาติ, 2527.
- ดำรงราชานุภาพ, สมเด็จพระเจ้าบรมวงศ์เธอ. **ตำนานละครอิเหนา**. พระนคร : คลังวิทยา, 2507.
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7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Mr. Chai Nakhonchai

Title: Director-General of the Department of Cultural Promotion

Date: 26 February 2020

Signature:



Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)