

**Safeguarding Intangible Cultural Heritage  
at Luang Prabang, Lao PDR**

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## List of Acronyms

CH	=	Cultural Heritage
CSICH	=	Convention for Safeguarding of the Intangible Cultural Heritage
DH	=	Department of Heritage
DICT	=	Department of Information, Culture and Tourism
DICT.LPB	=	Department of Information, Culture, and Tourism of Luang Prabang Province
DOICTs	=	District Offices of Information, Culture and Tourism
DWHM	=	Division of World Heritage Management
G.LPB	=	Governor of Luang Prabang
PMO	=	Prime Minister's Office
ICH	=	Intangible Cultural Heritage
ICT	=	Information, Culture and Tourism
IP	=	Intellectual Property
IPRs	=	Intellectual Property Rights
Lao NatCom	=	Lao National Commission for UNESCO
Lao PDR	=	Lao People's Democratic Republic
LNH	=	Law on National Heritage
LPB	=	Luang Prabang
LPB WHO	=	Luang Prabang World Heritage Office
MICT	=	Ministry of Information, Culture and Tourism
NGOs	=	Non-Government Organisations
NSEDP	=	National Socio-Economic Development Plan
OUV	=	Outstanding Universal Value
PSMV	=	Master Plan for Conservation and Protection
RL	=	Representative List
UNESCO	=	United Nations Educational, Scientific, and Cultural Organisation
USL	=	Urgent Safeguarding List
WH	=	World Heritage
WHS	=	World Heritage Site

## Abstract

This thesis explores the impact of UNESCO World Heritage status on the safeguarding of Intangible Cultural Heritage (ICH) elements in Luang Prabang, Lao PDR. Focusing on three significant elements - the Royal dance (*Fone-Nang-Keo*), Lacquerware handicrafts (*Xanamkieng*), and Luang Prabang stew (*Or-lam*), the study argues that these elements have been indirectly influenced by the UNESCO brand. Through qualitative methods, including in-depth interviews and analysis of secondary sources, the research reveals changes in knowledge transmission practices experienced by ICH practitioners. Additionally, it highlights the tendency to perceive these tangible ICH elements as tourist products rather than cultural heritage. While the development of new forms of economic capital in the heritage zone is the main factor that has constrained the practice of ICH, the thesis identifies insufficient support from relevant organisations as a potential challenge to the ongoing authenticity of the elements. The findings demonstrate the critical factors essential for sustaining the practices associated with ICH originating with practitioners and the government. Moreover, the study proposes a collaborative and sustainable approach to safeguarding ICH. It emphasizes the active participation of communities and individuals in identifying the value of heritage and contributing to its management. The establishment of an Intellectual Property (IP) system is highlighted to protect ICH rights and ensure public access. Funding, resources, and education are also emphasized to support ICH preservation. By integrating these principles, the paper aims to empower local communities, preserve cultural heritage, and promote its transmission for future generations.

'I certify that this thesis does not incorporate without acknowledgment any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief, it does not contain any material previously published or written by another person except where due reference is made in the text'.

Nalinthone PHANNOLATH

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## Chapter I: Introduction

### 1.1 Background

Intangible cultural heritage (ICH) is defined as ‘the practices, representations, expressions, knowledge, and skills’ possessed by certain members of communities (UNESCO 2022). ICH can foster a sense of community among diverse groups and individuals and capacity to generate employment through cultural tourism (UNESCO 2022). Governments and communities can actively use *the Convention* to promote respect for cultural and social heterogeneity helping combat prejudice and misrecognition by establishing a link between cultural heritage and human rights (Zubair, 2017).

UNESCO’s protection of the World’s Cultural and Natural resources through World Heritage initiatives includes the preservation of tangible, immovable, and natural resources, and subsequently direct effort to preserve ICH (Alivizatou 2012). This has resulted in the development of *the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003* (CSICH) to secure ICH, ensure respect among community members, raise awareness among all stakeholders and provide international cooperation and assistance (UNESCO 2022).

Tangible cultural heritage is a visible and concrete expression of intangible cultural heritage. The cultural significance of the tangible is not derived from its inherent attributes but rather emerges from its connection to intangible beliefs and practices (Ubertazzi 2022). In view of this connection, it is imperative that ICH be also safeguarded alongside tangible heritage in World Heritage Sites (WHS).

The Town of Luang Prabang (LPB) is the first WHS of the Lao Peoples Democratic Republic (PDR) and was added to the UNESCO World Heritage list on December 9, 1995. UNESCO recognises the site as an:

‘outstanding example of the fusion of traditional architecture and Lao urban structures with those built by the European colonial authorities in the 19th and 20th centuries. Its unique, remarkably well-preserved townscape

illustrates a key stage in blending these two distinct cultural traditions' (UNESCO World Heritage Centre 1992-2023 NA).

The World Heritage designation of LPB has encouraged and supported the preservation of its tangible heritage while other cultural categories such as ICH, and traditional ways of life have not been safeguarded to the same level (Suntikul 2013). Imon (2017:338) asserts that 'while these physical impacts are critical for a WHS, the major impact of tourism development is on the living heritage of Luang Prabang'.

Hence, LPB's ICH has been refined and redefined, and the Town's physical environment has been preserved as an imagined space and time which is now unable to reflect or respond to the social interactions and day-to-day activities of Town residents (Dearborn and Stallmeyer 2009).

## **1.2 Study area**

LPB, is situated in the northern part of Laos within a mountainous landscape, occupying a peninsula shaped by the confluence of the Mekong and Nam Khan rivers. The town finds itself enveloped by verdant mountain ranges, notably the *Phou Thao* and *Phou Nang* mountains (LPB WHO 2019). The town of LPB, is one of twelve districts in LPB Province (Laos Simply Beautiful n.d.), has a population of approximately 47,378 people living in the district and 24,000 living in the protected area (LPB WHO 2019).

LPB is widely recognised as one of Southeast Asia's most significant heritage cities, with rich cultural heritage, including traditional Lao, French vernacular, and Lao French architecture, as well as Buddhist and royal cultures. Most LPB residents are Buddhists, and their belief that religion and society are inseparable influences their way of life (Bear et al. 2021). It is renowned for its outstanding preservation of built heritage and intangible resources, demonstrated by the British magazine, *Wanderlust* selecting it as the World's Top City on multiple occasions (LPB WHO 2019). According to Englemann (1999), LPB has been recognised as the best-preserved traditional town in Southeast Asia by UNESCO, with 34 *Wats* (monasteries) and 111 civic buildings listed for preservation, and another 450 houses categorised.

Because of its unique place, LPB was inscribed on the UNESCO World Heritage list in 1995 (UNESCO World Heritage Centre 1992-2023).

Figure 1: The Town of LPB (UNESCO World Heritage Centre 1992-2023)

Figure removed due to copyright restriction.

ICH, one aspect of its richness in cultural heritage is often deeply rooted in the community's way of life and plays a significant role in preserving the local culture and identity (Reeves and Long 2011). Important elements of ICH such as, Lacquerware handicrafts (*Xanamkieng*), Royal dance (*Fone-Nang-Keo*), LPB stew (*Or-lam*) are presented in the Community-based inventory and documentation project (LPB WHO 2019) apart from morning almsgiving.

Figure 2: Morning almsgiving (Luangprabang timeless 2023).

Figure removed due to copyright restriction.

Morning almsgiving, known as *Sai Bat*, is a time-honored tradition deeply embedded in Laos' Buddhist culture. Each morning in LPB, devoted individuals offer sustenance to saffron-robed monks and novices who walk the streets with their alms bowls. This ritual begins at around 5:30 AM, and it entails meticulous preparation. Local residents and sometimes tourists eagerly await the monks' procession, having prepared offerings of sticky rice and various foods. As each monk passes by, a portion of these offerings is placed into their alms bowl. The entire ceremony is conducted in profound silence. The cultural significance and the serene beauty of the morning almsgiving have made it a highly sought-after attraction for tourists visiting LPB (Luangprabang timeless 2023).

Figure 3: Royal Dance (*Fone-Nang-Keo*) (LPB WHO 2023)

Figure removed due to copyright restriction.

### **Royal dance (*Fone-Nang-Keo*)**

The *Fone-Nang-Keo* comprises 17 intricate movements accompanied with a traditional melody and dancers in with distinctive costumes. It is believed to have been introduced to LPB by King Fa-Ngum (Founder and first king of the Lao kingdom of Lanxang who created the first unifies state of the Lao people, born 1316-1374), who brought it from Cambodia. This graceful art form serves to instill appreciation and

recognition of the inherent value of cultural arts in future generations (LPB WHO 2023).

Figure 4: Lacquerware handicraft (*Xanamkieng*) (LPB WHO 2023)

Figure removed due to copyright restriction.

#### **Lacquerware handicraft (*Xanamkieng*)**

The craft of lacquerware has enjoyed widespread popularity during the reigns of King Sackarin (1890-1904) to the last kings – Sisavangvong (1885-1959) and Sisavangvatthana (1907-1978). The artistic medium demands sensitivity and meticulous attention to detail. Lacquer finds its application in a range of artwork including sculpture and in the embellishment of significant Buddhist sites such as temples, sacred objects, stupas, buildings, as well as household accessories (LPB WHO 2023).

Figure 5: LPB stew (*Or-lam*) (LPB WHO 2023)

#### **LPB stew (*Or-lam*)**

Traditional LPB Stew, also known as *Or-lam*, is prepared by simmering meats, vegetables, eggplants, and *sakhan* (wild pepper vine) with a small amount of water. This distinctive recipe originated in the Town of LPB and is cherished by the locals (LPB WHO 2023).

### **1.3 Problem Statement**

Granting UNESCO status boosts economic income by attracting more tourists but also impacts cultural aspects. The protected zone of LPB has received more attention than other areas showing the pressure of tourism on heritage management practices. UNESCO Bangkok (2004) noted that tourism has a substantial influence on four key areas—economic, environmental, social, and cultural. The pressure of development is threatening heritage with government policies exploiting the World Heritage label as a premium product brand to attract tourists worldwide. The result is ineffectual interpretation and management of tangible heritage, and ICH which is more subtle than other cultural assets is considerably impacted. UNESCO (2004:58) reported that the way of life for locals has drastically changed, and the absence of visitors' cultural

knowledge, inappropriate observances of local heritage has influenced transformation in ICH. There is a scarcity of literature examining the intricate issues and factors involved in the transformation of ICH and harm caused by tourism.

Most prior studies concentrate on the influence of tourism on built heritage with no explanation of how it impacts ICH. Consequently, ICH has only been studied to a very limited level and few studies exist in Lao PDR that discuss ICH elements. Apart from the tourism impact on morning almsgiving, most of the literature emphasises the scant lack of ICH elements in LPB. Further study on various ICH elements is required to consider the cultural diversity and identity of LPB to understand the bigger picture of safeguarding ICH in LPB following its UNESCO designation and creating an in-depth analysis of the problems that arise with each individual element.

A study by Dearborn and Stallmeyer (2009), suggests that UNESCO prioritises WHS preservation over ICH in LPB. ICH is not protected by any preservation laws and no thoughtful or useful interpretive material is provided to tourists. Their study should be examined thoroughly since it was conducted at the same time as Lao PDR ratified *the Convention for Safeguarding of Intangible Cultural Heritage* in 2009 and now may be outdated. Furthermore, Dearborn and Stallmeyer (2009) only analysed the observations of two groups: tourists and residents. Bearers and practitioners of ICH were not included in the interview process.

Being designated a UNESCO World Heritage with an inflow of global tourists has arguably increased pride in heritage by the Town's inhabitants (Oulayseng et al. 2022). However, the extent to which local people want tourists to interfere with their private and communal religious life has yet to be raised. This is a critical omission given the wealth of data in previous studies points to the importance of local views and control over heritage, especially intangible heritage. These studies consistently highlight the need for more research into the extent of ICH stakeholders' involvement and the influence of WHS designation on safeguarding ICH elements.

The purpose of this research is to investigate the issues and complexities of safeguarding ICH at the WHS in the Town of LPB.

#### **1.4 Research objectives**

The objectives of this research are to:

1. Identify the fundamental issues raised for safeguarding important ICH elements in the Town of LPB.
2. Understand the community perspectives on safeguarding their own ICH.
3. Isolate the most significant factors that affect safeguarding ICH elements in the protected zone in LPB.
4. Evaluate the state of safeguarding ICH following its designation.
5. Investigate and examine the process and system of safeguarding ICH elements in LPB, Lao PDR.

#### **1.5 Research questions**

The background and underlying motivations behind the investigation outlined above shape the broader research question:

What are the significant issues of safeguarding ICH elements in the Town of LPB after receiving UNESCO status?

The research examines the factors which impact safeguarding the ICH process, investigates the significant issues affecting ICH elements and the role government plays in safeguarding ICH.

Secondary questions are structured around the central question as below:

1. What are the experiences and challenges practitioners face in safeguarding ICH in the Town of LPB?
2. What are the external factors that impact the safeguarding of ICH elements?
3. What are the efforts of government organizations in terms of safeguarding ICH?

#### **1.6 Research significance**

Safeguarding ICH can bring social and economic benefits to those who live with the heritage and consequently, government policies and actions related to ICH have the potential to effect positive change. The results of this research will be valuable to the

communities and individuals as owners of these ICH elements. Being able to identify fundamental issues will contribute to understanding the communities' circumstances and to some extent their needs for safeguarding ICH elements. This study will offer insight into ICH elements that align with tangible elements in the WHS. The findings will also support the development of ICH legislation, safeguarding policies, and general guidelines for ICH assessment which are still lacking. Outcomes of legislative mechanisms could help facilitate and promote community involvement in safeguarding ICH. The methods of research can be utilised for ICH elements located at other WHS in Lao PDR and assist with developing ICH proposals in the future. As safeguarding ICH has not previously received adequate attention, the conceptual framework employed in this study can initiate additional research. Significantly, this research will provide context to generate cooperation between different stakeholders to ensure that safeguarding ICH is more effective for its owners.

### **1.7 Limitations of the Study**

Academic attention and resources dedicated to safeguarding ICH in Lao PDR are in limited supply, despite the abundance of ICH elements in the protected zone of LPB. Existing studies on ICH primarily focus on a single element, such as morning almsgiving, which has been extensively covered in various journals, and books (Dearborn and Stallmeyer 2009; Imon 2017; Khlaikaew 2015; Suntikul 2013; Reeves and Long 2011). The ICH elements selected for this study have received minimal research indicating that these are relatively new areas of study.

Data collection for this research is constrained by the research timeframe and the study focus is on a scant number of practitioners. Six participants represent three distinct elements situated in separate villages within LPB Province. The selection was based on the practitioners' location and their engagement in specific elements.

Additionally, the population of LPB has limited understanding of ICH concepts which will potentially affect the accuracy and reliability of the research findings. Awareness and recognition of ICH also remains relatively misconstrued in the LPB World Heritage Office (LPB WHO).

## **1.8 Research scope**

Study and analyse the issues of safeguarding:

- The Royal dance (*Fone-Nang Keo*) within the Protected zone of the WHS, the Town of LPB, LPB Province, Lao PDR.
- Lacquerware handicraft (*Xanamkieng*) within the Protected zone of the WHS, the Town of LPB, LPB Province, Lao PDR.
- LPB Stew (*Or-lam*) within the Protected zone of the WHS, the Town of LPB, LPB Province, Lao PDR.

## **1.9 Structure of the thesis**

This thesis is divided into seven chapters.

Chapter I: Introduces a global perspective of WHS designation, its relationship to cultural heritage and a specific focus on ICH. The chapter presents the objectives of the research and details research questions to address ICH's lack of recognition. It identifies limitations and provides recommendations for further study.

Chapter II: Provides the contextual background of heritage in Lao PDR focused on cultural heritage protection and underpinned by ICH. National and local laws governing preservation effort are investigated alongside UNESCO world heritage status and preservation processes. A framework is established to understand the legal, regulatory landscape and institutional mechanisms in place for safeguarding and preserving heritage in the Lao PDR.

Chapter III: Considers the emergence of ICH and its specific elements, in relation to WHS. The chapter incorporates a comprehensive literature review that draws upon sources from multiple fields of study with perspectives from various academic disciplines. This approach ensures a well-rounded analysis of the current state of ICH within the broader context of WHS.

Chapter IV: Delivers an overview of research methodology used, justifying its selection, and detailing information about the investigation conducted. The criteria of



sample selection, data collection and analysis techniques, research quality, and ethical considerations are discussed.

Chapter V: Provides an analysis of the findings obtained through qualitative data analysis. Research into practitioner perspectives and voices offers insights into the challenges and considerations involved in safeguarding ICH. It explores key documents pertaining to LPB WHS, sourced directly from LPB WHO, leading to greater understanding of the broader context and framework surrounding ICH preservation in relation to the specific case of LPB WHS.

Chapter VI: Presents and discusses the findings in relation to the specific research questions. A detailed analysis and interpretation of the collected qualitative data is provided, offering insights and conclusions directly tied to the research objectives and inquiries, their outcomes and relevance to the study.

Chapter VII: Summarises and collates key findings and insights. It offers valuable contributions to the field, and implications for practice and policy. It outlines recommendations and suggestions for future studies to build on the current research and strengthen understandings

## Chapter II: Contextual Background of Heritage in Lao PDR

### 2.1 Cultural Heritage (CH)

#### 2.1.1 The background of CH protection

Between 1975 and 1981, the Lao government prioritised cultural development to promote national identity and unity by implementing several policies and programs. One of the key initiatives was the establishment of the Department of Library, Museum, and Archaeology, under the Ministry of Education and oversaw the management of cultural heritage. However, there were no laws or measures in place to support this management. In 1982, the Department was restructured to improve its ability to promote and restore national cultural heritage. Its responsibilities were expanded, and it was moved under the Ministry of Information and Culture. The Department's name was changed to the Department of Museum and Archaeology, reflecting its primary responsibility for heritage preservation. Finally, in 2008, the Department was renamed again to the Department of Heritage (DH) (Souksavatdy 2013).

The implementation of the New Economic Mechanism in 1986 had a significant impact on Laos' policy regarding the ratification of UNESCO Conventions related to cultural heritage (ICHCAP 2013). The government sought to raise the country's profile on the international stage. As per the official UNESCO website, Laos has ratified four UNESCO Conventions concerning cultural heritage so far, including: *the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* in 2015, *the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage* in 1987, *the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (CSICH)* in 2009, and *the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions* in 2007.

Backed by such signatories, four sites in Laos have been inscribed to UNESCO World Heritage lists. These include the Town of LPB in 1995; Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape in 2001; the intangible element: Khaen, Music of the Lao People in 2017; Megalithic Jar Sites in Xiengkhuang, Plain of Jars in 2019 (UNESCO World Heritage Centre 1992-2023).

These inscriptions were made possible through government-approved objectives that aimed to include these sites on the prestigious UNESCO list.

In addition to the activities of the Ministry of Information and Culture or recently Ministry of Information, Culture and Tourism (MICT), the Ministry of Education (Recently Ministry of Education and Sport) established the Lao National Commission for UNESCO (Lao NatCom) in 1976 with the primary objective of managing, coordinating, and facilitating UNESCO goals through support in the areas of Education, Culture, Science, and Communication at national and international levels. This support has been carried out in accord with relevant laws and regulations. It serves as the secretariat for the Minister and the Ministry's Party Committee to facilitate cooperation in cultural matters (Vongvilay 2020).

Apart from international cooperation policies, the government also focused on drafting national legislation and policies to ensure cultural heritage protection. The *Law on Tourism and Law on National Heritage* (LNH) were enacted in 2005 to give cultural heritage-specific legal protection. Moreover, national culture is regarded as a crucial component of political stability and identity. Government commitment to safeguard both tangible and ICH is incorporated into each five-year National Socio-Economic Development Plan (NSEDP). Implementation of the 8<sup>th</sup> NSEDP (2016-2020) included provisions to preserve diverse cultural heritage, valuable historical sites, and distinctive cultures of the nation. The ensuing NSEDP, the 9<sup>th</sup> iteration (2021 – 2025) aims to continue these efforts by focusing on sustainably, safeguarding and strengthening cultural heritage of national and ethnic communities to promote diversity and generate socio-economic value.

Targets include the re-nomination of *Hin Nam No* National Park in Khammouane Province on UNESCO World Heritage List, and the nomination of four traditional elements of ICH—handicraft knowledge, *Lam Vong* dance, *Baci* ceremony, and Lao midwifery to the UNESCO list of Cultural Heritage of Humanity (Global Partnership for Effective Development Co-operation 2022). Designation of ICH is expected to yield benefits of enriching the diversity of ICH—facilitating learning, increasing accessibility, and boosting tourism (ICHCAP 2011).

National ICH was listed and announced in the Agreement of Minister of the MICT No.143/ICT, dated 10 February 2014 and determining the criteria, technical principles and registration process to be standardised uniformly across the country. The list of 231 ICH elements includes types of performance, architecture and sculpture, fine art, casting art, metal art, arts and crafts, fiction and poetry, and food. Despite the existence of the list, limited progress has been made in terms of implementation. On January 12, 2023, DH released report no.13/DH that assessed implementation of work completed in 2022 and strategic planning direction for 2023. The report highlighted a focus on ICH, which included the traditional craft of Naga motif weaving in Lao communities—an important element for inclusion which had been successfully nominated and is expected to be listed by UNESCO in 2023.

### **2.1.2 Cultural Heritage law and legislation**

Following the ratification of the UNESCO conventions, a legal framework was established through a series of laws and decrees at both the central and local levels. Between 1975 and 1996, legislative measures aimed at protecting cultural heritage were implemented through decrees from the Minister's Council and Ministerial Ordinances (Souksavatdy 2013). The preservation of cultural heritage was upheld by *the First Presidential Decree Concerning the Preservation of Cultural, Historic and National Heritage (1997)* serving as the legal mechanism in Laos before the first *LNH* was enacted on 9 November 2005.

The primary legal instrument pertaining to national heritage is the amended *LNH* which took effect on November 16, 2021. The scope encompasses individuals, legal entities, and organisations involved in activities related to the preservation of National Cultural, Historical and Natural Heritage in Laos.

In Article 9, National Cultural Heritage is identified as “of high cultural, art, scientific, local knowledge, and technological value [and] as a national asset and has been passed down through the ages”.

Article 10 classifies National Cultural Heritage into two types: tangible and intangible which are both portable and non-portable. These types are clearly defined in Articles 11 and 12 of the Law.

The Law has divided the levels of National Heritage into four different levels:

1. Local level
2. National level
3. Regional level
4. Global level

Article 28 determines the management of National Cultural and Historical Heritage in Laos which involves registering and categorising it as either National or Local Level Heritage. The State protects the ownership and copyright of such heritage, whether belonging to individuals, legal entities, or organisations in the country. Management of material and intangible heritage activities pertain to creating replicas, exhibitions, research and study, export for research, imports, publicity, dissemination, transfer, trade, and inheritance of heritage values.

The amended *LNH* has advanced the heritage protection of the country and is reflected in the new Articles 65 and 66, which require an impact assessment to be conducted to identify any potential negative effects resulting from development projects or operations on cultural heritage, both in the short and long term. Before initiating any development projects or operations, approval must be obtained from the MICT, and appropriate strategies and actions must be developed to safeguard, prevent, or reduce any identified negative impacts on cultural heritage.

Currently, there is no law in the country that specifically focuses on safeguarding ICH. Before the *LNH* was amended in 2021, ICH was not explicitly mentioned. However, on November 16, 2021, the *LNH* was revised to include provisions for protecting the country's cultural heritage, including precise measures for safeguarding ICH. In comparison to the 2005 *LNH*, which only provided brief details on protection and conservation of National Heritage, the amended Law contains detailed explanations of the safeguarding process, particularly regarding intangible items.

### **2.1.3 Government institutions managing cultural heritage**

Conservation management practices in Laos can be defined as a top-down model (Goh 2015). Goh (2015) supports this notion suggesting heritage-related policies and

decisions are primarily made by professionals, without consulting local community or non-governmental organisations. The management of cultural heritage is predominantly controlled by government officials through constitutional or bureaucratic structures within the government. Current heritage laws and policies appear to reinforce the authority's dominance in the heritage field by being granted full custody of cultural heritage discovered in the country. The primary body responsible for implementing laws and national policies related to cultural heritage is the MICT.

The Prime Minister has made several agreements, including the establishment of a National Committee for Intangible Cultural Heritage (ICH) and World Heritage (WH) (ref). The amended *LNH* designates a non-permanent body, known as the National Committee for World Heritage (previously referred to as the Central National Heritage Management Committee in Article 78), to serve as the primary secretariat responsible for conducting research and providing guidance. The Committee is also tasked with coordinating relevant sectors and local administrative authorities to carry out National Heritage Work. This assignment was made by Prime Minister No. 17/PMO on January 5, 2017.

Ministries were appointed by the Prime Minister's decree.

- Minister of MICT as the chairman
- Vice Minister of MICT as a vice chairman
- Vice Minister of the Ministry of Natural Resources and Environments as a vice chairman
- Vice Minister of the Ministry of Public Works and Transport as a vice chairman
- Vice Minister of the Ministry of Justice
- Vice Minister of the Ministry of Agriculture and Forestry
- Vice Minister of the Ministry of Education and Sport
- Deputy Governors of Provinces with World Heritage Sites
- Secretary of the National Commission for UNESCO
- Director General of the DH, MICT
- Director of the Department of Mass Media, MICT
- Director of the Department of Tourism Development, MICT
- Director of the Department of Tourism Advertisement, MICT
- Director of the Department of Tourism Management, MICT

The Committee has several key responsibilities, including developing action plans and working mechanisms for World Heritage; supervising the management of sites designated as World Heritage Sites; preparing tangible, intangible, natural, and historical heritage for inclusion in both the national heritage list and UNESCO nominations, and facilitating collaboration efforts.

The DH, under the MICT, serves as the secretariat for the National Committee for WH and ICH to support cultural cooperation at national and international levels. Pursuant to Agreement No. 479/MOE issued on February 11, 2019, concerning the Appointment of the Sub-commission of the Lao National Commission for UNESCO, the Director-General of the DH, MICT, was selected by the Chair of the Lao National Commission for UNESCO to head the Sub-Commission for Culture and the secretariat for the Vice Chairperson of the Lao NatCom. According to Ministerial Agreement no. 801/MICT, issued on 20 September 2022, the MICT has designated the DH as the primary support unit to the Minister to formulate strategic plans, projects, laws, scientific research, and initiatives related to the development of heritage, fine arts, museums, and archaeology. The Department is composed of seven divisions and two among them are the Management of World Heritage and Intangible Heritage Management.

The Prime Minister Agreement No. 80/PMO dated July 3, 2012, states there are multiple departments responsible for implementing ICH in Laos:

- Department of Heritage
- Department of Mass Media
- Department of Mass Culture
- Department of Performance Art
- Department of Film
- Department of Printing and Distribution
- Department of Ethnicity, Laos Front for National Construction
- Institute of Social Sciences
- Lao NatCom

The National Committee for ICH established through Prime Ministerial agreement No. 80/PMO on 3 July 2012, is responsible for supervising the implementation of measures

to safeguard ICH throughout the country; preparing national ICH nominations for UNESCO's list, interpreting the Convention's principles, and integrating them into domestic laws, managing domestic and international procedures, and leading the technical task force to identify, document, and register ICH elements throughout the nation.

Article 78 in *LNH* (amended in 2021), defined the organisations that are subsequently in charge of National Heritage work as follows:

- The MICT
- Provincial and Vientiane Capital DICTs
- District Offices of Information, Culture and Tourism (DOICTs)
- Village authorities.

The existence of the structures plays a significant role in the implementation of cultural heritage preservation efforts and serve as key actors responsible for the coordination of heritage-related activities at different administrative levels.

## **2.2 Intangible cultural heritage (ICH)**

### **2.2.1 Conceptualisation and characteristics of ICH**

*LNH* of Laos has adopted the concept of ICH as defined in *CSICH* and stated in Article 2(1):

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.

Although *CSICH* acknowledges cultural spaces, its focus is primarily on the production or presentation of ICH elements and may not necessarily cover cultural heritage based on sites. Similarly, the *LNH* (2021) identifies National ICH in Article 12 as: 'priceless cultural practices passed down through the ages, such as local knowledge, knowledge, beliefs, and fine traditional customs which show how people live(d)'.



Article 2(2) of *CSICH* identifies five domains as constituting ICH, namely:

- (a) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- (b) Performing arts
- (c) Social practices, rituals, and festive events
- (d) Knowledge and practices concerning nature and the universe
- (e) Traditional craftsmanship

Article 12 of the *LNH* specifies the types of ICH elements, rather than five domains mentioned above. National ICH in Laos includes:

Social etiquette, language, alphabets, numerals, writings, palm-leaf manuscripts, legends, stories, proverbs, poetry, traditional music melodies and dance, different styles of singing, *mor lam*, traditional medicine, and other intangible cultural heritage passed down through the ages.

Compared to *the 2003 Convention*, Article 2 recognises the significant role played by communities and groups in safeguarding ICH elements, as they are responsible for transmitting such elements from one generation to the next. However, the *Law* does not provide clear identification of the communities and groups outlined in Article 12 which could potentially affect the implementation and effectiveness of safeguarding measures for ICH elements in Laos.

### **2.2.2 Safeguarding of ICH**

Following its ratification of *CSICH* in 2009, Laos engaged in the International Assistance Program for the Safeguarding of ICH, providing a platform for capacity-building. As part of this initiative, Laos participated in the Stakeholders' Workshop on *CSICH* in July 2011.

The ICHCAP Field Survey Report on ICH safeguarding efforts in some Southeast Asian countries from 2009 to 2013 (2013), contends Laos had not yet established a comprehensive national inventory including the Urgent Safeguarding List (USL), Representative List (RL), and Register of Good Safeguarding Practices. However,

Laos had expressed its commitment to identifying ICH elements by 2011 and carried out necessary preliminary measures, which included establishing identification criteria administered by an executive committee, providing documentation, promoting the inventory through mass media, and more. The goal was to create an inventory related to domains such as oral traditions and traditional performing arts. Following the report, a preliminary field survey on ICH was conducted in 2011 by a company in the Vilabouly District of Savannakhet Province demonstrating Laos' involvement in a regional ICH capacity-building program since 2011.

From 2011 to 2014, the Government of the Republic of Korea facilitated capacity building in Laos by organising a series of workshops on implementation, communities-based inventory, and elaboration of nomination files. Such workshops contributed to a deeper understanding of ICH and subsequently influenced the amendments to the *Law on National Heritage* in 2014 (UNESCO 2017).

In 2016, a workshop on developing safeguarding plans for ICH was organised by the Department of Heritage which conducted a field pilot inventory of six ICH elements in the LPB province. This initiative was facilitated through funding from the Government of Japan and technical support from UNESCO (UNESCO Intangible Cultural Heritage 2016).

In June 2017, An evaluation of the impact of various policies on the safeguarding of ICH in the country. Experts conducted in-depth interviews with representatives from key ministries and explored existing instruments for regional cooperation. They discovered several laws and decrees promoting an enabling environment for ICH safeguarding and identified entry points for inter-agency collaboration. For instance, knowledge of traditional medicines is dealt with by both the Ministry of Health and the Ministry of Natural Resources and Environment, while the practices of ethnic minorities are covered under various ministries and institutions such as the Ministry of Home Affairs, the Lao Women's Union, the National Lao Front, and the National University of Laos (UNESCO Intangible Cultural Heritage 2017).

While these efforts demonstrate a proactive approach towards ICH preservation, the overall success of these programs depends on their effective implementation.

Continuous monitoring and evaluation are crucial to assess their impact and ensure that they effectively address the challenges faced in safeguarding ICH in Laos. Sustained inter-agency collaboration and the active involvement of relevant stakeholders will play a vital role in the long-term success of these initiatives.

## **Chapter III: Literature Review**

The literature review examines challenges affecting the preservation and management of intangible cultural heritage within the context of LPB's UNESCO WHS zone. It explores the impact of government conservation regulations and economic development, tourism, social change, and issues related to transmission of tradition and cultural knowledge to next generations. It contends there is insufficient research into the difficulties faced by ICH within a world heritage site and validates the call to safeguard the intellectual property accredited to ICH from threats to its continuity.

### **3.1 Transmission of knowledge on ICH**

Safeguarding ICH involves the transfer of traditional knowledge, skills, and meaning (UNESCO-ICHCAP 2017) and the methodology is unique to each form of ICH. Borelli and Lenzerrini (2012) assert oral histories are transmitted through the spoken word and expressions, and this transfer happens within families from parents to children, at workplaces from masters to apprentices, and at schools from teachers to pupils. Communities who are the custodians and practitioners of the heritage have a key role in its transmission. An example of successful ICH transmission is Talchum, a masked dance drama group originating in the Republic of Korea. Associations dedicated to preserving Talchum heritage, play a crucial role in transmitting the knowledge and all the performance skills required providing instructions for the basic dance steps used in each drama and offering professional instruction and education (ICH-Links 2022).

Threats to ICH transmission are a significant concern, as highlighted by Park's (2010) comprehensive report on safeguarding ICH in the Asia-Pacific Region and further emphasised by the activities of the UNESCO Category 2 Centre. Various factors pose direct challenges to the preservation of ICH, including the forces of globalisation, rapid modernisation, relentless economic development, social and political unrest, together with eroding of traditional transmission methods, and perceived value.

### **3.2 Challenges and Implications for Heritage Preservation, Development, and Social Transformation in WHS Locations**

The UNESCO WHS designation carries immense significance in terms of cultural conservation, management, and global development. Frey and Steiner (2011) explore the various facets associated with the UNESCO brand and its influence on cultural heritage sites. While UNESCO's recognition focuses attention on global concerns surrounding heritage assets, the authors argue that there are both advantages and disadvantages to UNESCO designation. They highlight the commitment of the World Heritage Commission to the preservation of global culture and landscapes drawing attention to invaluable cultural heritage sites, which in turn attracts diverse actors—the public, decision-makers, potential donors, and profit-oriented companies, who become invested in the site's preservation and development. The authors emphasise that inclusion on the WH list can extend protection efforts. However, they raise concerns about UNESCO's financial assistance which occasionally complicates the protection of WH-listed sites. In the selection process of sites for UNESCO's list, the authors examine the influence of ICOMOS and IUCN groups, and delve into whether political pressure, the perceived legitimacy of the list, and a dominant Western concept of heritage prevalent in affluent countries contribute to more powerful nations having a higher chance of securing their sites on the prestigious list.

The impact of UNESCO branding presents a range of challenges in the delicate balance between preserving heritage, fostering development, and managing the growth of tourism in WHS locations. The rapid growth of tourism has introduced significant transformations to the social fabric of various regions, particularly in rural areas where tourism serves as a vital economic driver (Zhuang et al. 2019). LPB in Laos, is believed to have experienced the effects of UNESCO branding, similar to other locations—Lijiang, Macao, Fujian tulou, and Kaiping Diaolou and three ancient villages Zili, Majianglong, and Jinjiangli in China (Imon 2017; Yamamura et al. 2006; Lui 2022; Zhuang et al. 2019), Venice's historic city of Cannaregio in Italy (Zanini 2017), Donostia-San Sebastián's historic centre in the Basque Country, Spain (García-Hernández et al. 2017). These diverse locations have encountered comparable consequences and have been shaped by branding and preservation discussions associated with their UNESCO WHS status.

Accepting a UNESCO brand, requires balancing the specific needs and goals of the cultural site or heritage location. Frey and Steiner (2011) highlight several negative aspects that warrant consideration. They suggest the increasing number of UNESCO-listed sites places immense pressure on heritage authorities tasked with monitoring their conservation and management. As popular tourist destinations, they can be targets for terrorism and war and with the increasing influx of visitors, suffer physical damage and degradation. Exclusive focus on the World Heritage list can also be detrimental to non-UNESCO sites, as they receive less attention and funding for their preservation efforts. Frey and Steiner (2011) contend that relying solely on the WH list for heritage conservation may be insufficient and propose an alternative approach to heritage conservation which involves leveraging the market as an effective strategy. By offering private markets and world culture certificates to the public and investing to raise funds from different sectors, heritage sites can benefit from diversified financial support beyond the limitations of the UNESCO brand.

Managing social transformation and heritage preservation within the UNESCO WHS of LPB requires careful strategic planning to ensure sustainable preservation of cultural heritage while accommodating the evolving needs of the local community (Tam 2017). Since its designation, LPB has faced numerous pressures, as highlighted by UNESCO's report in 2004 which assessed the impact and adverse effects of tourism on heritage resources, economic activities, and environmental concerns. While tourism can generate employment opportunities, its benefits may not be equally distributed among locals, due to educational and skill gaps that limit access to higher-paying positions (UNESCO 2004). This poses a threat to traditional ways of life and skills, compelling locals to abandon their customary occupations in favour of tourism-related jobs (Suntikul 2013). Researchers (UNESCO 2004) in this field are aware of the significant challenge of managing social transformation within the community. The balance between conserving and promoting cultural heritage while ensuring the social development of LPB residents poses a complex task. As LPB embraces social-economic development, there have been other development projects taking place in both the property and buffer zone—building the embankment along the Khan River project, Smart City project, Mekong River Dam Construction Project at Huayor Village, Chomphet District—raising concerns by UNESCO regarding the ability of the government to protect WHS (LPB 2020).

### **3.2.1 Dynamics and Transformation of ICH**

Tourism has impacted on performance and art elements more than any other forms of ICH. McKercher and Hilary (2012) agree that these intangible heritage elements are those most likely to be modified to suit and entertain tourists with limited knowledge of the culture they are experiencing. The authors draw attention to the management challenges faced by the New Orleans Jazz National Historical Park and Uluru-Kata Tjuta National Park, where meeting tourist expectations while considering the desires of the local community is critical. Finding a balance between recreational use and the cultural significance of these parks is a complex task for both the public and the tourism industry (McKercher and Hilary 2012). Limited time and lacking cultural context can lead tourists to perceive ICH practices as superficial entertainment. However, it is important to recognize that ICH practices can also undergo various forms of evolution, ranging from subtle modifications to more profound transformations.

### **3.2.2 Impact of WHS Designation on Local Communities**

Jimura's (2011) research focuses on Ogimachi, Shirakawa-mura in Japan, and examines the economic, socio-cultural, physical, and conceptual changes that occurred following its WHS recognition. The findings reveal a mix of positive and negative effects of this status on local communities identifying three key factors that contribute to change—the rapid growth of tourism, the appeal to domestic tourists, and the local attitudes towards conservation. Analysis of the research uncovers that despite a significant increase in the number of tourists visiting Shirakawa-mura after its WHS listing, there has not been a proportional rise in visitors who genuinely seek to understand the cultural significance of the area. This observation underscores a disconnect between the WHS and its surrounding environment, resulting in a decline in the overall atmosphere and character of the local towns. Moreover, the study reveals that while the tourist population has grown, the number of local tourists has either remained stable or decreased in other areas. This discrepancy suggests that the WHS designation has not necessarily fostered a heightened appreciation for the heritage site by the community and a decrease in conservation efforts can be attributed to local attitude towards their cultural heritage. Muira (2018) discovered similar themes in her research at Angkor in Cambodia, where local residents living within or near the WHS were being encouraged with incentives to relocate to preserve

historic villages for tourism purposes. Couples face restrictions building their own homes within their own village, resulting in multigenerational households and potential disruptions to their way of life. Muira argues that such practices have negative consequences for the local community lifestyle.

In contrast to Jimura's perspective, Mckercher and Hilary (2012) present an alternate view to the disadvantages of commodifying ICH. They argue that communities can manage the extent and pace of changes brought about by commodification, and that the owners of intangible assets can retain control over their commodification, thereby ensuring the preservation of their cultural value. In their opinion, the commodification of intangible assets for tourism purposes does not necessarily result in negative outcomes. To achieve sustainable cultural tourism, it is crucial to develop inclusive and equitable approaches that actively involve living practitioners and cultural groups possessing the intellectual property rights to intangible heritage. This entails engaging host communities, particularly tradition bearers, in dialogue and planning that aligns with their decision-making processes. The findings of Khlaikaew (2015) further support the value of involving local residents in all stages of the cultural tourism process, to ensure the sustainability of cultural tourism as their participation plays a critical role in resource management and in striking a balance between tourism growth and conservation. Therefore, it is essential to prioritise collaboration and cooperation among all relevant parties involved to promote the long-term preservation and sustainable development of intangible cultural heritage.

### **3.2.3 Safeguarding ICH through Intellectual Property Rights (IPRs)**

While international discussions acknowledge the value of IPRs in promoting sustainable development and improving access to ICH related information, the existing IP system falls short of wholly safeguarding ICH (Park 2010). Park (2010) details critical issues at the intersection of IPRs and ICH safeguarding highlighting the complexities inherent in protecting and preserving cultural expressions deeply rooted in communities and transmitted from generation to generation. These involve:

- Establishing an inclusive approach to embrace diverse definitions and domains of ICH



- Identifying the barriers within current IP law that hinder ICH protection and a reassessment of the legal framework to recognise private and individual ownership of ICH as a communal heritage passed down through generations.
- Addressing practical challenges in identifying and documenting ICH due to its intangible and dynamic nature
- Highlighting the commercialisation and irresponsible disclosure of ICH. This includes instances where individuals and mass media exploit ICH for profit or reveal sensitive information without regard for cultural and ethical implications.

Ubertazzi (2022) further expands on the relationship between IPRs and ICH, highlighting the potential to embezzle ICH and suggests granting of patents to third parties can contribute to ICH misappropriation, particularly when these patents are based solely on traditional knowledge belonging to a specific community. This situation occurs when alleged inventions are claimed by individuals or entities outside the community, leading to exclusion from ownership and benefits associated with their own traditional knowledge. Trademarks registered by third parties for products that correspond to a particular traditional practice or heritage pose challenges when the registration is not carried out by the community itself, resulting in a loss of identity of their own cultural expressions. Furthermore, recognition of fraudulent copyrights may inadvertently overlook the collective and communal nature of ICH, essentially based on community contributions.

### **3.3 Managing Development and Preservation in LPB's UNESCO WHS and protected zone**

LPB's UNESCO WHS status has led to an influx of Asian tourists, posing challenges to its authenticity. Reeves and Long (2011) explore the significance of LPB as a historically important Town in Southeast Asia and the development of heritage management considering its WHS status. The authors argue that traditional heritage management approaches alone are insufficient to address expanding tourism while developing the protected zone and preserving its World Heritage status. Managing the balance requires innovative approaches that consider the Town's evolving needs while safeguarding its heritage. Reeves and Long (2011) advocate for a flexible management strategy that balances tourism, economic development, and heritage

preservation. By adopting a nuanced approach, LPB can thrive as a destination while preserving its historical and cultural authenticity. The balance between preserving cultural practices as World Heritage treasures and supporting urban development and the site's significance is of paramount significance (Suntikul and Jachna 2013). Stakeholders must recognise the value of heritage and implement strategies to manage tourism pressures and address social dynamics within the community (UNESCO 2004). Suntikul and Jachna (2013) argue that fostering collaboration among stakeholders plays a pivotal role in safeguarding LPB's tangible architectural and urban heritage, which equally serves as a visual representation of its living intangible heritage. Moreover, collaboration between the public and private sectors allows for funding suitable buildings for cultural and social purposes, thereby promoting the preservation and enrichment of ICH.

Building on the work of Reeves and Long, Wilcox's (2020) study probes the conflict arising from preservation efforts in LPB's UNESCO WHS protected zone amidst rapid development. Using an ethnographic approach, the study uncovers a clear disconnect between preservation goals and the ongoing developmental activities within LPB. Of particular concern is the anticipated impact of the Lao-China Railway, opened in 2021, a crucial component of China's Belt and Road Initiative, which is expected to directly impact Laos and potentially widen the divide between the well-preserved historic centre and the surrounding areas. Wilcox's research emphasises the pressing need for increased awareness of the potential ramifications of future construction projects on the LPB heritage zone in the balance between preservation and development.

### **3.4 Impacts and Dynamics of Conservation Regulations, Tourism, and Transformation on LPB ICH**

#### **3.4.1 Impact of Conservation Regulations and Safeguarding LPB ICH**

Khlaikaew (2015) presents a contrasting view through her case study of LPB. She reveals that LPB's WHS has implemented a rigorous set of rules strictly followed by three key groups: the government agency, entrepreneurs, and the public and where all construction plans must adhere to the guidelines set by UNESCO. However, she notes that the ways of life in LPB remain rooted in tradition and undergo minimal change over time and hence, proposes that LPB can serve as an exemplary model for other World Heritage cities. LPB stands out as the first Town in the ASEAN region

where the Lao people have successfully operated their businesses while upholding the preservation requirements established by the WHS office. This commitment has made it possible to maintain LPB's heritage identity within a diverse environment.

Dearborn and Stallmeyer (2009) examined the effects of the global tourism industry on LPB. Their research focused specifically on the changes that have occurred in the Town's-built environment since its designation as a WHS in 1995. The findings highlight that the conservation regulations implemented to protect LPB's built heritage have inadvertently led to the destruction of its ICH. These regulations, while aiming to safeguard specific aspects of the Town's history, have prioritised certain elements over others. Consequently, LPB's built environment has become a sought-after tourist destination, while the intangible heritage, local community experiences, and everyday life have gradually diminished. The authors argue that a conservation strategy that solely focuses on protecting the built environment is insufficient, and stress that LPB's ICH is deeply intertwined with the physical setting of the Town. However, these vital elements are often overlooked and not adequately protected by conservation laws or tourism resources.

### **3.4.2 Impacts of Tourism on LPB Cultural Heritage**

The impact of tourism on cultural heritage has been examined through a comparative study conducted by Mckercher and Hilary (2012) across various Asian countries. Their observations of the rapidly growing cultural tourism industry have accentuated a range of negative effects on both tangible and intangible heritage assets. These include excessive tourist activity, a decline in self-sufficiency and traditional practices, disregard for local traditions leading to the desecration of sacred sites, changes in the suitability of locations for the community, and inequity in distribution of tourism benefits. Furthermore, tourism poses a permanent risk to local events, potentially diminishing their significance for residents. The influence of Western consumer culture has also contributed to the abandonment of traditional culture, however, alongside these negative impacts, tourism has also brought about an increased understanding of the value of preserving cultural heritage assets, stimulation of economic development at the local level, enhancements in local infrastructure, the revitalisation of traditional culture, all of which fosters greater acceptance and appreciation for cultural diversity.

Reeves and Long (2011) delve into the impact of tourism on the authenticity of LPB WHS status and the influence of broader regional trends on the surge of tourism in managing LPB's heritage. By exploring the interconnectedness of place, community, heritage, tourism, and development, they highlight the complex dynamics shaped by Laos' political and economic context. They emphasise the need to address the contradictions that arise from balancing the preservation of cultural heritage, the interests of the tourism industry, and the aspirations of local communities. In this context, the authors stress the importance of prioritising intangible heritage and poverty reduction in any long-term plan aimed at safeguarding cultural and historical resources in Laos.

### **3.4.3 Socio-Cultural Impacts of Tourism on Urban Heritage**

Imon (2017) researches the socio-cultural impacts of tourism on urban heritage through an analysis of three WHS locations—the Town of LPB, the Old Town of Lijiang, and Macao. The author investigates the management of WHS in relation to tourism, engaging with stakeholders, analysing relevant documents and reports, and reviewing UNESCO advisory body studies. The findings reveal that the rapid growth of tourism has significantly affected both the physical and intangible heritage of LPB, extending beyond the protected zone into the surrounding areas. While physical heritage is typically promoted in WHS, the author notes that the living heritage of LPB, including its intangible aspects, has been greatly impacted. The conversion of local residences into tourist accommodation has led to a decline in the local population and an influx of non-local residents, has disrupted the social fabric of villages, endangering the traditional support system for monks. Imon (2017) emphasises that the negative impacts of tourism on heritage primarily manifest in socio-cultural dimensions. Gentrification and the loss of intangible heritage within the protected zone has escalated due to a lack of understanding of the implications. Preserving ICH relies on the involvement of the local community, and the effectiveness of government intervention in managing these issues depends on institutional capacity, which is often insufficient in developing countries (Imon 2017).

The expansion of LPB as a tourist destination is examined by Reeves and Long (2011), who indicate the associated consequences of displacement, property value

changes, and disruptions to cultural practices. The authors argue that the continuous growth of LPB as a tourist hotspot has led to the construction of new hotels and accommodation, exerting pressure on limited space, and potentially compromising the connection between the built heritage and the intangible cultural practices that give it vitality. Reeves and Long (2011) claim that as property values rise and tourist-oriented amenities such as guesthouses and restaurants proliferate, the residents within the centre of the WHS are being pushed out. This displacement not only has a detrimental impact on the social fabric of LPB but also affects its ICH. Furthermore, the authors highlight that the increasing presence of tourists and the decreasing number of locals within the WHS have disrupted the traditional practice of morning almsgiving, a significant symbol of community reciprocity. Consequently, insufficient food is being provided to the monks, straining this cultural practice and its underlying significance. The authors underline the importance of preserving such cultural practices and maintaining the social atmosphere that supports them.

The impact of tourism on gentrification and community displacement presents significant challenges for cultural heritage in LPB. Staiff and Bushell (2013) explore the complex interplay between global, regional, and local mobilities in the context of modernity, and its implications for heritage, community, and tourism in LPB. Their findings highlight the dilemma between preserving heritage and promoting tourism, with direct implications for local and monastic communities. Gentrification within the Town's protected zone sees the conversion of local residences into tourist accommodations and dining establishments, leading to the displacement of long-time residents. The surge in tourism has also caused food shortages for monastic communities, prompting the construction of a new Town on the opposite side of the Mekong River to accommodate the growing population. Government policies aimed at conservation have raised concerns about the integrity and value of the LPB World Heritage site.

#### **3.4.4 Devaluation and Transformation of ICH in LPB**

Dearborn and Stallmeyer (2009) present the notion that preservation and reconstruction efforts following LPB's UNESCO WHS designation should not result in the immobilization of the Town's physical environment. They argue for an approach that recognises the interconnectedness of tangible, intangible, and natural heritage,

rather than viewing them as separate spheres of heritage. This holistic perspective should guide the safeguarding of LPB's heritage. An example they provide is the devaluation of intangible heritage in LPB, specifically morning almsgiving. Instead of a meaningful spiritual practice, it has been transformed into a tourist attraction. The authors attribute this devaluation to visitor ignorance of the cultural significance of LPB's intangible heritage and their perception of the Town as a commodified tourist destination. Tour operators, in their quest for profit, have turned this solemn Buddhist ritual, cherished by the residents of LPB, into a packaged spectacle designed for tourist entertainment. Imon (2017) reaches a similar conclusion, highlighting the impact of tourism on morning almsgiving where tourists' disruptive behaviour and lack of respect for local customs during the ceremony have soured the experience for the monks. Khlaikaew (2015) echoes these perspectives, stating that the morning almsgiving has been commodified into a cultural tourism product diminishing its authenticity and significance.

Suntikul (2013) argues that tourism has the potential to create a conflict between different sets of values, resulting in alterations to the form and context of heritage practices. She highlights the transformation of heritage into a staged spectacle to satisfy tourists who often value superficial images and symbols while disregarding the underlying social relationships. The extent of the changes in traditional practices, according to Suntikul, depends on factors of economic benefits derived from tourism, the willingness of the local community to engage, and the support provided by both public and private sectors. Additionally, she emphasises the need to consider the commodification of heritage within broader political and ideological frameworks.

#### **3.4.5 Impact of WHS Designation on LPB Local Communities**

Research conducted by Suntikul and Jachna (2013) reveals that the current definition of authentic heritage in LPB is predominantly imposed by external entities, with little regard for local needs. While Suntikul and Jachna (2013) acknowledge the lack of local input in management policies, they do not provide specific examples of local voices or concerns. However, the researchers suggest that the local population has been excluded from the decision-making process, underscoring the imperative to reintegrate this group as valued partners in the management of LPB's heritage.

Khlaikaew's study in 2015 examined the management of cultural tourism in both the Town of LPB and Muang-kaeo communities, focusing on their respective stakeholders. The findings were categorised into sections that encompassed tourist resources, accommodation, souvenirs, culture and way of life, environments, marketing and information, and tourism policy with particular attention given to cultural, social, and aesthetic values. The study revealed that LPB faces issues stemming from flaws in government administration and ever-changing management strategies, which hinder completion of working plans. The continuous influx of visitors has led to the emergence of a new culture posing a threat to the preservation of traditional Lao culture.

### **3.5 Threats to Transmission in LPB and beyond**

Within the context of LPB, the threats to the transmission of ICH practices are also observed in relation to its unique ICH elements. LPB WHO (2017) database provides valuable insights into the specific challenges faced by these elements. For instance, the traditional LPB Stew (*Or-lam*) is losing ground to imported international foods that use modern ingredients. The preparation of this stew is a skilful and time-consuming process that demands patience, arguably making it less appealing to younger generations seeking instant gratification.

Furthermore, the art of Lacquerware handicraft (*Xanamkieng*) is confronted with diminishing resources and a scarcity of skilled craftsmen. It is reasonable to suggest that the younger generation's waning interest in this traditional craft, coupled with the presence of counterfeit products made from alternative materials, further compounds the threat.

Similarly, the Royal Dance (*Fone-Nang-Keo*) is experiencing a decline in popularity among younger generations who prefer contemporary music forms. Qualified performers are becoming scarce as they often leave the area to pursue their studies elsewhere. The transmission of this dance form relies on the selection of apprentices by skilled masters, while the availability of materials and craftsmen for creating costumes and musical instruments is becoming increasingly challenging.

The literature review has explored the various characteristics of transmission, management, and safeguarding of ICH in the context of UNESCO WHS. It highlights

issues that challenge the preservation and sustainability of cultural heritage and its intangible links. It recommends the need for further research and fills the gaps in understanding the protection of LPB's ICH following WHS designation.



## **Chapter IV: Methodology**

### **4.1 Introduction**

This chapter introduces and explains the site selection process, then proceeds to present a comprehensive discussion of the methods used to address the research questions. Detailed descriptions of the selection of samples and data of both primary and secondary sources collected follow, with due regard to procuring informed consent and acknowledging any limitations encountered. Finally, a brief explanation details how the collected data was analysed.

### **4.2 Research framework**

This research seeks to answer three questions. The first question examines the obstacles confronted by practitioners when transmitting ICH knowledge in the Town of LPB. The second focuses on identifying the external factors that influence safeguarding ICH elements. The third investigates the initiatives undertaken by government organisations to safeguard ICH. The study utilises qualitative methods to analyse the diverse factors affecting ICH sustainability within LPB.

### **4.3 Research design**

Qualitative research methodology was deemed the most appropriate option to address the research questions. It involves the use of open-ended questions and probing techniques enabling participants to express their thoughts in their own language rather than being constrained by predetermined choices (Australian Government Department of Foreign Affairs and Trade 2019). Additionally, it assists in the interpretation of culturally specific situations and together with quantitative data, supports flexibility and a focus on preserving the rich meaning inherent in the data (Australian Government Department of Foreign Affairs and Trade 2019). However, findings of a qualitative approach cannot be generalised to larger populations with the same level of certainty as quantitative analyses as they are not statistically tested for significance or the influence of chance (Ochieng 2009). Therefore, Qualitative research involves a smaller size compared to quantitative research.

A semi-structured interview protocol for each ICH practitioner was developed, with participants selected on their expertise in practising technical and artistic skills in the

transmission of three designated ICH elements. The six participants were interviewed online for approximately one hour. Each interview focused on a set of predetermined structured questions aligned with the central aims and objectives of the study. This interview framework enriches data collection by cultivating open interviewee engagement and enabling dynamic probing into their experiences, assumptions, and attitudes, thus ensuring validity and depth of responses (Boyce and Neale 2006).

The audio and video recordings of the interviews were transcribed verbatim and reviewed by the researcher. Data analysis followed the thematic analysis (Braun and Clarke 2021). Cloud storage was chosen as the best method for data preservation with the benefit of data protection, storage reliability, and end-to-end encryption guaranteeing the security of all transferred data. Pseudonyms were used to ensure confidentiality for participants.

#### **4.4 Site selection**

Since its WHS designation in 1995, tourism surges have threatened LPB's authenticity questioning its significance (Reeves and Long 2011). Tourism has had a significant impact on the LBP's heritage. The open-door policy for foreign visitors, first introduced in 1989, has made LPB a top tourist attraction. (Thongmala et al. 2015). According to the Lao Statistical Bureau (2019), in 2018, 576,610 visitors came to LPB, twelve times the population of the district. This overwhelming influx of tourism has had a significant impact on the local people and their cultural heritage and is therefore suitable for an ICH safeguarding assessment.

LPB is the first WHS in the country to face the challenge of balancing heritage preservation with tourism development (UNESCO 2004). UNESCO WHO designation and the Lao government's promotion of LPB as a cultural and ecological tourism hub for northern Laos has added significant pressures (LPB WHO 2019). Private and non-profit organisations have also become involved, presenting an opportunity to explore ways of securing intangible cultural heritage for those who hold it.

## **4.5 Population and sampling framework**

### **4.5.1 Sampling recruitment**

As per Article 2(1) of the *UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 (CSICH)*, the predominant objective of ICH safeguarding is to have it recognised and adopted by communities, providing them with a sense of identity and continuity. Heritage management requires active community participation, as highlighted by Li et al. (2020) where governments, experts, and other social actors play supportive roles as facilitators. Hence, this research focuses on the community as the target group.

While there is no definitive term for “practitioner” in the *Law on National Heritage (LNH)* of Laos, this research has adapted the definition of practitioners in Basic Texts of *the CSICH*, which refers ‘to better identifying certain of their members who play a specific role with regards to their ICH’ (UNESCO 2022:161). Additionally, the practitioner concept is mentioned in the *Act on the Safeguarding and Promotion of Intangible Cultural Heritage* of the Republic of Korea, enacted in 2018, as an “assistant instructor for successor training” describing a person who assists a holder or group holder in transmitting intangible cultural heritage. Therefore, the term “practitioner” names the focus group for this research.

### **4.5.2 ICH element selection**

The study selected three ICH of LPB elements that represent the domain of (b) performing arts, (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship. Indeed, those are located in three different villages in the Town of LPB, LPB Province such as, Lacquerware handicrafts (*Xanamkieng*) from Kokwa Village, Royal dance (*Fone-Nang-Keo*) from Visoun and That Luang Villages, and LPB stew (*Or-lam*) from Pakham and Xiengthong Village. These elements are significant elements of the community according to the Department of LPB Heritage Office’s ICH website.

While the threats to LPB’s ICH are evident, such as diminishing interest among younger generations and scarcity of skilled practitioners (see Chapter III), there is a need to go beyond surface-level observations and delve into the root causes. Comprehensive research allows for a more nuanced analysis of the complexities

involved in safeguarding and preserving these cultural practices. The importance of conducting further research to identify the underlying causes of the threats faced by LPB's ICH in a comprehensive manner lies in the need for a deeper understanding of the challenges and the factors contributing to their emergence.

#### **4.6 Data collection**

Data was collected from mid-May to early June 2023. Semi-structured interviews (DicCicco and Crabtree 2006) were conducted as the primary data source, while the review of potential documents served as secondary data sources. A concise summary of the primary and secondary data sources will be presented in the following chapters.

In May 2023, the researcher collected data remotely from the Department of Heritage, MICT and LPB WHO. Based on the criteria for sample selection and the local administration process, participant recruitment was initiated by contacting LPB World Heritage Office (WHO) for key interviewees. After receiving the contact information, the researcher directly contacted each participant requesting collaboration. With the assistance of relevant organisations, official request letters for interviews were sent to the selected interviewees, and confirmation was obtained before conducting online interviews, facilitated by the researcher. The data collection process was successfully completed with the six participants representing three different types of LPB ICH elements, meeting the targeted sample size.

#### **4.7 Primary data sources**

##### **4.7.1 Semi-structured interview**

Using the framework outlined in the Guide to Qualitative Research (Australian Government Department of Foreign Affairs and Trade 2019), the in-depth semi-structured interviews allowed participants to freely express detailed responses, resulting in the collection of valid information on their views, opinions, attitudes, and experiences in the context. The interviews fostered an open and honest atmosphere, facilitating participant engagement. Furthermore, the researcher had the flexibility to adapt and modify questions, change the interview's direction, and delve deeper into the subject matter, enabling exploration, challenging assumptions, and seeking clarification throughout the interview process (Australian Government Department of Foreign Affairs and Trade 2019).

#### 4.7.2 Interview Questions

The questions were predetermined and were created based on an extensive review of the literature and the contextual background of cultural heritage in Laos. The six questions addressed the issues raised by the research questions.

Table 1: Semi-structured interview questions related to research questions.

Research Questions	Pre-determined Interview questions
What are the experiences and challenges bearers and practitioners face in safeguarding ICH in the Town of LPB?	To what degree did ICH element change after becoming a WHS?
	What are the obstacles to transmission of knowledge?
	What specific regulations or limitations govern the practice of ICH within the World Heritage Site concerning the right to engage in ICH activities?
What are the external factors that impact the safeguarding of the ICH elements case?	What is the significant factor that prevents you from practising ICH?
	Which factor contributes most to practising ICH in the long-term?
	How does such a factor impact on the safeguarding process (transmission of knowledge)
What are the efforts of government organisations in terms of safeguarding ICH?	What forms of government assistance or support are available to facilitate the practise of ICH?
	What do you think about the inventory-making and documentation of ICH elements project?

	To what extent have you been engaged in consultations and decision-making concerning the preservation and protection of intangible cultural heritage (ICH)?
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#### **4.8 Secondary data sources**

This study used desk-based research (Guerin et al. 2018) to review the issues which surround safeguarding ICH elements and analysed papers from the past decade. In addition to the primary data obtained through semi-structured interviews, this research has derived data from various published and unpublished reports of relevant Departments that are members of the National Committee for WH and ICH at both national and local levels. Key resources, such as the Master Plan for Conservation and Protection (PSMV) in the Town of LPB, the five-year Socio-Economic Plan for LPB (2016-2020), five-year National Socio-Economic Development Plan (2016-2020 and 2021-2025), yearly reports (2018-2023) from LPB WHO, the Lao Government's periodic report and other official websites related have been included.

#### **4.9 Data analysis**

##### **4.9.1 Thematic analysis**

The video and audio recordings were transcribed verbatim into Lao and translate into English and checked by the researcher after each transcription. Thematic analysis was used for data analysis, which helped formulate the research while avoiding confirmation bias (Braun and Clarke 2021). Several methods are available for thematic analysis, but this research used the six-step process developed by Braun and Clarke (2021) to explore research questions efficiently (Figure 6).

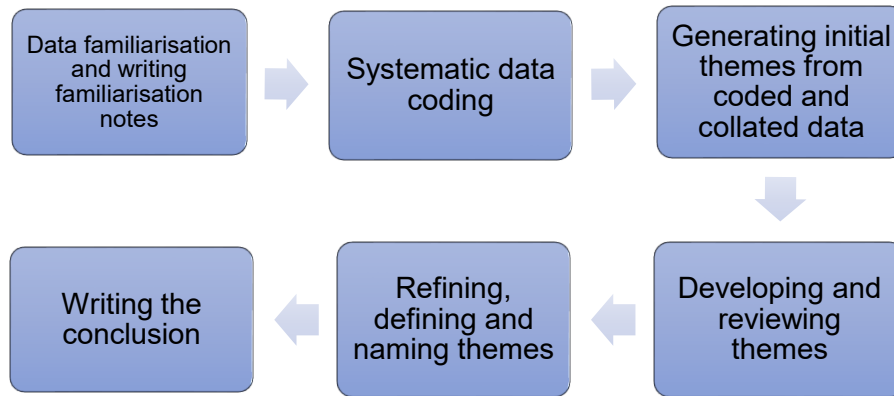


Figure 6: Phases of thematic analysis (Braun and Clarke 2021)

## **Chapter V: Results**

### **5.1 Legislation, frameworks**

#### **5.1.1 LPB cultural heritage conservation strategies after becoming a WHS**

This study directly addresses the research questions aimed at understanding the legislative mechanisms and frameworks involved in preserving the cultural heritage of the Town of LPB. LPB has implemented robust conservation strategies since its establishment as a WHS, however, there are limited legislation frameworks to guide the management of ICH.

The LPB WHO, which has served as the secretariat since 1996, was previously responsible for overseeing the management of LPB's heritage work within the designated WHS and coordinated international cooperation efforts under the agreement on the organisation and activities adopted by the LPB Governor No.194/G.LPB, dated 04 March 2009 and as outlined in the organisational structure of LPB WHO (see Figure 7).



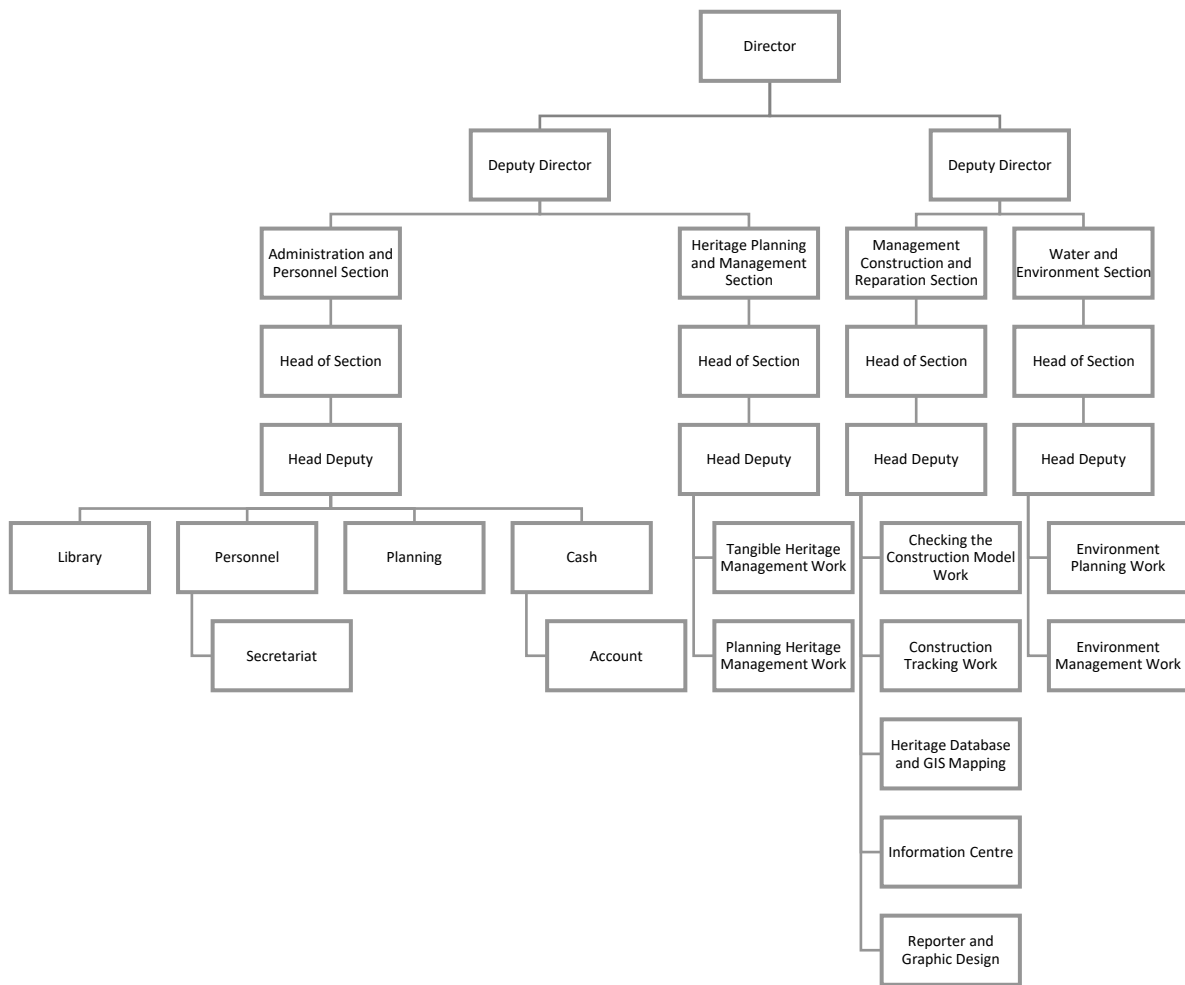


Figure 7: DPL organisational structure before the agreement of Governor No.265/G.LPB, dated 02 May 2023 (LPB WHO 2023)

On 17 February 2017, a Local Committee was formed as decreed by Minister of MICT No.116/ICT. This committee assumed the responsibility of overseeing international conventions, conducting research, approving strategic plans, reviewing projects, and addressing issues to preserve and manage Luang Prabang's heritage. However, on 02 May 2023, LPB WHO was transferred to the Department of Information, Culture, and Tourism of Luang Prabang Province (DICT.LPB) and became the Division of World Heritage Management (DWHM) aligning it with the Agreement of the LPB Governor No.265/G.LPB. These changes reaffirmed its commitment and marked crucial milestones in the ongoing efforts to protect and manage the invaluable heritage of LPB while the limited legislation frameworks for ICH management were being addressed.

The management of the LPB WHS is governed by a comprehensive set of legislation, which includes the key laws and plans of the National Heritage Law (2016), National Urban Law (2017), Environment Protection Law (2012), Master Plan for Conservation and Protection (PSMV), and Urban regulation specifically designed for LPB (LPB WHO 2022). A review of the list of decrees and agreements covered by LPB WHO's responsibilities are shown below in (Table 2), reported in No.596/ LPB WHO, dated 20/10/2017, and reveal the absence of any regulations pertaining to ICH. The decrees and agreements primarily focus on urban planning protection and the preservation of the buffer zone.

Table 2: List of decrees and agreements pertaining to urban planning and buffer zone protection (LPB WHO 2017)

No	Name of legislation	Date of enactment
1	Decree of the Prime Minister's on promulgation of the Plan for Conservation (PSMV)	06/11/2003
2	Agreement of the LPB Governor on the adoption of regulations, urban planning and buffer zones.	15/01/2012
3	Decree of the Prime Minister's on promulgation of regulations, urban planning and buffer zones.	01/02/2012
4	Provisions of the LPB Governor on traffic and improving traffic regulations in the municipality.	07/03/2012
5	Agreement on the appointment of a construction and repair management committee in LPB conservation area.	29/03/2016
6	The 8 <sup>th</sup> Socio-Economic Plan (2016-2020) of LPB Province on World Heritage (WH) conservation work plan	16/12/2016
7	Agreement of the Minister of ICT, Chairman of the National Committee for World Heritage on the	17/02/2017

	appointment of a Local Committee for LPB WH (amended)	
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### 5.1.2 LPB heritage management and ICH

Previously, the LPB WHO had communicated and shared information about the preservation of World Heritage with various stakeholders such as monks, provincial assembly members, government officials, the defence and security sector, educational institutions, local villagers, and village chiefs.

The LPB governor's agreement No. 029/G.LPB, dated 15 January 2012, ensured Town planning rules were aligned with the Lao government's strategy to safeguard and preserve the Outstanding Universal Value (OUV) of LPB, and prevent encroachment in designated areas. LPB WHO, subsequently identified specific plans and projects to facilitate the implementation of the strategic plan for sustainable preservation of LPB's heritage outlined in the 5-year Socio-Economic Development Plan (2016-2020) of LPB WHO, as per No. 667/ LPB WHO, dated 16 December 2016.

Significantly, these plans encompassed three projects related to ICH: registration of ICH elements; promotion of traditional local product materials; and cooperation among private sectors to promote the renowned arts and crafts of LPB. In line with the plans, LPB WHO finalised the proposal to use traditional materials, including *Xanamkieng*, and gold leaf stand silk. The 2018 monthly report indicated that the planning and documentation of six ICH elements, including *Or-lam* and *Xanamkieng*, had just begun. Later, the *Fone-Nang-Keo* was also included. In 2019, with support from LPB WHO's proposal, 14 elements, including *Fone-Nang-Keo*, *Or-lam*, and *Xanamkieng*, were successfully registered in the local ICH lists and adopted by the LPB governor No.21/G.LPB, dated 18 May 2021.

## 5.2 Heritage research – findings and recommendations

### 5.2.1 The direct international fund for the Town of LPB

Ensuring adequate funding for the protection of the LPB WHS was essential, leading to the decision to establish the LPB Preservation Fund in 2009. In 2012, the fund was halted due to non-compliance with the financial laws of Lao PDR (LPB WHO 2022).

Nevertheless, the local authorities persisted and established the fund in adherence to Lao PDR regulations. In 2020, the government granted permission for LPB to create the Luang Prabang World Heritage Preservation Fund, under the condition that the Board of Trustees of the Local Heritage Fund be appointed to oversee its operations (LPB WHO 2022).

The outcome of a protracted period of establishing authorised funds led to a significant portion of LPB conservation efforts relying on international financial assistance (see Table 2). The majority of projects and activities have primarily concentrated on protecting urban planning and preserving the built heritage but support for safeguarding ICH, has had limited financial assistance.

Table 3: The direct international fund for the Town of LPB (LPB WHO 2019)

<b>Year</b>	<b>Organisation</b>	<b>Project name</b>	<b>Activities</b>	<b>Resources</b>
1997, 2001, 2003, 2009, 2012, and 2014	The Town of Chinon, France	Sharing experience and knowledge, strengthening training and expertise in heritage protection	Urban planning at the level of people living areas, protection of architectural, natural and cultural heritage, and planning for the management and allocation of urban areas	Luang Prabang 2014
2013 - 2022	The Tokyo Institute of Technology, Japan	The Field of Engineering and Development for sustainable management of Heritage Resources in LPB Strengthen, Protection and Transmission of	Supporting the national and local authorities in developing and implementing a strategy of applying information technology into sustainable development and	LPB WHO 2013

		ICH through technology.	management of the heritage Town.  Completing website development of ICH	
2012-2019	Agence Francaise de Developpement (AFD), France	The allocation and development of LPB Town (PADUL I & II)	Revising the Plan for Safeguarding and Enhancement of LPB WHS (PSMV), regulation, heritage inventory, a guide to temples, construction and repair technical book, pond account book, project activity report book, and updates maps in the conservation area.	Ministry of Planning and Investment 2012
2011	U.S Embassy in Laos	Preservation of a typical traditional habitat of LPB with the exhibition of objects associated with traditional lifestyles and techniques.	Preparing the ICH elements objects for museographical installation under the themes: presentation of LPB peoples, history of Villa Xieng Mouane, festivals and ceremonies, everyday life, local handicrafts, and local culinary tradition.	U.S Embassy in Laos 2014

2017	Korea Cultural Heritage Foundation (KCHF), Republic of Korea	Community-based inventory and documentation	Inventorying and documenting 14 ICH elements in LPB Town	LPB WHO 2019
2016-2019	German Corporation for International Cooperation (GIZ)	LPB-Handle with Care	Instalment signs in 10 points (in 10 villages) and creating a sustainable tourism strategy that comprehensively incorporates and balances the local environment, culture, and economy.	LPB WHO 2020
2020	U.S Embassy in Laos	The U.S Ambassadors Fund for Cultural Preservation	Restoration of <i>Wat Visoun</i> , LPB and the historic <i>Makmo</i> Stupa	U.S Embassy in Laos 2014

### 5.2.2 The indirect international fund contribution to UNESCO Bangkok for safeguarding LPB ICH

UNESCO Bangkok is tasked with implementing a range of projects supported by international funding to promote sustainable development and safeguard ICH. These projects actively engage local communities, youth, and educators in their implementation (see Table 3). While the projects are crucial for the success and sustainability of such initiatives, it is important to evaluate the short-term and long-term impacts on the local communities and the level of their involvement and decision-making power throughout the project implementation.

Table 4: The indirect international fund contribution to UNESCO Bangkok for safeguarding LPB ICH

<b>Year</b>	<b>Implementing Organisation</b>	<b>Project name</b>	<b>Activities</b>	<b>Resources</b>
2018	UNESCO Bangkok		Collecting data on the livelihood of local people after 20 years in the Xiengman village, Chomphet district, LPB province. Market activities and arts and crafts events at Chan's House (the Heritage House of Xiengmuan village)	LPB WHO 2018
2021	UNESCO Bangkok	Community Heritage for Sustainability' Youth Forum Lao PDR.		UNESCO Bangkok 2021
2022	UNESCO Bangkok	Lao PDR youth in Luang Prabang innovate ways to safeguard their living heritage for sustainable development	Facilitating the transmission of knowledge and skills associated with these cultural practices to the younger generation. The presentations focused on four specific elements: pottery-	UNESCO Bangkok 2022

			making, natural basket-weaving, ancient Luang Prabang recitation skills, and playing the Lanad musical instrument.	
2022	UNESCO Bangkok	Call for Applicants: Luang Prabang Youth Ambassadors' Forum "Building Community-centered Innovations to Promote Sustainable Development and Safeguard Intangible Cultural Heritage".	Investigating and recording living heritage within their local communities including design thinking, documentation techniques, video editing, community-based inventorying of intangible heritage, and engaging in discussions regarding the challenges faced by their cultures and the contentious aspects related to the preservation of local community's cultural heritage	UNESCO Bangkok 2022
April 2023	UNESCO Bangkok	A pilot training program focused on linking living heritage to	Developing teachers' skills in mapping shared living heritage between Lao PDR and Northern Thailand and	UNESCO Bangkok 2023



		educational approaches.	collecting community-based information. Secondary school teachers had been included from four provinces (Vientiane, Luang Prabang, Champasak and Xiengkoung)	
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### 5.3 Interviews - Description of participants and General data

The desired gender mix of the interviewees, as indicated in Table 5, was to have a balanced representation of both males and females among the respondents. In this case, the goal was to include a total of 6 participants in the study. The data presented in the table shows that this objective was achieved, with 3 male participants and 3 female participants. This balanced gender mix was likely intentional to ensure diversity and a comprehensive understanding of the subject matter being studied, taking into account different perspectives and experiences from both male and female respondents. Respondents' age range is between 40 to 80 and 50% are participants aged in their 40s. Their education levels vary from completion of elementary school to gaining a university degree. Half of the participants had completed high school. The highest age of experience with ICH is 67, while the lowest is 20.

Table 5: Demographic data of Participants

No. Practitioner	Gender	Age	Education level	Experiences of practising the element (years)
P1	Male	49	Undergraduate	22
P2	Female	45	Diploma	21
P3	Female	41	High school	33
P4	Female	55	High school	40
P5	Male	83	Elementary school	67
P6	Male	62	High school	43
<b>Summary</b>	<b>Female: 50%</b>	<b>Age range: 40s-80s</b>	<b>High school: 50%</b>	<b>Highest experience: 67</b>
	<b>Male: 50%</b>	<b>Age of 40s: 50%</b>	<b>Varied from Elementary school - Undergraduate</b>	<b>Lowest experience: 20s</b>

## 5.4 Interviews - Thematic Analysis

### 5.4.1 The changes in ICH elements after receiving WHS status.

The research findings indicate that following the designation of WHS status, three categories of ICH elements have made noticeable advances, particularly in the production process of *Xanamkieng*, in design and materials. Similarly, modifications have surfaced in the *Or-lam*, in terms of an expanded range of ingredients and taste variations. In the realm of performing arts, dance movements have also undergone discernible changes. While these modifications vary across different regions and elements, all practitioners share a resolute conviction in their ability to safeguard ICH, striving to preserve its original form and practice. For example, 'Xanamkieng has undergone changes in LPB society but for our family, we still keep them in original forms' (P1).

However, P5 reports that the *Fone-Nang-Keo* has remarkably preserved its traditional style without undergoing any alterations, even in the present era. P5 affirmed: '*Fone-Nang-Keo* up to now, we still adhere to the old style of dance without any changes'. There are other indications that culturally significant recipes continue to retain

connection to place and integrity. For example, P4 possesses extensive knowledge of preparing authentic recipes, enabling her to showcase preserved traditional *Or-lam* in the Town. She explained that this recipe has strong connections with three or four villages situated near the gilded stupa of *Wat Chom Si*. These villages form a ring around the Town and are near the Royal Palace. The culinary journey commences from *Wat Xiengthong* and extends all the way to *Wat That*.

### **Obstacles to the transmission of knowledge**

All participants concurred that a significant barrier to the continuation of disseminating traditional knowledge is that younger generations lack interest in acquiring such knowledge. Reasons include challenges encountered in the learning process, heavy dependence on the skills of experienced practitioners, and concerns regarding remuneration for their efforts. 'Going to play at the events such as, wedding ceremony, moving to a new house, young dancers and musicians will be playing international music instead' (P6)

Dance performances have garnered limited interest among local people, rendering them relatively unpopular. P6 provided an explanation, stating, "The dance performances are not popular among local residents. When I try to recruit young individuals for learning, they often disregard it. As a result, I resort to inviting individuals from rural areas, particularly those residing in dormitories and facing financial constraints. They are more willing to practice dancing and earn a daily income."

The younger individuals are less inclined or have little time to learn cooking processes from the older generation. Furthermore, they may not fully appreciate the nuances and flavours of the traditional dishes, which are cherished by experienced practitioners. P4 shared the difficulty of 'passing on to children who don't learn. Most of the time, I cook for them until they are old. They don't tolerate it. They don't have time to cook with us. They are not sure if it is delicious, like we are'.

P6 mentioned that 'when there is a wedding party, housewarming party, the troupe uses international music instead. They don't use traditional dances. It's a waste of time

and not worth the money’: a suggestion that using traditional dances on such occasions is deemed a waste of time and not financially rewarding.

Imposing the strict rules and regulations embedded in traditional rituals has contributed to a decline in the number of practitioners. Transferring knowledge to dancers has proved to be challenging as P5 explains: ‘While selecting 40-50 individuals from different secondary schools for a three-month training program, we can only choose 10 people from this pool. Our theatre troupe seeks talented, beautiful, and graceful dancers who will embody our selection criteria and garner admiration from our guests.’ Other regulations pertain to age, gender, and social status. P6 elaborated on these rules, stating, ‘We teach dancers to perform to an audience from the age of 14-15 years and above. We don't teach children. Individuals aged 14-15 years and above, until high school, can participate as dancers unless female dancers get married. Once married, women are prohibited from dancing, whereas men can continue to dance even after marriage’. Furthermore, P5, who was nominated by the local authority and delegated to restore the theatre troupe, revealed a further restriction: ‘dancers who become members of the troupe are not allowed to perform in other venues’.

Finally, dedicated practitioners need the ability to teach effectively to pass on specialist knowledge. P6 emphasised that their troupe prioritises the quality of traditional performances over reckless repetition throughout the day. A similar commitment to excellence is demonstrated in the context of *Or-lam*. P4 expressed uncertainty about whether their children would be able to cook to the skill level that they have reached themselves. Additionally, P3 added that when it comes to cooking, they choose not to proceed if the ingredient list is incomplete. They believe that a dish is not well-rounded and lacks flavour if any component is missing.

#### **5.4.2 The key barrier to practising ICH.**

##### **Commodification of ICH**

One significant hurdle faced by the *Xanamkieng* industry is the prevalence of Intellectual Property (IP) infringement. Counterfeit products have proliferated in tourist areas and are being sold without regard for authenticity. While these cultural goods

may appear similar, there are distinct differences in their production processes and significant disparities in pricing.

P2 shed light on this issue, stating, 'Tourists do not comprehend the raw materials we use in our production. The shapes may be identical, but the materials used differ. For instance, some counterfeit items incorporate cow dung mixed with *Xanamkieng*, whereas others use glue mixed with sawdust. Additionally, the colour of the counterfeit items may differ as non-waterproof spray paint and variations in the production process are used. Unfortunately, customers often fail to notice these disparities. Some even consider the genuine products to be expensive compared with counterfeit goods available in the markets and there is a trend towards cheaper choices'. She expressed her deep frustration that 'the original, less common items are gradually disappearing, while those made with different materials are becoming increasingly widespread'. Moreover, P1 emphasised the impact on the market, stating, "The most disheartening aspect is that it affects the market. When others observe our success, they attempt to imitate our business model, even though we have taken the step of registering for copyright protection with the Department of Trade and Industry. Regrettably, they show little regard for our efforts."

Another significant obstacle is the recent challenging nature of obtaining raw materials for traditional craftsmanship and culinary practices. P1 elaborated on the issue, explaining, 'We are compelled to import gold leaves, stand silk, and *Xanamkieng* due to these obstacles. The problem lies in the cost associated with importing these materials, which can be quite exorbitant. Initially, we sourced them from Burma, Vietnam, and Thailand, but currently, we only acquire them from Vietnam due to variations in quality. Transporting these materials has become increasingly challenging. Therefore, we solely rely on Vietnam as our source'. Furthermore, when it comes to sourcing raw materials for cooking *Or-lam*, land acquisition measures for tourism development have directly impacted the region's natural capital, as suggested by P3. However, P4 finds it relatively simple and accessible. She clarified, 'finding the ingredients is not challenging throughout the year. Since it is a traditional food, they are readily available. However, occasionally, the cost may be higher. Nevertheless, the ingredients are consistently in stock and can be obtained all year round'.

### **Market competition**

P3 contends that land concessions granted to foreign investors have led to an increase in the prices of essential and rare ingredients, thereby causing a rise in the price of *Or-lam* as a local delicacy. Increased demand has led to extended durations for reserving raw materials. However, P4 noted that the price of raw materials tends to fluctuate depending on seasonal availability.

P2 unveiled a significant disparity in pricing between traditional and counterfeit products. Their authentic products, registered under the One District One Product (ODOP) program of LPB province, are priced approximately four times higher than counterfeit goods.

The *Fone-Nang-Keo* has encountered similar challenges. The emergence of new theatre troupes, solely established to cater to tourists' travel itineraries and mandated by the tourism industry, has impacted traditional dance performances. Consequently, the lack of professional dancing skills and proficiency in playing traditional musical instruments leaves practitioners frustrated. P6 commented on this matter, saying, "We prioritise the quality of our performances rather than the quantity of work. Our rates for dance performances are higher. On the contrary, the new troupes accept a lower rate of 1000 baht and rely on tips from the spectators later".

### **Tourists**

*Fone-Nang-Keo* face various challenges to their continuity, including the influence of tourism companies' protocols. These entities prioritise catering to time-poor guests, providing a popular attraction and ensure guest satisfaction through tips. As a result, dancers are pressured to perform quickly, with dance segments typically lasting only about 25 minutes before the guests are quickly escorted away (P6). P6 expressed concern about a shifting preference towards more contemporary or globally recognisable music, which marginalises traditional dance performances in social gatherings.

With regard to *Xanamkieng*, P2 reported that they primarily attract local tourists rather than local residents during exhibitions. Local people tend to prefer purchasing

counterfeit goods over authentic ones, explaining that customers' varying levels of product knowledge play a role in their buying behaviours.

### **Challenges in preservation efforts**

Insufficient cooperation between the local authorities poses significant challenges to the preservation of cultural practices. One example is the absence of a dedicated learning centre for *Xanamkieng*, resulting in a shortage of both trainers and trainees (P1). Additionally, the issue of land concession has adversely affected forest conservation, directly impacting the availability of raw ingredients essential for producing *Or-lam* (P3).

Furthermore, there is a lack of adequate support for importing raw materials by the relevant authorities hampering preservation efforts (P1). The absence of discernible policies to regulate fake production exacerbates effective management of cultural practices (P1).

Adequate funding is essential to produce of cultural goods, as it is a crucial factor in transmitting knowledge and ensuring the continuity of these practices (P2).

#### **5.4.3 The key factor for sustaining the ICH practices.**

##### **The Role of Heritage Pride and Practitioners' Commitment**

Heritage pride plays a vital role in the long-term preservation of ICH. All participants expressed a deep belief in the significance and the importance of safeguarding their heritage. This pride is evident in the sentiments shared by P3, affirming that people will continue to consume *Or-lam* despite its higher price, because it is an integral part of their cultural identity, even if it no longer aligns perfectly with traditional cuisine.

The commitment of practitioners to deliver quality and uphold culinary traditions is unwavering. P3, insists , 'I have sold *Or-lam* for a long time. What is not appetising would not be given to the customer. I sell from early in the morning. For *Or-lam* is made-to-order to ensure its freshness every day. But we must store the raw ingredients first. Some days they are not sold in the market. The uniqueness of such traditional food has attracted local tourists when visiting LPB'.

### **Preservation strategies for ICH**

The practitioners of the three cultural elements use various strategies to safeguard their heritage: promotion, dissemination, preservation, protection, restoration, research, and transmission.

*Xanamkieng* is promoted through local exhibitions and international meetings, showcasing the artistry and craftsmanship involved. Knowledge is transmitted to younger generations and nurtured through word-of-mouth, ensuring the continuity of this traditional craft (as mentioned by P1 and P2).

*Or-lam*, despite not being served in formal restaurants, is preserved through a made-to-order approach, ensuring its freshness and authenticity. The promotion of the stew occurs within the local community, where practitioners share and promote the dish to their relatives and acquaintances (as explained by P3 and P4).

*Fone-Nang-Keo*, on the other hand, is maintained through regular training and performances by an established theatre troupe. The troupe conducts four shows a week for tourists, with a schedule displayed for interested visitors to purchase tickets. Additionally, requests for performances at other locations are accommodated if they do not clash with the scheduled theatre performances (P5). Preserving dance performances also involves training the younger generation. Young apprentices who join the training program are not only exempt from training fees but are also provided with additional financial support, allowing them to earn income from dancing opportunities elsewhere. This approach encourages their growth and secures employment prospects (as mentioned by P6).

Although there have been commendable efforts to safeguard these cultural practices, it is worth noting that only P5 expressed a genuine interest in imparting dance performance knowledge to the younger generation. Similarly, when it comes to cooking *Or-lam*, only youth creativity has been highlighted as a notable aspect (P3).

From participants' interviews, it is evident that the level of connection plays a significant role in the maintenance of ICH practices. P4, highlighted the importance of



community ties in sustaining the tradition of LPB cuisine. Despite the absence of specific selling venues for *Or-lam*, the village thrives on its strong communal bonds. The success of LPB's cuisine is a testament to the Town's ability to create a thriving culinary ecosystem outside the confines of formal stores. Around 80% of the population would readily support and patronise a physical establishment if one were to be established, promoting it through word-of-mouth. The locals, who have experienced the culinary delights, would enthusiastically spread the word, and contribute to the establishment's reputation throughout the Town.

### **Stakeholders' involvements**

Contributing to the sustainability of ICH practices include the support from various stakeholders, both local and international tourists, as well as the involvement of local government and tourist agencies (P6). These external factors play a crucial role in promoting and safeguarding the traditions. Because they help make traditions accessible to the public, fostering a sense of pride and identity, and promote value of traditions in fostering unity and diversity.

*Xanamkieng* has gained significant attention from foreign visitors, particularly Japanese and French tourists. P1 mentioned that Japanese tourists have been regular patrons, visiting multiple times each year to support the products. Furthermore, P1 has been invited to participate in cultural exchange programs to promote *Xanamkieng* in various locations.

*Or-lam*, on the other hand, not only enjoys popularity among local residents but also receives strong support from tourists, especially those coming from Vientiane Capital. The dish's reputation has spread, attracting a growing number of orders and customers (P3 and P4).

*Fone-Nang-Keo* has also received support from both local and international tourists. Tourist agencies actively include *Fone-Nang-Keo* in their tour plans, providing opportunities for wider exposure and appreciation (P5).

In addition to stakeholder support UNESCO provided funding in 2017 for a community-based inventory and documentation project, which helped preserve and promote these

cultural practices (LPB WHO 2019). DICT.LPB, responsible for the project, actively supported the efforts and as a result, the elements were successfully registered in the local ICH element list. P3 highlighted the positive impact of this recognition, stating that it helped promote *Or-lam* to a wider audience, leading to an increase in orders and recognition.

P1 revealed that he was invited by ministries to participate in exhibitions held in the Vientiane Capital, resulting in an increased number of orders for their *Xanamkieng*. The recognition of their achievements was further highlighted when they received a prestigious commendation award from the President of Laos. Similarly, P2's family has become a model family in the district, showcasing their dedication and success in preserving their cultural practices. In addition, a tax exemption is granted to the *Fone-Nang-Keo* during the off-peak tourist season. P5 pointed out that 'between May to July, is a low season for tourists visiting LPB. We will not perform during this period. So, we will request the tax exemption'.

The practice of ICH within the WHS remains unhampered. All participants have affirmed their right to engage in ICH activities, and there are no limitations imposed by the local government within the property areas. Furthermore, there are no restrictions on acquiring knowledge from practitioners. Irrespective of age, gender, or social status, individuals are warmly welcome to participate in ICH practices, apart from dance performances, which may have certain age, gender, or status restrictions.

### **Involvement in decision-making for safeguarding ICH**

While interviewing practitioners, it became evident that they perceived their primary function to be that of tourism providers. They were engaged in offering a wide range of services and products designed and customised to meet the unique preferences and requirements of tourists. 'The European guests appear content, but some of our own guests are eager to start dancing. The tour guides from each company will interrupt the performance if it doesn't align with their schedules, making it challenging for us to join in and dance' (P6). However, they had limited opportunities to engage in decision-making processes related to tourism development and the preservation of heritage. P3 and P4 indicated that they have not received any invitations to meetings. Their interaction with DICT.LPB has been limited to the inventory and documentation

of *Or-lam* elements. In contrast, practitioners of *Xanamkieng* and *Fone-Nang-Keo* had actively participated in numerous local, national, and international meetings such as DICT.LPB meetings, Women Union meetings at LPB, Provincial General meeting, UNESCO meetings. Nevertheless, the outcomes of these meetings primarily involve consultation rather than effective decision-making pertaining to safeguarding ICH. 'I have often been invited to attend meetings, where, for instance, someone would speak during the meeting, agree to consider the feedback, but ultimately, when the meeting concluded, there didn't seem to be any meaningful outcome or action taken' (P6).

## **5.5 Conclusion**

Recent changes in the management structure of LPB WHO and the comprehensive set of legislation governing LPB WHS highlight the ongoing efforts to protect and manage LPB's heritage, while also reiterating the need to address the limited legislation frameworks for ICH management. Due to delays in establishing authorised funds at the local level, a significant portion of LPB's conservation efforts rely on international financial assistance. Most projects and activities have focused on urban planning and preserving the built heritage. However, financial assistance for safeguarding ICH has been relatively constrained. With indirect funds from internationals supporting projects related to ICH implementation by UNESCO Bangkok, there is a concern by DICT.LPB about the outcomes of projects to ensure sustainability.

After receiving WHS, significant changes have been observed in three ICH elements. The production process of *Xanamkieng* has undergone noticeable transformations in terms of design patterns and materials used, while *Or-lam* has experienced modifications in ingredients and taste. Similarly, dance movements in performing arts have also undergone discernible changes within the broader society. These alterations vary across regions and elements, but practitioners of ICH share a strong commitment in safeguarding it and strive to preserve its original form and practice. However, the spread of ICH knowledge is dependent on those with expertise. Younger generations, particularly those in the area, show little interest in acquiring knowledge, partly due to challenges in the learning processes, reliance on experienced practitioners, and concerns about remuneration. 'It's not difficult. The traditional recipe is interesting to inherit. But compared to the children, they say it's difficult. It's difficult to make the

recipe according to their liking. For us, it's not difficult if you want to eat delicious food. You have to be patient for each step' (P3). Additionally, dance performances lack popularity with local residents, leading to the recruitment of individuals from rural areas who are more willing to practise and earn income. The younger generation's disengagement extends into traditional cooking, where they may not appreciate the nuances of traditional dishes. Strict rules and regulations, including age, gender, and social status restrictions, further hinder the transfer of ICH knowledge of *Fon-Nang-Keo*. Moreover, practitioners' dedication to maintaining quality sometimes hampers their students' desire to learn, as they prioritise excellence and completeness in their performances and cooking.

The commodification of ICH presents a key barrier to its practice, as Intellectual Property (IP) infringement and the prevalence of counterfeit products affect authenticity and pricing in the *Xanamkieng* industry. Obtaining raw materials for traditional practices proves challenging due to land acquisition measures and the need for imports, impacting culinary traditions and craftsmanship. However, sourcing ingredients for cooking *Or-lam* is relatively accessible, albeit with occasional cost fluctuations. Market competition and pricing disparities exist between traditional and counterfeit products, with the prices of authentic goods being significantly higher. Challenges also arise in the *Fone-Nang-Keo*, as new troupes catering to tourism prioritise quantity over quality. Tourists' preferences and product knowledge influence their buying behaviours, with local people often preferring counterfeit goods. Insufficient cooperation between local authorities impedes preservation efforts, such as the lack of a dedicated learning centre and challenges when importing raw materials. Adequate funding is also crucial for the production and dissemination of cultural goods and practices. The sustainability of ICH practices relies on pride and the commitment of practitioners with an emphasis on cultural heritage and quality of delivery. Preservation strategies covering promotion, protection, and transmission, together with support from stakeholders such as tourists, local government, and tourist agencies playing a crucial role. Despite practitioners' involvement in ICH activities, their participation in decision-making processes related to tourism development and heritage preservation is often limited, with consultation being more common than effective decision-making. The next chapter will discuss the local policies, NGOs Involvement, community participation, tourism, changes in ICH, issues of transmission

of knowledge, and economics to provide insights into the current state of LPB's heritage management and shed light on the challenges and potential strategies for further safeguarding aspects of ICH.

## Chapter VI: Discussion

### 6.1 Safeguarding ICH at the Town of LPB

#### 6.1.1 Local policies

Effective management of WHS is a critical component of preservation and sustainable development (Alqahtany and Aravindakshan 2022). Following the WHS designation of the Laotian Town of LPB by UNESCO, the establishment of the Local Committee signified the local government commitment to safeguard the city's cultural and historical significance. Over time, further efforts such as policies making have been made to enhance the efficiency of LPB WHO's administration.

Despite the LPB WHO's oversight of heritage works within the WHS, there appears to be less emphasis on safeguarding its ICH elements. LPB WHO's focus is on tangible heritage centred around urban planning and the protection of the buffer zone, with little attention given to safeguard and promote the city's ICH. Moreover, an analysis of the legislation and plans governing LPB WHO reveals no specific regulations dedicated to ICH signifying an oversight of the requirements associated with safeguarding and promoting intangible cultural practices, knowledge, and traditions within the WHS.

However, once LPB WHO began the implementation of the 5-year Socio-Economic Development Plan between 2016-2020 (LPB WHO 2016), safeguarding ICH has become slowly recognised. There has been a comprehensive approach—through registration, promotion of traditional local materials, and cooperation among private sectors to promote LPB's renowned arts and crafts. LPB WHO initiated the planning and documentation of six elements and successfully registered 14 elements into the local ICH list in 2021. This significant progress and commitment by local authorities ensuring the long-term preservation of LPB's heritage, is acknowledged, and welcomed by the Practitioner of *Or-lam*, as it helps promote *Or-lam* to a broader demographic, resulting in greater recognition, and demonstrated by a surge in orders. 'Through this heritage office first, they brought me as a representative. They say, it is delicious and traditional. They told me to do it and local people see me as a representative of cooking *Or-lam* of Luang Prabang so my *Or-lam* is among popular one in the city' (P3).

The LPB WHO supports awareness raising of the LPB WHS and while there is less emphasis on ICH, there are few limitations imposed, demonstrating a profound respect for cultural activities and traditions. The government has provided various forms of support to *Xanamkieng's* Practitioners, including Ministry Invitations and Commendation Awards. Additionally, *Fone-Nang-Keo* has been granted tax exemptions during the off-peak tourist season as a means of promoting resolution. 'In the month of 5-6-7, we will rest, there are no guests, we will not perform, there is no money for the actors, so they go to study and do other things when there are no guests. If it is those months, we will request for the tax exemption' (P5).

The registration of ICH elements to IPRs is widely acknowledged as an effective approach for safeguarding ICH (Ubertazzi 2022). However, while granting patents to third parties poses no problem, the registration itself does not guarantee protection against breaches of IPRs according to the Law. The production of counterfeit *Xanamkieng* is still very common in the LPB society. Absence of clear policies to regulate illegal production damages cultural practices ref. This signifies either a lack of Law enforcement in the country or practitioners not claiming the right to be protected. The public distribution of IP regulations may not be sufficiently robust, particularly the implementation of measures against IP infringers, as defined in Part 6: Property Infringement and unfair competition and Part 7: Dispute Resolution, Litigation and Enforcement. *Xanamkieng* has been registered and protected under this type of Trademark, one of six IPs that pertains to Article 12 (others are Patents, Sub-Patent, Industrial design rights, Geographical indications, and Integrated circuit diagrams). To ensure the continuity of protection, the practitioner entity has adhered to the trademark protection regulations with regular payments for a period of eight years of its specified duration of ten years from the date of filing the registration application. 'What's crucial is that it impacts the market because when they observe our success, they attempt to replicate our model and infringe on our copyright, showing little concern for our intellectual property' (P1). Hence, to sustain the duration of protection, the proprietor of the trademark must remit the requisite fee and advance a service fee every ten years (as stipulated in Article 51). Consequently, this places the responsibility on practitioners to actively claim their right to be protected and uphold compliance with the Law.

Local authorities appear to lack a consistent approach when setting cultural preservation and development policies, particularly those concerning funding. Adequate funding is required for producing cultural goods, transmitting knowledge, and ensuring the continuity of these practices. In the past, international funding allocated for ICH primarily supported preservation, inventorying, documentation, and protection of the elements themselves. However, there was little support for practitioners who are pivotal to the transmission of knowledge. 'The government does not have any policy to help us. In the past, we had to find our own funds and use our family funds' (P2). Ideally, the safeguarding of intangible heritage encompasses more than just the collection, documentation, and archiving of cultural objects. It necessitates the comprehensive protection and support of the individuals who embody and carry forward these cultural traditions, known as the bearers (Bouchenaki 2003).

In practical terms, the lack of support from authorities to facilitate imports of raw materials exacerbates the situation as does the absence of a dedicated learning centre for *Xanamkieng* resulting in a shortage of both trainers and trainees. This limits the transfer of knowledge and skills in this traditional craft, further impeding preservation efforts. Moreover, issues pertaining to land concession negatively impact forest conservation, directly affecting the availability of raw materials necessary for producing *Or-lam*. P3 mentioned that 'sooner you will not see *Sakhan* in the *Or-lam*, because people will go to clear the forest. The reserved forest, once where we can easily find *Sakhan* will be no longer exist. I prefer not to make *Or-lam*, if there is no *Sakhan*'.

### **6.1.2 NGO involvement**

World Heritage Sites such as Angkor and LPB are served by several NGOs, first established by international organisations or in partnership with foreign experts and hence, their operations are influenced by international guidance (Muir 2018). The suspension of the LPB Preservation Fund, has led to considerable reliance on international financial assistance for its preservation initiatives exemplifying LPB's proactive approach to seeking support from international partners. However, project funding is directed mainly on protecting urban planning and preserving built heritage, while the safeguarding of ICH receives limited financial assistance from countries such as the Republic of Korea, USA, and Japan (LPB WHO 2019). This discrepancy in funding allocation creates challenges due to divergent project objectives and



timeframes, resulting in sporadic implementations that have a direct impact on the viability of safeguarding initiatives and raising concerns about sustainable safeguarding practices (LPB WHO 2019).

Although indirect funds were allocated to UNESCO Bangkok for activities such as inventorying and building capacity for youth engaged in various aspects of ICH, it is important to consider that relying solely on international funds can potentially undermine the local level's ability to define the scope and objectives of safeguarding ICH. There is a possibility that the priorities and agenda of the funders may influence decision-making processes related to safeguarding ICH.

### **6.1.3 Community Participation**

Active participation of Community-based ICH groups and individuals is essential for both safeguarding ICH and sustainable development, particularly in terms of its social dimension (Ubertazzi 2022). Community input into identifying and managing tangible and intangible heritage is widely recognised by UNSECO as a catalyst for its utilisation, preservation, and transmission. Moreover, it demonstrates community commitment to investing resources into the protection and conservation of its heritage, benefiting present and future generations (Deacon and Smeets 2013).

In the context of the three elements in the research, practitioners play a substantial role in the safeguarding ICH of their own heritage and use different strategies for the application, preservation, and transmission of their knowledge. *Fone-Nang-Keo* is preserved through regular training and performances by an established theatre troupe, with four shows a week for tourists. *Or-lam* is promoted through word-of-mouth by practitioners to their relatives and acquaintances. The preservation of ICH practices is intricately linked to the strength of interpersonal connections as evident in LPB cuisine, where community ties are important in upholding the culinary tradition. The locals, driven by their passion for the unique flavours and cultural significance of LPB cuisine, actively engage in word-of-mouth promotion, which further enhances the establishment's reputation throughout the city. The strong relationship between practitioners and the community encapsulates ethnic identity and pride and where the essence of cultural heritage is nurtured and cherished (Su 2018).

However, legal frameworks at the national level tend to prioritise state agencies and expert opinions rather than those at community level. Current heritage legislation and policies appear to further reinforce the authoritative control over heritage, as these legal frameworks grant authorities the ability to assert complete ownership over cultural heritage throughout the nation (Goh 2015). The existing approach to managing heritage, relies solely on expert knowledge but fails to acknowledge the inseparable connection between residents and living cultural heritage, leading to poor judgement of the authenticity and distinctiveness of heritage (Lui et al. 2022). Within the consultation and decision-making process for safeguarding ICH, the involvement in heritage management is commonly overlooked. Expert opinions are given priority and definitions of heritage that align with the perspectives of dominant groups are adopted, while marginalised communities are often excluded from the decision-making process. 'When I went to the meeting in France, I had explained that the reasons we need to keep the length and steps of performance, but it didn't help. The guests like to have less time and need to be cut. When this is the case, I don't know if the local authority means to encourage them to cut the show or not' (P6).

Practitioners of *Xanamkieng* and *Fone-Nang-Keo* have had invitations to a range of local, national, and international meetings, while *Or-lam* practitioners have been excluded. This inequity raises concerns regarding fairness and inclusivity when selecting ICH representation in safeguarding processes. Where residents are ignored and excluded from participating in the decision-making processes of heritage tourism, it potentially jeopardises their means of living (Alipour et al. 2021).

## **6.2 Changes in ICH**

From an internal perspective, practitioners view *Xanamkieng*, *Fone-Nang-Keo* and *Or-lam* as an integral part of their heritage, with its 'sense of identity and continuity (*The 2003 Convention*) and potentially its intrinsic worth, 'referring to the value provided by nature or the feature of the heritage element that is normally evaluated by experts or individuals' (Park 2010). The significance of ICH to its creators and bearers surpasses its external value. While external communities may appreciate ICH for its aesthetic or artistic qualities, its true worth is central to the identity of its creators. 'There is no change, the original recipe has not been applied. The recipe that we eat at the hotel is adjusted a lot. But they do not know what is missing from the original one, it is a

secret. Because I was born and grew up with it, I can taste which one is the original' (P4). From a subjective standpoint, safeguarding ICH is a top priority for its creators and bearers, enabling the preservation and transmission of ICH across generations, to ensure the continuation of cultural identity and fostering respect for diversity and human creativity (Lenzerini 2011).

The practitioners' understanding of authenticity in ICH is a complex notion that encompasses the traditional essence of ICH, its inherited significance, and the practitioners' individual identity. These aspects can be classified into three key emphases: the conservation of ICH in its original form, the protection of its associated meaning, and the preservation of the practitioners' unique identity (Kim et al., 2019). From this perspective, any deviations from these elements are regarded as changes in the practice of ICH. Using this lens, WHS status has brought changes to *Xanamkieng*, *Or-lam*, and *Fone-Nang-Keo*, that range from the subtle to the dramatic, with alterations in production processes, ingredients, and dance movements. According to the nature of each element 'ICH is not static, but it continually transforms and innovates' (Cominelli and Graffe 2012). The skills, knowledge, and practices associated with ICH have evolved through a series of experiences, and adaptations. This continuous evolution makes it difficult to identify an initial state (Cominelli and Graffe 2012). In addition, the presentation of intangible heritage intended for tourist consumption remains highly susceptible to alteration when exposed to the influences of tourism (Mckercher and Hilary 2012). The process of modernisation raises important considerations when determining what level of change is acceptable for the preservation of cultural heritage. While natural transformations occur over time and as societies evolve, they do not automatically equate to artificial alterations that could jeopardise the authenticity and integrity of the heritage (Ubertazzi 2022). However, when comparing two specific examples, *Or-lam* and *Xanamkieng*, the level of change experienced by *Xanamkieng* goes beyond mere transformation. In this case, the element is not only subject to transformation but also faces the risk of extinction due to counterfeit products. This predicament impedes the practices, knowledge, skills, and expressions that are crucial to preserving the heritage.

### 6.2.1 Transmission of knowledge

The dissemination of ICH among local communities, particularly the younger generation, is essential since its preservation remains precarious unless acknowledged and embraced by local inhabitants (Bortolotto 2007). However, newer generations often lack interest and involvement. Inglehart and Baker (2000) explain that the younger generation, especially in countries that have experienced significant economic advancement since 1950, have witnessed a transformation as societies develop economically and technologically. While traditional values, which emphasise religion, family, and authority, have shifted to modern values of individualism, self-expression, and secular-rational thinking, they do not completely disappear with modernisation. Instead, they tend to persist and coexist, leading to a value change rather than a value replacement (Inglehart and Baker 2000). The lack of interest and challenges faced by younger generations in acquiring traditional knowledge is a complex issue with multifaceted implications. It reflects a broader phenomenon of cultural shift and changing priorities among younger individuals, influenced by various factors such as globalisation, modernisation, and the allure of contemporary lifestyles. Their diminished interest results in a scarcity of potential ICH practitioners, potentially jeopardising its transmission, a pivotal role in safeguarding and passing down ICH to future generations (Lenzerini 2011).

Although the general perception is that younger population lack interest in LPB ICH, this notion does not seem to apply to *Or-lam* where the younger cohort exhibit a strong enthusiasm and showcase their ingenuity in preparing the dish. This generation has approached *Or-lam* with innovation by incorporating novel ingredients and flavours, thereby adapting the traditional recipe to cater to their own preferences. Through the exploration of different ingredients and flavours, they can craft distinct variations while still preserving the essence of the traditional dish. While one proponent argues that the trend originated with *Xanamkieng*, the other suggests there is a genuine desire among younger generations to acquire knowledge in dance performance and to learn from local individuals, especially the young locals. The broader society benefits when “promoting the value of ICH contributes to the transmission of ICH and increases the economic, social, and cultural value of ICH’ (Kim et al 2019).

One of the key challenges lies in the learning process itself. Traditional knowledge often requires extensive time and effort to acquire and master, and younger generations may find it difficult to invest such resources in activities that do not align with their immediate goals or aspirations. Moreover, the heavy dependence on experienced practitioners for knowledge transmission poses a challenge in terms of accessibility and availability of mentors who are willing to pass down their expertise.

Another significant factor is the concern surrounding remuneration and economic viability. New generations seek financial stability and may perceive traditional practices as less lucrative compared to other professions or contemporary pursuits. The financial rewards associated with traditional cultural practices, such as *Fone-Nang-Keo* or *Or-lam*, may not always meet their expectations or offer a sustainable livelihood, deterring young individuals from actively engaging in learning and preserving traditional knowledge.

Moreover, there may be insufficient recognition and comprehension of the cultural and historical importance of customary practices among the younger cohort. As societies progress and grow more varied, the allure of globalised trends and contemporary entertainment can eclipse the inherent significance of traditional dance displays or culinary heritage. This disconnect can add to the marginalisation of these customs among the younger population. The indifference displayed by younger generations towards their parents' and elders' traditions can also result in the gradual erosion of ICH (Ubertazzi 2022).

### **6.2.2 Tourism**

*Xanamkieng* is becoming popular with Japanese and French tourists, while *Or-lam* is a favourite among locals, especially those from Vientiane Capital. *Fone-Nang-Keo* is enjoyed by both local and international tourists, often included in tour plans by agencies and brings both opportunities and challenges to preserve cultural performances. Tourism companies and tour guides prioritise catering to time-poor tourists, aiming for tour efficiency and ensuring guest satisfaction while often relying on gratuities. Consequently, dancers face the pressure to perform quickly, resulting in shortened dance segments. This situation raises concerns about the marginalisation

of traditional dance performances in social gatherings, as there is a shifting preference towards more contemporary or globally recognisable music.

### **6.2.3 Economic**

#### **Commodification of ICH**

It is essential that ICH retains its authenticity considering its strong connection with the cultural identity of its creators and bearers. Loss of authenticity can lead to the creation of an artificial ICH, which no longer connects to the cultural characteristic of its communities, groups, and/or individuals, hence lacking its main distinctive element' (Lazerini 2011). *Xanamkieng* is facing a loss of authenticity because of counterfeit items and the use of modern materials. Counterfeit products in this industry pose a serious problem for artisans and businesses as they lead to a loss of market share for genuine producers. Counterfeiters may use inferior materials and techniques, resulting in lower-quality products that undermine the reputation of genuine artisans.

Aspects of ownership and copyright associated with *Xanamkieng* and the consequences of intellectual property infringement are multifaceted. Infringement devalues the original creations of artisans who have put their skill, creativity, and cultural heritage into producing authentic *Xanamkieng*. The market becomes flooded with counterfeit items, making it harder for customers to distinguish between genuine and fake products. The market dynamics are affected as customers perceive genuine products as expensive compared to counterfeits, leading to a shift in demand towards cheaper, lower-quality imitations. This undermines the economic viability of the *Xanamkieng* industry and discourages genuine artisans from continuing their craft.

The commercialisation of ICH, driven by the pursuit of economic and commercial value, often compromises its cultural authenticity. This process prioritises catering to tourist demands, necessitating the reconstruction of ICH to align with market interests. Prolonged commercialisation and commodification pose a significant risk to the authenticity and potential extinction of cultural heritage (Rodzi et al. 2013). Activity aimed at fulfilling tourists' requirement for economic benefits is not limited only to *Xanamkieng*, but also to the *Fone-Nang-Keo*, indicating that the commercialisation of traditional art forms for tourism purposes can lead to a dilution of their cultural significance. When dance performances are designed solely to please tourists and

generate revenue, there is a risk of compromising the authenticity and integrity of the art form. The lack of professional skills and proficiency in traditional musical instruments can result in a watered-down version of the *Fone-Nang-Keo*, which may disappoint both practitioners and audiences who value its cultural heritage. In addition, the reliance on tips from spectators introduces income uncertainty for performers. This system may create financial instability and make it challenging for practitioners to sustain their livelihoods solely through their art. Moreover, the focus on tip-based income may shift the performers' attention away from their artistic expression and towards pleasing the audience for monetary gain.

### **Market competition**

There are various aspects related to pricing and their impact on different cultural practices.

#### **Pricing of Or-lam**

The granting of land concessions to foreign investors has resulted in an increase in the prices of essential and rare ingredients, leading to a rise in the price of *Or-lam* because commercialisation and external influences have affected the availability and affordability of ingredients used in the local delicacy. The longer wait-times for securing raw materials indicate potential supply chain challenges (P3), which can further contribute to price increases. Higher prices for *Or-lam* may make it less accessible to locals, potentially eroding its significance as a cultural and culinary tradition. Additionally, tourists may perceive the dish as more exclusive and unique, thus increasing its desirability and potentially driving up demand (P4).

#### **Disparity in Pricing of Traditional and Counterfeit Products**

Traditional products registered under the ODOP program command a price approximately four times higher than counterfeit goods because of craftsmanship, quality, and cultural value associated with genuine products. 'The authenticity of the resource is interpreted and is clearly distinguished between the original and the fake or the authentic and the spurious' (Bortolotto 2007; Hafstein 2004, as cited in Kim et al. 2019). The pricing gap raises important considerations regarding value and the preservation of cultural heritage. Pricing them higher reflects their uniqueness, craftsmanship, and the investment required to sustain these traditional practices. On the other hand, counterfeit goods undermine the market for genuine products, often

exploiting cultural symbols for commercial gain without the same level of artistry or cultural value.

### **Impact on Fone-Nang-Keo**

The emergence of new theatre troupes, driven by the tourism industry, has affected traditional dance performances like the *Fone-Nang-Keo*. The lack of professional dancing skills and proficiency in playing traditional musical instruments among these new troupes has led to dissatisfaction among practitioners. Traditional troupes prioritise quality and charge higher rates, while new troupes accept lower rates and rely on tips from spectators. When traditional dances are commodified solely for tourism purposes, there is a risk of dilution, and loss of authenticity. The discrepancy in pricing undermines the value attributed to the skills and expertise of traditional dancers.



## Chapter VII: Conclusion

The Town of LPB, the first WHS of the Lao PDR was selected as a case study location because of its unique characteristics. After receiving WHS status in 1995, the surge in tourism has raised concerns about the Town's authenticity and significance. Relying solely on traditional heritage management approaches is inadequate to tackle the current challenges. LPB is confronted with balancing the heritage zone's development with the preservation of its WHS. This study set out to investigate the issues of development, preservation, and safeguarding of LPB ICH. It addressed several key aspects related to safeguarding ICH elements and provided insights into the challenges, community perspectives, influences, processes, and overall effectiveness of safeguarding ICH elements and its wider context in Lao PDR. The central question was to investigate the significant issues of safeguarding LPB's ICH elements that arose after receiving UNESCO status. More specifically, the research was designed to answer the following questions:

- What are the experiences and challenges practitioners face in safeguarding ICH in the Town of LPB?
- What external factors impact the safeguarding of the ICH elements case?
- What are the efforts of government organisations in safeguarding ICH?

To address these questions, qualitative methodologies were employed, involving the use of primary data obtained through semi-structured interviews, as well as secondary data obtained through desk-based research. Following data collection, content and thematic analysis were applied to derive meaningful insights.

### **7.1 Experiences and challenges faced by practitioners in safeguarding ICH in the Town of LPB**

Practitioners in various fields encounter their fair share of challenges, each unique to the particular specialty. These challenges can manifest themselves in a multitude of ways, whether in the production processes, the selection and use of ingredients, or even the execution of dance movements. As an example, the increasing preference for contemporary or globally recognised music, is overshadowing traditional forms of expression.

### **7.1.1 Issues of transmitting knowledge**

The transmission of ICH knowledge faces significant challenges, particularly due to the waning interest among younger individuals. The new generation's disengagement can be attributed to several key factors that hinder their involvement and jeopardise the continuity of ICH.

One major obstacle is the time and effort required for learning ICH practices. Mastering traditional skills and acquiring deep knowledge necessitates a substantial investment of time and dedication. The younger generation may be discouraged by the long-term commitment and patience needed to excel in ICH. Furthermore, limited accessibility to experienced practitioners as mentors poses a significant hurdle. As the older generations pass on, the pool of practitioners diminishes, making it increasingly challenging for aspiring learners to find those who can guide and nurture their growth as it disrupts the crucial transfer of specialised expertise and impedes the transmission of ICH practices for future generations.

In a world driven by economic stability and security, traditional practices may be perceived as less financially viable compared with other professions or contemporary pursuits. Prioritising financial stability and the belief that traditional practices offer limited financial prospects can dissuade individuals from pursuing ICH as a viable career option.

Insufficient recognition and comprehension of the cultural and historical importance of customary practices among the younger generation can lead to disconnection and marginalisation of ICH. Without understanding its significance and value, individuals may underrate its relevance, further detaching themselves from their cultural heritage. Indifference towards traditional practices can ultimately contribute to the erosion of ICH. The rapid pace of contemporary life, coupled with the influence of popular culture, can overshadow the preservation of traditional customs. As societal values and preferences evolve, the allure of modernity often supersedes the importance of maintaining and passing on ICH, resulting in its gradual decline.

## **7.2 The impact of external factors on safeguarding the ICH elements case**

### **7.2.1 Lack of safeguarding policies at the local level**

LPB WHO plays a pivotal role in the preservation, protection, and management of WHS but has delayed prioritising ICH security. As a result, the management efforts primarily concentrate on tangible elements within the WHS, inadvertently neglecting the essential measures required to safeguard and promote the Town's intangible cultural practices. The absence of clear policies to regulate counterfeit goods exacerbate the difficulties faced in effectively managing cultural practices. Without robust guidelines in place, there is a risk of unchecked development and activities that may compromise the integrity and authenticity of ICH.

The establishment of effective policies for cultural preservation and development is hindered by lack of local authority cooperation. For example, the absence of a dedicated learning centre for *Xanamkieng* has contributed to a shortage of trainers and trainees, impeding the transfer of knowledge and skills in this craft. The lack of support from authorities in facilitating the import of raw materials further aggravates the situation. In addition, insufficient law enforcement in the country leads to the production of counterfeit products within the LPB society because of third-party breaches of IPRs. Moreover, the dissemination of the Law on IP to the public may not be robust enough, particularly concerning measures against those who disregard the regulations. The ICH owners themselves also bear responsibility for compliance with the law. Finally, issues related to land concessions negatively impact forest conservation, directly affecting the availability of raw materials necessary for making *Or-lam*.

### **7.2.2 Lack of financial support policy**

The lack of comprehensive funding support policy poses significant challenges to cultural preservation endeavours. Historically, international funding has prioritised the preservation, documentation, and protection of cultural elements, rather than providing support to practitioners but as the LPB Preservation Fund has been suspended, there is a scarcity of financial resources available for conservation efforts within LPB WHO. As a result, heavy reliance on international financial assistance becomes necessary, but with a predominant emphasis on projects and activities centred around urban planning protection and built heritage preservation, it leaves limited funding available

for safeguarding ICH, with contributions coming from only a few countries. Inconsistent implementation is the result of divergent project objectives and varying durations, impacting the long-term viability of safeguarding initiatives. Recognising this, UNESCO Bangkok's implementation of a diverse range of activities may offer better protection. Nevertheless, being dependent on international funds can stall the capacity to align the scope and objectives of safeguarding with local plans, creating further barriers to effective cultural preservation. Therefore, it is vital to analyse the short-term and long-term consequences on local communities and assess their level of engagement and decision-making authority during the implementation of the project.

### **7.2.3 Lack of community participation in decision-making**

The current legal frameworks at the national level regarding heritage management exhibit a bias towards state agencies and expert opinions, disregarding the perspectives of affected communities. Residents are frequently viewed solely as sources of information rather than as partners in management, primarily due to the absence of platforms that facilitate their participation (Li et al. 2020). This imbalance is due to heritage legislation and policies that confer control over cultural heritage to authorities. Regrettably, communities are often excluded from the decision-making process, while expert consultations heavily influence the outcomes. This overreliance on expert knowledge fails to recognise the inherent link between residents and living cultural heritage. Despite superficial recognition of community involvement in heritage management, there is a prevailing tendency to prioritise expert opinions and conform heritage definitions to the perspectives of dominant groups, thereby undermining the representation and inclusion of marginalised communities.

### **7.2.4 The issue of tourism on cultural practices.**

Tourism companies and tour guides heavily impact the continuity and preservation of cultural practices. These entities frequently prioritise catering to time-limited tourists, focusing on efficiency and customer satisfaction while relying on tips. Consequently, cultural dancers face pressure to perform quickly, resulting in shortened dance segments. The prolonged commercialisation and commodification of cultural heritage also pose threats to its authenticity and long-term survival. Specifically, when *Fone-Nang-Keo* is commercialised for tourism, its cultural significance can become diluted, as performers may prioritise pleasing the spectators for financial gain, detracting from

the intrinsic cultural value of the art form. Additionally, a lack of professional skills and proficiency in traditional musical instruments can lead to a diluted rendition of cultural dances, further compromising their authenticity.

Furthermore, the prevalence of counterfeit products and the use of modern materials for the purpose of sales to tourists has resulted in a loss of authenticity, a decline in market share for genuine producers, and a tarnished reputation for traditional artisans. This devalues the original creations of artisans and creates confusion between genuine and counterfeit products, shifting demand towards cheaper imitations, and ultimately discouraging genuine artisans.

### **7.2.5 Issue of market competition on cultural practices and their significance**

Market competition exacerbates the challenges faced by cultural practice and its significance. Firstly, issues in the supply chain have resulted in price hikes for *Or-lam*, making it less accessible to people and diminishing its cultural and culinary importance. Moreover, the price disparity between genuine and counterfeit products often compels consumers to choose counterfeit goods over traditional ones, further degrading the authenticity and cultural worth of the traditional goods. Additionally, the emergence of new theatre troupes driven by the tourism industry has had detrimental effects on traditional dance performances like the *Fone-Nang-Keo*. Traditional troupes prioritise quality and charge higher rates, while new troupes accept lower fees and rely on tips from spectators. Such discrepancies in pricing undermine the value assigned to the skills and expertise of traditional dancers. The commodification of traditional dances for tourism purposes also poses risks of dilution, misrepresentation, and loss of authenticity. Furthermore, the lack of professional dancing skills and proficiency in traditional musical instruments among these new troupes leads to dissatisfaction among practitioners and further contributes to the erosion of cultural heritage.

### **7.3 The efforts of government organisations in safeguarding ICH**

The government assumes a pivotal role in the preservation and promotion of ICH practices within the sacred grounds of WHS. Instead of imposing rigid restrictions, the government demonstrates a profound respect for the cultural activities and traditions

that thrive within these sites. By doing so, they empower communities to uphold their customs, preserve their invaluable knowledge, and express themselves freely. However, government might be missing when it comes to enhanced community involvement which can be achieved through consultations, partnerships, and empowering communities to take a leading role in safeguarding their own traditions. Recognising the immense value that ICH holds, the government takes proactive measures to support and empower practitioners. Through the provision of Commendation Awards and the granting of tax exemptions, they create effective incentives for the continued practice of these significant cultural traditions. This approach not only acknowledges the importance of ICH but also encourages its transmission to future generations. Yet, funding and allocating more resources to ICH preservation efforts have been lacking to acknowledge the long-term value and importance of cultural heritage.

Furthermore, the government extends its support by assisting in the registration of ICH elements to IPRs. This demonstrates a commitment to preserving the unique identity and heritage of these communities, ensuring that their traditions are safeguarded against misappropriation or exploitation. Nevertheless, monitoring and evaluation system are still missing to help the government assess the effectiveness of their ICH protection efforts. Government should continuously review and strengthen legal frameworks related to ICH protection and IPRs to ensure the rights of practitioners are adequately protected. Unwavering dedication to and support of the government in preserving and promoting ICH practices within WHS are paramount. It is through their active involvement and commitment that the vibrant tapestry of cultural heritage within these communities can be sustained. By valuing and respecting these living traditions, the government not only preserves the rich cultural heritage of these communities but also fosters a sense of pride and identity among its citizens.

## **7.4 Recommendations**

### **7.4.1 A collaborative approach to Safeguarding ICH**

The active participation of communities, groups, and individuals is vital for preserving and promoting ICH. Their engagement in identifying the value of heritage and contributing to the development of rules and guidelines for heritage management is of utmost importance (Ubertazzi 2022). Therefore, moving away from a management

approach solely based on experts towards a collaborative system that involves both experts and indigenous communities is key to safeguarding ICH (Lui et al 2022). When the needs of people are thoroughly discussed and incorporated into management schemes, heritage projects benefit from stronger local support and smoother implementation. To achieve this, active participatory methods are employed to raise awareness and enhance the capacity of local communities, enabling them to have a voice and contribute to heritage preservation and management (Li 2020). This includes empowering local communities and forming partnerships with governments and heritage experts throughout the entire management process, involving them in the decision-making process, addressing local social issues, preventing conflicts, and providing a platform to explore additional revenue-generating opportunities, particularly in the area of tourism development (Bruku 2015). Residents' approval is sought for management strategies and plans, ensuring their concerns and interests are thoroughly considered (Chipangura et al. 2017). Various techniques, such as interviews and questionnaires are used to engage experts with locals in co-mapping cultural heritage and capturing the nature and location of intangible heritage (Musa and Feng 2016). Workshops provide not only facilitated integration and communication but also lay the foundation for ongoing collaboration (Mitsche et al. 2013). Workshops also foster local cultural identities and sustain traditional art (Bruku 2015) impart knowledge and educate communities about conservation practices, including the latest advancements in technology relevant to conservation (Ferreira 2018).

#### **7.4.2 Establishing an IP system for Safeguarding ICH**

If cultural property is not adequately protected through copyright or other regulations, there is a risk of host communities and traditional bearers losing control over it (Mackercher and Hilary 2012). Therefore, it is crucial to establish a new IP system that promotes the rights and benefits of holders of ICH ensuring public access to heritage elements. To achieve this, the contents of IP should be verified, and the subject matter of IPRs related to ICH should be clearly defined and explained. Additionally, it is important to strengthen and diversify inventory-making activities for ICH, establish comprehensive databases, and grant official rights to safeguard ICH effectively (Jeong 2010). Furthermore, structures should be developed to engage and empower communities in decision-making processes concerning IPRs, particularly in terms of

traditional knowledge and cultural heritage. Striking a balance that respects the rights and interests of communities and individuals seeking IPR protection is essential for preserving ICH (Ubertazzi, 2022). To effectively safeguard ICH, specific regulations and guidelines dedicated to protecting, promoting, and transmitting ICH should be developed and implemented. These regulations should acknowledge the significance of ICH and provide a framework for documentation, preservation, and community engagement to ensure its long-term preservation and vitality.

### **7.4.3 Funding, Resources, and Education for Safeguarding ICH**

It is imperative to develop an appropriate funding support policy to guarantee the continued transmission of cultural knowledge and practices associated with intangible cultural heritage (ICH). In addition, authorities should facilitate the importation of raw materials necessary for preserving cultural heritage. Efforts should be made to address land concession issues and promote sustainable resource management to ensure the sustainable preservation of ICH. Ensuring that well-trained tour guides are available is critical, as they play a vital role in sharing the significance of cultural heritage with visitors. These guides should possess the necessary knowledge and skills to effectively communicate information and the values, beliefs, traditions, and historical context that underlie cultural practices (Garcia-Almeida, 2019).

By integrating these principles into the management and preservation of intangible cultural heritage, communities and individuals can actively participate in safeguarding, promoting, and transmitting ICH for the benefit of future generations.



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## Appendices

### Appendix A Interview questions for semi-structure interview

#### A.1 Questions for practitioners

1. To what degree did ICH element change after becoming a WHS?
2. What are the obstacles to the transmission of knowledge?
3. Are there any restrictions placed upon ICH within the World Heritage Site?  
(Right to practise ICH)
4. What is the significant factor that prevents you from practising ICH?
5. Which factor contributes most to practising ICH in long-term?
6. How does such a factor impact on the safeguarding process (transmission of knowledge)
7. Is there any support from the government in practising ICH?
8. What do you think about the inventory-making and documentation of the ICH elements project?
9. Have you participated in the consultation or decision-making process regarding safeguarding ICH?

### Appendix B Ethics approvals and ethical consideration

As part of the research involved interviews, the project obtained ethical approval from the Social and Behavioural Research Ethics Committee at Flinders University, specifically through the low-risk panel numbered 6096. This approval ensured that the research adhered to ethical guidelines and standards for the protection and well-being of the participants involved. The practitioners of the three elements were provided with an Information Sheet and Consent form, which they signed before agreeing to participate in an interview. All relevant details about the research, its background, objectives, and the intended use of the information were provided to potential interviewees. Their participation was voluntary and required written consent, including approval for the interviews to be digitally recorded.

The research was granted permission to review official documents and access data by the LPB WHO and the DH, MICT. The interviewees were given the opportunity to review and make changes to the transcripts, particularly direct quotations that reflect

their perspectives. The participants were informed about their right to withdraw from the study, provided with researcher contact details and were assured of confidentiality. The researcher provided their contact details in case the participants wished to withdraw. The participants had the option to refuse to answer any questions or to leave the online interview, and they could choose not to participate in any exercises at any time. Any data collected up to the point of withdrawal was securely destroyed.

**Appendix C Transcripts of practitioners (Lao)**

**B.1 Xanamkieng's Practitioners**

**B.1.1 Practitioner 1**

ຊ້ານ້ຳກ້ຽງ ມີການປ່ຽນແປງຫລາຍ  
 ການອະນຸລັກຊ້ານ້ຳກ້ຽງຕາມສຶກສາຮ່າຮຽນນຳສະກຸນຊ່າງໃນວັງໃນສະໄຫມກ່ອນ ທີ່ເພິ່ນ  
 ຍັງມີຊີວິດຢູ່ນັ້ນ  
 ການອະນຸລັກພວກເຮົາໄດ້ອະນຸລັກມາຕະຫລອດເພື່ອໃຫ້ມີການຍືນຍົງກັບສັງຄົມເຮົາຕະຫລອດໄປການ  
 ປ່ຽນ ແປງເຫັນໄດ້ຈະແຈ້ງເລື່ອງການປ່ຽນແປງເລື່ອງດອກດວງ ຄຳປິວ ເຮັດຂະມຸກ  
 (ຄວາມຫມາຍຄືເອົານ້ຳກ້ຽງປະສົມກັບຂີ້ເຖົ່າມາ ເຮັດເປັນດອກ)

ອຸປະສັກເລື່ອງການຖ່າຍທອດແມ່ນເຂົາເຈົ້າມາເຮັດໃຕ້ຈິງແບບເພິ່ນເມືອງລາວມັນກະມີແຕ່ຄອບຄົວຂໍ້  
 ອຍເຮັດກາຍນັ້ນແມ່ນ  
 ເຮັດຊ້ານ້ຳກ້ຽງແບບຂອງປອມ(ລອກຮຽນແບບຫລາຍ)ແຕ່ລາຄາມັນກະຕ່າງກັນເຂົາເຈົ້າຄຳນຶງວ່າຊ້ານ້  
 ຳກ້ຽງມັນເປັນຂອງດຶກດຳບັນມາແຕ່ສະໄຫມກ່ອນ ແຕ່ຕໍ່ມາຄົນຊົມໃຊ້ຫລາຍ ໃນປີ 1904  
 ສະໄຫມພະເຈົ້າສີສະຫວ່າງວົງ ແຕ່ເຂົາເຈົ້າ ບໍ່ໄດ້ຄິດຄຳ ນຶງວ່າເປັນຂອງເກົ່າແກ່  
 ກະເລີຍບໍ່ພາກັນອະນຸລັກ ຂ້ອຍກໍເລີຍມາຊຸດຄົ້ນຟື້ນຟູໃຫ້ຊ້ານ້ຳກ້ຽງຍືນຍົງ ທາງມໍລະ  
 ດົກກະໄດ້ມາເກັບກຳຂໍ້ມູນນຳຂ້ອຍເອງເອົາເຂົ້າເປັນມໍລະດົກນາມມະທຳ

ສ່ວນຜູ້ສືບທອດກະແມ່ນທາງຄອບຄົວ ລູກ ເມຍ  
 ນອກນັ້ນກະເບື້ອງຕົ້ນກະບໍ່ທັນມີໃຈສົນໃຈຢາກມາເຮັດ ເລີ່ມແຕ່ເຮົາເຮັດມາ  
 ເລີ່ມຕົ້ນທຳອິດກະແມ່ນຄອບຄົວຂ້ອຍທີ່ຮຽນຈົບມາຈາກປະເທດພະມ້າແລະກໍ່ມາສຶກສາກັບນາຍຊ່າງອ  
 າວໂສທີ່ເຄີຍເຮັດຊ້າ  
 ນ້ຳກ້ຽງໃນວັງໃນສະໄຫມກ່ອນນັ້ນ ຂ້ອຍມັກຮັກ ແລະ  
 ຖືກເຊີນໄປສອນຢູ່ໂຄງການອະນຸລັກຊ້ານ້ຳກ້ຽງນີ້ນຳພະສົງ ນຳອຸຍແນສໂກ

ວັດສະດຸໃນການເຮັດແມ່ນໃຊ້ຂອງທຳມະຊາດຢູ່ເມືອງລາວເຮົາ ຫາໄດ້ງ່າຍກະແມ່ນ ຂີ້ງົວຂີ້ຄວາຍ ຂີ້ດິນ  
 ຂີ້ເຖົ່າ ໄມ້ຕອກ ໄມ້ບົງ ມາຈັກສານອ່ອນໆ ແຕ່ວ່າຄຳປິວ ແລະ ສີນ້ຳກ້ຽງນີ້ ທີ່ເຮົາຕ້ອງໄດ້ນຳເຂົ້າ  
 ເນື່ອງຈາກວ່າ ໂຕນີ້ມັນເປັນອຸປະສັກເນື່ອງຈາກວ່າ ຊຽນໃບສະເຫນີຊ່ວຍເພິ່ນຟູຈາກ  
 ລັດຖະບານກະຍັງຟືດເຄື່ອງຢູ່ ແຕ່ຢູ່ບ້ານເຮົາມີເລື່ອງຕົ້ນນ້ຳກ້ຽງ ສີນ້ຳກ້ຽງ  
 ແຕ່ວ່າຂ້ອຍເອງກະໄດ້ໄປຊຸດຄົ້ນຫາຕົ້ນກ້ຽງເອງກໍມີ ບັນດາວິຊາການເຮົາຊອກຫິນ ແຫວ່ງຫິນ  
 ມາຊອກຫາຕົ້ນນ້ຳກ້ຽງນີ້ ໂຕແຫວ່ງຫິນມັນຈະຫຍຸ້ງຫຍາກຢູ່ຈຸດນີ້ ບັນຫາທີ່ສອງ ຄຳປິວ  
 ບ້ານເຮົາກະຫຍັງເຮັດບໍ່ທັນໄດ້ ເນື່ອງຈາກວ່າ ຕົ້ນຫິນນີ້ ແຕ່ຂ້ອຍກໍຮູ້ວິທີເຮັດ ວິທີສ້າງ  
 ເພາະເຮົາໄປສຶກສາມາ ແຕ່ເອົາມາຟື້ນຟູຢູ່ບ້ານເຮົານີ້ ມັນຍາກນຳສອງອັນນີ້ ນ້ຳກ້ຽງກັບຄຳປິວ  
 ອັນອື່ນແມ່ນບໍ່ຫຍຸ້ງຍາກ

ເລື່ອງເຮັດຊ້ານ້ຳກ້ຽງທີ່ເຮົາເຮັດແມ່ນຕາມແບບຜືນເມືອງດອກດວງແມ່ນແກະສະລັກຈາກລາຍຜືນເມືອງແບບໃນວັງຄືສະໄຫມກ່ອນແຕ່ຄອບຄົວອື່ນທີ່ເຂົາເຈົ້າເຮັດຂາຍຕາມຕະຫລາດມືດແມ່ນເຂົາເຈົ້າມາຜະລິດຕ່າງໆວັດຖຸບໍ່ຄືກັນຄືໃຊ້ກາວ ໃຊ້ສີສະເປຟິນ ແລ້ວມາຖືກນ້ຳບໍ່ໄດ້ແຕ່ລັດຖະບານເຮົາກໍ່ຍັງບໍ່ທັນເບິ່ງໄຄ່ວກ່ຽວກັບເລື່ອງ ງານຫັດຖະກຳນີ້ ບໍ່ຮັກສາເພື່ອໃຫ້ມັນຍືນຍົງເຮັດຊະຊາຍຄືຄອບຄົວຂອງຂ້ອຍເຮັດແບບຂອງແທ້ ແລ້ວເຂົາເຈົ້າເຮັດແບບຊະຊາຍບໍ່ມີການກຳນົດເຈາະຈົງຫາຂອງທີ່ເຮັດແທ້

ບັດໃຈຫລັກທີ່ຂັດຂວາງການເຮັດຊ້ານ້ຳກ້ຽງ ເອົາໄມ້ມາສ່ຽນເຮັດເປັນຂັນ ແລ້ວມາສິດສະເປທາສີນ້ຳສີຄຳ ແຕ່ບໍ່ແມ່ນສີຄຳປົວ ອັນນີ້ແມ່ນຜົນກະທົບ ຄືຕົວຢ່າງແບບຂອງເຮົາອະນຸລັກຄາລາປະປະມານລ້ານກີບຂຶ້ນເມືອແຕ່ເຂົາເຈົ້າມາຂາຍພຽງແຕ່ ແສນຫາສອງແສນກີບເທົ່ານັ້ນ ມັນເປັນຜົນກະທົບໃຫ້ແກ່ຂ້ອຍເຮັດມາ ວັດຖຸດິບອັນໃດກະແພງຫມົດ ຄືຄຳປົວ ກັບສີນ້ຳກ້ຽງ ເລື່ອງວັດຖຸບ້ານເຮົາກະພໍ່ຊອກຫາງ່າຍໄດ້ມັນກະຫຍໍ້ທໍ້ກັບບັນດາພວກທີ່ເຮັດຊະຊາຍນີ້ບໍ່ມີການຈຳກັດ ກັນຄັນຖ້າເຮັດຄືຂ້ອຍກະເປີດກວ້າງ ຄັນຖ້າເຮັດແບບສ້າງສູນ ມາລວມກັນ ຄັນຖ້າວ່າລັດຖະບານເພິ່ນເຮັດໄດ້ ຂ້ອຍກະເປັນຄູຜືກໃຫ້ ເພື່ອບໍ່ໃຫ້ເສຍທາງດ້ານມໍລະດົກຂອງເຮົາດຽວນີ້ກະຫຍັງລະບາດຫລາຍຢູ່

ເລື່ອງນັກທ່ອງທາງຍີ່ປຸ່ນກັບຝຣັ່ງຂະເຈົ້າມາສືບຫາຄອບຄົວພວກຂ້ອຍເອົາຂອງຂ້ອຍໄປວາງສະແດງຢູ່ຍີ່ປຸ່ນໃນເວລາພະລາຊະນິຂອງໄທມາ ບັນດານັກທ່ອງທ່ຽວບາງບຸກຄົນກະສົນໃຈ ເຖິງຈະແພງກະສົນໃຈ ເພາະເປັນແຫລ່ງທ່ອງທ່ຽວ ສອງມາເປັນວັດ ທະນະທຳອັນແກ່ອັນຫນຶ່ງ ມາຮຽນນຳຊົ່ວໂມງສອງຊົ່ວໂມງກະມີ

ແຕ່ວ່າອັນຫຍໍ້ທີ່ແຮງກະຄືເວີໃຫ້ຟັງຜ່ານມາ ມັນກະທົບການຕະຫລາດ ແບບທາງລັດຖະບານບໍ່ເບິ່ງກ້ວາງເຫັນໄກ ວາງປ່ອຍໃຫ້ ເຂົາເຈົ້າເຮັດໄປຈົນວ່າ ເຮັດໃຫ້ເຮົາມີຄວາມນ້ອຍໃຈຄືມາຫາ ບອກໃຫ້ຢ່າຫຍຸດຢ່າຍອມເດີ ໃຫ້ເຮັດໄປຕະຫລອດ ເຮົາເຮັດໄປຢູ່ແຕ່ເຂົາເຈົ້າບໍ່ມີຢຸດຍິ້ງໃຫ້ເຮົາ ແລະ ບໍ່ມີຕົ້ນທຶນໃຫ້ເຮົາຕື່ມອີກ

ນອກຈາກລັດຖະບານຊີ້ບໍ່ຊ່ວຍແລວໂຄງການເອກະຊົນກະບໍ່ມີ ມີແຕ່ເຮັດມານີ້ ຍ້ອນວ່າເຮົາຮຽນມາ ແລະ ກໍ່ມັກຮຽນດ້ານວິ ຈິດສິນມາແຕ່ດົນ ລະກະເຮັດມາ ເປັນຜູ້ທຳອິດລິເລີ່ມເຮັດຢູ່ໃນຫລວງພະບາວ ເຮັດຊ້ານ້ຳກ້ຽງ ແລ້ວລົງໄປວາງສະແດງຢູ່ໄອ ເຕັກ ເນື່ອງຈາກເຂົາເຈົ້າເຫັນເຮົາເຮັດໄດ້ດີແລ້ວ ກະພາກັນມາແກະແບບ ແລ້ວຂະຫນາດເຮົາເຂົ້າລິຂະສິດ ເຂົາເຈົ້າກະຫຍັງບໍ່ ສົນ ເຮົາເຮັດເຮົາກະມີກາຂອງເຮົາ ແຕ່ເຂົາເຈົ້າເຮັດລະເຂົາເຈົ້າກະແລ້ວໄປຂ້ອຍຈົດລິກຂະສິດກັບຊັບສິນທາງປັນຍາເຕັກໂນ ໂລຊີວາງສະແດງແຕ່ລະເທື່ອບາງເທື່ອກະຊວງເຊີນໄປ ເຊີນໄປວາງສະແດງໃຫ້ງານວັນແມ່ຍິງລາວ ວັນມະຫາກຳຕ່າງໆຂອງລາວ ເຮົາ ວັນຊາດ ເພິ່ນຈະເຊີນໄປສະແດງຢູ່ໄອເຕັກ ຫລື ຫ້ອງການ ຫໍປະຊຸມແຫ່ງຊາດ

ຂໍຊົມເຊີຍ ໂຄງການແກ້ບກຳເລື່ອງຂໍ້ມູນການອະນຸລັກຊ້ານ້ຳກ້ຽງນີ້ ເພາະສີນ້ຳກ້ຽງເປັນສີທຳມະຊາດໂດຍບໍ່ແພ້ຫຍັງທັງຫມົດ ຢູ່ໃນລາວນີ້ສະໄຫມແຕ່ກີ້ບໍ່ມີສີຫຍັງເຂົ້າມາມີແຕ່ສີທຳມະຊາດ ຄືເພິ່ນຕົກແຕ່ງໃນວັງ

ໃນສະໄຫມພະເຈົ້າສີສະຫວ່າງວັດທະນາ ເຮັດດອກດວງບັນລັງດ້ວຍສີນ້ຳກ້ຽງ  
 ຄືຫໍພະບາງທຸກມື້ນີ້ກະແມ່ນຂ້າພະເຈົ້າເປັນຜູ້ອະນຸລັກເລື່ອງຕິດຄຳປົວຫໍພະບາງ ກັບແທ່ນ  
 ພະບາງ ດ້ວຍມາຈາກສີນ້ຳກ້ຽງແລະ ຄຳປົວໄດ້ຂ້າຮ່ວມນຳອຸຍແນສໂກສອງຄັ້ງ  
 ອຸຍແນສໂກໄດ້ມາປະຊຸມຢູ່ຫ້ອງການມໍລະດົກ ແລະ ກໍ່ເຊີນໄປ  
 ເວົ້າເລື່ອງກ່ຽວກັບມໍລະດົກຊັບສິນທາງບັນຍາ ນາມມະທຳນີ້  
 ເຂົາເຈົ້າເອົາຊຳນ້ຳກ້ຽງຂອງເຮົາເຂົ້າເປັນມໍລະດົກ  
 ນາມມະທຳ ເອກະສານກະຍັງຍືນອອກມາແລ້ວມີວິຊາການຂອງມໍລະດົກ  
 ພາກັນມາຈາກຫ້ອງການມໍລະດົກ ແລະ ພະແນກ ຖວທ  
 ພາກັນມາຫລາຍຄັ້ງຫລາຍເທື່ອທີ່ມາຖາມເລື່ອງຢາກອະນຸລັກຊຳນ້ຳກ້ຽງພວກເຮົານີ້  
 ໃຫ້ຍືນຍົງນຳຄົນລາວຕະຫລອດໄປ  
 ເພາະຂ້ອຍກໍ່ໄດ້ຮຽນຮູ້ກ່ຽວກັບເລື່ອງເປັນຫຍັງເພິ່ນຈຶ່ງເຮັດຊຳນ້ຳກ້ຽງ ຂ້ອຍກໍ່ໄດ້ເປົ່າ ແລະ  
 ອະທິບາຍໃຫ້ຟັງ ກະຊົມເຊີຍ  
 ແລ້ວທີ່ເພິ່ນພາກັນມາກ່ຽວກັບການອະນຸລັກນີ້ ເພາະວ່າເລື່ອງຊຳນ້ຳກ້ຽງ  
 ຂໍເວົ້າໃຫ້ຟັງຫນ້ອຍຫນຶ່ງແຕ່ກໍ່ຊຳນ້ຳກ້ຽງແມ່ນໃນສະ  
 ໄຫມພະເຈົ້າຊີວິດ ມະເຫສີ ບໍ່ມີກະຕາບກະເປົາພາຍຄືໃນຍຸກປະຈະບັນ  
 ແລ້ວສະກຸນຊ່າງໃນວັງສະໄຫມກ່ອນເພິ່ນກໍ່ເລີຍມາ  
 ຄິດເຮັດຊຳນ້ຳກ້ຽງນີ້ໃນມະເຫສີເຈົ້າຂຸນມຸນນາຍໃສ່ເພື່ອໄປອອກຕະຫລາດ ໃສ່ເງິນໃສ່ຄຳ ແລະ  
 ເປັນຊຳມຸງຄຸນໃຫ້ແກ່ຊາວ  
 ຫລວງພະບາງ ຊາວລາວເຮົາແລະກໍ່ມີຄວາມຫມາຍຢູ່ຊຳນ້ຳກ້ຽງມີຕິດດອກ  
 ສ້ອຍສາ(ດອກຊົນຊັ້ນສູງທີ່ສາມາດນຳໃຊ້ໄດ້) ແມງກະເບື້ອງ( ດູດກິນເກສອນເປັນອາຫານ) ຕິດຫອຍ  
 (ຫາກິນພໍ່ພຽງ) ເຮົາເຫັນເພິ່ນມາຕິດຕາມວັດ ແຕ່ບັດຈຸບັນເພິ່ນກະເອົາ  
 ມາຕິດຫລັງຄາໂຮງແຮມ

ບັດໃຈຊີເຮັດໃຫ້ມັນຍືນຍົງແທ້ ກະຮຽກຮ້ອງໃຫ້ມີການສະຫນອງທຶນ ນຳສາກົນ ຫລື  
 ນຳໂຄງການໃດຫນຶ່ງມາຊຸກຍູ້ໃຫ້ແກ່ບໍ່  
 ແມ່ນແຕ່ອະນຸລັກຊຳນ້ຳກ້ຽງ ແຕ່ມັນກ່ຽວກັບເລື່ອງເຮັດໃຫ້ຊາວບ້ານ  
 ມີວຽກເຮັດງານທຳມີວິຊາຊີບຕິດໄມ້ຕິດມືໃນອະນາຄົດ  
 ຕໍ່ໄປ ຄືຂ້າພະເຈົ້າເຮັດຜ່ານມາ ມີຫລາຍຄືຄົນລາວສູງ ລາວເທິງ ກໍ່ເຂົ້າມາສົນໃຈຢາກເຮັດ  
 ແຕ່ມາໄລຍະຫນຶ່ງຄືໂຄວິດມາ ຂາດຕົ້ນທຶນ ໄດ້ຮຽກຮ້ອງໃຫ້ໂຄງການໃດຫນຶ່ງມາຊ່ວຍເຫລືອ  
 ເພື່ອອະນຸລັກໃຫ້ຍືນຍົງໃຫ້ມີປະໂຫວດສາດຂອງລາວ ເພາະຊຳ  
 ນ້ຳກ້ຽງມັນຄືທູດຫນຶ່ງ ຜູ້ໃດມາຍ້າມຢາມຫລວງພະບາງບໍ່ໄດ້ຊຳນ້ຳກ້ຽງໄປຄືບໍ່ເຫັນຫລວງພະບາງ  
 ສະນັ້ນຢາກໃຫ້ມີກາຍືນຍົງ ມີການຮັກສາ  
 ໃຫ້ມີແບບຂອງດັ້ງເດີມໄວ້ຄົນລາວເທິງລາວສູງມາຮຽນເພື່ອໄປເຮັດປະກອບອາຊີບ ແລະ  
 ຂ້ອຍເຮັດກໍ່ເພື່ອເປົ່າ  
 ຫມາຍຢາກສ້າງສູນເລື່ອງເຮັດຫັດຖະກຳເຮັດຊຳນ້ຳກ້ຽງໂດຍສະເພາະ  
 ເພາະວ່າກະຍັງມີຜູ້ເຄີຍໃຊ້ຊຳນ້ຳກ້ຽງຂ້ອຍມາ ສືບຊາວ  
 ກວ່າປີ ກໍ່ຍັງງາມຄືເກົ່າ ໃສ່ນ້ຳໃສ່ດອກໄມ້ຫຍັງກໍ່ໄດ້ ລະກະເຄີຍມີຫລາຍກົມ  
 ຫລາຍກະຊວງທີ່ເຂົາເຈົ້າສັງອໍເຕີ ເອົາໄປເປັນຂອງ  
 ຂວນຂອງຜາກຕ່າງປະເທດໃຈອະນຸລັກຂອງຂ້ອຍແມ່ນຕິດແທດກຫບຊຳນ້ຳກ້ຽງ  
 ຄືຫລວງພະບາງກະບໍ່ມີໃຜແລ້ວ ທີ່ຈະມາ  
 ອະນຸລັກສິ່ງນີ້ໃຫ້ຄູ່ກັບຫລວງພະບາງໄປ ເພາະມັນເປັນປະຫວັດສາດອັນຫນຶ່ງທີ່ເປັນຂອງຫລວງພະບາງ

ໄວລຸ້ນຢູ່ຫລວງພະບາງບໍ່ຄ່ອຍສົນໃຈ ສ່ວນຫລາຍແມ່ນຄົນວຽງຈັນ ບັນດາການນຳ ຄອບຄົວການນຳ  
 ເຂົ້າເຈາະມາ ແລະ ຜູ້ທີ່ມັກຮັກກັບຊຳນ້ຳກ້ຽງແທ້ ຄື ຄົນຝຣັ່ງ ຍີ່ປຸ່ນ  
 ແຕ່ຍີ່ປຸ່ນແມ່ນຮູ້ວ່າມາຫາທຸກປີ ປີຫນຶ່ງສອງສາມເທື່ອ ເພາະເດືອນສືບນີ້  
 ທາງສະຖານທູດຍີ່ປຸ່ນເຂົ້າເຈົ້າຟ້ວພັນເຂົ້າມາ ແລະ ເອົາປະຫວັດຫຍໍ້ໄປຜ່ານຢູ່ຍີ່ປຸ່ນ  
 ກະມີຄົນຍີ່ປຸ່ນຜູ້ລາວນຳໃຊ້ສີນ້ຳກ້ຽງມາໄດ້ ສອງຮ້ອຍປີກະມາເຂົ້າພົບປະແລກປ່ຽນກັນໃນວັນທີ 15  
 ເດືອນ 10 ນີ້

ຍີ່ປຸ່ນສົນໃຈເລື່ອງຊຳນ້ຳກ້ຽງຫລາຍ ຂ້ອຍກະໄດ້ໄປຍີ່ປຸ່ນສອງສາມເທື່ອ ມະຫາວິທະຍາໄລເມຈິ  
 ຢູ່ໂຕກຽວເຊີນ ໄປເຜີຍແຜ່  
 ເລື່ອງຊຳນ້ຳກ້ຽງຫລວງພະບາງ ພາຂວັນຫລວງພະບາງ  
 ເຮັດດ້ວຍສີນ້ຳກ້ຽງອັນພົ້ນເດັ່ນກະມີແຕ່ໄດ້ຫລຽນໄຊແຮງງານຊັ້ນຫນຶ່ງ  
 ຂອງປະທານປະເທດຊຸດກ່ອນນີ້ ກອງປະຊຸມໃຫຍ່ຂອງອົງຄະນະພັກ ສູນກາງທົ່ວປະເທດປີ  
 2002 ກະໄດ້ໄປຮ່ວມກອງປະ  
 ຊຸມນຳ ສືບທຳປະເທດກ່ຽວກັບເລື່ອງການອະນຸລັກ ຢູ່ປະເທດຍີ່ປຸ່ນ ຢູ່ນາຣະ ໂອຊະກະ ຮິໂຣຊິມະ ກຽວໂຕ  
 ເພິ່ນເຊີນຜ່ານອຸຍ  
 ແນສໂກ ຂອງຫ້ອງການມໍລະດົກປີ 2011  
 ກະຖືກເຊີນໄປເຜີຍແຜ່ກ່ຽວກັບເລື່ອງສີນ້ຳກ້ຽງຫລວງພະບາງມະຫາວິທະຍາໄລເມ  
 ຈິໂຕກຽວ ຈາກການເຊື່ອເຊີນຂອງສາສະດາຈານ ມິຢາກຸຊິ ຊັນເຊນ  
 ເພິ່ນມາເຊີນໂດຍກົງເລີຍເຊີນໄປພະມ້າສອງເທື່ອໄປເປີດ  
 ການສະແດງຢູ່ແຂວງມັນດາເລ ກ່ຽວກັບສີນ້ຳກ້ຽງ ຜ້າແພ  
 ຜ່ານໂຮງຮຽນວິຈິດສິນກ່ອນປີໃຫມ່ລາວແລ້ວນີ້ທາງກົມມໍລະດົກ  
 ມາເອົາຂໍ້ມູນຈະເອົາອ້າຍ ເພື່ອຈະເອົາເປັນສິລະປິນແຫ່ງຊາດ ວິທີເຮັດຂະມຸ ໂດຍໃຊ້ສີນ້ຳກ້ຽງ

B.1.2. Practitioner 2

ຊຳນ້ຳກ້ຽງກະມີການປ່ຽນແປງຫລາຍ ເປັນຕົ້ນເລື່ອງການຜະລິດຊຳນ້ຳກ້ຽງ  
 ເຮົາຢາກໃຫ້ອະນຸລັກໂຕດັ້ງເດີມໃຫ້ມັນກວ້າງຂວາງ  
 ເພາະມັນເປັນວັດທະນະທຳອັນໂດດເດັ່ນຂອງຫລວງພະບາງ ຫັດຖະກຳໂຕນີ້ເປັນຂອງດັ້ງເດີມ  
 ກະຢາກໃຫ້ຖືກອະນຸລັກກວ້າງ  
 ຂວາງ ໃຫ້ອອກສູ່ສາຍຕາສັງຄົມ ແຕ່ວ່າມັນກົງກັນຂ້າມກັນ  
 ໂຕທີ່ດັ້ງເດີມຊຳພັດຫນ້ອຍເກືອບຈະບໍ່ມີແລ້ວ ແລ້ວໂຕປະຍຸກທີ່  
 ວັດສະດຸເຮົາໃຊ້ມັນຕ່າງກັນ ມັນຈະແຜ່ຫລາຍ ກະທໍ້ໃຈຢູ່

ເລື່ອງຂອງມູນຄ່າ ລາຄາມັນໂຕນກັນຫລາຍ ສ່ວນຫລາຍຄິດວ່າເຂົາເຈົ້າບໍ່ເຂົ້າໃຈ  
 ຄິດວ່າຊຳນ້ຳກ້ຽງມັນຄືກັນຫມົດ ບໍ່ໄດ້ສັງເກດ  
 ຕີລາຄາວ່າມັນເປັນແບບໃດ ແຕກຕ່າງກັນແນວໃດ ແລະ ກໍ່ບໍ່ທັນຄິດແດ່ ບາວຄົນເຂົາເຈົ້າມາ  
 ບາງຄົນກະຖືກຕວະຊື່ວ່າເປັນຂອງ  
 ດີ ຫລາຍຄົນກະຕວະວ່າມາຈາກຮ້ານເຮົາ ເພາະຮ້ານເຮົາມັນມີຊື່ສຽງມັນໄດ້ ໂອດອບແລ້ວ  
 ລະກະຄິດວ່າແມ່ນຂອງຮ້ານເຮົາລະ  
 ຊື່ໄປ ຄວາມຈິງແລ້ວບໍ່ແມ່ນ ເຂົາເຈົ້າບໍ່ເຂົ້າໃຈ ຄົນຕ່າງແຂວງຕ່າງເມືອງຕ່າງບ້ານມາ  
 ແຕ່ວ່າຄວາມພາຍໃນເອງກະບໍ່ຮູ້ຊຳບາງຄົນ  
 ວ່າໂຕໃດແມ່ນໂຕເດີມໂຕໃດແມ່ນໂຕປະຍຸກ ບໍ່ຊ່າງໃຈ້ແຍກ



ຂະເຈົ້າບໍ່ເຂົ້າໃຈວັດຖຸດິບທີ່ເຮົາໃຊ້ຜະລິດ  
ເຂົາເຈົ້າເຂົ້າໃຈແຕ່ຊຳມັນຜະລິດອອກມາເປັນຮູບຊົງຊຳນ້ຳກ້ຽງຄືກັນ ແຕ່ວັດສະດຸທີ່  
ໃຊ້ມັນຕ່າງກັນຕັ້ງແຕ່ເລີ່ມເຮັດແລ້ວ ຮູບຊົງຄືກັນ ແຕ່ວັດສະດຸໃຊ້ຕ່າງກັນ ຄື  
ຂີງວອກອາຍຫັນປະສົມກັບຢາຊີວະສາ ເຂົາເຈົ້າເອົາ  
ກາວລາເຕັກປະສົມຂີ້ເລື່ອຍໄມ້ ມັນກະບໍ່ຄືກັນເລື່ອງຂັ້ນຕອນການຜະລິດ  
ສ່ວນສີມັນກະຕ່າງກັນຢູ່ແຕ່ວ່າເຂົາເຈົ້າບໍ່ຊ່າງສັງເກດ  
ຜູ້ທີ່ເປັນລູກຄ້າ ບາງຄົນກະວ່າຮ້ານເຮົາແພງ ບ່ອນອື່ນຂາຍຢູ່ຕາມຕະຫລາດແມ່ນຖືກ  
ບໍ່ເຂົ້າໃຈອັນຫນຶ່ງແມ່ນໂຕອະນຸລັກ ອັນຫນຶ່ງແມ່ນໂຕປະຍຸກ ບໍ່ເຂົ້າໃຈດ້ານສິລະປະຫຍັງ  
ໂຕດັ່ງເດີມແມ່ນເລື່ອງຂອງງານວິຈິດສິນໃນວັງ ສະໄຫມກ່ອນ

ເລື່ອງການຖ່າຍທອດຄວາມຮູ້ແມ່ນບໍ່ມີຂໍ້ຫຍຸ້ງຍາກຫຍັງ ຍິນດີສອນ  
ເພາະກະຢາກເຜີຍແຜ່ຢາກໃຫ້ຄົນຮັບຮູ້ຫລາຍໆ ວັດທະ  
ນະທຳຂອງເຮົາໃຫ້ຮູ້ວ່າ ມັນຍັງມີຢູ່ບໍ່ທັນໄດ້ສູນຫາຍໄປໃສ  
ຍິນດີຖ່າຍທອດຄວາມຮູ້ ຜ່ານມາມີຄົນສົນໃຈມາຮຽນເຮັດຊານ້ຳ  
ກ້ຽງນຳເຮົາ ຕອນຊ່ວງບໍ່ທັນມີໂຄວິດ ຍັງມີນັກສຶກສາຊົນເຜົ່າ ໂຮງຮຽນເດັກກຳພ້າ  
ມາຮຽນນຳວັນເສົາທິດ ບາງມື້ສືບປາຍຄົນ ມາຮຽນ ເຂົາເຈົ້າຕັ້ງມາຮຽນເອງ ເຂົາເຈົ້າຢາກຮູ້ຢາກຮຽນ  
ຜັກຮຽນກະມາ ເຮົາກະລ້ຽງເຂົາເຂົາເຈົ້ານຳ ເຮົາບໍ່ໄດ້ເກັບຄ່າສອນ  
ຫຍັງຄັນເປັນນັກຮຽນໂຮງຮຽນເດັກກຳພ້າ ແຕ່ຖ້າເປັນຊາວຕ່າງປະເທດເຮົາຈະເກັບຄ່າສອນ  
ຄືແບບກຽມທົ່ວ ຢາກມາລອງ  
ເຮັດສອງສາມຊົ່ວໂມງເຮົາຈະເກັບ ເຮົາຈະເກັບຊົ່ວໂມງຫນຶ່ງສາມແສນກີບ

ບໍ່ມີຂໍ້ຫ້າມຫຍັງເລື່ອງເຮັດຊານ້ຳກ້ຽງ ບັນຫາກະມີແຕ່ຕົ້ນທຶນທີ່ເຮົານຳວັດສະດຸ  
ນຳເຂົ້າມັນຈະແພງຫລາຍ ໂຕນຳເຂົ້າຜ່ານມາກະ  
ມາຈາກພະມ້າ ຫວຽດນາມ ແຕ່ດຽວນີ້ກະໄດ້ເອົາແຕ່ທາງຫວຽດນາມ ເພາະທາງໄທ  
ບໍ່ໄດ້ເອົາມາບານໃດຄືນ້ຳກ້ຽງມັນຄຸນນະ  
ພາບບໍ່ຄືກັນ ກະເລີຍເອົາແຕ່ທາງພະມ້າ ກັບຫວຽດນາມ ຄືບັດຈຸບັນນີ້ການຂົນສົ່ງມັນຍາກ  
ເລີຍໄດ້ມາແຕ່ທາງຫວຽດນາມ ເຮົາໄປເອົາບໍ່ໄດ້ ຄືເຮົາຮູ້ສິ່ງຄາມບ້ານເຂົາເຈົ້າ

ທາງລັດຍັງບໍ່ມີນະໂຍບາຍຊ່ວຍຫຍັງຜ່ານມາມີແຕ່ເຮົາຂົນຂວາຍເອງ ຊອກທຶນເອງ ໃຊ້ທຶນຄອບຄົວ  
ກະຫນັກສົມຄວນທີ່ເຮົາ  
ຢູ່ໄດ້ກະຍ້ອນນອກຈາກນັກທ່ອງທ່ຽວຍີ່ປຸ່ນແລ້ວ ນັກທ່ອງທ່ຽວພາຍໃນກະນິຍົມຢູ່  
ໂດຍສະເພາະມາແຕ່ຕ່າງແຂວງ ແຕ່ວ່າຢູ່  
ຫລວງພະບາງເຮົາຄືໄປລົງງານວາງສະແດງ ບໍ່ມີລູກຄ້າຄົນຫລວງພະບາງເຂົາເຈົ້າບໍ່ຊື້  
ເຂົາເຈົ້າບໍ່ອຸດຫນູນ ມີແຕ່ຊາວຕ່າງແຂວງ ຄົນຫລວງພະບາງມັກຊື້ຂອງປະຍຸກແທນ

ຄັນຊື່ເຮັດມັນຍິນຍົງໄດ້ ຫລັກໆ ກະຢາກມີຕົ້ນທຶນ ມີໂຄງການພາກສ່ວນໃດຫນຶ່ງ ທີ່ມີແຫວ່ງທຶນຕົ້ນທຶນ  
ເພາະວ່າວັດຖຸຫລັກ  
ເຮົາມັນຕ້ອງໄດ້ໃຊ້ຕົ້ນທຶນແພງສຳຄັນກະແມ່ນສອງຢ່າງນີ້ ຄື ສີນ້ຳກ້ຽງກັບຄຳປິວ  
ມັນກະເປັນຊຳນ້ຳກ້ຽງຢູ່ແຕ່ມັນກະບໍ່ສົມບູນ  
ຄັນມີແຫວ່ງທຶນນອກຈາກຈະຊ່ວຍອະນຸລັກແລ້ວຍັງສົ່ງເສີມໃຫ້ເຂົາເຈົ້າມີວຽກເຮັດອີກມັນຍັງຈະເຮັດໃ  
ຫ້ຫັດຖະກຳນີ້ແພຂະຫຍາຍກວ້າງຂວາງໄປໄດ້ໄກສູ່ສັງຄົມ  
ຂອງຊາວໂລກອີກຕື່ມ ແຜນການກະຢາກເປີດເປັນສູນເຜີຍແຜ່ວັດທະນະທຳໂຕນີ້ເຂົ້າສູ່

ໂຮງຮຽນ ຖ້າເປັນໄປໄດ້ເອົາແຕ່ປະຖົມມາ ບຸກຈິດສໍານຶກໃຫ້ຄົນຮັກງານສິນຮູ້ງານສິນໂຕນີ້  
ມັນແມ່ນວັດທະນະທຳດັ້ງເດີມຂອງ ສໍານຶກໃຫ້ເຂົາເຈົ້າເປັນທິດສະດີໄປກ່ອນ  
ຫລວງພະບາງຂອງລາວເຮົາ ແລ້ວຖ້າຂຶ້ນມາຮອດມໍ່ປາຍປະຢາກໃຫ້ມີກິດຈະກຳ ໄປຮອດເຮັດເປັນວິຊາຊີບຢາກໃຫ້ມີໃນໂຮງຮຽນ

ຂ້ອຍຄິດວ່າຄັນມີຕົ້ນທຶນນີ້ໄວລຸ້ນຈະຫັນມາອະນຸລັກຫລາຍຂຶ້ນ  
ເພາະມັນສ້າງລາຍໄດ້ໃຫ້ອີກຕື່ມເຂົ້າເຈົ້າມາຮຽນທັງໄດ້ຄວາມ  
ຮູ້ອີກຕື່ມຫລາຍຄົນກະຖາມ ສົນໃຈ ອີກຢ່າງກະຈະໄດ້ວ່າມຮູ້ຕິດໂຕໄປ ມີລາຍໄດ້ໃນອະນາຄົດ  
ບໍ່ວ່າແຕ່ນັກຮຽນນັກສຶກສາ ພວກກຳມະກອນ ຄົນ  
ຊົນເຜົ່າທີ່ຂາດຕົ້ນທຶນເລື່ອງການສຶກສາຜູ້ທີ່ບໍ່ໄດ້ເຂົ້າໂຮງຮຽນເຂຜາເຈຜ້າກະຮຽນໄດ້ ຄືຄົນເສຍອົງຄະ  
ແຕ່ຕົນ ກໍຍັງມາເຮັດໄດ້ ຜ່ານມາກະມີສາມຄົນ ຄົນເສຍອົງຄະ ມາຮຽນນໍາ  
ທຳອິດເຂົາເຈົ້າກະບໍ່ເຫັນຄຸນຄ່າ ຄວາມຫມາຍຫຍັງ ແຕ່ລົມກັນໄປມາກະສົນໃຈເຫັນຫມາກຜົນມັນ  
ເພາະເຮົາໄດ້ຂາຍໄດ້ຈຳຫນ່າຍ ເຂົາເຈົ້າກໍມີກຳລັງໃຈຮຽນມີແຕ່ເຮົາໄປບ່ອນນັ້ນ  
ບ່ອນນີ້ ເຮົາເວົ້າເອງເຫັນຄົນນັ້ນຄົນນີ້ກະເລົ່າເອງເວົ້າໃຫ້ເຂົາເຈົ້າຟັງ ຄັນສົນໃຈຢາກຮຽນກະໃຫ້ມາຫາ  
ລະກະມາຫາ

ຄັນເວົ້າໄປກະແມ່ນເຮົາເຜີຍແຜ່ເອງທາງລັດຍັງບໍ່ໄດ້ມາຊ່ວຍໃນຈຸດນີ້ເທື່ອ ໂຄງການເກັບກຳຜ່ານມາກະ  
ແມ່ນໂຄງການອະນຸລັກທຳອິດທີ່ມາຫາ  
ກະຖືກວ່າເປັນໂຄງການທີ່ດີທີ່ຈະຊ່ວຍໃຫ້ຂໍ້ມູນຊ້ານໍ້າກ້ຽງຢູ່ແບບຍືນຍາວ ຂ້ອຍໄດ້ເຂົ້າຮ່ວມກອງປະຊຸມ  
ຂອງ ແມ່ຍິງແຂວງ ເວົ້າເລື່ອງການສ້າງອາຊີບຂອງແມ່ຍິງ  
ລະເຮົາກະໄດ້ເປັນຄອບຄົວຕົວແບບເປັນຕົວແທນຂອງແມ່ຍິງກ່ຽວກັບງານ  
ຫັດຖະກຳຂອງເຮົາ ໄປເຜີຍແຜ່ໃຫ້ແມ່ຍິງຮັບຮູ້ ວ່າຫັດຖະກຳຂອງເຮົາແມ່ນເປັນມາແນວໃດ  
ທີ່ໄປທີ່ມາເປັນແນວໃດ ມີລາຍ  
ໄດ້ແນວໃດ ແລະ ໄດ້ເປັນຄອບຄົວຕົວແບບຂອງແຂວງກອງປະຊຸມໃຫຍ່ຂອງແຂວງຄຳທີ 11  
ແຕ່ກະຍັງບໍ່ທັນໄດ້ມີສ່ວນຮ່ວມ  
ໃຫ້ຄຳຄິດເຫັນເລື່ອງການວາງແຜນການອະນຸລັກຊ້ານໍ້າກ້ຽງເທື່ອ

## B.2 Fone-Nang-Keo's Practitioners

### B.2.1. Practitioner 3

ພໍ່ແມ່ ເປັນຄົນສອນ ເພິ່ນສອນມາລະເຮົາກໍເຮັດຕາມເພິ່ນມາ  
ລຸ່ນປູ່ຢ່າ ເຮັດເອາະຫລາມແຕ່ສະໄຫມບູຮານ ສະໄຫມແຕ່ຕອນ  
ປູ່ຢ່າຕາຍາຍ ສຳລັບເອື້ອຍແລ້ວ ເອື້ອຍຈະບໍ່ປ່ຽນສູດ ຄັນຖ້າເດັກລຸ່ນໃຫມ່ນີ້ເຂົາເຈົ້າເຮັດແບບງ່າຍ  
ສອງມາແມ່ນ ມັກລົດຊາດ  
ໃດ ກໍຄືເຂົາເຈົ້າມີປະຊຸມກັນ ມັກໄປກິນເອາະຫລາມ ຄັນເອື້ອຍບໍ່ໄດ້ເຮັດແລ້ວ ເພິ່ນຖາມວ່າ  
ເປັນຫຍັງຄືຫວານ ໃສ່ນໍ້າຕານ ສະເຫນີຂຶ້ນມາວ່າ ເປັນຫຍັງຄືໃສ່ນໍ້າຕານ ເຈົ້າເຈົ້າມັກສູດນີ້

ເຂົາເຈົ້າແບງຕາມໃຈລູກຄ້າ ແຕ່ວ່າສູດເຮົານີ້ແມ່ນສູດແຊບ ເຂົາເຈົ້າບໍ່ໄດ້ກິນຂອງເຮົາແທ້  
ລະເພິ່ນກໍບໍ່ໃຫ້ເຮັດເດັດຂາດ ນາຍົກ  
ລັດຖະມົນຕີມາແຕ່ວຽງ ເພິ່ນບອກວ່າບໍ່ໃຫ້ເຮັດເດັດຂາດ ຕາມທີ່ອ້າຍເພິ່ນໄປກິນຢູ່ຫ້ອງການໂຕໃດ  
ເພິ່ນເວົ້າໃຫ້ຟັງ ເຂົາເຈົ້າ

ບໍ່ພໍໃຈ ເອາະຫລາມໃສ່ນໍ້າຕານ ເຂົາເຈົ້າໄປຈ້າງໃສ່ບໍ່ຮູ້ ແຕ່ວ່າສໍາລັບເຮົາເຮັດແທ້ເຮົາຈະເຮັດສູດດັ່ງເດີມ ຕັ້ງແຕ່ສະໄຫມບູຮານ ກິນບໍ່ມີເບື້ອ

ຕັ້ງແຕ່ບູຮ່າຕາຍາຍ ສະໄຫມທີ່ເຮົາຍັງບໍ່ມີຫມໍ່ເທື່ອ ເຂົາເຈົ້າກໍ່ຈະເອົາໄມ້ແບບເຮັດເຂົາຫລາມ ເຈົ້າບໍ່ຮູ້ຕີ ເປັນໄມ້ໃຜ ເວົ້າເລື່ອງ  
ສະໄຫມແຕ່ກີເຮົາບໍ່ມີຫມໍ່ ບໍ່ມີຫມໍ່ເທື່ອ ຕັ້ງແຕ່ສະໄຫມບູຮ່າຕາຍາຍເວົ້າສູ່ຜັງ  
ເຮົາກໍ່ໄດ້ກິນເກີດມາກໍ່ໄດ້ກິນ ແມ່ເຖົ້າແມ່ຍາກໍ່  
ເຮັດໃຫ້ກິນຕາມສູດດັ່ງເດີມ ເພິ່ນເອົາໃສ່ຫມໍ່ແລ້ວ ຂາງໄຟຫລາມມັນ ອ່ອມມັນລະກະມາໂລໃສ່ຖ້ວຍກິນ  
ແຕ່ດຽວນີ້ກໍ່ມີຮ້ານ ເຂົາເຈົ້າຍັງຮັກສາມູນເຊື້ອໄວ້ ຄົນຖ້າວ່າມາຫລວງພະບາງເຂົາເຈົ້າຈະໄປກິນຢູ່ນີ້  
ເຂົາເຈົ້າກໍ່ໃສ່ບັ້ງຫລາມຄືກັນ ທີ່ລົງເຟສຫລາຍໆ ໂຕນັ້ນແມ່ນສູດດັ່ງເດີມໂຕທີ່ເຂົາເຈົ້າໃສ່ຫລາມ  
ມາບັດຈຸບັນນີ້ ເພິ່ນມີຫມໍ່ລະເຮົາກໍ່ໃຊ້ຫມໍ່ເຮັດ

ຕາມທີ່ເຄີຍໄປກິນ ສໍາລັບເອື້ອຍ ເຄີຍເຮັດເອາະຫລາມ ທີ່ເປັນຄົນລະອຽດຫນ້ອຍຫນຶ່ງ  
ເຂົາເຈົ້າແມ່ນເຮັດຄືຊຶ່ງ ແຕ່ວ່າສູດຈະ  
ເປັນສູດໃຫມ່ຂອງເຂົາແລ້ວຄ້າຍໆຄືຊຶ່ງ ຕາມທີ່ເອື້ອຍກິນເອາະຫລາມກິນກະແຊບຢູ່  
ແຕ່ວ່າກິນແລ້ວບໍ່ໄດ້ຫລາຍ ກິນບໍ່ຕິດໃຈ ຄັນຖ້າວ່າແບບຂອງເອື້ອຍເຮັດກະບໍ່ແມ່ນຍ້ອງ  
ເພາະວ່າຄວາມທີ່ເອື້ອຍເຮັດມາ ກິນແລ້ວມັນຈະແຊບ ຕິດໃຈ ລົດຊາດຂອງຄົນ  
ທ້ອງຖິ່ນເລີຍ ເຂັ້ມຊຸ່ນອົາໄວ້ ບໍ່ມີບູດເລີຍ ອາທິດຫນຶ່ງກໍ່ຢູ່ໄດ້ໃນຕູ້ເຢັນ ຖ້ານທໍາມະດາ  
ອາທິດຫນຶ່ງສອງທິດກິນແຮງແຊບ

ເຈົ້າມາເມືອງຫລວງກະມາຊິມໄດ້ ສໍາລັບເອື້ອຍແທ້ແມ່ນບໍ່ມີການປ່ຽນແປງ ຕັ້ງແຕ່ສະໄຫມກ່ອນ ມັນ  
ກະມີຕາມທ້ອງຕະ  
ຫລາດແຖວນອກເຂົາເຈົ້າເອົາມາ ຄືສະຄ່ານ ເຮົາຈະມີເປັນຍາມ ແລະ ຍອດຫວາຍມີເປັນຍາມ  
ສ່ວນຫລາຍຈະເອົາມາແຕ່ແຖວ  
ນອກ ຫາຍາກ ເຂົາເຈົ້າກະຈົມວ່າຈັກຫນ້ອຍຊິບໍ່ໄດ້ກິນແລ້ວສະຄ່ານ ຍອດຫວາຍຄົນໄປຖາງຖິ້ມຫມົດ  
ຄືເຮົາເຫັນນໍາກັນ ຄືເຂົາເຈົ້າໄປເຮັດທຸກລະກິດ ບໍາໄມ້ດົງໃຫຍ່ ກໍ່ໄປດູດໄປຖາງ ຫມົດ  
ແຕ່ກິນເຮົາມີບໍາທີ່ເຮົາສະຫງວນໄວ້ ຮອດຍາມມາໄປເອົາ ດຽວນີ້ແທ້ແມ່ນໄປດູດເອົາ  
ພວກທີ່ເຂົາເຫັນບໍາດົງໃຫຍ່ ກໍ່ຈະຍາມກໍ່ມີ ໄປເຮັດທຸກລະກິດຄືຄົນຈີນ ບໍ່ເວົ້າກະຊິຮຸ້ນ  
ຈັກຫນ້ອຍກະຊິບໍ່ໄດ້ກິນແລ້ວບ້ານເຮົາ ເຂົາເຈົ້າກະຈົມມາ ບາງເທື່ອບາງຍາມກໍ່ມີ  
ບາງຍາມກໍ່ບໍ່ມີສໍາລັບເອື້ອຍ ຄັນບໍ່ມີຍອດ  
ຫວາຍເຂົາເອີ້ນສະຄ່ານ ແມ່ນບໍ່ເຮັດກິນ ເພາະບໍ່ກົມກ່ອມບໍ່ແຊບຫາກຂາດອັນໃດຫນຶ່ງໄປ  
ບາງເທື່ອຊິມາລະກະປະໄວ້ ຜັງດິນໄວ້

ບໍ່ໄດ້ ໃຕສະຄ່ານຈະຊິໃຕອັນດິບໃຫຍ່ໆ ຈະມີຮາກມັນຫນ້ອຍຫນຶ່ງ ຜັງດິນໄວ້ ກໍ່ມືຮອດເດືອນປາຍ  
ແຕ່ຍອດຫວາຍນີ້ອະນາ  
ຄົດກໍ່ຍາກແລ້ວ ເພາະວ່າບໍາໄມ້ດົກ ເພິ່ນມາເອົາຫມົດ ພວກຈີນ ມາດູດຖິ້ມ ເພື່ອເຮັດທຸກລະກິດແບບນີ້  
ຄັນຖ້າວ່າບໍາສະຫງານ  
ເພິ່ນບໍ່ໃຫ້ເຂົ້າຫັນແມ່ນບໍ່ຍາກ ຮອດຍາມມາເຮົາກໍ່ໄປຕັດຖິ້ມ ມັນໃຫຍ່ມາເກີນ ຕັດປາຍມັນຖິ້ມ  
ຈົ່ງໄວ້ໃຫ້ມັນປົ່ງໃຫມ່ ຮອດ  
ຍາມມາ ອັນນີ້ແມ່ນຊຸດຮາກລະນາຄົດແມ່ນຍາກຈະໄດ້ກິນ

ນອກຈາກພວກຫນ້ອຍກັບສະຄ່ານແລ້ວ ໃຕອັນອື່ນແມ່ນບໍ່ຍາກ ຄືຊິ້ນ  
ຊິ້ນຄວາຍແບບນີ້ກໍ່ມີພໍໃຫ້ເຮັດກິນ ເຫັດສະນຸນ ຜັກຮາກ ຜັກນາງຕູ່ ຊາວບ້ານສາມາດບູກໄດ້

ຕາມເຮືອນ ສ່ວນຍອດຫວາຍກັນສະຄ່ານມັນຈະຢູ່ປ່າເລິກ ຊອກຍາກ  
ແຕ່ກະມີພໍມີແຕ່ຫາກວ່າຈະແພງຂຶ້ນ ເມື່ອກ່ອນເຮັດເອາະຫລາມ ຍອດຫວາຍມັດ 5000 ກີບ  
ວານກ່ອນນີ້ມາເຮັດກິນມັດ 20.000 ກີບແຕ່ວ່າໄດ້ທໍ່ເກົ່າ ແພງຫລາຍ  
ເຂົາເຈົ້າຈົມວ່າແພງຫລາຍວ່າຊິບໍ່ມີກິນມີໃສ່ແລ້ວເອາະຫລາມ

ບໍ່ໄດ້ມີຂໍ້ຫຍຸ້ງຍາກໃນການສອນ ມີຂັ້ນຕອນຂອງມັນ ຄືເດັກນ້ອຍສະໄຫມໃຫມ່ ບໍ່ຫຍຸ້ງຍາກ  
ເຂົາເຈົ້າເຮັດວິທີງ່າຍ ບໍ່ແຊບ  
ເລື່ອງເຮັດເອາະຫລາມແມ່ນບໍ່ຫຍຸ້ງຍາກ ຄົນລຸ້ນໃຫມ່ສົນໃຈຍາກສືບທອດ ສູດດັ້ງເດີມ  
ສົນໃຈສືບທອດບໍ່ ແຕ່ວ່າທຽບໃສ່ເດັກ  
ນ້ອຍເວົ້າວ່າມັນຍາກ ມັນເປັນໄປແຕ່ລະຂັ້ນຕອນ ຍາກເຮັດສູກຕາມໃຈເຂົາເຈົ້າ ງ່າຍລະເຮັດໂລດ  
ສ່ວນເຮົາແມ່ນບໍ່ເຮັດແບບ  
ນັ້ນ ຄັນທຽບໃສ່ແມ່ນວ່າຍາກ ສ່ວນເຮົາແມ່ນບໍ່ຍາກ  
ເພາະຍາກກິນຂອງແຊບກໍຕ້ອງໄດ້ອົດທົນຫນ້ອຍຫນຶ່ງ ເປັນແຕ່ລະຂັ້ນ  
ຕອນໄປ

ຄັນໄດ້ກິນຂອງເຮົາ ແມ່ນຕິດໃຈກ່ອນ ຄືຄົນວຽງຈັນມາກໍຕິດໃຈ  
ຄໄນບໍ່ຮູ້ຈັກກະຊີຕາມຕະຫລາດກະວ່າແຊບຢູ່ ແຕ່ວ່າບາດມາ  
ກິນຂອງເຮົາແລ້ວແມ່ນຕິດໃຈຫລາຍ ຄິດວ່າເຂົາເຈົ້າເຂົ້າບໍ່ເຖິງເຮົາເລີຍບໍ່ໄດ້ຮູ້ລົດຊາດດັ້ງເດີມວ່າແບບ  
ບໃດແຊບບໍ່ແຊບສ່ວນ  
ຫລາຍທາງນີ້ກໍຈະມີແຕ່ພີ່ນ້ອງ ຄົນທີ່ຮັກແພງຢູ່ທີ່ຮູ້ຈັກເຮົາຈະມາສັ່ງໃຫ້ເຮົາເຮັດ  
ຜູ້ບໍ່ຮູ້ຈັກກະຊີກິນບ່ອນໃດງ່າຍກໍຊີ້ໄປກະ  
ແຊບຄືກັນ ສ່າລັບເຮົາກິນແລ້ວແມ່ນບໍ່ຖືກປາກເຮົາ  
ຜູ້ອື່ນມາກິນຂອງເຮົາກັບຂອງເຂົາເຈົ້າກະວ່າຕ່າງກັນຫລາຍ

ທາງພາກລັດເຮົາໄດ້ມີການຊ່ວຍສະຫນັບສະຫນູນເລື່ອງການອະນຸລັກ ສ່ວນຫລາຍກະເປີດບູດອາຫານອາ  
ກຫານ ພື້ນເມືອງ  
ສ່ວນຫລາຍຊິເລົ່າສູ່ຟັງແບບວ່າ ຄືຈະໄປເປີດບູດອາຫານຫລວງພະບາງ  
ຕ່າງຄົນກໍຄິດວ່າເຮັດເປັນລະກະບໍ່ມາຮອດເຮົາ ບໍ່ຮອດ  
ກະບໍ່ເປັນຫຍັງເພາະເຮົາກະບໍ່ມີເວລາ ເຂົາເຈົ້າກໍໄປເຮັດສູດເຂົາເຈົ້າ ປະມານນີ້ ເຮັດສູດຂອງໃຜຂອງລາວ  
ຄືເຂົາເຈົ້າຄົວມາມີ  
ຫນຶ່ງສອງມື້ກໍຈະເປັນຟອດແລ້ວ ບູດກ່ອນ ຄືຂອງເຮົາຈະບໍ່ບູດ ຄືເຂົາເຈົ້າຢູ່ວັດທະນະທຳ  
ຫລວງພະບາງເພາະເຂົາເຈົ້າໄປຊົມ  
ຫມົດງານ ງານໃສກໍໄປຊົມຫມົດແລ້ວ ກໍເອົາເອາະຫລາມເປັນອັນດັບຫນຶ່ງຂອງຫລວງພະບາງ  
ແລ້ວມາກິນຂອງເຮົາເຂົາເຈົ້າໃຫ້  
ເຮົາເຮັດໄປຫ້ອງການມໍລະດົກຕື້ມກິນແລ້ວກະເອົາເຮົາແບບຕົວແທນ  
ກໍເລີຍເອົາໄປສຳພາດເລື່ອງເອາະຫລາມ ເປັນຜູ້ສືບທອດ

ບັນຫາເອາະຫລາມບໍ່ສາມາດເປັນອາຫານພື້ນເມືອງຂອງເຮົາອີກ ຄິດວ່າບໍ່ມີຕ້ອງມີຄູ່ຊາວຫລວງພະບາ  
ງຕະຫລອດໄປ ຄົນຕ່າງປະເທດບໍ່ນິຍົມກິນແຕ່ຄົນພາຍໃນປະເທດຄືຊາວຫລວງພະບາງ  
ຄົນວຽງຈັນຊາວລາວຄືຈະບໍ່ປະຕາມທີ່ຄິດເບິ່ງແບບຄືນັກ  
ທ່ອງທ່ຽວພາຍໃນໄປຫລິ້ນຫລວງພະບາງ ເຂົາເຈົ້າສັ່ງມາກິນແຕ່ຕ່າງປະເທດແຖວຢູ່ໂຮບບໍ່ຄ່ອຍກິນ  
ມີແຕ່ຄົນໄທ ຄົນລາວມາ

ແຕ່ຕ່າງແຂວງ ພາກໃຕ້ ແຂວງວຽງຈັນ ປາກເຊ ມາກະຢາກກິນໂລດ  
ຈຸດຫນັກແມ່ນໄທວຽງຈັນມັກຫລາຍຕາມທີສັງເກດ ກັບຄົນໄທ ກະມັກ ມັນເປັນຍາສະຫມຸນໄພ  
ທີກິນແລ້ວຮູ້ສຶກດີ

ພາກສ່ວນວັດທະນະທຳ ຫລວງພະບາງ ກັບຫ້ອງການມໍລະດົກ ຄູ່ກັນ ໃຫ້ຮັກສາອາຫານນີ້ໄວ້  
ຮັກສາສະຄ່ານ ຍອດຫວາຍ ບໍ່ຢາກໃຫ້ທຳລາຍບ່າ ບາງປີໄຟໃຫມ້ບ່າຫມົດກະບໍ່ໄດ້ກິນ  
ຮັກສາສິ່ງແວດລ້ອມນີ້ແຫລະໃຫ້ຢູ່ກັບຊາວບ້ານຢູ່ດົນຄັນມາໄປ  
ຊອກຫຍັງບໍ່ມີສ່ວນປະກອບເຮັດເອາະຫລາມກະບໍ່ຢາກເຮັດ ຄັນຂາດອັນໃດຫນຶ່ງແມ່ນບໍ່ຢາກເຮັດ  
ເພາະລົດຊາດມັນບໍ່ຄືເກົ່າ  
ບໍ່ກົມກ່ອມ ລາຄາສູງຂຶ້ນຜູ້ບໍລິໂພກ ຍັງຈະບໍລິໂພກຢູ່ ຜູ້ໃດກໍຢາກກິນ ແພງກະເຮັດຕາມແພງໄປ  
ແຕ່ກີ້ຊື່ຢູ່ຕະຫລາດ 5000, ຂຶ້ນມາ 10000 ຂຶ້ນມາ 20000 ກີບ ກະຍັງຊື່ກິນ ຄືນ້ອງຊາຍໄປຢູ່ວຽງຊື່ກິນ  
ມາເວົ້າໃຫ້ຟັງລາບໍ່ແມ່ນລົດຊາດເລີຍ ຖາມ  
ເອື້ອຍຮັດເອາະຫລາມໃຫ້ແດ່ ເອົາເງິນໃຫ້ເຮັດເອາະຫລາມໄປໄວ້ກິນແຊບ  
ເອາະຫລາມວຽງຈັນໄດ້ຊົມແລ້ວ ຂະເຈົ້າບໍ່ເຮັດຂຶ້ນ  
ຊື່ນຄືເອາະສູດ ບ້ານເອື້ອຍເອີນ

ເອື້ອຍເຮັດເອາະຫລາມຂາຍສິ່ງເຂົ້າເຈົ້າ ບໍ່ໄດ້ຂາຍຢູ່ຫນ້າຮ້ານ ຈະບໍ່ຂາຍຂອງກິນສຸກ  
ຈະຂາຍປະເພດໄຄແຜ່ນແລ່ວບອງ ຂະຫນົມຂີ້ແມວ ເຮັດຫນໍ່ໄມ້ທອດ  
ແຕ່ເອາະຫລາມເຮັດໄປສະເພາະເຂົາເຈົ້າຈ້າງເຂົາເຈົ້າບອກເຮັດ ເອື້ອຍຈະບໍ່ມີຂາຍຫນ້າຮ້ານ ແລະ  
ເອື້ອຍກະກຳລັງຊື່ເຮັດ ແບບຫລົດແຫ້ງໄປຕ່າງປະເທດ ແຕ່ຍັງບໍ່ທັນໄດ້ເຮັດເທື່ອ  
ແຕ່ວຽກເອື້ອຍມັນຂອນຂ້າງຫລາຍ  
ເອື້ອຍບໍ່ມີເວລາເຮັດເທື່ອ ແຕ່ເຮັດຢູ່ນີ້ບໍ່ໄດ້ເຮັດຂາຍຢູ່ໃສ ນອກຈາກວ່າຫ້ອງການມໍລະດົກຢາກໄດ້  
ມີງານລ້ຽງເຮັດໃຫ້ແດ່ເດີ  
ປະມານສິບທີ່ ຫ້ອງການອ້າຍເພິ່ນຢາກໄດ້ ຊາວທີ່ ຖ້ວຍ ເຮົາກໍ່ເຮັດໄປ

ພວກການນຳແມ່ນຫ້ອງການອ້າຍ ເພາະລາວເຮັດນຳລັດ ມີງານລ້ຽງ  
ຄືການນຳເຂົາເຈົ້າກະບອກໃຫ້ເຮັດໃຫ້ແດ່ ບາງເທື່ອເອື້ອຍ  
ກະບໍ່ທັນ ເຂົາເຈົ້າໄປເຫມົາຮ້ານອື່ນມາ ຜ່ານມໍລະດົກນີ້ກ່ອນ ເຂົາເຈົ້າເອົາເຮົາມາເປັນຕົວແທນ ແລະ  
ຜ່ານຫ້ອງການວັດທະນະ  
ທຳ ແລ້ວອ້າຍເພິ່ນກໍ່ເຮັດວຽກລັດ ບໍ່ກ່ຽວກັບເອື້ອຍເຮັດເອາະຫລາມດອກ  
ເຂົາເຈົ້າຮູ້ວ່າເອື້ອຍເຮັດກິນແຊບຕາມທີ່ເຂົາເຈົ້າເວົ້າ ແຊບຖືກປາກເຂົາເຈົ້າມາບອກໃຫ້ເຮັດ ແລະ  
ເຫັນເຮົາອອກເຊັ່ນເປັນຕົວແທນເຮັດເອາະຫລາມຂອງຊາວຫລວງພະບາງເພິ່ນ  
ກະວ່າຄັນມີງານລ້ຽງກະບອກໃຫ້ໄປເຮັດໃຫ້ກິນຄັນເຮົາບໍ່ທັນກໍ່ຄອບເລີ່ນ ເລີ່ນກະປ່ຽນແມນູໃຫມ່  
ແຕ່ຫນ້າຮ້ານເອື້ອຍບໍ່ມີ

ໂຄງການເກັບຂໍ້ມູນມັນຊ່ວຍໃນການອະນຸລັກ ຕາມທີ່ວ່າມໍລະດົກມາເວົ້າໃຫ້ຟັງມັນກະຢືນຍາວ  
ເພາະວ່າມາເວົ້າຕະ  
ຫລອດເພິ່ນວ່າເອາະຫລາມເອື້ອຍນີ້ກະຜ່ານຮອດເມືອງຍັງແຂວງເພິ່ນກໍ່ຈະອະນຸມັດ ຜ່ານມາກະ  
ຍັງບໍ່ໄດ້ເຂົ້າຮ່ວມ ມີແຕ່ວ່າຜູ້  
ໃດຢາກກະເຮັດໃຫ້ກິນ ພາກສ່ວນສະຫະພັນແມ່ຍິງເຮົາຂອງແຂວງເມືອງບໍ່ໄດ້ມາພົວພັນ ມີແຕ່ຊ່ວງ  
ທຳອິດຫນ້າຫ້ອງການວັດ  
ທະນະທຳເພິ່ນກະມາຖາມຂໍ້ມູນແບບນີ້ແຫລະລະກະແລ້ວໄປຈົນເທົ່ານີ້

ພາກລັດບໍ່ໄດ້ຊ່ວຍເຫລືອດອກ ຄືເຮົາຮູ້ໜັ້ນລະຢາກຍາກ ມີແຕ່ສົ່ງເສີມໃຫ້ເຮົາອະນຸລັກຂອງເຮົາໄວ້ເອງ  
ຕາມເບິ່ງສະຖານະ

ການ ຄືອະນຸລັກໄວ້ເອງຍ້ອນຫຍັງ ຍ້ອນວ່າຍາກກິນ ເຮັດກິນໃຫ້ເພີ່ມນ້ອງກິນ  
ແປວ່າເຮົາຖືວ່າອະນຸລັກອາຫານຂອງເຮົາໄວ້ແລ້ວ

ພັກລັດຊິມາສົ່ງເສີມແມ່ນບໍ່ມີ ຍາກສຸດ

ອັນນີ້ກະບໍ່ແມ່ນເວົ້າໃຫ້ເພີ່ມແຕ່ວ່າເພີ່ມມືອງກຫລາຍດ້ານທາງເຮົາຍາກອະນຸລັກເຕັມ  
ທີ່ ຄັນບໍ່ອະນຸລັກເຮໂກກະເຮັດແມນູໃຫມ່ກິນ ອັນນີ້ເພີ່ມນ້ອງມາແຕ່ໃສກະຢາກກິນເອາະຫລາມ  
ເຮັດໄວ້ໃຫ້ເພີ່ມນ້ອງກິນ ມີອິນຊິມາ ມີນີ້ເຮັດໄວ້ແລ້ວ ກິນກະຄິດຮອດອະດີດ  
ກະແປວ່າເຮົາອະນຸລັກແລ້ວ ແຕ່ວ່າເຮົາຍາກອະນຸລັກໄວ້ຕື່ມພັກລັກເພີ່ມຈະມາສົ່ງ  
ເສີມຕື່ມເຮົາກະແຮງດີໃຈ

ເລື່ອງລູກເຕົ້າເຮົາສົນໃຈຢາກເຮັດ ເຮົາກໍ່ບອກສູດໄປ ເພາະເຮົາຄົນຊື່ ເຂົາເຈົ້າຢາກ

ໄປບ້ານຢາກກິນເຮັດແນວໃດ ເຮົາກະບອກ ເພີ່ມ ບໍ່ໄດ້ຫວງສູດໄວ້ ເຮັດແບບນີ້ເລີຍເດີ

ຕາມຂັ້ນຕອນທກະໄດ້ບອກລະອຽດໄປ ສ່ວນຫລາຍແມ່ນເພີ່ມນ້ອງ ບາງເທື່ອເພີ່ມນ້ອງ  
ເຮົາ ເອົາໄປກິນ ເຂົາເຈົ້າຖາມໄປຊື້ຢູ່ໃສໄປຫລວງພະບາງຂ້ອຍກິນເອາະຫລາມຄືບໍ່ເປັນແບບນີ້  
ບາງເທື່ອເຂົາເຈົ້າກໍ່ຕໍ່ກັນມາແບບ  
ນີ້

ຄືໄວລຸ້ນຢູ່ຫລວງພະບາງບໍ່ໄດ້ມາຮຽນສູດນໍາເອື້ອຍ ເຂົາກະວ່າເຂົາເຮັດເປັນເອາະຫລາມ  
ແລ້ວເຂົາເຮັດກະບໍ່ແຊບຄືເຮົາໃຜກະ

ວ່າໄປເຮັດເປັນ ສູດໃຜສູດລາວ ຕ່າງແຕ່ວ່າຂອງໃຜຊິແຊບແບບໃດ ແຕ່ຄວາມຈິງແລ້ວ ໄປກິນ  
ເອື້ອຍກະຄືເວົ້າງານລ້ຽງໄປກິນ

ຫມົດແລ້ວ ຢູ່ຫ້ອງການມໍລະດົກກະເວົ້າ ບໍ່ແຊບເທົ່າຂອງເອື້ອຍຂ້ອຍ ຕາມເຂົາເຈົ້າເວົ້າ  
ແຕ່ເອື້ອຍກະບໍ່ຮູ້ ເຂົາເຈົ້າມາຊື້ມເບິ່ງ

ຂອງເຮົາໃຫ້ເຮົາເຮັດໃຫ້ເຂົາເຈົ້າກິນກ່ອນ  
ແລ້ວຈັ່ງມາເລືອກເອົາເປັນຕົວແທນ ຄືມີປ້າຫນຶ່ງເຮັດໄສ້ອົ່ວແຊບລະກະເຮັດເອາະ

ຫລາມແດ່ ກະໄປຊື້ມເອາະຫລາມເຂົາເຈົ້າວ່າບໍ່ຜ່ານ ແຕ່ລາວກະເປັນຄຸຟນດັ່ງເດີມຄືກັນ ສູດດັ່ງເດີມຢູ່  
ແຕ່ບໍ່ກິນກ່ອນເຮັດແບບ

ແລ້ວມີໄປ ສ່ວນເຮົາເຮັດລະອຽດມັນຈິ່ງກິນແຊບ ສອງມາເອົາໄວ້ດິນໄດ້

ເອື້ອຍຢູ່ຕິດຫ້ອງການມໍລະດົກນີ້ ຕິດວັດນີ້ເລີຍ ທາງຫ້ອງການມໍລະດົກກະເວົ້າ  
ຢູ່ເກົາຫລີເຂົາເຈົ້າໃຫ້ຄວາມສໍາຄັນຫລາຍ ບ້ານ

ເຮົາ ມີແຕ່ເຮົານີ້ແຫລະອະນຸລັກຂອງເຮົາ ອາຫານຂອງເຮົາໄວ້ ຫ້ອງການກະວ່າ ບອກໃຫ້ເຮັດເປັນສິນຄ້າ  
ມີແຕ່ຄົນສັ່ງກະເຮັດ

ໄປ ເຮັດໄປໃຫ້ກິນ ຄັນເຂົ້າເຈົ້າຢາກກິນເອາະຫລາມແຊບກະໂທຫາວ່າມີອື່ນ ປະມານສິບ ຊາວຖ້ວຍ  
ເຂົາເຈົ້າກະສັ່ງມາ ກະເຮັດ

ໄປຕາມສູດຕາມນັ້ນແລະ ບາງເທື່ອເຂົາເຂົ້າສັ່ງມາຕາມທີ່ເຮົາເຫັນຕາມທີ່ເວົ້າໃຫ້ຟັງ ເຂົາເຈົ້າສັ່ງເປັນ  
ໂຕະຈິນມັນກະມີແມນູເອາະ

ຫລາມຄືກັນ ຂອງເຮົາຈະຫມົດກ່ອນ ຂອງເຂົາເຈົ້າຈະກິນແຕ່ຕ່ອນມັນ ຂອງເຮົາກິນນໍ້າໄດ້ ກິນພ້ອມກັນ  
ທັງຕອນ ນໍ້າ ຜັກ ຄູ່ກັນໄປ ແຊບ ເອື້ອຍເຮັດກິນເລື້ອຍໆ ເພາະຄອບຄົວມັກກິນຄົນທ້ອງຖິ່ນແດ່

ເທື່ອຫນ້າມາອຸດທນູນເອື້ອຍແມ້ ແລ່ວບອງໄຄແຜ່ນ ຂະຫນົມຂີ້ແມວ  
 ແຕ່ກີ້ຂະຫນົມຂີ້ແມວກະມີພູວກວັດທະນະທຳເຂົາເຈົ້າ  
 ມາຖ່າຍທຳ ວ່າຈະເອົາຂຶ້ນແຜນຂອງອາຫານຫລວງພະບາງ ແບ້ນອາຫານຫ່ວາງຂອງຊາວວັງ  
 ເຂົາເຈົ້າກໍ່ມາຖ່າຍທຳໃຫ້ເອື້ອຍເຮັດ ຂະຫນົມຂີ້ແມວ ເຮັດເອງ ແລ້ວດຽວນີ້ພາກັນໃຜກະເຮັດເອງ  
 ແຕ່ຄວາມແຊບແທ້ກະແມ່ນຂອງເຮົາ ຂອງເຂົາເຈົ້າແບ້ນກິນຢູ່ແຕ່  
 ບໍ່ແຊບ ບໍ່ເດັ່ນ ດຽວນີ້ເຮັດຫຍັງກະເຮັດຄືກັນຫມົດ  
 ອາຫານຫລວງພະບາງຄ້າຍຄືກັນຄືເຂົາເຈົ້າໄປຊອກຮ້ານເຮົາ ສົມມຸດແລ່ວບອງມັນຄືກັນ  
 ແທນທີ່ຊື້ກິນແຊບ ມັນບໍ່ຄືກັນ ມັນສົ້ມ ເຂົາເຈົ້າກະສັ່ງຮ້ານເຮົາໄປຄືເກົ່າ ຄົນລາວບາງຄົນມັກງ່າຍ  
 ຮອດໃສຊື້ບ່ອນນັ້ນ ເຂົາເຈົ້າບໍ່ຮູ້ບ່ອນຊື້ ມີຫມູ່ຄູ່ກະຊວນເຂົາເຈົ້າມາຊື້ຊ່ວຍແດ່  
 ເອື້ອຍຂາຍແຕ່ດົນແລ້ວສະໄຫມປູ່ຢ່າຕາຍາຍ ອັນໃດບໍ່ແຊບກະວ່າບໍ່ແຊບໃດຮ້ານເອື້ອຍ  
 ອັນໃດບໍ່ແບ້ນຕາກິນເອື້ອຍກະບໍ່ໃຫ້ລູກຄ້າ ເອື້ອຍຂາຍແຕ່ຕອນເຊົ້າຫມົດແລ້ວຈັ່ງ  
 ຄ່ອຍເຮັດສິນຄ້າເຮົາ ເອາະຫລາມຄືກັນ ເຂົາເຈົ້າສັ່ງລະເຮົາກະເຮັດໃຫ້ກິນ ເຮັດສິດມື້ຕໍ່ມື້  
 ແຕ່ເອາະຫລາມຕ້ອງໄດ້ຫ້າງເຄື່ອງໄວ້  
 ກ່ອນ ວັດຖຸດິບບາງມີກະບໍ່ມີຂາຍຢູ່ຕະຫລາດ ບາງເທື່ອຄົນໄປຫາວັດຖຸດິບບໍ່ເອົາມາຂາຍຢູ່ຕະຫລາດມື້ນີ້  
 ມື້ອື່ນຈັ່ງມາກະໄດ້ ຄືພວກຍອດຫວາຍ ສະຄ່ານ ຕະຫລາດບ່ອນໃດກໍ່ໄດ້ ຄັນເຂົາເຈົ້າເອົາວົງ  
 ຕະຫລາດໃດກໍ່ມີຄືກັນຄັນບໍ່ມີກະບໍ່ມີ ມາແບ້ນງວດ  
 ບາງເທື່ອຜົນຕົກ ມື້ອື່ນມາບາດດຽວ ລົງຫລາຍບ່ອນ

B.2.2. Practitioner 4

ເຮັດອາຫານພ້ອນເມືອງແຕ່ແບ້ນສາວປະມານ14-  
 15ປີສູດຮຽນມາຈາກແມ່ຕູ້ ສູດເອາະຫລາມຕັ້ງແຕ່ສະໄຫມນັ້ນມີການປ່ຽນ  
 ແປງ ບໍ່ມີການປ່ຽນແປງ  
 ສູດດັ້ງເດີມບໍ່ໄດ້ມີການປະຍຸກ ຂໍ້ຫຍຸ້ງຫຍາກໃນການສອນເຮັດເອາະຫລາມແມ່ນວັດຖຸດິບມັນມີ  
 ຫລາຍຢ່າງ ບໍ່ຄືອັນອື່ນ ບາງຄົນເລືອກໃຊ້ວັດຖຸດິບທີ່ໂຕເອງມັກ  
 ແຕ່ເຮົາເລືອກໃຊ້ຄົບເລີຍຕາມສູດດັ້ງເດີມ ເຄື່ອງປະກອບ  
 ຍາກໃນການຫາ ບໍ່ຫຍຸ້ງຍາກ ຫາໄດ້ຕະຫລອດປີ  
 ມັນແບ້ນອາຫານພ້ອມບ້ານ ວັດຖຸດິບຫາຊື້ໄດ້ຕາມທ້ອງຕະຫລາດ ມີແຕ່ບາງ  
 ຊ່ວງຈະແຜງ ບາງຊ່ວງຈະຖືກ ຕ້ອງມີຕະຫລອດ ແບບສະຄ່ານ ກໍ່ບໍ່ຂາດປີ ບາງຊ່ວງ  
 ຈະລາຄາແຜງຫນ້ອຍຫນຶ່ງ ຊ່ວງຍາມຝົນ ມັນຈະບໍ່ຂາດ ສ່ວນຫລາຍຈະແມ່ນລະດູແຜງມັນແຜງ  
 ມັນມີຕະຫລອດປີ

ການສອນເຮັດເອາະຫລາມບໍ່ມີຂໍ້ຫຍຸ້ງຍາກ ນັດມື້ກັນສອນເຕັມທີ່ ວິທີເຮັດແຕ່ລະຂັ້ນຕອນ  
 ເອື້ອຍສາມາດເຮັດໃຫ້ເລັ່ງລັດຖ້າ  
 ຍາກໄດ້ ຊື້ເຄື່ອງວັດຖຸດິບມາໃຫ້ເບິ່ງ ເວລາເຮັດເອົາເວລາດຽວເລີຍ ເວລາຫ້າງເຄື່ອງຫນ້ອຍຫນຶ່ງ  
 ວ່າມີສ່ວນປະກອບຫຍັງແດ່  
 ມັນຈະງ່າຍ ແຕ່ເວລາເອື້ອຍຍາກອະທິບາຍແຕ່ລະອົງປະກອບ ບາດດຽວເລີຍຈະງ່າຍກວ່າ ສູດດັ້ງເດີມ  
 ເຮົາມາແບບເລັ່ງລັດ  
 ກະໄດ້ສ່ວນຫລາຍໄວລຸ້ນເຂົາບໍ່ສົນໃຈ ຖ້າວ່າແຊບ  
 ແຕ່ສ່ວນຫລາຍສູດດັ້ງເດີມເຮົາກໍ່ໂອເຄຫລາຍຄົນຢູ່ພວກທີ່ວ່າບໍ່ເຄີຍກິນ  
 ເອື້ອຍມາເຮັດກິນຢູ່ນະຄອນຫລວງຂະເຈົ້າກະຕິດໃຈ ຖ້າບໍ່ມັກ ກະບໍ່ສັ່ງ ແຕ່ເຂົາໂອເຄ  
 ກະຖືກແນະນຳມາຕະຫລອດໃຫ້ເຮົາ  
 ເຮັດເວລາລົງໄປວຽງຈັນ ແປວ່າເຂົາເຈົ້າກະມັກລົດຊາດນີ້ ເຮົາຕ້ອງເອົາຕາມສູດຄ້າ  
 ແຕ່ເລື່ອງສູດເກົ່າເຮົາແຫລະ ແຕ່ລູກຄ້າ

ອາດຈະມັກລົດນີ້ ສູດດັ້ງເດີມ ໃຜໄດ້ກິນກໍຕິດໃຈ ບໍ່ວ່າເຖົ້າແກ່ ໄວໜຸ່ມ  
ຜ່ານມາຄອບຄົວເຮົາເຮັດໃຫ້ກິນເຂົ້າເຈົ້າກໍຕິດໃຈ

ເລື່ອງການເຮັດເອາະຫລາມບໍ່ມີຂໍ້ຫ້າມຫຍັງ ມີແຕ່ແນວວິຕາມິນທັງຫມົດ ດີຕໍ່ສຸກຂະພາບ  
ມີແຕ່ວ່າມັກເຜັດ ຫລືບໍ່ມັນເຜັດ ເລື່ອງອື່ນແມ່ນມີວິຕາມິນຫມົດໃສ່ເອາະຫລາມ ເຮັດຂາຍຢູ່ຕະຫລາດ  
ແຕ່ກ່ອນບໍ່ມີຮ້ານອາຫານ ຂາຍຢູ່ຕະຫລາດ ແລະເຮົາ  
ກະເຮັດຕາມສັງຄົມຮຽດເອາະຫລາມບໍ່ມີຫນ້າຮ້ານ ບາງມື້ຫວ່າງ ເຮົາຢູ່ໃກ້ກັບຕະຫລາດຕິດກັບພູສີ  
ເຮົາກະເຮັດເລື່ອຍໆ ເຮົາບໍ່ມີຮ້ານໃຫຍ່ ແຕ່ວ່າເຮົາຂາຍທາງເຟສ ຂາຍຕາມບ້ານ

ຄືເອື້ອຍເຮັດເອາະຫລາມມາໄດ້ ສີ່ສິບກວ່າປີ  
ຕອນທີ່ເປັນມໍລະດົກໂລກກັບຫລັງທີ່ເປັນມໍລະດົກໂລກເວົ້າເລື່ອງຄວາມສະດວກ  
ໃນການເຮັດເອາະຫລາມຍັງຄືເກົ່າບໍ່ມີການປ່ຽນແປງ ເລື່ອງເອາະຫລາມ  
ເພາະບໍ່ມີຂໍ້ຫ້າມໃຫ້ເຮັດ ຜ່ານມາເອາະຫລາມມັນຂຶ້ນ  
ຊື່ຫລາຍ ໄດ້ເຮັດມາກໍໄດ້ຂາຍ ບໍ່ຮູ້ເຫດຜົນ  
ເພາະຜ່ານມາໃຜມາກິນກໍຕິດໃຈ ຄົນທ້ອງຖິ່ນບໍ່ນິຍົມກິນລະມັນຊື່ບໍ່ມີເອາະ  
ຫລາມຂາຍ ບໍ່ມີດອກ ຈັ່ງໃດກະຕ້ອງມີຕໍ່ໄປ ເພາະວ່າແຂກຕ່າງປະເທກບາງຄົນກໍນິຍົມກິນ ເອາະຫລາມ  
ບໍ່ເຄີຍກິນມາກິນ ຍັງມັກ

ຄົນລາວໄປຢູ່ຕ່າງປະເທດດົນກໍບຸນລາວກະຢາກກິນ ແຂກບາງຄົນ  
ຮ້ານອາຫານກະມີຫລາຍເຮົາກະບໍ່ຮູ້ພາກສ່ວນໃດມັກ ແຕ່ວ່າຮູ້ແຕ່ວ່າ ສ່ວນຫລາຍເຂົາເຈົ້ານິຍົມກິນ  
ຜິ້ນ້ອງເຮົາກັບມາແຕ່ຕ່າງປະເທດ ເຮັດໃຫ້ກິນກະຕິດໃຈ ຄືຢູ່ວຽງຈັນ  
ບໍ່ແມ່ນອາຫານຫລັກເຂົ້າມາເຮັດໃຫ້ກິນກະຍັງຕິດໃຈ ເພາະເອາະຫລາມແມ່ນຂອງຫລວງພະບາງ  
ແຕ່ແຂວງອື່ນມາກິນກໍນິຍົມ  
ຊົມຊອບ ຂະເຈົ້າກະຍ້ອງວ່າເອາະຫລາມເຮົາແຊບ

ມີແຕ່ວ່າຜ່ານມາເຮົາບໍ່ມີຫິນຮອນ ບໍ່ມີຫນ້າຫນ້າ  
ແຕ່ກະເຄີຍຖືກເຊີນໄປເປີດຮ້ານອາຫານກ່ຽວກັບເອາະຫລາມ ຄົນຮັກແພງ  
ເຂົາເຈົ້າເປັນສາຂາອາຫານຫລວງພະບາງ ຢູ່ຊຽງໃຫມ່ ໄປເປັນແມ່ຄົວ ໃຫ້ເອື້ອຍໄປສອນກະເຄີຍໄປ  
ຂາດບັດໃຈອັນດຽວຄືຜູ້  
ສະຫນັບສະຫນູນຫິນ ບໍ່ມີຮ້ານ ແຕ່ເລື່ອງສີມີເຮົາກະເປັນຄົນທ້ອງຖິ່ນແດ່  
ເອາະຫລາມເອື້ອຍຖະຫນັດໃຫ້ຄວາມຮ່ວມມືເຕັມ  
ທີເພາະວ່າເອາະຫລາມຫລວງພະບາງຕົ້ນຕໍາລັບຫນ້າບໍ່ເຖິງ 10 ຮ້ານແລ້ວ ບັດຈຸບັນນີ້  
ແຕ່ເຮົາຂາດບັດໃຈຊຸກຢູ່ຫິນ ເປີດຮ້ານຊ່ວຍໂຄສະນາຂັ້ນຕອນການເຮັດ  
ເຮົາຢາກໄດ້ສະຖານທີ່ແຄມທາງຄັນໄດ້ກະຊິຕິໃຈຫລາຍ

ຜ່ານ ບໍ່ໄດ້ຮັບການສະຫນັບສະຫນູນຈາກພາກລັດເຮົາ ສ່ວນຫລາຍກະມີແຕ່ສາຂາເຂົາເຈົ້າເອງ  
ສ່ວນເຮົາບໍ່ມີຫນ້າຮ້ານຫຍັງບໍ່  
ຄ່ອຍຈະມີໃຜມາສະຫນັບສະຫນູນ ແຊບບໍ່ແຊບກະເອົາຂາປະຈໍາ ເອົາຮ້ານເອົາຄົນຮັກຄົນແພງກ່ອນຄົນ  
ໃກ້ຄຽງເຂົາເຈົ້າມີຮ້ານ ບໍ່ຄ່ອຍສ່ວນໃຈເຮົາດອກ ສ່ວນເຮົາຊອກຢາກຜູ້ສະຫນັບສະຫນູນຈາກ  
ຮ້ານໃຫຍ່ ສ່ວນໃຫຍ່ຈະເອົາສາຍເຂົາເຈົ້າເລື່ອງລັດ  
ແມ່ນຫຍັງກໍຕາມ



ບໍ່ມີຮ້ານຢູ່ ແຕ່ເມືອງຫລວງພະບາງເປັນບ້ານແຄບ ຢູ່ເມືອງຫລວງເຮົາມັນເປັນລົດນິຍົມ  
ເຮົາເຮັດແບບໃດກໍໄດ້ຂາຍແບບນັ້ນ ເຮົາບໍ່ມີຮ້ານ ຄັນຖ້າເຮົາເຮັດແລ້ວເກືອບ 80%  
ຢູ່ເມືອງຫລວງພະບາງຈະຕ້ອງກິນຂອງເຮົາ ເຂົາເຈົ້າເວົ້າບາກຕໍ່ບາກໄປ  
ຄົນທ້ອງຖິ່ນເຂົາເຈົ້າຈະຮູ້ຈັກເຮົາ ເຂດໃນຕົວເມືອງຫລວງພະບາງຮູ້ຈັກເຮົາ ເອາະຫລາມເຮົາ  
ເພາະເຮົາເປັນແມ່ຄ້າຂອງກິນ ຫລວງພະບາງຄົນຮູ້ຈັກເຮົາຫລາຍ ເຮົາບໍ່ມີບັດໃຈເຮັດຮ້ານຫຍັງໃຫຍ່  
ເຮົາກະມີຮ້ານນອກໄດ້ຂາຍເລີຍ ອາໃສແຕ່ວ່າມີສີມືນ້ຳ  
ເພິ່ນ ຄົນໃກ້ຄຽງຮູ້ຈັກເຮົາກະເລີຍພາໃຫ້ເຮົາມີຊື່ສຽງເລື່ອງເອາະຫລາມ

ຄືເຮົາຮູ້ແຫລະ ຂາໃຜຂາລາວ ຄັນເຮົາບໍ່ສ້າງລາຍໄດ້ໃຫ້ເຂົາເຈົ້າກະບໍ່ໄດ້ມາສົ່ງເສີມເຮົາດອກ  
ບໍລິສັດໃດກໍຢ່າເຂົາເຈົ້າຕ້ອງເອົາ  
ຄົນເຂົາເຈົ້າ ແນວໃດຊິດຶງກັນເຂົ້າມາ ຄົນໃຜຄົນລາວ  
ເຖິງເຮົາຊິເຮັດແຊບຊຸ່ງໃດກະບໍ່ມີໃຜມາສະຫນັບສະຫນູນເຮົາເພາະເຮົາ  
ບໍ່ມີແນວໄດ້ນຳເຂົາເຈົ້າ ເອົາແຕ່ຄົນເຂົາເຈົ້າ ສ້າງຄົນເຂົາເຈົ້າ ຂາຍໃຜຂາຍລາວ

ກະເຄີຍມີ ຮອງອຳນວຍການໂຮງຮຽນສິນລະປະ ໂຮງແຮມທີ່ເພິ່ນເຄີຍໄປ ແລະ  
ຄົນຮັກແພງທີ່ຢູ່ຖະແຫລງຂ່າວ ເຂົາເຈົ້າຮູ້ວ່າ  
ເຮົາເຄີຍໄປຖ່າຍອອກລາຍການ ເຂົາເຈົ້າກໍ່ບັນທຶກໄວ້ໃນກຸ່ມເຂົາເຈົ້າຜ່ານມາກະເຄີຍມາຫາ  
ເຮົາກະເຮັດໃຫ້ເບິ່ງຫລາຍປີແລ້ວ  
ເຄີຍມາ ເອົາມາອອກຢູ່ຖ່າຍທຳ ບັນທຶກການເຮັດເອາະຫລາມເຮົາໄວ້ ຂອງພວກຖະແຫລງຂ່າວ  
ຂຶ້ນມາຫາ ເຄີຍຖ່າຍຢູ່

ໂຄງການເກັບກຳຂໍ້ມູນ ກະເປັນໂຄງການທີ່ຈະຊ່ວຍໃຫ້ມີການອະນຸລັກແບບຍືນຍົງ  
ຈັ່ງໃດເລື່ອງເອາະຫລາມກະໄປໄດ້ຢູ່ໃນໃຕ  
ມັນເອງ ຢູ່ຫລາຍຮ້ອຍປີແລ້ວ ສະຫນັບສະຫນູນໃຫ້ຄວາມຮ່ວມມືຫມົດທຸກຢ່າງ  
ແນະນຳຂັ້ນຕອນກະຊິເຮັດໃຫ້ບອກເພິ່ນ  
ແລ້ວເປັນໂຄງການດີຢາກໃຫ້ມີແບບນີ້ ມັນຄຽງຄູກັບຫລວງພະບາງ  
ຢາກໃຫ້ມີການສົ່ງເສີມ ບໍ່ເຄີຍຖືກເຊີນຄືເວົ້າຜ່ານມາຜູ້ທີ່  
ຈະເຂົ້າຮ່ວມຕ້ອງຢູ່ໃນເສັ້ນທາງເຂົາເຈົ້າແບບພວກທ້ອງທ່ຽວ  
ຮ້ານອາຫານເຂົາເຈົ້າອາດຈະເຊີນແຕ່ກຸ່ມນັ້ນ ສ່ວນເຮົາແມ່ນບໍ່ໄດ້  
ຢູ່ໃນລາຍຊື່ດອກ ຂາປະຈຳຫລາຍໆ ບໍ່ຄ່ອຍມີການເປີດບູດອາຫານ ເຄີຍເຫັນແຕ່ຢູ່ວຽງຈັນ  
ມີແຕ່ຄັນຢາກກິນກະມາຫາເລີຍ ມັນຈະຖືກກວ່າ ແລະ ກໍ່ແຊບ ຖ້າໄປຕາມຂະບວນການແລ້ວ  
ຄວາມແພງແດ່ ແລະ ຄວາມແຊບກໍ່ບໍ່ຮູ້ ເຮົາເຮັດຢູ່ເຮືອນບາງເທື່ອ  
ລົດຊາດຈະຕ່າງກັນ ສູດທີ່ເຮົາກິນຕາມໂຮງແຮມແມ່ນປັບສູດຫລາຍ

ປັບເລື່ອງສ່ວນປະກອບ ບໍ່ຄືກັນຜິມີອາຫານການເຮັດກິນ ບາງຮ້ານມີສ່ວນປະກອບນີ້ບາງຮ້ານກໍ່ບໍ່ມີ  
ມັນແຊບຄົນລະແນວ ແຕ່ເລື່ອງດັ້ງເດີມອາຈະບໍ່ມີ ເຂົາເຈົ້າກະບໍ່ຮູ້ວ່າມັນຂາດຫຍັງ  
ຄົນຄົວອາຈະບໍ່ຮູ້ແຕ່ວ່າມັນກະເປັນເອາະຫລາມ ແຕ່ວ່າຕົ້ນຕຳລັບ  
ແທ້ອາດຈະບໍ່ຮູ້ເລິກເຊິ່ງ ເພາະວ່າເຮົາເກີດ ແລະ ໃຫຍ່ກັບເອາະຫລາມ ບໍ່ຮູ້ວ່າເຂົາສອນແນວໃດ  
ແຕ່ຜູ້ທີ່ປຸງແຕ່ງບາງເທື່ອອາດ  
ຈະບໍ່ຮູ້ສູດດັ້ງເດີມຂອງຫລວງພະບາງ ຕາມທີ່ເຫັນມາປະຍຸກຫມົດ ອາຈານເອາະຫລາມແມ່ນບໍ່ຄືສູດເຮົາ  
ແມ່ເຖົ້າເຮົາອາຍຸ 80-90 ປີ ແລ້ວເຮັດເອາະຫລາມມາເຮົາເຄີຍເຫັນເພິ່ນເຮັດ ເຮັດຂາຍຕາມຕົ້ນຕຳລັບ

ເຮົາຄິດວ່າປະມານ ສາມ ສີ່ຫມູ່ບ້ານເຂດອ້ອມຕົວເມືອງ ອ້ອມແອ້ມພູສີ ນອກນັ້ນແມ່ນປະຍຸກຫມົດ  
ຕັ້ງແຕ່ວັດຊຽງທອງມາຫາ  
ວັດທາດ ບ່ອນເພິ່ນເຄີຍແຫ່ນາງສັງຂານ ຈະແມ່ນຈຸດຕົ້ນຕໍາລັບຫລາຍທີ່ສຸດ  
ເຮືອນເຮົາກະຕິດພະລາດຊະວັງເລີຍ ເຕີບໃຫຍ່  
ຢູ່ນີ້ ຕິດຕະຫລາດພ້ອມ

ສ່ວນຫລາຍກະແມ່ນກຸ່ມເກົ່າແກ່ ບໍ່ສູ້ຍ້າຍໄປໃສ ຄົວກິນສ່ວນຫລາຍກະຢູ່ຫັ້ນ  
ບາງສ່ວນກະຍ້າຍໄປເຂດນອກບາງສ່ວນ ບາງສ່ວນມາຢູ່ວຽງຈັນ  
ອ້ອມແອ້ມຫັ້ນສ່ວນຫລາຍຂາຍໃຫ້ຕ່າງປະເທດ ເຂດອ້ອມແອ້ມນອກເຂດສາມສີ່ຫມູ່ບ້ານເຮັດເອາະ  
ຫລາມກໍ່ບໍ່ຄືສູດດັ້ງເດີມແລ້ວ ເພາະເລື່ອງເອາະຫລາມຈະແມ່ນອາຫານຊາວວັງ ໃຫ້ເຈົ້າຊີວິດ  
ເມື່ອອອກມາແລ້ວກໍ່ເອົາສູດມາ  
ເຂດອ້ອມບ້ານ ລູກຫລານເພິ່ນກະເລີຍຄົວເປັນຫມົດ ລະກະສືບມາຈົນເທົ່າມື້ນີ້  
ແຕ່ກິນີ້ມີແຕ່ເຂດອ້ອມແອ້ມ ເຮົາກະຮຽນ  
ຮຸ້ນາເພິ່ນແຕ່ຍັງນ້ອຍ ເຂດນອກໄປກະບໍ່ຄື

ຫລັງຈາກຄົນນິຍົມກິນແລ້ວກະມີຄົນຢູ່ວຽງຈັນໄປເປີດຮ້ານອາຫານ ຄົນທີ່ມັກຄົວກິນແຕ່ກະບໍ່ເກັ່ງ  
ເປັນຄົນດຸຫມັ່ນແບບສັນ  
ຫາແນວຄົວ ກະເລີຍເອົາມາປະຍຸກ ເຄື່ອງປຸງວັດຖຸດິບມີຫລາຍ ບາງເທື່ອກໍ່ລືມໄປ ລະກະມາປະຍຸກເອົາ  
ບາງເທື່ອຄົວມັກຫາກ  
ແຊບ ບວກກັບມີທຶນຮອນມີຮ້ານແຕ່ກະເປີດຂະຫຍາຍໄປ ມີແຂກມາເຮັດໄປເລີຍ ບໍ່ຮູ້ມາຈາກໃສ  
ຜູ້ໃດປະຍຸກເຮົາກະບໍ່ຮູ້ເລີຍ ແຕ່ທີ່ແນ່ງ ຮ້ານແຕ່ລະຮ້ານແມ່ນປະຍຸກຫມົດບໍ່ມີຕົ້ນຕໍາລັບຈັກຄົນ  
ມາຈາກໃສ ປະຍຸກແຕ່ຕອນໃດເຮົາກະບໍ່ຮູ້ ເພາະວ່າແຂກມາລາວຫລາຍ  
ຫລວງພະບາງແຂກມາຈາກທົ່ວກະເລີຍກາຍເປັນອາຫານຫລັກເລີຍເຮົາເລີຍບໍ່ຮູ້ວ່າໃຜປຸງແຕ່ງ  
ສໍາລັບທີ່ເຮົາກິນເຮົາຈະຮູ້ວ່າເອາະຫລາມຂາດຫຍັງ  
ບໍ່ອ່ມ່ນລົດຊາດັ້ງເດີມ ແຂກເພິ່ນກະຊິກິນໄດ້ຫມົດທຸກຢ່າງ ແຕ່ຜູ້ເຮັດໃຫ້  
ແຂກກິນແບບໃດກະກິນຕາມນັ້ນ ຢູ່ບ່ອນໃດກະປະຍຸກໄດ້ຫມົດແລ້ວເລື່ອງເອາະຫລາມ  
ແຕ່ຖ້າເປັນຕົ້ນຕໍາລັບຫັ້ນແມ່ນໃກ້ໆ  
ພະລາດຊະວັງ

ໄວລຸ້ນຄິດແຕ່ວ່າເອາະຫລາມ ບໍ່ຮູ້ວ່າລົດຊາດດັ້ງເດີມເປັນແນວໃດ  
ເຮັດໄປໂລດ ລູກຫລານຂອງເອື້ອຍເຮັດເອາະຫລາມສູດຍັງ  
ບໍ່ຄືກັນ ເອື້ອຍນ້ອງດຽວກັນກະຍັງບໍ່ຄືກັນ ເລື່ອງລົດຊາດ ສ່ວນປະກອບ  
ຄືຂາດສ່ວນປະກອບຢ່າງຫນຶ່ງສອງຢ່າງກໍ່ເຮັດໄດ້  
ແຕ່ວ່າກະເປັນເອາະຫລາມຢູ່ ເອື້ອຍນ້ອງເຮົາເຮັດເອາະຫລາມຢູ່ເຮືອນດຽວກັນກະຍັງຕ່າງ  
ແຕ່ສໍາລັບເອື້ອຍແມ່ນເຄື່ອງຄົບກໍ່  
ຈິ່ວເຮັດ ເອື້ອຍຕິດແທດກັບແມ່ຫລາຍກວ່າຫມູ່ ເພາະວ່າເອື້ອຍເປັນແມ່ຄ້າ  
ສ່ວນນ້ອງເຮົາເປັນພະນັກງານ ບໍ່ຄ່ອຍມີເວລາ ເລື່ອງປຶກຍ່ອຍຄົວກິນ  
ຍອມຮັບວ່າຮຽນສູດມານໍາແມ່ເຖົ້າ ເພິ່ນກໍ່ເປັນແມ່ຄ້າອາຫານ ກະເບີຍຮຽນສູດເພິ່ນມາ

ຖ່າຍທອດກະບໍ່ຮຽນ ສ່ວນຫລາຍແມ່ນແມ່ຄົວໃຫ້ກິນຈົນເຖົ້າ ເຂົາເຈົ້າບໍ່ທົນ  
ມັກແມ່ຄົວກິນຫລາຍກວ່າສອນໃຫ້ກະບໍ່ຄົບອັນ  
ໃດກະບໍ່ຄົບ ເລືອກຮຽນລະກະເຮັດການບໍ່ມີເວລາມາຄົວກິນນໍາເຮົາ  
ເຂົາເຈົ້າກະບໍ່ແນ່ໃຈວ່າຊິແຊບຄືເຮົາເຮັດບໍ່ ມັນບໍ່ຄົບສູດ ລູກອ້າຍລູກນ້າກະຮຽນຫມົດ

ລູກຫລານເຮັດແນວໃດກະບໍ່ຄົບ ກະສອນສູດໃຫ້ລູກຫລານ ແຕ່ເລື່ອງເອາະບໍ່ທ່ເຮົາ ຍັງໄດ້ຄົວໃຫ້ກິນ  
 ລະເຮົາກະບໍ່ຫມັ້ນໃຈວ່າເຂົາເຈົ້າຈະເຮັດແລບບໍ່  
 ເອາະຫລາມຕ້ອງແມ່ນເຮົາຄອບຄົວຢາກໃຫ້ເຮົາເຮັດ ມີໄອ  
 ກາດລະມາຊິມເດີ ຄົນຖະແຫລງຂ່າວຫລວງພະບາງຮູ້ຈັກເຮົາຫມົດເລີຍ  
 ຕິດຕໍ່ໄປຫາເຂົາເຈົ້າໂລດ ຕໍາສັມຫລວງພະບາງ  
 ສະໄຫມແຕ່ກິນແມ່ນອັນດັບກນຶ່ງຂອງຫລວງພະບາງເລີຍ

B.3 Or-lam's Practitioners

B.3.1. Practitioner 5

ເລີກຮຽນມາຕອນເຊົ້າຕອນແລງ 2 ໂມງມາເລີກຫລິ້ນ ແລ້ວອອກມາຮຽນຟ້ອນທຸກໆມື້ເລີຍ  
 ທັງຮຽນຟ້ອມທັງສະແດງຮັບໃຊ້  
 ໄປຟ້ອມ ຮຽນລະກະຮັບໃຊ້ເຈົ້າຊີວິດໄປຟ້ອມ

ເລີ້ມຮຽນຟ້ອນນາງແກ້ວແຕ່ອາຍຸ 15 ປີ ດຽວນີ້ແມ່ນເຂົ້າບໍານານແລ້ວ ອາຍຸ 83  
 ປີ ບັດຈຸບັນມາຕັ້ງໂຮງລະຄອນຢູ່ຫລວງພະ  
 ບາງນີ້ ສືບທອບໃຫ້ເດັກນ້ອຍໄດ້ ສືບທອດໃຫ້ເດັກນ້ອຍໄດ້ຈໍານວນຫລາຍແລ້ວມາຕັ້ງໂຮງລະຄອນຂຶ້ນ  
 ສະແດງໃຫ້ແຂກຊົມ  
 ເປັນເຈົ້າຂອງໂຮງລະຄອນແທນ ເຄີຍເປັນອາຈານສອນເດັກນ້ອຍ  
 ແຕ່ບັດຈຸບັນເປັນຫົວຫນ້າໂຮງລະຄອນຢູ່ນີ້

ການຟ້ອນນາງແກ້ວມາຮອດບັດຈຸບັນນີ້ເຮົາກະຍັງຍຶດໝັ້ນການຟ້ອນແບບເກົ່າຢູ່ບໍ່ມີການປ່ຽນແປງແ  
 ຕ່ເຮົາປ່ຽນເອົາມາເປັນ  
 ແບບຂອງລາວເຮົາ ການຟ້ອນແມ່ນນໍາເອົາມາຈາກຂະຫມນຢູ່ໃນສັດຕະວັດທີ 14  
 ຫລັງຈາກນັ້ນກໍດັດແປງເປັນຂອງລາວເຮົາ  
 ເປັນຂອງລາວດັ້ງເດີມ ບໍ່ຄືກັບບ້ານໃກ້ຄຽງ  
 ເພາະແບບຟ້ອນຄົນລະແນວ ດຽວນີ້ການຟ້ອນນາງແກ້ວຂອງລາວເຮົາແມ່ນສືບ  
 ທອດມາແຕ່ນັ້ນ ບັດຈຸບັນຍັງຮັກສາໄດ້ແບບດັ້ງເດີມຢູ່ບໍ່ມີການປ່ຽນແປງທໍາຟ້ອນ

ການຖ່າຍທອດຄວາມຮູ້ໃຫ້ນັກສະແດງ ກໍມີຂໍ້ຫຍຸ້ງຫຍາກຢູ່ ການເລືອກເອົນັກສະແດງຢູ່ຕາມໂຮງຮຽນ  
 ມັດທະຍົມຕ່າງໆ ມາສືດສອນເອົາມາ 40-50 ຄົນ ເພື່ອເອົາມາເຝິກແອບສາມເດືອນ. ໃນ 40-50  
 ຄົນເຮົາມາຄັດເລືອກເອົາໄດ້ແຕ່ 10 ບາຍຄົນ  
 ເທົ່ານັ້ນຜູ້ມີພອນສະຫວັນ ຟ້ອນງາມ ຮູບຮ່າງຫນ້າຕາໃຊ້ໄດ້ ມາຄັດເລືອກເອົາ  
 ເຫລືອຈາກຄັດເລືອກຜູ້ທີ່ບໍ່ໄດ້ມາສະແດງນໍາກໍ  
 ຈະໄປສະແດງຢູ່ຕາມໂຮງແຮມ ຕາມເຮືອນພັກຕ່າງໆ  
 ພວກເຮົາເລືອກເອົາແຕ່ຜູ້ມີພອນສະຫວັນອັນດີງາມ ອ່ອນຊ້ອຍ

ທໍາອິດເຂົາເຈົ້າບໍ່ຮູ້ວ່າການຟ້ອນເປັນແນວໃດ ພວກເຮົາຕ້ອງໄດ້ໄປຫາຢູ່ ໂຮງຮຽນ  
 ເພື່ອໄປເລືອກເອົາແຕ່ລະຫ້ອງ 2-4 ຄົນຕໍ່ຫ້ອງ ເພາະຫລັງຈາກເຂົາເຈົ້າໄດ້ມາຮຽນ ແລະ ສະແດງໄດ້ແລ້ວ  
 ຕໍ່ຈາກນັ້ນປະຊາຊົນມັກຫລາຍ ເລີຍສົ່ງລູກຫລານໃຫ້ເຂົາ

ມາຮຽນຫລາຍທີ່ສຸດ ພໍ່ແມ່ເຂົາເຈົ້າສົນໃຈຫລາຍ ມາຮອດບັດຈຸບັນນີ້ ເດັກນ້ອຍອາຍຸ 6-7 ປີ ມາຖາມຢາກຮຽນນຳ ແຕ່ວ່າເຮົາສອນນັກສະແດງໃຫ້ຜູ້ຊົມເບິ່ງຫັ້ນແຕ່ຄົນອາຍຸ 14-15 ປີຂຶ້ນໄປ ເດັກນ້ອຍເຮົາບໍ່ໄດ້ສອນໃຫ້ ເຮົາຕ້ອງເລືອກເອົາຜູ້ມີ ພອນສະຫວັນ ຜູ້ງາມ ພ້ອມດີພ້ອນງາມ ຜູ້ຄຸ້ມຄົມ ເຂົາມາຢູ່ໃນວົງພ້ອນຂອງເຮົາ ເພື່ອສະແດງໃຫ້ແຂກ ແລະ ໄດ້ຮັບການຍົກຍ້ອງຊົມເຊີຍ ການສະແດງໄປນັ້ນອາຍຸ 14-15 ປີຂຶ້ນເມື່ອ ຮອດມັດທະຍົມກໍສາມາດເປັນນັກສະແດງໄດ້ ນອກຈາກວ່າຈະແຕ່ງງານ. ຖ້າແຕ່ງງານແລ້ວເຮົາຈະໄດ້ຄັດເລືອກອອກເພາະຈະຜິດຄູ ຜູ້ຍິງທີ່ແຕ່ງດອງແລ້ວຈະບໍ່ໃຫ້ພ້ອນ ແຕ່ຜູ້ຊາຍພ້ອນໄດ້ຕໍ່ເຖິງຊີແຕ່ງງານແລ້ວ

ຂໍ້ຫ້າມແມ່ນວ່າ ຖ້າຢູ່ໃນສັງກັດໃນໂຮງລະຄອນເຮົາແລ້ວ ແມ່ນຫ້າມບໍ່ໃຫ້ໄປພ້ອນຢູ່ສະຖານທີ່ອື່ນ ຖ້າຫາກມີການລະເມີດ ຈະໄດ້ມີການຕັດເຕືອນສັ່ງສອນ ແຕ່ຖ້າຍັງປະຕິບັດຢູ່ຫລາຍຄັ້ງຈະຈະຖືກຄັດອອກຈາກໂຮງລະຄອນ ການສະແດງຢູ່ຈຸດອື່ນນີ້ ໃນບັດຈຸບັນເພິ່ນບໍ່ໄດ້ຫ້າມ ນອກຈາກໃນອະດີດທີ່ເພິ່ນຈະສະແດງໃຫ້ເຈົ້າຊີວິດ ເຈົ້ານາຍເບິ່ງເທົ່ານັ້ນ. ຢູ່ຕາມວັດຕ່າງໆ ຫາກວ່າມີການຂໍມາກໍຈະສະແດງ ບໍ່ໄດ້ມີການຫ້າມຫຍັງ ສະແດງໃກ້ປະຊາຊົນເບິ່ງແຕ່ລະປີເຮົາສະແດງປີໃຫມ່ຢູ່ວັດໃຫມ່ ມີຄົນເບິ່ງຫລາຍ ຜູ້ຍິງທີ່ແຕ່ງງານແລ້ວກໍສາມາດສິດສອນຢູ່ທາງນອກໄດ້ ແຕ່ເຮົາບໍ່ໄດ້ຮັບມາຢູ່ໃນສັງກັດ ສ່ວນຜູ້ຊາຍຍັງສາ ມາດສອນ ແລະ ສັງກັດຢູ່ໃນໂຮງລະຄອນໄດ້ ເພາະວ່າຂ້າພະເຈົ້າກໍແກ່ແລ້ວ ຈຶ່ງບອກໃຫ້ເຂົາເຈົ້າມາສືບທອດ ໃນລຸ້ນຫລັງ ຜູ້ ສືບທອດ ພ້ອນນາງແກ້ວກະມີແຕ່ຂ້າພະເຈົ້ານີ້ ແລະ ຜູ້ທີ່ ສອງແມ່ນ ຫລານສາວຂອງຂ້າພະເຈົ້າກຳລັງເປັນນັກສະແດງເອກ ພ້ອນລະຄອນຢູ່ຫລວງພະບາງ ກໍແມ່ນຫລານເປັນຜູ້ສິດສອນ ຄັນນັກສະແດງບໍ່ພໍ ກໍຈະປະກາດໄປ ແລະ ຄັດເລືອກເອົາມາ ສິດສອນ

ມີຜູ້ສືບທອດແມ່ນ ຫລານເປັນນາງເອກແລ້ວ ນາງສີດາໃນລະຄອນ ການສືບທອດໄປເລື້ອຍໆ ເພາະຖ້າປະເທກໃດຂາດ ສິລະປະແລ້ວປະເທດນັ້ນກະບໍ່ມີຊື່ສຽງ ຄິດວ່າອະນາຄົດຄືຊື່ບໍ່ມີບັດໃຈເຮັດໃຫ້ພ້ອນນາງແກ້ວບໍ່ສາມາດ ສືບຕໍ່ໄປໄດ້ພໍ່ແມ່ປະຊາຊົນແມ່ມີຄວາມມັກຮັກຫລາຍ ແລະ ສົ່ງລູກເຂົ້າມາຮຽນ ຕ້ອງໃຫ້ມີຕະຫລອດໄປບໍ່ໃຫ້ມີການຍຸດ ເຮົາຕັ້ງໂຮງລະຄອນແລ້ວ ກະຕ້ອງເອົານັກສະແດງເຂົ້າມາສະແດງໃຫ້ແຂກຕ່າງປະເທດເຂົ້າມາຊົມ ເຂົ້າມາແລ້ວຄັນບໍ່ໄດ້ເຫັນການພ້ອນນາງແກ້ວກໍຄືບໍ່ໄດ້ ເຫັນນະຄອນຫລວງພະບາງ ຄິດວ່າຕ້ອງສືບທອດໄປຕະຫລອດບໍ່ມີຍຸດ ເຮົາຕ້ອງບອກໃຫ້ລູກສິດເຮົາສືບທອດ ບົມສອນລູກ ສິດລຸ້ນຕໍ່ໄປບໍ່ໃຫ້ມັນຂາດຫາຍໄປ ບໍ່ໃຫ້ມີຄຳວ່ານາງແກ້ວຢູ່ຫລວງພະບາງບໍ່ມີແລ້ວຕ້ອງສືບທອດໄປຕະຫລອດ

ໂຮງລະຄອນຂອງເຮົາແມ່ນຂຶ້ນກັບພະແນກ ຖວທ ທາງແຂວງກໍໄດ້ແຕ່ງຕັ້ງໃຫ້ເປັນຫນ່ວຍພື້ນຟູຂຶ້ນ ເພາະຍ້ານມັນສູນຟາຍໄປ ກໍໄດ້ແຕ່ງຕັ້ງຂຶ້ນມາ ຕັ້ງແຕ່ປີ 1993 ການສະແດງການພ້ອນນີ້ບໍ່ແມ່ນແຕ່ນັກທ່ອງທ່ຽວເຮົາ ແຕ່ວ່າເຮົາຕັ້ງໂຮງລະຄອນຂຶ້ນນີ້ ອາ ທິດຫນຶ່ງເຮົາສະແດງ 4 ມື້ ວັນຈັນ ພຸດ ສຸກ ແລະ ເສົາ ໃຫ້ແຂກຊົມ ຫລັງຈາກນັ້ນແລ້ວກໍມີພໍ່ແມ່ປະຊາຊົນຮຽກຮ້ອງໃຫ້ໄປງານ

ອື່ນໆ ມາຂໍເຊົາໄປ ເອີ້ນໄປສະແດງ ຖ້າຫາກບໍ່ຖືກມື້ເຮົາສະແດງຢູ່ໂຮງລະຄອນເຮົາກໍ່ໄປ  
ແຕ່ຖ້າວ່າຖືກມື້ສະແດງ ກໍ່ລົມເລື່ອງເວລາຫວັງເລິກສະແດງຫວັງ 8 ແລງ ຖ້າຕົກລົງກໍ່ສາມາດໄປໄດ້

ຕາຕະລາງສະແດງສະເພາະຖຽງລະຄອນເຮົາແມ່ນເຮົາສະແດງຢູ່ບ່ອນໂຮງລະຄອນເລີຍ ສະແດງຢູ່ໂຮງລະ  
ຄອນເລີຍຕິດຕາຕະລາງສະແດງຢູ່ນີ້ເລີຍ ຖືກວັນຈັນ ພູດ ສຸກ ເສົາ  
ເຮົາຂຽນໄວ້ກະດານເລີຍ ມີຄ່າເຂົ້າຊົມ ເຮົາຂາຍປີ້ ຕື່ນເຊົ້າມາເຮົາຂາຍປີ້ຢູ່ຫັ້ນ ແລະ ພະລາດຊະວັງ  
ມາຫໍ່ພິພິດຕະພັນແລ້ວກໍ່ມາຜ່ານໂຮງລະຄອນເຮົາໄປ ເຂົ້າມາຝາກເຄື່ອງຢູ່ໂຮງລະຄອນເຮົາ  
ແລ້ວມາອ່ານ

ຢູ່ກະດານ ສົນໃຈກໍ່ຊື້ປີ້ຫັ້ນ ຫລາຍຄັ້ງທີ່ທາງແຂວງເຊີນເຮົາໄປສະແດງໃຫ້ປະຊາຊົນ ຊົມ ແລະ  
ແຂກທີ່ມາຢາມເຈົ້າແຂວງຊົມ ເຊັ່ນພຣະເທບ ກໍ່ມາຊົມຫລາຍຄັ້ງ ຢູ່ໂຮງລະຄອນ  
ຄັນເພິ່ນມາເຮົາກໍ່ເອົາຄະນະສະແດງໄປຕາມໂຮງແຮມທີ່ແຂກຢູ່

ຖ້າວ່າເຮົາຂາຍປີ້ໄດ້ຫລາຍໄດ້ 30-40 ຜູ້ຊົມເຮົາກໍ່ສະແດງ ບາງເທື່ອຮອດ 100 ຄົນກໍ່ມີ  
ໃນຊ່ວງລະດູການທ່ອງທ່ຽວ ແຕ່ຖ້າມີແຕ່ 10 ກວ່າຄົນເຮົາກໍ່ສົງປີ້ ແລະ ເງິນຄື ເພາະຫລຸບທຶນ  
ເພາະຕ້ອງຈ່າຍຄ່ານັກສະແດງແຕ່ລະຄົນເປັນງານໄປ

ເລື່ອງມາຊ້ອມພ້ອນ ເຮົາສອນໃຫ້ບໍ່ມີຄ່າໃຊ້ຈ່າຍ ແລະ ເຂົາກໍ່ບໍ່ໄດ້ຈ້າງເຮົາສອນ  
ເມື່ອໄດ້ເຂົາເປັນສັງກັດໃນໂຮງລະຄອນແລ້ວ

ນັກສະແດງຈະໄດ້ເງິນຕາມຄັ້ງທີ່ສະແດງຄືໂຕເອກກໍ່ຈະຫລາຍກ່ອນຄົນເຂົ້າມາໃຫມ່ຫລຸດລົງມາ ເລື່ອງເ  
ຄືອງນຸ່ງທາງໂຮງລະ

ຄອນເປັນຄົນອອກທຶນໄປຊື້ແຜມາຕັດເຄື່ອງ ຜູ້ຍິງກໍ່ຕັດທັງສິ້ນ ແລະ ເສື້ອ ເສື້ອມີຫລາຍແບບ ສະງຽບ  
ແຂນຍາວ ຄໍປາຍ ເສື້ອພ້ອນນາງແກ້ວ ມີ ພ້ອນຈໍາປາ ພ້ອນລາວແພນ  
ແຕ່ວ່າເຮົາຕ້ອງໄດ້ອອກທຶນໄປຊື້ ຕົດໃຫ້ເຂົາເຈົ້າ ຜູ້ຊາຍເຊັ່ນກັນ ເຄື່ອງຍັກ ເຄື່ອງລົງ  
ເຮົາກໍ່ເປັນຄົນອອກເງິນຕັດໃຫ້ ບັດຈຸບັນນີ້ກະຍັງບໍ່ໄດ້ມີການຊ່ວຍເຫລືອເທື່ອ ກະມີແຕ່ຕ່າງປະເທດ  
ຝຣັ່ງ ອັງກິດ ສິງກະໂປ ເຂົາເຈົ້າມາຊ່ວຍເຫລືອ

ໂຮງລະຄອນນີ້ກະແມ່ນຂອງພະລາດຊະວັງ ແຕ່ເຈົ້າແຂວງເພິ່ນແຕ່ຕັ້ງເປັນຫນ່ວຍພື້ນຜູ້ຂຶ້ນແລ້ວແລ້ວ  
ວມອບໃຫ້ສະຖານທີ່ນີ້

ເປັນໂຮງລະຄອນ ໂຮງລະຄອນແມ່ນຖືກສ້າງຂຶ້ນໂດຍພະນັກງານບໍານານທົ່ງຫມົດ

ພາກັນມາທ້ອນໂຮມກັນ ແລະ ສ້າງຕັ້ງໂຮງ

ລະຄອນແຫ່ງນີ້ຂຶ້ນ ແລະ ກິນເງິນບໍານານາແດ່ ກິນເງິນສະແດງແດ່ ເລັກໆ ນ້ອຍໆ  
ຖ້າສະແດງາດຫລາຍກໍ່ຈະໄດ້ເງິນຫລາຍຕື່ມ ຖ້າໄດ້ຫນ້ອຍກໍ່ຫາກໄດ້ຫນ້ອຍ

ແມ່ນຫາກິນກຸ້ມຕົນເອງເລີຍ ຄືເດືອນ 5-6-7 ແມ່ນເຮົາຈະພັກຜ່ອນ ບໍ່ມີແຂກກໍ່ບໍ່ໄດ້ສະແດງ  
ບໍ່ມີເງິນໃຫ້ ນັກສະແດງ ກະໄປຮຽນຫນັງສືແດ່ ແລະ ເຮັດແນວອື່ນເວລາບໍ່ມີແຂກ ອີກຢ່າງ  
ຖ້າເຮົາສະແດງເຮົາກໍ່ຈະໄດ້ເສຍ

ອາກອນໃຫ້ລັດ ຖ້າຄືເດືອນ 5-6-7 ເຮົາກໍ່ຈະຄອບເຂົາເຈົ້າມາເຮົາບໍ່ໄດ້ສະແດງ

ໃຈະການເສຍອາກອນ ຢາກໃຫ້ພະແນກ ຖວຖ ແລະ ທາງແຂວງ ຊຸກຍູ້ໃຫ້ເຮົາມີກຳລັງໃຈ  
ຢາກໃຫ້ແຂກຕ່າງດ້າວເຂົ້າມາຊົມຫລາຍໆ

ການສະແດງຂອງເຮົາກະຕ້ອງເຮັດໃຫ້ມັນດີ ຄືເລື່ອງພະລັກພະລາມທີ່ເຮົາສະແດງ ນັກທ່ອງທ່ຽວຕິດໃຈ  
ແລະ ເຜີຍແຜ່ໄປໃຫ້ຄົນອື່ນມາຊົມ ແຕ່ບັດຈຸບັນນີ້ມີ ແຕ່ຕິດໃສ່ແຕ່ກະດານ  
ນັກທ່ອງທ່ຽວມາອ່ານຢູ່ກະດານຫັ້ນ ເຮົາຕິດຮູບນັ້ງຫັ້ນ ນັກທ່ອງທ່ຽວມາອ່ານກະບໍ່ຢາກເບິ່ງ  
ບາດມາຊື້ປີ້ເຂົ້າຊົມແລ້ວ ມາເຫັນການສະແດງຂອງເຮົາຍ້ອງຊົມເຊີຍວ່າເຮົາສະແດງໄດ້ດີ

ກະມີບໍລິສັດທ່ອງທ່ຽວ ຕິດຕໍ່ເຂົາແຂກຕ່າງປະເທດເຂົາມາຊົມມິຫລາຍນັກທ່ອງທ່ຽວ  
ກະດີການເກັບກຳຜ້ອນນາງແກ້ວໄວ້ເປັນເອກະລັກຂອງຫລວງພະບາງ

ກອງປະຊຸມຂັ້ນເທິງ ພະແນກ ຖອຖ ແລະ ແຂວງ ກໍໄດ້ເຊີນໄປຮ່ວມກອງປະຊຸມ ໄດ້ມີການຖະແຫລງ  
ເວົ້າວ່າການຜ້ອນນາງ  
ແກ້ວນີ້ ບໍ່ຢາກໃຫ້ສູນເສຍໄປ ຢາກໃຫ້ຮັກສາໄວ້ເຊັ່ນລູກຫລານ ຢາກໃຫ້ພໍ່ແມ່ປະຊາຊົນ ແລະ  
ຂັ້ນເທິງຊ່ວຍເຫລືອພວດເຮົາ  
ສະນາ ໃຫ້ລູກຫລານເຂົ້າມາຮ່າຮຽນຫລາຍໆ ເພິ່ນບໍ່ຄ່ອຍຈະເຊີນເຮົາ ເພາະເພິ່ນແຕ່ງຕັ້ງເຮົາ ແລະ  
ມອບໃຫ້ຮັບຜິດຊອບໂຮງ  
ລະຄອນ ວາງແຜນ ການຜ້ອນນາງແກ້ວ ມັນກໍເປັນມໍລະດົກຂອງເຮົາ ເຮົາເອົາມາແຕ່ຂະເຫມນ  
ສະໄຫມພະເຈົ້າຟ້າງຸ່ມສະໄຫມ  
ລ້ານຊ້າງ ຢາກໃຫ້ຮັກສາໄວ້  
ບໍ່ຢາກໃຫ້ສູນເສຍໄປ ຢູ່ລາວກະມີແຕ່ຢູ່ຫລວງພະບາງຢ່າງດຽວ ຄືຢູ່ໄທບໍ່ມີຜ້ອນນາງແກ້ວ ມີແຕ່  
ຜ້ອນກິນນາລີ ກິນນາລອນ ເຮົາເອີ້ນວ່າຜ້ອນນາງແກ້ວ  
ເພາະວ່າເມຍເຈຍ້າຟ້າງຸ່ມຊື່ນາງແກ້ວເກັ່ງຍາ ເຮົາມາຜ້ອນແຕ່ລະເທື່ອ  
ໃຫ້ເຈົ້າຊີວິດຊົມແລ້ວ ມາຕັ້ງຊື່ວ່ານາງແກ້ວ ແຕ່ກ່ອນແມ່ນຫລິ້ນຢູ່ຕາມວັດຕາມວາ  
ເມື່ອມີເທດສະການ ກໍຈະຫລິ້ນຢູ່ວັດປ່າ  
ແມວ ວັດແກ້ວຟ້າ ວັດຫມິ່ນຊ່າງ ວັດສວັນນະພູມາຮາມ ວັດຊຽງມ່ວນ ວັດແສນ  
ເພິ່ນເອີ້ນວ່າຫລິ້ນນາງແກ້ວ ບໍ່ແມ່ນຜ້ອນນາງແກ້ວ ຜ້ອນໃຫ້ປະຊາຊົນ ຊ່ວງບຸນມະຫາຊາດ  
ບຸນພະເວດ ຕອນນັ້ນເພິ່ນຜ້ອນໃຫ້ສັດ ເຈົ້າຊີວິດເບິ່ງ ມີແຂກ ທູດ ມາເຂົ້າເຝົ້າເບິ່ງໃຫ້ເພິ່ນຊົມ  
ແຕ່ຫລັງຈາກບົດປ່ອຍແລ້ວ ແມ່ນສະແດງໃຫ້ປະຊາຊົນເບິ່ງຄັນຊັ້ນມັກຈະບໍ່ຢືນຍົງມາຮອດນີ້  
ຄັນປະຊາຊົນບໍ່ຊົມ ບໍ່ສະຫນັບສະຫນູນແລ້ວ ສົ່ງລູກຫລານມາຮຽນກໍຄືຈະສູນຫາຍໄປ

ພໍ່ແມ່ປະຊາຊົນເພິ່ນສົນໃຈ ມິຫລາຍ ພໍ່ແມ່ປະຊາຊົນມາແຕ່ລະມື້ ແຕ່ລະເດືອນ  
ແຕ່ລະອາທິດມາຂໍຝາກລູກ ສອນໃຫ້ແດ່ ມິຫລາຍຕົນຢາກຜ້ອນນາງແກ້ວ ຜ້ອນຍັກ  
ແມ່ຈູງແຂນລູກມາ ຄົນຕ່າງປະເທດບໍ່ຄ່ອຍສົນໃຈຢາກມາຮຽນ ມີແຕ່ຄົນລາວ  
ຄົນຊົນເຜົ່າລາວນີ້ແຫລະ  
ຄົນລາວບໍ່ວ່າຈະມາຈາກໃສກໍມາຮຽນໄດ້ບໍ່ສະເພາະເຈາະຈົງແຕ່ຄົນຢູ່ຫລວງພະບາງ ຂຶ້ນກັບວ່າຢາກ  
ຮຽນ ແລະ  
ຮັບຜິດຊອບຄ່າກິນຢູ່ພັກເຊົາ ຕ່າງແຂວງກໍມາໄດ້ແຕ່ຫາກວ່າໄລຍະກວ່າຈະຜ້ອນເປັນມັນໃຊ້ເວລາເປັນ  
ເດືອນ ເຂົາເຈົ້າສະດວກຢູ່ບໍ່ ຄືຢູ່ນະຄອນຫລວງວຽງຈັນກໍມາຮຽນຫລາຍ  
ມາຮຽນຜ້ອນ ສໍາລັບຄົນຕ່າງປະເທດຕ້ອງມີຄ່າຈ້າງຮຽນ ບໍ່ໄດ້ຜິດຮິດຫຍັງ

B.3.2. Practitioner 6

ເລີ້ມຝຶກແອບໃຫ້ເຂົາເຈົ້າແຕ່ປີ 1980 ເພາະວ່າຫລັງຈາກປີ 1972 ເຂົ້າໄປຜ້ອນຢູ່ພະລາດຊະວັງ  
ຈົນຮອດ 1975 ບ້ານເມືອງ  
ບົດປ່ອຍ ແລ້ວບໍ່ມີການຜ້ອນນາງແກ້ວ ມີແຕ່ການຜ້ອນແບບປະຍຸກ ແບບມາແຕ່ງຂຶ້ນເອງຜ້ອນເອງ  
ແບບບໍ່ມີນາງແກ້ວ ຫລັງຈາກປີ 1979 ປີ 1980 ຈະເປັນການສໍາເລັດແຜນການ 5  
ປີຄັ້ງທໍາອິກຂອງລັດຖະບານທີ່ວ່າລົບລ້າງການກົກຫນັງສື ເພິ່ນໃຫ້ມີການຜ້ອນນາງແກ້ວ  
ຕາແສງວິຊຸນເປັນຜູ້ຮັບເລີ້ມຝຶກແອບໃຫ້ ຕອນນັ້ນບໍ່ມີຫົວນາງແກ້ວ ເພາະຍັງຢູ່ໃນພະລາດຊະ  
ວັງ ແລ້ວຈຶ່ງເອົາເຈ້ຍມາເຮັດເປັນກະໂຈມໃສ່ ປີ 1975 ບົດປ່ອຍລົບລ້າງການຜ້ອນນາງແກ້ວ  
ເພິ່ນຢາກເຫັນ ໄປເກັບເອົານາງແກ້ວ

ແຕ່ລະບ່ອນມາຟ້ອນ ພາຍຫລັງມີການໂຕນຫນີໄປ ເພິ່ນຈຶ່ງໃຫ້ເພິ່ນຜູ້ຄົນ ແລະ ມອບໃຫ້ບ້ານວິຊຸນຮັບຜິດຊອບເຝິກແອບ

ບັນຫານີ້ເປັນຫ່ວງຫລາຍ ເລື່ອງບົດຟ້ອນນາງແກ້ວ ຕັ້ງແຕ່ເປັນມໍລະດົກໂລກມາ ບົດຟ້ອນນາງແກ້ວນັບມື້ນັບສູນຫາຍໄປ ຍ້ອນວ່າ ບັນດາແຂກທີ່ເຂົ້າມາເບິ່ງຄືວ່າແຂກເອີຣົບເຂົ້າພໍໃຈເບິ່ງ ແຕ່ວ່າແຂກເພື່ອນບ້ານປະເທດໄທ ແມ່ນເລັ່ງລັດໃຫ້ຟ້ອນ

ແລ້ວບັນດາພວກນ່າທ່ຽວບໍລິສັດທ່ອງທ່ຽວແຕ່ລະບ່ອນໄວເທົ່າໃດທີ່ຈະໄວໄດ້ ຕັດຕອນການສະແດງອອກ ຕັດໄປ ຈົນບໍ່ຟ້ອນ ຂ້ອຍເຄີຍເວົ້າກັບຫ້ອງການມໍລະດົກໂລກວ່າ ມັນບໍ່ເປັນ ເລື່ອງບົດຟ້ອນນາງແກ້ວ ມັນມີແມ່ບົດ ມີຕຳລາ ຕຳນານອອກມາຈາກ ພະລາດຊະວັງໃຫ້ເຮົາຄັກແນ່ ເປັນຫຍັງເຮົາຄືບໍ່ຮັກສາ ຄືໃຫ້ຕັດອອກ ສົມມຸດວ່າຫມົດລຸ່ນໃຫຍ່ໄປແລ້ວ ລຸ່ນຫລັງຊິເປັນແນວໃດ ປີ 1995 ມາກໍ່ບໍ່ເທົ່າໃດ ມາຮອດປີ 2000

ນີ້ຖ້າບໍ່ເຊື່ອໃຫ້ໄປຖ່າຍເອົານາງແກ້ວແຕ່ລະບ່ອນໄປຟ້ອນ ໃຫ້ແຂກເບິ່ງມັນບໍ່ເປັນນາງແກ້ວມັນຄືກວາງຕົ້ນ ຂ້ອຍຍັງເປັນຫ່ວງຢູ່ ເວລາໄປເວົ້າຢູ່ເມືອງຝຣັ່ງ ຂ້ອຍກະໄດ້ອະທິບາຍໃຫ້ຟັງ

ກະບໍ່ເປັນຜົນ ເພິ່ນວ່າແຂກບໍ່ມັກມີເວລາຫນ້ອຍ ຈຳເປັນຕ້ອງໄດ້ຕັດອອກ ເມື່ອເປັນແບບນີ້ເຮົາກໍ່ບໍ່ຊ່າງວ່າ ມັນປ່ຽນແປງຫລາຍ

ຫລັງປີ 2000 ຟ້ອນນາງແກ້ວມີ 16 ທ່າຟ້ອນປັດຈຸບັນນີ້ຈະສະແດງທ່າຫນຶ່ງກໍ່ທັງຢາກ ມັນເປັນໄປບໍ່ໄດ້ແລ້ວ ຂ້ອຍຍັງເປັນຫ່ວງຢູ່ ປີ 2000 ການນຳເພິ່ນບໍ່ຮູ້ດອກ

ມັນມີບັນດາຜູ້ທີ່ເຮັດທຸລະກິດເລື່ອງການຟ້ອນຮັບແຂກ ແບບວ່າແຂກ ມາແລ້ວບໍລິສັດຕ້ອງໄປຕິດຕໍ່ຫນ່ວຍຟ້ອນໄປຟ້ອນໃຫ້ແຂກບາສີແລະ ຟ້ອນໃຫ້ແຂກເບິ່ງ ແລະເຂົ້າເຈົ້າບໍ່ມີຄວາມຮູ້ເລື່ອງການ

ຟ້ອນ ແບບວ່າເຫັນໄດ້ເງິນແລ້ວເຮັດຂຶ້ນ ເພາະວ່າຕອນນັ້ນຢູ່ຫລວງພະບາງການຟ້ອນບໍ່ມີຫລາຍມີແຕ່ຫນ່ວຍຂອງຂ້ອຍກັບ

ຫນ່ວຍສີລະປະແຂວງເທົ່ານັ້ນ ແລ້ວສົມມຸດວ່າເຮົາຮັບງານນີ້ແລ້ວ ແລ້ວບໍລິສັດອື່ນມາຕິດຕໍ່ເຮົາອີກແຕ່ວ່າເຮົາຊິໄປຟ້ອນແບບ

ວ່າຮັບຕອນ 6 ໂມງ ແລ້ວອີກ 6:30 ໄປຟ້ອນອີກບ່ອນອື່ນມັນບໍ່ທັນ ເຮົາກະໄດ້ເອື້ອນຂໍເປັນອີກ 1 ຊົ່ວໂມງເຄິ່ງ ຄື ຮັບຢູ່ນີ້ 6:00 ແລ້ວ 7:30 ຈະໄປຟ້ອນໃຫ້ ເຂົາເຈົ້າວ່າບໍ່ໄດ້ ມັນຕຳກັນ ແລ້ວການຟ້ອນມັນບໍ່ພໍ ແລ້ວເຂົາເຈົ້າໄປຍວະໃຫ້ບ່ອນອື່ນເຮັດ

ຄະນະຟ້ອນຂຶ້ນມາ ຟ້ອນພໍບໍ່ໃຫ້ເສຍຫນ້າແຂກ ເພາະມີຫລາຍບໍລິສັດ ຫລາຍບ່ອນທີ່ເປັນຂາປະຈຳ ສຸດທ້າຍມາເອົາໄປໃຫ້ຄະ

ນະຟ້ອນຕັ້ງໃຫມ່ເຮັດ ແລ້ວເຂົາເຈົ້າບໍ່ມີວິຊາການຟ້ອນ ແບບບໍ່ຮູ້ເລື່ອງ ເອົາກັນມາແອບຕາມໃຈໂດຍບໍ່ຮູ້ເລື່ອງບົດຟ້ອນ ໄປຖ່າຍແບບເປັນວິດີໂອ ມາແອບເອົາ

ແລ້ວບັນດາເດັກນ້ອຍມາແສບດົນຕີບໍ່ຮູ້ເພງ ແສບໄດ້ຫນ້ອຍຫນຶ່ງມາຮຽນແຕ່ 5-6 ມື້ກະໄປແສບດົນຕີແລ້ວ ເພາະກ່ອນຈະແສບໄດ້ຢ່າງຫນ້ອຍກະໃຊ້ເວລາ ຫົກເດືອນ

ກວ່າຈະເກັ່ງຈຶ່ງຈະຮູ້ຈັງຫວະ ຕາມເດັກນ້ອຍທີ່ໄປຟ້ອນບອກແມ່ນອີດົນຜູ້ຊຸມ ມັນບໍ່ງາມ ຕັ້ງແຕ່ນັ້ນມາຈົນເຖິງດຽວນີ້ ແບບບໍ່ເປັນທ່າ ຟ້ອນໄປຟ້ອນມາບໍ່

ແມ່ນຟ້ອນແຕ່ໄປຮ້ອງເພງ ແລະ ເຕັ້ນຈົງຫວະບັດສະລັບໃຫ້ແຂກຊົມ ຍັງແຕ່ວ່າບໍ່ເອົາຊີດີໄປເປີດໃຫ້ຟັງ ຂະຫນາດທີມຟ້ອນ

ຂອງຂ້ອຍ ແສບດົນຕີຄັນ ຫ້າຄົນຍັງວ່າຫນ້ອຍແລ້ວ ໄປແຕ່ລະເທື່ອຕ້ອງແມ່ນຫົກຄົນຈັ່ງຄົບວົງ ແຕ່ອັນນີ້ສອງຄົນກອງກັບລະ

ນາດ ມັນຈະສູນຫາຍໄປຍ້ອນແນວນີ້ ເຈົ້າມີວິທີການແກ້ໄຂແນວໃດຮຽນຈົບມາແກ້ ສົມມຸດເຮົາມາຈ້າງໄປຟ້ອນແລ້ວ

ຂ້ອຍຕ້ອງຟ້ອນເຕັມອັດຕາ ແຕ່ບາດນີ້ຟ້ອນນີ້ບໍ່ທັນແລ້ວ ແລ່ນໄປຟ້ອນບ່ອນອື່ນ  
ເຈົ້າຄິດເບິ່ງມັນຊິເປັນແນວໃດ ມັນງາມບໍ່ ມີຫນຶ່ງໄປຟ້ອນ ຫ້າ ເຖິງຫນ້າບ່ອນ  
ສ່ວນຂ້ອຍຮັບບ່ອນຫນຶ່ງແລ້ວບໍ່ຮັບຕື່ມ ຮັບແຕ່ມື້ລະເທື່ອ

ຂ້ອຍບໍ່ໄດ້ເຮັດຢູ່ໂຮງລະຄອນ ໂຕນັ້ນຕ່າງຫາກຂອງຜູ້ມາເຮັດຕ່າງຫາກ  
ຂ້ອງຂ້ອຍແມ່ນສີ່ແຍກຄອກງົວ ເປັນທີມງານຂອງ  
ສີ່ແຍກຄອກງົວເລີຍ ດຽວນີ້ປ່ຽນມາເປັນທີມງານຂອງນະຄອນຫລວງພະບາງແລ້ວ  
ຫນ່ວຍສີລະປະຜູ້ເມືອງນະຄອນຫລວງ  
ພະບາງ ເຮົາບໍ່ຂຶ້ນກັບພະແນກຖອທ ເຮົາເປັນຜູ້ເຮັດເອງຫມົດ ພະແນກບໍ່ໄດ້ຊ່ວຍເງິນຫຍັງ  
ເງິນເຮົາເອງຫມົດ ທີມງານຂອງ  
ເຮົາມີ 47 ຄົນ ເຈົ້າລອງຊອກບຸນນະມັດສະການພະທາດພະນົມ ປີ 2557  
ມັນຈະແມ່ນທີມງານຂອງພວກເຮົາ ພ້ອມນາງແກ້ວ  
ສາມາດຕັ້ງໄດ້ເປັນຄະນະຂອງໃຜລາວໄດ້

ຟ້ອນນາງແກ້ວມາຮອດບັດຈຸບັນມີຄວາມຫຍຸ້ງຫຍາກ ເພາະຄົນເຄີຍຟ້ອນເກັ່ງໆ ຮູ້ຈັງຫວະ 16  
ທ່ານີ້ດຽວນີ້ຫມົດໄປແລ້ວ ຍັງແຕ່ທີມງານເຮົາບ່ອນດຽວທີ່ຮັກສາໄດ້  
ຄັນຫມົດລົງຂ້ອຍໄປກະຄົງຈະບໍ່ມີແລ້ວ ໃນໂຮງລະຄອນກໍບໍ່ໄດ້ຟ້ອນຫມົດ 16 ທ່າ  
ວັນທີ 20 ເຮົາລ້ຽງຫົວໄປແລ້ວນີ້ ເວລາເຮົາລ້ຽງເຮົາຟ້ອນຖວາຍຄູບາອາຈານເຮົາກະອອກເຕັມທ່າ 16  
ທ່າເລີຍ ປົກກະຕິເຂົາເຈົ້າ  
ບໍ່ຟ້ອນເພາະມັນຍາກ ກະມີແຕ່ພວກເຮົາທີມງານເດັກນ້ອຍຂອງເຮົາບາງຄົນກໍບໍ່ທັນເປັນດີ  
ມີແຕ່ລຸ່ນເກົ່າ ຂາດຜູ້ສືບທອດເຂົາ  
ເຈົ້າບໍ່ນິຍົມ ເອີ້ນມາແອບຟ້ອນແມ່ນບໍ່ຢາກແອບແລ້ວ ຜູ້ທີ່ຍັງຢູ່ກໍຍັງແມ່ນຄົນຫລວງພະບາງ  
ເຂົາເຈົ້າບໍ່ນິຍົມເພາະມັກໄປຫລິ້ນ  
ເທັກ  
ແຕ່ວ່າຂ້ອຍໄອເອົາແມ່ນໄປເອົາຄົນທີ່ຢູ່ຫ່ຽກມາແຕ່ເຂດຊົນນະບົດຄົນບໍ່ມີເງິນໄປເອົາມາຊ້ອມຟ້ອນໄດ້  
ເງິນທຸກມື້ເດັກ  
ນ້ອຍທີ່ຢູ່ນ່າຂ້ອຍເອົາເງິນຟ້ອນຮຽນຈົນຈົບ ບາງຄົນເປັນສະຖາປະນິກ ພະນັກງານສາຍການບິນ  
ເຮັດການຢູ່ສານ ເຮັດຕາມ  
ໂຮງແຮມ ເຂົາເຈົ້າຍັງມີເວລາຮຽນ ເວລາຫາເງິນຍ້ອນຕັ້ງໃຈ ມີຫລາຍຄົນໄດ້ດີ

ເລື່ອງຂໍ້ຫ້າມໃນການສະແດງແມ່ນບໍ່ມີ ມີແຕ່ສະແດງໃຫ້ຖືກຕາມລັກສະນະຊາດຂອງເຮົາ  
ໃຫ້ຖືກຕາມຮີດຄອງຕາມປະເພນີ  
ແລ້ວກໍໄດ້ ແຕ່ວ່າຂ້ອຍຈຳກັດບ່ອນໄປສະແດງ  
ຕ້ອງຮັກສາບັດຟ້ອນເພາະເປັນບົດຟ້ອນທີ່ສູງສົ່ງຟ້ອນໂລເລບໍ່ໄດ້ ຄັນລະດັບປະ  
ທານປະເທດ ລະດັບການນຳຂອງລັດຖະບານແມ່ນບົ່ງມາໃຫ້ເຮົາໄປສະແດງ  
ສີລະປະແຂວງກໍບໍ່ມີຄົນແລ້ວ ຄັນແມ່ນງານສຳ  
ຄັນແມ່ນສູ່ງຕໍ່ມາໃຫ້ເຮົາ ເຂົາເຈົ້າບໍ່ມີທັງຄົນເສບຄົນຟ້ອນ ໄປຫລິ້ນແບບໄປງານດອງ ງານກຳ  
ງານຂຶ້ນເຮືອນໃຫມ່ ເອົາດົນຕີ  
ສາກົນໄປເສບແທນ ເຂົາບໍ່ເອົາແລ້ວບົດຟ້ອນຜູ້ເມືອງ ມັນເສຍເວລາບໍ່ຄຸ້ມເງິນ

ເຮົາບໍ່ເລືອກວຽກ ແຕ່ເຮົາເນັ້ນຄຸນນະພາບໃນການສະແດງ ລາຄາເຮົາກໍສູງ  
ເຈົ້າຄິດເບິ່ງທັງຟ້ອນທັງບາສີ ຫົກແສນກີບ ແລ້ວມາ



ແບ່ງໃຫ້ຄະນະມັນຕົກຄົນລະເທົ່າໃດ ຂອງເຮົາສະໄຫມຍັງບໍ່ມີໂຄວິດ ເງິນບາດບໍ່ທັນຂຶ້ນ ເຮົາກໍ່ເອົາ  
 ຫນຶ່ງຮ້ອຍຫ້າສິບໂດລ້າ ເຂົ້າກໍ່ພໍໃຈຈ່າຍ ແຕ່ວ່າດຽວນີ້ 150 ໂດລ້າມັນທ່ຽວແລ້ວ ຄື ໂຮງແຮມ  
 ວີໂອພີເຂົ້າເຈົ້າບໍ່ມີບັນຫາ ສິ່ງທີ່ຈະເຮັດໃຫ້ພ້ອມນາວ  
 ແກ້ວບໍ່ສາມາດສືບຕໍ່ໄປໄດ້ອີກ ແມ່ນ ຫນຶ່ງບັນດາບໍລິສັດທີ່ມາຈ່ອງຜ້ອນ ສອງໄກ້ນ່າທ່ຽວ ຍ້ອນວ່າ  
 ແຂກຍາກເລັ່ງໃຫ້ໄວ ໄກ້ຍາກແທກແຄຣແຂກໃຫ້ດີ ເອົາໃຈເຂົ້າເພື່ອຍາກໄດ້ທຶບແລ້ວ  
 ເລັ່ງນັກສະແດງໃຫ້ຕັດບົດອອກໄວໆ ໃຫ້ພ້ອມປະມານ 25 ນາທີໃຫ້ແລ້ວເຂົາເຈົ້າຈະຟ້າວໄປຕະຫລາດມືດ  
 ເບິ່ງພະອາທິດຕົກດິນ ມາແລ້ວເຂົ້າຜ້ອນ ມາບາສີ ມາ  
 ຜ້ອນ ຟ້າວໄປຕະຫລາດມືດອີກ ຟ້າວໄປດາວຟ້າ ຜູ້ມູນ ແລ້ວມາເລັ່ງພວກເຮົາ  
 ບາງເທື່ອພ້ອມມາສືບທໍາລາຍການ ກະຕັດບາງລາຍ  
 ການອອກ ພ້ອມໃຫ້ຜູ້ໃຫຍ່ເບິ່ງແຕ່ເອົາເດັກນ້ອຍອາຍຸ ເຈັດແປດປີໄປພ້ອມໃຫ້ເບິ່ງ  
 ເດັກເຂົາບໍ່ຮູ້ທ່າທາງພ້ອມ

ຖ້າຈະໃຫ້ຍືນຍາວ ກະມີແຕ່ໃຫ້ຂຶ້ນເທິງເອີ້ນບັນດາບໍລິສັດ ບັນດາໄກ້ມາວ່າ ອະທິບາຍໃຫ້ເຂົາເຈົ້າຟັງ  
 ເພາະເຮົາອະທິບາຍເຂົາ  
 ເຈົ້າບໍ່ເຊື່ອ ແຕ່ຂຶ້ນເທິງຄືພະແນກ ຖວທ ກະບໍ່ສົນໃຈ  
 ດຽວນີ້ຈະເອົານາງແກ້ວຂຶ້ນເປັນມໍລະດົກວັດທະນະທໍາທ້ອງຖິ່ນ ລະມັນ  
 ຈະເປັນໄປໄດ້ ນາງແກ້ວເປັນແບບນີ້ ບ່ອນອື່ນເອົາໄປກໍ່ແລ້ວແນວເຮົາບໍ່ຮັກສາ  
 ໄທເຂົາເຈົ້າມາສຶກສາມາເບິ່ງມາຖ່າຍເອົາທ່າ  
 ແລ້ວໄປແອບເອົາ ເພາະດົນຕີມັນບໍ່ຍາກ ເຂົາເຈົ້າກະເອົາຂຶ້ນມາເປັນຂອງເຂົາຄືໂຄນ  
 ແຕ່ກ່ອນຂອງເຂົາເຈົ້າກະບໍ່ໄດ້ສະແດງມີແຕ່  
 ລາວເຮົາສະແດງໂຄນມາຕັ້ງແຕ່ເດີມ ສຸດທ້າຍເອົາຂຶ້ນມາເປັນຂອງເຂົາ  
 ເຮັດຫຍັງບໍ່ໄດ້ ດຽວນີ້ເພິ່ນກະຍັງພ້ອມຢູ່ມີແຕ່ບົດພາກ  
 ອັນເກົ່າ  
 ອັນໃຫມ່ບໍ່ມີພັດທະນາ ຄັນພາກລັດລົມກັບບໍລິສັດໄດ້ມັນຈະຊ່ວຍໃຫ້ການອະນຸລັກຍືນຍາວຂຶ້ນຕື່ມ  
 ກໍ່ລະນຶຫນຶ່ງ ຄືຄາລາ ທາງເມືອງເພິ່ນວາງໃຫ້ແລ້ວ ແລ້ວໄກ້ນ່າທ່ຽວ ມາຕິດຕໍ່ກັບຄະນະພ້ອມຫນ້  
 ແລ້ວມາກິນຫົວຄິວຕື່ມ ຄືໄກ້ໄປເວົ້າກັບ  
 ນັກທ່ອງທ່ຽວ ລາຄາ 5000 ບາດ ແລ້ວມາຕໍ່ຄະນະພ້ອມ 1000 ບາດ ໄກ້ ກໍ່ໄດ້ 4000  
 ບາດ ໄກ້ບໍ່ກ້າມາຕິດຕໍ່ຂ້ອຍຍ້ອນ  
 ແນວນີ້ ຂ້ອຍບໍ່ຮັບວຽກ ຄືຄະນະແອບພ້ອມນີ້ 1000 ບາດກໍ່ໄປ ເພື່ອອາໄສໄປເອົາທຶບນ່າແຂກ

ທາງລັດບໍ່ມີການຊ່ວຍຫຍັງໃນເລື່ອງອະນຸລັກ ບໍ່ມີເລື່ອງການສິດສອນຫຍັງ ຄືຍາມພັກຮຽນ  
 ທາງສູນວັດທະນະທໍາເດັກປະກາດ  
 ເອົານັກຮຽນໄປເຝິກແອບຢູ່ສູນແລ້ວໄປຢູ່ສູນແມ່ນຝຶກແອບຫຍັງອາຈານກໍ່ບໍ່ມີມີແຕ່ເກັບເງິນກັບພໍ່ແມ່  
 ມ່ເດັກທີ່ເອົາໄປຝາກຝັງ ບໍ່  
 ເປັນແລ້ວ ເດັກທີ່ມາຝຶກແອບນ່າເຮົາ ບໍ່ເຄີຍເອົາຄ່າສອນ ເຝິກໃຫ້ແລ້ວຍັງພາໄປຫາເງິນຕື່ມພ້ອມ  
 ຄົນທີ່ຢູ່ນ່າຂ້ອຍສືບປາຍປີ  
 ຫມົດທຸກຄົນຕັ້ງແຕ່ ມ 1 ຈົນຈົບໄດ້ເຮັດການ  
 ຈົນເອົາລູກເອົາເມຍເວລາມີວຽກກໍ່ຍັງກັບມາຫາຄົນບໍ່ໄດ້ຖືມຂ້ອຍ ຜູ້ເຮັດການຢູ່  
 ຮອດປີໃຫມ່ລາວມາກໍ່ມາຫາ ເວລາລ້ຽງຄູກໍ່ມາສົມມາຂ້ອຍ ບໍ່ເຄີຍຂາດຈັກປີ ເພາະວ່າຕອນຢູ່ນ່າຂ້ອຍ  
 ໄດ້ເບິ່ງແຍງຊື້ອາຫານ  
 ການກິນໃຫ້ ເພາະເຂົາເຈົ້າບໍ່ມີ ສ່ວນວ່າເລື່ອງພ້ອມເປັນແລ້ວຍາກໄປພ້ອມບ່ອນອື່ນແມ່ນເຮົາບໍ່ໄດ້ຫ້າມ  
 ຂໍແຕ່ເຂົາເຈົ້າມີລາຍໄດ້ ກໍ່ສາມາດຮັບວຽກບ່ອນອື່ນໄດ້

ເຄີຍຖືເຊີນເຂົ້າຮ່ວມປະຊຸມຫລາຍເທື່ອ  
ເວລາປະຊຸມກໍ່ເຫັນດີຮັບຄຳເຫັນ ອອກມາປະຊຸມກໍ່ຄື  
ເກົ່າ ບໍ່ມີປະໂຫຍດ ຖ້າເອີ້ນມາເທື່ອຫນ້າຂ້ອຍບໍ່ໄປຮ່ວມແລ້ວ ຜ່ານມາທັງນະຄອນຫລວງ ແຂວງກໍ່ເຊີນ  
ທາງພະແນກ ຖວທ ກໍ່ເຊີນ ແຕ່ໄປເວົ້າກະຄືເກົ່າ ເລື່ອງຊອກລູກຄ້າຊ່ວຍກະບໍ່ມີ  
ຂ້ອຍເຫັນບັນຫາຫລາຍແຕ່ເຮັດຫຍັງບໍ່ໄດ້ ເຮົາເວົ້າແມ່ນແຕ່ຄວາມ  
ຈິງ ເພິ່ນເຊີນມາແຕ່ລະເທື່ອຜ່ານພະແນກ ຖວທ ບົ່ງເອົາເຮົາໂດຍກົງເລີຍ ທຳອິດບໍ່ບົ່ງ  
ຫລັງຈາກພົວພັນເຮົາແລ້ວ ເລີຍເຊີນທາ  
ທາງພະແນກ ພະແນກກໍ່ເອົາສິນລະປະແຂວງໄປ ແລ້ວບໍ່ຮູ້ຈັກຟ້ອນ ຕໍ່ມາ ກໍ່ເລີຍເຊີນມາທາງພະແນກ  
ຖວທ ຜ່ານຫ້ອງການ  
ພົວພັນຕ່າງປະເທດ ບົ່ງມາສະເພາະສີ່ແຍກຄອກງົວເລີຍ

ໂຄງການເກັບກຳຂໍ້ມູນ ແລະບັນທຶກຈະຊ່ວຍໃຫ້ການອະນຸລັກຢືນຍາວຂຶ້ນ ບົດຟ້ອນນາງແກ້ວ  
ບົດຟ້ອນອັກ ບົດຟ້ອນລຶງ ບົດ  
ຟ້ອນພະລາມ ຈະຍັງຢືນຢູ່ ແຕ່ ລ່າໂຄມ ດຽວນີ້ຫມົດແລ້ວ ສູນຫາຍເລີຍ ທຸກມື້ຟ້ອນມີແຕ່ທ່ອນດຽວ  
ຍັງສອງທ່ອນສຸດທ້າຍ  
ແມ່ນຟ້ອນບໍ່ໄດ້ແລ້ວ  
ຂ້ອຍຟ້ອນໄດ້ແຕ່ລືມເພງ ຂ້ອຍໄປຮຽນຟ້ອນຢູ່ລິລາດຊະວັງທຳອິດແມ່ນໄປຮຽນລ່າໂຄມ ລ່າໂຄມຟ້ອນ  
ໄດ້ສາມທ່ອນ ແຕ່ເພງຈີ່ບໍ່ໄດ້ແລ້ວ ລ່າໂຄມບໍ່ໄດ້ໃຊ້ດົນຕີຮ້ອງເປັນເພງໄປເບີຍ ມີແຕ່ຕີໄມ້ເປັນຈັງຫວະ  
ໂຕນີ້ສຳຄັນເພງລ່າໂຄມ ເຈົ້າຊີວິດເພິ່ນບໍ່ໄດ້ເຮັດເປັນຫນັງສືໄວ້ ມີແຕ່ເຮັດສືບຕໍ່ມາ ເຮົາບໍ່ໄດ້ບັນທຶກໄວ້  
ແຕ່ກີ້ກະຈີ່ລ້ຽນຕໍ່ລຸ່ນໄປ ທາງວຽງແນະນຳໃຫ້  
ຖາມຄົນຢູ່ຕ່າງປະເທດຈິ່ງຈະແຈ້ງເລື່ອງລ່າໂຄມ ເພາະບາງຄົນກະເຄີຍຟ້ອນ  
ແຕ່ຂ້ອຍກະສົງຖາມຄືກັນເຂົາເຈົ້າກະວ່າບໍ່ຈື່ແລ້ວ ມັນຫລາຍສິບມີແລ້ວ ນາງແກ້ວເຮົາບໍ່ໄດ້ຂຽນໄວ້  
ເຮົາບໍ່ຊ່າງເຮັດ ບໍ່ມີວິທີບັນທຶກ ໂຄງການເກັບກຳເທື່ອແລ້ວນີ້ບໍ່ໄດ້ຖ່າຍວິທີ  
ຈີບ ທ່າທາງຫຍັງ ມີແຕ່ມາລົມ  
ເອີ້ນໄປຮ່ວມຫມົດບ້ານປະກາດວ່າຊື່ເອົານາງແກ້ວຂຶ້ນເປັນມໍລະດົກທ້ອງຖິ່ນ ຄັນມີໂຄງການ  
ເຂົາບໍ່ມາຫາເຮົາ ໄປຫາແຕ່ຄົນກິນນຳກັນຟຸ້ນ ເຂົາເຈົ້າບໍ່ມາຫາເຮົາ ໄປຫາທາງສິນລະປະແຂວງ  
ຄັນເຮັດຟຣີລະມາຫາເຮົາ  
ເຮົາກະບໍ່ໄດ້ເຮັດຫວັງເງິນດອກແຕ່ອັນໃດສຳຄັນລະເອົາໄປອັນໃດບໍ່ສຳຄັນໃຊ້ເຮຟາລ້າລະມາຫາເຮົາຄືແ  
ບບໃຫ້ຂຽນຮິດຄອງ  
ປະເພນີເດືອນຫ້າ ມື້ຫນຶ່ງມາສີ່ຫ້າເທື່ອກໍ່ມາ ອັດສຽງເຮົາຂຽນເປັນປື້ມ  
ແຕ່ກະໃຫ້ເຮົາມີຜົນງານແດ່ ຄິດວ່າການຟ້ອນນາງແກ້ວ  
ໃນອະນາຄົດອະນຸລັກໄດ້ເທົ່າທີ່ເຮັດໄດ້ຫັນລະ ຄັນຫມົດເຮົາໄປແລ້ວໃຜຈະອະນຸລັກ  
ກະຍ້ອນວ່າເຮົາມັກຮັກ ເຮົາຈິ່ງອະນຸລັກ  
ມາຈົນຮອດມື້ນີ້ ຄັນບໍ່ມັກຮັກຕົງແຕ່ປີ 1980  
ມັນຄືຈະບໍ່ເຫລືອມັນກະຫມົດ ໂຄງການຜ່ານມາກະສະຫນັບສະຫນູນການອະນຸ  
ລັກນາງແກ້ວຫມົດ ແຕ່ຄົນພາຍໃນເຮົາບໍ່ສະຫນັບສະຫນູນກັນ

