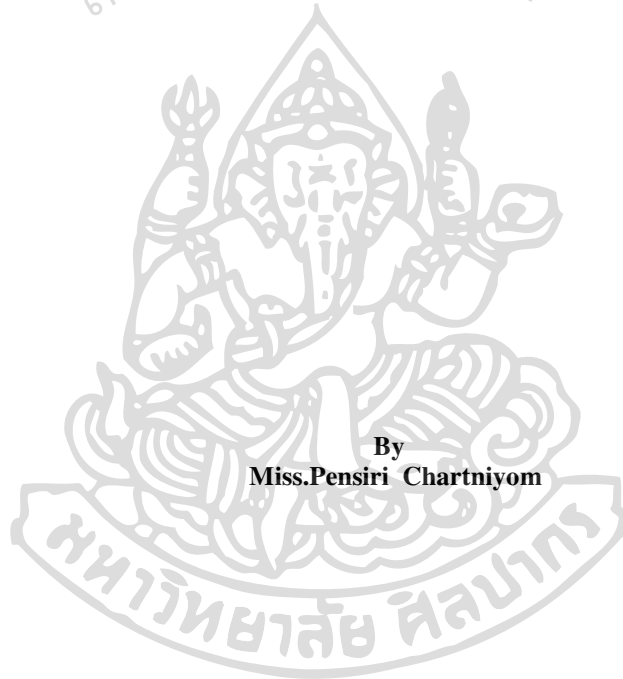




**GUIDELINES FOR HANDICRAFT DEVELOPMENT : SUPPORTING INTANGIBLE
HERITAGE AS A KEY STRATEGY FOR PRESERVING CULTURAL
HERITAGE SITES IN THAILAND'S CAPITAL, BANGKOK**

สำนักวิทยบริการและเทคโนโลยี



By
Miss.Pensiri Chartniyom

**A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree
Doctor of Philosophy Program in Architectural Heritage Management and Tourism
International Program
Graduate School, Silpakorn University
Academic Year 2013
Copyright of Graduate School, Silpakorn University**

**GUIDELINES FOR HANDICRAFT DEVELOPMENT : SUPPORTING INTANGIBLE
HERITAGE AS A KEY STRATEGY FOR PRESERVING CULTURAL
HERITAGE SITES IN THAILAND'S CAPITAL, BANGKOK**

สำนักหอสมุดกลาง



By
Miss Pensiri Chartniyom

**A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree
Doctor of Philosophy Program in Architectural Heritage Management and Tourism
International Program
Graduate School, Silpakorn University
Academic Year 2012
Copyright of Graduate School, Silpakorn University**

The Graduate School, Silpakorn University has approved and accredited the Thesis title of “Guidelines for Handicraft Development : Supporting Intangible Heritage as a Key Strategy for Preserving Cultural Heritage Sites in Thailand's Capital, Bangkok” submitted by Ms.Pensiri Chartniyom as a partial fulfillment of the requirements for the degree of Doctor of Philosophy in Architectural Heritage Management and Tourism

.....
(Assistant Professor Panjai Tantatsanawong,Ph.D.)
Dean of Graduate School
...../...../.....

The Thesis Advisor

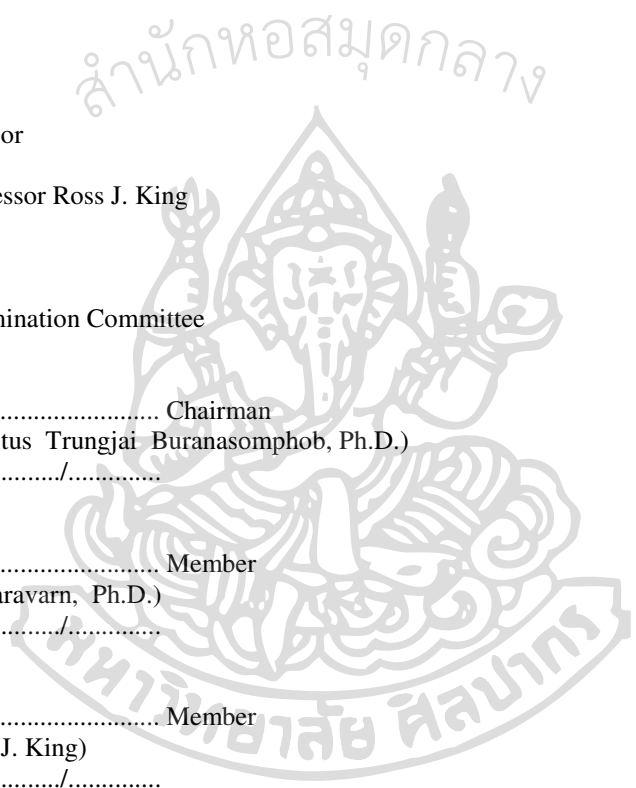
Professor Ross J. King

The Thesis Examination Committee

..... Chairman
(Professor Emeritus Trungjai Buranasomphob, Ph.D.)
...../...../.....

..... Member
(M.R. Pumin Varavarn, Ph.D.)
...../...../.....

..... Member
(Professor Ross J. King)
...../...../.....



51056959 : MAJOR : ARCHITECTURAL HERITAGE MANAGEMENT AND TOURISM
KEY WORD : HANDICRAFT COMMUNITY, CRAFT CHANGE, GLOBALIZATION,
PRESERVATION, INTANGIBLE HERITAGE, BANGKOK
PENSIRI CHARTNIYOM : GUIDELINES FOR HANDICRAFT DEVELOPMENT : SUPPORTING
INTANGIBLE HERITAGE AS A KEY STRATEGY FOR PRESERVING CULTURAL HERITAGE
SITES IN THAILAND'S CAPITAL, BANGKOK. THESIS ADVISOR : PROF. ROSS J. KING. 224 pp.

Handicraft is one of the significant intangible heritages of Thailand as a country of craftsmanship. The dissertation investigates the survival of the handicraft communities in Bangkok in the context of globalization and industrial thinking in the 2010s. The objective is to study the factors involved in the development of Thailand's handicrafts, to study the changes in intangible heritage and in handicraft, related to the global culture and economic strategy of the twenty-first century and to study the possibility of using intangible heritage as a key strategy to preserve the community (tangible heritage).

The study has concentrated on three handicraft communities of Bangkok. They are Ban Bu community, Pradittorakan community and Ban Batre community which are located in Bangkok and known as old, craft-based communities. Ban Bu is a bronze craft community which produces the traditional bronze water jars. The Pradittorakan community has also produced handicraft from bronze but in forms of cutleries, with the mini-factory production system rather than the usual behavior of local handicraft production. And lastly, the Ban Batre community works on the religious craftwork in the form of the monk's alms bowl which is, apart from its function, an object embedded in national culture by means of a strong belief in Buddhism.

The researcher uses site visits and open-ended questions for in-depth interviews for the data collection, to explore those communities regarding their evolution, succession and the survival of the handicraft community and actions for its preservation. The key informants are heads of craft houses, craftsmen, locals, handicraft sellers and buyers, and also the government officers who interact with such communities. The researcher uses qualitative analysis methods. The conclusion deals with various topics such as authenticity and nostalgia, impact from industrialization technology and globalization, competence of craftsmen, strength of product development, opportunity in earning from handicraft, craft transformation as luxury craft and souvenir craft, transmitting craft, and awareness of handicraft as heritage asset. The study includes suggestions on the role of community and nation by which to direct these intangible cultures of community to achieve success in raising awareness of value and to lead to habits of preservation.

Program of Architectural Heritage Management and Tourism Graduate School, Silpakorn University
Student's signature Academic Year 2012
Thesis Advisor's signature

Acknowledgments

I would like to express my gratitude to all the following individuals who gave me the possibility to complete this dissertation.

I am deeply indebted to my supervisor Professor Ross J. King for encouraging and guiding the research with excellent advice and also for his effort to understand my several hurdles during the study. Working with him also enhanced my sense of a good teacher. Besides, my warm thanks go to Prof. Dr. William S. Logan and Dr. Colin Long of the Deakin University for sharing their wisdom at the beginning of my work of the dissertation.

I would like to thank Mrs. Metta Selanon of Ban Bu community, Mr. Somkid Duangngoen of Pradittorakan community, and Mrs. Krisana Saengchai of Ban Batre community for their supported in conducting all the interviews. As well, my thanks also go to all the people and craftsmen in these three studied sites who participated in my visit and interviews, with the very warm welcome in their houses.

My deep thank go to David and Vanida Cull for editing English, especially those interview data from the studied sites. Thanks to Mananya Nantasarn for her assistance with interview papers and review of case studies. Thanks to Kanjanaphorn polprateep, Kritika Ratanaphruks and Nattawut Palakavongsa na Ayudhya, for being my best friends who always answered my questions at every time. Thanks to all friends for cheering me during my study and for giving me the always necessary positive energy to complete this project.

Table of Contents

	Page
Abstract	iii
Acknowledgments	iv
List of Figures	vii
Chapter	
1 Introduction	1
The Place of Handicraft	1
Civic Pride	1
Cultural Heritage as Tangible and Intangible Matters	1
Handicraft in Thailand	2
Handicraft and Education	5
Handicrafts as Anti-Poverty	6
Traditional Handicraft Revitalization	6
Globalization and Industrial Thinking	7
The Problem of the Present Research	10
Main Questions and Sub Questions of the Research	14
Objectives of the Research	15
Scope of the Research	16
Research Methodology and Process of Study	20
Outcomes	21
Definition of terms	21
Structure of the Research	22
2 Literature Review	25
Cultural Heritage	25
Cultural Heritage Concept	25
Tangible and Intangible Heritage	26
Authenticity	28
Cultural Significance	30
Interpretation of Cultural Heritage	32
Role of Community	33
Craft Society	34
Rapid Globalization and Industrial Thinking	35
Machine Production and the Industrial Revolution	36
Cultural Change	37
Thai Responses to the West	39
Case Studies of Changes of Thailand Handicraft	40
Community in Bangkok	44
Handicraft in the Context of Global Marketing	47
Handicraft and Tourism	48
Handicraft Based Communities	49
Government Initiative	49
Transmitting Skills	52
People's Awareness of the Cultural Heritage Value of Handicraft	53
The Safeguarding of Handicraft	54
Thailand's Preservation Policy	59
3 General Background of Selected Craft Communities	65
Site one: Ban Bu Community	65
Geography of Ban Bu Community	65
History of Ban Bu Community	68
The Handicraft of Ban Bu Community	71
Craftsmanship of Ban Bu	76
Significance Assessment of Cultural Heritage Value	83
Site Two: Pradittorakan Community	84
Geography of Pradittorakan Community	84
History of Pradittorakan Community	86
The Handicraft of Pradittorakan	87

Chapter	Page
Craftsmanship of Pradittorakan	91
Significance Assessment of Cultural Heritage Value	95
Site three: Ban Batre Community	96
Geography of Ban Batre Community	96
History of Ban Batre Community	100
The Handicraft of Ban Batre Community	101
Craftsmanship of Ban Batre	105
Significance Assessment of Cultural Heritage Value	111
4 The Impacts of Globalization in Bangkok Craft Communities: the three Selected Sites	115
Site One: Ban Bu community	115
The Evolution of Ban Bu Community	115
Succession and Survival in the Handicraft Community	123
The Preservation of the Craft Community	127
Site Two: Pradittorakan Community	130
The Evolution of Pradittorakan Community	130
Succession and Survival in the Handicraft Community	136
The Preservation of the Craft Community	139
Site Three: Ban Batre Community	144
The Evolution of Ban Batre Community	144
Succession and Survival in the Handicraft Community	148
The Preservation of the Craft Community	150
5 Analysis and Conclusion	154
Authenticity	154
Impact from Industrialization, Technology, and Globalization	159
Competence of the Craftsman	160
Strength of Product Development	162
Opportunities in Earning from Handicraft	165
Transmitting Craft	174
Awareness of Handicraft as Heritage Asset	177
Conclusion	188
Further Research	196
References	197
Appendix	205
Appendix A List of Interview	205
Appendix B Interview Form	207
Biography	224

List of Figures

Figures	Page
1 Lacquer ware.....	3
2 Thai refined craftsmanship represented in The Grand Palace.....	5
3 Map of Bangkok, showing the locales of selected communities.....	17
4 Thai northeastern rice box and its function.....	40
5 The rice boxes have been changed in their materials.....	41
6 The rice boxes made for decoration.....	41
7 Rice boxes have been changed from their original form.....	42
8 The original basket work of Angthong province.....	42
9 The changing forms of basket work of Sripran community.....	43
10 Traditional sword from sword maker, Sadaichi Gussan, appointed Living National Treasure in 1971.....	55
11 The art of Chinese seal engraving, included in the Representative List in 2009.....	56
12 The leaflet of Beppu Traditional Bamboo Crafts Center.....	57
13 The training space at Traditional Bamboo Craft Center.....	58
14 Sangda Bunsit national artist in the year 1986 and her natural dye weaving.....	61
15 Heng Sopapong and his mangosteen niello wares.....	61
16 Training in silk cotton painting at Bansai Arts Center.....	62
17 Map of Ban Bu community.....	65
18 Map of Ban Bu Bon, Ban Bu and Ban Bu Lang.....	66
19 Pictures of the architecture in Ban Bu community.....	67
20 The environment of Bronze craft workplace.....	69
21 Original bronze craft tools which were brought with the new settlers.....	69
22 Pictures of Ban Bu bronze wares.....	74
23 The ceremony of the craftsmanship's god worship.....	75
24 The forming craftsman is working in front of furnace.....	76
25 The forming craftsman is beating metal to form a shape of water jar.....	77
26 Two craftsmen are beating the metals as they were heated to a proper temperature.....	77
27 Wood hammers and the wood molds.....	78
28 The raw materials and the crucible.....	79
29 The melting mold.....	79
30 The hammering technique.....	80
31 The spinning technique.....	81
32 The broken melting mold which is used in the stone polishing process.....	82
33 Map of Pradittorakan community.....	85
34 The architecture and streetscape in Pradittorakan community.....	86
35 Bronze craft workshop on the ground floor of the house of one of the locals.....	88
36 Two styles of bronze product from Pradittorakan craft community.....	89
37 Clay molds.....	92
38 Pressing machine and the pressing mold.....	93
39 The forge pressing machine.....	94
40 The ladle pieces before doing forge pressing.....	94
41 Map of Ban Batre community.....	97
42 Architecture and streetscape in Ban Batre community.....	99
43 The walkways that people use as space to do craft work.....	99
44 Wood blowers from the Ayutthaya era.....	102
45 The alms bowls handicraft of Ban Batre community.....	103
46 The Ban Batre ceremony of craftsmanship worship.....	104
47 Two special craftsmen are making the mouth of the alms bowl.....	105
48 The cross steel making.....	106
49 The rim of the alms bowl is attached to the cross steel.....	106
50 The alms bowl is finished cutting and fabricating.....	107
51 The alms bowls after the soldering step.....	107
52 The wood blower.....	108
53 The craftsman is forging the alms bowl's seam using hammer and iron ball stake.....	108
54 The hammering technique and its special tools.....	109

Figures	Page
55 The craftsman is applying black patination.....	110
56 The craftsman is painting varnishing oil on the alms bowls	110
57 The old alms bowls are repaired.....	111
58 The Ban Bu bronze ware in western style	118
59 The black surface with decoration pattern.....	119
60 The Khanhirun craft house has changed their bronze craft works to stainless steel.....	121
61 Sangsujja craft house, the only surviving traditional bronze craft house.	122
62 Students visit a craft house in Ban Bu.....	128
63 Products sold at the Sunday Market as a dozen pack	132
64 Western-style cutlery for exporting.....	132



Chapter 1

Introduction

1.1 The Place of Handicraft

Civic Pride

Handicrafts are one of the key elements in defining a community's cultural heritage. Handicrafts have emerged spontaneously in the lives of all nations. Humans and nature are complementary, as humans had worked contributing to the environment in which they lived. Craft items are generated by local wisdom, reflected in human livelihood. They are a source of civic pride as evidence of the intellectual life of the community. Subsequently, they become symbols of the culture of the nation. Often handicrafts are important in identifying, evaluating and sustaining cultural heritage precincts. This relates closely with the core principle of heritage as expressed in the UNESCO *Convention Concerning the Protection of the World Cultural and Natural Heritage* (1972). It had emphasized conservation as linking between culture and nature, "*Considering that parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole*". The purpose of the convention was "*to adopt new provisions in the form of a convention establishing an effective system of collective protection of the cultural and natural heritage of outstanding universal value, organized on a permanent basis and in accordance with modern scientific methods*". The conference that dealt with the convention led to the foundation of the World Heritage Committee which adopted programs and projects which were to be translated then into national and local planning regulations in many countries (UNESCO, 1972).

Cultural Heritage as Tangible and Intangible Matters

We understand that cultural heritage can be defined as both tangible objects such as architectural forms and as intangible matters such as rituals, knowledge or performing arts as well as objects, artifacts and cultural spaces associated therewith. In the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, **Traditional craftsmanship** is defined as one of the categories of intangible cultural

heritage (UNESCO, 2003). To be clarified, it should be noted that handicrafts precincts as intangible cultural heritage have both tangible and intangible characteristics. The products created are tangible artifacts, while the skills that enabled the creative activity are intangible. Therefore, the skills are mainly considered as intangible cultural heritage and the artifact is the associated part. These tangible and intangible elements (handicraft pieces and craftsmanship) are interrelated for the survival of traditional craftsmanship value.

The importance of intangible cultural heritage has also performed as a mainspring of cultural diversity. Both the tangible and intangible heritage of handicraft has a strong relationship with the tangible heritage of places. For the most part, handicrafts have the capability to provide a reason for people to stay in a place and preserve their own area and its heritage. Finally, handicrafts contribute to cultural diversity which in turn can assist the uniqueness of heritage places. However, cultural diversity can be eroded with the problem of migration of people from a handicraft community.

Handicraft in Thailand

Handicraft is the work of people in communities, mostly for utility (tools and objects) or decoration (aesthetic expression). It is important to Thailand because it represents everyday life combined with environmental living, thoughts, dreams, even impressions of the society and place of the people who make it. Handicraft from each region has its own character through which the viewer could tell its place of origin; this is called 'uniqueness'. Handicraft will reflect the identity of culture, wealth, level of prosperity of that period of time, including ways of lives and livings (The Thai Junior Encyclopedia Project, 2009).

In every culture, handicraft skills have mixed with those from surrounding nations, where the ingredients of culture can be caught from expanding empires (or collapsing federations), trade routes and immigration. The early art and craft of Thailand has been revealed as borrowing and adapting from Cham, Khmer, Chinese and Cambodians (Warren & Tettoni, 1994). For example, lacquer ware is a handicraft

of Thailand; it uses a resin from plants, covering the surface of wood. This resin helps protect the wood from moisture. Several other Eastern countries also use this technique to decorate wood surfaces, applied in various styles.



Figure 1: Lacquer ware

Source: The Support Art and Craft of International Center of Thailand, 2007

Thailand was very prominent for craftsmanship in the Ayutthaya Period (1350-1767), when people enjoyed wealth and abundance in their living. In that period of more than 400 years, handicraft was engaged in the elegant accessories and ceremonial objects of royalty, ritual objects related to Buddhism and the temple and, absolutely, in household items used in daily life. It can be seen that craftwork involved both patrons and the ordinary people. The craftsmen who worked for royal commissions were divided according to their skills such as engraving, sculpting, and lacquering. Their works were recognized for their high degree of sophistication and elegant traditional craftsmanship. Later on, royal craftsmen were associated as a Department of Craft. There were several groups such as painters, sculptors, lacquer workers, plasterers, carvers, turners, modelers, glass mosaic workers, metal beaters, moulders, firework makers, puppet makers, shoe makers, ivory sawyers, alms bowl makers, goldsmiths, silverware makers, masters of mother-of-pearl inlay, beeswax moulders, basket workers, and so on. Lastly, these were clearly divided into ten divisions call ‘Chang Sip Mu’ (The Support Art and Craft of International Center of Thailand, 2007).

'Chang Sip Mu' (ten craftsmen) handicrafts of Thailand can be specified as in the following:

1. Drawing (e.g. mural painting, gold decorating)
2. Sculpting (e.g. Buddha images, stucco relief on architecture)
3. Carving (including inlaying, mostly on ornamental items, e.g. object carving, fruit and vegetable carving)
4. Engraving (e.g. wood engraving, leather engraving)
5. Moulding (the lost wax process for metal sculptures)
6. Turning (mostly as part of craftwork e.g. round wooden bars, knife handles)
7. Modeling (e.g. puppets, masks, miniatures)
8. Lacquering (e.g. lacquer ware, mother-of-pearl decoration, gold lacquer work and glass mosaic in architecture)
9. Beating (e.g. metal bowls, metal gold leaf as covering on pagodas)
10. Plastering (e.g. on brick walls, architectural construction)

After the destruction of Ayutthaya, people moved down to settle nearby the mouth of the Chao Phraya River. In the year 1782 C.E., the beginning of the Rattanakosin reign, many nationalities such as Khmer, Lao, Mon were gathered to work for the establishment of Bangkok city. Following their craft skill, those people were called to work collaborating with the royal craftsmen or Chang Sip Mu, to build the Grand Palace and Wat Phra Sri Rattanasadsadaram. Those various groups settled around inner Bangkok and became craft communities surviving in central Bangkok in nowadays.



Figure 2: Thai refined craftsmanship represented in The Grand Palace

Source: The Support Art and Craft of International Center of Thailand, 2007

The fame of Thai handicraft had been revealed to outsiders since the Ayutthaya period (1350-1767). As it was a major trading city in Southeast Asia, Ayutthaya had relationships with outsiders through merchants such as the Portuguese, the Dutch, the Spanish, the English and the French. Evidently, Thai craftsmanship had been introduced to other countries through its display in La Cour de Versailles in 1686 (Galois, 1971). Then in the Rattanakosin era, as colonialism spread around the world, Kings Rama IV (1851-1868) and V (1868–1910) had necessarily initiated a modernization of Thailand and a ‘civilization’ of the country. Thailand had high level diplomatic relations and trade agreements including visits to other monarchs, presidents and leaders (Wisarn Puppavesa, 2002). In that time, Thailand had participated in the International Art and Craft Exposition at Champ de Mars, Paris, in 1867 and 1878 (Galois, 1971). These succeeded in promoting the country as a ‘civilized’ nation and had been notable for portraying Siam as a nation of craftsmanship.

Handicraft and Education

The beginning of handicraft education in Thailand was in part related to earnings. The notion that handicraft should provide the ability to earn a living came in the King Rama VI period. At that time, World War I made imported goods’ prices very high and, therefore, the policy of ‘Using Thais Own Products’ was expressed.

The king had argued for handicraft activities as impelling Thai students to train for craftsmanship in the school. In 1912, there was a special exhibition called 'Student Art and Craft Expo'. The exhibition was successful in its results. Years later, handicrafts were put fully into the primary school education system (Sawittri Charoenphong, 1992: 63-106).

Handicrafts as Anti-Poverty

In 1964, Her Majesty Queen Sirikit had established a handicraft community at Hup Kaphong village in Cha-am District of Petchaburi Province (The Siam Society under Royal Patronage, 1994). The project aimed to solve the problem of poverty and uncertain incomes from farming. The community produced costume accessories using natural fiber weaving techniques. It was operated under a co-operative principle. The successful Hup Kaphong handicraft village has become a model of a commercial craft community in Thailand.

Traditional Handicraft Revitalization

Her Majesty had instituted the Foundation for the Promotion of Supplementary Occupations and Related Techniques (SUPPORT) in 1976. This foundation is a kind of school for traditional craft skills, related to royal craftsmanship and Chang Sip Mu. The objective was to improve the standards of traditional Thai folk arts and crafts. It implemented training programs which invited the professional craft masters around the country to be trainers. Nowadays, the SUPPORT Foundation has two centers, in Bangkok and Ayutthaya Province. This foundation has provided handicraft training in 30 craft skills and been the leader of Thai traditional handicrafts development (The Siam Society under Royal Patronage, 1994).

In 2001, the Thai government instigated the 'OTOP' project. OTOP stands for 'One Tambon (village) One Product' and followed the successful OVOP (One Village One Product) Project of Oita Prefecture, Japan. The project uses the concept of a 'Unit of Development' to develop a rural development policy (Kanika Sapmak, 2005). The main objective is to strengthen communities' self reliance by creating, producing, and trading their regional goods. Those villages should select their own products

cooperatively, based on their local resources. Therefore, most OTOP products refer to the culture and local wisdom of their region.

From the social point of view, the OTOP program is a kind of national development project. OTOP is aimed at rural development and anti-poverty. It has involved product invention, product development, marketing activities, business skills and technology support to the villagers. Government policy announced on 14 August 2001 stated that the OTOP project is the responsibility of seven government departments (Chusak Dechkriangkraikul, 2002).

1. Ministry of Interior for community activity support
2. Ministry of Agriculture for raw materials management and production support
3. Ministry of Industry and Ministry of Public Health for product standardization support
4. Ministry of Commerce and the private business sectors for marketing and patent support
5. Ministry of Science and Technology for product development and packaging support
6. The Prime Minister's Office for promoting, foreign support, and fund raising related to the OTOP program
7. Office of Higher Education for monitoring and evaluating the OTOP program.

After ten years of the program, OTOP products are recognized by both domestic and international consumers. The success of OTOP has been its ability to encourage a system of entrepreneurial innovation, business management and human resources at the ground level (village) to bring their products to the local, provincial, national and/or international marketplace.

1.2 Globalization and Industrial Thinking

Since the 1960s the pattern of economic activity has transformed to 'industrial thinking'. The industrial revolution had happened in England in late 1780s and spread

into Western Europe, North America and then to the rest of the world. In the 1990s the term ‘globalization’ began to be applied to the international economy as the result of communication and transportation developments throughout the world. In the last part of the twentieth century, ‘globalization’ was rapidly growing and became a familiar term in most economic activities. Countries and continents have become borderless. Trade and investment are able to move freely worldwide. In the new millennium, globalization is now a far more complex and multidimensional undertaking.

‘Industrial thinking’ refers mostly to the industrialism which happened in Europe in past centuries. The industrial revolution had influences on people around the world because of the benefits of machine production. Handicraft was also implicated in such change. The machine and industrial production gave the capacity to produce objects at lower cost. The cheap price appealed to consumers as a benefit whereby ‘everyone can use it’. As handicrafts are hand-made objects, they are more expensive; therefore handicrafts were also pulled into the realm of industrial thinking. Also, handicraft materials and supplies were increasingly produced by machine to facilitate handicraft business activities (Brabec, 1998). This movement is called ‘craft industry’. It has benefit through its cheap prices but the negative impact on the handicraft field relates to the knowledge base inherent in handicraft, which can become a valuable asset (Wegner, 2008).

Important to the present project was the UNESCO conference in Japan 2004, titled ‘Globalization and Intangible Cultural Heritage’. The conference had followed the 2003 convention’s statement and led to an interest in rapid cultural change. Two bodies were acknowledged in the conference; one was ‘the local’ and the other ‘the global’. Following is a quote from the background paper of the conference which brings more understanding of the links (or maybe the parallel consequences) between these two concepts.

“Today, two opposing, but closely linked, trends can be witnessed; on the one hand, there is an ongoing process towards a homogenization of culture, a tendency towards the development of a “global culture”, facilitated by the

rapid transfer of, and easy access to, cultural and other information. On the other hand, there is a growing diversification of cultural expressions, yet again spurred by the information and communication technologies, which enable many different actors, individuals and groups.” (UNESCO, 2004:170)

However, along with many benefits from globalization and industrial thinking, globalization must be monitored as a vehicle carrying the risk of effective termination to countries which are caught and unable to meet its needs. The globalization issue has been seen as problematic. In the Japan conference in 2004, Norihisa Tamura raised many angles about the impact of globalization:

“Recently, we have been able to observe considerable advances in the rate of globalization, including those in the areas of information and communication technologies. As the result, we have greater knowledge and experience of different events, lifestyles, things abroad and also at home. At the same time, globalization raises many questions - will it homogenize the values and lifestyles of the people of the world? Will it broaden the gap between the rich and the poor? Is it going to destroy traditional society and its harmony? Will it provide new business opportunities? What does it mean in terms of the dialogue among civilizations? What are its implications for global issues, including those of the environment? And finally, what sort of solutions do we need?” (UNESCO, 2004:31)

Japan, with its sense of nationalism linked to extraordinary traditions of craftsmanship, seems to have noticed the impact of globalization earlier than other countries in Asia. Shogo Arai added, as below:

“Today, with the rapid advance of globalization, the loss of intangible cultural heritage once seen in Japan can now be observed throughout the world. The threat of extinction to intangible cultural heritage is particularly noticeable in developing countries in Asia, Africa and the Middle East, today. Therefore, while modernization and industrialization remain urgent issues, it is at the

same time essential to preserve and transmit these traditional cultures.”
(UNESCO, 2004:29)

Thailand and most countries in Southeast Asia have tried to motivate their economic systems to become involved with the globalization concept. Globalization brings people and knowledge from different parts of the world, joined together. New technology has been transferred and invested into Thailand. Industrialization has allowed cheap production for several goods which now seem affordable to consumers in such developing countries. Industrial sectors have been expanded, mostly involving agriculture productivity. The economic growth rate of Thailand and Southeast Asia in the late 1980s and early 1990s had risen sharply to become known as the ‘Asian economic miracle’ (Krugman, 1994: 62-78). In Thailand, the effects of globalization and industrialization have virtually covered Bangkok and its surrounding provinces. The negative effects, however, include capital-led migration, environmental damage, and physical change (Hussey, 1993: 14-28).

The 1997-98 economic crisis in Asia damaged the economic system in almost every country. The world suffered a massive attack from this crisis. Partially from this crisis, Thailand has shifted towards a regional economic development scheme based on the rise of community-based small businesses. The OTOP program and the SMEs project are part of this scheme. The locals have the capability to decide and respond according to their own initiatives. And by empowering and strengthening the community, these community-based economic systems also can lead to the development of self-reliance and sustainability.

1.3 The Problem for the Present Research

Thai people make handicrafts as part of their living. The importance of handicrafts affects people at every level from high patrons to ordinary people. Thai handicrafts are involved in the wealth of the city as represented in the Grand Palace and Wat Phra Sri Rattanasadsadaram. Thai handicrafts are a symbol of the civilization of the country in its struggle against colonialism. Handicrafts are also used as a strategy for preventing poverty in sub-regional villages.

Handicrafts might seem to have been redundant during the hyper-industrialization period after World War II. However, following the lesson of the economic crisis in 1997, Thailand has paid more attention to micro economic activities such as community based business. Handicrafts are used in government policy for this socio-economic development.

There is something of a shift to a new economic paradigm expressed in the creative economy concept and the craft industry. Handicrafts have been seen to play a major role in new economic development and have become known as a source of product-generated income in the 21st century. It is clear that handicrafts today have evolved to a global level

As handicraft is an outstanding characteristic of the Thai nation, the present researcher will study handicraft issues related to the intangible cultural heritage. There are thousands of craft communities in Thailand. Craft communities could become institutions for preserving handicraft value as the vast but intangible cultural heritage of Thailand.

The problem of handicraft and craft communities in Thailand can be explained in the following.

1. The difficulty of craft community

Bangkok people have played a major role in cultural change. Mostly, the culture has changed with a new form of economic system. Craft communities in Bangkok are troubled by the impact of the growing city. The craft people in such a globalizing environment have to adapt themselves to rapid change. Therefore, the handicraft occupation has difficulty. Even though the Thai government supports handicraft by setting up the OTOP program, yet it seems that this strategy is based on business thinking and that locals could not understand it well. Some craft communities have commented that government expects an economic rate of return rather than evidence of actual production capacity which the locals are unable to perform as in factory production. The handicraft occupation of locals seems hardly compatible with

today's business thinking. For this reason, there are several confusions among crafts people when making decisions about a community's future. Today, craft communities in Bangkok are very few. Some have disappeared and some have been taken over by businessman outside the community. Locals are unsure for their handicraft occupation and therefore the place could not maintain its identity as a 'craft community'.

2. The traditional handicraft problem

Basically, handicrafts come from local wisdom and serve local needs in everyday life. However, with the new paradigm of global economic activity, goods can be marketed everywhere and to everyone. Therefore, handicrafts are no longer merely regional objects of living but move to an international market. On the other hand, the culture of every nation seems to become compromised and hybridised. Easier transportation and communications bring different views of life from around the world into Thai villages. Therefore, sometimes traditional craft pieces can become redundant. New visions or 'Western ideas' come to villagers. The handicrafts have to be adapted to respond to the users' lifestyles which are different from those of craft makers. (Manoch Kongkanan, 1989: 25-26) Shape, form, function, and the use of handicraft products have to be adapted. New handicraft products are a challenge to craftspeople in terms of marketing. Ironically, they are unable to understand the background of their handicraft and have no experience of using their own products.

Handicraft products also move progressively to international markets as souvenirs, to represent the culture of the nation and promote its diversity. However, as souvenirs, there are limiting factors such as price, function or use, original material and production capacity. The characteristics of handicraft souvenirs may be unlike the original handicraft pieces. The meaning of handicraft, in the souvenir trade, is changed. Handicraft as an aspect of life is no more.

In addition, the successful economic aspect of the OTOP project has transformed the sophisticated traditional craftworks into more easily produced pieces of work. There is a risk that traditional handicraft knowledge will disappear in the near future.

These are the things that impact on the traditional skills of craftsmanship from both the producer's and the consumer's perception. This adaptation of handicraft derives from social change.

3. The generation issue: no descendents or transmitted handicraft knowledge

In Thailand, a craft master will usually pass knowledge from one generation to the next through training and apprenticeship processes. There is no explicit workbook but, rather, practice from making. Hence, the problem of transmitting handicraft techniques to a new generation is not simple. Some handicraft techniques are unable to be reproduced with the same quality as in the past such as mural painting techniques, glass mosaic decorating or niello technique. As a result, the handicraft knowledge is decreasing day by day. There have long been critical problems in the handicraft field in Thailand since 20 years ago and they still appear nowadays, as listed below. (Noppawat Somphuen, 1989)

1. craftspersons are of less quality than in past and are decreasing in number
2. there is a lack of descendents in the handicraft field.
3. traditional Thai arts and crafts are going to be lost
4. the quality of craft skills is changing with new science and technology
5. no craftsmanship training is provided beyond young age
6. the transmitting of craftsmanship is limited
7. there is no database of craftworks.

Although Bangkok is growing very fast and becoming a business focused city, craft communities can still be found in almost every districts. The capital city is the

first place to experience global issues. Modern people in the capital city have adapted to new social practices, economy, and technology. The handicraft communities in Bangkok have been struggling and, in the end, some may have disappeared. An example is the Mahakan Fort community. Locals there had worked making pottery dolls, but it was a small community and seemed unable to continue. The land around the Fort belongs to the Bangkok Metropolitan Administration, who have wished to renovate it as a city park. The locals have been fighting for several years to retain their hundred years living place and conflict is ongoing. Their handicraft has been neglected during this time of conflict. (Chatri Prakitnonthakarom, 2006)

Globalization is not entirely ruinous. There are both positive and negative aspects to it. A society should be well-prepared for its impact. Additionally, handicrafts will inevitably change in some way. Handicraft struggles to raise the value of its traditional hand-work pieces, while global and industrial thinking focuses on modern methods of production and marketing. In this process, stakeholders such as craftsmen, the local community, government administration, and the handicraft users themselves are key persons who have influence on the development of intangible heritage (handicraft). Today, each demonstrates roles and goals which may be seriously at odds with each other. Intangible heritage and tangible heritage are inseparable. Each form requires different kinds of heritage management for its preservation. The different visions may lead to major differences regarding the link between intangible heritage and tangible heritage assets. In this context, one cannot be sure that the local community at Mahakan Fort will be able to find a new settlement and continue to work on handicraft. Therefore, the locals who have the most significant role among all stakeholders must have self awareness and high esteem of their own intangible heritage. If there is such awareness and esteem, any negative impacts on the communities will be unable to demolish the intangible heritage and then, in turn, their tangible heritage.

1.4 Main Questions and Sub Questions for the Research

The main questions for the present research are:

1. How are craft communities and their handicrafts in Bangkok developing in the context of present aspects of globalization and its linked thinking?
2. How is one to preserve the handicraft occupation of communities in terms of the intangible cultural heritage of locales and places?

The sub questions flowing from these questions are:

1. To what extent is a sense of tradition and authenticity understood by both locals and the wider public?
2. Do the craftsmen have the ability to maintain inherited craftsmanship and develop their handicraft in the face of globalization?
3. Does Thai *handicraft* elevate to the higher level implied in the term *craft*?
4. How do the locals understand their intangible heritage assets and participate in activities to raise awareness of heritage?
5. For craft communities, is it possible that craftspeople can take a major role, in terms of stakeholders' rights, in developing their communities? What other factors are involved?
6. How has the craft community in Bangkok faced the problems related to being in a capital city which are different from those of a rural craft community?

1.5 Objectives of the Research

The objectives to guide the research and its approach are:

1. To study the factors involved in the development of Thailand's handicrafts especially in craft communities as related to the wider global context.
2. To study the changing intangible heritage, more specifically handicraft, related to global culture and economic strategies of the twenty-first century.
3. To study the possibility of using intangible heritage as a key strategy to preserve the community (tangible heritage).

1.6 Scope of the Research

Scope of study site

The final objective of this proposal is to suggest guidelines which can offer a direction for craft communities. Therefore, the selection of case studies and key informants will be made with this objective in mind.

The basis for selecting the communities derives from a review of the handicraft situation in Thailand and more specifically in Bangkok. The researcher looked at a diversity of craft communities located in Bangkok. Some are difficult to investigate because the present craftsmen are not original people and, moreover, not interested in the history of the place. The researcher has accordingly given importance to the craft communities where mostly the original craftsmen still work. Therefore, the sites for study may not one be the most outstanding among those Bangkok craft communities but are accepted in terms of originality within Thai culture; and definitely, these can demonstrate some outstanding topics related to the present handicraft situation in Thailand. Moreover, the researcher chooses to work on craftsmanship in the field of metal smithing of which the researcher truly has knowledge and experience from her own work occupation.

The study will focus on three craft communities; Ban Bu community, Pradittorakan community and Ban Batre community. Two are located in central Bangkok, and one is at the outskirts of Bangkok.

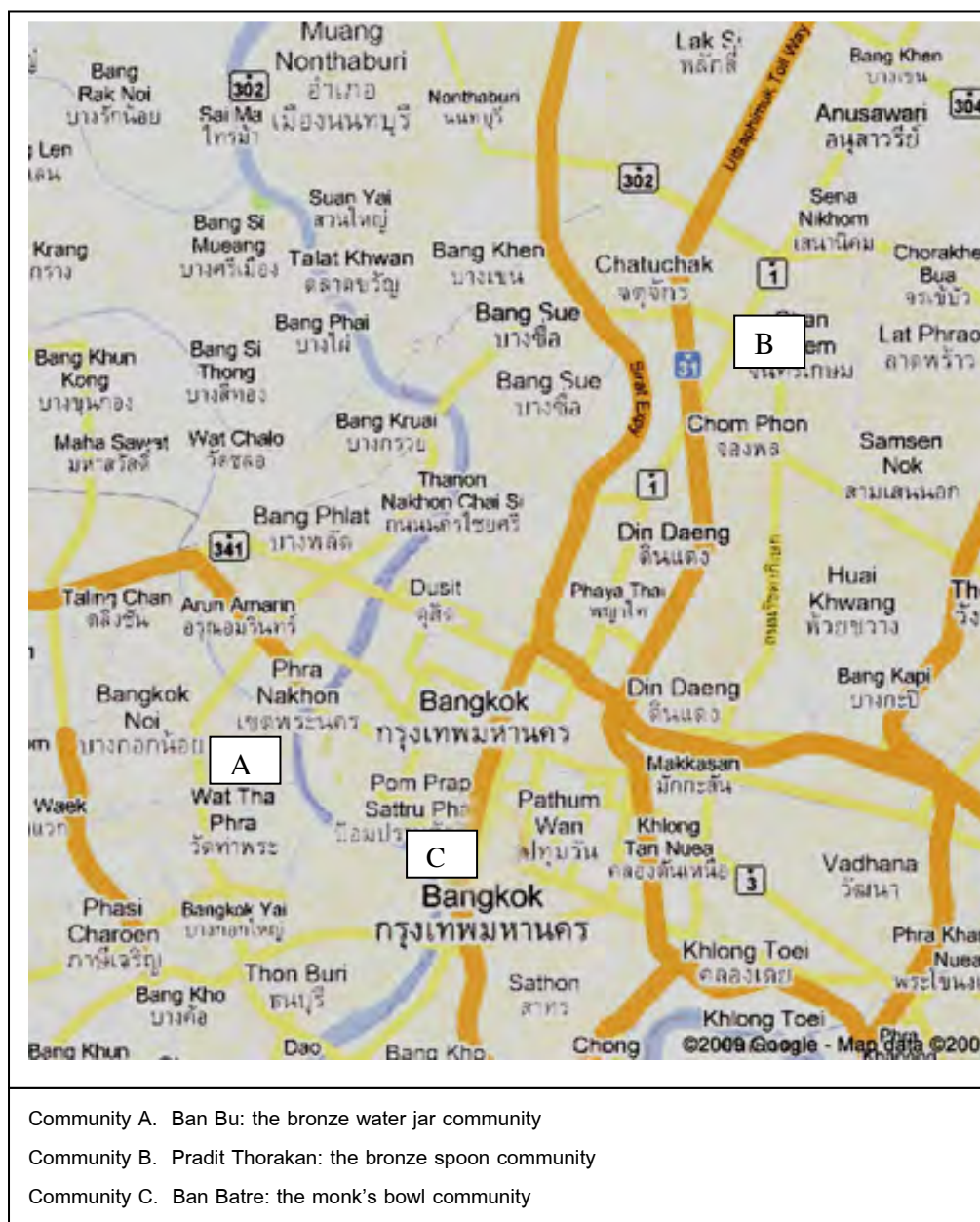


Figure 3: Map of Bangkok, showing the locales of selected communities

Source: <http://www.googlemap.com>

Community's name and its character

1. Community A. Ban Bu: the bronze water jar community

- It is a 200-year old community but only one house still continues producing bronze ware.

- It is situated in Bangkok but without road access, reached only by waterway or walking.
- Such products are out of date, unsuitable for everyday life, therefore some new products have been developed with the purpose of increasing marketability.

2. Community B. Pradittorakan: the bronze spoon community

- This community once had more than 200 persons producing these craftworks but it had ceased for some time.
- It has been reestablished on a co-operative or commune system.
- The community has traded with foreigners and developed products suitable for a more global market.

3. Community C. Ban Batre: the monk's bowl community

- Craftworks serve Buddhist religious needs, they are traditional and linked to beliefs, so that the need to use the product is continuing. There is no change or transformation in its form.
- Locals understand the value of traditional handicraft skills. However, the craft making process is complicated, so that the price of the product is high and therefore hard to sell.
- Machine-made production from outside the community has a major impact on hand-made production.
- These traditional craftworks related to Buddhism, however, become interesting to the tourism sector.

From the investigation of those communities, it can be summarized that the issues related to the handicraft situation of Thailand are as tabled below.

Table 1: Review of handicraft situation of the selecting craft communities

Craft community	A	B	C
Review of handicraft situation	Bronze water jar	Bronze spoon	monk's bowl
1. Historical craft community	X	X	X
2. Declining craftspersons or lack of transmission to the next generation	X	X	
3. No explicit knowledge or formal lessons	X	X	X
4. handicraft product is changed in form and style due to users or materials	X	X	
5. There are competitive products from new technology and machine production	X		X
6. Involved in an international market		X	
7. Becoming a tourist attraction	X		X

Scope of Research

All the studies conducted as part of this research are in the context of the rapid globalization of Bangkok, the capital city. This project was based on multiple visits to each of the craft communities, visiting each workshop from which one can gather both information and the visions of craft people. The project has attempted to elicit the impact of globalization and industrial thinking on the handicraft occupation, to understand the changing forms of handicraft of these communities and of the handicraft field more widely. Then, the project will consider ideas about how to raise awareness of the intangible cultural heritage assets of the places to assist in the survival of these craft communities.

The project will be concerned with handicraft in terms of skills, the objects produced and the occupations of locals rather than in questions of design. The project will not explicitly address economic or financial return issues.

The time frame of this research covers the broader evolution of handicraft and craft communities but focuses on the period from 1990, which marked the economic boom which was then followed by the crisis in 1997, until the year 2010 when handicrafts appear to confront a new paradigm in business activity.

1.7 Research Methodology and Process of Study

The study focuses on the three craft communities in Bangkok described above. Background information for each community will be collected from documentary material and by site visit. This includes the history of the places, evolution of the craft communities, types of handicraft product, the population and their earnings from craftwork, numbers of craftpersons, handicraft skills, craftsmanship genealogy, previous supporting projects and current problems. The brief history of the evolution and transformation of Bangkok craft communities will also be addressed.

There is a focus on the impact of globalization and industrial thinking affecting the handicraft field. The data collection process uses documentary analysis, field observation, and in-depth interview. Secondary sources will outline the role of handicrafts in a new paradigm, which will support primary sources from field observation and in-depth interview. Field trips and interviews were arranged with the communities to observe the current situation and difficulties.

Initial fieldwork information then informed open-ended questions for in-depth interviewing. Questions referred to the impact of globalization and industrial thinking which have arisen in the communities and how locals deal with these. The interviews involved people both inside and outside the communities. The key informants were mostly locals, handicraft makers, general handicraft sellers and buyers but also government officers and owners in the handicraft business sector, and those who are involved in Thailand's handicraft development.

After secondary and primary data were collected, the evolution of these craft communities could be explained using qualitative analysis methods. In the final chapter, the qualitative analysis of craft communities in Bangkok will be described

under various topics such as authenticity, impact from industrialization, handicraft transmission and awareness of handicraft as heritage assets. This analysis also incorporates aspects of the researcher's previous work in the craft field as a jewelry lecturer at Silpakorn University and the 2008 UN handicraft awards' committee (SEAL excellent). The study is interdisciplinary, in the fields of architecture, sociology, global economic issues, administrative systems and government policy.

1.8 Outcomes

There should be a comprehensive acknowledgement of the factors presently affecting Thailand's handicraft development, especially for the craft communities located in the capital city. This study will give understanding about the importance of maintaining handicraft occupations and preserving living environments along with pride in their craftsmanship in the context of rapid changes in the capital city. The broader goal should be to preserve the national intangible cultural heritage of Thailand. The suggestions emerging from this project should provide information for other major cities which may face the task of strengthening their cultural heritage places.

1.9 Definition of terms

Culture can be defined as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a community, society or social group. It includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. Culture encompasses the living or contemporary characteristics and values of a community as well as those that have survived from the past (ICOMOS, 2002).

Intangible Cultural Heritage can be defined as embracing all forms of traditional and popular or folk culture, the collective works originating in a given community and based on tradition. These creations are transmitted orally or by gesture, and are modified over a period of time, through a process of collective re-creation. They include oral traditions, customs, languages, music, dance, rituals, festivals, traditional medicine and pharmacopeia, popular sports, food and the culinary arts and all kinds of

special skills connected with the material aspects of culture, such as tools and the habitat (ICOMOS, 2002).

The “intangible cultural heritage”, as defined above, is manifested inter alia in the following domains:

- (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 (UNESCO, 2003).

Tangible Cultural Heritage encompasses the vast created works of humankind, including places of human habitation, villages, towns and cities, buildings, structures, art works, documents, handicrafts, musical instruments, furniture, clothing and items of personal decoration, religious, ritual and funerary objects, tools, machinery and equipment, and industrial systems (ICOMOS, 2002).

1.10 Structure of the Research

Chapter one has introduced the understanding of intangible cultural heritage, in a Thai context, and craftsmanship versus globalization and industrial thinking. Its purpose has been to refer briefly to the history of handicraft in Thailand and to introduce the related projects of the present study. The objective of the project has been addressed. This chapter has also included the research methodology, the scope of the study, and the suggested outcome. It has also explained the locales of the research and the principles for selecting the craft communities to be studied.

Chapter two comprises literature reviews related to this research. This chapter will be divided into three parts.

Part one: cultural heritage

Part two: rapid globalization and industrial thinking

Part three: handicraft based communities

Part one: cultural heritage

The cultural heritage concept and the relationship between intangible and tangible heritage will be clarified, with emphasis on intangible value as handicraft skill which has the ability to preserve and conserve a heritage place. The role of local community is described and the handicraft movements at both global and regional scales are reviewed.

Part two: rapid globalization and industrial thinking

This part will discuss the situation and impact of globalization and industrial thinking. This is to summarize the global context of handicraft products in Thailand. As urban economic growth issues have affected every sector of Bangkok life and economy, insights will be sought from different subjects such as the handicraft business, handicraft and tourism, also craft communities in Bangkok. Effects in the handicraft field are explained in detail, including the Thai people's reactions following such change.

Part three: handicraft based communities

This part will gather information related to handicraft based communities. The handicraft field is explained in terms of government projects, the transmitting of skills, awareness of the cultural heritage value of handicraft and the importance of handicraft 'descendants', including guidelines for preserving a handicraft based community.

Chapter three outlines the selected locales. The background of each craft community will be introduced. The intangible heritage (handicraft) significance of each site will be reviewed according to the cultural heritage concept. The evolution of the communities' craftwork will be summarized. Topics related to the self-awareness of craftsmanship value will be explored, including the craftspersons' explicit knowledge of their handicraft skills, the role of new generations and their inheritance, and the tendency of change in craftworks. This is also to illustrate the relationship between the intangible and tangible aspects of a cultural heritage place.

Chapter four: This chapter will present the detailed impact of globalization on each selected craft communities. The researcher analyzes the impact of such global issues on the selected craft communities, related to the current situation, in order to clarify sources of problems, the results of impacts, and how locals address the problems. This is to summarize the reaction of those handicraft communities in relation to the global context.

Chapter five: The qualitative analysis of data is presented. Material from chapters three and four is synthesized and discussed. Finally, the conclusion and suggestions are presented related to the main point of the research.



Chapter 2

Literature Review

The study is about how to use intangible heritage as a tool for preserving craft communities. This chapter will investigate various factors relating to changes in handicraft which derive from globalization and industrial thinking. The chapter is divided into three parts as follows.

- 2.1 cultural heritage
- 2.2 rapid globalization and industrial thinking
- 2.3 handicraft based communities

2.1 Cultural Heritage

In this part, the researcher will explain the cultural heritage concept including other issues which relate to the cultural heritage idea, e.g. cultural mapping, authenticity, interpretation of cultural heritage, the role of community, sustainable development and the sufficiency economy concept, and finally craft society.

Cultural Heritage Concept

The meaning of cultural heritage is broadening, mainly as it contributes to the traditional nature and culture of a place. It encompasses landscapes, historic places, sites and built environments, as well as biodiversity, collections, past and continuing cultural practices, knowledge and living experiences. 'Heritage' relates to the manner of records and expresses the long processes of historic development, forming the essence of diverse national, regional, indigenous and local identities and is an integral part of modern life (ICOMOS, 2002:4). The word 'culture' itself also can be defined in terms of the comprehension of various elements. Following UNESCO, culture relates to 'the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a social group' (UNESCO, 1982:1). Therefore, cultural heritage involves the social activities that represent a long historical development of the society.

In the World Heritage Convention Operational Guidelines (UNESCO 2008:13), 'cultural heritage' not only concerns architectural items (e.g. monuments or groups of buildings) but also refers to the sites representing human activities outstanding in historic, aesthetic, ethnology and anthropology value.

As we understand it, culture is dynamic and lively. Culture has changed in all times and is represented in our historical chronicles. Therefore, cultural heritage is seen as a dynamic reference point for daily life. There is benefit to know more of cultural heritage which can help us to understand the background from which people have come and can be used as a fundamental instrument for growth and change of society. Cultural heritage can express the community's identity and diversity. The particular heritage and collective memory of each locality or community is irreplaceable and an important foundation for development, both now and into the future (ICOMOS, 2002:2-4).

It is difficult to judge the value of cultural heritage, especially for people outside the culture. The level of the importance of culture may differ from culture to culture. Also, within the same culture, the perceptions of cultural value may not be comparable. The respect due to all cultures requires that cultural heritage must be considered and judged primarily within the cultural contexts to which it belongs (UNESCO, 2008:21).

Tangible and Intangible Heritage

The cultural heritage can be divided into two categories, tangible heritage and intangible heritage. The International Council on Monuments and Sites (ICOMOS), which is an international heritage conservation organization, has defined tangible and intangible heritage as follows.

'Tangible Cultural Heritage' encompasses the vast created works of humankind, including places of human habitation, villages, towns and cities, buildings, structures, art works, documents, handicrafts, musical instruments,

furniture, clothing and items of personal decoration, religious, ritual and funerary objects, tools, machinery and equipment, and industrial systems (ICOMOS, 2002:24).

‘Intangible Cultural Heritage’ can be defined as embracing all forms of traditional and popular or folk culture, the collective works originating in a given community and based on tradition. These creations are transmitted orally or by gesture, and are modified over a period of time, through a process of collective re-creation. They include oral traditions, customs, languages, music, dance, rituals, festivals, traditional medicine and pharmacopoeia, popular sports, food and the culinary arts and all kinds of special skill connected with the material aspects of culture, such as tools and the habitat’ (ICOMOS, 2002:23).

The tangible concerns physical buildings or items while the intangible is contributed to mainly by knowledge, skill, expressions, etc. However, in the UNESCO convention for the safeguarding of the intangible cultural heritage, there are clearly stated categories of intangible heritage in terms of five major characteristics: (a) oral traditions and expressions, (b) performing arts, (c) social practices and events, (d) knowledge and practices concerning nature and the universe and the last, which is a specified field in this study, (e) traditional craftsmanship (UNESCO, 2003:2).

Largely, intangible value occurs as part of the tangible heritage of that place. Tangible and intangible heritage are blended to each other. Truly, it is hard to clearly separate the two because of intermixing which is associated with every cultural heritage place. It is expressed in the fabrics and atmosphere of a place and can represent the sense of living history and the continuing tradition and culture.

Therefore, cultural heritage is an issue which can reflect history and knowledge of a region. It is the things that make up communities, regions and nations. Culture can show the growth, progress, and development of society. Both intangible and tangible heritage have to be compatible and to be preserved for the community’s continuing existence. The communities can use their cultural heritage to symbolize cultural diversity and attain sustainable development.

In the ASEAN Declaration on Cultural Heritage (Ministry of Culture, 2000), it is understood “that cultural traditions are an integral part of ASEAN’s intangible heritage and as effective means of bringing together ASEAN people to recognize their regional identity.”

Authenticity

In assessing cultural significance, it is important to understand its authentic attributes. Authenticity relates to ‘The ability to understand (that) the value attributed to the heritage depends on the degree to which information sources about this value may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, are the requisite bases for assessing all aspects of authenticity’ (UNESCO, 2008:21). Authenticity is expressed in the physical material, collected memory and intangible traditions that remain from the past. It can be used as tools for describing the integrity of a place, an object or activity. Authenticity relates to the original creation and evolution of a traditional practice. The perception of authenticity varies between cultures. Cultural significance statements should represent and interpret the authenticity of a heritage place carefully (ICOMOS, 2002:8, 21).

In assessing authenticity, one should identify all of the applicable and significant attributes of authenticity. UNESCO (2008: 21) has recommended these criteria for such a task:

- form and design;
- materials and substance;
- use and function;
- traditions, techniques and management systems;
- location and setting;
- language, and other forms of intangible heritage;
- spirit and feeling; and
- other internal and external factors.

Integrity is a necessary key issue in defining the authenticity of heritage property. It refers to the completeness or intactness of a site and its attributes. The Operational Guidelines from the World Heritage Committee explains the assessing of integrity as below (UNESCO, 2008:23):

The heritage property includes all elements necessary to express its outstanding universal value;

It is of adequate size to ensure the complete representation of the features and processes which convey the property's significance; and

It does not suffer from adverse effects of development and/or neglect.

Nostalgia is an issue related to authenticity but is not the proof of authenticity. Nostalgia is about emotion. It is a concept referring to a longing for past memories. The origin of nostalgia theory is in medical categories, association with the feeling of homesickness illness or remembrance of something from one's past. However, while nostalgia may seek to imitate the past, it cannot define the exactly dates of that past.

'Nostalgia, in fact, may depend precisely on the *irrecoverable* nature of the past for its emotional impact and appeal. It is the very past-ness of the past, its inaccessibility, that likely accounts for a large part of nostalgia's power, for both conservatives and radicals alike. This is rarely the past as actually experienced, of course; it is the past as imagined, as idealized through memory and desire.

...Nostalgia is not something you "perceive" in an object; it is what you "feel" when two different temporal moments, past and present, come together for you and, often, carry considerable emotional weight (Hutcheon, 1998).'

Nostalgia, in fact, is known commonly as a yearning for the past of time, place, circumstance or event. Nostalgia is a process of reproducing the good old memories to the present time and thus provokes the desire to return to that state. Paradoxically, in the present time, nostalgia becomes a new concept associated with

nationalism, chauvinism or even innocent forms such as the eating of familiar foods (Hutcheon, 1998).

Cultural Significance

According to the Burra Charter, in the basic principles of conservation, 'cultural heritage significance' means the aesthetic, historic, scientific (research), social, spiritual or other special characteristics and values of a place, an object or a custom for present and future generations (Australia ICOMOS, 1999). Such significance is embodied in the place, its fabric (meaning all the physical material of the place including components, fixtures, contents, and objects), setting, use, associations, meaning, records, related places and related objects.' (ICOMOS, 2002:21). The cultural significance assessment is useful for the conserving manager to understand the degree and value of that heritage place and definitely to allow decisions about the appropriate management of the site to be made with full knowledge of the relevant facts (Pearson & Sullivan, 2001:128).

'**Aesthetic value**' refers to place characteristics '...including criteria such as form, scale, color, texture and material of the fabric, the smell and sounds associate with the place and its use'. It perhaps can demonstrate 'a degree of creative or technical accomplishment' or 'important design or visual qualities' (Ellsmore, 2008). The heritage which has aesthetic value gives the pleasurable aesthetic experience and emotional effect to visitors. However, this kind of value can grow or change over time. It means that the experience of place sometimes depends on its spatial factors. Aesthetic value is complex and hard to address clearly (Pearson & Sullivan, 2001:135).

'**Historic value**' is the most common aspect of heritage significance as the 'heritage' certainly contributes to the history issue. Historic value refers to a place which is '...of importance for its association with events, developments or cultural phases which have had a significant role in the occupation and devolution of the community'. It has a strong association with the life or work of a person or group of people. And, 'it is an important representative of the range of places which make up the cultural

heritage of a community' (Ellsmore, 2008). In some theory, historic value may differ from 'architectural value', e.g. 'the building being valued as an antique, as a shine, or as a document' (Pearson & Sullivan, 2001:139).

'Scientific value' or 'research value' of a place '...will depend upon the importance of the data involved, on its rarity, quality or representativeness and on the degree to which the place may contribute further substantial information. It illustrates some technologically creative, technical or scientific process or advances. It is of importance for information contributing to an understanding of the history of human occupation and the cultural history of the area' (Ellsmore, 2008).

Scientific (research) value can relate to data about past human culture, the environment, or human behavior. It can expand information by using combinations with other physical evidence and thereby contribute further research potential, e.g. plants study in a historical garden. It is most important that the data should provide substantial and significant information adding to our knowledge. For instance, at the Aboriginal site at Lake Mungo in the Australian Willandra Lakes area, clay balls mounded by Aborigines for fire stones can tell about Pleistocene variations in the Earth's magnetic field; this art is in the form of an artifact reflecting cultural traits over time and space, and can be used to elucidate the past (Pearson & Sullivan, 2001:147-150).

'Social value' relates directly to tradition and culture. It has meaning as it 'embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group'. Clearly, 'it is recognized by the community as having public value or is held in high esteem for its associations with the whole or part of the community whose history or culture is interwoven with the history of the place. It forms a particular and significant component of the heritage of a local area. (Ellsmore, 2008)'

The social significance concerns the association of place and the uses or events that happen in the area. This significance is mainly assessed by the community, who know

the full value of their place. However, significance assessment may be difficult as it may be very confidential within the area. It has arisen through the growing of the community, kept by an earlier generation and sometimes has become one of the very few remaining links with the community's past.

“Many places valued by communities are unknown to the wider society. These special places often contribute to the community's sense of place by reflecting the historic, scenic, recreational or social experiences common to that community and which distinguish that community and locality from other communities and localities. ...often the realization of value of place only comes when the places are threatened (Pearson & Sullivan, 2001:155).”

‘Spiritual Value’ This term is often not used in some regions. It is very close to social value but may not have complete identification with it; generally the spiritual is included as a component of *social* significance. In some theory, this may be called ‘existence value’, or ‘life support value’. This value refers to traditions, observances, customs, beliefs or history, and sacred and religious beliefs. Spiritual value should be assessed by local or indigenous people themselves. This value should exclusively describe their *beliefs* associated with their heritage place (Johnston, 2006).

Cultural heritage can be valued by elements of a community, by a whole community or by society as a whole. ‘Public value’ or ‘community heritage value’ are terms sometimes used to refer to those elements of significance of heritage places that are most generally valued by communities — their historic, aesthetic and social attributes. Therefore, the value of a community place can relate to its landmarks or familiar visual elements which show a sense of the place (Pearson & Sullivan, 2001:17-18).

Interpretation of Cultural Heritage

“Interpretation means all of the activities, including research, involved in the explanation and presentation of the tangible and intangible values and characteristics of an historic place, object, collection, or activity to the visitor or member of the Host Community (ICOMOS, 2002:23).”

Intangible cultural heritage and its interpretation may not be readily apparent. Also the different viewer, on a single view, may perceive from a different point of view and come to various meanings depending upon education, experience and beliefs. The visitor may need an explanation of information of a particular heritage place which may be unfamiliar to that viewer's experience.

“Individual aspects of natural and cultural heritage have differing levels of significance, some with universal values, others of national, regional or local importance. Interpretation programs should present the significance of heritage places, traditions and cultural practices within the past experience and present diversities of the area and the host community, including that of minority cultural or linguistic groups (ICOMOS, 2002:7).”

Interpretation programs can be in forms of education, media, digital technology and personal explanation of historical, environmental and cultural information. The host community and the locals should be involved in the interpretation program of their heritage place, and be trained and employed in an appropriate manner. Education programs also should be involved in interpreting local sites (ICOMOS, 2002:12).

Interpretation is also a tool for conserving intangible elements of a heritage place. It is a communication form that transmits the significant value of a place to the public. Good interpretation is good communication for understanding and provoking heritage preservation. Therefore, the interpretation program becomes the justification for heritage preservation (Araoz, 2006:40).

Role of Community

The role of communities is paramount in preserving the cultural heritage of a place. ‘Community, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity’ (UNESCO, 2003:1, ICOMOS, 2002:17). Such activity has

always encouraged people to take a direct interest in preserving their heritage and enhancing the role of communities in heritage conservation.

In the present, so-called globalization era, society has changed rapidly. Traditional culture has changed under the impact of global factors. Therefore the community itself, who completely understands the change, has a direct duty to protect their own diverse culture. 'Management of that heritage, within a framework of internationally recognized and appropriately applied standards, is usually the responsibility of the particular community or custodian group' (ICOMOS 2002:4).

'Custodian group' or 'traditional custodians' are those people who have by tradition or custom been responsible for the protection, conservation and continuity of the established significance of the place or its cultural value. They include indigenous people and those from religious sects or other defined groups who have a strong and established relationship with a particular aspect of the cultural or natural heritage. In a handicraft community, the traditional custodians are referred to as the handicraft makers, handicraft teachers, handicraft sellers and the handicraft's material and tools suppliers.

This custodian group has responsibilities that include 'a general concept that encompasses all of the people who inhabit a defined geographical entity, ranging from a continent, a country, a region, a town, village or historic site. They also involve a range of tasks such as management planning, interpretation and education program that needs to include benefits to locals (ICOMOS 2002:23-24).

Craft Society

Most craftsmen exhibit a natural skill in making things with hands and they improve it by experience. In some cases, handicraft makers were famed as important persons in the community. In Archaic Greece, handicraft skill was the evidence of individual talents accepted in communities. It was the ancestors' endowment transferred to later generations. The "skills society" held respect and recognition in the public realm. (Richard Sennett, 2008:22).

In the history of handicraft, handicraft is interesting to government as the association of nation with culture. The honor of the craftsman contributed to the invention of the 'craft guild' during medieval times in Europe (1250-1850). The craft guild was an association which typically consisted of all the artisans involved in a specific branch of industry. Guilds played a significant role in communities. They contributed to the dignity of the craftsman, maintaining standards of work, making and establishing rules and also preserving traditional skills of regions. The aim of the craft guild was not only economic advancement but also to take a role in advancing some craft regulation. The concept of craft guild spread all over European countries such as Spain, England, Austria, France, Germany and Italy. Craft guilds also were of interest to state bodies and councils of advisors who controlled some issues over the guild. As a result, craft guilds could fail because of too many competing guilds and too much state interest for success occurring. In the end, the guild was destroyed by the increasing industrial manufacturing of goods (Heskett, 2001; Sennett, 2008:55-56).

The cultural heritage of a craft community has to start with all the subjects above: its authenticity, its cultural interpretation, community participation, the civic pride of craftsmanship. These components contribute to the role of craftsmanship and bring about the cultural significance of a place.

2.2 Rapid Globalization and Industrial Thinking

This part examines the rapidly changing world under the influence of globalization and industrial thinking, which have effects on tradition and culture. The changing place of handicraft is explained in detail, where craftsmen have to change their works by reason of business opportunities. Case studies are explored. A brief background to the development of Bangkok under such trends is investigated. A better understanding of these cultural shifts and of a moving culture can provide the potential to cope with the cultural significance of a heritage place.

Machine Production and the Industrial Revolution

The 'ignorance' of handicraft happened in the context of the growth of machine goods. Craftworks cannot resist the overwhelming force of repetition (industrial) production. The industrial age in the eighteenth century seems like the start of the handicraft decline. The machine had threatened the work of the craftsman by its capacity in producing repetition (Sennett, 2009: 39). There were thousand of goods produced by machine and consumed widely following the trend of the Industrial Revolution. Craftspeople (as workmen) were hit by the division of labor explained in Marxist theory, and have subsequently overlooked their handicraft talent. William Morris (1888) referred to this period as that of the "tender machine" which refers to the automatic machine replacing hand-labor.

"It is not uncommon to hear regrets for the hand-labour in the fields, now fast disappearing from even backward districts of civilized countries. The scythe, the sickle, and even the flail are lamented over, and many are looking forward with drooping spirits to the time when the hand-plough will be as completely extinct as the quern, and the rattle of the steam-engine will take the place of the whistle of the curly-headed ploughboy through all the length and breadth of the land. People interested, or who suppose that they are interested, in the details of the arts of life feel a desire to revert to methods of handicraft for production in general; and it may therefore be worth considering how far this is a mere reactionary sentiment incapable of realization, and how far it may foreshadow a real coming change in our habits of life as irresistible as the former change which has produced the system of machine-production, the system against which revolt is now attempted (Morris, 1888)."

However, Karl Marx had emphasized that Communism would rekindle the spirit of craftsmanship (Richard Sennett, 2009: 30). It seems that Marx did not intend to decrease the importance of craftwork. The popularity of mass production was more powerful than expected. In terms of population growth and its demands, the industrial revolution was inevitable.

In England, an age of mass consumption leads to the resistance to the machine and calls for a restoration of the beautiful in life. Products of labor cannot be considered simply from an aesthetic point of view. 'Morris wanted to revive the handicrafts and to make the most humble objects of everyday use once more expressions of beauty.' The mourning of Morris had no answer, it was only a suggestive yearning; however, it was deeply reactive to the Industrial Revolution and argued for by many thinkers in a later time (Gorman, 2000).

Although William Morris had many writings complaining about mass production, he also argued positively about the evolution of industry. He questioned: 'Is the change from handicraft to machinery good or bad?' His answer was, 'statistically it is bad, dynamically it is good. As production, machinery is altogether an evil; as an instrument for forcing on us better conditions of life it has been, and for some time yet will be, indispensable' (Morris, 1888).

According to Pierre Bourdieu, French social theorist, one can earn their social status by their own achievements, which is known as achieved status. Taste in consuming is correlation with an individual's 'fit' in society, whether in forms of food, object or presentation. The issue of 'class', which annoyed the elitist representations of mass production of the Industrial Revolution, was recognized in his theory. A multitude of consumer interests based on differing social positions necessitates that each fraction "has its own artists and philosophers, newspapers and critics, just as it has its hairdresser, interior decorator, or tailor". A class is defined as much by its 'being-perceived' as by 'its being', by its consumption — which need not be conspicuous in order to be symbolic — as much as by its position in the relations of production. Therefore, consumption is a 'sign of distinction' in order to be fit for inclusion in their classification (Bourdieu, 1987).

Cultural Change

Culture is to be considered as dynamic and it changes over time. In fact, a rich culture should comprise different cultural angles that totally intermix harmoniously (Sukchai Kertnakin, 1997:2). Every city has its own traditional culture. The

development of culture should build on those fundamentals, to prevent alienation (Jumnong Tongprasert, 1983:62).

In the discipline of heritage, cultural changes are emphasized so as not to reduce the cultural value of place. There are many attempts to explore, understand and prepare for that change.

Every culture has been more or less influenced by other cultures and has forged its own cultural identity in history. Thus, the openness of one culture to others is significant. However, the rapid flow of people, products and information as well as rapid cultural interpenetration caused by globalization menaces non-dominant cultures, especially their intangible cultural heritage, which has been handed down from generation to generation (UNESCO 2004:29).

Changes are not always negative at every time. One should understand the appropriate limit of acceptable change. The principle of sufficiency economy attributable to Thailand's King Bhumibol would emphasize compatibility with global circumstances which can attain a positive outcome. The Burra Charter (Australia ICOMOS, 1999:6) has a similar principle, as "change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. The amount of change to a place should be guided by the cultural significance of the place and its appropriate interpretation."

Changes involved in rapid globalization are discussed in the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003:1): "Recognizing that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage."

The changing world has totally affected the handicraft realm. Handicraft is one aspect of cultural heritage that today decreased in its original role in our lives. Handicrafts in Thailand are enormous in number. Most local communities can produce a quite distinctive kind of handicraft. Basically, handicraft works are exchanged between villages by relatives or friends. This reflects the principle that crafts are produced from materials in local areas and locally developed handicraft skills. However, today handicrafts are fully involved in wider trade activities. This is to earn a profit rather than respond to a way of life. This change is because craftspeople need money for buying other utilities in a modern way of living (Duanjeun Poonpol, Panin G., et al., 2004:72-78).

Thai Responses to the West

Although Thailand escaped being colonized and thereby receiving a structure of colonial administration, industrialization thinking still empowered the notion of mass commerce. Since 1945, Bangkok has experienced growth as a primate city. Rapid urbanization started in Thailand at the end of the 1950s when the Thai government also had a policy about developing state factories and industrial enterprises. The expansion of Bangkok produced a range of new environments, both residential and commercial. The traditional settlements in Bangkok which used to spread around rivers and canals became land based. Transportation changed from the riverine serving markets, temples and communities to the new settlements beyond the old urban landscape. This started with the 'invention' of the first European business road named 'New Road' and then windmill road (Silom Road) around the year 1864. Then, middle class families built their settlements as bungalow style houses along the Sukhumvit Road area. Around the year 1980, with the boom of trade and commerce in Thailand, multifunctional shop houses spread around Bangkok where people could live above and run small business at ground floor. The expansion of commercial areas was in the form of multiple nucleuses. New commercial districts were along Ploenchit, Petchaburi and Asoke Roads. These new districts are now mixed in economic styles and social character, apparently contradicting the classic pattern of Western city development. This happened amid increasing concerns about the

tendency towards materialism in Thai life (Askew, 1994: 168-173; Pichet Dejpew, 2005: 63-69).

The transformation to the “modern” Bangkok has been occurring with the change from the substantively informal to the market economy. With such changes came the rural-urban migration which transformed the nature of the older urban communities; with growing affluence as well as pressures on urban land, the suburbs expanded, giving rise to a new landscape based on motor transportation (Askew, 1994: 136-137).

Case Studies of Changes of Thailand Handicraft

The two following stories are case studies of how Thailand handicraft has been affected from the new rapid globalization and industrial thinking. The first is the ‘rice box’ case which has been investigated by the present researcher. The second is a story collected from an interview with the head of a ‘bamboo basket’ community.

The “Rice Box” Case

This is a northeastern-derived rice container. It is known as ‘Kratip’. The function is for keeping steamed sticky rice until meal times. This kind of rice box can keep the rice warm for hours. In the rural farmer’s life, it has a tiny red string, used for slinging it over one’s shoulder to carry it into the field. Originally, the rice box was made from a bamboo strip.



Figure 4: Thai northeastern rice box and its function

Source: www.thaitumbon.com

www.isangate.com

Rice boxes have been produced by various communities around the northeastern provinces and sold either as household utilities or as souvenirs. Some rice boxes have changed in material; they are made from non-natural material, e.g. nylon rope, plastic rope and plastic strip.



Figure 5: The rice boxes have been changed in their materials.

Source: www.thaitumbom.com

www.luxanathai.com

Some rice boxes are well crafted and sold as decorative items. Some have been changed in form and are able to be used for other purposes.



Figure 6: The rice boxes made for decoration

Source: www.thaitumbon.com



Figure 7: Rice boxes have been changed from their original form.

Source: www.thaitumbon.com

The ‘Bamboo Basket’ Case (Pimwisa Into, 2012)

Angthong has long been famous for bamboo basket work; there are many communities doing this handicraft. The interesting case demonstrating change in this handicraft is the ‘Sripran farm women group’ in the Sripran sub-district, Sawangha district, Angthong province. They produce basket work made from bamboo and rattan.



Figure 8: The original basket work of Angthong province.

Source: Pimwisa Into, Sripran craft community

Sripran community had produced such basketwork over a long time. In the period to 1995, it had changed material from rattan to plastic strip. The

reason for changing was mainly because of the shortage of rattan materials and also declining business. At that time, a Danish customer had brought the plastic material to the craftsman and requested a sample piece of basket to be made from that material. The craftsman tried to produce it and then got some orders from that customer. The process of weaving plastic is truly different from that of bamboo and rattan; in this case, the craftsmen had to practice this new skill. However, using plastic strip is quicker because bamboo and rattan need time for preparing the material before weaving. In later times, the whole community has changed to produce those plastic baskets. They have not produced bamboo basket anymore. Therefore, in the present time, only the old people can do bamboo and rattan basket work while the new craftsmen prefer to use the plastic strip only.

These plastic baskets can earn lots of money to the community and therefore, following the example of Sripran, there are several communities in various provinces turning to produce wickerwork using plastic strip. Those craftsmen leave their traditional materials. Briefly, change of this kind to handicraft has appeared in terms of change of material, change of form, and change of process of making, sequentially.



Figure 9: The changing forms of basket work of Sripran community

Source: www.thaitumbon.com

To clarify the changes of Thai handicraft, the changes in handicraft can be explained in summary as below (Duanjeun Poonpol, Panin G., et al., 2004:60-65):

- Form and function of craftwork have changed responding to new ways of living or activity of living which varies in terms of subjects and is more complex than in the past.
- The handicraft makers have to change works to follow some clients' orders (the role of the middleman).
- Sometimes, the increasing flow of handicraft products from outside the village leads to a decreasing ability to produce their own craftworks. In some cases, other villages can produce such craftworks in better quality and cheaper price.
- The pattern of making handicraft for supporting one's life is changed to setting up a small business for trade. Further factors include earning a profit, customer's needs and future trends.

The change is also a result from trading activity. The small business in craft communities invokes the action of a 'middleman'. The local craftsmen may have to stay in the village as they have other duties, e.g. as farmers. Locals need to stay in the village with family instead of going to work in the city. Most communities agree with middlemen who help to increase the amount of selling activity and to promote the craftwork of the region (Autajuk Sattayanurak, 1994:85). However, the middleman is not just about buying finished pieces of handicraft goods but sometimes asks to change local handicrafts to follow market demands. The change also depends on whether the craftsman is open or closed to global movements.

Community in Bangkok

Communities in Bangkok have been defined in terms of their casual borders related with the temple (in Thai: *wat*). The temple may describe the area or locale of a community. The name of the temple can become the name of the community. Additionally, names of settlements have been initialed by the words "Bang" or "Ban" (group of houses or village), "Soi" (laneway) and "Trok" (very small laneway), and added with the name of a temple, e.g. Trok Wat Mahathat community. There are lots of small communities scattered among districts in Bangkok. In an essentially casual system of borders, the society model was uniquely defined by the relationship

between communities and temples or noble palaces. Each community generates the uniqueness of its socio-cultural identity following the idea of a thinker or an important person of the community (Askew, 1994: 163). While there was the administrative system of a capital city, the small communities would strengthen their own individual societal patterns.

Bangkok seems to be a complex, conflicted and struggling city. It is an old city where the development of Bangkok has created lots of changes to the city, although the original people still stay in place. As a result, the city deals with two different classes of population, namely the fraction of the urban elite and a large number of poor people. For the elite urban dwellers, their earnings are the same as those of other big cities in the world. But to the poor, the patterns of everyday economic living may be called 'subsistence production'. This concept of subsistence production refers to how the poor fit into a broader urban system with minimal material resources. They use the meager resources of their households and communities to earn a living. These systems of subsistence production depend on what assets and skills they have. Truly, they have little competence. Some poor in slum dwellings have earned money from gambling, interest payments on loans, etc (Korff in Askew, 1994:113-116). They can commit only day-by-day earnings.

The urban poor lack the skills to get to sustainable earnings. Some craft communities are in a similar condition. This is one reason for the declining state of craft communities.

The craftspeople have been moving to stay in Bangkok for some 200 years. Those people often migrated from the Chang Sip Mu (Ten Craftsmanship) of the Ayutthaya era. They had to settle in Bangkok and worked for the city's production. They have produced many kind of craftwork. Some are related to religion, some are involved in elite life. Unfortunately, most craft communities have been destroyed by social change, which is especially the case of ancient craft communities in Bangkok. Some communities are still able to survive, however, although some today are no longer really handicraft based. ("Aunkarn", 2002) These can be listed as follows:

- Ban Kamin community for turmeric herbs.
- Ban Chang Lor community for bronze Buddha casting.
- Ban Nuan community for percussion music instruments.
- Ban Bu community for bronze ware.
- Ban Lao community for bamboo flute.
- Ban Krua community for silk weaving.
- Ban Chang Tong Trok Su Lao community for gold jewelry.
- Ban Dok Mai community for fireworks.
- Ban Din Sao community for rock pencils.
- Ban Nang Leang community for large earthenware jars.
- Ban Batre community for metal monk's bowls.
- Ban Pan community for niello ware.

In research into craft communities in Bangkok (Witthaya Mekhum, 2007:2), it has been shown that communities adapt themselves to new technology and tools but that the capacity of local business is still inferior. Industrial (factory) production has invested in advanced technology and produced in larger volume, therefore such companies can get more opportunity in marketing.

The Thai administration had allowed for community self support. With the strength of the local community, some communities in Bangkok have proved that they can make decisions by themselves. The voices of locals are able to draw innovative ideas from communities and local identities to their administration. The system involving autonomy can be clearly seen, for example, in Ban Khrua Muslim community and Bang Krachaow ecological village. Ban Khrua Muslim community maintains their lives with their culture, expressed in their food, language, and mosque. Bang Krachaow is a small village where the curve of the Chao Phraya River has almost enclosed their area, and therefore the people and their place retain their natural environment, full of birds, lizards and wetland jungle. Those two communities are well understood for their uniqueness. The role of communities is, increasingly, to participate in state action for "people-centered development" (Askew, 1994:131-133).

Handicraft in the Context of Global Marketing

In 2001, the “creative economy” concept was advanced by John Howkins, English thinker and marketer (Howkins, 2009). After that, many countries have followed his idea as its effectiveness had been demonstrated in the success and growth of the English economy. Handicrafts have truly been involved in this trend.

The idea has been applied further by the UNESCO sector as UNCTAD (2008:11), where these cultural marketing activities have vigorously expanded worldwide. Terms such as “cultural industry” or “creative industry” have arisen, which basically suggest that the mass industry of the twenty-first century is combined with the cultural value of products in terms of freedom of expression, cultural diversity and economic development. This also represents a strengthening of local capacities and a facilitating of access to global markets at national level by way of new partnerships, know-how, control of piracy and increased international solidarity of every kind.

In fact, despite the demolition of the craft guild system, the concept of ‘craftsmanship meets manufacturing’ was already happening in various luxury products such as jewelry of Tiffany & Co., leather goods of Louis Vuitton, handcrafted pens of Parkers, fine porcelain of Wedgwood, and unforgettably imperial Easter eggs of Faberge. However, in recent times, the word ‘craft’ seem to have become abused and contemptible in the fast and furious industrialized world. Although, after the Howkins’ announcement, the sector that most energetically caught the imagination of the mystery of craft was the world of fashion. Many fashion houses re-branded their goods to reflect the knowledge of craftsmanship. For example, in 2007 Gucci reproduced its famous Jackie bag, called New Jackie, which needed the complicated tasks of 36 hours of work for one piece; Gucci strongly insisted that ‘It’s very important to create this expectation of quality, authenticity and uniqueness. If you lose one of those, you lose the trust and the future. You lose everything that our history had taught us.’ Also, Prada, has similarly insisted on ‘using crafts to reconnect, intelligently, with its own history’ (Craft Magazine, 2011:44-49).

Handicraft today plays a significant role in the commercial realm. A most powerful and dynamic event advancing the craft industry was created in the design trade fair as Milan Salone Internazionale del Mobile 2009. The fashion house of Fendi cooperated with Design Miami to present the performance art-like event, 'Craft Punk'. This show had emphasised a platform for emerging international designers to display their innovations at a show that attracts the industry's powerbrokers, while also celebrating design crafted by hand. This event invited designers to live and create pieces in a specific workplace (Sheila Kim, 2009). It was intended to absolutely declare the power of craft in contemporary product design business.

Thailand also moved forward by setting up the National Creative Economy Policy Committee, completed in year 2010, in order to support the objectives of developing and nurturing the creative capacities and enhancing the competitiveness of the creative goods and services sectors at national levels, also to increase the potential to integrate into the global economy and compete in world markets. Also, the Creative Economy Joint Partnership Consultation Meeting, supported by UNESCO Bangkok, was held to seek collaboration among the government agencies, the private sector, and associations of creative professionals and practitioners (Peguero, 2011).

Handicraft and Tourism

Apart from the function of craftwork in supporting livelihoods, handicraft today also has become involved in the tourism realm. Handicrafts are commonly used in museum displays (for anthropology, society and ethnology knowledge) and in village tours as experiencing craft activity.

It has been found in Vietnam craft village research that 'tourism', in various ways, impacts on the integrity of craftworks. One can infer that Thailand's OTOP may face a similar situation.

"Though there are some "successful" craft villages which are closely linked to the tourism industry in Vietnam, those villages are also observed to be losing their traditional culture and values, including the rural and quiet atmosphere,

raw materials grown in the village, and traditionally inherited skills. Even in the case of a skilled craftsman, the quality may be random, and simple copying of foreign products and popular products is still prevalent. ...The same problem is seen not only in Vietnam, but also in Thailand where OTOP is widely in motion, and in other countries along the Corridor (Japan Overseas Development Corporation).”

Many craftworks are recognized as souvenirs from places we visit. They usually referred to as tourist souvenirs or ‘tourist handicraft’. Producing handicraft souvenirs has served the needs of outsiders rather than the villagers as in the past (Ninon Sanitwong Na Ayudthaya, 2009).

Rapid globalization and industrial thinking have affected the handicraft field in many aspects. Thailand is a country of craftsmanship with a long history, but today global culture has compelled variously harmonious and compromising mixes with traditional skills. The craft people have to adapt their works both for their own convenience and for the needs of customers. The major change happens with new materials, new shapes and forms, and new functions of use. Unfortunately, the machine has suppressed the position of handicraft work.

2.3 Handicraft Based Communities

This section will gather information relating to handicraft based communities. It is to examine groups involved in craftsmanship, handicraft and craft people and such issues as government initiatives, the handicraft communities’ present descendants, and people’s awareness of the cultural heritage value of handicraft. The last sub-section will investigate preserving a craft community by various methods.

Government Initiative

In fact, the government has direct responsibility to stimulate the development of craftsmanship in the country. In the early 1600s French national policy had supported fine craftworks and launched into luxury trades (Heskett, 2001:21). Evidently in Asia, the idea of economic advantage from cultural skills also has been

found in Japan's OVOP project which continues to be successful. The Intangible Cultural Heritage section of UNESCO also had an idea similar to this. There is a suggestion for national policy to participate in cultural assets and intangible heritage as follows:

'The formulation and implementation of appropriate cultural policies can assist in the quest to preserve intangible cultural heritage, drawing on the power of dialogue. Cultural policies must empower local communities by way of negotiation between cultural agencies and community people. Cultural policies must also include capacity-building and encourage cultural creativity as an individual and community process. Particular challenges include the conservation of material conditions for intangible cultural heritage to thrive and be transmitted, the rooting of responsibility for Intangible Cultural Heritage in local agencies and actors, the safeguarding of collective rights and the promotion of incentives for active participation (UNESCO, 2004:38).'

In Thailand, there are two major national policies involved with handicraft. One is the royal handicraft project called the Foundation for the Promotion of Supplementary Occupations and Related Techniques (SUPPORT). This foundation is directly addressed to anti-poverty measures for rural and hill tribe people and is also aimed to support the traditional craftsmanship of the country (The Siam Society under Royal Patronage; 1994). There are still more handicraft projects related to royal patronage following the same principle, e.g. the Doi Tung project, the 904 project and the Phufah project.

The other national policy is OTOP, the very well-known project which is under the sponsorship of many government departments (as discussed in Chapter One). This is about the community unit and its capacity in producing local goods.

The Thailand OTOP program has basic principles as follows (Kanika Sappak, 2005: 10):

1. Local Yet Global: local products applied to global markets

2. Self Reliance Creativity: producing goods by self performance
3. Human Resource Development: increasing the capacity of the human.

The objectives of the OTOP program are as below (Community Development Department).

1. To contribute to job opportunities and earnings in the village
2. To contribute to community strengthening in the village's self development
3. To support local intellectual capital
4. To support human resources
5. To support creativity in developing goods attributable to the culture of the region.

The Japanese OVOP program has its initial strategy expressed as (Kanika Sapmak, 2005: 46):

1. Products should have involvement with culture, continuing development and proven quality at an international level.
2. Products should emerge from the community's brainstorming for ways to represent the uniqueness of the village.
3. The local community should develop good competence skills and consider consumers' benefits.

The policies of the Thai OTOP and the original Japan OVOP are slightly different concerning uniqueness or authenticity. However, this difference seems to make problems for the Thai OTOP as the copying of competitive products compromises the confidence of consumers.

Thailand's national policies and support to craft communities are in many forms, such as the thaitumbon.com website (the center for OTOP products), the OTOP trade fair exhibition, the SMEs Bank, the OTOP Product Champion program (OPC), the SMART OTOP training program. However, most support is in rural rather than urban communities. Thus urban communities, which have different requirements, are

struggling to survive. The present support from government may not fit urban craft communities.

Transmitting Skills

Transmitting skill seems to have been a global problem for handicraft in every time. In medieval times, the guild had authority and autonomy in dealing with markets, questing for funds and profits and institutionalizing their knowledge. Although, the craft guild has faded today, this significant role of the guild became ‘a particularly illuminating passage for the problems of authority’. Starting in the workshop, the master craftsman was empowered in terms of hiring helpers or apprentices. Therefore, the master was the one who had authority in transferring his skills (Richard Sennett, 2009: 55-65).

The method of transmitting skill is always difficult. Most craftsmen who create beautiful works have no theory or explicit principle, nor are they even able to describe the process and beauty of their own works. Since the Renaissance, knowledge transfer generally appears as the training of apprentices. Some could learn in the workshop though repairing items. Some could be trained in the workshop of their craft master. The handicraft book existed but it was expensive and few in number. Most technical training involved hands-on contact with instruments and spoken explanation (Sennett, 2009: 75; Ni-on Sanitwong Na Ayudthaya, 2009).

The obstacle to transmitting process can be expressed in two keywords: ‘tacit knowledge’ and ‘explicit knowledge’. Michel Polanyi, a philosopher who advanced a theory of ‘knowledge’, has explained ‘tacit knowledge’ as the knowledge which we know but we do not know it reflexively. This is the absorption process of unspoken and uncodified knowledge. Explicit knowledge clearly refers to writings or verbalized manuals (Prapon Pasukgeut, 2007: 84-85). As mentioned above, most handicraft makers are unable to explain their talent skills. Therefore the process of transferring tacit craft skills to explicit knowledge is difficult.

“To put this observation abstractly: in a workshop where the master’s individuality and distinctiveness dominates, tacit knowledge is also likely to dominate. Once the master dies all the clues, moves, and insights he or she has gathered into the totality of the work cannot be reconstructed: there’s no way to ask him or her to make the tacit explicit (Sennett, 2009: 78).”

Migration is one problem in transferring knowledge. Children who reside in the capital city such as Bangkok are offered an opportunity for a better life. They have education, can apply for work and are surrounded by the benefits of an urban life-style. The thought of a new generation in handicraft production suggests hard work, no funding and low income. For this reason, the relationship between local culture and the next generations is delicate and subtle (Witthaya Mekhum, 2007:2, Ni-on Sanitwong Na Ayudthaya, 2009).

Even though the OTOP project provides several supports to craft communities, handicraft makers today seem to require knowledge of more subjects now than in the past. The communities which need to succeed in handicraft trading have to learn more in relevant topics such as human resource management, product development, marketing and product presentation. Compared to the past, this is a complicated deal that craft communities have to practice (Duanjeun Poonpol, Panin G., et al., 2004:79).

People’s Awareness of the Cultural Heritage Value of Handicraft.

The admiration of handicraft products as cultural heritage by new generations seems to be in decline. It happens from the influence of globalized media contents, standardized education and mass tourism (UNESCO, 2004:82). The problem of the young lacking respect for craft work not only affects the use but also skills and practice. Ken Taylor (2006) has pointed particularly to the younger generations who have a duty to maintain and present cultural heritage in a region. Those cultural skills require training seriously in an authentic manner.

Handicrafts of Thailand are low in price. The reasons for this are varied. Some are produced in excess of need. Some are less in quality and unable to command a good price. Some are comparable but face lots of competitive handicraft products. Some are produced by original skills and cannot match marketing needs. Actually, the price issue seems to derive from the initiative that handicraft is solving a poverty problem. Less quality handicraft appearing in the international market makes visitors misunderstand the quality issue. Thai handicraft would be in a better situation if both maker and buyer understood the pride in handicraft skill. In fact, handicraft can produce exclusive products and command a niche in the market.

The Safeguarding of Handicraft

These following paragraphs outline examples of guidelines for preserving a handicraft based community, from Japan where there seems to have been early awareness of the traditional craftsmanship of the country and from Brazil where handicraft is also one of the important manifestations of the culture of the nation.

‘Living National Treasure of Japan’

Since Japan’s enactment of the Cultural Properties Protection Law in 1950, it has lead through good example in intangible cultural heritage. The concept of ‘Living National Treasure’ (LNT) started in Japan refers to a person who creates heritage treasures and represents "Important Intangible Cultural Properties" (Ayano Ohmi & Sheila Hamanaka, 1999). Since then, Japan has celebrated hundreds of LNT awards. For example, Sadaichi Gassan with his ‘NIHONTO’, the Samurai sword, was awarded in 1971.



Figure 10: Traditional sword from sword maker, Sadaichi Gassan, appointed Living National Treasure in 1971

Source: www.ricecracker.com

‘Living Human Treasures’

A similar pattern of ‘Living National Treasure’ has spread worldwide such as in Korea, Czech Republic (called Bearer of Popular Craft Tradition), and France (called Maitre d’art).

Later on, in 1993, UNESCO established the ‘Living Human Treasures’ program, following the success of LNT and with the suggestion from the Republic of Korea, and applied a system for their respective member countries. From the conference behind this program, the definition of Living Human Treasures means persons who possess to a very high degree the knowledge and skills required for performing or recreating specific elements of the intangible cultural heritage. The system is ‘to preserve the knowledge and skills necessary for the performing, enactment or recreation of intangible cultural heritage elements with high historical, artistic or cultural value’, including subsidies to designated Living Human Treasures to pay for the safeguarding of the intangible cultural heritage (UNESCO, 2003).

‘The Intangible Heritage List’

Given the importance of intangible heritage, the United Nations has created a section of Intangible Cultural Heritage (ICH). The ICH also has a preservation program named ‘The Intangible Heritage List’. This program

points directly to communities or groups. From the moment of their recognition, those communities or groups have a chance to derive funds for preserving such intangible cultural heritage. The list is divided into three categories: the Urgent Safeguarding List, the Representative List and the Register of Good Practices. For example, a community of seal engraving in china has been listed in the Representative List of the Intangible Cultural Heritage of Humanity, in the year 2009



Figure 11: The art of Chinese seal engraving, included in the Representative List in 2009

Source: <http://www.unesco.org/culture/ich/index.php?RL=00217&topic=diapo>

‘OVOP’

Regarding industrial change, Japan has considered the problem of a mass consumption and a mass disposal socio-economic system since 1970. This situation turned into an interest in traditional Japanese style, and the reform of traditional craft industries. The famous Japanese OVOP project has emphasized the key issue as a “Satisfaction-Yielding Society”. It refers to the idea of preserving one’s own cultural heritage. The OVOP strategy for sustaining craft communities is in three parts (Kimoto Shoji. 2008).

The first principle is “local movement for globalization”. Although the OVOP also involves the tourism industry, nevertheless the OVOP products are not only for souvenirs but are concerned with a high quality level for a world class market. Therefore, the products complete in both domestic and global markets.

The second principle is “voluntary independence with originality”. The government will not indefinitely subsidize the local community because the subsidy cannot be prolonged. The government will support communities by using the vision of the private sector, instead of the public sector. As a result, the locals have an opportunity to make decisions about their own product content and take responsibility for their community. An example is in Oita prefecture which is famous for bamboo craftwork. The government gave support by founding the Oita Bamboo Crafts Training Center where locals can obtain their skills training in special relevant fields (Oita Net Magazine). The administration action is supported by government in order to support the bamboo industry and enterprises within it.

The third principle is “personnel training”. This most important factor of all relates to the existence of leaders with challenging characteristics and originality. The Beppu Traditional Bamboo Craft Center represents the pride and high heritage value of Oita’s bamboo master craftsmen and masterpieces of bamboo works in forms of exhibition space. The centre also develops a training section as a bamboo classroom with hands-on experience, a reference room, and research facilities (Oita Net Magazine,). Nevertheless, such a training section works as an institute for transmitting knowledge to both new generations and public visitors.



Figure 12: The leaflet of Beppu Traditional Bamboo Crafts Center

Source: www.vjy2010.jp/cp/image/20091130-3342_file11.pdf



Figure 13: The training space at Traditional Bamboo Craft Center

Source: www.vjy2010.jp/cp/image/20091130-3342_file11.pdf

From the above principles of OVOP, “Local movement for globalization”, “Voluntary independence with originality” and “Personnel training”, it is clear that the sustaining of a craft community is totally dependent on the quality of the product. The community’s decisions largely influence the future of the community.

Brazil’s Safeguarding

At a similarly small scale, an example of a preservation program is also found in Brazil. Antonio A. Arantes of the Ministry of Culture of Brazil has started an experimental program of safeguarding intangible heritage with effective success. Arantes recommends a very similar strategy to that of the Japanese. Brazil’s fundamental goal of safeguarding relates to issues of materials, transmission of knowledge, monitoring change, intellectual property, and the participation of the community.

The policy of safeguarding intangible heritage of Brazil comprises the following components (UNESCO, 2004:70)

1. Conservation of the material and environmental conditions of heritage production, considering the possibility of an expansion of the market demands.
2. Control by local agencies of the customary forms of transmission of knowledge and forms of expression, given the rooting of heritage in social organization.
3. Monitoring the changes directly or indirectly provoked by safeguarding programs in the community's daily life, e.g. family organization, local politics.
4. Safeguarding collective rights concerned with intellectual property and copyright of traditional knowledge and forms of expression.
5. Active participation of the community, in inventories and records that preserve and give the present and future generations access to accumulated knowledge.

Thailand's Preservation Policy

From the changing situation of handicraft today, there are recommendations for preserving craftsmanship in Thailand as follows (Ni-on Sanitwong Na Ayudthaya, 2009):

1. Craft persons should be recognized and trained for the next generation.
2. Materials should be managed in accord with a philosophy of sustainability.
3. Craft skills and techniques should develop regularly in advance of recognizable needs.
4. Craftwork should reach a fine quality.
5. Craft community represents authenticity or Geographical Indications (GI).

As the craft communities face difficulty in surviving, the Thai government has established a strategy for sustaining the OTOP program, for the years 2008-2012. The

Government concentrates on communities rather than handicraft works. The program has supported local communities and small business in raising competence. The responsibility is allocated to the Office of Small and Medium Enterprises Promotions (OSMEP), in the Ministry of Industries. The objective is building up locals' and business owners' effectiveness in many ways through innovation, product value added, branding, logistics, and basic business management (Thailand Board of Investment, 2010).

Standardization Mark

The OTOP of Thailand also has attempted to classify quality by using an OTOP Product Champion (OPC) scheme. The "Star" system indicates the quality and standard of handicraft works. The one star product is only for the local market. The two star is for a regional market while the three star can trade out of the region. The four star is national level, while the five stars can reach an international market (The Committee of OPC, 2004). The five starred product is in the top range and could gain benefit both from its selling ability and from government support.

National Artist of Thailand

Thailand has not yet joined the UNESCO Living Human Treasure or the ICH Intangible Heritage List. The award to important cultural persons mainly has come as 'national artist'. There are some craftspersons celebrated as 'National Artist of Thailand.

A very famous master craftsperson in Thailand is Sangda Bunsit, a natural dye weaver. All of her products use cotton dyed from nature. Every weaving has a uniqueness of pattern adapted from the current of the stream. Sangda is well-known to both national and international consumers and became a national artist in the year 1986 (Office of the National Culture Commission, 2006).



Figure 14: Sangda Bunsit national artist in the year 1986 and her natural dye weaving

Source:http://art.culture.go.th/index.php?case=artistDetail&art_id=14&pic_id=&side=ach_prt

Next is Heng Sopapong. He also was celebrated as a national artist in 1986. Heng worked as a professional niello craftsman. For more than 60 years, Heng produced fine quality niello wares which have a long history of traditional craftsmanship in the southern part of Thailand (Office of the National Culture Commission, 2006).



Figure 15: Heng Sopapong and his mangosteen niello wares

Source: www.culture.natru.ac.th

http://art.culture.go.th/index.php?case=artistDetail&art_id=72&pic_id=&side=ach_prt

Bangsai Art Center

The biggest handicraft knowledge center in Thailand is Bangsai Arts Center. The center has training in 30 handicraft sections. The training is open to general people and is especially famous for rural people to get an opportunity to earn from handicraft work rather than for the younger generations. However, it achieves the aim of transmitting handicraft skill to Thai people in large numbers. The center also demonstrates craftsmanship and sells some handicraft products.



Figure 16: Training in silk cotton painting at Bansai Arts Center

Source: www.bangsaiarts.com

Conclusion

The progressive change in Thai society in the past has resulted from the attempt to accelerate development by economic activity. Globalization and industrial thinking has served a growing Bangkok and become the reason for much cultural change. Positively, Thailand has accepted those changes and adapted in a unique way. Craftspeople develop their skills for new functions and new forms of livelihood. Craftwork still supports their way of living but in a slightly different sense. Handicraft based communities have to retain traditional skills along with an understanding of modern living. We have to choose what is suitable for change in a proper manner.

On the other hand, the understanding of the evolution of community is related to the growth of Bangkok as a city. The strength of a community contributes to a new structure of Bangkok and can be of benefit for immunizing against rapid global change. Handicraft based communities should survive in Bangkok as they are indigenous to the people. They can constitute a balanced linkage between villages, government including both local and central authority, and other stakeholders to strengthen craft communities in the capital.

From the above investigation, one can conclude that the method of preserving a craft community should raise awareness of inherited skills among the local community, the cultural value embedded in its authenticity, and the acceptable level of change which will not destroy significant value.

For the present project, three Bangkok based craft communities have been selected for study. Referring back to the list (albeit partial) of surviving communities (page 46 above), two will be examined in detail: Ban Bu and Ban Batre. Others from that list were considered; however, Ban Bu and Ban Batre were finally chosen on the basis of two considerations: first, they are both metal-working communities and therefore close to the present author's area of technological competence in jewelry art and craft. Second, it is considered that these two will very well reveal the issues facing surviving communities more widely in the capital. To these two, a third is added: Pradittorakan is also a metal work community which utilizes ancient traditional approaches and technique but is more modern in its present establishment in the city.

It is recognized that this is a narrow and somewhat arbitrary selection. The point should be made, however, that the search for communities appropriate for the present study was exceedingly frustrating: too many communities now exist more in myth and memory than in reality – there might be no more than a single family practicing the old ways. That said, it is considered that these three communities are amply rewarding in highlighting the plight of present craft communities in the frenetic environment of the national capital.

The research methodology adopted here is essentially ethnographic. The methods will be direct observation in the subject communities, a measure of participant observation and somewhat open and 'free ranging' interviews with participants in those communities but also with outside observers – officials, academics but also critical – even aggrieved – neighbours.

Chapter 3

General Background of Selected Craft Communities

There are three selected craft communities: Ban Bu community, Pradittorakan community and Ban Batre community. Each community is studied regarding its geography, history, handicraft products, and craftsmanship. Then, the cultural heritage values of communities are applied as assessment criteria following the Burra Charter of Australia ICOMOS. The concept of cultural significance of the place will inform the necessary steps to preserving the community by means of its local craftsmanship wisdom.

3.1 Site one: Ban Bu Community

Geography of Ban Bu Community

Ban Bu is a bronze work handicraft community located on the Thonburi side of Bangkok. Ban Bu community is located along the bank of Bangkok Noi Canal which is the main canal through the Thonburi area and connected to the Chao Phra Ya River.



Figure 17: Map of Ban Bu community

Source: www.googlemap.com

Ban Bu community has approximately 300 houses in a land area of 25 Rai (or 10 Acres) located in Soi Jarunsanitwong 32, Jarunsanitwong Road, Bangkoknoi District. The road to Ban Bu, Soi Jarunsanitwong 32, is about 2kms long and ends at Bangkok Noi Canal which is the northern boundary of this community. The local temple is Suwannaram temple and there is a pier named Suwannaram Pier. Further from this temple, there is an alley along the canal and through a community. There are houses on both sides which are very dense. The alley is about 500 metres long and ends at the Thonburi train station which is at the end of Ban Bu community.

The area of Ban Bu community is divided into three parts, Ban Bu Bon (upper village), Ban Bu (center village) and Ban Bu Lang (lower village). The boundary is marked by the Suwannaram temple. The center village of Ban Bu is from Suwannaram Temple and goes along the canal walkway until the community hall. Ban Bu Bon is from the north area of Suwannaram Temple to the Srisudaram Temple, and Ban Bu Lang is from the south of the community hall until the Thonburi train station. The construction of Jarunsanitwong Road causes Ban Bu Bon to be located on the opposite side of this road. Therefore, today the Ban Bu bronzeware community is referred to as being in both Ban Bu and Ban Bu Lang.

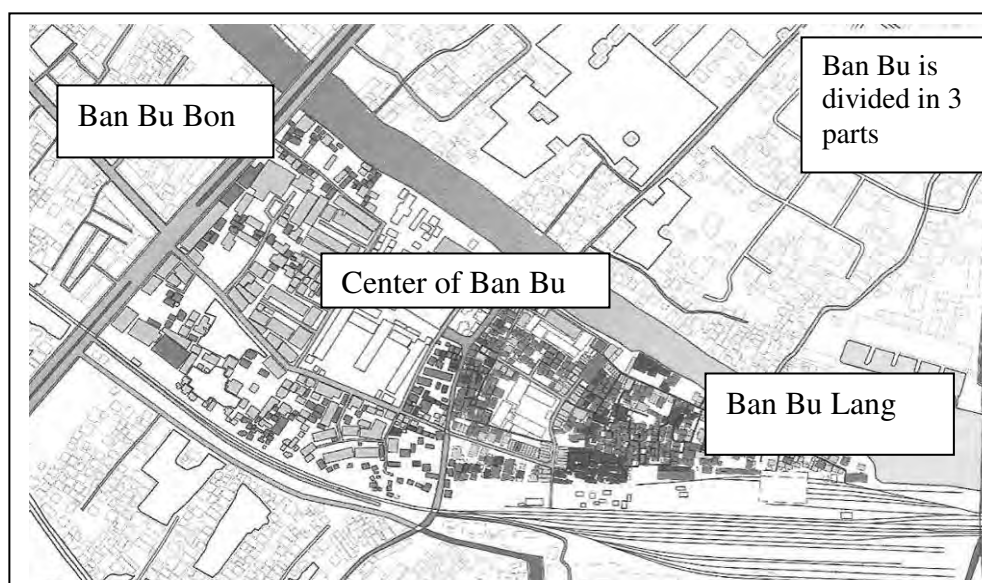


Figure 18: Map of Ban Bu Bon, Ban Bu and Ban Bu Lang

Source: Adapted from original image (Piriya Simjarearn, 2010: 33)

In the past, the architecture of Ban Bu was Thai traditional wooden houses which were different from those of today. The houses had an open-air lower level with the living space on the upper level. The roof was a palm leaf roof. The community was not crowded then as there were some fields or playgrounds for outdoor activities. This kind of settlement was suitable for doing craft work at the lower level (Metta Selanon, 2010).

The majority of the architecture in Ban Bu today comprises two-storey houses and the community is very dense. Some old houses are still made from wood but the new houses are mostly of concrete. The small alley way is paved with concrete which cars cannot access. It is in good condition and very convenient for people walking and for motor bike riding.



Figure 19: Pictures of the architecture in Ban Bu community

History of Ban Bu Community

This community has been famous for bronze ware since the beginning of the Ratanakosin reigns or 230 years ago. The fame of Ban Bu can be referred to through traditional Thai literature by one member of the royal family, the Prince of Wongsatiratsanit, from 1834, and also by further authors in 1836 and 1874 (Jariya Sangsujja, 1999). These writings have attested to the eminence of Ban Bu craftsmanship.

In the past, every house in Ban Bu worked on such handicraft. As a consequence of the fame of its craft, the village is now called ‘Ban Bu the bronze ware’, where the word Ban is village and ‘Bu’ is a bronze craft technique. ‘Bu’ seems to reflect the sound of the hammer beating in the process of bronze ware making. This word has become the name of this community as the sound can be heard clearly around the area.

“I learn the story of our craft works in the past from my grandparent where everyone in every house worked as a bronze craftsman. The sound of hammer beating was everywhere. You can see people do craft work in every house you walk by. The outsiders who came here can notice easily the occupation in this community (Metta Selanon, 2010).”

People in Ban Bu believed that their ancestors moved from Ayutthaya Province. Ayutthaya was a capital city during the Ayutthaya Reigns (1350-1767). In the year 1767, Thailand lost Ayutthaya city to Burma. People migrated out of the city by going downstream on the Chaophraya River to find a new settlement. Some groups of people came to Bangkoknoi Canal in Thonburi. From the interviews, Metta Selanon and Veera Rungsaeng argued that ancient people located here as its geography is similar to that of Ayutthaya city. Ayutthaya and Thonburi both have a big river passing through and many temples situated along both sides. This made it familiar to the newcomers, so they built their settlement here. Previously, the place had some settlements as there were some agricultural lands and some temples in the area. From

the evidence of the architecture style, the Suwanaram temple in the center Ban Bu can be assumed to have been built in the Ayutthaya era.

The occupation of this group was bronze ware crafting. The original craft tools from Ayutthaya were brought with them, enabling them to earn a living. Evidence of ancient tools was kept at one of the craft houses in present Ban Bu (Metta Selanon, 2010).



Figure 20: The environment of bronze craft workplace



Figure 21: Original bronze craft tools which were brought with the new settlers

From the present research, it was found that there were some iron, brass and bronze craft houses in Tumbon Thachang, Nakornloun District, Ayutthaya Province. The special bronze ware craftsmanship, called 'Thong Long Hin', was referred to at Mr. Niwat Wangsirabat's craft house. Mr. Niwat gave details that the original craftsmanship was derived from some Lao people who migrated to Ayutthaya Province due to the outcome of the Prince Anuwong war (1826-1827). Those Lao people had worked skillfully as fishermen, goldsmiths and metal smiths (Department of Industrial, 1982:10; Mongkol Poonpeamsuksombat: 28). The metalsmith work is still continued widely in Ayutthaya Province today. It is well-known as the 'Arunyik knife' community in Nakornloun District, and also Wongsirabat craft house is still operating.

People in Ban Bu have recognized their Ayutthaya ancestors from eight family names. These are as follows: Tosup, Eamkhunthong, Rungsang, Varasai, Kondchunsin, Panrostip, Jitpaisan and Milintanuch (P. Bunnak, 2002; Metta Selanon, 2010). All of these families had moved to Ban Bu community and worked in the bronze craft field.

Generations of these eight family names are close to each other through marriage. Therefore, the relationship of the original people in Ban Bu is close and they are helpful to each other.

In the past hundred years, there were almost 50 houses working as bronze smiths. The craft houses were of two styles; one was the individual craft house and the other was the cartel house¹ (or family business). The individual house was a family craft house which had the ability to work on every process of the bronze ware production. The cartel house was the gathering place of the craftsmen who only worked skillfully on specific processes. However, the individual houses sometime

¹ Because there were many craftsmen in a community, therefore the rich craftsman became the head of the group and responsible for all trading activity. Those heads of the groups also set up a cartel system. The production process had been separating by jobs and techniques allocated to other craftsmen in the village.

joined their work with the cartel house (Veera Rungsaeng, 2010). Mostly, the cartel house was a family operation and therefore sympathetic towards their craftsmen. The heads of cartel houses usually were rich, respected and well educated. The name of the cartel houses followed from the name of the head such as Jeam Sangsujja, Talab Rungsang, and Kasorn Kanhirun.

The important craft houses in Ban Bu are: Samitmek, Panrostip, Sawadijan, Vasuwat, Jitpaisan, Rungsang, Torsup, Wattanathorn, Varasai, Sansujja and Khanhirun (P. Bunnak, 2002).

The Handicraft of Ban Bu Community

The bronze ware of Ban Bu is a traditional craftwork focusing on the water jar. In previous times, this water jar was produced by a complicated technique which arises out of the traditional wisdom of Thai people. These bronze water jars were counted among the finest products by all Thai people.

The specialty of Ban Bu bronze ware is a process of polishing bronze ware by stone which is called in Thai ‘Thong Long Hin’. This results in the Ban Bu bronze having a sheen that sparkles and it is also shiny.

Thailand has had knowledge in bronze work for a long time. Thai people have been able to produce bronze Buddha images since the Cheing San era (1262-1292) and the Sukothai era (1250-1438). There is no evidence where material for the ancient mineral furnaces might have been found locally (Department of Industrial Promotion, 1982:1). These mineral furnaces were, however, found in Nakornratchasima, Lopburi and Ubonrachathani Provinces of Thailand. The craftsmanship of bronze work was transferred through the generations. Some of the bronze works had been developed to be weapons, tools, human figures, animal figures, jewelry, musical instruments and domestic wares or containers.

Following the history of Ban Bu people, the original bronze craftsmen were referred to at the time when people emigrated from Ayutthaya around the year 1767.

The story of the original master bronze craftsman refers to Mr. Pan and Mr. Boon who lived nearby the Ban Bu village. It was an area called 'Trok Sarapadchang' which means 'various craftsmen' (Department of Industrial Promotion, 1982:1; Mongkol Poonpeamsuksombat: 19). Traditionally, bronze was produced in the form of a water jar. These looked luxurious, shiny and they sparkled similar to gold. In its function, the bronze water jar was admired because water contained in it could get cooler. As Thailand has hot weather, therefore the bronze water jars were actually good in trading. For this reason and for many years, the bronzesmithing became a successful craft business due to its uniqueness. Bronze craft expanded around the area of Ban Bu village.

However, later on, there were some imitation products that were made from poorer materials. The fame of bronze ware declined.

The bronze works were extremely successful around the year 1940 until 1945, during which time Mr. Sumran Pulsawad, who was trained by Mr. Boon, had continued to produce a large number of water jars and had become a master craftsman. He had trained many apprentices in his skill. Due to the decline of bronze water jars, Mr. Sumran started to produce other bronze works such as spoons, forks, and ladles. His bronze cutleries were influenced from western culture which had earlier come to Thailand. Those cutleries were popular among Thai nobles who were educated in the West.

By the year 1949, Mr. Booncherd Sutadnanont, a son-in-law of Mr. Sumran, had joined the bronze working. He had developed new tools and techniques. The bronze work he produced with Thai style decoration patterns became popular with western people. Bronze working spread out from Ban Bu village to other part of Bangkok such as Petchburi Road, Lat phrao District and Bang Bua District (Department of Industrial Promotion, 1982:3). Later on, the bronze work craftsmanship developed further and spread to other provinces such as Ayutthaya, Samutprakarn, Ubonratchatani and Nakornratchasima.

Eventually, the bronze craft products of Thailand were developed in various styles. However, the bronze from Ban Bu village was still produced only as the water jar. The famous of Ban Bu water jar tradition continued for years and is still admired by people today.

The word ‘Bu’ expresses the sound in the process of beating the metal, as previously observed above. It is a special technique to forge metal using a hammer and mold. Bu is similar to Hammering² and Forging³ in metal smith craftsmanship.

Ban Bu bronze ware was made from recycled bronze. These recycled materials were from China and called ‘Logoa’ (Jariya Sangsujja, 1999; Mongkol Poonpeamsuksombat: 17). Logoa is a Chinese musical instrument, similar to a gong. It was also used to give a signal on the battlefield. Broken Logoa was traded to Thailand in large amounts at cheap prices. Thai bronze craftsmen usually used broken Logoa to produce their works. The use of recycled Chinese bronze was easier than finding their own natural resource as in the Chiang Saen or Sukhothai era (Mongkol Poonpeamsuksombat: 18). However, in later time, the broken Logoa were in short supply. This was probably due to the ending of the Chinese civil war (1949). At that time the bronze work in Thailand had declined. Bronze products were in short supply in the market place. Then, Mr. Kreaw Bunnark from the Department of Science, Ministry of Industrial, provided support by analyzing the composition of Logoa metal. The result came out that it was based on the components of copper and tin (The Thai Junior Encyclopedia Project, 2009). This bronze formula was transferred to many bronze craftsmen. Thai bronze products were produced again using this new formula and this still continues today. Therefore, Ban Bu bronze ware made from copper and tin following this formula.

² Hammering is to beat into a shape with or as if with a hammer
<http://www.thefreedictionary.com/hammering>

³ Forging is to form (metal, for example) by heating in a forge and beating or hammering into shape.
<http://www.thefreedictionary.com/forging>

The products of Ban Bu bronze ware are only a few items, notably water jars and pedestals in various sizes. Water jars can be used as a cup for drinking water. A big water jar or bowl will be used for keeping drinking water or for washing your face in the morning. It can also be used in traditional ceremonies. A pedestal can be used for containing food⁴ or flowers. In later times, there were more items in western style such as plates, salad bowls, and fruit bowls.



Figure 22: Pictures of Ban Bu bronze wares

As the bronze ware making is a craft, it would be traditional for craft people to have a ceremony for worshipping a god linked to their craftsmanship. Craft people believe that every craft tool contains a god spirit residing within it. The craft people perform a craftsmanship's god worship ceremony every year. Ban Bu community usually has this ceremony in August.

⁴ Today, it is not recommend to be used as a food container.



Figure 23: The ceremony of the craftsmanship's god worship

About 70 years ago, the Ban Bu bronze ware was extremely popular among Thai people. It was accepted as being of a good quality. It was made by the infusion of local wisdom with professional craftsmanship. It is durable, shiny and has a sparkle as of gold. It is good for keeping water cool. It also gives a sense of luxury when using it. Therefore, the bronze wares were used widely by all Thais.

In trading, the bronze wares were sent to the Bangkok Chinese market in Sampeng. In that time, the Chinese merchants from Sampeng came into the village for trading bronze ware everyday. They used bicycles to transport the goods as there was no vehicular road access. The craftsmen were paid instantly in cash and in the form of raw materials (Metta Selanon, 2010; Udom Khanhirun, 2010). These Chinese merchants traded the wares from Sampeng to other parts of Thailand. The bronze ware handicraft was successful and very well known to Thai people at that time.

This kind of bronze work, it should be noted, also has a fine reverberation sound and therefore it can also be produced in the form of musical instruments.

Craftsmanship of Ban Bu

The production of Ban Bu Bronze ware needs many craftsmen. The process of its making has six steps. All these steps are not worked by the one person but separated depending upon the individual skill of different workers. The name of each step refers to the craftsman's position in the overall process. These six steps are as in the following: (Kumthornthep Krataithong et al., 2000; Metta Selanon, 2010).

1. Forming: the step of melting the metal and shaping it by hammer and mold. It is a process that is performed by a craftsman working in front of the furnace. The forming craftsman is the most important person in the bronze ware production. It is a foundation in the bronze craft process. The craftsman needs great skill and experience and also requires knowledge about metallurgy. The step starts from melting the metal in a crucible, pouring it into a melting mold⁵, leaving it to slightly cool and then beating it by hammer to shape the ware. Molding is used to form the melted metal into flattened round shapes, like a plate, which is an initial shape to make a water jar. This metal piece needs to reheat and be beaten several times to create the proper shape.



Figure 24: The forming craftsman is working in front of furnace

⁵ Melting mold is a mold which is use for pouring the melted metal to form a basic shape.

Lastly, the step is finished by beating it in a curved shaping mold⁶ to correct the shape of the ware. Normally the hammer and curve mold were made by wood. Some craftsmen perhaps beat with an iron stake and a stone to control a curve of the water jar. Sometime, in making a large piece, it needs two craftsmen working together.



Figure 25: The forming craftsman is beating metal to form a shape of water jar



Figure 26: Two craftsmen are beating the metals as they were heated to a proper temperature.

⁶ Shaping mold is a mold to control the shape of a piece in order to complete the forming step.



Figure 27: Wood hammers and the wood molds

This melting process needs very high temperature to melt all the metal components into one mixture. If the furnace cannot reach the high temperature, the mixture will not melt smoothly and the piece will be broken when beating. The ancient wisdom is expressed in the air-blow furnace which had been built to solve this problem. The blower was made of wood in a tube shape. There were two tubes with a handle (Jariya Sangsujja, 1999). The assistant to the craftsman has to push the handle inside the tubes to blow the air into the furnace while the metal is heating. Women or children in the family can help in using this tool. Also, to get a high temperature in the furnace, the local knowledge was about using sasswood charcoal which gives very high heat.

Traditionally, the crucible and melting mold were made of clay mixed with husk. The clay crucibles are not able to be reused and therefore in more recent times it has been changed to an industrial crucible. However, the clay melting mold is still used today. Also, about 40 years ago, the electric blower had been developed to replace the traditional tools.



Figure 28: The raw materials and the crucible



Figure 29: The melting mold

The forming craftsman stage is the most important step in making bronze ware. Outstandingly, the sound of metal beating in this process yields the word 'Bu' of Ban Bu community.

2. Hammering: this step is to reshape the ware after forming. The craftsman uses a hammer tapping on the ware over an iron stake. This method is to correct the shape of the water jar and also smooth its surface.



Figure 30: The hammering technique

3. Spinning: this step is to spin the surface of the ware. From the previous, hammering step, the ware is in a proper shape of a water jar but it is black in color from the soot and is covered by the hammer's print. Then, the craftsman will peel the surface off by a spinning or lathe technique. The ware will be spun both inside and outside. The water jar has a gold-like color from its materials by this step.

The local-made device which reflects the wisdom of the craftsman is the lathe. It is called 'Pa-Mon'. In its traditional form it is made of wood and is not an electric machine but uses human power for quickly moving a paddle rope left and right, in a belt-driven lathe. The rope will tie and roll an axis spindle forth and back. The ware is held at the spindle's end by a dammar. Then, the craftsman uses a chisel to peel its surface. Unfortunately, the belt-driven lathe is no longer in use. The craftsman today uses a motor lathe.



Figure 31: The spinning technique

4. Filing: this step is to finish the surface of the water jar and remove some excess material. Mostly, the craftsman's works are concentrated at the edge of the water jars.
5. Grinding: originally, there was no grinding step. This step is newly developed by using a grinding machine to remove some defects.
6. Polishing: this is the specialty of Ban Bu bronze ware. The early craftsman used the fine-grain stone to polish the ware. The stone was mixed with coconut oil and put in a cotton bag. Then, the craftsman put the cotton bag in the bronze ware and rubbed on its surface roundly. By this special polishing step, the surface would truly shine and sparkle as if of gold. This special polishing process gave the name to bronze ware of 'Thong Long Hin', meaning stone polishing bronze.



Figure 32: The broken melting mold which is used in the stone polishing process.

Above is the original step. However, in later times, the craftsman has used a broken crucible (from the forming step) instead of stone. Today, they also use a motor spinning wheel with woolen fabric to polish at the last step.

Normally, the six production steps are divided into two parts. First, the forming step has been able to finish 5 or 6 pieces in one day. Second, the wares will be completed through all other steps in the following day.

The changing of Ban Bu bronze craft processes has occurred gradually. The tools such as the air-blown furnace and the belt-driven lathe have developed with the introduction of electrical devices. The grinding and polishing steps are applied by machine for greater convenience.

All the processes of bronze ware depend on craftsmanship to express the fine quality of the craftwork. The craftsman needs skillful craftsmanship, especially at the forming step. Mostly, the old craftsman transfers his knowledge to younger members in the family by being a helping hand. Some craftsmen are trained by working in crafts house as they live in the village and are familiar with this. However the qualified craftsman needs plenty of time and experience.

Significance Assessment of Cultural Heritage Value

According to the arguments advanced in the Burra Charter, the following assessments of Ban Bu can be suggested.

The cultural heritage of Ban Bu community is considered to be scientifically significant. It demonstrates craftsmanship surviving since the Ayutthaya period, especially from around the year 1827 when Lao people migrated to Ayutthaya city. There are demonstrations of the local wisdom involved in making an air-blown furnace, the use of sasswood charcoal, the special crucible clay, the belt driven lathe and the stone polishing technique.

The furnace was made from clay and attached with two air-blown tubes. This blower is made from a wood log, in tube shape, with the handle. The blower needs the human to push up and down to increase the oxygen flow direct to the ignition inside the furnace. This forced oxygen ensures that the burning will be stronger. The energy of the furnace uses sasswood charcoal which burns strongly, being a long time burning and leaving less ash. All these techniques were developed to get higher temperatures for melting the metal. The process does not need any electricity or gas.

The crucible clay and melting mold were made from clay retrieved from the bed of a river. The clay was mixed with husks which gives the capacity of high temperature resistance. When this mixture is completely dry, it will harden and be strong enough to contain the high temperature of the melting metal. This is an organic compound where ancient people knew of its capacity of heat resistance.

Another aspect of the ancient wisdom was represented in a belt-driven lathe. It is a survival of a primitive knowledge about spinning technique. The lathe uses the principle of an axis of rotation. The piece of work can be produced in a symmetrical shape using the lathe. It does not use electricity but needs only human power to pull the paddle left and right for turning an axis spindle.

The stone polishing is a unique craftsmanship technique of Ban Bu community. The stone is used as a polishing powder. It is used for creating the smooth and shiny surface of the bronze ware. The fine grained stone is a natural abrasive which leaves a reflective surface. The bronze ware will look like gold and give a sense of luxury as it is very shiny.

Nowadays, some of these tools and equipments are slightly changed such as with the air blowing tube and the belt-driven lathe. Those are changed to electrical equipment. However the craftsmanship of Ban Bu bronze ware still follows on from their ancient knowledge for more than 200 years. New generations in Ban Bu village still use their craft skill and traditional processes to produce bronze works. This craftsmanship is well known to all Thai people and has given the name to the bronze water jar as a ‘water jar of Ban Bu’

3.2 Site Two: Pradittorakan Community

Geography of Pradittorakan Community

Pradittorakan community is located at Phaholyotin road, Soi 47 and 49 in Chatuchak district. It is in the north of Bangkok city. Both Soi are about 2 km. long, and are in parallel and have many walkways that connect them. The community has a good access because Phaholyotin road is a main road in Bangkok and becomes a highway to the north-east and the north of Thailand. Most of Chatuchak district developed following the growth of urban facilities and infrastructure including the expressway, metro, and department stores. The area has many government offices and military bases. There are also two big universities near the community, namely Kasetsart University and Sripatum University.

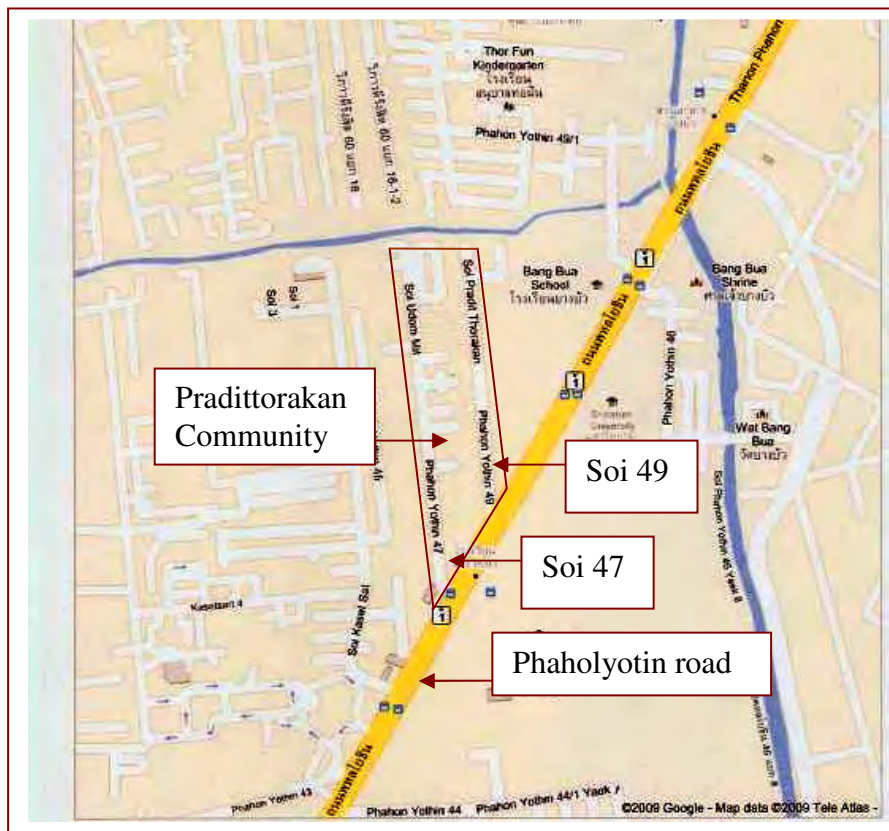


Figure 33: Map of Pradittorakan community

Source: www.googlemap.com

The area of Pradittorakan is in a rectangular form, and the community is clearly defined in the area shown on the map. To the southeast of Pradittorakan community is Phaholyotin road, with entrance to the community from Soi 47 to 49. To the east is a private park, and to the west is a housing development. To the north, which is the end of community, is the Ladyao canal.

Pradittorakan community has an area of about 15 rai (6 acres) with approximately 200 houses. Most accommodations are two story houses made of concrete and wood. Some houses are shop houses and others are houses with a yard. It is very dense in some parts of the community. In both sois, the roads are about 4 meter wide and made of concrete. The many walkways connecting the two Sois are regularly used by people in everyday life.



Figure 34: The architecture and streetscape in Pradittorakan community.

History of Pradittorakan Community

In the past, this area was called 'Bang Bua' (lotus land) because it is near Bang Bua canal. There were some settlements in the area but mainly rice fields and plantation lands. Around the year 1950, people began to migrate to this area, moving from Chachoengsao, Prachinburi, Nakhonnayok, and Chonburi province. This was due to the lands in those provinces being barren. People therefore moved to Bangkok and still continued doing farm work as they used to. After settling down and having a better life here, they introduced others from their hometown to the area. Years later,

Bang Bua became a residential area for people looking for a new job in Bangkok. As a result of this, most people who live in this area are the relatives and friends of immigrants from their hometown (Jiroj Tungsakul, 2004: 60; Wimonrudee Wansorn, et al, 2005: 24).

During that time, Soi Phaholyotin 47 and 49 had increasing numbers of people and a few clusters of houses. The area was called Bang Bua but the Soi had not been named clearly. The area had its name changed many times following the names of the landlords. Finally, Soi 49 was called 'Pradittorakan' following the name of an elite government officer, Lord Pradittorakan. Later, the settlement areas in Soi 47 and 49 were combined together and became the "Pradittorakan community". In the following time, in the year 1989, it was registered to be a community by the Bangkok Metropolitan Administration (BMA).

The Handicraft of Pradittorakan Community

From the year 1950, Bang Bua was becoming more crowded as more people moved in. During this time bronze craftwork was becoming a booming business in Thailand. Migrants to the area then started working in the several bronze craft businesses. This was the beginning of the handicraft business in Pradittorakan. Thus the history of Pradittorakan handicraft developed along with the evolution of the bronze craft business in Thailand.

One significant person, Mr. Sumran Pulsawad, who had settled in the area had a lot of interest in the bronze craft business, having been trained in bronze craftworks by a craft production community in Thonburi, Bangkok (called Trok Sarapadchang) (Department of Industrial Promotion, 1982: 1). In the year 1951, he founded a bronze craft company called S. Sumran Thailand Co., Ltd. on Petchaburi Road, Bangkok. This company produced bronze tableware and cutlery. He also trained a lot of his friends and relatives in Bang Bua to work for his company.

Years later, S. Sumran Thailand was able to produce and sell bronze craftworks to the international market and became one of the leaders in the bronze

craft business. After Mr. Sumran Pulsawad had built up a lot of experience in the bronze craft production, he put much effort into training many people from Bang Bua and offered them work as craftsmen in his company.

Later on, there were some craftsmen who wanted to set up their own business. They resigned from S. Sumran Thailand and started producing their bronze craft from home in Bang Bua. Their houses were developed to be a mini workshop on the ground floor or in the garage. Some craftsmen set up their own business in other areas of Bangkok such as Lat Phrao district, and Minburi district. Therefore, the bronze craftsmen from Bang Bua, Lat Phrao and Minburi are all relatives and friends.



Figure 35: Bronze craft workshop on the ground floor of the house of one of the locals

At the same time, there were two other important families who moved from Chachoengsao province to Bang Bua, namely the Seangsuwan and Hongkajorn families. These two families founded bronze craft houses in Bang Bua. Similarly, they introduced friends and relatives to move to Bang Bua, and trained them about bronze craft production to work in their own workshops (Somkid Duangngoen, 2010).

Thus, the handicraft of Pradittorakan emerged as Pulsawad craft house (S. Sumran Thailand), Sangsuwan craft house and Hongkajorn craft house. This was around the year 1954. In fact, prior the time of the Pradittorakan bronze craft community, there were many other craft families. They were Sangsuwan, Srisawad, Hongkajorn, Longsiri, Nilviwage, Nakpakee, Jantachart, Bungkerdsuk, and Wangsilabat families. All of them were sympathetic to each other as they were

relatives and friends. They also helped in training many new craftsmen and supported them in setting up their own craft houses. Therefore, in the later time, Bang Bua became a place that was full of people working in bronze craft production; lots of bronze crafts houses were operated. As a result, the community has been called ‘Rong Chon Bang Bua’ (Spoon factory) as they regularly produced spoons.

Since then, the bronze spoon production of Pradittorakan has had continued success in business. Especially around the year 1967, when there were some American military bases in Thailand (participating in the Vietnam War), the bronze spoons were selling very well because of their durable quality. At this time, the style of bronze product from Pradittorakan had developed to a more western style. The range of products was expanded to all kind of western cutleries such as forks and knives, butter knives, bottle openers and sweet spoons. These bronze products from Pradittorakan community have shown their uniqueness in two styles: the wooden handle and the Thai pattern pressing handle.



Figure 36: Two styles of bronze product from Pradittorakan craft community
Source: Secretary of Pradittorakan Bronze Craft Center, 2010

The trading of these bronze products was mostly to the foreigners via middlemen. Some products were sold as souvenirs. Sometimes the middleman requested a new design whereupon the craftsmen developed their products according to the sample picture from the customer. As a result, the craftsmen of Pradittorakan had many experiences in producing new products. At the same time, some craftsmen had learnt the marketing process and how to seek out new customers by themselves.

For this reason, the bronze craft of Pradittorakan had developed outstandingly. In the year 1982, there were almost 200 houses who worked for the bronze craft.

Later the market for bronze craft products declined because there were some imitated products which used a lower quality of materials. Those imitated products were almost fifty percent lower in price, so the bronze of Pradittorakan could not sell (Department of Industrial Promotion, 1982: 2). Therefore, the production of bronze craft decreased.

In the year 1985, the Community Development Department, Ministry of Interior, registered Pradittorakan handicraft as an 'occupation group' but it did not last long. However, five years later, as the decline in the bronze craft business was extremely serious, the community was again registered as a bronze crafting occupation group. This time, it was managed by Chatuchak district office following the BMA regulations. The local committee for this occupation group had been elected to control their craft occupation and, later on, was able to solve the problem of undercut prices. Also, a business promotion plan to help the bronze craftsmen has been established with various strategies such as cooperating in buying large amount of materials, and setting the working capital. This registered occupation group has continued to the present.

Unfortunately, the number of craft houses is reducing day by day; 40 craft houses in the year 1991, then 16 craft houses in the year 2005. However, during that time, the community itself has been developed along with the bronze craft group. The head of the community (also a craftsman) named Mr. Lum Chareansuk was truly admired by Pradittorakan's locals as he had experience of community development in his hometown. The community has been developed in many ways such as in the area of credit cooperation, funeral funding and the community's broadcasting.

The next person who has had a significant role in the development of Pradittorakan community is Mr. Somkid Duangngoen. Somkid is a senior craftsman and also one of the occupation group's committee members. His role is to seek new

markets for the community's products. He involves himself in many public organization and government sector agencies and therefore Pradittorakan community has been introduced to those sectors. Today, Somkid as a head of community is able to bring much knowledge to the community, for example about Health and Safety concerns in the work place from Mahidol University and a traditional annual ceremony of worship accompanied by the Rajamagala University of Technology. As a result, the community and its handicraft are increasingly recognized by outside people (Somkid Duangngoen, 2010).

Craftsmanship of Pradittorakan

The production of Pradittorakan bronze work requires a premium of craft skills due to the variety of products, making the production process more complicated. Some products may follow the normal process flow of production but others may require a different process. The following is a step-by-step description of the process to produce spoons and forks and which is the basis of this craft production.

1. **Mold making:** the first step in producing a bronze spoon is to make a clay mold. The clay mold is made from ash and river clay. The mixture is moistened by water to create a strength and plasticity in the clay. First, make it into a block shape and leave to dry in room temperature for two days. Then cut the block of clay in half and, inside, make the shape of cutlery as needed, with one half of the spoon on one side from the center line. From the outside, make a small hole at the top for pouring the melting metal through to the inside. After the design is done, the mold will be left until completely dry.

In this process, the mold will be tested prior to the mass production. This is done by casting a test piece to confirm the mold and then to adjust if it is not as per specification, and then to repeat this step several times until it is right. Normally, one mold is for one design with multiple cavities in it. Final checks will be done thoroughly before sending the mold to the melting step.

In the old time, the components of the clay were adjusted many times to achieve the capacity of thermal resistance. Today, the craftsman uses three parts of ash and one part of river clay; the mold can be reused many times.



Figure 37: Clay molds

2. Metal melting: this step is to melt the combination of copper 24 kg., tin 6 kg. and a small amount of nickel (not more than 3%) together. This mixture was adapted from the basic formula of Mr. Krew Bunnak from the Department of Science, Ministry of Industry. The temperature used in the melting process is about 1048°C. The melting metal is poured into the mold and then left until the liquid turns hard. Then, the craftsman opens the mold, takes the work out and leaves it to cool.

This melting step needs a very skillful craftsman and long hours working. In an earlier time, this special craftsman worked separately as it takes about one day. Today, many craft houses do not have their own melting craftsman in-house but share the person with many other craft houses.

In the past, the craftsmen did not use any molds. The melting metal was poured in the form of a metal sheet and then the craftsman carved it in a spoon shape.

3. Pattern pressing: this step is applied only if decoration on the product is required. The Thai style pattern will be pressed on its handle by a pressing machine and a metal mold. After being pressed, the piece will be trimmed of excess metal at the rim. This is to correct the proper shape of the cutlery and to take out any defective pieces. Then, the pieces are rubbed quickly by a rough grain stone.

The pressing machine is an expensive piece of equipment; not every craft house will own one. Therefore, in this step, some craftsmen need to hire others.



Figure 38: Pressing machine and the pressing mold

4. Metal annealing: this step is to prepare the metal's structure by treating the metal structure into a soft and flexible condition. The pieces will be heated by a gas burner or a stove and then immediately put in water. Then, the softened piece is ready for the next step.
5. Forming: this step is a forge pressing technique to form a correct shape for cutlery, especially the curve of the handle and the shallow bowl of the spoon. This step uses the forge pressing machine to bend and press the

curve of the metal piece. The piece, after being annealed, will be placed in this machine and then put in water immediately after finishing the pressing. Additionally, the tines for the fork piece will be done after having been pressed.



Figure 39: The forge pressing machine



Figure 40: The ladle pieces before doing forge pressing

6. Grain polishing: the pieces are polished by a grinding machine using the sand polishing wheel. At the same time, the defective pieces will be detected in this process.

7. Fine polishing: Finally, the pieces are polished by a very fine grain polishing wheel.
8. Wood crafting: this step is only applied for wood handle style products and is a process to attach a small piece of wood on the piece, to decorate the handle. The piece of wood must be cut neatly and polished for a smooth surface. Usually, the craftsman uses blackwood or teak wood to make handles.

In the past, the bronze production was created entirely from the craftsman's skills. The craftsman had to work all processes by hand, using hammer, chisel and saw. There was no mold in the casting process. Today, the production uses many machines such as the forge pressing machine for making spoons and the tines cutting machine for making forks. In the steps 6 and 7 above, the bronze piece used previously to be polished by a piece of stone but today the craftsman uses a polishing wheel instead. Also, the energy source for heat used to be a charcoal furnace but this now changes to oil or gas. The craftsmanship of Pradittorakan today has developed considerably compared to the early time.

Significance Assessment of Cultural Heritage Value

According to the Burra Charter criteria, Pradittorakan community displays cultural heritage values as follows.

The Pradittorakan community reveals scientific value as they have the specialist knowledge of bronze craftsmanship. The locals are people who immigrated from the eastern part of Thailand such as Chonburi, Chachoengsao, and Prachinburi provinces. Those people needed to change their occupation and, by following their relatives and friends, they worked as craftsmen. Their knowledge of bronze craftsmanship was from working in the craft houses. Additionally, new craftsmen got support from their boss in many aspects and finally were able to set up their own bronze business. As a result, the bronze craft occupation had spread through the entire

community. Now, fifty years later, the community can still develop the requisite skill and continue producing the famous bronze cutlery.

For the knowledge of craftsmanship in the Pradittorakan community, the clay molding is the most valuable skill. Knowledge in making molds helps the craftsman to produce the cutlery in larger numbers than making one piece at the time. The mold is made from the river clay and ash which are all natural materials. The ash help to resist the high temperature in the casting step and the clay is to form the shape of the mold and hence of the product such as spoon or fork. To make a mold, the craftsman needs to have a knowledge of a three dimensional object. The sample piece of craftwork will be made from iron or wood. The mold is a two-piece mold. The craftsman has to divide the pattern of work pieces in half and reverse that pattern into each half of the mold. Some molds have multi cavities and this is to reduce the casting time. The wisdom involved in making a clay mold was developed in such ways as determining the correct pattern, the ratio of the mixture and the thickness of the mold. Today, the mold can be produced efficiently and can be reused many times. This is the wisdom that Pradittorakan locals developed to support their craft occupation.

3.3 Site three: Ban Batre Community

Geography of Ban Batre Community

Ban Batre community is allocated at Soi Ban Batre, Bamrungmung Road, Pomprapsattruphai district, Bangkok. It is in the center of Bangkok, near the Grand Palace. The place is very small, approximately 4 rai (1.6 acre) but has 136 houses, with 473 people making up 186 families. Ban Batre is a very dense residential area and can be counted as one of the slum communities in Bangkok. (Methavee Thankul, 2010)

Some parts of the land in Ban Batre community belong to the Crown Property Bureau. The locals have a right to lease the land at a very low price and with a long term contract. In the past, the rent was fifty Baht per year but it has been changed to five-hundred Baht per year in the last few years (Siriporn Srichunchan, 2010; Methavee Thankul, 2010).

Ban Batre community is the place where a group of people work in the same occupation. It is assumed that in the past the alms bowl craft making community was larger than today. It was well-known to outside people by the name ‘Ban Batre’ which became the name of a sub district in Pomprapsattruphai district. However, the craft community today remains only at Soi Ban Batre (Pinyo Kamalaporn, 1972: 1). The area of Ban Batre community today is not well defined. A rough consideration is that the north is at Bamrungmung road, the west is at Boripat road, the south is one end of Soi Ban Batre and the east is to the main street, Soi Ban Batre.

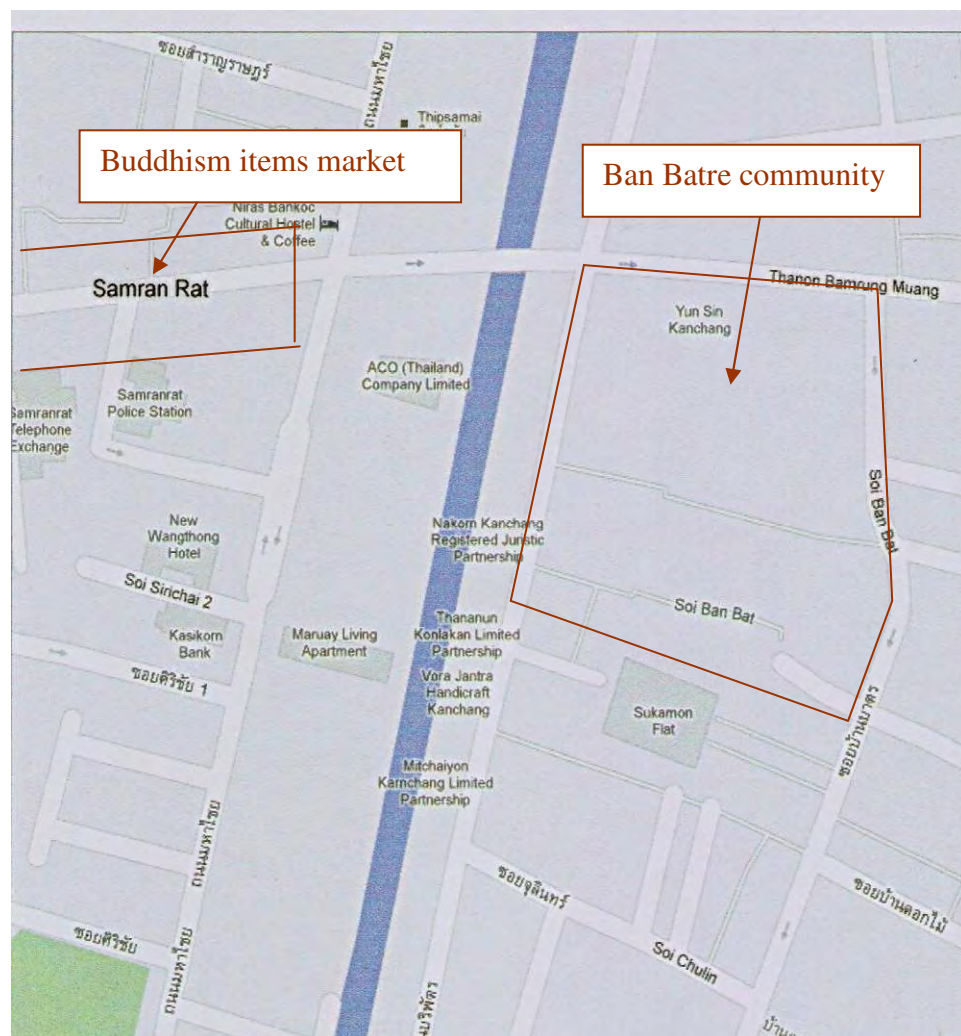


Figure 41: Map of Ban Batre community

Source: [www. googlemap.com](http://www.googlemap.com)

The area of Ban Batre community is shown as being located within a square. The area is almost enclosed by several shop house buildings which can be regard as a fence to the community. The community has no proper road access but many small walkways. The architecture is small wooden houses of one and two stories. Generally, there is a small open area on the ground floor in keeping with Thai style architecture. Those houses are old, disorderly and close to each other. Most have no yards, fence or even a gate. Some houses look like makeshift homes as their materials are various styles mixing together such as pieces of wood, small tin sheets, pieces of tin plates (advertising plaques) and cement board. However, some permanent houses have been built from wood, concrete and ceramic tiles. Over the last few years ago, the community has received small walkways and public benches, supported by the government.

One of the locals explains about the community in the past time, as below.

“In the past, every house was made of wood. Their ground floors were open-air spaces; some large and some small. The walkways were small as today, but more muddy with some shrubs and trees that were used as a fence. Later on, the walkways were developed to be a concrete path. In the later times, many houses added more rooms on the ground floor because the families were extended, as can be seen today...

...in the past, we made our craftworks on the ground floor. It was an open-air space that was comfortable to work and enabled the building of the kiln. From the time when the houses added more rooms, the craftsman moved to work in these small public walkways (Aree Sairatthong, 2011).”



Figure 42: Architecture and streetscape in Ban Batre community



Figure 43: The walkways that people use as space to do craft work.

From the locals' stories, located at the center of the community was an open area of ground. In it was the community's furnace which they used to fire the alms bowls. Today, it has disappeared as the space was changed to situate the craftsmanship spirit house instead (Tui, 2011).

Most locals in Ban Batre community are poor. Their dwellings were supported from the royal and government sectors. Ban Batre people's occupations are as

government officers, day workers, and craftsmen while some have no work at all. Even though the land is under the control of the government's office, the place is insecure and some poor people are involved with drugs and other crimes.

History of Ban Batre Community

The original people of Ban Batre community were from Ayutthaya. It is believed that they had moved from the alms bowl market in Klong Bangphra district in Ayutthaya city of the Ayutthaya kingdom. After the fall of that kingdom they migrated to Ban Batre (around year 1783). It is assumed that the place was chosen because it is located near Bangkok's Buddhist items market (Bamrungmung road), similar to the Ayutthaya alms bowl market. However, another thought is that they were Khmer people who moved here in the King Rama III reign (around the year 1850). This assumption was based on the evidence of a Khmer community located close to Ban Batre community (Pinyo Kamalaporn, 1972:2; Worranuch Ngamlertkittiya, 2004).

The locals of Ban Batre community mostly work as craftsmen, making the monk's alms bowls (in Thai called 'Batre'). Therefore, the name of the community, Ban Batre, follows the occupation in this area. In the past the area of Ban Batre may have been wider than today because the word 'Ban Batre' is also applied to be the name of the sub-district. This is also reflected in the fame of the Batre making occupation. Unfortunately, Ban Batre today is smaller, which may be a direct effect from the modern development of the capital (Pinyo Kamalaporn, 1972:2).

The 'Batre' or alms bowl is a necessary utensil for a monk. In the Buddhist religion, the monk will go to collect alms every morning. The alms bowl is used to contain the food that the Buddhist offers to the monk. It is to be noted that every monk must have an alms bowl and one monk has only one alms bowl.

Additionally, as a result of the handicraft production, the area of the community has pollution created from the smoke and dust in the soldering and

patinating process. Also, the sound of the hammering all day annoys the locals in the neighborhood.

Following the BMA regulations about the community's committee, Ban Batre was registered to be a community in the year 1993.

The Handicraft of Ban Batre Community

The craftsmanship of Ban Batre has been dated back to the Ayutthaya kingdom; however, there is no credible evidence to support this. One of the sources said that the most ancient craft family may relate to Mr. Plake Sudthadit (Wattana Juthavipak, 2001:214). He worked for the Bureau of the Royal Household in the King Rama IV reign (1850-1868). The Sudthadit family has passed their craftsmanship from one generation to the next, which today is the fourth generation.

Another story is about the Suasriserm family who also passed their craftsmanship down through four generations. The master craftsmen today are Hirun and his older sister, Mayuree, who have continued the alms bowl making business. His father, Thongsuk, and his uncle, Pul, were also craftsmen. His deceased grandfather, Inn, and grandmother, Duan, were believed to be the first alms bowl craft house in this community (Worranuch Ngamlertkittiya, 2004).

Evidence of the alms bowl craft's history is considered to be found in the ancient wood blowers that were brought from the Ayutthaya kingdom and used in craft making at Ban Batre. They are still there in the community today. Those ancient blowers are used as the representative of craftsmanship's god.



Figure 44: Wood blowers from the Ayutthaya era

The alms bowl making of Ban Batre had emerged widespread about the time of the Rama IV and V reigns. It has continued well as the community is located near the Buddhist items market and also around many royal temples (Hirun Suasriserm, 2010; Worranuch Ngamlertkittiya, 2004).

The handicraft of Ban Batre community is founded within the cultural and religious beliefs. In the Buddhist religion, the Lord of Buddha's discipline referred to the correct monk's alms bowl, there being two types: pottery alms bowls and steel alms bowls. The pottery alms bowl was used in the past and is hardly seen today. Widely used today is the steel alms bowl which is more durable. In addition there is the belief that relates to the seams of the alms bowl which is referred to in the Buddhism legend⁷.

The handicraft product of Ban Batre is the steel alms bowl. The traditional alms bowl consists of eight pieces of metal, while the adapted product is the six piece

⁷ There is a Buddhism legend in Thailand related to the seams on the alms bowl as follows. The alms bowl of the Lord Buddha was from the mix of 4 alms bowls; this combined the four directions of the world into one. Therefore, the seam on the alms bowl today is to demonstrate the joining of 4 alms bowls related to this legend.

alms bowl which is easier to make. The alms bowls have various sizes such as seven, eight and nine inches in diameter. Additionally, products are also made from stainless as this was adopted following the monk's requirement due to the need for solving a rust problem. Nevertheless, the small alms bowls are also made as souvenir items.



Figure 45: The alms bowls handicraft of Ban Batre community

In the past, the alms bowl from Ban Batre was usually sent to be sold at the Buddhist items shops nearby. To trade with the other provinces, the middleman or merchant came to order products at the community. During the successful time of the business, the alms bowls were also sold to neighboring countries (Pinyo Kamalaporn, 1972). Unfortunately, today, the alms bowls production is much less, with manufacture almost solely by order from the monks or Buddhists who come to the community by themselves.

However, alms bowls making is a unique handicraft which is hardly found in other places. Therefore this traditional craftsmanship is rare. In 2004, the alms bowl from the craft master, Somsuk Buppachat, won the four-star award from the OTOP program.

Obviously, Ban Batre is truly a real craft community. Locals of Ban Batre have a strong belief in the god of craftsmanship; not only the craftsmen but all people in Ban Batre. The main craft spirit house is at the center of the community. It presents the sculpture of the old man and the ancient blower who are assumed as the gods of

craftsmanship. Importantly, the Ban Batre spirit house is supposed to protect the community, invoking the achievements to the alms bowl craft occupation (Pinyo Kamalaporn, 1972: 6). Also, there are more spirit houses at some of the craft houses. The new craftsman usually prays at the craft spirit house before beginning his/her craft occupation. The ceremony of craftsmanship's worship occurs once a year in April. It is definitely an extraordinary event in Ban Batre community.



Figure 46: The Ban Batre ceremony of craftsmanship worship

Another belief related to handicraft of Ban Batre community is about its sacred land. The craftsmen believe that the alms bowls can only be produced in the land of

Ban Batre community. It is believed that if anyone works for this craft outside the community, a calamity will befall that person. This has become the local's perception towards Ban Batre craftsmen as there was indeed such a case. For that reason, all the craftsmen do not dare to work on alms bowl handicraft outside the community.

Craftsmanship of Ban Batre

The craftsmanship of alms bowl making involves eight steps as below. There are three parts made of steel; the rim, the cross and the four pieces of the lotus outline that are fixed together with the very unique style seam.

1. Forging the mount: this step is to make the mount piece of the alms bowl. It is made from a strip of steel, hit on one side only to form the steel into a curve. The steel is hit until a complete circle is formed; then, its ends are soldered together. This steel ring or the mouth rim of the alms bowl is finished and kept for further steps. This step is usually performed by one specific craft house. They make the rim pieces for every craft houses in the community. The tools are the hammer, the iron anvil and the gas burner.



Figure 47: Two special craftsmen are making the mouth of the alms bowl.

2. Cutting and fabricating: this step is to make the structure of the alms bowl. It uses a piece of steel sheet where the craftsman will draw a pattern of a 'cross' on to which is the structure of the alms bowl. It is also including the marks of the seam points of the alms bowl. Then, the sheet is cut along the

cross pattern. On the cut-off piece, the four legs of cross are trimmed with the slightly curved ends to create the perfect joints with the finished alms bowl's mouth. Then, some tiny strips are cut on those ends. The tools for cutting are the steel bar cutter and the cutting shear. After that, the cross piece is bent into a bowl shape and the tiny strips are bent with a shear to be zigzag prickles.



Figure 48: The cross steel making.

The cross piece and the mouth of the alms bowl are now attached together. Using a hammer and a ball stake, the tiny zigzag prickles are hit to nip the mouth of the alms bowl.



Figure 49: The rim of the alms bowl is attached to the cross steel.

At this step, the form of the pieces resembles an alms bowl, though the piece has four holes in it. Next step is to cut four sheets of metal in the

shape of a lotus, and cut the tiny strips around its rim and make them zigzag. Lastly, these lotus sheets will be filled and nipped at the four holes using the same process as above.



Figure 50: The alms bowl is finished cutting and fabricating.

3. Soldering: this step is to fix all of the seams together. The seams on the alms bowl are painted with the soldering flux and heat is applied to fuse them together. The alms bowl will be fired at both its inside and outside.



Figure 51: The alms bowls after the soldering step

The soldering flux needs high temperature to fuse. In the past, the craftsman built a small underground kiln to fire the soldering flux. The kiln

used a wood blower to increase the temperature. This blower has two wood tubes with two handles to push the extra air into the kiln. However, this wood blower has a short life as it is easily broken. Later, the craftsman changed to an iron tube blower, and in even later times, some used an electric blower instead. The old blower is then kept for worshipping. Unfortunately, today the gas burner is used in place of these original systems. The underground kiln has also disappeared.



Figure 52: The wood blower

4. Forging: this step is to flatten the angle at the seam, using the hammer and the ball iron stake. These soldering lines will be hit to blur the sharp angle. This step is also used for checking any leakage on the soldered seams.

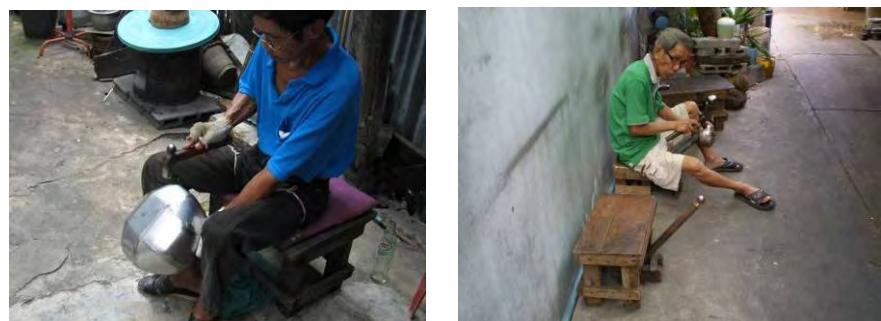


Figure 53: The craftsman is forging the alms bowl's seam using hammer and iron ball stake.

5. **Hammering:** this step is to correct the form of the alms bowls by slightly hammering around the pieces. The alms bowl is hammered both inside and outside. This hammering step is repeated many times until the shape of the alms bowl is corrected.

The hammer which is used in this hammering technique is the special tool developed by Ban Bu craftsmen. The hammer is adapted for hitting the inside of alms bowl easily. The alms bowl is hit on the mold to correct its bowl shape. This bowl shaped mold is made from the trunk of wood. It has various sizes depending on the size of alms bowl.



Figure 54: The hammering technique and its special tools.

6. **Filing:** the alms bowl will be filed around the joins to smooth its surface. Today, some craftsmen use a buffing motor to polish it.
7. **Black patination:** the patina process is applied to create a black color on the steel. The alms bowl is painted with shellac and heated over the stove resulting in the steel being protected from rusting. It should be noted that the alms bowl can also be patinated in green and blue coating but that Ban Batre's craftsmen do not do this.



Figure 55: The craftsman is applying black patination.

8. Varnishing: the alms bowl is painted with varnishing oil.



Figure 56: The craftsman is painting varnishing oil on the alms bowls.

Additionally, some craftsmen work at repairing the old or broken alms bowls.



Figure 57: The old alms bowls are repaired.

The alms bowl handicraft needs many steps which are quite different in terms of the craft skills required. In the past, one craftsman could do all these processes. Today, this is not the case as each craftsman only works on his/her most skilled job. The average time required in making one alms bowl is one week.

Significance Assessment of Cultural Heritage Value

According to the criteria of the Burra charter, as applied in the previous cases, Ban Batre community has two outstanding aspects of significance as follows.

Ban Batre community has scientific significance as it expresses the traditional craftsmanship of the country. The original people moved from Klong Bangphra sub-district which was the Buddhist items market in Ayutthaya city of the Ayutthaya reign. Ban Batre, the new settlement which is near the Buddhist items market (Bamrungmung road) may have been chosen for the reason that it resembled the way of life in the Ayutthaya period. The handicraft of Ban Batre today demonstrates the authentic traditional craftsmanship of the country as its history can be referred to the Buddhist items market in the olden time. It also can be expressed in terms of the power of the Buddhist religion which has continued being an influence in Thai society in every time.

The craftsmanship of Ban Batre community is in the alms bowl making. This craft skill is very unusual and different from other craft fields. Astonishingly, the alms bowls are made from pieces of sheet steel. The rare and distinctive craft skill is about the knowledge of how to join all those parts. Its seams are also involved in representing the beliefs in a Buddhism legend regarding the idea of the union. Another important technique is about the forging and hammering to form the shape of the bowl.

The mouth of the alms bowl is made from the strip of steel using the forging technique. It requires a good understanding in metalworking knowledge, for applying force on one side to stretch metal from a straight strip to a curve. The structure of the alms bowl (the cross and the lotus patterns) has shown the craftsman's process to construct sheets of steel to yield a bowl shape. The seams of the alms bowl are done by the unique soldering techniques. Its tiny zigzag prickles are supposed to keep the several pieces in position and to generate strong solder lines. The heat is applied sufficiently to melt the soldering flux but must not affect the steel. It requires the excellent skill that is neat, complicated and accurate in every step. Lastly, the forging and hammering processes are the complex craft skills that reshape the assembly of flat steel sheet into the curve as a bowl. These combined craft skills are rarely found in other craftworks.

The tools and techniques for alms bowl craft making are also appreciated. In the soldering step, in the past, the craftsman built a kiln under the ground which was attached with an air-blower. The ancient blower was made from two wood tubes with two handles. It was a man-power tool that brought extra oxygen into the kiln to create a high temperature. The heat was applied to melt and 'flow' the soldering flux into the joints. Some of the ancient wood blowers, which were brought from Ayutthaya city to Ban Batre, are still left in the community today.

The very special craft tool of Ban Batre handicraft is the hammer. The forging and hammering techniques need to be applied both inside and outside the alms bowl. Therefore, the craftsmen of Ban Batre have to adapt special hammers. This hammer

has one small ball head. The handle is extended in length and bends almost forty-five degrees. This bended hammer can hit inside the bowl conveniently. Nevertheless, when using the hammer, the alms bowl is supported on a special iron stake and wood trunk mold. These hammers, stakes and wood molds have developed with the long-time craftsmanship of Ban Batre.

The black patina is part of the metalwork knowledge that needs understanding about the science of metallurgy in terms of the reaction of moisture with steel. As the alms bowl is made from steel, it is easy to get rust oxidation. The patination technique is applied to make a film of a chemical compound covering its metal surface. This knowledge is to prevent the moisture affecting the steel.

These skills all demonstrate the local wisdom of Ban Batre handicraft and truly reveal the scientific significance value of this community.

The Ban Bu community also has spiritual significance value. Considering the occupation of community, it has a strong belief in the god of craftsmanship. The representative of the god of craftsmanship is in the form of the spirit house, in which is placed the old man and the ancient air blower. These spirit houses are found numerously in the community with the main one at the center of community and the others at the craft houses. There are many beliefs which become the source of orientation in local people's lives, such as the request to worship before starting the craft occupation and the limitation of the place in the crafting of the alms bowl. Moreover, it is the essences of their beings that broadly encompass both present and absent locals. The ceremony of the god of craftsmanship's worship is the reunion movement for this community.

Conclusion

The general background of these three communities has shown that their craftsmanship has survived for a long time. Two of the craft communities, Ban Bu and Ban Batre, are dated back to the Ayutthaya era. The craftsmanship bridges the time between the end of the Ayutthaya reign and the beginning of the Rattanakosin reign, in which people moved out from Ayutthaya to find the new settlement. In these

circumstances, those craft knowledges were truthfully transferred to the Rattanakosin reign. Another craft community, Pradittorakan, began working on crafts works in a later time, but this also can represent the skill of craftsmanship.

In summary, these three craft communities mainly have cultural heritage value linked to their scientific significance. Additionally, the Ban Batre community exhibits spiritual significance. The scientific significance arises in the craftsmanship of the community and the spiritual significance of Ban Batre community is also related to the craft occupation. These cultural significances are the main characteristics of these three communities which are truly accepted by outside people.

Chapter 4

The Impacts of Globalization in Bangkok Craft Communities: the Three Selected Sites.

This chapter explains the present situation of each craft community: Ban Bu community, Pradittorakan community and Ban Batre community. The information is from the site investigation and in-depth interviews. It is divided into three sections, namely the evolution of the community, the craft community's descendants, and the preservation of the craft community.

4.1 Site One: Ban Bu community

The Evolution of Ban Bu Community

Since 1767, in the time of Ayutthaya, people moved to Ban Bu, where the bronze handicraft industry was operated for their living. This craftsmanship has been continued and transferred across the generations. For more than two hundred years, the bronze craftwork has been made from this community. Ban Bu has been widely accepted for its finest craftsmanship

“The bronze work was dedicated in two communities in this area; Ban Bu and Ban Chang Lor. But Ban Chang Lor was more about bronze casting for Buddha images. It is clearly separated and very well-known for the local wisdom and craftsmanship in both of them. Unfortunately, Ban Chang Lor has now moved to the suburbs of Bangkok (Veera Runsaeng, 2010).”

The years that bronze ware reached its peak was the time before WWII, about 1935-1940. At that time, the bronze ware business was extremely successful. The bronze ware was traded at a good price. The big craft house, named Jeam Sangsujja, had operated up to 17 furnaces. Each furnace had produced 8-10 wares a day. Another craft house, Kaesorn Khanhirun, also had about 100 craftsmen. The bronze was made every day from dawn until dusk. The bronze wares assumed the role of necessary goods. The merchants from Sumpeng came to buy every day.

“About 70 years ago, these were very popular goods. The Sumpeng merchant would ride a bicycle to wait in front of the craft house to buy the finished bronze wares of that day. They came every day and would pay at that time. The bronze ware became a good business as it could be exchanged for money at high price, regularly and quickly. The craftsmen didn't have to bring their works to anywhere. They worked and got money directly at the end of the day (Metta Selanon, 2010).”

However, the making was still slower than the demand from the market. People used bronze wares everywhere and in every house. The Ban Bu craftsmen were unable to produce bronze wares in a large quantity. Therefore, there were some imitated products which were produced by machine, as it can thereby be produced in a large quantity, quicker and cheaper.

In the time that bronze wares were popular, the Chinese broken Logoa, a material of old bronze, was in short supply. Bronze craftwork was always difficult in producing goods. The component analysis of bronze from Mr. Krew Bunnak, Department of Science, Ministry of Industry, was sent to Ban Bu's craftsmen for experimenting. It had been developed and trialed many times. Today, it has been accepted at 7 parts for copper. 2 parts for Tin and 1 part for re-used bronze which can be used instead of Logao.

During the WWII period, Bangkoknoi District was bombed because it was a military base and near a train station. With effects of the wartime evacuation and the changing nature of society, the cost of producing bronze ware rose. Yet, the machine-made products were sold at cheap prices. Therefore after the war, the Ban Bu bronze business was in decline. Also, most craftsmen were older people and some had changed their occupation.

The bronze work was continuing in a state of some difficulty. The product was traded more aggressively although the handicraft industry of Ban Bu was weakened. Many craft houses quit bronze business. Around the year 1960, the Ban Bu bronze

craft had been left with about 10 craft houses. The craftsmen got only small earnings for their living.

However, there was an effort made to survive. The bronze wares were developed into new forms and for different functions of use. Bronze wares are now produced as salad bowls, fruit bowls, sugar and cream sets, plates and ash trays. From 1960, Thailand had many foreigners visit as travelers or businessmen. Western culture spread into Thailand. Thai people learned more about western culture and lifestyles. Western products were welcomed in the Thai market. For these reasons, the craft work business needed to change.

‘The change to western style of Ban Bu bronze craft was started from my mother’s craft house. One of our customers, named Mr. Hual Sutatsananong, asked my mother, Jeam Sansujja, to produce bronze works in the form of sugar and cream sets, plates, and bowls. Mr. Hual was the owner of S. Sumran Thailand shop which sold some bronze spoons, forks, ladles and other casting bronze products. He asked us to make a western style bronze plate to complete his cutlery products as a dinner set. My mother decided to produce it as we were in difficult times. Furthermore, his idea required some carving decorations on the outside surface of the bronze wares.’ (Metta Selanon, 2010)



Figure 58: The Ban Bu bronze ware in western style

Source: Pamphlet of Sangsujja crafthouse

Another change in Ban Bu bronze craft was the retention of a black surface. Naturally, the bronze ware turns black when it is melted or heated. The black surface is the result of oxidation from the soot as the craftsmen used wood to supply the furnace. Traditionally, the bronze wares were polished both inside and outside until as shiny as gold. However, there was an idea to leave an unpolished outside. The outside

of the bronze ware was left with a black surface and carved with some decorative patterns. Therefore, the decoration patterns have been able to be shown clearly on the black background.



Figure 59: The black surface with decoration pattern

However, at the time that the bronze wares were developed to the western style, the craftsmen needed to find new places for trading. The trading at Sumpeng was not successful in this situation. Hence, the new bronze wares have been sent to souvenir shops or jewelry shops. These shops sold handicraft and souvenirs to tourists. There are Siam Bronze, Thai Cottage Industries, V. Thailand, Johnny Gems, Treasure Siam, TR Gift Shop etc. The bronze wares had been tested for the new market. These traders also gave knowledge about western culture to Ban Bu craftsmen. Also, Mrs. Rena Rungthong from Thai Cottage Industrial shop gave ideas about black surface wares (Jariya Sangsujja, 1999).

This is an important change in the development of Ban Bu handicraft. Apart from traditional water jars, the Ban Bu craftsmen had also begun to work in western style products. During this time, the bronze ware business became successful again. Many of these western style products had been exported to the international market by the traders. This is also related to quality development.

“At that time, bronze ware was merely sold to Thai people and the Sumpeng shops did not want to buy in a large quantity as it was in the past. We tried to sell our bronze crafts at another level of product, and at a higher price. We started to understand that there is an opportunity to sell as luxury craft pieces which were made by hand and could reflect the local wisdom. I went to some jewelry shops on Chareonkrung Road (the New Road) and gave them some sample pieces. It was a good effort. I got some orders.

Positively, there was one thing that became a benefit to the handicraft of Ban Bu. When we started to make products for foreigners, the craftsmen had to control the quality strictly. Today, we can produce bronze wares in fine quality. They are well-made craft works (Udom Khanhirun, 2010).”

Thus, during the next 40 years, craftsmen in Ban Bu have had a better standard of living after the difficult time of WWII. During that time, the craft houses which had been recognized as famous in Ban Bu were few in number. One is the Sangsujja family which is the cartel craft house. There were 70 craftsmen of whom about 17 persons were in bronze forming positions (Jariya Sangsujja, 1999). Another is the Khanhirun family which is also a cartel house. There were more than 100 craftsmen. This craft house also produced bronze craft in the form of kinds of music instruments. The third is Kongchunsin family which is an individual craft house.

However, around 1970, there were aluminum water jars in the market. The aluminum jar was popular among Thai customers. It was more popular than the bronze water jar for its light weight, being more durable (not broken easily) and at a very cheap price. For this reason, the bronze ware trading was really affected and bronze wares were neglected. The bronze wares were almost unable to sell. Then, the bronze craft business declined again.

“About 35 year ago, the new product was an aluminum, factory-made, water jar, Crocodile brand and Diamond brand. They were very popular. The aluminum ware can be used for containing hot soup which bronze ware

cannot. Bronze will be corroded and break. The aluminum wares are also beautiful in shape, with some decoration patterns (Udom Khanhirun, 2010).”

In the last 10 years, the trading of bronze ware was still continued even though it was not as popular as in the past. The craft houses were slow in producing works. The problem with Ban Bu craft work was related to the lack of forming craftsmen. The Sangsujja craft house has about 4 persons left, while the Khanhirun family has lost all forming craftsmen. They have changed to producing stainless steel work which is similar to bronze ware but is cut off from the furnace process. The Kongchunsin family has ended the workshop system. Therefore, there are today only two craft houses.

“Changing to stainless steel material makes our craft house survive. The process of making is easier and quicker. We are still using some of our bronze tools. It was a sad decision but it is necessary for our situation (Udom Khanhirun, 2010).”



Figure 60: The Khanhirun craft house has changed their bronze craft works to stainless steel.

However, stainless work is not the original handicraft of this community. For this reason, all the craftsmen have moved to work at Sangsujja craft house. Hence it seems likely that only one traditional craft house will remain.



Figure 61: Sangsujja craft house, the only surviving traditional bronze craft house.

The cost of production is high because of many factors such as the higher price of materials and supplies such as copper and charcoal. Also, the forming craftsmen demand extra payment because they are so few in number. Today, the products of Ban Bu bronze wares are sold at high prices.

This bronze craft of Ban Bu has been awarded a five-star rating from the OTOP Product Champion in years 2003, 2004, 2006, and four-star in 2009, and then five-star again in 2010.

Most customers know that the craft of Ban Bu community has almost disappeared; therefore, they turn to buy and collect it as antique pieces. Some buyers will wish to use them in a wedding ceremony, donate them to temples or give them as a present to foreigners. Some tourists will purchase from Naraipan Shop, the famous handicraft shop in central Bangkok. Some enthusiastic tourists also come to the community to watch the handicraft process and buy some small pieces as souvenirs.

Succession and Survival in the Handicraft Community

The craftsmanship of Ban Bu is an expression of the surviving wisdom of original Ayutthaya people. It was transferred to later generations for more than 200 years. Traditionally, craft houses are run by family members and relatives. The craft knowledge was usually transferred to descendants as they were working in the workshop. Also, there are some workers who developed their craft skills by working and practicing as apprentices.

“The bronze wares that I saw in my house were not the same as today. The craft skill in the past was more delicate. The wares were neat and smooth. The shape of bronze was more beautiful. It was called ‘cut lemon shape’. But today the craft skill has decreased. The shape of wares is quite straight, too hard. Its curve does not look gentle as in traditional pieces (Udom Khanhirun, 2010).”

“In the past, almost every house was working in bronze production. Each house specialized in different craft processes. For example, if that house has got a lathe, they worked as polishing craftsmen. If that house has got a stake, they worked as hammering craftsmen. They brought these tools from Ayutthaya. This means that their ancestors had been working in this type of craft skill and it has continued across the generations. The craftsmen in Ban Bu community mostly had spent a young life in the workshop (Metta Selanon, 2010).”

“I have practiced my craft skill from Mr. Boonterd Buathongkum. I was his assistant when he worked in front of the furnace. He has been recognized as a great forming craftsman. I worked with him closely therefore I have learnt every day from his skill. Now I can improve my skill and work as a forming craftsman (Suchart Wongkrachang, 2010).”

The most important craft person in Ban Bu handicraft is the forming craftsman, as noted in Chapter 3. The craftsmanship needs to be practiced at a high level. The good craft skill derives from times of practice and experience. The forming

craftsperson need a long time practicing, at least two years. Today, the important problem of the Ban Bu craft community is about those forming craftsmen. The number is reducing. Some are too old to work. Some have passed away. There are many efforts to introduce new craftsmen but it is still not successful. The reasons relate to various factors, e.g. the work is too hard; there are other more interesting jobs; there is a failure of craftsmanship behavior.

“I was a forming craftsman. Now, I am old and have got bad eyesight. I cannot work as a craftsman anymore. In the past, there were only a few jobs because of too many craftsmen. Today, the wage is high. I need to work but I can't. I know that there are very few craftsmen left. I am happy to welcome and to teach anyone who wants to work (Sumniang Bumrungna, 2010).”

“I had taught about ten craftsmen who have left. All of them have gone to work for other jobs. They don't want to work in such a hot temperature. Some people came back to work here when they couldn't find another job. Sadly, they came back to work only for a few days and then left again. But, in my opinion, I feel good; it is a day by day job and gets paid in cash at the end of a day. If you come to work, you will get money at once (Suchart Wongkrachang, 2010).”

“Working as a craftsman is an occupation that gets cash every day. In fact, young people can see from their parents who worked as craftsmen and were able to raise children. But, it is not the same as I thought. The new generation, especially boys, prefer to work as 'motor bike taxi (Metta Selanon, 2010).”

“This kind of work needs people who love making thing by hand. We cannot force anyone to become a craftsman. The one who works as a craftsman is dependent on his own decision (Korapin Khanhirun, 2010).”

One of the forming craftsmen in Sangsujja craft house has trained his son, 18 years old, to work as his helper in front of the furnace. His son explains about their traineeship as in the following.

“This is hot and hard work. I have to stay in front of the furnace for 8 hours a day. We start from 6 o’clock in the morning and finish at 2 o’clock in the afternoon. I have to wake up early as it is too hot to work in the afternoon...

...My previous job was about fiber glass. But, my father needs me to help here, as his assistant. In future, if I can do bronze ware, I will work for it. But I heard that our craft works may not survive. Then, I have to go back to do fiber glass (Apiwat Wongkrachang, 2010).”

Somehow, it is about the relationship with the craftwork. Some people love to work in a familiar job or in a home-based place. Therefore, working as craftsmen in Ban Bu seems to be a ‘pleasant occupation’.

“In the community, there is one grandmother. She is about 70 years old. She had worked in our craft house and had just retired in the last few years. She sometimes walks around the community, talks to people, and comes to our craft house. She comes here and helps in small jobs. Actually, she didn’t come to work. She just picks up a bronze ware, files it a little and then goes back home. This is the place she used to work every day, touching the wares makes her feel good (Korapin Khanhirun, 2010).”

On the other hand, Ban Bu community is in Bangkok. The social environment has developed with what one might call ‘modern thinking’. The young generations have the opportunity to study until a high level. They work in companies outside the community. Their occupations are as officers, the same as other people in Bangkok. They save money and buy a car and a new house. They move out of the community.

“In my family, I have brothers and sisters but no one takes part in the family’s bronze business, except me. Even though I am a woman, I can do bronze working because I have grown up in a workshop. However, my younger brother has no curiosity for this craft work. At the time he was born, our business was in decline. He cannot connect with our bronze work history (Korapin Khanhirun, 2010).”

“Some young generations didn’t know much about bronze ware. They only know that it was a famous activity of the community. They have never seen the process. They have never made it. So, they didn’t pay attention to it. They lost the connection with the pride of our community (Udom Khanhirun, 2010).”

“The bronze work is a hard work. It is hot and dirty. The person who can work as a bronze craftsman must have a real intention to produce a fine craft piece. Most in the younger generation think that it is a tough work. In some case, the parents are also happy that their children get other jobs. They can buy cars and new houses. It is a global way (Veera Rungsaeng, 2010).”

“This is what we have to accept. We are in a capital city. There are more opportunities to work. Actually, we need our generation to be educated. For this reason, we should understand and accept our young people’s decisions (Udom Khanhirun, 2010).”

“Another problem in Ban Bu community today is that people are leaving. When the young have been educated, they move out from the community. They get good jobs; buy cars, and new houses which their car can access. Therefore, they leave their old house in the community. We lose our new generations in the community. Most people here are elderly people (Udom Khumhirun, 2010).”

“The following problem is with those houses which have been left. They are rented by the poor people from outside the community. These people work as buyers at the big market near the community (Veera Rungsaeng, 2010).”

“Half of the original people in the community have died. The young also have moved to other places. Now, most of the people in the community today are renters. I have a grocery store in the community; sometimes, my customers are people I’ve never seen before (Sumniang Bumrungna, 2010).”

The Preservation of the Craft Community

From the interviews, most people in Ban Bu know about the bronze craft and that is the wisdom inherited from their Ayutthaya ancestors. They are proud for their unique craftsmanship which has descended from generation to generation. This is accepted as the history of community. They also know about the situation of craftsmen declining in number.

The only one craft house which still works in the traditional production is that belonging to the Sangsujja family. Now, it is managed by Mrs Metta Selanon. This craft house has only two craftsmen left and one trainee. The youngest craftsman is 46 years old. The trainee is his son. Metta Selanon intends to continue bronze working until there are no craftsmen left. The trading of bronze craft still exists and has real opportunity for success. Bronze handicraft also can be developed and receive a good response.

“The survival of a craft community is in the development of products. We have to keep the tradition as it is our culture; however, the product needs to be developed in its designs for the new market. The craftsmanship belongs to our community. If we have craftsmen, we can develop some products. We have customers but we cannot produce if they want large numbers in a short time. For example, the Ministry of Foreign Affair has ordered 200 pieces in two weeks time. I have to refuse it (Metta Selanon, 2010).”

Many people in Ban Bu seek the continuation of the bronze craft in the community. They have tried many ways to preserve it. For example, in 1997, the Department of Community Development also helped in practicing new craftsmen. They prepared 4 year-scholarships for young people who needed to train as craftsmen, but it was not successful. Also, in 2009, there was a food festival at the community's market, but it brought no benefit to the bronze wares group.

Other activities have come through the education sector. The Suwannaram Temple School built a community's museum which presents the handicraft of Ban Bu. The school also always brings students to experience some bronze processes at Sangsujja craft house.

Other schools also have informed their students about the Ban Bu craft community. The students came to visit the workshop and saw the process of craftsmanship. Every craftsman is proud to present his or her job to those students.



Figure 62: Students visit a craft house in Ban Bu.

Another opinion about preserving bronze handicraft is from the former head of the community, Mr. Veera Rungsaeng. His ancient family came from Ayutthaya and also worked for bronze craft. However, the Rungsang crafts house has now stopped. He was a head of the community for 15 years and supported the bronze business

constantly. For preserving the craft community, he mentioned the unity of the community which is an important key factor.

“My mother was one of the craft house cartels, named Mrs. Talab. I also worked in this craft house when I was young. My mother was a doctor. My father was a nobleman who worked as a police officer. We sometimes were establishing health care for our craftsmen such as providing medication. Lots of craftsmen liked to work with my mother’s craft house because we all helped each other. The community was full of kindness and sympathy.

However, in the last few years, the community had wished to set up a tourism fair. At the beginning, the arrangement was nearly complete. We seemed to work as a unit. But later, there were some problem about rental space or money matters for which we had not prepared. Surprisingly, the space owner was one who lived in the community. At the last moment, the project failed.

This shows that the relationships in community have changed. The new generations no longer are the same as in the past. Some are showing ignorance towards the development of the community. We cannot build a unity. They have different thinking.

Apart from the awareness of our craft wisdom, the preservation of the community needs the support from the people themselves. We cannot grow up without unity. To promote activities, people should participate in whatever way they can. If not, we cannot do anything because usually there is not enough money from the government (Veera Rungsaeng, 2010).”

For the continuing attempts at survival, Mrs. Metta Selanon is the sixth generation in the Sangsujja craft house. She and her relatives have continued with this bronze business. It is not a very successful business. She has made an attempt to preserve bronze working as it has been transferred from her Ayutthaya ancestors. In the year 2009, Mrs. Matta received an honor from the SUPPORT Arts and Craft

International Center of Thailand (SACICT), acknowledging her work in preserving the tradition of Ban Bu handicraft.

The Khanhirun craft house, who changed their products to stainless steel work, has still not given up.

“In the future, I will go back to work in bronze again. I will train new people, not only in Ban Bu but open to anyone. It requires a lot of money because it takes at least two years of learning. I will pay a salary for daily expenses. I think this is the way that we can resolve the craftsmen problem (Udom Khanhirun, 2010).”

4.2 Site Two: Pradittorakan Community

The Evolution of Pradittorakan Community

Because of the problem of the barren land in the Eastern part of Thailand, many people moved to settle in the Chatuchak district of Bangkok. Originally, these people were farmers, after they moved here; they later changed their occupation to be bronze craftsmen. Since 1954, the bronze craft has generated a lot of income for them and that is the reason why they still continue working as craftsmen until today. It has been more than 50 years that this community has been producing bronze craft.

“Our craftsmanship started from the people since our father’s generation. The Pulsawad family has been significant in bronze craftsmanship and has helped training many people in the local neighborhoods to do this craft. We are relatives and live in the same area. We help each other working in this occupation. This was the beginning of this craft community (Somkid Duangngoen, 2010).”

During the years 1965 to 1980, the bronze craft from Pradittorakan was very successful in the market. This community had many craft houses and was well known to the foreigners. Most of the customers were the American soldiers in the period of the Vietnam War. For this reason, the products were created especially for them. The

Thai style spoon and fork set was developed to a western style as in the form of a 144 pieces cutlery set.

“Typically, in the year 1967, every house in the community worked on bronze craft due to the booming of the bronze business. Each workshop had to run from 4 am. until 10 pm. everyday. We made lots of money from this craft production. We were able to sell every piece we make but it still did not meet the demand in the market (Somkid Duangngoen, 2010).”

“At that time, the economic situation in the community was prosperous. There was a word to the effect that ‘no one has no job’. It was a kind of cottage industry where we got every penny from our hard working. From this hard work, we earned a lot which enabled us to support our children to have a high education. I also bought a new property near my house and set up there as a new workshop for my own business (Somkid Duangngoen, 2010).”

After the Vietnam War, the bronze craft business declined. Therefore, the cutting of prices became a problem because there were more products than customers’ demand. The bronze craftsmen were then facing a problem of having to compete with each other. Later, in 1989, Thailand was promoted to be a country for tourism. The craftsmen had developed their craft works and tried to bring their products into a souvenir market. New bronze products were traded in Chatuchak Market (Sunday Market), at souvenir shops in Pattaya Beach and some jewelry shops.

“Since that time, the bronze products of the community have been separated into two types; one is a dozen pack of the products, the other is a western cutlery set. The dozen pack products have been sent to the Sunday Market for the tourist customers. Those products are spoons, forks, sweet spoons, tea spoons and ice tongs; they are sold in a pack of six pieces. A western cutlery set usually is made to order and sells in the international market via the middle man. There are the cutlery sets and the key rings. These products have the

special luxury package e.g. a silk box (Somkid Duangngoen, 2010; Somkiat Kijsonthi, 2010).”



Figure 63: Products sold at the Sunday Market as a dozen pack
Source: Secretary of Pradittorakan Bronze Craft Center, 2010



Figure 64: Western-style cutlery for exporting
Source: Secretary of Pradittorakan Bronze Craft Center, 2010

Additionally, this community had registered as an occupation group. The group established standard prices and looked for a new distribution channel. All the orders will be divided equally to the craftsmen in the community. This was to build a unity in the community. Later, in the year 1998, a credit cooperative had been established. For the last ten years, although it was not a booming time for the bronze

business, though still quite positive, the group was very strong and interdependent. The head of the community was accepted as the leader. The community has developed in many ways.

Registration as an occupation group generated a lot of benefits to the handicraft industry of the community. The group is becoming increasingly known to outside people and brings in many aspects of support. The group's leader recognized the advantage of 'networking' and tried to communicate with outsiders.

“Bronze handicraft is our life here. The networking helps us to understand the example of the growth of other craft communities. This is also related to our way of life in our old hometown. In our earlier, rural area, people joined in every activity such as Buddhism activities, a wedding ceremony or New Year celebration. Here, there are some different practices but similar in result. The activities make us know the new market place and connect with other organizations which definitely become a source of benefit to our community in the later time (Somkid Duangngoen, 2010).”

With the networking, Pradittorakan bronze craft can improve the products such as in their design, quality, and packaging. During the years 2002 and 2003, the community received many awards such as the five-star awards in the OTOP Product Champion program year 2003, also four-star in 2004 and 2006 and three-star in 2009 and 2010.

Later, the demand for bronze craft from Pradittorakan has considerably declined. Many craftsmen have quit or changed their occupation because there is no longer a regular source of orders. Nowadays, there are only 11 craft houses and 30 craftsmen left, who are all senior people. From this problem, the arrangement of some sense of order is a critical problem. It is necessary to keep all the craftsmen in work.

“As there are not many orders from customers, therefore the managing of production is a task. The orders should be given to each craftsman in the

community. However, it is not easy as some designs are difficult to produce, while not every craftsman has excellent skills. Normally, the orders were given to craftsmen using the draw. If any one cannot do their job, to swap the job with their colleague is one of the options. This is the interdependence system (Somkid Duangngoen, 2010).”

The Pradittorakan occupation group used the policy of mutual benefits and complementary relationships. There are committees whose members mostly are craftsmen. The group has established a standard price for their bronze products. Also, they had a connection with other craft communities and organizations, to build upon the networking and to learn from each other.

Today, the Pradittirakan’s bronze production is more like a mini factory. The trading is done in one house (Somkid’s craft house) and the production work will split to each craft house. The decisions regarding handicraft activities would come from the meeting between committees.

Apart from the problem of the declining bronze business, there are more problems which have affected the handicraft of the community. The price of copper is higher but the price of the product cannot go up. Also, the variety of designs causes difficulty in managing the product stock.

“Today, it cannot make much profit because of the higher price of material. If the spoons are sold as dozen packs, I can get only 25 baht per spoon. I cannot store many pieces. Surely, we can borrow some finished pieces from friends but today the number of crafts house is also in the decrease. Every craftsman has the same problem. As a result, we cannot deal with a large quantity per order (Somkiat Kijsonthi, 2010).”

“The price of materials is not what we can control. However, today we use some machines such as a tongs cutting machine. It helps in saving the time and

cost of production. This is one of our improvements in production (Somkid Duanggoen, 2010).”

Costs of production have effects in many ways. They are also related to the craftsman’s skill development. Although they have advanced craft skills in creating a new design for the customers, they often cannot work on design development as this costs them a lot of money. This becomes a problem to the craftsman today as there are not many chances to develop a new design.

The working area is also one of the factors that causes problems to the craftsmen insofar as their health is concerned. The working area mostly is on the ground floor of a house. It is dense and has bad ventilation. The researchers from the Mahidol University came and built an exhaust hood with a water filter. This helped to ventilate the working area and create a safer working environment.

Today, however, even the business in bronze spoons is not doing well in the market; this community still continues to work on it. Some other craft groups or factories stopped producing bronze spoons and changed to stainless steel spoons. Yet people still acknowledge the fame of the bronze spoon from Pradittorakan community.

Positively, the Pradittorakan community today has developed into various fields. With the strength of the bronze craft, the community has formed a group to establish a sewing business to provide work for women in the community. Also there is a three-floor community office building which includes a library, the meeting space, the credit cooperative office, the training classroom, and the computer room.

To be noted is the fact that, in 2011, the community did not conduct the ceremony of craftsmanship worship as the community did not have much work in handicraft production at that time.

Succession and Survival in the Handicraft Community

The evolution of craftsmanship and its transmission in Pradittorakan community can be divided into three generations. The first generation covers the original people who moved from the East and came to work in a bronze factory outside the community, including those who set up a bronze craft house in the community in the early time. The second generation emerged during the time when the bronze business was booming, and the number of craft houses in the community was expanding. These craftsmen practiced by working in local craft houses. And, the third generation is that of the children of the second generation.

As noted in the history of this handicraft (Chapter 3), the origin of the craft skill was S. Sumran Thailand Co., Ltd. Today, most of these early Pradittorakan craftsmen have passed away. The master craftsmen who hold leadership roles in the production are the second generation. They practiced the bronze craftsmanship by working in the bronze craft houses.

“I moved from Chonburi province and looked for a new job. I have worked as a worker in Mr. Chaii Seangsuwan’s craft house since 1956. His was one of the early crafts house in Pradittorakan community (Somkid Duangngoen, 2010).”

Some craftsmen practiced from crafts houses outside the community and then migrated into the community, such as Nikom, who practiced since he was 12 years old from a crafts house in Ladpraw district, also Somkiat, who practiced at his older sister’s house near the S. Sumran Thailand Company on Petchaburi road.

It is not important where the craftsmen have trained to acquire their skill. These craftsmen who worked both in the bronze factories and the craft houses usually were supported by their boss in owning his or her craft house individually. As a result, all people in community are friends and relatives.

“I worked with Mr. Chaii for many years and practiced bronze craft within his craft house. Then, I started running a craft house with one of my friends, later I bought a piece land and there I run my own craft house (Somkid Duangngoen, 2010).”

At the time that Pradittorakan community became famous of this handicraft, every house in the community joined in the bronze craft production. The transmitting of craftsmanship would happen in the family’s workshop as the bronze production was always very busy. Those craftsmen’s children are the third generation.

“Normally, the new generations are trained in their family’s workshop. When the production was busy, they of course had to help their parents working in some processes. I believed that everybody in the community would have some knowledge and skills in bronze craft production (Nikom Saengchan, 2010).”

As a result, the skill of the bronze craft spread among people in the community and developed continually. Nikom explained that the new generations, who grew up in Pradittorakan community in the past twenty years, certainly have this handicraft skill.

However, nowadays there are only two craft houses that have new generations helping in the bronze craft business. One is Somkiat’s crafts house. His son, Mr. Prapai, works in his own company but still helps his father as a craftsman. Another is Somkid’s craft house where his daughter helps in the marketing role and is also a marketing adviser for other craft houses in the community.

“It is only my craft house that has a new generation helping. My son usually works in this workshop three days a week. He practiced since he was in a secondary school. I am old now and need an assistant. I have another son who also can do bronze craft but he didn’t come to help (Somkiat Kijsonthi, 2010).”

Mostly, the parents want their children to work in this craft. But if it is not so, the parents do not blame them. Ultimately, they prefer their children to work in a more comfortable job or get paid a higher wage than that from doing this craft work.

“Today, this occupation still has enough earnings. But, the new generation is not going to continue even if they know how to do the work. They don’t need to work in dirty and hard jobs; some are scared of the machines. Also, they are educated and have a better opportunity to find a better job (Somkid Duangngoen, 2010).”

“I have two sons. One comes to help in my workshop but the other does not. Anyway, I don’t think it is a problem. He works in a restaurant and I am happy with him (Somkiat Kijsonthi, 2010).”

Today, many craftsmen quit this occupation; they change their jobs to others such as a security man, or a housemaid. Some craftsmen, who have a lot of savings, are not willing to work anymore. The melting craftsman seems to be a serious problem in the current time. There are only a few remaining, and they are getting older and no longer being able to work every day. To solve the problem temporally, some have moved out of this community but return here to help only when needed.

The craftsmen in Pradittorakan have realized the problem of the shortage of bronze craftsmanship in the community. They have tried to solve this problem by organizing a training course but no one could complete the course. Below are some of the comment about the training and building of the craft skill to a new generation.

“In the year 1999, I had an opportunity to train people from outside the community. We opened the course and many people applied. That was when the economic downturn was current; those people had no jobs and looked for a new occupation. I don’t mind to teach anyone who want to learn even if they are not living in our community. I hoped to have more people interested in this kind of craft work through which later we can support each other.

Unfortunately, after we started teaching for a while, the trainees gradually left and finally no one finished the course. Then I realized that this craftsmanship is not easy to teach to new people. It is hot, dirty and hard work, more so than other work (Nikom Saengchan, 2010).”

“It needs a long time to learn to be a craftsman and requires individual competency; some people can produce such delicate works but some are not able even if they have practiced many years. It’s difficult to find people who have a skill, and it is not only skill but also an artistic talent. In Pradittorakan community there are many people helping in production, but there is no standard in people’s skill, therefore the output in terms of the craft piece does not contain the same quality standard. To think of it, this is what we have to solve. Although today we have achieved many awards, the task is how to maintain our quality (Somkid Duangngoen, 2010).”

However, there are many craftsmen who still think that being a bronze craftsman is to be considered as a good occupation compared to others. It is self-employment, one’s own business and work.

“I think this occupation is good and I want to continue to do this work. I know the situation of bronze craft is not good like in the past. Also we are faced with the problem of shortage of craftsmen. Even though I might have to move out of this community, I will continue doing this work and would re-start this occupation again in the new place. I love my work; it is harmless to any living things (Somkid Duangngoen, 2010).”

The Preservation of the Craft Community

The bronze craftsmanship of Pradittorakan seems to be the foundation for the growth of the community. It helps to build the identity and unity of the community. From the interviews, it seems that the bronze craft occupation means a lot to the locals’ life and mind. Most of the craftsmen have a fulfilled sense of self-esteem as they were always involved in developing the community.

“Bronze craft is everything to this community. It brings the jobs and incomes to people in the community. All development in the community derives from this occupation. Many families became rich from this occupation and get a better life. Our interdependence in bronze production is the basic exercise of our communal lives. We have to make decisions in many tasks to contribute to the future of our community. We all are the former founders of today’s community. I feel myself worthwhile from this occupation....

...It is a proud aspect in my life. I also work as a head of the community. I bought a land area and built the community’s office. This makes me love this occupation and love my community (Somkid Duangngoen, 2010).”

“Working as a bronze craftsman means everything to me. I take care of my family and children from this craftwork. I have worked as a craftsman for a long time. If I quit this job I don’t know what I might work for (Prapai Kijsonthi, 2010).”

Being relatives and friends, it is easy to create the concept of interdependent relations within the community. Obviously, the bronze production in this community is based on reliance on each other, relatives and friends. It is a so-called “a community factory”. The interdependent structure is truly an outstanding factor of this community. The head of a craft house always helps the craftsman to grow and become an owner of a craft house. The support and spirit of offering come in many forms like buying the materials, lending molds, tools or sometimes a machine in order to meet an order. Therefore, the hardworking craftsman can easily grow and be able to get his own business.

Also, in operating the occupation group, the craftsmen elect the committees to manage all craft production in the community while the senior craftsmen usually give advice to the committee. This system is kept as constituting the principles or rules of

the community. And finally, these principles have created the internal spirit of cooperation and become the unique characteristic of the community.

“The internal cooperation is an essential point to the growth of the community’s handicraft. It creates a union in the bronze craftsman occupation. We have set the standard of quality and price. This occupation has progressed. We have won many awards, which show that we are working together and walking together (Somkiat Kijsonthi, 2010).”

It is to be noted that some craftsmen are doing bronze craft business separately from the operations of the bronze committees, because they have their orders from regular customers and they do not have to receive the marketing support from the committees. However, those craftsmen respect other aspects of cooperation from the committees such as the setting of a standard price. This brings a sense of unity to the community.

The other important factor that supports the strength of Pradittorakan community is the head of community. In cooperation with the bronze committees, he has continued to develop the craft occupation of the community and also has generated infrastructure such as establishing a credit cooperative, registering an occupation group and building the community’s office. The head of the committee is accepted by locals as they can see several developments in the community. The benefits return to locals equally and regularly.

From the interview, the head of community, Mr Somkid Duangngoen, shared his opinion about the future of Pradittorakan craft community as follows.

“For the bronze craft business, today is quite a hard time. The orders do not come regularly and many craftsmen have quit, so we are not capable to produce a large volume. Also, some land properties in this community belong to Kasetsart University. The university requested to have it back to build dormitories. Therefore, some families have had to move out from this

community. To solve this problem, the community tried to cooperate with Sripatum University to build a new factory in Panusnikom district, Chonburi Province. It is near our hometown where people will get to work easily. We will bring the craftsmen from here to teach the new craftsmen there. However, the dealing has only just started and does not show a lot of progress. This solution may take a long time or it may not happen (Somkid Duangngoen, 2010).”

In preserving their community, the locals noticed that their occupations have a long cultural history. However they do not understand the method for preservation of those occupations. Results from investigations and interviews of the local people show that the locals cannot adequately explain the significance of their craft occupation insofar as it is related to the historical and cultural aspects of their own community. However, they always explain, to the visitors, about craft processes with which they are familiar.

“We know that bronze craft is what our community is famous for and that it should be able to continue to be produced. However, there are only a few craftsmen who still work in bronze craft. We don’t know much about how to preserve it. Normally, the craftsmen welcome the visitors to investigate bronze craft working. Also, the craftsmen who quit still keep telling the story of bronze craft to the visitors as they had experienced it. This is what we do in preserving our community (Nikom Saengchan, 2010).”

Fortunately, the head of community, who has a connection with outside organizations as noted earlier, has more understanding about of the ways to preserve the community. He gives several opinions as below.

“In preserving the community, I agree to work on it but we don’t know the right method. It is an interesting subject to me and our community. I have heard from friends that the government is also interested in it. However, there

are no supports from any ministries to this community. The government pays more attention to the communities that are more rural than Bangkok...

...Not only about preservation, but also in handicraft working, the support usually goes to the rural places. I think that the government has lost the direction in supporting the OTOP business. In the beginning year of the OTOP program, the support was focused on the communities or villages. But in the last few years, they open to the small business groups, called SMEs. From my experience, the community of course cannot compete with the SMEs. Villagers have less potential, less resources and less money. It is a different level of competition which cannot be compared. As a result, the SMEs now get support more than the community or village. Then, the villagers go to work in those SME companies instead, to get more earnings.

...therefore, I rethink. I believe that the community must create the ability to build a self-help system. It should not only wait for the support from the government because the community will be frozen out if that does not come. From the lessons in the past, we are now truly interdependent in bronze craft occupation. This is the foundational achievement that is the base from which our community can become self reliant...

...in my personal opinion, I would love to create a tourism activity in this community. The visitors can come to study bronze craft production. However, there are many factors to improve such as the landscape, the tidiness of the workspace, and the understanding of the people in the community. And most importantly, it needs to support the quality of the craftsman's life. I think if they have a good quality of life, they will absolutely continue their bronze occupation (Somkid Duangngoen, 2010)."

4.3 Site Three: Ban Batre Community

The Evolution of Ban Batre Community

The traditional handicraft of Ban Batre had started in the early Rattanakosin reign and has continued for more than two hundred years. The success of the alms bowl business enjoyed a peak around the year 1950. After that time, the alms bowl craft was confronted with many troubles as will be explained in the following.

The alms bowl business was considered inadequate in the market place as its manufacture would usually take a long time. As a result, in the year 1965, some metal can factories had the idea to adapt their machines to produce the alms bowl. After that, the machine-made alms bowls were able to imitate the Ban Batre handicraft products in the market place. People are interested in these machine-made products as they are cheaper than the handmade piece. Moreover, some middleman and Buddhist items shops owners were also partners with those can factories in the manufacture of such cheap price alms bowls. Therefore, the handicraft of Ban Batre business became dormant with almost no alms bowl making in Ban Batre in these few years.

The machine-made alms bowl was an immense problem to the handicraft of Ban Batre and the craftsmen complained to the Ministry of Industries to look after them. Later, the Ministry pronounced a rule against the machined manufacture and it only permitted the alms bowl production using the handmade method.

Despite this rule, it was a disappointment to the Ban Batre craftsmen when, around the year 1970, the Religious Affairs Department allowed the monks to use the industrial alms bowl (accepting the disappearance of the seam that once demonstrated a belief in Buddhism legend). Following this decision the handmade alms bowl industry from Ban Batre was devastated.

Even though the factories are prohibited from using their machines to produce alms bowl there are some machine-made alms bowls in the market. Suriyan, a Buddhist churchwarden, has explained the popularity of machine-made alms bowl as below.

“In the past, the monks normally used the hand made steel bowl but they were worried about the rust, especially at its seams. As the alms bowl is used for containing food, the iron rust can be mixed with the food. In the later time, when the industrial alms bowl had been made, it had no seams and its price was much cheaper than the handmade one. This became admired by the monks and Buddhists who dedicated alms bowls to the temple. In addition the stainless alms bowl is more accepted because it is more convenient to clean and to keep (Suriyan Nanthasarn, 2011).”

For these reasons, the machine-made alms bowl has continued to be produced quietly and sold widely in many Buddhist items shops. Sadly, it has been a success in the market because it is cheaper than the handmade one. This industrial manufacturing problem seems to be unable to be resolved. Another common problem was the suppression of the price by the middleman which was difficult for the Ban Batre craftworks to deal with. In this period of time, many craftsmen changed their occupation or temporally stopped making monk’s bowls (Krisana Saengchai, 2010.).

On the positive side, the alms bowl making is accepted as the traditional occupation. The current government is interested in cultural preservation, reinforcing the Royal Decree (1973) containing the restricted occupations list to non-Thai people. It prohibited any aliens from working in this alms bowl making business.

During the 30-year period from 1970 until 2000, the craft occupation nearly disappeared. Meanwhile, the number of people in the community increased from family expansion. The community was crowded and very dense. Some locals moved out and looked for new earnings. The houses were sold or leased at a low cost because there was no title deed, as it is the property of the Crown Property Bureau.

“The houses were sold to people outside community. In fact, the house cannot be sold but the solution is to deal with it as an ‘assignment of lease’ or sublease which is illegal. For this reason, the newcomers are not wealthy people (Siriporn Srichunchan, 2010).”

The handicraft of Ban Batre was in decline until the year 2002 when the then current government policy encouraged every community to focus on a local product; and so it was Ban Batre. Thus, the craftsmen needed to come back to producing their craftworks again. During this time, the alms bowl handicraft was related to the promotion of Thailand's tourism program and the traditional monk's bowl handicraft of Ban Batre has recovered again.

Although the alms bowl business recovered, the craft occupation during this time was not going smoothly. Even though the alms bowl crafting was aroused by tourism, the trading was still not good enough. The craftsmen had to compete with each other. The price cutting problem then arose as only a few craftworks were sold. This brought about arguments among craft houses and into the community in various angles.

“The selling competition appears mostly with the souvenir items. Typically, Thai people won't buy the alms bowls for any other purpose except for donating to the monk. On the opposite side, the foreigners love to collect these handmade items. The selling of alms bowls as souvenirs earns more money than as religious products. For this reason, the selling competition among the craftsmen becomes more serious....”

... To produce an alms bowl involves many craftsmen with different skills, but the number of craftsman in Ban Batre is reducing. The task of alms bowl manufacture has been faced within the community. The craft houses sorted out a solution to deal with the craftsmen. It was decided that one craftsman had to stay with one craft house; they cannot work for another craft house even when there is no alms bowl production in their craft house at that time (Krisana Saengchai, 2010).”

The alms bowl handicraft faces the difficulties from the several problems stated above. Thus, the relationships among the craft houses are in a bad situation. The craft houses have to struggle in selling their craftworks and sometimes the craftsmen

look down upon others as exhibiting poor craft skill. Every craft house always presents their craftwork as better than others. Nevertheless, one of the craft houses won the four-star prize from the OTOP program. This reveals the seriousness of quality competition among craft houses. The argument among the craftsmen is perhaps reaching the most difficult stage in the community in the coming few years.

“Today, Ban Batre has many arguments in the community. We need to be aware that the handicraft of the community has a serious down turn and that there are only five craft houses left today. In addition there is no cooperation among those few craft houses and as a result the business of alms bowl production is not stable. The craftsmen frequently have been yielding and fighting...

...The houses in the community were leased at very low prices because of the bad relationships in the community and the annoying sounds from alms bowl making. As a result, more and more new people have moved into the community with the result that there are only a few of the real Ban Batre people left. The newcomers are strangers to us and we do not have any relationship with them. Thus, the community today turns into a chaos society. We will do a breakaway (Siriporn Srichunchan, 2010).”

Sadly, there are only five craft houses remaining in Ban Batre today: Hirun Suasriserm, Mayuree Suasriserm, Aree Sairatthong, Somsak Buppachat and Krisana Saengchai. There are about 30 craftsmen, some who work occasionally on handicraft (but not as full time work). The alms bowl business is rather quiet but it is still there. The handmade alms bowl is still certainly used by the pilgrimage monk⁸ as the belief in the Buddhist legend encourages them to do so. There are no regulations on this matter but it becomes the manner of pilgrimage monks. However, the number of pilgrimage monks is only a few and the demand for the alms bowls is not high. Infrequently, the monk or churchwarden would come into the community to order the

⁸ Pilgrimage monk is a monk who practice ascetic or earn merit making by leaving in the forest hill.

alms bowls directly with the craft house. Unfortunately, many crafts houses pay more attention to selling the souvenir pieces because the foreigners can pay over the normal price.

Alternatively, some craft houses produce new styles of alms bowl by painting decorative patterns or ornaments on the surface of the alms bowl. This special adaptation is for the souvenir pieces. As some locals and craftsmen regard this development as non-traditional and refuse it, the foreign visitors accept it well.

Because of the high price of the hand-made alms bowl, some craftsmen buy old alms bowls to repair. The renewed alms bowl is very cheap and sold in many Buddhism items shops.

“In my shop, all the alms bowl are from the factory. We have both steel and stainless alms bowls. We do not sell the handmade one as it is expensive and has no customers. Some shops sell the second-hand piece at a very cheap price. They buy old alms bowls from the temple and repaint them. Some alms bowls cannot contain food, therefore the customer should understand this (Lor Hong Seng Shop, 2011).”

Succession and Survival in the Handicraft Community

Typically, the craftsmanship of alms bowl manufacture has passed on to the next generation in the family. Most of the master craftsmen in Ban Batre today are the fourth generation in their craft houses. This fourth generation is still training the new generation for this handicraft.

The new craft generation who are active today can be seen in two craft houses. One is in Aree's craft house. Aree was trained in this craft skill by her family and she has worked making alms bowls for sixty years. She has a son, who today works as a government officer and does craft work at the weekend. Another is Hirun's craft house which is the ancient craft family. He has a young son, aged thirteen, whom he

has trained gradually. He hopes his son, at least, knows this valuable craftsmanship of the family.

Today, even though many new generations know about the craftsmanship, they do not get much involved in it. The education level of the new generation is higher than of their parents. Therefore, they have more opportunities to work in other occupations. Their parents usually need them to work as a government officer.

“I have two daughters. One helps in painting Thai ornaments on my finished alms bowls. Another helps indirectly in promoting this craft community as her job is related with this cultural precinct....

...Being the craftsman is tough; it is not guaranteed that you will earn enough money. However, the situation today is better than when I was young (Krisana Saengchai, 2010).”

“Ban Batre community is in the center of Bangkok and it is regarded as exhibiting the urban way of life. Our children go out and spend their time with friends rather than stay around their parents at home. This is what is different from the past (Siriporn Srichunchan, 2010).”

Many craft houses still need to continue this occupation and understand about the necessity in passing their craftsmanship on to the young. However, in some craft processes, there is not much training given to the new generations. However, there are still a few of the middle-aged craftsmen in Ban Batre left and hopefully they become the teachers in the near future.

“Positively, I think this occupation can be continued. The alms bowl product needs to be developed in some way which is not against the beliefs in Buddhist religion. For example, I try to learn blue patination in which I can develop my craftworks. For myself, I work as a craftsman and, at the same time, I also do

activities concerning our traditional craftsmanship. I think it should not be allowed to disappear (Krisana Saengchai, 2010).”

In addition, the craftsmanship of alms bowl making is at the heart of Ban Batre society. Ban Batre people are totally admired in framework of craft occupations. The old craftsmen or even persons who stopped making alms bowl still take part in the ceremony of craftsmanship’s worship. Even the people who moved out come back to participate in this ceremony.

The Preservation of the Craft Community

Because the craftsmanship of the alms bowl is accepted as a unique traditional occupation, the Ban Batre community has many activities involving preserving its community. The alms bowls of Ban Batre is well known to both Thais and foreigners. The community has frequent visitors, and it is clear that this handicraft is of great interest to the outsiders. The craftsmen certainly have pride in their craftsmanship and, occasionally, some craftsmen in Ban Batre have been selected to promote their cultural community. For example, Hirun is usually involved with the government’s tourism projects and Krisana has taught craft skill regularly at Wat Rachaborpit School and also participated in many cultural seminars. Aree has been invited to demonstrate the craft process in a museum.

Also, there are many projects from outside organizations or the government sector, e.g. the BMA, the Ministry of Industrial, and several universities, caught up with this traditional craft making. Locally, the community development officers from the Pomprapsattruphai District’s office give a lot of support to this craft community. They provide the leaflets of the handicraft, the packaging for souvenir pieces and the information post at the front of Soi Ban Batre. However, these projects are short and temporary.

Today, Ban Batre’s locals are concentrating on a new project that is related to the cultural community topic. It involves cooperation from several sectors such as the Crown Property Bureau, the Community Organizations Development Institute (CODI)

and the BMA. The project is called ‘A Stroll Through the Alleys - Recalling the Legend of Promprab and Phranakhon’⁹. The outcome is to subsidize a fund to repair or build new houses and to establish the credit saving scheme in the community. Siriporn, the secretary of the credit saving project, explains about the situation in the community as below.

“Apart from the disagreement among the craftsmen, the community today also faces the problem of unemployed people. This is hard to solve and brings social problems such as drugs. I think this is because of two reasons. One is their houses are leased from the Crown Property Bureau at a very low rent. Another is they have no other living expenses, no savings and even no daily earnings. These people, for some reason, won’t work even though they do not have any money left. But today, it will change, as indirectly the Crown Property Bureau will be more concerned with the status of community linked with and to the period of rental...

...Therefore, the locals need to develop the unity of the community. As I am a teacher, I focus on the very young generation. I encourage the children to do activities within the community, including the alms bowl making. These various activities build the pride and awareness among children as they have seen many people interested in their culture. My principle is that the locals, both children and adults, can carry on their culture by getting self experience which is around them in their everyday lives. I also believe that the children can raise the unity of community along with their parents (Siriporn Srichunchan, 2010).”

From the results of the in-depth interviews, it was found that Ban Batre has lost its unity and it is hard to find any agreements. Actually, projects come to the community very often but the locals do not give enough collaboration.

⁹ The project aims to form the Network for Conservational Rehabilitation of Urban Community in Promprab and Pranakorn Districts to revitalize these communities in the historical districts to be tourist attractions for art and cultural tourism and to sustain the community’s strength.

“Most previous projects were not achieved because we do not understand the strategy of the project or even are not assured of the end result. For that reason, many people misunderstand, disbelieve and have arguments between the participating and non-participating persons. Our community has seriously lost harmony. For me, in the early time, I tried very hard to understand the method of running projects. Until today, I understand those better and have participated in almost every meetings or seminar which related to the community. I usually explain to friends and other craftsmen and recommend them to join in. I feel good to work for our society and to build some little unity in this community (Krisana Saengchai, 2010).”

In addition, the previous head of the community was ill for many years. The new head of community was elected but was not accepted by some locals because of the fictitious election. Thus, the unity of the community is still not in good condition.

From the attitude of the monks, as the users, they give an opinion about the future of alms bowls handicraft as follow.

“If the handmade alms bowls will disappear, we have to let it be because it is not popular with the buyer (this is in the business viewpoint). In some way, the handmade alms bowl with beautiful patination is only for making extra potency or power of the user (Phra Soponthummasarn, 2011).”

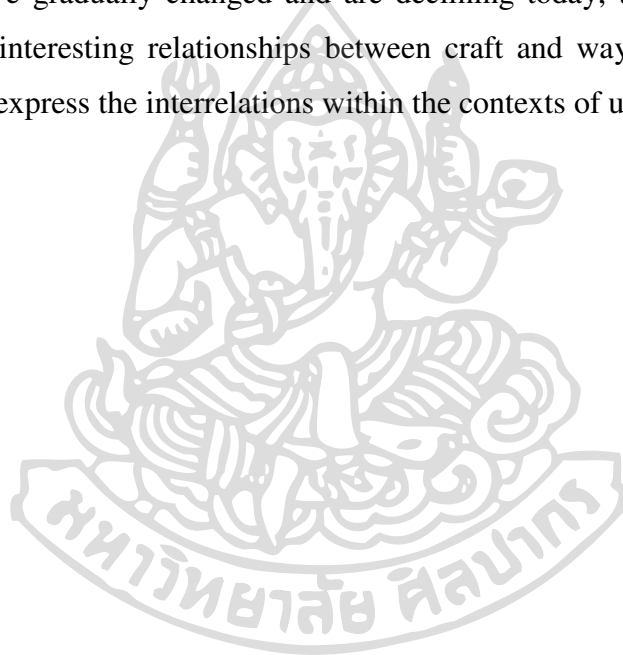
“In Buddhism, there is a belief about the Three Characteristics, in Thai ‘Tri-Luck’: the impermanence, the instability and the soullessness. We could help to preserve the handmade alms bowl but we also have to respect this ‘three characteristics’ principle as it truly reflects a principle of nature: nothing stays forever (Phra Anan Anantho, 2011).”

On the other hand, people outside the community complain about the bad behavior of Ban Batre locals. Surapee who lives in a shop house in front of Ban Batre community explains this as follows:

“I know about the traditional craftsmanship of Ban Batre. I heard that it has almost disappeared. However, in my opinion, it does not affect my life. If, some how, people around here (outside the community) do not hire Ban Batre people to work in their business, it is because they always fight, especially the teenagers. Maybe, because of this reason, people around here do not make relationships with Ban Batre people (Surapee Rattanon, 2010).”

Conclusion

The above has discussed the present state of each craft community, identifying unique craft communities in Bangkok, the capital city. Despite the fact that the craft businesses have gradually changed and are declining today, the in-depth interviews display some interesting relationships between craft and ways of life today, which outstandingly express the interrelations within the contexts of urban society.



Chapter 5

Analysis and Conclusion

This final chapter presents an overview of the study, generally in the form of an analysis of factors related to handicraft development in Thailand. This also addresses the findings related both to craft society and to heritage precincts. To be noted is the fact that this research does not aim to improve these three selected sites directly, but to gather information on practices and on handicraft development overall. This information will be analyzed, through heritage thinking, to explore the opportunity to use one's craft occupation to preserve ancient communities. It also analyses the factors related to the development of handicraft in Thailand in general. The conclusion and suggestions for further research will be found at the end of the chapter.

The chapter is the summary of topics relevant to the evolution of the three selected craft communities. These findings are synthesized following the objectives and the questions guiding the research. The topics are divided as follows.

- 5.1 Authenticity
- 5.2 Impact from industrialization, technology, and globalization
- 5.3 Competence of the craftsman
- 5.4 Strength of product development
- 5.5 Opportunity in earning from handicraft
- 5.6 Transmitting craft
- 5.7 Awareness of handicraft as heritage asset

5.1 Authenticity

Ban Bu is a community where craft people, tracing descent from the Ayutthaya period, has continued producing bronze water jars. It has insisted that their craftsmanship should continue using the ancient tools brought from the time of their migration. People have continued this bronze craft occupation in Ban Bu and have achieved eminence as recorded in many Thai literary sources.

Pradittorakan community also produces bronze works. The basis of their craftsmanship may derive from the original Ban Bu and has become mixed with knowledge from the bronze factory tradition. With experience working in the factory, Pradittorakan locals have decided to produce cutlery pieces, especially spoons. The community has also developed craft skill by experimenting with a clay mold for bronze casting.

Ban Batre is a community working on monks' alms bowl production. In the past, this community had several craft houses that produced a high quantity of craftwork. These craftworks were consumed widely by all Thai people as they related to the religious life in this country. The community has the evidence of their ancient craftsmanship as a lot of ancient blower tools are found at many places in the community. The community has also continued the unique technique of soldering metal throughout its long history until the present.

These three communities are truly settlements of original craft people. They have been settled since the early Rattanakosin era and have continued their ancient craftsmanship until today, albeit mediately in the case of Pradittorakan. There are craft families that evidence their descent from original craftspeople. These craft communities have maintained the original technique and been accepted as the significant craft production of the country. The development of craft skill has variously changed but the original pieces of work are still being produced.

Following the assessing of authenticity procedures of the Operational Guideline (UNESCO, 2008:21), there are many aspects that attest to the authenticity of these practices. The credible evidence can be attributed as follows – it is about original craft families, about original place, about craftsmanship and the craft production system, and lastly about the craft products in their design and functions of use. The handicraft knowledge in the communities still applies through the successive generations until today and it has been truthfully represented as an expression of the genius that belongs to the communities. Therefore, handicrafts from these three communities are able to be certified regarding their authenticity.

The question to be considered here is: **to what extent is a sense of tradition and authenticity understood by both locals and the wider public?**

Most locals know of their craft product and its origin. They understand that this handicraft occupation is the identity of the community and are capable to present information about it. Especially, Ban Bu and Ban Batre often participate in cultural activities related to the community's craftworks.

Outside people also know the craftwork from these communities through many aspects. For example, they were such necessary household craftworks in the past and today have become the significant symbols of communities which still remain in Bangkok.

Authenticity of craftsmanship is part of the advertisement of the handicraft of each community. People come to the community to follow the famous craftsmanship. Most customers already understand the value of craftsmanship and some attribute a sense of royalty to these craftworks. They regularly buy the craftworks and also introduce new customers to the community.

Although there are some changes that have occurred in some processes of the craft skill, yet basically the craftsmen prefer to work in a traditional way. The changing may be observed outstandingly in the case of one Ban Bu craft house that changed its material from bronze to stainless steel; this causes such stainless water jars to be purchased by locals more than by the wider public, as they are seen as less authentic than the original bronze. In addition, the interesting aspect is that those stainless works still rely on the famous bronze water jar design which then extends to other kinds of wares. On the other hand, in the case of the alms bowl, when the Department of Religious Affairs allowed the use of no-seam alms bowls from factory production, the craftsmen of Ban Batre did not accept such change, or were unable to accept it as the handcraft alms bowl must have those seams upon production; and this refusal has caused the alms bowl craft occupation to stay in an inferior situation.

Working on different designs from the traditional craftwork frequently brings arguments to the community. It may not be accepted by local people as it contradicts the craftwork of the community as shown in the case of the stainless ware of Ban Bu and the decorated alms bowls of Ban Batre. However, these adapted craftworks may properly be counted as the authentic products of the community as they attest to the truthfulness and integrity of their makers and place of origin.

Maintaining authenticity may not happen if people do not understand its value. It has been difficult for the craftsmen to do business with the rapid growth in the capital city, where somehow the craftsmen need to work in the traditional manner.

Authenticity and Nostalgia

Authenticity is one of the important aspects of heritage contents, as it carries the context of traditional culture. These handicrafts express the historical culture of the community and also of the country, as in a credible and truthful manner they are showing where it had been generated. Certainly, these communities express authenticity in their handicraft. The ICOMOS charter (2008) stated that 'authenticity can describe the relative integrity of the place'. In this sense, this craft knowledge continues nowadays and can represent its originality at a high level. Therefore, these three craft communities can satisfy the notion of authenticity and express the high integrity of those places. Such authenticity and integrity enhance the degree of heritage value of these sites.

In the sense of nostalgia, authenticity and the integrity of a place can induce a nostalgic feeling among local people. The craftsmen and the locals have some memory about practices and materials in their 'good old days' when the handicraft of the communities was extremely successful in business. Perhaps, at that time, they earned high incomes which brought a good quality of life to the craftsmen themselves and to other locals due to the economic growth of the community. These past stories meet the nostalgia concept in sentimentalizing the past of their living and the previous wealth of the community, albeit sometimes imagined. As a result, many locals show their nostalgic feelings. They have memories of old times and wish to recall the past.

Moreover, the conversations about authenticity and integrity of these places arising from the visitors also provoke nostalgic feelings among the locals.

Nostalgia also contributes to the experience of the customers. Customers did not buy these craftworks just because of their function but also from other viewpoints such as the role of these craftworks referring to traditional culture or to their ancestors' livelihood. The customer, especially at Ban Bu, has more concern for its aspects of luxury, mantra, ritual and perhaps the rarity of items. In addition, the popular concern regarding commercial craft surviving in the future world may stimulate the eagerness of customers in owning nostalgia imbued objects.

On the other hand, many craftsmen greatly admire and are proud of their own craft knowledge. Thus there is little enthusiasm to develop their works in new ways. The immense importance of owning authentic craft skill affects the development of the handicraft occupation.

Authenticity may function to preserve the traditional handicraft. When the community is known widely for its authenticity of craftwork, the craftsmen need to be careful in adapting their craftwork, as the people acknowledge the authentic craft of the community and always expect to obtain the authentic product. Misplaced change may bring the end to both the craft occupation and the heritage of the community. In the discipline of heritage, changes do not represent a reduction of the cultural value of the place. Changes may be necessary to retain cultural significance but one should understand the appropriate limit for that change.

The capital city lifestyle may bring irritation to those craftspeople. It seems that confusion from industrial artifacts stimulates the nostalgia of a false memory of a past, plentiful life for all the locals. In fact, the locals are the major stakeholders of that heritage and have a duty to maintain it. Though the imagination of some abundant society in the past has fully remained in their mind, it cannot encourage craft people to produce new and challenging handicraft in this era to ensure survival of their own craft community.

5.2 Impact from Industrialization, Technology, and Globalization

In the past time, Ban Bu water jar craftworks had perfectly served the needs of their use. But the emerging use of aluminum put the Ban Bu bronze ware business into a serious state. The bronze water jar was replaced by the aluminum water jar from factory production because it is easier to use and more durable. Later on, Ban Bu had developed more products with western designs; and this could bring the business back alive. However, the original water jar item is also still being produced continually and it has been given added value with a black surface and decorative patterns to serve as a house decoration item in the modern market.

Pradittorakan seems to have been less affected; the difficulty in the handicraft business did not come directly from the industrial effect but from the problem of the high price of bronze material itself. Accordingly the community has experienced some difficulty from imitated work with low quality material. These competing products caused more problems in terms of the price than of design. In some sense, the root of craft production in Pradittorakan derived from work experiences in factory production. The relatives and friends relationships among bronze craftsmen from all bronze craft production places may reduce the strong competition in the market.

For Ban Batre, the alms bowl has directly faced the serious difficulty of competition from factory-made pieces. The handicraft was not only to compete in price and production time but also in terms of the quality of the product; the no-seam alms bowl solved the rust problem and gave a longer life. This industrial production really affected the craft wisdom of Ban Batre as the local technique would not be able to produce a piece with no seam. Some factories used new material such as stainless steel which is an anti-rust material and can improve the use of the alms bowl and this also surpassed the Ban Batre product. Even in later times, craftsmen of Ban Batre tried to apply their traditional craft skill to stainless steel material, but the handicraft process still took more time than factory production.

In the last 30 years, all these three craft communities have felt the effects of industrial change in Thailand. The factory production is faster, has lower cost and can

support more customers. Irresistibly, the craft communities have to compete with all those industrial advantages. To be noted here is that the price of raw materials is also one of the factors impacting on the craft occupation. This is the case where the community does not have their own supply, but works on a basis of buying from outsource suppliers. The craftwork faces a higher cost but they cannot increase the selling price especially when it has to compete with a factory made product. This generates less profit to the craft houses and causes them to stop or change their old occupation. It becomes a usual problem for every craft community which faces a lack of source material, including a source of energy supply.

Like everywhere else nowadays, the goods made by machine can better serve the customer's normal utilitarian needs than the craft works from the community. As in the history of the Industrial Revolution, from William Morris's mourning, craft skills were overlooked and craftspeople were forced to work in the factories; and then there emerged the lesser aesthetic of the mass produced commodity. To the present day, industrial process continues to abuse the beauty of handicraft. These three craft communities have already suffered the major impact of industrial change and could only manage to help their craft business alive, in some sense, by emphasizing handicraft as offering characteristics *different* from those of industrially produced goods.

5.3 Competence of the Craftsman

The question to be asked here is: **do the craftsmen have ability to maintain inherited craftsmanship and develop their handicraft in the face of globalization?**

These three craft communities are located in the capital city. Bangkok, like other capital cities, is moving forward rapidly. Inevitably, some techniques in craft making have changed. The change in craft processes is mostly due to the invention of several electric tools, and mainly aims to reduce time and energy. Clearly in Ban Bu and Ban Batre, oxygen to augment the heat supply was developed from using human power working on a wood blower, to the use of an electric blower instead. Another change is in the polishing process which takes the longest time and a lot of hard

working steps. The invention of the buffer and polishing wheel have replaced a primitive technique such as stone polishing of Ban Bu and Pradittorakan craft. For this reason, the special stone polishing process is omitted in craft making today. The Ban Batre alms bowl making also uses buffer machines instead of files.

In summary, Ban Bu, Pradittorakan and Ban Batre have reasonably maintained the craft skills as in the ancient times. The present craftsmen can maintain authenticity of craftsmanship, especially the unique skill of joining metal in Ban Batre. The reason to change to electric tools is speed, particularly in Pradittorakan where they cannot keep up the large volume of orders from overseas. Negatively, the local wisdom involved in stone polishing (which became part of the name of the craftworks) is not being used and may be forgotten.

As said above, most changes involve the use of electric tools rather than any development in craft technique relating to the quality of work. This is a benefit to the maintaining of craft skill but is slightly resented as impacting on old ways. The communities are located in a modern city where skill is easily developed, but nothing has been done. The ignorance in developing new skills may come from a feeling of too much pride or self-importance in their local wisdom. Working as a craftsman in the past was truly good as a business and admired by the public, however, today is different. It is bad that craftsmen are negligent to improve their skill in order to upgrade their quality of work, as such quality can raise the price of the handicraft and increase income to the craftsmen themselves.

It has already been noted that craftsmen in the past worked on every process of craft making. Today craftsmen typically work on only one process. Therefore, maintaining traditional craft skill as a whole sequence of processes is not easy. It may follow the idea of factory production, especially in Pradittorakan, to reduce the cost of tools and equipment. Positively, the craftsmen can still work on what they are expert in.

5.4 Strength of Product Development

As we know from the present study, the craftworks that the communities traditionally produce do not respond to the living conditions of today. Therefore, the craftsmen should develop their work to be able to survive in the business. Thus, the competence of craftsmen in developing their craft work is a factor to be discussed

For Ban Bu, customers include long-term regular customers who have developed the relationship of being friends and helpers for the craftsmen and the locals. They regularly give ideas and love to see new developed items. The craftsmen also have fine craftsmanship and competence in terms of creating new designs accordingly to those recommendations.

The craftsmen in Pradittorakan outstandingly demonstrate ability in creating new models for new designs. Their cutlery handicrafts have been improved in various ways during their history. The vision in frequently adapting new designs of Pradittorakan craftsmen may have come from previous work experience in a bronze factory business. Although such innovation has not occurred often due to a higher cost, yet this increased competency of craftsmen can increase the potential in successful trading.

In the case of Ban Batre, its religious alms bowl usually is made according to the regulations of religious authenticity. Therefore, these religious pieces cannot be modified that much. The crucial development goes to the souvenir items which are resized from the religious items and some craftsmen put decorative patterns on them. These decorative pieces respond to the expected characteristics of souvenir goods rather than the religious regulation. Ironically, such decorative pieces may be good in earnings but irritate other craftsmen and locals in a kind of non-sense quarrel.

The correspondence with the customer's need requires the craftsmen to develop their works, for example to complete the set of work or to expand the product line. Most craftsmen seem not to have any positive idea though they agreed with and accepted the necessary conditions that they faced. Basically, the decisions in their

craftwork development seem to have been introduced by customers and middlemen in each community. This is as in Autajuk's paper (Autajuk Sattayanurak, 1994:85) that referred to the acceptance by most communities of the middle man role which helps to increase sales and to promote craftwork in the region. It is also similar to the example of a weaving bamboo craft community in Angthong province where the customers stated their needs as being for a 'plastic basket' and later this led to the growth of the business. These cases emphasize the point that the craftsmen should be able to respond to the customer's need. Importantly, it also expresses the fact that the craftsmen lack knowledge about marketing. The circumstance of craft trading relies on both the middle man and the on-site customers, revealing that the craftsmen have a narrow vision about the outside world. Being a craftsman, spending a long time in the workshop within the community, they get used to the environment and relax in their own way of living. As a result, the craftsmen are usually behind the fast movement of capitalist society. Then, hopefully, the feelings of relaxed comfort are interrupted to generate new inspiration for work that can challenge the capitalist market.

The interesting case is Pradittorakan where the craftwork was created from a picture. The craftsmen had the competence to produce new designs as a copy from the picture but not from their design knowledge. It may be presumed that the products are not in the craftsmen's own environment and that they did not have any understanding about food and eating in western culture. In the case of Ban Batre, making new items to new designs is almost impossible. The user of the alms bowl is the monk who is prohibited from requesting any changes, and the souvenir item is just the resizing of the original one. Therefore the developing handicraft of Ban Batre is a difficult issue. For Ban Bu, the craftsmanship is very fine, but they seem not to develop any new designs anymore.

All these examples reflect upon craftsmen and also their vision, whereby they mostly neglect to build their competence in creating new items suitable to the modern market, even though their craftsmanship skill is at quite a fine level.

Following the UNESCO suggestions (2004:38), Thailand as a nation should have a responsibility for the cultural assets of the country, and should empower the locals in capacity-building. However, the Thai nation has not expressed much concern on this point; it has been seen that the early OTOP program neglected craft training or any craft skill development. And even though it has done so in later years, the support is more to inputting technological competence, and to the SMEs rather than to the communities.

Related to craftsmanship knowledge and its transfer, the craft skill is more about practising but in fact there is scientific rationality to be developed. The activity of Thai craftsmen is considered a routine job and this does not challenge any craftsmen to develop their skill using scientific knowledge. The craftsmen lag behind several changes outside the community and lack a sense of challenge in the craft business during the rapid growth of the capital. They produce new design craftwork using narrative, pictures or sample pieces from middlemen. This reflects the problem of 'the maker is not the user' and works against the craftwork to support livelihoods. On the other hand, they may not really understand about scientific knowledge and just do the work that has been specified by the craft master. The competence to develop craft skill using scientific knowledge does not emerge. With the present researcher's experience in learning and studying several craft fields, those experiences also emphasize the feeling of the Thai style apprentice who merely follows the craft master without understanding. All these issues affect progress and achievement in the craft field in the country.

The interesting case is of one Ban Bu craft house which changed to work in stainless steel material. This change was intended to solve the problem of the declining bronze water jar business but to maintain the craft occupation. In this case, this material changing required new training in craft skill in order to cope with an unfamiliar material. The craft house has to train new craftsmen and create a new craft technique. And also the head of craft house has to carry the identity of Ban Bu craft works applied to a new product in order to continue their craft business in a new way.

Actually, the industrial material of stainless steel has been used in all three home based craft workshops; stainless steel was occasionally also used by some Ban Batre craftsmen and Pradittorakan craftsmen. This shows that the competence of craftsmen can be recharged.

Pessimistically, the stainless steel case in Ban Bu may reflect badly on the authenticity of craftsmanship in the community because the original *bronze* craftsmanship may be forgotten and will disappear. However, if we observe the situation in a more optimistic way, the market has changed and the craft occupation needs improvement; these changes will become the craft culture of the community in future times. A similar case is in Anghong Province, where the new generation chose to work at plastic strip instead of bamboo as in the original way, to produce the basket. This plastic technique then spread to various kinds of craft all around the country.

Briefly, the competence of craftsmen is the important issue. Craftsmen should be provided with an intensive training of fine craft skill as well as developing new forms which will upgrade the craftsmen to a higher level. These trainings can be done by getting support from either the craft house themselves or the educational institutes.

5.5 Opportunities in Earning from Handicraft

With industrial change, the water jar of Ban Bu business is totally affected. Aluminum water jars serve the 'function of use' for the customers better than the bronze of Ban Bu. Their products were rarely sold even though some had been developed with western designs or decorative patterns.

In more recent years, the trading of Ban Bu craftwork seems to have changed. Though the original water jars were not selling well initially, in the long term they sell more regularly and continually than the western style items. Astonishingly, the image of these traditional handicrafts increases the niche customers, who love the retrospective items and come to buy them. The reason could be that Thai people recognize Ban Bu as a water jar craft community, and admire such fine craft quality as

referred to in much Thai literature, whereas those other western style pieces are less promoted and unclear in their evolution and genealogy.

As a result, after struggling for a long time, Ban Bu discarded the aim to compete within the market with factory made household products and traded with different product positioning instead. The Ban Bu water jar today steps out from the ordinary sphere of handicraft that served earlier ways of life into the higher position of craftwork as meaningful pieces which can be sold at a much higher price.

The product of Ban Batre community is the monk's alms bowl; this craftwork is essential as it is related to the Buddhist utensils. This craft occupation has been effected by the factory manufacturing process as the latter has a very low cost and is very fast to produce yet it can also solve the rust problem.

The rebirth of Ban Batre handicraft was via the tourism realm. Cultural tourism began to involve this famous craft community as the Ban Batre handicraft represents the absolute uniqueness of traditional crafts. At that time, the handicraft had badly failed and Ban Batre craftsmen eventually took the opportunity to sell pieces as souvenirs to visitors. The craftsmen resized the monk bowl to a small size piece to sell to the visitor. These activities were not regular but enabled them make a better earning than from selling original religious pieces.

Today, Ban Batre craftsmen only produce religious alms bowls when getting an order from monks or church wardens. Some craftsmen have learnt to use a new material like stainless steel but this is still not in good practice as it is too new for those local craftsmen.

The cutlery of Pradittorakan community was well known and reached its peak fame during the GI time in Thailand. However, in the later time, there were some imitated products competing with their works. This forced the craftsmen to make some developments. The Pradittorakan solution was to sell a dozen pack of some original spoons and forks and to develop new items in the style of western cutlery sets.

By then, the trading situation was getting better. Those two types of product had different customer sectors and both received a good response. In fact, all of the customers to Pradittorakan have been foreigners since the beginning; finding new customers is not necessary. Pradittorakan seems to have gained benefit from the rise of globalization and from being in a capital city where they can easily communicate with foreigners.

All three communities have already passed a peak and are in a declining situation. Nowadays, the existing craft houses have solved the problem in their own way. These craft occupations seem to have an opportunity to continue as the current work is still being traded, even though it becomes less and less each day.

However, from the research, it appears that the main factor which affects the handicraft occupation is the quality of craftwork in terms of its 'function of use'. Especially in case of Ban Bu, the aluminum water jar is easier to use than the Ban Bu bronze water jar. The emergence of the aluminum water jar changed the customer behavior completely. It is also found today that the water jar (or drinking glass) is produced in various materials and designs; and it completely changes the way of living at the public level. Similar is the case of the craft product in Ban Batre: even though it is needed because it is related to religious practice in the country, nevertheless its craft quality is unable to support its convenient use.

The functionality of the craft from these two communities is not suitable for today's way of life, which clearly affects the survival of their craft business. With Pradittorakan, their craftworks have suffered less as they still function for modern living.

Table 2: Tasks of the craft occupation

Craft community Tasks of craft occupation	Water jar of Ban Bu community	Cutlery of Pradittora- kan community	Alms Bowl of Ban Batre community
1. Maintaining authenticity of the craft community a. maintain craft form b. maintain craft family c. maintain craft settlement	XX XX XX	XX X X	XX XX XX
2. Impact from industry, technology and globalization a. impact from competitive products from factory production b. impact from imitated craftwork in low quality material c. high price of material	X N/A X	N/A X X	XX N/A X
3. Competence of craftsmen a. ability to produce work using original craft technique b. ability to develop craftwork to the customer's advice c. ability to develop craftwork by oneself d. ability to learn new skills e.g. in stainless steel	X X N/A XX	X XX N/A N/A	X N/A N/A X
4. Opportunities in continuing the craft business a. problems in its function of use b. craftwork still needed in consumption c. adapting to souvenir market	X X N/A	N/A XX X	XX X XX

Marks : N/A not applicable; X low impact; XX high impact

Table 2 displays overall information to clarify the situation of the craft communities. All these craft communities have authenticity and have been continually producing craftworks until today. The works have been impacted from a changed world but still there is opportunity in trading, particularly for Pradittorakan. Also, most craftsmen have adapted their works to participate in the souvenir market which has eased the previous problem of competition from popular industrial goods. The action of adapting work to follow the customer has demonstrated the competency in craft skill but, on the other hand, there is clearly a lack of initiative in creating new items by the craftsman himself. However, from the example of Ban Bu, training in new skills is possible. This can bring the opportunity to keep the craft business of the community (even though slightly different from the original works but still achieving success in business). This has proved that skills can be developed and that new craftwork needs to be developed.

Emerging Craft

The further question in significance of handicraft is: **does Thai handicraft elevate to the higher level implied in the term *craft*?**

‘Craft’, as distinct from handicraft, is not produced to respond to the needs of day-by-day living. Craft becomes an occupation that creates an income to the locals through works that are valued by consumers for their own inherent qualities, linked to ideas of authenticity, origins and history. The comments from customers in each craft community show that the reason for buying craftworks today is not related to the product’s original purpose. As Duanjeun Poonpol (Duanjeun Poonpol, Panin G., et al., 2004:60-65) mentioned in her paper, many crafts have changed, so today handicrafts are fully involved in trade activities, to make a profit rather than to serve a way of life. Form and function of craftwork now has changed to correspond with a new way of living which is far more complex than in the past; and craft making is now supposed to be developed to meet a more complex set of customer requirements. From the present study, the current change in handicraft in the three communities has clearly demonstrated this point.

However, there is a slight difference here from the Duanjeun Poonpol study in the case of urban culture. An urban craft community does not compete with other craft communities, as she mentioned; perhaps there are few urban crafts left. In fact, it is the industrial products that now present competition. This research has shown that the craftworks, particularly those of Ban Bu and Ban Batre, could not compete with the industrial products in terms of ‘functions of use’, as stated in the previous part. That is not about competition with other craft communities.

Craftwork today absolutely cannot compete with industrial household goods. However, one should not always be negative about this. In the present time, handicraft has changed its positioning, more likely to be used as decorative items or luxury pieces. Example is Ban Bu, where the water jars today are sold as ‘elite pieces’. The products are made with a high quality of craft skill and represent the old time traditional living items. Briefly, the new attitude to craftwork changes the meaning of craftwork from ‘responding to way of life’ to ‘representing a tradition and the culture of the maker’ – also, more ambiguously, as ‘objects of beauty’.

To clarify, handicraft is generally about products that have traditionally supported the way of life, generally emerging in the form of household utensils. The local craftsman works on skill rather than the aesthetic quality or the imagination expressing cultural meaning. This is different from the artist or designer who works directly on ideas of beauty and/or expression and the idea of creativity in order to produce ‘craft art’. Therefore, in the case that the work can represent the cultural meaning including fine craft skill, it might be called ‘craft’ or ‘craft art’ rather than just ‘handicraft’.

The case of Ban Bu illustrates a spontaneous change of handicraft to craft. The product was accepted as a luxury piece but the craftsmen did not intend this. However, the quality of handicraft skill of Ban Bu has already been admired in its aesthetic value since a long time ago. This causes their handicraft shift to ‘craft art’ easily.

Following Pierre Bourdieu's theory, people in this modern age always seek some 'distinction'. In this case, consuming a Ban Bu original water jar satisfied such distinction needs in the form of cultural capital that presents the memory of the culture of a group of people. And perhaps, these crafts can demonstrate the 'taste' of such people in a cosmopolitan mode of living. Not only Thai people but also the 'sophisticated' travellers will consume such crafts to adorn their houses.

Luxury craft has positioned itself above ordinary handicraft; these pieces are a statement of recognition to the owner, representing the beauty of inherited craft skill or the aesthetic appeal of an art piece. The function of use may be considered but may not be a major reason to make a decision to buy. The price of luxury craft is very high, the opposite from both mere craftwork and industrial household goods. Internationally, as stated in Chapter Two, the vision of 'crafted by hand' is popular via several fashion businesses (Craft Magazine, 2011:44-49; Sheila Kim, 2009). As a result, fine craftsmanship has today returned in a particular way, as part of the concept of luxury products in the twenty-first century. Such a craft trend marks a beginning of a craft business revolution in a new era.

In Thailand, both ordinary people and craft society itself have less interest in the craftwork regarded as the wealth or riches of craftsmanship. The metal work from these three communities is neglected despite its demonstration of superb metal craft knowledge. The acknowledgement of 'fine craft work' should be considered as an act of national awards or recognition, perhaps as part of the Representative List of the ICH program. This award would classify the craftwork as a state-of-the-art object, for the national collection or for urgent safeguarding. It can represent a national treasure and be considered for the protecting of lost culture in a tangible action.

For the craftsman, it is also necessary to award an honor to a person such as the craftsman master or national artist, just as UNESCO established the 'Living Human Treasures' process. Thailand has a practice on this point, namely to celebrate a 'national artist', such as Sangda Bunsiddhi or Heng Sopapong. Among the three communities, Metta Selanon of Ban Bu has been awarded 'Master of Art & Craft of

Siam' (from SACICT). This celebration proves that craft making is a valued career, in a manner of an official recognition, and brings the craft occupation to a higher level of acceptance. This practice brings advantages to those craftsmen, including responsibilities in developing their skill, and therefore improves their quality of life.

The OTOP program is the most famous craft project in Thailand. Competition of the OTOP Product Champion scheme has been applied to honor these three communities for several items and at several times. The OTOP Product Champion is more about a quality of craft skill in terms of business opportunity rather than the aesthetics of craftsmanship or to honor inherited craft skill. This should not surprise because the objective of the OTOP program is basically concerned with earnings for the province and ultimately with national economic growth. However, the program fairly announces the perception of luxury craft items to Thai people.

In economic terms, the OTOP or other community products are truly unable to compete with the SMEs' products or products from a large scale business in terms of raising funds or developing craftworks into the national or international market. As referred to in Mekhum's research on 'the use of advanced technology in craft communities in Bangkok' and the comment from Mr. Somkid from Pradittorakan, these are not comparable. Therefore, the change in Ban Bu work is not quite at the level of a paradigm shift in handicraft.

In some sense, the way that handicraft has moved to become luxury goods has perhaps not been in an appropriate manner. Generally, doing business in luxury goods needs an intermediate practice, especially in business concerned with local production and management. The key to success in the luxury market relates to good design, good concepts and good production; all of which are too complicated for local craftsmen. Stated otherwise, local handicraft does not need to express high aesthetic value; however if handicraft could enrich its quality of craft skill, including most crucially some creativity as craft or craft art, it will become a source of more exclusive products which can increase the producer's profit. This is not easy for a local business. The weakness is in selling: when trade is discontinuous, this makes the craftsmen

insecure in their income and finally they change their occupation. The development of skill and competence of the craftsman takes many years to and the cost is very high.

Another craft transformation is to become a souvenir. Handicrafts are one of the representatives of cultural diversity which, today, seems to be displayed more in the tourism sector. Bangkok is a capital city and indisputable as a tourist destination. Most craftsmen would like to get involved in the tourism activities in order to earn more money. Pradittorakan and Ban Batre have fully joined this souvenir market. However, the characteristics of craftwork may change along with this shift to souvenir trading. The alms bowl is clear in that it will not be used by the visitor; it is only for the monk. They are used as decorative pieces instead. For this reason, producing a souvenir piece could cause a change in craft manufacturing as the quality of craft skill may be left behind due to the piece not being used functionally. While producing souvenirs, Pradittorakan does not have to adapt their craft process much, as those souvenir craft pieces are similar to the real cutlery pieces. Its functions still apply; the buyers can use it if they need.

However, the tourism sector greatly expands and the souvenir market is getting larger. The quality of craft skill demonstrated in souvenirs is not excellent if compared with the export items. With low price competition in the souvenir market, the quality of items may not be a concern. As a result, in producing craft to join the souvenir market, the inherited fine craft skill is to be aware of the dangers as it would disappear because the souvenirs do not really need such fine quality. This is similar to the Vietnam handicraft industry whereby crafts are closely linked to the tourism industry and this has had an impact on its integrity or the value of traditional craftsmanship. For this reason, the example of the Japan OVOP could be the great model; they have had to ensure that their products not only perform for the souvenir function but also become concerned about a high quality level for a world class market.

According to its definition, cultural heritage contributes to the tradition and culture of a place; it also involves the social activities that represent its long history and development. These three urban craft businesses are very different from the early

beginnings of craft communities; they have changed in materials, functions and place of use; and also changed to have higher price and to follow a new user's needs. Therefore, the history of these three communities has been recorded as follows. One aspect is the traditional handicraft which is to be elevated to be luxury craft. Second is the craft business which today joins the souvenir market. These two points of craft change, towards luxury craft and towards the souvenir, are quite opposite to each other. They are truly different in product classification. Luxury craft are exclusive goods while the souvenir craft tends to be low priced as much as possible and here one needs to be aware of the inherited craftsmanship of the community. This shifting of handicraft, following marketing trends or a kind of creative economy, is increasing in Thailand and is related to wider cultural change in the country.

All the above are explanations of the situation of craft and imply directions to develop the craftwork of the community against a rapidly changing market. This intangible heritage asset is in a state of transformation and needs ideas by which to manage preservation action.

5.6 Transmitting Craft

A major source of earnings for locals in the three communities is obviously from their craftwork. In the past, the young learnt about craft skill by hanging around with parents; the knowledge then was transmitted to the next generation spontaneously. However, in the last few years, that natural transmitting process is no longer effective. These craft communities have faced the problem of decreasing craftsmen and have demonstrably failed in training a new craft generation.

Ban Bu seems to struggle the most in transmitting craft skill because the remaining craftsmen are senior and there is only one teenager practising with his father in recent times. Other children of craftsmen are not participating in this work at all. The serious reduction of craftsmen in Ban Bu caused the change of material and brought about the end of bronze works in one craft house. The Pradittorakan craft business is also managed by seniors with two adults involved; one works in the workshop and the other works in marketing. However, there is today a new generation

already absorbed in this craft skill from their young experience. Ban Batre, on the other hand, is quite able to maintain such natural transmission; there are senior craftsmen and adults in the craft workshop, and some younger adults work partially on small jobs at decorating or promoting, and also one little child of a craftsman is learning. Nevertheless, there is an upcoming cultural project supported by the government sector, to work with the young locals in experiencing alms bowl making.

The method of transmission of craft skill has been by training in the workshop since long ago. This training method is by verbal explanation rather than some text manual. However, craft skill is tacit knowledge which is difficult to transfer and the craftsman is typically not good at teaching but rather at making. Also, there is no craftsman text book for teaching. Therefore, there is difficulty in transmitting the inherited craft skill.

The new generation mostly disregards the craft business. Most children in the community are educated and have good jobs. They know craft making is a hard job and with low income, compared to jobs in the city. Especially in Ban Bu and Ban Batre, the present new generation was raised during the declining time of the business; therefore they seldom experienced craft work. For Pradittorakan, it is quite a new craft community and their time of greatest renown was not back far. Most of the new generations in Pradittorakan today know some skills because of helping their parents when they were young. This has caused the number of the Pradittorakan new generation who are capable to do craftwork to be higher than in the other two communities. Though here too there is the similar problem: they have other jobs and are not willing to make craftwork. Therefore, knowing the skill is not a guarantee of the success of transmission. The respect for craft work in these three communities is merely in some vague feeling. The real pride in handicraft skill has disappeared.

Despite craft parents trying to teach their young and supporting them for this occupation, this craftwork seems to be disappearing. The discontinued craft transmission definitely causes changing characteristics of craft production to varying extents. The young may remember the craft process but, without practising, it is easy

to forget it as it is a skill based work. In the long term, even though the craft works may still be produced, however, the skill may stagnate or perhaps even reduce from its finest quality. Far more importantly, the development of craft skill for new circumstances is hardly likely.

Transmitting craft knowledge in the capital city is a difficult issue for the reason that Bangkok, like other large cities, has provided various education opportunities, also lots of opportunities in other areas of work. Or, in other words, the parents could not sustain the craft business with their children when life is moving forward in the face of modernization. This is truly an obstacle to the transmission from the older generation and also to the preservation of the craft community.

In the education sector of Thailand, handicrafts are not taught in the national education system. Silpakorn University, which is the fine arts university of Thailand, also teaches only some of the diverse 'craft' techniques and in a sense of using those craft skills to product art and design items. Making handicraft as an occupation or doing handicraft as a business is not much taught to the students.

The preservation project in terms of transmitting skills may help the local children in experiencing craft production and may be a success in the short term. However, the result of such a project does not present much prospect of being prolonged. Naturally, children's opinions come from their experience, yet their parents are the honored persons and models for the young. The memory of the difficult time in the craft business that their parents had may challenge any thought of working in this occupation.

Nevertheless, the transmission of craft occupations may scarcely succeed if it only deals with the new generation. Importantly, it should also build on the competency of today's craftsmen. The competency in carrying on their business in modern society and being successful in their craft occupation is the crucial point which arises in the interesting case of a new generation. This success of a craft occupation will encourage and inspire a new generation.

From my experience in teaching at Silpakorn University, to point directly to this kind of handicraft, the subjects related to metalwork are of less interest to students than other areas of handicraft. There is no challenging work for them after they graduate. This turns the attitudes of a new generation to other fields.

5.7 Awareness of Handicraft as Heritage Asset

The question to be considered here is: **how do the locals understand their intangible heritage assets and participate in activities to raise awareness of heritage?**

The craft people and locals of Ban Bu understand the value of craftsmanship; however, most cultural acknowledge is only clearly explained by outside researchers or cultural writers or commentators of public organizations. For Pradittorakan community, the locals have recognized the value of craftsmanship from its acceptance by their customers. Unfortunately, the locals themselves elect to understand the value more in terms of earnings than any cultural issue as they place more interest in their ability to earn. As a further result, the tangible evidence with which to explore handicraft history is seldom kept or interpreted in the place. It is financial returns that are emphasised.

For Ban Batre, alms bowl making is a unique handicraft which is only found in Thailand. However, even though the locals have known this for a long time, they cannot clearly explain its history encompassing their place as they are not sure of the ancestors of their own craft family.

Any preservation action normally started within the community. In Ban Bu, preservation actions had occurred occasionally; they created a few movements in the education sector by arranging a permanent craft exhibition in a local school. Also the coordinating craft training project between a craft house and government was implemented once. However this could not bring much awareness of the handicraft asset to locals, especially the young. The value of handicraft is subtle in the minds of

locals today. Similarly in Pradittorakan, preservation action had happened once as a coordinated training course but it did not succeed.

In fact, these endeavors were not restricted only to the locals, as both the projects of Ban Bu and Pradittorakan provided training widely to the public. Also, there has been a unique idea of Pradittorakan craft community to increase the bronze craft occupation in order to create more interrelationships. Unfortunately this could not be accomplished.

The locals of Ban Batre know that their craft making is unique in the country. There have been lots of contribution projects to advance Ban Batre craftsmanship but all have had poor results. Still, in these past recent years, it has appeared that the locals of Ban Batre have improved their collaborations by joining many cultural projects from the government sector which have included benefits such as community development. Remarkably, these projects gradually have had some positive results for both the young and the locals.

In summary, the locals of each community can explain their heritage assets but those understandings are rough and uncertain in details. Some of those locals, to be encouraged by outside organizations, need to enrich the value of handicraft and the details of craft occupations. Some preservation activities are integrated with global issues such as the tourism market or community development programs. These actions can increase some heritage conversations among craft people and encourage knowledge for the preservation of cultural heritage among the locals and wider public.

According to suggestions on cultural heritage management (ICOMOS, 2002), the community should participate in preserving their heritage and provide specific custodial and consultation rights for a particular group of people, known as 'traditional custodians'. This practice also appears in the Japanese OVOP principle (Kimoto Shoji, 2008) and in Brazil's experimental program (UNESCO, 2004:70) whereby local people should use local agency in order to develop their cultural contents. It is necessary that the community itself, not the government sector,

particularly in the city, can better explain the inventory, records and the chronicle of change of their assets. In these three communities, locals, mainly the craftspeople who are major stakeholders in these craft heritage assets, have not been adequately acknowledged. The preserving actions were not clearly managed because the communities did not arrange such representative persons for adopting their handicraft assets.

In order to encourage outside public awareness of the cultural heritage of the place, the interpretation is a major part of that. The current interpretations of these craft communities are mostly in forms of verbal explanation, demonstration and information boards. Actually, most visitors already know about these craftworks in general as it was such acknowledge that drove them to visit the site. The intention to visit is mainly to see the craft demonstration which the craftsmen are usually pleased to present. The quality of the interpretation varies with each craft house.

However, from my experience of visiting these communities, the craftsmen are not professional in verbal presentation as they are persons more with excellence in hand skills. The interpretation from the craftsmen is mostly not deep in information and is using local words or the technical words of the craftsmanship. These interpretations may communicate to visitors incorrectly.

This verbal and demonstration technique of interpretation from a craftsman may not provide sufficient information in terms of preservation. Even the head of the craft house merely provides these local interpretations and only insofar as they are related to the survival of the craft business. However, the current interpretation cannot explain the whole evolution of the handicraft of the community because this and the wisdom of craftsmanship are in the form of the community itself.

Comparison can be made with the Japanese method in the Beppu Traditional Bamboo Craft Centre (Kimoto Shoji. 2008; Oita Net Magazine). This centre interprets the traditional craft skill in an intermediate level. It has an exhibition room, classroom, reference room and research room. The center welcomes visitors of all levels. In

Thailand, the craft community is still struggling with these actions. However, the Bangsai Arts and Craft Centre provided by the H.M. Queen Sirikit is a great example of a successful craft training center. This is applied on a total country level and on every Thai traditional handicraft.

Senior craftsmen today are not sure of their future in craft making. They have saved some money, and at the same time their children can earn more money from other occupations. As a result, they are ready to quit their job. Therefore, in some sense, they also fairly accept the decline with the passing of time. People accept the disappearing future of handicraft as it has been unable to create any improvements in recent years. These cause less participation in the preservation program.

There is a question to be posed here: **for craft communities, is it possible that craftspeople can take a major role, in terms of stakeholders' rights, in developing their communities? What other factors are involved?**

Obviously, handicraft is a major occupation for people in these three communities. Particularly with Pradittorakan, the growth of the craft business marks the growth of the community. Today, handicraft is affected by several global activities in which the craft business should increase its capability in developing new works. However, the direction of development seems to bring disorder to decision making. No idea of unity is accepted among craft people. From this research, it can be suggested that the key issue to contribute to the awareness and development of craftsmanship would be unity. It is clear that the structure of the society is important in developing craft occupations and in the growth of the community. The explanation for this is below.

In previous times, Ban Bu, was not only a craft community but also a settlement of elite government officers. Some craft houses were operated by government officers' families. Both the society and the craft business depended on the head of the craft house. This became the system of society of Ban Bu. This was a kind of patronage system which broadly exists in Asian society. Nowadays, this

patronization system is perhaps in decline but is still slightly apparent in small precincts as in craft houses; many decisions and agreements still come from the heads of craft houses. Even when there is some difference in vision among locals, Ban Bu exhibits a fair unity along the lines of a traditional patronizing system.

Obviously, Pradittorakan has very strong unity. They have a craft committee operated by craftspeople and locals. First, this craft community started on the basis of interrelationships and this naturally absorbed issues of their living with that of the locals. Second, the interdependence principle of Pradittorakan could be created, in which the aim was to improve the circumstances of craft occupation. These two principles account for the unity in the society of Pradittorakan. As a result, this community has undertaken standard price and quality controls based on a decision of the craft committee. Locals agree with these interrelated and interdependence principles and also with applying this management method to other occupations in the community. Outstandingly, it appears that the unity of Pradittorakan also brought other development to the community, both in local wellbeing and infrastructure. This unity habit may derive from the experience in rural society, patterned on that of the locals' hometown. And in return, the unity of community expresses the power of community and brings a certain spontaneity to the action of preserving handicraft assets.

Differently, Ban Batre is an interesting case to be seen against the other two. The society of Ban Batre is in a mobile state, changing from time to time. The alms bowl making of Ban Batre is very independent and participants do not cooperate with each other in every process. Many Ban Batre craftsmen have disputed with each other, albeit somewhat silently, for example over low skilled work or non-authenticity of the religious alms bowl. This unfortunate event may have resulted from the declining alms bowl business at that time and continues until today as various cultural projects offer benefit to the community but could not be spread to all.

This negative behavior of Ban Batre people seems to reflect growth in the community. People around Ban Batre neglect the existing Ban Batre community and

do not give any support to them, even though they accept the uniqueness of the alms bowl craftsmanship. Ban Batre is thus in the worst situation in terms of unity. However, more recently, locals have been provoked regarding the value of the craft occupation and have behaved in a more proper way. This may have come from realizing that the alms bowl business is in crisis and unable to recover when negative thinking predominates. Certainly, there has been progress in building a unity of the community and this brightens the future of the alms bowl handicraft.

However, in order to produce traditional custodians, the community needs not only a good understanding in their heritage assets, including collaboration at the local level. It has been shown in this study that local unity is the most important factor for success in preserving cultural heritage. The unity of each community has reflected some vision of the need to preserve their heritage assets. As seen from the Pradittorakan case, the unity of a community can gather craftspeople in the same direction to make decisions about their handicraft community, and this definitely assists preservation of cultural heritage. Ban Bu, which now has only one bronze craft house left, seems able to control its unity and heritage assets in its own way. Ban Batre needs to realize the significant benefit of unity and perhaps find an appropriate approach in the near future. Indeed, achieving community unity is a factor to benefit the awareness of the heritage asset and, in turn, its preservation.

Unity in the craft occupation can also advance a suitable administrative system for the community. The administration system of Bangkok allows the autonomy of local administrations to function, as in Ban Khrua Muslim community and Bang Krachaw ecological village. Also, the OTOP program's objective is to offer the idea of 'contribution to community strengthening in the village's self development'. However, this autonomy is much affected by either government or the community itself. Essentially, this people-centered development requires unity in the community to effectively brainstorm their own assets in order to cooperate with the system of the broader city. This method is still not understood by the craft communities.

In the principle of the Japanese OVOP project (Kimoto Shoji, 2008), there is the vision of the private sector or local agency to sustain cultural heritage; the locals have an opportunity to make decisions about their own product content and to take responsibility for their community. Therefore, the future of the craft community is definitely influenced by the craftsmen and the locals themselves. Similarly in Brazil, such local agency has a duty in raising public awareness in preserving one's own cultural heritage. Lastly, the government should support these actions in a proper way.

Referring in Askew (Askew, 1994: 168-173), a poor society in the urban system may be described in terms of subsistence production for day-by-day earnings. Subsistence production by the poor mainly depends on what assets and skills they have. Thus Askew would be anxious for Ban Batre people. Some poor people in Ban Batre, who truly have valuable skills of handicraft, do not work regularly and never think about their work life. Perhaps they ignore earnings because the government (and also the temple) supports their living. Also some craftsmen (who may not be the poor) who had earned a lot of money from the previous times do not need to work anymore; this happens in the Ban Bu and Pradittorakan communities.

A further question: **how has the craft community in Bangkok faced the problems related to their capital city location, which is different from those of a rural craft community?**

Bangkok and the Thai nation has been deeply concerned with the art and craft issue as shown in the very establishing of Bangkok and the Grand Palace, when craft people were settled in this new city to work for the government. However, since the government had emphasised development of manufacturing industry around 1945, there have been several changes affecting craft people along with this rapid change related to modernization. There is some change related to urbanization found in the research which impacts on the survival of handicraft.

The ultimate crisis issue affecting Bangkok is definitely land property. The original Ban Bu people moved out because of inconvenience in transportation for

present day life and many Ban Bu houses have changed to be rental rooms. New people move in and these are people who have no relationship to handicraft at all. Likewise for Pradittorakan, the community is near a university; and with the expansion of the university business, accommodation for students is to be prepared on the site. Therefore, the land was sold to build flats, mansions, dormitories and so on. The craftsmen sold their land, moved out and quit the craft occupation. In the Ban Batre community, their settlement belongs to the Crown Property Bureau; therefore locals have not recognized any sense of ownership and do not take care of the architecture of the community. Also, some locals have moved out and earn a little revenue from illegal rentals. With the cheap rental housing, this brought the poor into the community, together with social problems like drugs and crime. All these make it difficult in raising public awareness of cultural heritage and in working on handicraft preservation.

The idea of ‘having more opportunity in the capital city’ does not really represent a benefit to the handicraft occupation. There is some difference in handicraft development between rural and urban places. First of all, the new urban generation is not interested in handicraft work anymore. They have higher education and more opportunities for work. This is clearly following the argument made in Wittaya’s paper (Witthaya Mekhum, 2007); similarly UNESCO (2004:82) has observed that ‘the admiration of craft products as cultural heritage by new generations seems to be in decline with the influence of globalized media contents, standardized education and mass tourism’. This happens in all three communities. Secondly, when the craftworks become popular, the imitated pieces are produced easily by industrialized methods, such as in the case of the machine-made alms bowl of Ban Batre. And thirdly, support in terms of cultural aspects is less in urban contexts than in rural as revealed in Mr. Somkid’s comment in the Pradittorakan community case. Thus Bangkok is more to be seen as an industrial city.

More importantly for craft people, the similarity of urban community and rural craft community relates to the god of craftsmanship. Following the argument of cultural heritage significance (Australia ICOMOS, 1999; Johnston, 2006), this belief

in the god of craftsmanship signifies the spiritual value of the place. Ban Bu and Ban Batre hold the ceremony of the god of craftsmanship regularly every year. Pradittorakan, however, has omitted this in recent years. The links between craftsmanship and the spiritual realm is clearly strong and deeply embedded in the culture of handicraft. Actually this influence is from a very ancient animist tradition of the rural community where the spiritual realm and craftsmanship are significantly related to each other. This ceremony of the god of craftsmanship is not neglected by the craftsman even in urban society. The god of craftsmanship is powerful in their life, particularly in Ban Batre. Today, this kind of ceremony still appears clearly everywhere in Bangkok, more or less in craft houses, in universities, in government craft divisions, and in national handicraft centers. The belief in the god of craftsmanship is less in Pradittorakan; Ban Bu is higher and Ban Batre is the highest.

It can be a surprise that the craft people of Pradittorakan, who only recently have moved from the rural world, have come to neglect this belief. The fact that this craft community has emerged from a factory working experience, and not from the local wisdom of some rural place, may be the explanation. We might say that the factory-like management of Pradittorakan craft community decreases the deeper belief in the god of craftsmanship. However, this 'lightness' of belief seems to contradict the competence of craftsmanship and the success in maintaining the craft occupation. This is quite contrary to the beliefs about the god of craftsmanship as the community and their craft have been developed from time to time. On the other hand, in Ban Batre, where the belief in the god of craftsmanship is stronger and clearer, its craft society is a less pleasant one. The beliefs can control the changing of traditional craft both in design and in the place of work. In fact, this kind of ceremony is aimed to respect the passing down of the ancient wisdom of craftsmanship and to empower the ritual of artistic ability of the crafts people. This is not about restrictions to old style behavior or prohibiting new ideas. Perhaps the strong beliefs in animism may inhibit innovation and creativity in the craft business of a community nowadays. This dilemma is a problematic issue related to the development of handicraft and a craft community which needs some adaptation to the present situation of the market. The difficult issue

for the culture is how to balance this profound part of the Thai psyche with the needs of existing in a modernizing world.

Table 3: Tasks of preserving heritage craft community

Community Tasks of preserving heritage	Water jar of Ban Bu community	Cutlery of Pradittora- kan community	Alms Bowl of Ban Batre community
1. Decreasing state of the craftsperson a. Today craftsmen are mostly senior people b. have a new generation who have craft experience c. have current transmission to new, young craftsmen d. have transmission method but without explicit knowledge or formal lessons	XX N/A X X	XX XX N/A X	X X X X
2. Awareness of handicraft as heritage asset a. locals understand cultural value of handicraft b. have activities for raising awareness in the community c. have acknowledged the craft of the community to the public, including the education sector d. have current activities with the young related to craft skill	XX X X N/A	X N/A N/A N/A	XX XX XX XX

Community	Water jar of Ban Bu community	Cutlery of Pradittora- kan community	Alms Bowl of Ban Batre community
Tasks of preserving heritage			
e. have interpretation on site for visitors	X	X	XX
3. Have unity in community	X	XX	N/A
4. Impact from capital city factors			
a. more opportunity for education and work	X	XX	X
b. thinking of craft occupation as less interesting	XX	X	X
c. place of settlement has changed	X	XX	X
d. belief in the god of craftsmanship	X	X	XX

Marks : N/A not applicable; X low impact; XX for high impact

The preserving of a craft community mainly involves two processes; one is transmitting craft knowledge to a new generation and the other is raising the awareness of people. As summarised in Table 3, the decreasing number of craft people is a serious issue, both as labour and in terms of education potential. Even though there was some measure of cultural awareness in these three communities, it has still not had much effect on knowledge transmission or the continuation of the craft occupation.

Actually, there are other important factors such as unity in the community and these are related to urbanization factors. Unity of community is recognized as underlying the success of craft community survival, a factor whose importance the locals have overlooked. The effects of urbanization are unavoidable as we are in the

national capital. However, the urban business environment, as in the case of Pradittorakan, can be of benefit if the new generation could bring the advantages of the urban culture with its wider vision to their parents (the craftsmen). Definitely, it will enhance the development of the urban craft occupation more than the belief in the god of craftsmanship.

To answer the objective of this research, namely to use intangible heritage assets to preserve the craft community, it appears that the urban craft community can use their craft assets to preserve these places; however, this has to include unity within the community as a major enabling condition. And to reach success in continuing the craftsmanship of the community finally requires a new generation to be able to earn a living in the city. This in turn requires not only transmitting craft skills to the next generation but also to investigate those economic factors applying to the development of their craftworks as a continuing business in the modern economy.

5.8 Conclusion

The craft communities in Bangkok have derived their craftsmanship from ancient knowledge from about 200 years ago as presented in this study of Ban Bu, Pradittorakan and Ban Batre communities. Their products have clearly proved their authenticity in terms of traditional ancient craftsmanship. Locals definitely know that today the craft occupation has been inherited via their ancestors' wisdom and knowledge, and acknowledge the understanding of these handicrafts as being part of the traditional culture of the country, informed from several projects of the government sector, historians and academic studies. In addition, it was found in the study that the locals retain feelings of nostalgia for the time of their earlier and more plentiful life and express this often.

The result of industrial change in Thailand was that new materials such as aluminum and stainless steel, for which the craftsmen have less craft skill, have affected these craft businesses. Also, a short lead time for industrialised production has also overcome the hand crafted items. As a result, the conflict of craft work with industrial works was mainly on the point of 'function of use' which is not suitable for

today's way of life. Eventually, little by little, the craftwork has lost its market, causing the craftsmen to leave this occupation.

Through the long history of the craftsmanship of these craft communities, the original knowledge of craftsmanship remains at a fair level. The craft skill has had some small changes such as using electric tools to get faster production. This does not impact on the real quality of work. Although some fine quality of work has declined, it is still at a level that the locals and customers can accept.

The rebirth of these craft businesses mainly is for customers from a different segmentation, also for foreigners. This shift occurred at the time of tourism emerging in Thailand; craftwork sells in the forms of souvenirs, also some related to export trading. The situation of handicraft business leads to less profit than in the past; however, the craftsmen have managed to survive until today. These craft communities had learnt that doing craft business today, particularly local craft business in the city, needs to develop in various ways just like other businesses.

Remarkably, the nostalgic feeling of a past plentiful life does not convey a sense of enthusiasm in the craft occupation. The development of craftwork during these present years is moving very slowly; this slow rate of progress does not support their business. Positively, the competence of these craftsmen changes with a new request from the customers or middlemen. Negatively, most of the time this new competence has emerged as a copy version from prototype pictures. Creative brainstorming has not been applied in order to create new works to support an urban way of life. This action of merely copying does not create new ideas and this almost becomes a characteristic of Thailand handicraft whereby 'the maker is not the user'. The craftsman may only be a hand worker, although this does not preclude from being strict with some rules, for example, religious practices.

The problem of less competence in innovation comes from the narrow vision of the rapid change of the urban market. The craftsmen simply prefer to work and live a normal everyday life in their workshop and community and rely on the middleman

for their craft business. It is possible that the exaggerated self-importance of inherited craftsmanship is in conflict with the challenges of the actual craft business. The self-importance is beneficial to preserve an authenticity and integrity of the heritage asset but it has no value in managing of the craft business nowadays. On this point, these conservative craftsmen should change their attitude, to cease blaming outside factors for not supporting their business or behaving as if those changing world conditions are an irrelevant or trivial issue. Also, having too much protection from change in order to keep authenticity seems to be in conflict with business ability, especially in the urban market. There is also the issue of those deeply religious craftsmen who express ideas against some creative craftworks and have brought unlikely argumentation into their society; that issue should be compromised.

Thailand has not yet been much concerned with raising the competences of craftsmen. Perhaps, craft is one of best characteristic of the Thai nation that can be easily found anywhere and craft people have high confidence in their own talent. The process of craftsmanship transmission has never been clearly seen as being about training; typically, it was seen as a natural transmission which came from living in the workshop. The action of 'following the master' might interrupt any understanding of the basic scientific knowledge, which is what we called wisdom, lying behind such craft processes. Sadly, today's craftsmen cannot any longer create or simply do not want to do so. While it is the duty of government to support the culture of the country, the raising of the craftsman's competence does not appear to receive much priority. Indeed, the case of stainless steel in Ban Bu has proved that the training of new skills to craftsman can succeed by the actions of the craft houses themselves but not the government. This example has not only shown locals' ability in raising the competence of the craftsman but also confirms the right direction to ensure survival of the craft business by adapting handicraft to accord with the changed market.

From the present study, craftwork in the present time is not consumed for its function of use as it used to be. It appears that today the handicraft business is in a progressive change, serving two new purposes: luxurious goods and souvenirs.

Luxury craft, or 'craft', rests on the aesthetic value of work in a fine arts precinct representing an ultimate richness of craft skill; tradition and culture are definitely the background elements. This kind of handicraft has been laid down as a high-end market. This 'back dated trend', the popularity of hand crafted products, is the new characteristic of handicraft in international craft society at the beginning of twenty first century. The 'local' product as handicraft is transformed and revitalized to be a 'global' product in forms of luxurious craft. This shifting of handicraft to craft, following the new demands of the market, can mark the destruction of traditional and regional handicraft. Shifting to craft can demolish the handicrafts of the locals.

For the souvenir trade, handicraft as a souvenir product becomes a representative of culture via the tourism industry; however its cultural meaning is only at a broad level or rarely appears. Souvenirs satisfy tourist customers in terms of recalling their own experiences and memory rather than any real significance of their 'cultural information'. For this reason, the quality of craftsmanship appears in a souvenir craft poorly controlled; it is usually of very poor quality due to a large quantity made and a low price. From the view point of heritage, craft skill, which is an intangible heritage asset, could be ignored in handicraft activity for souvenirs.

It needs to be emphasized that these two new kinds of handicraft are not concerned with real function as in earlier times. And to be further noted, beyond these progressive changes of handicraft, the issue of preserving intangible heritage assets becomes a question: can these new forms of craft be sincerely counted as expressing inherited skill or conveying the integrity of significance of the objects.

For luxury craft, this new craft marketing current could be spread around the world, however, it has not been completed in Thailand yet. In some sense, Thai customers consume those luxury crafts as associating with their nostalgic feelings of unity with their ancestors' typical lives. The survival of luxury craftwork as a community business is still perilous and unable to achieve strength in the luxury craft market as in the cases of Ban Bu and Pradittorakan. The notion of luxury craft seems to have arrived in Thailand quickly and easily because producing fine craftwork is not

a hurdle as Siam is already a nation of craftsmanship. Notably, this craft movement represents change and adaptation in social thinking in order to understand the new role of handicraft which is far different from the mere craft of the past. Handicraft and craft should be defined for their specific meanings to the Thai public.

On the other hand, Thailand could raise local craftsmanship to produce such fine craft like the treasure of the country. However, it is not presently defined as such. The acknowledgement of fine craftwork and honoring the master craftsman should be promoted more widely in Thai society. Their activities should be honoured and admired in terms of artistry rather than just the benefits of earnings. Thailand should raise awareness of the importance of their value as national intangible heritage assets.

The craft program sponsored through the OTOP policy of Thailand used the craft asset to build occupations and, it is to be noted, some OTOP products were not created faithfully on the basis of their regional craft asset. Simply, it was not set up for enhancing one's own craftsmanship to reach the highest capability. The OTOP Product Champion award to acknowledge enriched craft skill, which was created under the OTOP program, has not had much success because it conveys two different objectives under the same heading: earnings in the province and honoring the craft skill. Principally, the handicraft program aimed for earnings and was concerned more with the number of sales or profits whereas the supreme quality of craftwork is about exclusive production to represent fine skill. Therefore, those two different goals cannot be presumed in the same operation. Clearly, these awards cannot truly enhance the value of fine craftsmanship in people's perceptions and may instead convey decline in the fine craft field. Thailand should identify the activity of creating earnings at the level of the province as a separate goal from enhancing artistic craftsmanship. In the present age the two are incompatible. Precisely, the OTOP program is under too many government departments and cannot create a certain achievement.

Generally, Thai handicraft has already been involved in the primary schools as experiencing some basic practices of the crafts of the nation. However, the way to advance the craftsmen and traditional craft may involve bringing Thai handicraft to

the education system of university courses, because that will provide opportunities in craft occupation in an official manner. In the present time, handicraft is only taught as technique, mostly bypassing the creativity and aesthetic sense of the maker. There is no specific handicraft degree but, rather, it occurs as minor subjects in the applied art course only; this may be because handicraft is rather about training skill over many years. Studying handicraft for a degree may help the new generation (of craftsmen) not only to develop their competence of craft skill but also to open them to a modernized world and enhance their creativity. Importantly, such methods could help improve the future craftsmen and lead to the new role of Thai handicraft suitable to the nature of the Thai nation; and consequently, they become part of the cultural evolution of the nation. On the other hand, although the present trend of crafts leads to 'craft art', nevertheless the *traditional* handicraft should be preserved in the nation.

Thai craft people live and work in the workshop-house which creates a natural transmission venue, absorbing craft skill into the young person's experience spontaneously. The full-time apprentice method can work best if the young decide to work on handicraft. However, this kind of 'following the master' in the apprentice method cannot be transferred into tacit knowledge of craftsmanship. Most of these young craftsmen could not complete this long time of practicing and instead give up. And following the modern lifestyle of city people, the young refuse to inherit a craft occupation by reason of its being hard work, low income, and less interesting as there is the opportunity in education and jobs for the young that are better than in the rural area. To solve this, by improving today's craftsman's life, in fact their parent's life, one can create an inspiration and challenge for the young to join craft making and carry on the business as that parents are the idols for new generations.

In raising awareness of the heritage asset, current interpretation is not informative enough even when well participated in by every local person. In handicraft fields, there has been a long-communicated legend via technical terms. These craft communities have no local host responsible for preservation as this might require too high a level of heritage management skill to conduct. Principally, there is a need for more professional interpretation in the form of an information and knowledge

center. Such an idea as a 'craft centre' of a community is not yet practical because this action requires true collaboration, which seems hard to achieve in the present time, from local society, especially from traditional custodians (craftsmen themselves).

The pattern of society can motivate a role in the community for preserving the craft occupation in the community. For such a role, building unity is a key which can be easily achieved using a committee system and respecting the result. The research has shown that the preserving of handicraft assets definitely depends on the locals themselves and cannot be operated via an outside project not having any local participation. As Thailand has adopted the local-autonomy administration system, this is a chance for craft people to enhance the strength of their craft occupation using local people-centered development, which is definitely suitable to their circumstances.

Also, the government participatory projects in the city mostly involve other fields related to infrastructure or tourisms, while these urban craft people are not supported in their handicraft in terms of home occupation, as happens in the rural places. Therefore, with the neglect from government, the community has to solve all problems by themselves. For that reason, the unity of the community is truly an important condition for handicraft development.

There are several urban issues that present a threat to the survival of a craft community, for example land use, an immigrant population, the lack of a sense of belonging, fast copying from machine production, and especially the vision of the new generation. Survival of a craft community in the city is more difficult than in the rural area as the social environment in the former changes very fast. These should be addressed in the strategy for development of urban handicraft and this raises the issue of how the occupation can survive. By this reasoning, the immense change in their place may end the traditional occupation and the craft community. The craft occupation and urban space cannot be comfortably correlated.

The belief in the god of craftsmanship is a strong element of behavior among craft people. Craft people in the city also believe in the god of craftsmanship no less

than in rural places. Somehow, as mentioned earlier, the overwhelming respect for the god of craftsmanship becomes a small internal hurdle to the craft business. The direction in handicraft development, especially in the urban market, should consider the fact of the customer's requirements more than the myth of the god of craftsmanship. However, the belief in the god of craftsmanship significantly demonstrates the spiritual significance of the place and therefore this should not be destroyed. Following the core objective of the heritage viewpoint as the endeavor to preserve the inherited culture, this is to be balanced as the change for surviving as a business may erase these traditional beliefs of the Thai nation.

In a cultural heritage precinct, we understand that there is both intangible heritage and tangible heritage associated with the place, which are unable to be separated. However, this research, specifically of a case of cultural heritage in an urban site under the pressure of industrialization and global change, has found a significant point of weakness. First, it can be said that the urban craft people prefer to solve problems individually rather than via the community's agreement. Secondly, with market change, handicraft trading had been turned to a real business and raised the possibility of moving the production place; it appears that the relationship of craft as occupation, and the settlement or workshop of craft makers, is no longer firm as in previous times. Thus, if one feels that the place is no longer appropriate for craft making, he or she may decide to transfer that craftsmanship to a new place, as happened in the history of their ancestors' evacuations in the past. For those two reasons, in the environment of urban life during the twenty first century, the craftsmen may migrate out of the community and be scattered, anytime and anywhere, depending on their individual pleasure. Thus, the original heritage place would be destroyed and the continuation of the craft asset in that place would be lost. Thus, this research demonstrates that if the place contained intangible heritage value richer than the architectural heritage value, this is the weak point in preserving such a heritage site. The intangible asset (craftsmanship) is more about a deep-rooted knowledge attached to a person who owns it than to the place where it happens. And the human is a vehicle to transport this intangible asset to other places for one's self-specific reason. On this point, for this era of rapid globalization, this study brings a question of what

we can preserve or, indeed, what we have to preserve. In the case where people bring their deep-rooted knowledge to a new settlement where they may not have any relations with such knowledge before, such works could be counted as producing an authenticity or maintaining an inherited culture because the place has changed. Also, with the place, its intangible heritage has changed along with a modernized culture. The place still could be counted as succeeding in preserving that heritage.

5.9 Further Research

Further research could be conducted in the following broad areas.

Tourism in Handicraft Communities

Useful research could be conducted into community tourism planning and management towards tourism development, because the locals need to join the tourism sector and the sites are located in the capital city where contact with the tourist is unavoidable. This is quite important as the locals have already started to be a part of the souvenir business and wider practice of craft site visits.

Traditional Custodians in Specific Cases

As argue previously, handicraft, as one of the intangible heritage assets, has changed, especially so in Bangkok, and this calls for a community role to collaborate not only for business benefits but also to include the preservation of heritage assets. Research can be directed towards enhancing a unity in the urban community as ‘traditional custodians’ in terms of preserving heritage assets as intangible heritage, against being seen merely as a business.

References

- “Aunkarn”. (Alias). (2002). 18 Craft Communities Local Wisdom in Bangkok. Bangkok: Bunnakit.
- Araoz, G. (2006). “Some Background Musing on the Need for an ICOMOS-Ename Charter for the interpretation of Cultural Heritage sites.” The George Wright Forum, Vol. 23, 40.
- Askew, M. (1994). Interpreting Bangkok: The Urban Question in Thai Studies. Bangkok: Chulalongkorn University Press.
- Australia ICOMOS. (1999). The Burra Charter The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance. [Online], Accessed on 2 August 2010, Available from www.australia.icomos.org/wp-content/uploads/burra_charter.pdf.
- Autajuk Sattayanurak. (1994). “The Change in Making Wood Carving Product for Sale.” Art&Culture, Vol. October 1994, 76-91.
- Ayano Ohmi & Sheila Hamanaka, (1999) IN SEARCH OF THE SPIRIT: The Living National Treasures of Japan. New York: Morrow Junior Book Publisher
- Bourdieu, P. (1987). Distinction: a Social Critique of the Judgment of Taste. (Richard Nice, Trans.) Massachusetts: Harvard University Press.
- Brabec, B. (1998). A Brief History of the Crafts Industry adapted form Creative Cash magazine. [Online], Accessed 2 October 2012, Available from <http://www.barbarabrabec.com/homebiz/history-of-the-crafts-industry.htm>
- Chatri Prakitnonthakarom. (2006). The Research for Making the Master Plan for Preserving and Developing of ‘Mahakarn Fort’ Wooden House Community Bangkok: Silpakorn University Research and Development Institute.
- Chusak Dechkriangkraikul. (2002). Marketing One Tambon (Village) One Product and Small and Medium Enterprise (SMEs) Business. Bangkok: SE-EDUCATION Public Co., Ltd.
- Community Development Department. History of OTOP [Online], Accessed on 31 August 2012, Available from <http://www.otop5star.com/about-th.php>
- Craft Magazine. (2011). Craft, Commerce and Couture. Craft Magazine Vol. March-April 2011, 44-49.

- Department of Industrial Promotion. (1982). Thai Handicraft Product: Thong Long Hin and Bronze. Bangkok: Augsornthai Printing.
- Duanjeun Poonpol, Panin G., et al. (2004). Local Wisdom in Houses, Community and Cultural Ecology for Sustainable Living of Thai People in Western Region. Nakornpatom: Silpakorn University Research and Development Institute.
- Ellsmore, D. (2008). "The Value of Heritage Site". Bangkok: paper on PhD. Program in Architectural Heritage Management and Tourism, Silpakorn University.
- Galois, E. (1971). Le Royaume de Siam au Champ de Mars en 1878 et à la Cour de Versailles en 1686, deux rois de Siam (San T. Komolbutre, Trans.) Bangkok: The Fine Arts Department.
- Gorman, D. (2000). "Art, Work and Communism: The Vision of William Morris" New Interventions. **Vol.10** No.2. [Online], Accessed on 6 September 2012, Available from <http://www.whatnextjournal.co.uk/Pages/Newint/Morris.html>
- Heskett, J. (2001). "Past, Present, and Future in Design for Industry." Design Issues Vol. 17, 1.
- Howkins, J. (2009). The Creative Economy: How People Make Money from Idea. (Kunakorn Wanichvirun, Trans.) Bangkok: Amarin Printing
- Hussey, A. (1993). Rapid Industrialization in Thailand 1986-1991. Geographical Review Vol.83 (No.1), 14-28.
- Hutcheon, L. (1998). Irony, Nostalgia and the Postmodern. [Online], Accessed 15 October 2012, Available from <http://www.library.utoronto.ca/utel/criticism/hutchinp.html>
- ICOMOS. (2002). ICOMOS International Cultural Tourism Charter. [Online], Accessed 2 October 2012 Available from [http://www.hgk.hr/wp-content/files_mf/Cultural tourism ICOMOS Charter13.pdf](http://www.hgk.hr/wp-content/files_mf/Cultural%20tourism%20ICOMOS%20Charter13.pdf)
- Japan Overseas Development Corporation. Feasibility Study on Development of Tourism- related Handicraft Industries Along the West-East Corridor [Online], Accessed on 31 August 2012, Available from <http://www.asiaseed.org/wec/>
- Jariya Sangsujja. (1999). The Commemoration Cremation Book of Wimol (Jeam) Sangsujja. Bangkok.

- Jiroj Tungsakul. (2004). Local Wisdom and the Development in the Community's Economy: Case Study of Pradittorakan Community, Chatuchak District, Bangkok. Bangkok: Rajabhat Chandrakasem University.
- Johnston, C. (2006). An integrated approach to environment and heritage issues prepared for the 2006 Australian State of the Environment Committee. [Online], Accessed on 31 August 2012, Available from <http://www.environment.gov.au/soe/2006/publications/integrative/heritage/recognising-heritage-values.html>
- Jumnong Tongprasert. (1983). Development of Thai Culture. Thai culture Magazine, Vol.2, 63.
- Kanika Sarnmak (2005). Analysis of Growth of OTOP in Thailand. Faculty of Science. Nakornpatom: Silpakorn University.
- Kimoto Shoji. (2008). The 'One Village, One Product' Movement Spreading Throughout the World. [Online], Accessed 16 July 2009, Available from <http://www.apecovop.org/ebs01-1.asp?todir=15>
- Korff in Askew, M. (1994) Interpreting Bangkok: The Urban Question in Thai Studies. Bangkok: Chulalongkorn University Press.
- Krugman, P. (1994). The Myth of Asia's Miracle. Foreign Affairs Vol.73 (Issue.6), 62-78.
- Kumthornthep Krataithong, et al. (2000). Bangkok Regional Wisdom through Art & Craft. Bangkok: Amarin Printing.
- Manoch Kongkanan. (1989). The Development of Handicrafts. Paper from seminar 'Chang Sip Mu and Craft Industry' 25-26 October 1989. Bangkok: Department of Industry Promotion.
- Ministry of Culture. (2000). ASEAN Declaration on Cultural Heritage. [online], Accessed on 9 May 2011, Available from http://en.m-culture.go.th/index.php?option=com_content&view=article&id=70:asean-declaration-on-cultural-heritage&catid=36:multilateral-cooperation&Itemid=44
- Mongkol Poonpeamsuksombat. Bronze Craft. Cultural Paper, paper of Cultural Center of Phanakornsri Ayutthaya province. Ayutthaya: Phanakornsri Ayutthaya Rajabhat College.

- Morris, W. (1888). The Revival of Handicraft. [Online], Accessed on 3 Mar 2010, Available from <http://www.marxists.org/archive/morris/works/1888/handcrft.htm>.
- Ni-on Sanitwong Na Ayudthaya. (2009). Luxana Thai [Online], Accessed on 5 August 2010, Available from <http://www.laksanathai.com/book4/p012.aspx>.
- Nopphawat Somphuen. (1989). Guidelines for Conservation Chang Sip Mu and Craft. Paper from seminar 'Chang Sip Mu and Craft Industry' 25-26 October 1989. Bangkok: Department of Industry Promotion.
- Office of the National Culture Commission. (2006) Sanda Bunsit, National Artist [Online], Accessed on 31 August 2012, Available from http://art.culture.go.th/index.php?case=artistDetail&art_id=14&pic_id=&side=a_ch_prt
- Office of the National Culture Commission. (2006) Heng Soppapong, National Artist [Online], Accessed on 31 August 2012, Available from http://art.culture.go.th/index.php?case=artistDetail&art_id=72&pic_id=&side=a_ch_prt
- Oita Net Magazine. Sightseeing Traditional Handicraft: Bamboo craft, O Net Vol.1 [Online], Accessed 16 July 2010, Available from http://www.pref.oita.jp/10400/o_net/back_no/vol_01/english/work.html
- P. Bunnak. (2002). Ban Bu, Siamrath Weekly Journal Vol. 49, 52.
- Pearson, M. & Sullivan, S. (2001). Looking After Heritage Places. Carlton: SR Production Services Adn Bhd.
- Peguero, J. (2011). Thailand's Plan for a 'Creative Economy' is Underway. [Online], Accessed on 31 August 2012, Available from <http://www.unescobkk.org/en/news/article/thailands-plan-for-a-creative-economy-is-underway/>
- Pichet Dejpew. (2005). Rattanakosin Island: social development and culture. Bangkok: Mac.
- Pinyo Kamalaporn. (1972). The Study of Ban Batre, Pomprapsattruphai District, Bangkok. Bangkok: Faculty of Archeology, Silpakorn University.

- Piriya Simjarearn. (2010). The Study for Preserving Community, Case Study of Ban Bu Community, Bangkoknoi, Bangkok. Bangkok: Department of Urban Design and Planning, Faculty of Architecture, Silpakorn University.
- Prapon Pasukgeut. (2007). Knowledge Management. Bangkok: Yaimai Publisher.
- Sawitri Charoenphong. (1992). Study on Thai Art and Craft during Rattanakosin period Ceramic, Basketwork, Artificial flowers: Handicrafts with Thai lifestyle. Bangkok: Chulalongkorn University Press.
- Sennett, R. (2008). The Craftsman. London: Penguin Book.
- Sheila Kim. (2009). Fendi's "Craft Punk" a Success in Milan. [Online], Accessed on 3 Mar 2010, Available from http://www.interiordesign.net/article/487519-Fendi_s_Craft_Punk_a_Success_in_Milan.php
- Sukchai Kertnakin. (1997). Culture and Development of Community; the Growth of Human Study. Thai culture, Vol.35, 11.
- Sunai Setboonsrang. (2008). SEAL Sufficiency Economy Active Learning. Bangkok: Fah Arpai publishing.
- Taylor, K. (2006). The cultural landscape concept in Asia: The Challenge for conservation. Paper from ICOMOS Thailand 2006 Annual Meeting: The first Regional Meeting and International conference on Sustainable Local Heritage Conservation: The Trans Disciplinary Approach, Udon Thani Province, Thailand.
- Thailand Board of Investment. (2010). Office of Small and Medium Sized Enterprises Promotion (OSMEP) Gives a Big Helping Hand Thailand Investment Review [online] Accessed on 3 October 2012, Available from http://www.boi.go.th/english/download/publication_investment/110/TIR-2010-03-LR.pdf
- The Committee of OPC. (2004). Handbook for the selection of OTOP Product Champion-OPC. [Online], Accessed on 5 May 2010, Available from <http://www.thaitambon.com/OTOP/Info1.htm>
- The Siam Society under Royal Patronage. (1994). Some Splendid Crafts of The "SUPPORT" Foundation of Her Majesty Queen Sirikit of Thailand. Bangkok: Bangkok Printing (1984) Co., Ltd.

- The Support Art and Craft of International Center of Thailand. (2007). Chang Sip Mu. Bangkok: P. Place
- The Thai Junior Encyclopedia Project. (2009). The Market and Export of Art & Craft, Thai Junior Encyclopedia, Vol. 21. Bangkok: Amarin Printing.
- UNESCO. (1972). Convention Concerning the Protection of the World Cultural and Natural Heritage. [Online], Accessed 3 October 2012, Available from <http://whc.unesco.org/archive/convention-en.pdf>
- UNESCO. (1982). Mexico City Declaration on Cultural Policies. World Conference on Cultural Policies [Online], Accessed 3 October 2012, Available from http://portal.unesco.org/pv_obj_cache/pv_obj_id_A274FC8367592F6CEEDB92E91A93C7AC61740000/filename/mexico_en.pdf
- UNESCO. (2003). Convention for the Safeguarding of the Intangible Cultural Heritage. Paris. [Online], Accessed 3 October 2012, Available from <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>
- UNESCO. (2003). Guidelines for the Establishment of National “Living Human Treasures” Systems. [Online], Accessed 16 July 2012, Available from <http://www.unesco.org/culture/ich/doc/src/00031-EN.pdf>
- UNESCO. (2004). Globalization and Intangible Cultural Heritage. 26-27 August 2004, Tokyo, Japan. [Online], Accessed 3 October 2012, Available from <http://unesdoc.unesco.org/images/0014/001400/140090e.pdf>
- UNESCO. (2008). The Operational Guidelines for the Implementation of the World Heritage Convention. [Online], Accessed on 6 May 2009, Available from [http://whc.unesco.org/en/guidelines\(English\)](http://whc.unesco.org/en/guidelines(English)).
- UNTACD. (2008). Creative Economy Report 2008. [Online], Accessed on 31 August 2012, Available from http://unctad.org/en/docs/ditc20082cer_en.pdf
- Warren, W., & Tettoni, L. I. (1994). Arts and Crafts of Thailand. Singapore: Thames and Hudson Ltd.
- Wattana Juthavipak. (2001). Thai Handicrafts: Historical and Present Production; Cases Study of Buddha Image Casting, Batre Making and Palm Wood Toy Making. Bangkok: Chulalongkorn University Press.

- Wegner, A. (2008), The Craft / Industry Conundrum. [Online], Accessed 12 March 2010, Available from <http://www.craftcouncil.org/magazine/article/craftindustry-conundrum>
- Wimonrudee Wansorn, et al. (2005). Participatory Action Research for the Development of Pradittorakan's Clusters Community, Chatuchak District, Bangkok. Bangkok: Rajabhat Chandrakasem University.
- Wisarn Pupphavesa. (2002). Globalization and Social Development in Thailand. Globalization and Social Development: Perspective from Asia and Europe, Antwerp. [Online], Accessed 9 September 2010, Available from <http://kumlai.free.fr/RESEARCH/THESE/TEXTE/INEQUALITY/Thailande/Globalization%20and%20social%20development%20in%20Thailand.pdf>
- Witthaya Mekhum. (2007). Finding Impact of Technology Transfer in Local Wisdom of Metal Handicraft of Rattanakosin. Bangkok: Suan Sunandha Rajabhat University.
- Worranuch Ngamlertkittiya. (2004). Ban Batre: From the Nearly Ending Handicraft to the Competition in the OTOP Era. The assignment in Folk life and Material Culture subject, Department of Anthropology, Faculty of Archeology, Silpakorn University. [Online], Accessed 19 July 2010, Available from <http://www.archae.su.ac.th/Anthropology/act/p2.htm>

Interview

- Apiwat Wongkrachang. Craftsman of Ban Bu. Personal interview. 6 November 2010.
- Aree Sairatthong. Head of craft house in Ban Batre. Personal interview. 18 January 2011.
- Customer, Churchwarden of Wat-Pha Phatthalung. Personal interview. 18 January 2011.
- Hirun Suasriserm. Head of the Ban Batre community. Personal interview. 2 December 2010.
- Korapin Khanhirun. Assistant of head of Craft house in Ban Bu. Personal interview. 20 November 2010.

- Krisana Saengchai. Head of craft house in Ban Batre. Personal interview. 26 October 2010.
- Lor Hong Seng shop. Buddhism's items shop. Personal interview. 10 March 2011.
- Methavee Thankul. The Crown Property of Bureau officer. Personal interview. 30 October 2010.
- Metta Selanon. Head of craft house in Ban Bu. Personal interview. 6 November 2010.
- Nikhom Saengchan. Craftsman of Pradittorakan. Personal interview. 15 December 2010.
- Phra Anan Anantho. Wat Don Chan, Chiangmai. Personal interview. 19 March 2011.
- Phra Soponthummasarn. Wat Pa Daraphirom, Chiangmai. Personal interview. 16 March 2011.
- Pimwisa Into. Sripran Farm Women Group, Angthong province. Personal interview, 10 July 2012.
- Prapai Kijsonthi. Craftsman of Pradittorakan. Personal interview. 15 December 2010.
- Samniang Bumrungra. Craftsman of Ban Bu. Personal interview. 20 November 2010.
- Secretary of Pradittorakan Bronze craft center. Personal interview. 15 December 2010.
- Siriporn Srichunchan. Secretary of the credit savings of Ban Batre. Personal interview. 10 December 2010.
- Somkiat Kijsonthi. Head of Craft house in Pradittorakan. Personal interview. 15 December 2010.
- Somkid Duanggoen. Head of Pradittorakan community. Personal interview. 15 December 2010.
- Suchart Wongkrachang. Craftsman of Ban Bu. Personal interview. 6 November 2010.
- Surapee Rattanon. General People. Personal interview. 26 October 2010.
- Suriyan Nanthasarn. Churchwarden. Personal interview. 21 January 2011.
- Tui. Craftsman of Ban Batre, Personal interview. 16 April 2011
- Udom Khanhirun. Head of craft house in Ban Bu. Personal interview. 6 November 2010.
- Veera Rungsaeng. Former head of the Ban Bu community. Personal interview. 17 December 2010.

Appendix A
List of Interview

Ban Bu Community

1. Metta Selanon, head of craft house in Ban Bu
2. Udom Khanhirun, head of craft house in Ban Bu
3. Korapin Khanhirun, assistant of head of craft house in Ban Bu
4. Veera Rungsaeng, former head of the Ban Bu community
5. Apiwat Wongkrachang, craftsman of Ban Bu
6. Samniang Bumrungra, craftsman of Ban Bu
7. Suchart Wongkrachang, craftsman of Ban Bu

Pradittorakan community

1. Somkid Duangngoen, head of Pradittorakan community
2. Secretary of Pradittorakan Bronze craft center
3. Nikhom Saengchan, craftsman of Pradittorakan
4. Somkiat Kijsonthi, head of craft house in Pradittorakan
5. Prapai Kijsonthi, craftsman of Pradittorakan

Ban Batre community

1. Krisana Saengchai, head of craft house in Ban Batre
2. Hirun Suasriserm, head of the Ban Batre community.
3. Aree Sairatthong, head of craft house in Ban Batre
4. Prachum, craftsman of Ban Batre
5. Surin Aubsrithong, craftsman of Ban Batre
6. Tui, craftman of Ban Batre
7. Methavee Thankul, the Crown Property of Bureau officer
8. Siriporn Srichunchan, secretary of the credit savings
9. Customer, churchwarden of Wat-Pha Phatthalung, Paththalung province
10. Phra Anan Anantho, Wat Don Chan, Chiangmai province
11. Phra Soponthummasarn, Wat Pa Daraphirom, Chiangmai province
12. Suriyan Nanthasarn, churchwarden, Ubonratchatani province

13. Lor Hong Seng shop, Buddhism's items shop, Ban Batre
14. Rombaiboon Shop, buddhism's items shop, Chiangmai Province
15. Wuttinan Pongpom, Siam Amulet Magazine
16. Surapee Rattanon, general people around Ban Batre community
17. Pipat Rattanawong, general people



Appendix B

Interview Form

Interview forms of this research have been divided into 5 categories as below.

1. Interview form for head of community
2. Interview form for craftsman
3. Interview form for customer
4. Interview form for officer
5. Interview form for general people



No.

Date.....

Interview form for head of craft community**Title****The preservation of craft communities in Bangkok area for the globalization era**

Explanation of interview form

This interview form has been used for collecting information about handicraft subject of communities, including its history, craft pieces and production. It is also monitoring the relevant subjects such as place, materials, craftsmen, the earning to support themselves and the craft descendant.

All the information by this interview will be used for the PhD research of Ms. Pensiri Chartniyom in Architectural Heritage Management and Tourism Program, Faculty of Architecture, Silpakorn University.

Name of community.....

Address.....Street.....Sub- district.....

District.....Province..... Postcode.....

Tel.....

Section: 1 General Information

1.1 () Mr. () Mrs. () Miss NameFamily name.....

Age Years Education.....

Address.....Moo.....Soi.....Street.....

Sub-District.....District.....Province.....

Tel.....

1.2 Occupation.....Additional occupation.....

Type of earning () monthly () daily () per piece () family business () other.....

average earning per monthBaht

1.3 Do you live in this community?

() Yes, for.....years; by the reason of

What is your right of property?

.....

() No, live at

.....

Do you have your property in this community?

.....

() had been lived in community foryears; but moved out foryears ago.

What is the reason to move out?

.....

Do you still have any property in this community?

.....

Section: 2 History of community and its craft production

2.1 When was the community founded?

.....

Where did the ancestors moved from?

.....

Are there any narrative stories about reason to live here?

.....

Are there any relationship about place and such craftwork of community?

.....

2.2 How many houses are in community? houses

How many houses have produce craft work? houses

2.3 What is the main occupation of people in community?.....

Are the majority of people in community work on craft production?

.....

Is the craft production become an additional occupation for people in community?

.....

2.4 How are the craft persons working on craft production of community?

Group production;

Please explain details of each group

.....

.....

.....

.....

Individual production

please explain details of each individual craftsman

.....

.....

.....

.....

Other

.....

.....

.....

.....

2.5 How many types of craft product from your community?

1. Price..... Baht

2. Price..... Baht

3. Price..... Baht

4. Price..... Baht

5. Price..... Baht

2.6 What is the outstanding of your craft products or your craft community?

be famous ; because

.....

be an uniqueness piece ; because

.....

has got brand/ trademark/ quality approval mark ; because

.....

has responded the customer's requirement ; because

.....

be on time production ; please explain

.....

has reached a high degree of fine craftsmanship ; please explain

.....

other.....

Section 3: information about craft person

3.1 What is your duty in craft production?

.....

3.2 In which age that you started produce craftworks? years old
or How long have you been working in craft production ? years

3.3 From whom that you have practiced in craft production or craft skill? And how was that process? Please explain.

.....

.....

.....

.....

.....

3.4 What is the reason that you decide to work in craft production?

continued from ancestors..... ; as thegeneration

from oneself interested

for preserving craft and culture of nation

other.....

3.5 When had your craft group/house been founded?

How many people stayed in the group at the time of founding? persons

How many people join the group today?..... persons; please describe.

Head.....person(s); responsibility

Craftsman..... person(s); responsibility

..... person(s); responsibility

..... person(s); responsibility

..... person(s); responsibility

..... person(s); responsibility

3.6 Do you think you can earn a living from your craft production nowadays?

.....
.....

Section 4: the evolution and impact of craft production

4.1 From the beginning time that you had been working in craft production until the present time, do you think the situation of your craft production has been changed in which way? Please describe those changes in the following and specific time.

4.1.1 the purpose of craft making/ the need to consume craft pieces
time of such change.....

4.1.2 materials/ tools/ technology/ process of craft production
time of such change.....

4.1.3 craftsman/ craft people/ craft skill
time of such change.....

4.1.4 the change following the government policy or current world issues such as OTOP five star project, creative economy, sufficiency economy or ecology friendly
time of such change.....

4.1.5 other.....
time of such change

4.2 Have you got any impacts from those changes? Please explain both in positive and negative way?

Positive impact

.....
.....
.....

Negative impact

.....
.....
.....

Section 5: the condition of craft community

5.1 From above changes, do you think for how long that the craft production will be survived in your community?

.....

5.2 Are there any descendants for your craftsmanship or craft business?

Yes, and how

.....

No, because

.....

5.3 Are there any handicraft preservation activities in your community, for example; in the community's school, community's museum?

Yes , and how

.....

No, because

.....

5.4 If you have to move out from this community, do you still work for this craftwork?

.....

Section 6: the direction of preserving craft community

6.1 Are you interested in any craft community which has succeeded in preserving craft activity of community, and why?

.....

6.2 What do you feel about your community which has a national reputation on craft production? Do you have awareness for your self efficacy?

.....

6.3 Do you agree with the attempt to preserve craft production in your community for long, and why?

.....

.....

- 6.4 Except for the money matter, do you think how is the process to continue and preserve your craft community, both in short and long terms?

short terms

.....

long terms

.....

- 6.5 Is there any cooperation with organization in preserving craft community? Please explain the project, the progress and the result of it (from your opinion).

.....

- 6.6 Do you think your community can create community's empowerment from your craft production? Please describe in the following topics.

the intelligent of craftsmanship

.....

the continuing of craft production

.....

the competency of the craft community's administration.

.....

the community collaboration

.....

No.

Date.....

Interview form for craftsman**Title****The preservation of craft communities in Bangkok area for the globalization era**

Explanation of interview form

This interview form has been used for collecting information about handicraft subject of communities, including its history, craft pieces and production. It is also monitoring the relevant subjects such as place, materials, craftsmen, the earning to support themselves and the craft descendant.

All the information by this interview will be used for the PhD research of Ms. Pensiri Chartniyom in Architectural Heritage Management and Tourism Program, Faculty of Architecture, Silpakorn University.

Name of community.....

Address.....Street.....Sub-district

District.....Province..... Postcode.....

Tel.....

Section: 1 General Information

1.1 () Mr. () Mrs. () Miss Name Family name.....

Age Years Education.....

Address..... Moo..... Soi..... Street.....

Sub-District..... District..... Province.....

Tel.....

1.2 Occupation..... Additional occupation.....

Type of earning () monthly () daily () per piece () family business () other.....

average earning per month Baht

1.3 Do you live in this community?

() Yes, for.....years; by the reason of

What is your right of property?

() No, live at

Do you have your property in this community?

() had been lived in community foryears ; but moved out foryears ago

What is the reason to move out?

Do you still have any property in this community?

Section 2: information about craft person

2.1 What is your duty in craft production?

.....
.....

2.2 In which age that you started produce craftworks? years old
or How long have you been working in craft production ? years

2.3 From whom that you have practiced in craft production or craft skill? And how was that process? Please explain.

.....
.....
.....
.....
.....
.....
.....

2.4 Can you do all processes of this craft production?

.....

2.5 What is the reason that you decide to work in craft production?

- continued from ancestors..... ; as thegeneration
- from oneself interested
- for preserving craft and culture of nation
- other.....

Section 3: the evolution and impact of craft production

3.1 Do you use the same materials as in the past time?

.....
.....

3.2 Do you use the same tools as in the past time?

.....
.....

3.3 Do you work on the same craft making process as in the past time?

.....
.....

3.4 Are there any problems about working as craftsman?

.....
.....

3.5 Can you earn a living from craft production?

.....
.....

Section 4: the transmission in community

4.1 What do you feel about your community which has a national reputation on craft production? Do you have awareness for your self efficacy?

.....

4.2 Do you have a pride in your occupation?

.....

4.3 Do you transfer your craft skill to your descendants?

.....

4.4 Do you need your descendants to work on this craft production?

.....

4.5 If you have to move out from this community, do you still work for this craftwork?

.....

4.6 If there is no craft production, what will you work for earn a living?

.....

Section 5: the direction of preserving craft community

5.1 Do you think why this community still can continue craft production until today?

.....

5.2 Do you think this craft community can continue for long?

.....

5.3 From the situation today, do you need this community to continue work on craft production?

.....

5.4 Do you think which process can help to preserve craft community?

.....

.....

No.

Date.....

Interview form for customer**Title****The preservation of craft communities in Bangkok area for the globalization era**

Explanation of interview form

This interview form has been used for collecting information about handicraft subject of communities, including its history, craft pieces and production. It is also monitoring the relevant subjects such as place, materials, craftsmen, the earning to support themselves and the craft descendant.

All the information by this interview will be used for the PhD research of Ms. Pensiri Chartniyom in Architectural Heritage Management and Tourism Program, Faculty of Architecture, Silpakorn University.

Product of community.....

Section: 1 General Information

1.1 () Mr. () Mrs. () Miss Name Family name.....

Age Years Education.....

Address..... Moo..... Soi..... Street.....

Sub-District..... District..... Province.....

Tel.....

1.2 Occupation..... Additional occupation.....

average earning per month Baht

1.3 Do you live in this community?

() Yes, () No, () had been lived in community foryears

Section 2: the consuming of craft work

2.1 Why do you buy this craft product?

.....
.....

2.2 What is your purpose of use of this product?

.....
.....

2.3 Do you usually buy this craft product? And how many pieces you buy each time?

.....
.....

2.4 Do you need any product improvement?

.....
.....

2.5 Are there any other products which can replace these craft works?

.....
.....

Section 3: the preserving of craft community

3.1 Do you know the community that produce these craft works? Have you ever visited the community?

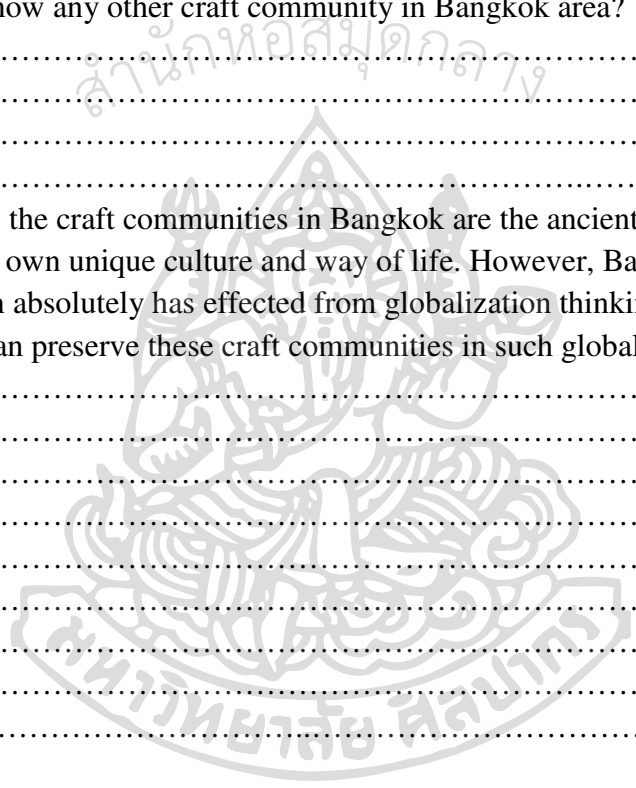
.....
.....
.....

3.2 Do you know any other craft community in Bangkok area?

.....
.....
.....

3.3 Normally, the craft communities in Bangkok are the ancient communities which have their own unique culture and way of life. However, Bangkok is the capital city which absolutely has effected from globalization thinking. What do you think how we can preserve these craft communities in such globalization era?

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....



No.

Date.....

Interview form for officers**Title****The preservation of craft communities in Bangkok area for the globalization era**

Explanation of interview form

This interview form has been used for collecting information about handicraft subject of communities, including its history, craft pieces and production. It is also monitoring the relevant subjects such as place, materials, craftsmen, the earning to support themselves and the craft descendant.

All the information by this interview will be used for the PhD research of Ms. Pensiri Chartniyom in Architectural Heritage Management and Tourism Program, Faculty of Architecture, Silpakorn University.

Name of community.....

Section: 1 General Information1.1 Mr. Mrs. Miss Name Family name.....

Age Years Education.....

Address..... Moo..... Soi..... Street.....

Sub-District..... District..... Province

Tel

1.2 Occupation

Position.....

Organization.....

1.3 Do you live in this community?

 Yes No had been lived in community foryears

1.4 What is your task of this community?

 area responsibility project responsibility live in community work in community consume craft works other**Section 2: the responsibility related craft community**

2.1 How long have you worked related this craft community?

.....

.....

.....

2.2 What is your organization's responsibility?

.....
.....
.....

2.3 What is your duty to work with this craft community?

.....
.....

2.4 Are there any projects related with the craft of community?

.....
.....
.....

2.5 What else are the problems of community that you have been found?

.....
.....
.....

Section 3: the current project for craft community

3.1 Does your organization have any policies about preserving craft community?

.....
.....
.....
.....

3.2 How do you/ your organization collect the information to create the project?

- () use organization's database.....
- () following government policy
- () use information from local community's seminar
- () use questionnaire
- () other

3.3 How do you/ your organization select the craft community to run the project?

.....
.....
.....

3.4 How is the result from your project?

.....
.....
.....
.....
.....
.....
.....

Section 4: the preservation of craft community

4.1 Normally, the craft communities in Bangkok are the ancient communities which have their own unique culture and way of life. However, Bangkok is the capital city which absolutely has effected from globalization thinking. What do you think how we can preserve these craft communities in such globalization era?

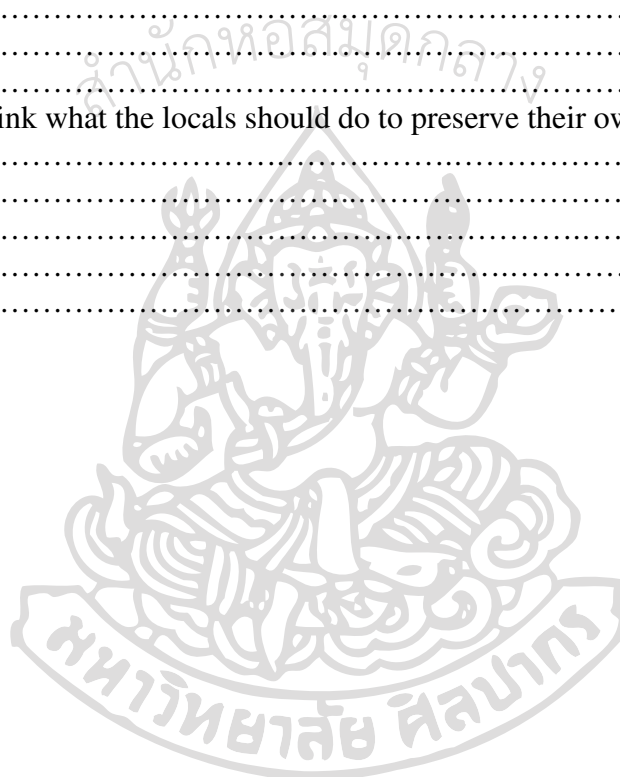
.....
.....
.....

4.2 Do you think are there any factors effect to the preserving of craft community?

.....
.....
.....

4.3 Do you think what the locals should do to preserve their own craft community?

.....
.....
.....
.....



No.

Date.....

Interview form for general people**Title****The preservation of craft communities in Bangkok area for the globalization era**

Explanation of interview form

This interview form has been used for collecting information about handicraft subject of communities, including its history, craft pieces and production. It is also monitoring the relevant subjects such as place, materials, craftsmen, the earning to support themselves and the craft descendant.

All the information by this interview will be used for the PhD research of Ms. Pensiri Chartniyom in Architectural Heritage Management and Tourism Program, Faculty of Architecture, Silpakorn University.

Place of interview.....

Section: 1 General Information

1.1 () Mr. () Mrs. () Miss Name Family name.....

Age Years Education.....

Address..... Moo..... Soi..... Street.....

Sub-District..... District..... Province.....

Tel.....

1.2 Occupation..... Additional occupation.....

Average earning per month Baht

1.3 Do you live in this community?

() Yes, () No, () had been lived in community foryears

Section 2: craft community

2.1 Do you know any craft communities in Bangkok? Please describe

.....

2.2 What do you think about those craft communities?

.....

2.3 *(Only for locals in community)* What do you feel about your community which has a national reputation on craft production?

.....
.....
.....
.....
.....

2.4 *(Only for locals in community)* Do you need your community continue to produce craftworks?

.....
.....
.....
.....

2.5 *(Only for locals in community)* As the community has a reputation on craftworks, are there any impacts to you as you live in there?

.....
.....
.....
.....

2.6 *(Only for locals in community)* Have you or one in your family ever practice these craftworks?

.....
.....
.....
.....

2.7 Normally, the craft communities in Bangkok are the ancient communities which have their own unique culture and way of life. However, Bangkok is the capital city which absolutely has effected from globalization thinking. What do you think how we can preserve these craft communities in such globalization era?

.....
.....
.....
.....
.....
.....

2.8 Do you think are there any factors effect to the preserving of craft community?

.....
.....
.....
.....
.....

Biography

Ms. Pensiri Chartniyom

Education

1998 MA. [Design Studies] St. Martins College of Arts and Design, London, UK

1995 BA. [Ceramics] Silpakorn University, Bangkok, Thailand

Work experience

2000-present Fulltime lecturer at Jewelry Design Department, Faculty of Decorative Arts, Silpakorn University

1996-1997 Design Coordinator, Casday [Thailand] Limited.,

Research

2012 ‘The Transmission of Ancient Bead Culture to the Future of Bead Glass Project’ Silpakorn University, Thailand

2010 ‘Innovative Waste to Creative Works Project’ A co-project between Faculty of Science and Faculty of Decorative Arts, Silpakorn University, Thailand

2001 Co-researcher in project “Design Development for Crafts and Souvenirs in Petchaburi Province” Silpakorn University, Thailand

Experience

August 2008 Craftsman Exchange Program by CRAFTNET (the Netherlands)

2007 Committee of Seal of Excellence for Handicrafts Awards by UNESCO

Contact: 2 Petkaseam rd. Soi 68 lane 36, Bangkae District, Bangkok, Thailand 10160
 Mobile: 66(0) 819 888 980
 E-mail: bpensiri@hotmail.com