

**The Ancient Rock Arts Management for Sustainable Tourism in the West Coast of
Southern Thailand**

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Abstract

The ancient rock art sites along the western coast of southern Thailand especially at Krabi and Phangnga Provinces have totally ten sites which mostly belonged to prehistoric period and only one for historic site. This region is well-known among the tourists regarding to the charming of marine attraction. Although the eco-tourist attractions have been rapidly developed but the heritage sites still ignored by locals leading to the damage of cultural treasure. To prevent the further destruction, the ancient rock arts must be evaluated and maintained as cultural heritage sites. In addition to the benefit of natural resources and landscape, the ancient rock arts located nearby tourist attractions should be introduced and promoted as cultural tourism sites along with other adventure activities. The tour follows the connected tourist route map by three main tourist attractive centers like Luek Bay, Phangnga Bay and Phi Phi Island. This research's main point is to introduce general knowledge of cultural tourism management for tourist guides in order to support sustainable tourism industry. Furthermore, this plan is able to develop as formal tourist route map issued by Tourism Authority of Thailand.

Keywords: ancient rock arts, cultural tourism, sustainable tourism, west coast of southern Thailand

Introduction

The ancient rock arts in Thailand have been discovered about 170 prehistoric and historic sites around Thailand. One important area is on the western coast in Andaman Sea at southern Thailand, specifically in Krabi and Phangnga Province those are found 10 rock arts and also located near other eco-tourism and natural attractions have been rapidly developed as an important main tourist attractions but culture heritage attractions still ignored and unpopular by locals leading the damage of cultural treasure.

Previous study of ancient rock arts by the Fine Arts Department of Thailand and Silpakorn University was archaeological recorded and reported in various levels of detail (1989; 1990a; 1990b) and my master degree thesis to submit in partial fulfillment of the requirements for the degree at Faculty of Archaeology, Silpakorn University have been finished on 2010. All of its was reported and concentrated on location of the sites, distribution of the sites, typology of rock arts, associated artifacts, dating and chronology of rock arts and it ready to publicize as one part of this region's cultural knowledge for several objectives in the future.

A few years ago, Krabi and Phangnga Province were popular and well-known the tourists regarding to the charming of tourist destination consist of beautiful beaches, seas, bays and islands included relax and adventure activities those surrounded by many accommodations, Thai tradition- or sea-foods and private or public transportation services.

Major potential ancient rock art sites for tourism development to be sustainable tourism total 10 sites are consist of Tham Phee Hua To (Phee Hua To Cave), Leam Chao Lay (Chao Lay Headland), Tham Chao Lay (Chao Lay Cave), Leam Fi Mai (Fi Mai Headland), Leam Tai Raed (Tai Raed Headland), Khao Khian (Khian Mountain), Khao Raya (Raya Mountain), Tham Naga (Naga Cave), Khao Phra Aad Thao (Phra Aad Thao Mountain) and Tham Phrayanaga (Phrayanaga or Viking Cave).

This paper's main point is to introduce general knowledge of prehistoric and historic rock arts in west coast area at southern Thailand, specifically Krabi and Phangnga Province, produce the cultural tourism management for tourists and tour guides in order to support sustainable tourism and develop as formal tourist route map.

Processes, operations and perspectives of cultural tourism

According to the goals of Archaeology as follow,

1) The study of sites and their contents in a context of time and space, from which one derives descriptions of long sequences of human culture this descriptive activity is the reconstruction of culture history.

2) The reconstruction of past life-ways.

3) The study of cultural process (Fagan 1978: 14-18).

Archaeological resources consist of physical remains of past human activity, specifically artifacts, associated ecofacts, features, sites, buildings and places. These resources may be of regional, provincial, national or international significance.

Thus, ancient rock arts are the archaeological resources as well as the sites created and decorated by painting, stenciling, engraving or pecking in the habitation area of shelters which represented the scenes of their daily lives and believe. From previous studies of ancient rock arts in southern Thailand have been done by the several of techniques, concepts and theories of archaeological analysis in order to interpret the cultural heritage of rock art sites.

Cultural or archaeological resource management (CRM/ARM) as one approach to rock arts preservation and prevention started from the 1970s in United State of America, Canada and European countries by the aims of culture heritage managements. Direction for managing them is addressed in a management plans designed to reflect relevant legislation, policies and formal agreements and to establish the conferences or meetings regarding to the theme of ecological, commemorative integrity and ecological sustainability.

The management of archaeological resources is the CRM/ARM policy principles of value, public beneficial on social understanding, respect and integrity as applied on a case-by-case basis. For effective management of cultural resources, these principles should be considered individually and together. All major aspects of the CRM/ARM principles could be adopted by other government services. Archaeological values consist of symbolic, informational, aesthetic, economic, market, community and human values. (King 2002 ; Lertrit 2004 ; Park Canada 2005)

Cultural tourism

Cultural tourism points to recognize that travel experiences is the best way to learn the other cultures, become aware of the most effective promotional measures involving an area's cultural resource and realize the importance of cultural attractions to any area promoting itself as a tourist destination. Cultural tourism or life-seeing tourism covers all aspects and elements of social and cultural consist of work, dress, architecture, handicrafts, prehistory and history, language, religion, education, traditions, leisure activity, art and music, gastronomy and ethnicity those are contributing to the attractiveness (Goeldner and Ritchie 2009).

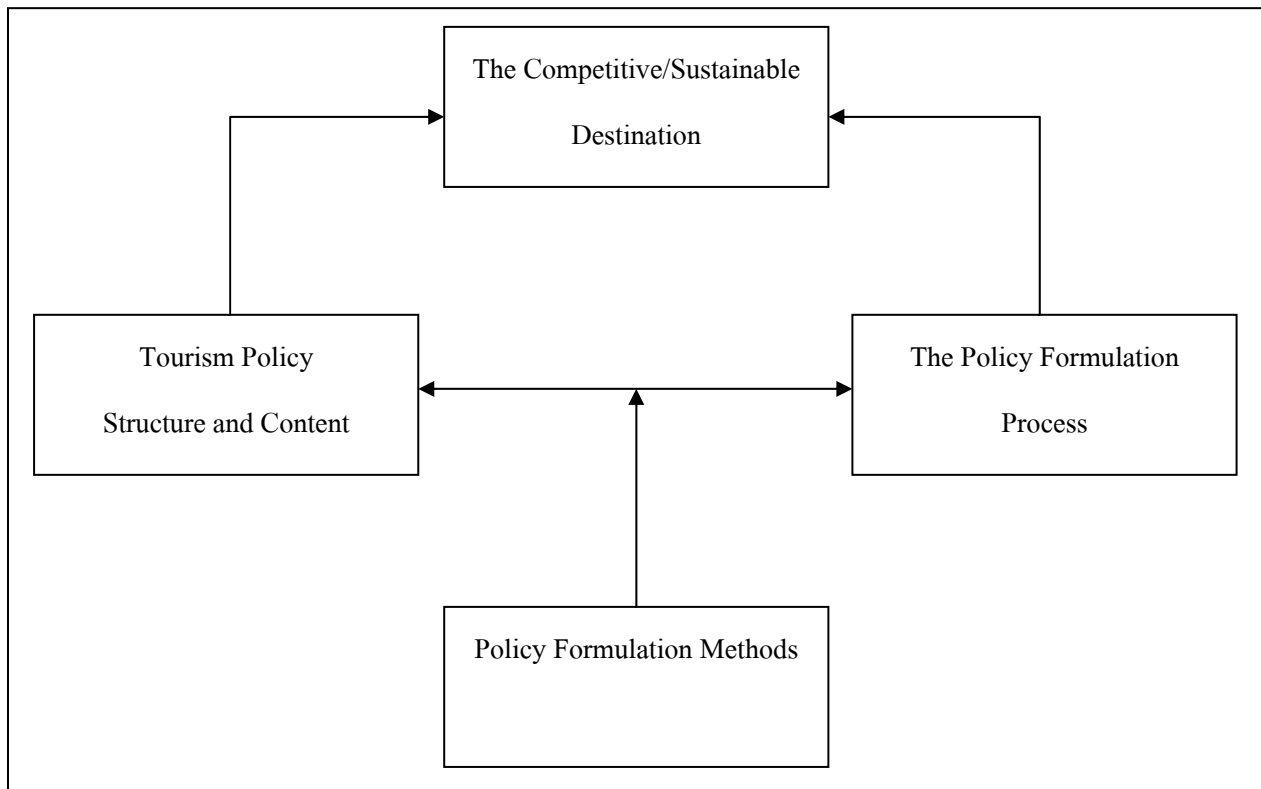
Tourism policy

Tourism has not escaped the pressure of this social change and also followed discussion of two global forces that all tourism destinations must now face,

- 1) The growing competition from both established and emerging destinations
- 2) The pressure to maintain the ecological integrity of regions affected by tourism.

These two pressures together have led to the overall need to strive to build “competitive and sustainable” destinations. (Chart 1)

Chart 1 The competitive/sustainable tourist destination: a managerial framework.



Source: (Goeldner and Ritchie 2009: 413)

Tourism policy can be defined as a set of regulations, rules, guidelines, directives, and development/promotion objectives and strategies that provide a framework within which the collective and individual decisions directly affecting long-term tourism development and the daily activities within a destination are taken.

The purpose of tourism policy is a tourism destination hosts visitors in order to provide its stakeholders - such as residents of the host destination, local / municipal / provincial / regional / national governments, local / regional / national environmental groups, local visitors / excursionists, remote visitors / tourists, tourism industry sectors, destination management organization, culture / heritage groups, social / health / education groups and etc. - with a broad range of economic and social benefits, most typically employment and income. This employment and income allow stakeholders to reside in and to enjoy the quality of the region. In effect, tourism policy seeks to provide high-quality visitor experiences that are profitable to destination stakeholders while ensuring that the destination is not compromised in terms of its environmental, social and cultural integrity and also seeks to ensure that

visitors are hosted in a way that maximizes the benefits to stakeholders while minimizing the negative effects, costs and impacts associated with ensuring the success of the destination.

A model of the competitive and sustainable destination wills regardless of the size or scope of a destination, it is useful to view it from a holistic perspective in which the structure and management processes are explicitly defined and examined. From standpoint of this model, the purpose of tourism policy is to ensure a common, agreed-upon purpose for tourism and establish the broad parameters for planning and coordinating the efforts of all tourism stakeholders, those whose well-being relates in some way to the success of tourism in the destination.

Other important thing is spirit of hospitality in various operating sectors, such as transportations, accommodations, food services, attractions, trade sectors and tourism services those are responsible for delivering high-quality, memorable experiences. Care must be taken, however, to wrap these experiences in a warm spirit of hospitality. Quite simply, it is not enough to deliver all the attributes of an experience in a cold or detached manner (Goeldner and Ritchie 2009).

Major cultural attractions and other neighborhoods

The rock arts of Ao Luek (Luek Bay) – Krabi Province

1) Tham Phee Hua To (Phee Hua To Cave) is located different area near small river not far from Chao Lay Cave, Chao Lay and Fi Mai Headland in the sea. This site is very famous rock arts by its large chambers decorated with plenty of rock paintings about 238 figures on the cave walls in red as the main color, black, brown and yellow to be the figures of decorated human, stick human with silhouetted bird or fish on left forearm or hand, fish, bird, hedgehog, crocodile and lobster.

These rock paintings were simply reflected daily life and activity of authorships as fished people group or sea people in the past included the belief on especially fish, bird and boat figures that depicted more than other figures and human with bird or fish on left forearm or hand.

Its can be concluded that the belief of the Chaole or Sea People (also known as Urak Laeoi and Orang Laut) now live on small Andaman Sea islands along the western coast of Thailand, especially in Phuket Bay, Phangnga Bay and Krabi Bay, and the adjacent Ranong and Satul Province. They speak a Malay dialect there are various theories as to their origins and history would date back more than 500

years but there is no evidence of a painting tradition among the Chaole. By this means paintings on other media but perhaps the rock art itself is the Chaole paintings tradition. (Fig. 1 – 6)



Figure 1 A possible depiction of a human half animal-like or exorcist.



Figure 2 Two hands first have five fingers and another one has six fingers and lobster figures.



Figure 3 Human figures with decorated inside and some man holding bird or fish on left forearm or hand.



Figure 4 The most realistic part with numerous paintings of human and bird.



Figure 5 The largest paintings and superimposition of human, fish, crocodile, bird and boat figures.



Figure 6 Two drawing of fish with a boat.

2) Tham Chao Lay (Chao Lay Cave) is small coastal notch there was depicted 2 figures of the face to face human in red and brown color and 1 figure of horse with human holding something in his hand. (Fig. 7)



Figure 7 Two paintings of face to face human figures with human holding something on dorsal of horse.

3) Leam Chao Lay (Chao Lay Headland) is small coastal notch and located at the same mountain with Chao Lay Cave but it is headland. There are much silhouette human and outline bird with boat figures in red color. (Fig. 8)



Figure 8 The paintings of silhouette human and boat figures.

4) Leam Fi Mai (Fi Mai Headland) is small coastal notch at other mountain with rock paintings of Chao Lay. There is a 5 meters long panel that depicted original figures in red color but the later times depicted by fainted black probably drawn over the red one. Rock paintings consist of silhouetted twin man-like, stick-man, outline bird with decorated inside by spiral line, outline jellyfish and outline fish figures. (Fig. 9 – 12)



Figure 9 A twin silhouette human figure.



Figure 10 A decorated fish shown detail of the fish.



Figure 11 Linear outline human and partial silhouettes bird figures.



Figure 12 Cross designs by dots.

5) Leam Tai Raed (Tai Raed Headland) is located at Koh Ga Rose (Ga Rose Island) different area with Chao Lay Cave, Chao Lay Headland and Fi Mai Headland and it can connect to the land. There are rock paintings depicted on highest rock shelter in red as a side view human-like figures with three fingers in each hand, three toes in each foot and dog-like head. Other figures are four legs animal with a horn at the nose look like rhinoceros and a lot of geometric figures, such as rectangle frames and parallel lines joined with a straight line. (Fig. 13 – 14)



Figure 13 A four legs animal with horn figure probably rhinoceros.



Figure 14 A side view human-like figures with three fingers in each hand, three toes in each foot and dog-like head.

All of rock painting sites at Luek Bay were depicted at the same height about 3 – 4 meters high above sea level of coastal notch or cave on the foot of limestone mountain those processed from karst landform by dissolution of a layers from sea water and wave at the same time in the past then after that human depicted it especially at Chao Lay Cave and Headland and Fi Mai Headland. There have no archaeological artifacts found and no deposit at the floor of these sites. None of these arts has been directly dated using radiometric methods or pigment sampling. Indirect dating has been undertaken by studying rock art in relation to nearby excavated sites, suggesting most of the art is less than 5000 years of age. (Sarikabutara 1987; Chaimongkol 2005; Sukkham 2010)

The rock arts of Phi Phi Islands – Krabi Province

1) Tham Phrayanaga (Phrayanaga or Viking Cave) is only one historic rock painting located in the cave at Phi Phi Lay Island in Andaman Sea that far from Nang Bay beach about 20.65 nautical miles.

There have at least 76 depictions of watercraft, human-like and horse in 3 panels on the east wall, south wall and a small chamber in the southwest corner of the cave those consist mostly of monochrome paintings in black, red-brown and brownish-black. There also are bichromes in brown-black and yellow-brown, some red brown paintings highlighted or partially repainted with black, a small number of charcoal drawings and a few engravings. The super-impositioning is minimal but the few overlapping figures suggest most red-brown paintings are early in the sequence, followed by the brown-black/yellow-brown bichromes, brown-black and black paintings, charcoal drawings and engravings. Most of the art is concentrated in the main panel at east wall, to the left of the entrance if one is looking out to sea. There is a small amount of engraved graffiti and an undecipherable older design in black suggestive of Arabic scripts with the exception of the human and horse figures.

The rock paintings of Phrayanaga Cave represent various types of watercraft that traveled through the Andaman Sea in the past few hundred years, a period of accelerated maritime contact and trade between various parts of Thailand, Asia and Europe, fuelled by the lucrative spice trade, diplomacy, evangelism and conquest (Garnier 2004).

Chinese and Japanese visitors came to Thailand to establish direct diplomatic relations and to set up trade agreements (Breazeale 1999; Granier 2004; Virapol 2005). Detailed depictions of Thai, Chinese and Japanese sailing ships called junks have been painted on the walls in the great halls of temples since the Ayutthaya Period, with their distinctive square-rigs, masts and decorated hulls accurately portrayed. Some of the paintings at Phrayanaga Cave have similar types of rigging.

European contact with Thailand began with the Portuguese in the early 1500s, followed by the Dutch soon after. The arrival of the French expanded and assisted the construction of a new palace at Lopburi for King Narai (1656-1688) of the Prasat Thong Dynasty. The French also sent missionaries who were engaged in evangelism, education and medicine, unsuccessfully trying to convert King Narai to Christianity. Geographer R. Placide Augustin de Chauffe, produced a map of southeast Asia, the “Carte Du Royume De Siam Des Pays Circonvoisins”, showing topography, sailing routes and pictures of the French ambassador’s ship in 1685-1686 (Palakawong 1985). The English were the last of the European powers to establish relations across the region, especially with Ayutthaya (Wongthes 2003 ; Garnier 2004). European ships of the 16th to 19th centuries typically were square and triangle-rigged ships. They had a bowsprit transfixed with one or two triangle foresails and usually had a cabin and rudder in the stern. There are at least two similar ships depicted in panel at east wall but it is not possible to identify country of origin.

In the 19th century, American-style paddle-steamers similar to one depicted at Phrayanaga Cave were introduced to southern Thailand, as royal photography from the reign of King Rama V (1868-1910) documents (FAD 1979; Lim 2009).

Most of the art was probably made between the late 1500s and the early 1900s, a period of increased trade and contact between various European people, Thais, Malays, Chinese, Japanese and indigenous people of the region. (Sukkham, Tacon and Tan ip.) (Fig. 15)



Figure 15 The most dramatic part of a panel with numerous paintings of watercraft.

The rock arts of Ao Phangnga (Phangnga Bay) – Phangnga Province

1) Khao Khian (Khian Mountain) is big limestone mountain with coastal notch on the foot of mountain in Phangnga Bay area. There are rock paintings depicted in red, orange, yellow divide into 7 groups. Firstly, rock paintings are in red, orange and yellow to be figures of silhouette or outline human-like, fish, crab, bird and etc. Secondly, there are 3 continuous red and yellow figures that are unidentifiable or probably symbolic designs. Thirdly, these are 3 figures in red consist of a fish-like figure, geometric lines and symbol. Fourthly, this group is longest about 60 meters in red that depicted a human holding a fish or bird with hand include orange silhouette human and yellow outline elephant figures. Fifthly, there are parallel and periphery lines that look like figure of heart. Sixthly, there are 3 figures consist of an object with five extruding arm probably figure of a starfish, aquatic animals or symbolic designs. Seventhly, last one group are vanished there are some lines look like the letter 'M'. (Fig. 16)



Figure 16 Numerous painting of human-like, fish, crab and bird figures at the first group of Khian Mountain.

2) Khao Raya (Raya Mountain) is big limestone mountain. The rock painting depicted on coastal notch on the foot of mountain also. There are geometric figures with cross lines and parallel lines in red include figures of net-like is probably a fishing-net figure. (Fig. 17)



Figure 17 Geometric figures with cross lines and parallel lines in red include figures of net-like is probably a fishing-net figure.

3) Tham Naga (Naga Cave) is large cave at Song Pee Nong Mountain. The rock paintings was depicted at the small chamber next to the large chamber, both chambers have different entrances that in red color. Some of them are figures of boats which is hardly find in the rock paintings of Phangnga Bay area include realistic fish figures. On ground floor was found associated archaeological evidences as a lot of human bones. (Fig. 18)



Figure 18 Boat and fish figures.

4) Khao Phra Aad Thao (Phra Aad Thao Mountain) is located different area with Khian Mountain, Raya Mountain and Naga Cave that near the coast. The rock paintings are some silhouette and outline human figures in red together with figures of fish and lobster. Moreover, this site was found associated archaeological evidences consist of potsherds, polish stone axe, flake tool and polished fish bone. (Fig. 19)



Figure 19 Two paintings of decorated fish.

Source: (Chaimongkol 1989: 47)

The rock paintings of Phangnga Bay area were almost depicted at the same height about 3 – 4 meters high above sea level of coastal notch on the foot of limestone mountain especially at Khian and Raya Mountain comparable with rock paintings of Luek Bay area, specifically at Chao Lay Cave, Chao Lay Headland and Fi Mai Headland. Also, none of these arts has been directly dated using radiometric methods or pigment sampling. Indirect dating has been undertaken by studying rock art in relation to nearby excavated sites, suggesting most of the art is less than 5000 years of age. (Sarikabutara 1987; Chaimongkol 2005; Sukkham 2010)

A briefly other neighborhoods

Its entire are famous tourist destination for residences, activities and transportation centers that located near rock art attractions, divide of,

- 1) Ao Nang, Ao Tham Phranang and Hat Noppharat Thara (Nang Bay, Phranang Bay and Noppharat Tara Beach) at Krabi Province also known as Phranang Beachs Area are 3 long continuous beaches. Nang Beach as the first main beach when arrive by road trip from Krabi downtown and

international airport and main business area located here. Noppharat Tara Beach connects by road from Nang Beach and it is part of Phi Phi Islands – Noppharat Thara Beach National Park. Moreover, at Noppharat Thara Beach is location of national park offices, tourist accommodations, camping areas, facility services and visitor center especially marina for connect to other islands. Phranang Beach is private beach by many resort hotels include restaurants and marine activities but it has no road from Nang Beach and cross by boat or hiking only. Those are famous beaches with various services available to be tourists center, such as hotels, travel agencies, tour companies, shopping center along the beaches, food restaurant, marina for connect to other islands.

2) Mu Koh Phi Phi (Phi Phi Islands) – Hat Noppharat Thara (Noppharat Thara Beach) National Park at Krabi Province is responsible by Department of Nation Parks, Wildlife and Plant Conservation – Ministry of Natural Resources and Environment, the Royal Thai Government these areas are a country-wide system of representative natural areas of Thailand significance and preservation areas by laws to protect for public understanding, appreciation and enjoyment. This national park covers the mainland in some area especially Naoppharat Thara Beach and islands between the large island of Phuket and the western Andaman Sea coast of the mainland. Phi Phi Don is the largest island of the group and it is an only island with permanent inhabitants including various tourist services available. Phi Phi Lay as second largest near Phi Phi Don is famous natural tourism destination at the beach and coral reefs group for snorkel and scuba diving that are visited by many tourists as well and Tham Phrayanaga (Viking Cave) is rock paintings of watercrafts in the cave on this island. However, Maya Beach on Phi Phi Lay was a location of Hollywood Movies well-known as “The Beach” in 2000. The rest of the islands in the group including Bida Nok, Bida Noi and Bamboo Island those are not much more than large limestone rocks jutting out of the sea.

3) Ao Phangnga (Phangnga Bay) National Park at Phangnga Province is responsible by Department of Nation Parks also. There is only one hotel at Phangnga Bay Resort Hotel where has visitor center including various kinds of boat tour companies and piers at the same place. The tourism destination of Phangnga Bay enjoys with natural attractions on the boat tour, such as seascapes, mountains, islands, environments especially swamp forest and marine animal-life, stalagmites-stalactites in the coastal caves and rock arts along the way.

Activities, events and festivals

Krabi and Phangnga Province is a great location for many activities to relaxations and enjoyments, such as shopping at business area, sunbathing on the beaches, jungle hiking or trekking, cycling a mountain bikes, rock climbing on the coastal mountain, sea kayaking, snorkel or scuba diving at coral reef points, sailing or cruising in the Andaman Sea and Coast and etc.

Moreover, owing to the varied ethnic and religious backgrounds present in Krabi and Phangnga, the local people are always celebrating some religious festival, whether part of Thai Buddhist, Thai-Chinese or Thai-Islamic tradition. Visitors can enjoy the annual boat-launching ceremonies of the sea gypsies and various long-tail boat races also.

The events and festivals only seen at Krabi are consist of,

“Krabi Boek Fa Andaman Festival.” This is annually held in November to inaugurate the province’s tourist season. Water sports competitions, cultural shows and good-natured fun are the schedule.

“Laanta Lanta Festival.” The festival is usually held in March every year at the Old Community in Koh Lanta (Lanta Island) called Lanta Old Town, which has a very old history of more than 100 years. Ancient Chinese style houses can still be seen here. In this festival, tourists can see the traditional culture, previously unseen ceremonial demonstrations, Southern local performances, folk games, water sports competitions and enjoy the tastes from various kinds of food which are provided by prestigious hotels on the island.

“Loi Ruea Chao Le Festival.” This old ritualistic tradition takes place on Lanta Island during the full moon of the 6th and 11th month in the lunar calendar. This is a religious rite performed by the sea gypsies of Lanta Island, as well as, from other neighboring areas, who gather on the beach near Sala Dan Village. They dance their famous "Rong Ngeng" round the boats of misfortune to be set adrift. Ceremonies feature singing and dancing. This festival is expected to bring prosperity and happiness to the participants.

And at Phangnga is consist of,

“Water Melon Day” is organized every year. There is plenty of watermelon on offer, a food and beauty contest.

“Free The Turtles Fair” is annually at Thai Muang Beach. The celebration takes place for 7 days. During the festival baby turtles raised by the Fisheries Department are released into the sea at Thai Muang Beach.

“The Ma Jor Poh Statue Procession.” It's a yearly ceremony. The statue of Ma Jor Poh is carried on an ancient Chinese carriage around the town along with the weapons of various sacred spirits from the Chinese temple with traditional music played on Chinese musical instruments.

“The worshipping ceremony of Narayana and his followers.” There are also various shops, several forms of entertainment and activities performed by students.

Moreover, there are many significant tradition events and festivals of every regions of Thailand including at Krabi and Phangnga consist of,

“Festival of the Tenth Lunar Month.” This is the southern traditional merit making occasion to honour one's ancestors. Food offerings various kinds of local dessert such as Khanom La, Khanom Chohu, Khanom Phong, Khanom Ba and Khanom Kong or Khai Pla made offer to Buddhist monks.

“Chak Phra Festival.” The original waterborne procession only in Southern Thailand, where Buddha images are put on elaborately decorated pulpits on boats are pulled along on the river, has been replaced by a land procession. The festival was formerly accompanied with a performance of traditional boat songs. However, the traditional waterborne songs have since disappeared.

“Songkran Festival” is a merit making ceremonies, a water-pouring ceremony to pay respect to monks and elderly people.

“The Chinese Vegetarian Festival.” This festival is held from the first through the ninth nights of the 9th Chinese lunar month.

Rock art resources management and tourism supplies

Academic visitors are excited to see the ancient rock arts with a lot of questions on its. Unfortunately, ancient rock arts tourism had not popular for tourists expectedly and the government of the host area with host community at Krabi and Phangnga had no officers or experts who did not good understood, operated and developed the CRM/ARM sufficiently because it just new approach for government that difference with natural attractions have been rapidly developed and grew up.

In facts, the ancient rock arts of Krabi and Phangnga are responsible by archaeologists of the 15th Regional Office of Fine Arts Department – Ministry of Culture, the Royal Thai Government who have short- or long-term research, preserve, conserve, revive, promote, create and disseminate the knowledge of culture resources in 5 provinces consist of Ranong, Phuket, Krabi, Phangnga and Trang Provinces by only 2 archaeologists to work on many prehistoric, historic and contemporary sites that is one problem of limited officer to work on big area. Although, other government's offices are comprise of sub-district municipalities, district offices and provincial governor's offices – Department of Provincial Administration, Ministry of Interior work for these areas also but they have mission on general management, operation, development and evaluation for public and irresponsibleness on cultural heritage sites especially ancient rock arts directly. For tourists are responsible by Tourism Authority of Thailand – Ministry of Tourism and Sports that have provincial offices work for tourism management, operation, development, evaluation and promotion the tourisms but they aim at natural attractions rather than cultural attractions.

The way to promote taken in their narrower sense, cultural factors in tourism play a dominant role chiefly in activities that are specifically intended to promote the transmission or sharing knowledge and ideas. Consider the following much factors with current cultural tourism situation on ancient rock arts in west coast area of Thailand divide of,

- 1) Libraries, museums, exhibitions are unavailable for cultural tourism at ancient rock arts.
- 2) Musical, dramatic, or film performance are unavailable at ancient rock arts.
- 3) Radio and television programs or recording are unavailable at ancient rock arts.
- 4) Study tours or short courses are rarely taking by primary, secondary and university student class on the field.
- 5) Schools and universities for longer-term study and research are available by Silpakorn University and some regional university.
- 6) Scientific and archaeological expeditions are available by Silpakorn University and some regional university.
- 7) Joint production of films.

8) Conferences, congress, meeting, seminar were produced sometime by Silpakorn University and regional universities.

In addition, many activities that are not educational or cultural in a narrow sense provide opportunities for people of different nations to get to know each other.

The accommodations and transportations in operating sector are very important because it must be available in sufficient quantity to match the demand of the travelers who arrive at the destination and it is first impression for tourists. Types of accommodations mean hotel that are of several types and rates, such as commercial, resort, marina and residential. The commercial hotel is usually a downtown structure located conveniently. The commercial hotels in downtown's Krabi and Phangnga or call Muang District are rate from one- up to at least three-star that have a little and too old. The resort, marina and residential hotels near beach especially Nang Bay, Phranang Bay, Phi Phi Lay and Phi Phi Don Island at Krabi and Phangnga Bay at Phangnga have a lot of room services available and several rates from one- to five-stars included the hotels situated in attractive surrounding and usually accompanies by large mix of services. Moreover, almost hotels available to visit and reserve on their internet websites.

The transportation for connect individuals and group of tourists from Bangkok go to Krabi and Phangnga, from Krabi and Phangnga arrival terminals to the accommodations and from accommodations to tourism destination by private and public inland or maritime transportations. The main public transportations from Bangkok to Krabi and Phangnga have been serviced by air and bus. At Krabi and Phuket have international airports fly from Bangkok International Airport about one hour. Moreover, Krabi and Phuket Airport still have several kinds of tourism services available, such as rental car companies, tour companies and travel agencies. The bus is cheapened but it is over-night trips on the road and bus terminals located at downtown that can connect by local public transportation to the accommodations or tourism destination. The public transportation from international airport and bus arrival terminals to the accommodations is beginning with public taxis or local name "Tuk Tuk", limousines and bus services by private rentals or regular routes. The ways from accommodations to tourism destination intended by tour companies and travel agencies, such as sea kayaks, wooden boats, speed boats and bus-coaches available for private and group sharing.

The ancient rock arts tourism of Krabi and Phangnga are available for 3 marine-tour routes consist of Luek Bay at Krabi, Phi Phi Don and Phi Phi Lay Islands at Krabi and Phangnga Bay at Phangnga. Firstly, Luek Bay route is all day visiting in various kinds of boat, such as sea kayaks but today rental sea kayaks are unavailable, wooden boats as kind of local small fishing boats but they use it for rent sometime that for maximum 10 persons and available at the port of Laemsak and charter boats are big boats with comfortable seats for 30 – 40 persons and restroom facilities that is Laemsak Subdistrict Municipality service available at the port of Laemsak also. On this route have ancient rock art attractions total 5 sites comprise of Phee Hua To Cave, Chao Lay Headland, Chao Lao Cave, Fi Mai Headland and Tai Raed Headland. The accommodations for this route should be at downtown Krabi because on Luek Bay hotels are unavailable and there is not far from ancient rock art attractions about 30 minutes by local road and good opportunity to spend the night in downtown (Fig. 20). Secondly, Phi Phi Don and Phi Phi Lay Islands route is half day or all day visiting by private and group tour speedboat for 20 persons per a boat that contact and start at Phi Phi Islands - Nopparat Thrara Beach National Park and Nang Beach Marinas for visit at ancient rock art of Phrayanaga or Viking Cave. The accommodation available a lot of room hotels at Nang and Phranang Beach, moreover, on Phi Phi Don Island still have room hotel available also (Fig. 21). Thirdly, Phangnga Bay route is all day tour by tourist wooden boat for maximum 10 persons and charter boat for 30 – 40 persons, both kinds of boat contact and start at Phangnga Bay Resort Hotel and also stay there (Fig. 22). Those are enjoying with seascapes, mountains, islands and sea-food include marine activities such as snorkel or scuba diving, and etc. together.

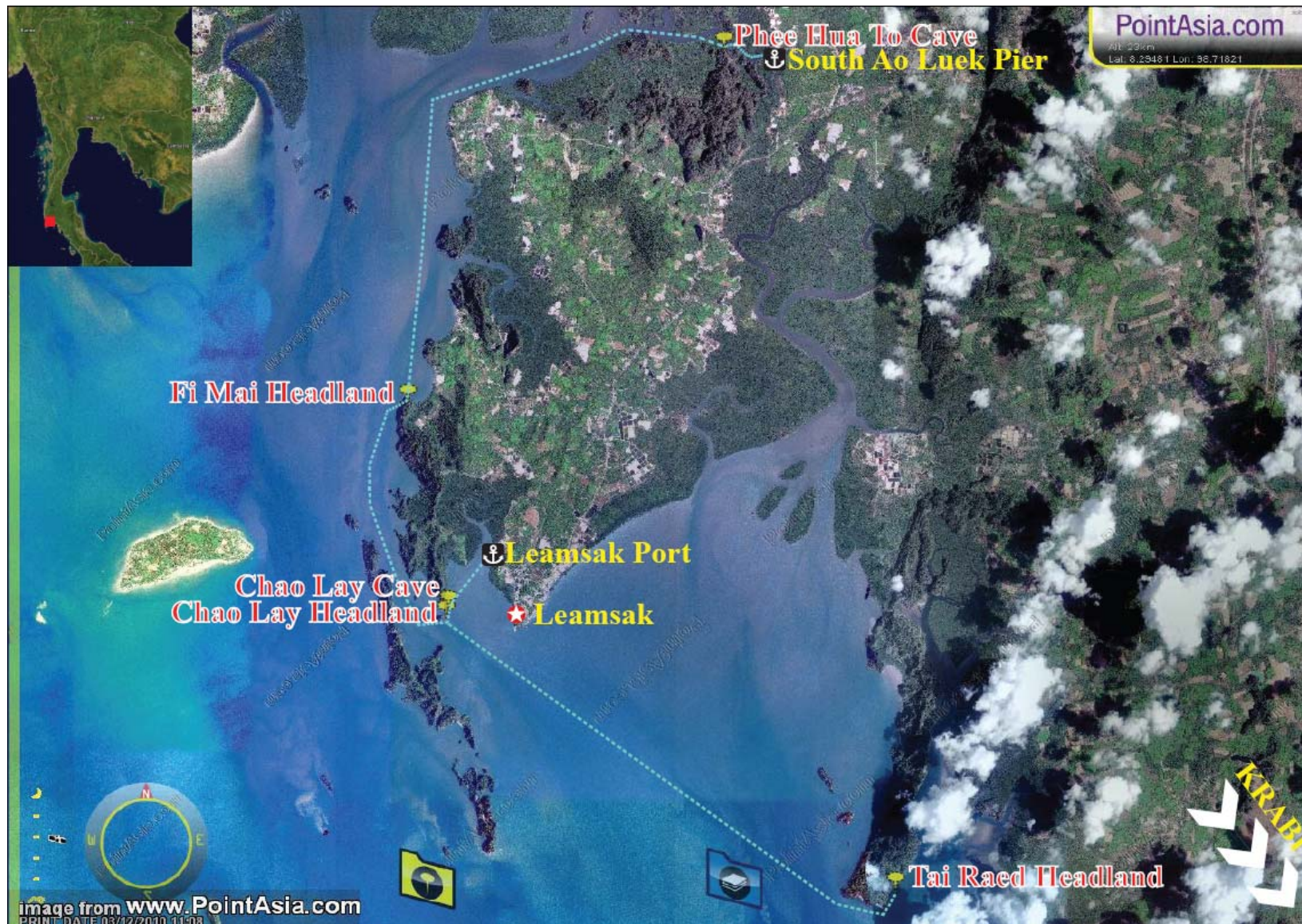


Figure 20 The map of Luek Bay Area shown direction of port, rock art site, marine-tour route and other attraction.

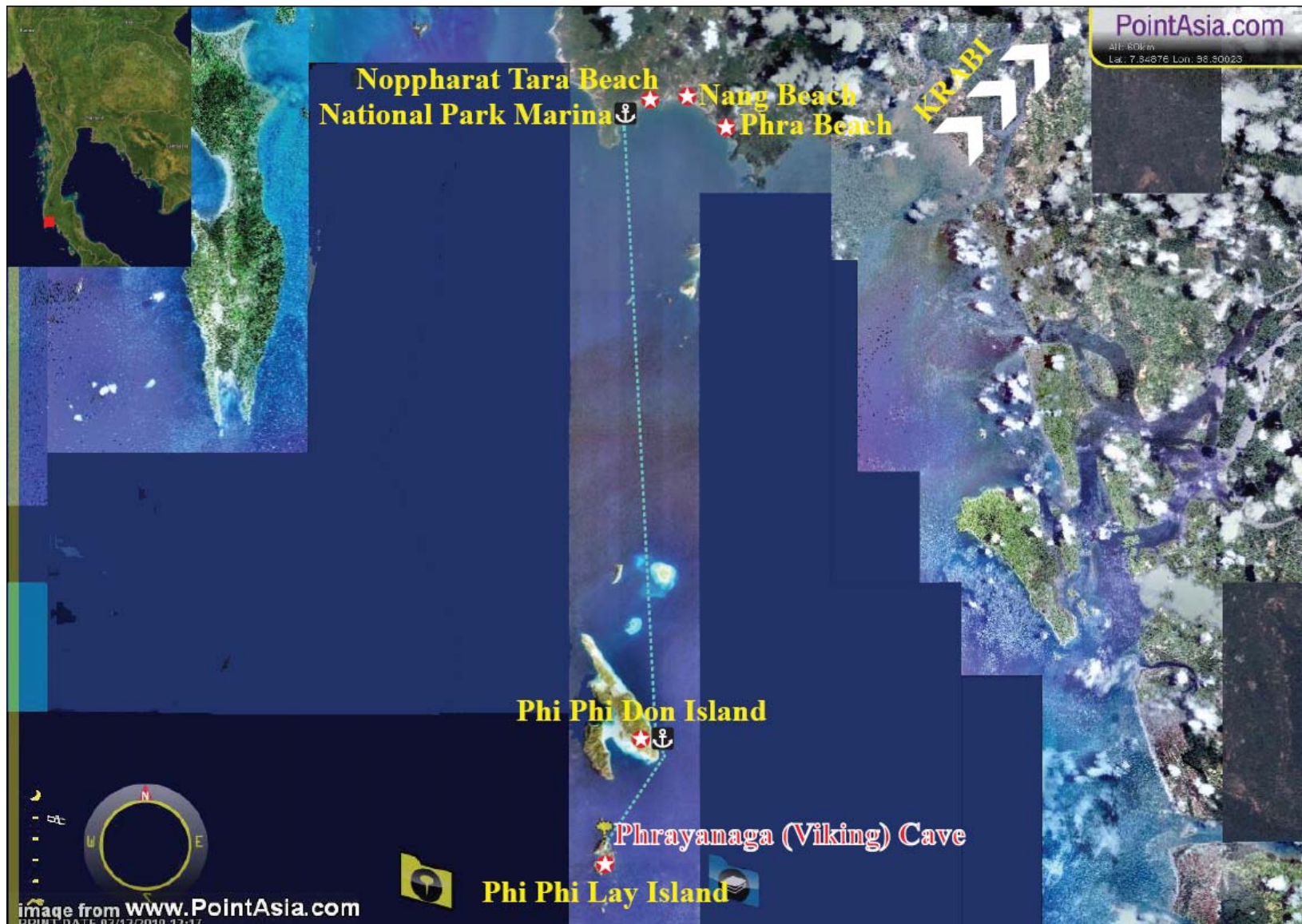


Figure 21 The map of Phi Phi Islands – Nopparat Tara Beach National Park shown direction of port, rock art site, marine-tour route and other attraction.

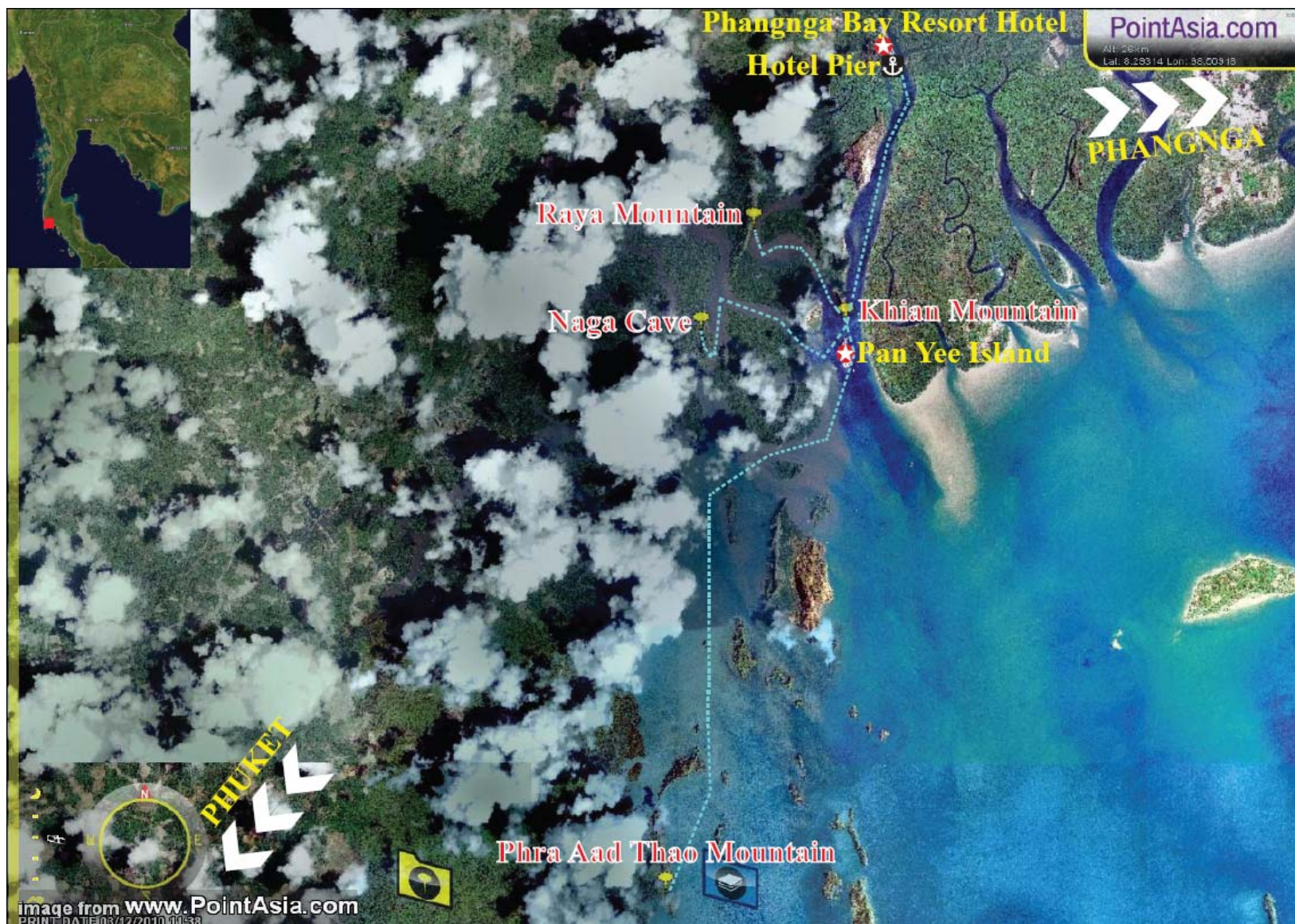


Figure 22 The map of Phangnga Bay Area shown direction of port, rock art site, marine-tour route and other attraction.

The impacts of accident and terrorism around the world illustrate the underlying significance to tourism of carefully formulating effective policies well in advance of unanticipated events. They also demonstrate the high degree of interdependence between tourism policy and a broad range of national and local policies. Some of the most obvious examples include policies regarding airline security, immigration and visitation, money laundering and emergency health procedures. An area that has been neglected in the past may now receive greater attention. Ensuring safety and security in transportation is a basic requirement for tourism also, for example is life-jackets for maritime transportation.

Current situation on 3 marine-rock art tour routes are not great manage the buildings, signs, markers or site museum for make tourists feel comfort, entertain and publicize the knowledge of cultural or archaeological resources. For Luek Bay rock art tour routes have just the port of Laemsak available one main building of small visitor center with restrooms and 2 official charter boats services available includes sea-food restaurant surrounding. Unfortunately, Phi Phi Lay Islands at the rock art of Phrayanaga Cave is home to hundreds of barn swallows that nest on the cave walls, including overtop of the rock art. Nests are harvested year-round and sold as a local delicacy. Because site is now managed by a private commercial enterprise, entry is no longer allowed for tourists for risk of disturbing the shallows. At Phangnga Bay rock art tour route is great potential better than first two sites because it is very popular natural and cultural attractions for long time. There have three-star hotel as tourism center at Phangnga Bay Resort Hotel including free-breakfast, many good sea-food restaurant at Koh Pan Yee (Pan Yee Island) and piers with a lot of rental small wooden boat tours for 10 persons or charter boats for 30 – 40 persons and.

Use of signs and markers include media on the ancient rock art sites are always important for inform, publicize and entertain the knowledge of cultures and rock arts interpretation for tourists that should be responsible by the government of the host. Signs for orientation are point the direction by map, topography and guiding route. Introduction signs are inform statement and information includes interpretive signs for show special information and entertainment of each site. Markers are guiding the way to visit. These signs and markers should be easy to read by drivers, travelers and walkers. The brochures should create to leaflet for free. (Fig. 23)

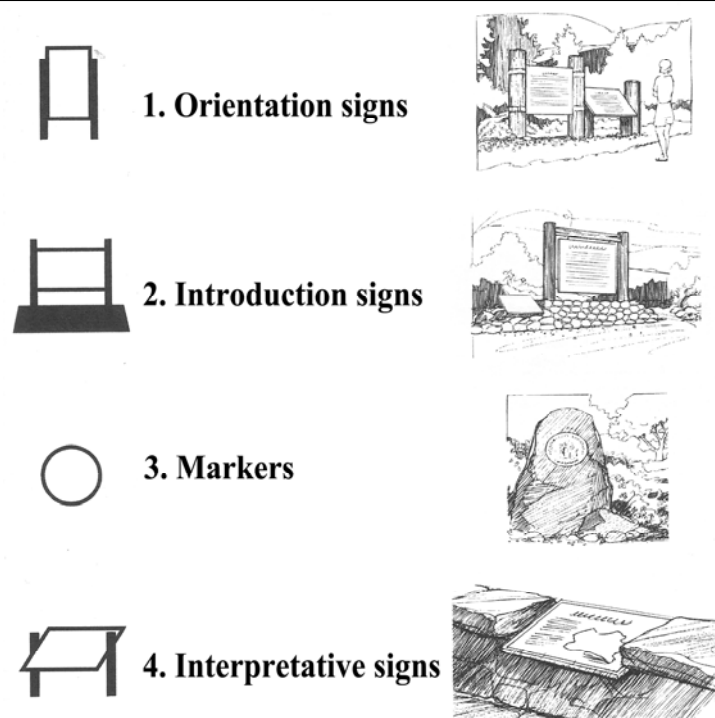


Figure 23 The types of signs.

Source: (Aeammapan 2004 : 5(11))

Facility services should provide camping area, toilet and restroom, electric support, securely, water systems, publication phone for one day or long residential visitors. The recreation should have construct small information center, visitor center and site museum for shown information, publications, entertainments and activities.

Tour guides in travel agencies or tour companies are persons who well-known information or knowledge of their areas for guiding, informing and recreating on rock art tour routes. Current situation for tour guide service available on only Phangnga Bay route. In the future, the government of the host should be produce class study for tour guide specialists in rock art that should teach them by the Fine Arts Department or Tourism Authority of Thailand and test or evaluate for permit their tour guide licenses. Together with the development of travel agencies and tour companies should get certify, support and promote by the government. They should be manage systemically by various positions such as domestic and international travel counselors, tour guides, tour managers, tour escorts, tour coordinators, tour planners, publicists, reservation specialists and etc. depend on range of businesses. They should speak at

least 2 languages as Thai or English and well-known the rock art information together with several tourism attractions for interest of tourists and complex.

The major parameters of tourism destination management are 2 primary parameters that must be satisfied if the destination is to be successful. These are competitiveness and sustainability. Either alone is not sufficient that they are both essential and mutually supportive. The competitiveness of a destination refers to its ability to compete effectively and profitably in the tourism marketplace. Sustainability pertains to the ability of a destination to maintain the quality of its physical, social, cultural and environmental resources while it competes in the marketplace. A major concern in this regard is to avoid the false appearance of economic profitability, a profitability that is derived from the subtle, often invisible (in the short run) depletion of the destination's "natural capital." Conversely, sustainability may be viewed as encouraging "natural capital investment" – that is, refraining from current consumption in order to protect the environment and restoration of natural stocks (those that are renewable), thus ensuring the availability of such resources for future consumption. The successful tourism destination management involves traditional economic/business management skills balanced with environmental management capabilities. (Chart 2)

Chart 2 Some elements of successful total tourism destination management.

COMPETITIVENESS		SUSTAINABILITY	
(Resource Development)		(Resource Stewardship)	
Business/Economic Management Skills		Environmental Management Capabilities	
-	Marketing	-	Waste Management
-	Financial Management	-	Water Quality Management
-	Operations Management	-	Air Quality Management
-	Human Resource Management	-	Wildlife Management
-	Information Management	-	Forest/Plant Management
-	Organization Management	-	Visitor Management
-	Strategic Planning	-	Resident/Community Management
-	Project/Development	-	Commemorative Integrity
-	Management	-	Recycling
		-	Site Protection
Information Management			
Destination Monitoring		Destination Research	

Source: (Goeldner and Ritchie 2009 : 418)

The tasks of resource deployment and resource stewardship are linked by the shared need for a tourism destination management information system (TDMIS) to support policy formulation, strategic planning, day-to-day decision making and overall performance evaluations. Information management has, in turn, 2 components. The monitoring component provides stakeholders and particularly the destination management organization with an ongoing assessment of destination performance across a broad range of indicator variables. These indicator variables should be carefully chosen so as to be representative of the overall health of the destination in terms of both competitiveness and sustainability. Monitoring also includes an environmental scan component that seeks to identify unusual or emerging trends and forces that have the potential to significantly affect the competitiveness or sustainability of a destination.

The research component of the TDMIS is normally structured to play several distinct roles. One of these is to provide research for policy formulation. Policy research is characterized by analysis of the

overall destination situation. It is undertaken with a view to providing information that assists in developing well-defined but broad guidelines that serve to establish priorities to direct the activities of the destination.

More specifically, policy research seeks to gather and interpret macro-level data related to present values and the evolution of trends of major economic, social, technological and political factors that bear on the success of the destination.

Measures taken to develop and promote the cultural elements in tourism through special activities can be considered from several different points of view. The examples of development methods and technologies just listed involve specialized methods, technologies and skills, all of which can be developed in their own right, without any direct reference to the promotion of tourism. Libraries, museums and other such national institutions are not usually created with tourism in mind, but they are a great asset in attracting the interest of visitors. Museums and monuments, especially, are among the expected features of a tourist itinerary. These and other activities that can assist in the development of tourism may also be desirable elements in the cultural development of the nation. The methods and techniques associated with each of the examples listed constitute a whole field of specialized knowledge. As in most other fields of expert knowledge, information and ideas can be acquired from abroad and adapted to national situations.

Even when the necessary facilities exist, it may be desirable to adapt them to the needs of tourism. Special courses will often have to be created for foreigners. Multilingual guides must be trained. Captions and instructions in museums and cinemas should be provided in at least 2 languages as Thai and English. Special arrangements may be made for tourists to be given free or inexpensive access to institutions of interest to them. Life-seeing arrangements can also be made.

The improvement and more research to develop the knowledge of cultural and archaeological resources especially in rock arts is very important because today the cultural institutes and academics around the world have been created new scientific equipments, methodologies and theories for study and investigation that seem make tourists interest on the dynamic knowledge of cultures. Also, conferences, congresses, meetings and seminars should be produce for share idea and knowledge. (Goeldbner and Ritchie 2009 ; Sukkham 2010)

Conclusion and the future

The rock arts of Krabi and Phangnga are the cultural heritage attractions that represented the arts, technologies, cultures of our ancestors. Moreover, it is one of the recreational and entertaining sites together with natural attractions and other activities, events and festivals for visitors and tourists in their vacations or holidays.

The current situation on cultural heritage attractions at rock arts of Krabi and Phangnga is the absence of archaeologists or cultural management officers to promote archaeological field work as a major tourist attraction and it should be developed and promoted in the term of public archaeology sufficiently. Examples are the knowledge of rock art should input to the libraries, museums, exhibitions, mass medias, conferences or guidebook by at least 2 languages especially Thai and English which including the host community, food service, accommodation, tourism service or transportation sectors. Many rock art sites, in present day, have been disturbed and abused of signs, markers and medias. The more facility services and recreation places should be constructed and managed by government of the host and it should be well-managed, friendly with environments and aftercare. The way to development, in the beginning, must started from the conservation of sites together with more archaeological research first because they are the core of cultural tourisms in this case and then teach the result of study to tour guides in travel agencies or tour companies include development of tourism services sector by themselves.

These cultural resources are irreplaceable, fragile and irreversible resources and require preserving and protecting from the destructions. The protectors are consisting of firstly, government of the host community who has produce the role in tourism policy, development, promotion and implementation. Secondly, the host community who is cultural ownership and employment in operating sectors of tourism industry, such as food service, accommodation, tourism service or transportation sectors. Thirdly, the tourists and business providing tourist goods and services are contributors on tourism destinations. Caution, if they have negative visions that might be destruct and it should be control by tourism policy and parameter of tourism destination management with serious implementation by government of the host for sustainable tourism.

The focus of tourism policy of competitive and sustainable destinations in complex world of many jurisdictions, it is important to explicitly identify the geographic and cultural area to which a

tourism policy applies. A tourism destination, in its simplest terms, is a particular geographic region within which the visitor enjoys various types of travel experience. Spirit of hospitality by every operating sectors of the tourism is very important because it seems to be inviting all of visitors and tourists come back again.

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