

“Unveiling Bastar's Rich Cultural Legacy: Harnessing Photography to Promote Understanding of Historical Bonds between Tribes and Non-Tribes and Traditions.”

Author **Mr. Abhishek Kumar Nagwanshi**,

Student:-School of Still Photography

AAFT University of Media and Arts, Raipur, India 492001 Email - abhi.nagwanshi1994@gmail.com

Co-Author 1 **Mr. Rishi Manik Das**,

Assistant Professor, School of still Photography AAFT University of Media and Arts, Raipur, India 492001

Email - rishimanik@gmail.com

Co-Author 2 **Dr. Shweta Bajaj**,

Associate Professor, School of Management

AAFT University of Media and Arts, Raipur, India 492001 Email – shweta.bajaj108@gmail.com

Abstract:-

The research explores the transformative power of photography as a tool for advocating historical interaction between tribal and non-tribal communities and promoting sustainable practices. The study emphasizes the significance of visual storytelling and its potential to bridge cultural divides, foster understanding, and strengthen relationships between diverse communities. The research investigates how photography can be utilized to document and preserve traditional knowledge, practices, and cultural heritage of tribal communities, while also highlighting their interactions with non-tribal counterparts. It aims to underscore the importance of acknowledging the shared history and cultural exchange between tribes and non-tribal communities in promoting mutual respect and coexistence. By visually capturing the harmonious relationship between tribal communities and their natural surroundings, photography can act as a catalyst to raise awareness about sustainable living and environmental protection, the study said, promoting sustainable practices. Another important aspect of the study is the emphasis on sustainable practices. Tribal historical interaction has been instrumental in highlighting the importance of eco-friendly practices, sustainable resource management, and conservation of natural habitats. Through compelling visual narratives, the research demonstrates how the traditional knowledge of Indigenous communities can inform modern sustainable practices for both Aboriginal and non-Aboriginal populations. In addition, the study explores how sustainable practice contributes to the empowerment of tribal communities. By giving them a platform to showcase their cultural heritage and traditional practices, photography helps in promoting cultural pride and identity. This empowerment, in turn, increases agency in shaping their future and influencing policy decisions related to their heritage and the environment. *Imagining Heritage: Photography as a Tool for Advocating for Aboriginal and Non-Aboriginal Historical Connections and Sustainable Practices* illustrates the transformative power of photography in preserving cultural heritage, fostering historical dialogue, and promoting sustainable practices. Through its ability to inspire empathy and understanding, photography serves as a catalyst for positive change, enhancing the relationship between tribal and non-tribal communities and creating a more harmonious and sustainable future.

Keywords – Sustainable Development Goals, Photography, cultural Heritage, Interaction, Visual Narrative.

Introduction:-

Bastar, located in the heartland of India, is a region that resonates with the echoes of a rich and diverse cultural tapestry. It is a land where the ancient traditions of tribal communities intertwine with the more recent influences of modernization and globalization. Nestled in the state of Chhattisgarh, Bastar is not just a geographical entity but a treasure trove of history, heritage, and human resilience. This dynamic blend of tradition and transformation makes it a unique and compelling subject for exploration, understanding, and advocacy. Photography has long been celebrated as a powerful medium for documenting, preserving, and communicating cultural heritage. In the context of Bastar, where tribal and non-tribal historical interactions have shaped its identity, photography emerges as an invaluable tool for capturing the essence of this fascinating coexistence. This research endeavours to shed light on how photography, as a visual storytelling medium, can be harnessed to advocate for the preservation of both Bastar's heritage and sustainable practices that foster harmonious coexistence between tribal and non-tribal communities. Bastar is home to several indigenous tribes, including the Gonds, Maria, and Muria, each with its distinct cultural, social, and artistic traditions. Over centuries, these tribal communities have interacted with non-tribal settlers, resulting in a fusion of traditions and practices. This interaction has not only enriched Bastar's cultural landscape but also posed challenges in preserving its unique heritage amid rapid modernization. The evolving narrative of Bastar's heritage underscores the need for innovative approaches to advocate for its preservation. Photography, in this context, can serve as a bridge between the past and the present, capturing the dynamic interplay between tradition and modernity. Through the lens of photographers, we can witness the daily lives, rituals, festivals, and sustainable practices of both tribal and non-tribal communities. The visual medium has the power to evoke emotions, raise awareness, and transcend language barriers, making it an ideal vehicle for advocacy.

LITERATURE REVIEW:-

(Hemant et al., 2020) In order to evaluate the efficacy of the present promotional techniques, the study conducted in Bastar region of Chhattisgarh focuses on the declining sales of Bastar art products. The study takes into account the years 2014 through 2020 and comes to the conclusion that the sale of indigenous products has suffered recently. Demonetization, increasing prices, rising raw material costs, a lack of infrastructure, and COVID-19 are a few factors contributing to this. The selling grew during the post-demonetization, but it then fell between 2018 and 2020. Some academics think the products should fall between \$50 and \$5,000 for a reasonable consumption rate. Additionally, the originality of the work should be considered when designing it. According to the report, further progress should necessitate consumer feedback.

(Duarte et al., 2014) This study investigates the situation of a small terracotta art business in Imprinted, Italy. In order to assess cooperation theory in the context of the micro firm, it also examines the level of collaboration among the local craftspeople. The study reveals the numerous advantages of cross-party cooperation. The study was a component of a sizable investigation on micro businesses in the municipality. Although it emphasizes the numerous advantages of collaboration, very few participants are actually interested in working together. Two groups of terracotta workers are discovered during the inquiry; one collaborated, and the other worked alone according to their interests. In addition, there are numerous more difficulties in the process of collaboration. Working together with outside parties is advantageous for the artists in terracotta for future advancement. Chakraborty and colleagues, 2021 the research examines the patterns of artisan migration and their contemporary socioeconomic circumstances, with specific attention to Dhokra craft. Dhokra art is vital to the artisans' livelihoods because it supports their cultural and traditional values as well as their way of life. The artists of Bankura and Brdhaman are progressive because they use the cast designation "Karmakar," which has been "Sanskritized." These days, they are respected and recognized as artists all around the world. The report also identifies a sufficient amount of female participation, pointing to the cluster's empowerment of women. The cluster and the hamlet have prospered well beyond the region as a result of Dhokra art. The goods made by Dhokra artisans are likewise in high demand these days.

(Das, 2018) the craft industry in rural India is a source of revenue creation and creativity for creating a sustainable rural living, according to this statement. Craft clusters, however, struggle much in terms of revenue creation, insufficient policy attention, and improved market facilities, etc. The lack of coordinated activity by the craftspeople in the cluster is one of the supply-side restrictions. The research, which is grounded on primary data, aims to analyze creativity in the context of an unstructured and underdeveloped economy. According to the study, business, labor, and production all play a significant part in institutional innovation that would support pathways for skills and markets. To provide improved means of subsistence, craft clusters must be marketed as a business activity. The study aims to comprehend the type of resistance to inclusive innovation in Rajasthan's rural cluster. To create a healthy approach to inclusive innovation, it is necessary to specifically define craft as an art form and a means of subsistence.

(Banerjee & Nagwani, 2017) It is a descriptive study based on the Dhokra art of Chhattisgarh, its challenges 90 the study says that Chhattisgarh is blessed with the traditional talents of Dhokra artisans, which have emerged with different periods of growth. The famous regions of Chhattisgarh for Dhokra art are Baster, Kondagoan, and Jagdalpur. Promoting tribal art will reveal hidden talents and strengthen the Indian culture worldwide. Traditional artisans of Dhokra art need help to flourish, Help with marketing, social networking, funding or investments. The study says they cannot take advantage of government schemes due to a lack of literacy.

(Ghimire, 2008) this study examines farmers' dependency on bamboo resources to fulfill their livelihood. The study concludes that bamboo can play an essential role in the rural economy and will improve the livelihood of the rural economy. Bamboo is one of the income-generating modes for poor and landless people of Nepal. It plays a significant role in boosting the rural economy through employment by bamboo craft making. The study also finds that most Pahari people have less land for agriculture, which is not enough to feed their families. To fulfill this food insufficiency, the Pahari people do bamboo work as their alternative source of income. Bamboo craft making has been a traditional occupation of the Pahari people for hundreds of years. It is a family-based occupation. The study highlights the problems faced by the people and bamboo organizations: lack of market, bamboo raw materials, technical knowledge, skill development training, small land holdings, subsidies etc. The people have the opportunity to shift their traditional technique of work to modern to earn more.

(Jena, 2016) in his article states that Indian art is a combination of local tradition with outside influences. The study has been undertaken to analyze the terracotta artisans' socio-economic status and their

Marketing strategies, During the study, he finds the artisans' strengths, weaknesses, opportunities and threads. The significant challenges of the artisans are marketing the products; due to lack of awareness and illiteracy, the artisans benefited less. An attempt should be made by the govt to preserve them and also to bring sustainable development to the culture. There is much more scope for further development of the craft market of India.

(Pani, 2016) in his empirical study, he described consumer preference concerning tribal handicraft products. The study says that demographic factor like age and gender does not affect consumer preference. In reality, consumers are affected towards the simplicity, natural design, creative expressions, eco-friendliness and uniqueness of the art. These are all things consumers find in buying tribal handicrafts. The study is fruitful for organizations, researchers and academicians to examine buyers' behavior towards tribal products.

(Ghosh, 2014) The study provides an in-depth analysis of the art of terracotta in Bankura in West Bengal. The economic return of the marginal workers is high, but their incomes are irregular due to the absence of market facilities and intermediaries. Their monthly income is higher than the poverty line, but their economic situation is poor due to the uncertainty of the market and internal issues. The main issues they face are availability of land, good market, lack of potter's cooperative society, modern technology, etc. The study concluded that more support should be given to the craft from the Statecraft Council and government to promote it nationally. We should create a good network for terracotta art and attract tourists.

(Roy, 2014) The objective of the study was to focus on consumer cognition regarding the bell metal, and the challenges faced by the artisanal and cooperatives. The study also looked at the potential of bell metal industry within Assam. The study found that most of the artisanal workers who have been working in the industry for more than a decade have faced problems with raw materials, finances and training. Most of them have seen an increase in their earnings after joining the cooperatives, but it is not enough for them. They want pensions and life insurance provided by the government. The customers want a product that is suitable for modern lifestyle, such as changes in the design, dimensions and shape. The study concluded that the current state of bell metal industry is not good, as they are facing the problem of raw material shortage, which is causing the price of the finished goods to increase. The artisans have not been able to access basic facilities such as drinking water or sanitation, which is leading to a decline in health for them and their families. Technological innovation is required as the entire process is done using traditional methods, which takes a lot of time and effort.

Chattopadhyay (1985) provides a detailed description of the prime craft works associated to India. In this book almost each category of these craft works has been included by the author. The handicrafts that are produced in different village segments of our country have been included. Various segments such as decorative items such as carpets, rugs, embroidery items, hand woven décor pieces, paintings etc, functional items such as handbags, foot wears, clothes etc have been included in it. It has been mentioned that these art works are one of the most essential elements of our society and should not only be seen as a part of our cultural bequest. It is mentioned that the best part about these handicrafts lies in the fact that each and every art piece is a bundle of surprise and something new in terms of creativity and it is stated that each and every art piece is distinct in properties such as appearance and usage. But unfortunately due to modernization and availability of modern cheaper products, these art works are struggling for survival these days. There is a need to come out of the ignorant attitude towards these crafts and make the mighty forces in our society to work towards the benefit of these crafts. The perspective of promotion of art works and awareness generation about the diminishing art works hasn't been covered.

Kumar (2014) states that the current pricing strategy needs improvement in fixing the apt price for the product and also there is scope for improvement in taxation rules associated to these products. Further, it's stated that the distribution channel should be organized properly; they should try to eliminate the brokers from the distribution link to generate value for their products (i.e. eliminating middlemen). Ample amount of stress should be given to advertise these products; participation for display of products in trade fairs is desirable. The artisans should be educated about various promotional schemes like coupons, demonstration etc.

Kannur (2016) in his article states that there is a need to emerge with a solution for existing problem of distribution chain and marketing strategies of Bastar Art. Analyzing the situation with the help of promotional tools could have helped to get into deeper insights of the problem. There is a scope for scrutinizing the role of new media in promoting the products. Also formulation of new pricing strategies could be done. There is a scope of research indicating difference in pricing and promotional strategies used by the government and private organizations.

Gopish (2019) mentions that currently, the rural producers of our country are striving to sell their products. Due to the illiteracy and poverty of the artisans they are not able to come up with the suitable marketing strategy hence the approach the dealers/middlemen for raw material. The success of their product is dependent on how well do they portray their products in the market and the variety of the products. This research paper mentions that there is a need to incorporate innovation in the existing Traditional ways of marketing handicrafts, This study revolves around the concept of four P's of marketing i.e. Product, Price, Place, and Promotion. Handicrafts are a lucrative industry filled with n number of opportunities of growth for the artisans. This paper revolves around the home accessory segment of the handicrafts which is highly influenced by the changing trends and consumer behavior.

Objective:

- The objective of visualizing Bastar heritage through photography as a tool for advocating tribal and non-tribal historical interaction and sustainable practices is to promote cultural preservation, foster cross-cultural understanding, and encourage sustainable development in the Bastar region. This can be achieved through the following key goals
- **Documenting Heritage:** Use photography to document the rich cultural, historical, and natural heritage of the Bastar region, including tribal traditions, rituals, art forms, and sustainable practices.
- **Advocating Tribal Heritage:** Raise awareness about the significance of tribal heritage in Bastar by showcasing the uniqueness and beauty of tribal culture through compelling visual narratives.
- **Highlighting Historical Interaction:** Explore and capture instances of historical interactions between tribal and non-tribal communities in Bastar, emphasizing the coexistence and exchange of ideas and traditions over time.
- **Promoting Sustainable Practices:** Use photography to showcase sustainable practices in Bastar, such as eco-friendly agriculture, traditional craftsmanship, and conservation efforts, to inspire others to adopt similar practices.
- **Cross-Cultural Understanding:** Foster cross-cultural understanding and appreciation by visually representing the cultural diversity of Bastar and highlighting the harmony that can exist between different communities.

Signifies:

- **Visual Documentation:** The use of photography as a means of visual documentation signifies the importance of preserving and celebrating the cultural and natural heritage of Bastar. It serves as a visual archive for future generations.
- **Cultural Preservation:** Photography signifies the preservation of tribal cultures and traditions, ensuring that they are not lost or diluted in the face of modernization and globalization.
- **Historical Perspective:** By capturing historical interactions between tribal and non-tribal communities, photography signifies the need to recognize the shared history and coexistence of these communities, contributing to a more inclusive narrative.
- **Sustainability:** Photography as a tool for showcasing sustainable practices signifies the importance of adopting environmentally friendly and culturally sensitive approaches to development, ensuring the long-term well-being of the region.
- **Advocacy:** Through visual storytelling, photography signifies advocacy for Bastar's heritage, advocating for the protection of tribal rights, cultural diversity, and sustainable development practices.
- **Education and Awareness:** Photography signifies the role of education and awareness in promoting understanding and empathy among different communities, breaking down stereotypes and fostering a sense of unity.
- In summary, visualizing Bastar heritage through photography serves as a powerful tool to achieve the objective of advocating tribal and non-tribal historical interaction and sustainable practices. It not only documents and preserves cultural heritage but also raises awareness, promotes understanding, and advocates for a more

sustainable and harmonious future for the Bastar region.

Research Design: -

Qualitative Research: - Qualitative research serves as an invaluable and multifaceted approach to delve into the realm of Bastar arts, a captivating domain encompassing the traditional artistic expressions and craftsmanship native to the Bastar region in Chhattisgarh, India. This methodology unfurls a profound exploration, seeking to unravel the intricacies that underlie the cultural, historical, and societal dimensions of these remarkable art forms. It endeavors to fathom the very essence of Bastar arts by delving into the perspectives, experiences, and narratives of the artisans and the communities that nurture and sustain this rich artistic heritage.

Exploratory Research: - The preliminary phase of research, known as exploratory research, becomes indispensable when embarking on an expedition to comprehend a distinctive art form or a cultural phenomenon like Bastar arts. Situated in the heart of the Indian state of Chhattisgarh, Bastar stands as a testament to the opulent tribal culture and the extraordinary artistic traditions that have thrived within its confines for centuries.

Data Collection:

- **Photography:** The lens of the camera becomes our primary portal to the multifaceted world of Bastar tribal art, capturing the myriad facets of this artistry. It encapsulates the diverse art forms, the skilled artisans at work, the intricate art-making processes, and the intricate tapestry of cultural contexts that envelop these creations.
- **Semi-Structured Interviews:** To glean insight into the profound cultural significance of their art and its interplay in their lives, in-depth interviews with Bastar tribal artists, venerable elders, and community members are conducted. These conversations become a tapestry of narratives, weaving together the threads of tradition and contemporary existence.

Sampling:

- **Purposive Sampling:** A deliberate and selective approach is employed to identify and enlist Bastar tribal artists and community members who actively partake in the preservation and continuation of the age-old tribal art forms, ensuring a comprehensive representation of the community's artistic endeavors.
- **Snowball Sampling:** To unearth additional layers of expertise and insight, the snowball sampling technique is adopted, thereby identifying key informants and experts deeply entrenched in the realm of Bastar tribal art.

Data Analysis:

- **Content Analysis:** The meticulously captured photographs undergo content analysis, unveiling recurring themes, symbolism, and the underlying cultural elements that pervade Bastar tribal art, thus bringing forth the essence and essence of these artistic expressions.
- **Thematic Analysis:** Immersing into the rich tapestry of interview transcripts, thematic analysis unfurls the tapestry of key themes that emerge, shedding light on the profound cultural significance that Bastar tribal art carries within the hearts and souls of its practitioners.

Ethical Considerations:

- **Informed Consent:** Upholding the ethical imperative, prior informed consent is diligently sought from all participants, be they artists or members of the community. This protocol is rigorously observed for both photography sessions and interviews, respecting the autonomy and dignity of all involved.
- **Cultural Sensitivity:** Cultural sensitivity reigns paramount throughout the research journey. It is imperative

to navigate the research process with utmost respect for the cultural norms and practices of the Bastar tribe, ensuring that the pursuit of knowledge does not inadvertently harm or undermine their precious cultural heritage.

Data Triangulation:

- Data triangulation emerges as a pivotal step, harmoniously blending findings from photographs and interviews. This synergy provides a comprehensive and multi-dimensional understanding of the intricate cultural tapestry that Bastar tribal art weaves.

Data Presentation:

- The culmination of this immersive research Endeavour finds expression through a visually captivating photo story narrative. This narrative serves as a visual odyssey, artfully representing the findings and cultural significance of Bastar tribal art. It seamlessly integrates quotes and anecdotes drawn from the interviews, thus infusing depth and context into the vibrant tapestry of visuals.

What is Tribal Culture?

- **Communal living:** In India, many tribal communities place a strong emphasis on communal living and resource sharing. They reside in close-knit communities and frequently make decisions collectively.



(Image no. 1 Jagdalpur Local Market)

- **Connection with nature:** Tribal's have a strong connection with nature, with traditional beliefs and practices that revolve around the forests and animals.



(Image no.2 Stone art Bastar)

➤ **Self-Sufficiency:** The term tribe refers to a community that is self-reliant. A tribe is a society that is relatively closed, and its openness is inversely related to the extent of its self-sufficient pursuits.



(Image no.3 tribal family)

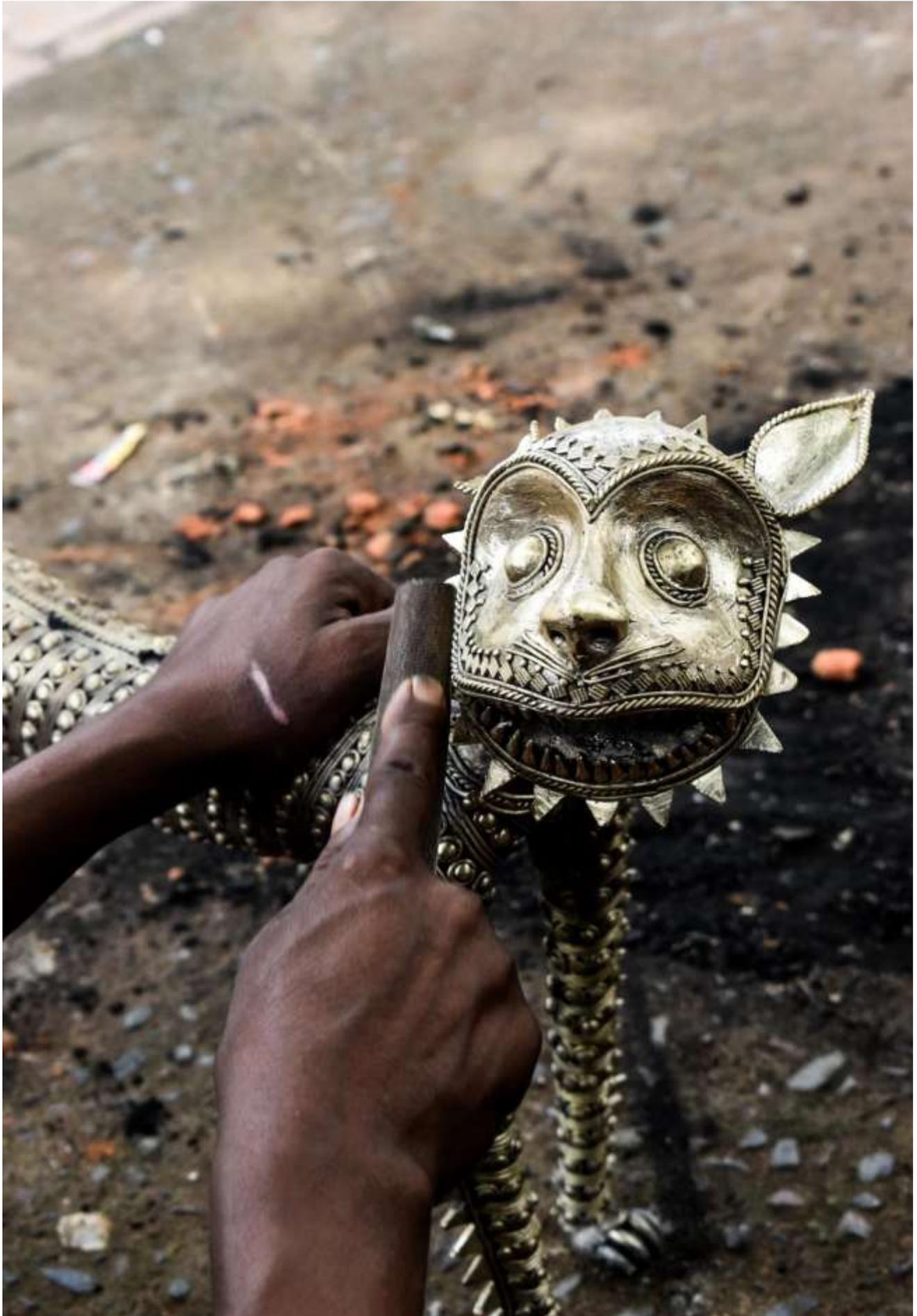
- **Spiritual beliefs:** The worship of ancestors, nature spirits, or deities may be a part of Tribal's' unique spiritual beliefs.



(Image No.4 Dhurva Janajti God)

- **Folk arts and crafts:** Tribal's are recognized for their unique art forms, which include pottery, weaving, and jewelry making. These crafts often hold spiritual or cultural significance and are passed down through generations.







(Image no.5 Bastar Dhokara Artist)

Tribal Lifestyle and Sustainable development

- **Respect for the natural environment:** Traditional tribal practices include the use of natural materials for housing, food, and medicine, as well as living in harmony with nature's cycles.



(Image no.6 Bastar Tribal Festival)

➤ **Conservation of natural resources:** To ensure long-term availability, sustainable practices involve limiting resource use, such as rotational farming or allowing forests to grow to regenerate before harvesting timber.



(Image no. 7 Bastar Bamboo artist)

- **Community-based decision-making:** Collective decision-making ensures that decisions are made in a sustainable and equitable manner, taking into account the needs of the community as a whole manner.



(Image no.8 Tribal Community Women)

- **Emphasis on intergenerational knowledge sharing:** Traditional knowledge of the natural environment and sustainable practices for managing resources are part of the process of passing knowledge to the next generation.



(Image no.9 Tribal Family Women)

➤ **Promotion of biodiversity:** Traditional agricultural methods such as intercropping and seeding have been developed by tribal's to protect and promote diversity.



(Image no.10 Bastar Haat Bazar)

➤ **Use of renewable energy:** Traditional renewable energy sources utilized by tribal cultures include wind, sun, and hydropower, which may be developed and modernized to supply clean energy to more people.



(Image no.11 Bastar Bamboo Market)

- **Protection of water resources:** Tribal groups, which rely on water resources, have created procedures that can assist ensure that there will be water for future generations and can lower greenhouse gas emissions.



(Image no.12 Chitrakoot waterfall)

- **Regenerative agriculture:** Regenerative agriculture, which employs techniques like crop rotation, intercropping, and replenishing soil with organic matter, has been used by indigenous cultures for generations. These methods aid in the sequestration of carbon in the soil, which can lessen the effects of climate change.



(Image no.13 Tribal Villager)

Challenges faced by tribal's in performing their lifestyle

- **Land rights:** Due to industrialization and mining, tribal tribes have been uprooted from their ancestral lands, which has led to a loss of cultural identity and social and economic marginalization.



(Image no.14 Village Girl)

➤ **Discrimination:** Tribal communities frequently experience prejudice and discrimination from the dominant culture, including restricted access to essential services like healthcare, education, and housing.



(Image no.15 Tribal sisters)

➤ **Climate change and environmental degradation:** Climate change, including changes in rainfall patterns, increased frequency of natural disasters, loss of biodiversity, deforestation, pollution and habitat loss, is negatively impacting their traditional livelihoods and way of life.

➤ **Socioeconomic marginalization:** Many tribal communities have limited access to education, health care, and economic opportunities, which can lead to poverty and social exclusion.



(Image no.16 Tribal Family)

- **Cultural assimilation:** Many tribal communities are under pressure to integrate into the dominant culture, which can lead to the loss of traditional knowledge, language, and cultural practices.
- **Lack of political representation:** Tribal communities often lack political representation and may have no say in decision-making processes that affect their lives.



(Image no.17 Bastar Haat)

- **Health challenges:** Tribal communities often have difficulty accessing quality health care and can have higher rates of disease, malnutrition, and other health problems.

Government initiatives to conserve tribal culture

- **Sankalp Se Siddhi – Mission Van Dhan:** The Government plans to establish 50,000 Van Dhan Vikas Kendras, 3000 Haat Bazaars, etc.
- Institutional Support for Development & Marketing of Tribal Products / Produce (Central Sector Scheme)

- **Tribes India Outlets:** The store will display tribal products from across the country and will have specific Geographical Indication (GI) and Vandhan corners.
-
- **Development of Particularly Vulnerable Tribal Groups (PVTGs):** The program includes activities such as housing, land distribution, land development, agricultural development, animal husbandry, and construction of access roads.
- Support to Tribal Research Institutes (TRIs) and Tribal Festivals, Research Information, and Mass Education
- Scholarships for pre-metric, post-metric, and overseas education
- Support to National Scheduled Tribes Finance and Development Corporation
- **Vocational Training in Tribal Area:** The program aims to develop ST youth skills for various careers and self-employment and improve their socio-economic situation by increasing their income.
- Marketing mechanism of Minor Forest Produce (MFP) through MSP (MSP) as a social security instrument for MFP collectors and development of MFP value chain (Central Sponsored Program)

Tribal and Non-tribal market-

The weekly market as a social institution, the link between the local tribal economy and the outside world, and the exploitative economic relations between Adivasis and others are explained through a study of the weekly market in Bastar district. The area is home to the Gonds of the Adivasi group. At the weekly market, one encounters locals, including tribals and non-tribal, as well as outsiders, mainly traders from different castes. Forest officials also come to the market to trade with Adiva who works in the forest department. A market brings together a variety of professionals who sell goods and services. The main products exchanged in the market are:

1. Non-local food products (such as salt and haldi (turmeric));
2. Local food and agricultural products and industrial products (such as bamboo baskets).
3. Forest products such as tamarind and oilseeds these forests produce products brought by the Adivasis, which are purchased by traders who transport them to the cities.

Conclusion:-

In conclusion, has shed light on the profound impact of photography in documenting, preserving, and advocating for the rich cultural heritage of the Bastar region. Through a comprehensive exploration of tribal and non-tribal historical interactions and sustainable practices, this study has demonstrated that photography serves as a powerful medium for fostering cross-cultural understanding and promoting sustainable development. Throughout our investigation, we have witnessed how photography has become a bridge between the past and the present, allowing for the preservation of traditions and rituals that might otherwise be lost to time. It has played a pivotal role in highlighting the harmonious coexistence of tribal and non-tribal communities in Bastar, emphasizing the importance of cultural diversity and mutual respect. Moreover, our research has underscored the instrumental role of photography in advocating for sustainable practices within the Bastar region. By visually documenting the region's unique ecosystems, resource management techniques, and indigenous knowledge systems, photography has amplified the voices of those dedicated to preserving the environment and sustaining traditional ways of life. In summary, the research project has convincingly shown that photography is not merely a tool for capturing images; it is a catalyst for cultural preservation, cross-cultural understanding, and sustainable development. As we move forward, it is imperative to continue harnessing the power of visual storytelling to advocate for the heritage of Bastar and, by extension, the preservation of diverse cultures and sustainable practices worldwide.

References:-

- Arpan(2016) Bastar Ke Janjatiya Shilp ,Rachna Enterprises , 1 st edition , ISBN: 978- 93- 82347-19- 0, pp 61-81, 95-107.
- Baghel, R.,(2018) Head Artisan and In charge of Jhitku Mitki Center, Kondagaon (Bastar Region).
- Banarjee,S. and Nagwani,A. (2017 December) “Dhokra” : The tribal art of Chhattisgarh State,Journal of Rural Development Review 3(3), pp 45-69 .
- Banerjee, S., & Nagwani, A. (2017). "Dhokra" The Tribal Art of Chhattisgarh State, Journal of Rural Development Review, 3(3), 1–12.
- Chakroborty, R., Chatterjee, S., & Choudhury, S. (2021). Changing Paradigm of Life : An Empirical Study among the Dokra Brass Casters in West Bengal, India, 9(2), 17–29.
- Das, K. (2018). Crafts, innovation and exclusion: posers from a terracotta cluster in rural Rajasthan.
- Duarte, A., Alessandro, A., Alonso, A. D., & Bressan, A. (2014). Collaboration in the context of micro businesses the case of Terracotta artisans, <https://doi.org/10.1108/EBR-08-2013-0107>
- Dutta , A., Mukharjee, A.D.(2013 May) The Cultural Significance of Early Historic Terracotta Art : An Ethno archaeological Approach, Deccan College Post Graduate and Research Institute,Department of Archaeology..
- Ghimire, A. (2008). An Assessment of the Dependency of Farmers on Bamboo Resource for Rural Livelihood in Lalitpur District, Nepal Ananta Ghimire Research Supervisor Co-supervisor Co supervisor Shyam Paudel. August,
- Ghosh, D. B. K. (2014). Economics of Eco-friendly Terracotta Products in Bankura District of West Bengal Dr. Bikash Kumar Ghosh 1, 2(2), 233–245.
- Gopish,G.,(2019 January), “Production and Marketing Challenges of Handicraft Products with Special Reference to Wood Craft.”International Journal of Management Studies Vol. 4(1), ISSN 2249-0302, pp 102-109.
- Hemant, S., & Pawar, A. (2019). Diorama of Tribal Crafts Market : With Special Reference to Bastar. International Journal of Advanced Research, 7(12), 528–534. <https://doi.org/10.21474/ijar01/10177>
- Hemant, S., Management, M., & Hiraben, S. (2020). A STUDY ON THE IMPACT OF MARKETING STRATEGIES ADOPTED. 19(4), 3738–3745. <https://doi.org/10.17051/ilkonline.2020.04.764780>
- Isaac, J., & Shukla, H. (2011). Chhattisgarh Handicrafts Development Board-Success through Market Coverage Strategy: A Case Study. Review of Professional Management- A Journal of New Delhi Institute of Management, 9(2), 93. <https://doi.org/10.20968/rpm/2011/v9/i2/100419>
- Jagdalpuri,L.,(1994) Bastar Itihaas Evam Sanskriti,Madhya Pradesh Hindi Granth Academy 3745|
- Jena, S. K. (2016). Plights of Terracotta Artisans of Orissa : A case study of Kotpad Block Plight of Terracotta Artisans of Orissa : A Case Study of Kotpad Block. June 2006.
- Kannur, (2016 January) “A 4000 yrs old art finds its way from Bastar” , The Hindu, pp 4
- Kashyap,Y.,(2018), National Award winner wooden artisan from Bhond Region (Bastar District).
- Kaur, C., (2016 May) An effort to revive Bastar’s forgotten handicrafts,The Times of India , pp 5.
- Kumar,D. and PV, R.(2014 January) “Marketing challenges of Handicraft retailers in changing environment” , ; International Journal of Business Management and Economics , BHU, Vol. 1 , pp 132-187.
- Mahavar, N. (2011 September) ,Bastar Bronzes, Abhinav Publishers 2(1), ISBN:8170174805, pp. 26-42.
- Mahavar, N.(2014) Chhattisgarh Ki Shilpkala,Radha Krishna Prakashan , First Edition, ISBN:978- 81-8361-679-9,pp 27-43, 52-74,76-93, 97-102.

- Panda, P.K. (2019), TRIFED in charge Jagdalpur Region (Bastar District).
- Pani, D. (2016). An Empirical Study of Impact of Demographic Variables on Consumer Preference towards Tribal Handicraft – A Case of Rayagada District during Chaiti Festival. 8(7), 61–68.
- Pichumani, K., (2010 April) Bastar Art Goes Global But The Artisans Battle For Survival, The Hindu, pp 3.
- Postel, M., and Cooper, Z.,(1999) Bastar Folk Art : Shrines , Figures and Memorials, Franco Indian Research , ISBN:9788190018456, pp 11-52, 67-81.
- Ram, T., (2018) ,Bell Metal Artisan from Parchanpal Region(Bastar District).
- Roy, R. (2014). "Entrepreneurship Evolution of Cluster Industry in Assam" with special emphasis to Bell metal Industry of Sarthebari. International Journal of Research in Management & BusinessStudies (IJRMBS, 1(3). www.ijrmbs.com
- Sagar, M.R.,(2019),Head Artisan and In charge Tokapal Region,(Bastar District)
- Singh, G. and Sharma, P.K.(2013)Janjatiya Shramikon ki Samajik- Arthik Stithi, Pt. RavishankarUniversity , Raipur.
- Singh, M., Abha, R. (2016)Bastar Ke Janjatiyon Ka Samajik Jivan Dharmik Asthayen Evam Paramparayen Bastar Dussehra Ke Vishesh Sandarbh Mein,Pt. Ravishankar Shukla University ,Department of Arts.
- Vaishnav,H. ,(2014) Bastar Ki Adivasi Evam Lok Hasthshilp Parampara , Radha Krishna Prakashan,1(1),ISBN: 978-81-8361-676-8, pp 23-50, 87-119,147-173 .