

Best Practices Presentation: Tribal Art Gallery and Touristic Spots of Chhattisgarh

1. Title of the Practice - "Preserving and Showcasing Tribal Art: Promoting Tourism in Chhattisgarh"

2. Objectives of the Practice - Preserve and Promote Tribal Heritage: Showcase Chhattisgarh's diverse tribal art forms to ensure their survival and appreciation.

3- Boost Tourism: Attract tourists by integrating tribal art galleries with existing touristic circuits.

Empower Tribal Communities: Create income opportunities and provide a platform for tribal artisans to market their work.

Cultural Awareness: Educate visitors about the cultural richness and traditions of the tribal communities.

Sustainable Development: Bridge the gap between rural and urban populations while ensuring cultural and ecological sustainability.

3. The Context - Chhattisgarh hosts numerous tribal communities with distinct art forms like Gond paintings, Dhokra C crafts in Raigarh Ek tal village, and Bastar ironwork.

The challenge lies in protecting these art forms from threats like modernization and economic difficulties faced by artisans. Establishing tribal art galleries and linking them to tourist spots was a strategic solution to conserve this heritage while providing economic benefits.

Community involvement and government partnerships were critical to overcoming initial cultural apprehensions and infrastructural challenges.

4. The Practice Tribal Art Galleries: Permanent exhibitions at strategic locations showcase and sell tribal art, ensuring authenticity.

Interactive Experiences: Live workshops, artisan demonstrations, and storytelling sessions to engage visitors.

Tourism Integration: Inclusion of galleries in prominent circuits like Raigarh Sighanpur caves and Kobra pahad, Jagdalpur, Bastar, and Kanger Valley National Park, offering a holistic cultural and ecological experience.

प्राचार्य

कि. शास. कला एवं विज्ञान महाविद्यालय
रायगढ़ - 496001 (छ.ग.)

Eco-Tourism: Tribal village tours guided by locals provide an immersive understanding of tribal life and traditions.

Overcoming Challenges: Continuous dialogue with communities, funding from government and NGOs, and infrastructure development addressed initial barriers.

5. Evidence of Success Employed in Tourism : Students are employed in tourism. Tourist Influx: Notable increase in visitors to areas with galleries and nearby attractions. Economic Growth: Improved incomes for artisans due to direct sales and expanded market access. Recognition: The practice is acknowledged as a sustainable tourism model, with positive feedback from tourists on cultural awareness. Cultural Impact: Enhanced appreciation and understanding of tribal art and traditions among urban and international audiences.

6. Problems Encountered and Resources Required. Logistical Issues: Difficult transportation to remote tribal areas. Material Access: Limited availability of raw materials for artisans. Marketing Challenges: Lack of digital presence and promotional efforts. Resources Required:

Funds for infrastructure (galleries, transport). Training for artisans in modern techniques and marketing.

Partnerships with cultural organizations, tourism boards, and digital platforms.

7. Important Notes

Replicability: The model can be implemented in other regions with tribal or cultural heritage by ensuring: Community involvement at all stages. Fair and transparent compensation for artisans. Blending cultural preservation with sustainable tourism.

Global Outreach: Digital platforms can amplify the visibility of tribal art, enabling broader markets and higher recognition. Future Scope: Expanding eco-tourism and developing virtual galleries can further enhance the initiative's reach and impact. This practice serves as a holistic approach to preserving heritage, promoting tourism, and fostering sustainable development.



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