

**ASSESSING THE EFFECTIVENESS OF GEOGRAPHICAL
INDICATIONS IN CHHATTISGARH AND SAFEGUARDING
TRADITIONAL KNOWLEDGE: A HYBRID STUDY**

This research study explores the significance of traditional and indigenous knowledge in the Indian state of Chhattisgarh and its protection under geographical indications (GI). The research aims to assess the level of awareness and utilization of traditional knowledge among local communities and examine the challenges faced in safeguarding such knowledge under the GI framework. Through a mixed-methods approach involving interviews, and document analysis, primary data is collected from artisans, Government Organisation, and relevant stakeholders. Furthermore, the research identifies the gaps in the existing six GIs in the state and tries to propose a policy framework for the same. The researcher has also tried to propose various Traditional Knowledge for the protection under the current GI framework with the proper way forward. The study concludes by providing recommendations for policy-makers and stakeholders to enhance the recognition, preservation, and sustainable use of traditional knowledge through effective GI protection mechanisms in Chhattisgarh. Overall, this research contributes to the ongoing discourse on Traditional & indigenous knowledge protection by means of Geographical Indication and informs future strategies for promoting cultural heritage and economic development in the region.

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GENERAL INTRODUCTION

Traditional and indigenous knowledge systems are invaluable cultural treasures that have been passed down through generations in various regions across the world. Chhattisgarh, a state in central India, is renowned for its rich cultural heritage and diverse traditional knowledge practices. These practices, deeply rooted in the state's history and indigenous communities, encompass a wide range of areas such as agriculture, handicrafts, herbal medicine, and folklore. However, in today's globalized and rapidly changing world, traditional knowledge faces numerous challenges. One significant concern is the potential misappropriation and unauthorized use of traditional knowledge, often leading to the exploitation of indigenous communities and their resources. Protecting traditional knowledge and ensuring fair recognition and benefit-sharing for local communities have become pressing issues. One potential avenue for safeguarding traditional and indigenous knowledge lies in the realm of Geographical Indications (GIs). GIs are legal tools that identify and protect products originating from specific geographical regions. GIs focus on the unique qualities, characteristics, and reputation associated with a product's origin, offering legal recognition and economic benefits to the local communities involved. This research aims to explore the possibility of utilizing GIs as a means to protect and promote the traditional and indigenous knowledge of Chhattisgarh.

By examining the existing traditional knowledge practices in the region and analyzing the current 6 GIs given to agricultural and handicraft products of Chhattisgarh, this study seeks to shed light on the potential benefits and challenges of using GIs for safeguarding Chhattisgarh's traditional knowledge. The research will delve into the cultural, social, and economic significance of traditional knowledge in Chhattisgarh, highlighting its contribution to sustainable development, community resilience, and the preservation of cultural identity. Furthermore, it will critically analyze the effectiveness and suitability of GIs as a mechanism for protecting traditional knowledge, taking into account the specific context and challenges faced in Chhattisgarh. By identifying potential areas of overlap and synergy between traditional knowledge and GIs, this research aims to provide valuable insights and recommendations for policymakers, indigenous communities, and other stakeholders involved in the preservation and protection of Chhattisgarh's traditional knowledge systems.

LITERATURE REVIEW

Teshager W. Dagne and Graham Dutfield¹ edited this book which is a collection of essays that examine the complex relationship between IP laws and TK. The book provides a comprehensive analysis of the legal, social, cultural, and economic issues surrounding the protection of TK in the context of IPRs. The book is divided into three parts. The first part provides an overview of the legal and policy frameworks for protecting TK, including the international treaties, national laws, and customary laws that govern TK. The second part explores the diverse perspectives of different stakeholders, including indigenous communities, governments, researchers, and corporations, on the protection of TK. The third part examines the challenges and opportunities of integrating TK into IP law, and the potential of alternative forms of protection, such as community-based models and ethical frameworks. The essays are written by a range of experts in the fields of law, anthropology, economics, and indigenous studies, providing diverse and nuanced perspectives on the topic. The book draws on case studies from around the world, including Africa, Asia, the Americas, and the Pacific, highlighting the diversity and complexity of TK systems and their relationship with IP law.

Daniel F. Robinson and Ahmed Abdel-Latif² in their book took an in-depth exploration of the international legal framework for protecting TK through the lens of the WIPO IGC on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore. The book begins by providing an overview of the historical and cultural significance of TK and the challenges it faces in a globalized world. It then delves into the IGC's work on TK, which began in 2000, and the various international legal instruments that have been developed, including the Draft Articles on the Protection of TK and Traditional Cultural Expressions. The authors explore the complex issues surrounding the protection of TK and how it intersects with various areas of IP law, including copyright, patents, and trademarks. They also examine the diverse perspectives of indigenous communities, governments, and other stakeholders, and the challenges of achieving a balanced and effective legal framework. The book provides a detailed

¹ Teshager Worku Dagne, *Intellectual Property, Traditional Knowledge and Biodiversity in the Global Economy: The potential of GI for protecting Traditional Knowledge-based Agricultural Products* (Dalhousie University, 2012)

² Daniel F. Robinson, Ahmed Abdel-Latif, Pedro Roffe, *Protecting Traditional Knowledge, The WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore* (Routledge, 2019)

analysis of the debates, negotiations, and outcomes of the IGC's meetings over the years, as well as the broader political and economic context in which the discussions took place. It also highlights the contributions of various actors, including indigenous peoples and civil society organizations, to the IGC's work and the evolving discourse around traditional knowledge protection.

Ajeet Mathur's³ in his research paper explores the complex issue of ownership of traditional knowledge (TK) and the challenges it poses for IP law. The article argues that the traditional dichotomy between private property and public domain is inadequate for understanding the ownership of TK, which is often collective, communal, and embedded in cultural and spiritual traditions. The article begins with a brief overview of the cultural, social, and economic significance of TK and the challenges it faces in a globalized world. It then examines the legal frameworks for the protection of TK, including international treaties, national laws, and customary laws. The article argues that the current legal frameworks are inadequate for protecting TK, as they often fail to recognize the collective and communal nature of TK and the rights and interests of indigenous communities.

RESEARCH OBJECTIVES

The main objectives of this Hybrid Research are as follows: -

1. To define Traditional Knowledge, identify its scope and mode of its protection
2. To analyze the GIs of Chhattisgarh, and
3. To identify any improvement in the existing GI
4. To propose relevant Traditional & Indigenous Knowledge for the protection under the GI regime
5. To propose an efficient policy or model for the protectable Traditional & Indigenous Knowledge to get its GIs registered.

³ Ajeet Mathur, Who Owns Traditional Knowledge, Economic and Political Weekly, Vol. 38, No. 42 (2003)

RESEARCH QUESTIONS

1. What is Traditional Knowledge and how it is protected under the current IPR regime?
2. What factors contribute to the analysis of the GIs in Chhattisgarh?
3. How can the status and utilization of GIs in Chhattisgarh be evaluated effectively?
4. Why are fewer or comparatively no authorized users for certain GIs in Chhattisgarh?
5. What potential improvements can be identified for the existing GI system in Chhattisgarh?
6. How can Traditional & Indigenous Knowledge be integrated into the GI regime to ensure its protection?
7. What policies or models can be proposed to facilitate the registration of Traditional & Indigenous Knowledge as GIs effectively?

CHAPTER 1. INTRODUCTION

1.1 INTRODUCTION

Knowledge is a fundamental aspect of human life that has played a significant role in shaping the development and progress of mankind. It is the driving force behind human achievements in various fields, such as science, technology, medicine, and many others. Through knowledge, humans have been able to innovate, create, and discover new things that have improved the quality of life for all. Cambridge Dictionary has defined knowledge as “understanding of or information about a subject that you get by experience or study, either known by one person or by people generally”⁴, Merriam defined it as “the fact or condition of knowing something with familiarity gained through experience or association”⁵. Knowledge enhances our understanding of the world and our place in it. It allows us to make sense of the complexities of life and provides us with a framework to analyze and interpret information. With knowledge, we can evaluate evidence, make informed decisions, and draw conclusions based on facts rather than opinions.

Furthermore, knowledge is essential for personal growth and development. It helps individuals to expand their minds, learn new skills, and gain new perspectives. As a result, individuals can become more adaptable, flexible, and better equipped to face challenges and make positive changes in their lives. Knowledge promotes critical thinking, which is a valuable skill for navigating the complexities of modern society. It enables individuals to evaluate information critically, analyze situations, and make informed decisions. With this skill, individuals can assess the validity of information and avoid being misled by fake news or misinformation.

The evolution of knowledge in the perspective of mankind is a complex topic that can be traced back to the ancient civilizations. The ancient civilizations, such as the Egyptians, Greeks, Romans, Indian and Chinese, made significant contributions to the development of knowledge in various fields. Indian civilization has made significant contributions to the world’s

⁴Knowledge, Cambridge Dictionary. Available at:<https://dictionary.cambridge.org/dictionary/english/knowledge> (Accessed: July,7, 2023).

⁵Knowledge definition & meaning, Merriam-Webster. Merriam-Webster. Available at: <https://www.merriam-webster.com/dictionary/knowledge> (Accessed: July, 7, 2023).

knowledge base in various fields, including mathematics, astronomy, philosophy, science, medicine, and spirituality. Mathematics is one of the fields in which Indian civilization has made significant contributions. Ancient Indian mathematicians developed the decimal system and the concept of zero⁶, which revolutionized mathematics and had a profound impact on the development of science and technology. They also developed the concept of infinity and made significant contributions to algebra and geometry. In astronomy, Indian civilization developed sophisticated systems for predicting eclipses, calculating the movements of celestial bodies, and measuring time. They also developed a vast knowledge of the universe and its workings, which influenced the development of astronomy in other parts of the world. Indian philosophy has also had a profound impact on the world's knowledge base. The ancient Indian texts, such as the Vedas, Upanishads, and Bhagavad Gita, contain profound philosophical ideas and concepts that have influenced the development of Eastern philosophy and spirituality. In the field of science, ancient Indian scholars made significant contributions to medicine, with Ayurveda being one of the earliest medical systems in the world⁷. Ayurveda emphasizes the holistic approach to healing, which includes the use of herbs, diet, and lifestyle changes. Indian civilization also developed sophisticated surgical techniques and developed a vast knowledge of anatomy and physiology.

The knowledge acquired by these civilizations becomes TK through a process of transmission and preservation over time. One of the ways that knowledge becomes TK is through oral traditions. In many cultures, knowledge is transmitted through stories, songs, and other forms of oral communication. This allows the knowledge to be preserved and passed down through generations, even when there is no written language. Another way that knowledge becomes TK is through written records. Many ancient civilizations developed sophisticated writing systems, which allowed them to record their knowledge and achievements. This written knowledge could then be passed down to future generations, becoming part of the cultural heritage of the community. In some cases, TK is also developed through trial and error. Ancient civilizations would experiment with different materials, techniques, and practices until they found a method that worked best for their needs. This knowledge would then be passed down

⁶ New Indian Xpress, How science & tech flourished in Ancient India, The New Indian Express. The New Indian Express. Available at: <https://www.newindianexpress.com/opinions/2022/jan/14/how-science-tech-flourished-in-ancient-india-2406610.html> (Accessed: July 7, 2023).

⁷ *Id.*

through generations, becoming part of the cultural heritage of the community, TK is often tied to specific cultural practices, and beliefs like TK about herbal remedies may be closely tied to a particular religious or spiritual belief system. This connection to cultural practices and beliefs helps to preserve TK and ensure that it is passed down through generations.

TK, its protection, the rights of the holders and its relation with the IPR has become the critical issue of the global concern. Knowledge has proved to be one of the most coveted possessions of the man kind since ages. After the world war, the industrial boom actually recognizes and highlighted the importance of the intellectual knowledge. The International and national debate for the protection mechanism of the TK is whether the adequate protection is provided through the conventional IPR systems or there is a need for additional law to be incorporated or an additional protection with the amendments need to be done into the Intellectual property law. The moralistic arguments that advocate for the protection of TK mainly focus on the western impression that every person has a moral right to control the product of his or her labour or creativity⁸. The developing countries argue that their TK has been the basis for the research leading to high-priced inventions, the benefit of which is reaped by developed nations.⁹ The increasing demand from the holder of the intellectual property with respect to the TK has gained momentum, either through the means of enacting new system or through the application of traditional conventional form of IPR.

1.2 DEFINING TRADITIONAL KNOWLEDGE: A DILEMMA

Defining TK can be a complex and nuanced issue, as it encompasses a wide range of knowledge systems that have been developed and transmitted through generations of indigenous and local communities. One dilemma in defining TK is that it is often seen as being inextricably linked to culture and identity, and as such, there may be resistance to defining it in a way that could be seen as limiting or reducing its significance¹⁰. Another dilemma in defining TK is that it is often context-specific and may not fit neatly into Western scientific

⁸ Srividhya Ragavan, Protection of Traditional Knowledge, *Minnesota Intellectual Property Law Review*, Vol. 2, No. 2, (2001)

⁹ Craig D. Jacoby & Charles Weiss, Recognizing Property Rights in Traditional Biocultural Contribution, *STAN. ENVTL. L.J.* Vol. 16, p. 85 (1997)

¹⁰ Fitzmaurice, M. (2008). The Dilemma of Traditional Knowledge: Indigenous Peoples and Traditional Knowledge. *International Community Law Review* 10, 3, 255-278, Available at Brill <https://doi.org/10.1163/187197308X346805> (Accessed July, 7, 2023)

categories or frameworks¹¹. TK may include knowledge about the environment, spirituality, social organization, and other aspects of life that are interconnected and holistic, rather than being narrowly defined and compartmentalized. Furthermore, TK is often transmitted through oral traditions and practices, rather than through written texts, which can make it difficult to document and preserve¹². This can create challenges in defining TK in a way that is accessible and understandable to people outside of the community in which it originated.

Here are some definitions of TK from various organizations and legislations:

1. Convention on Biological Diversity (CBD)

The CBD defines traditional knowledge as “knowledge, innovations, and practices of indigenous and local communities embodying traditional lifestyles relevant for the conservation and sustainable use of biological diversity”¹³

2. World Intellectual Property Organization (WIPO)

WIPO defines traditional knowledge as “it is the knowledge, know-how, skills and practices that are developed, sustained and passed on from generation to generation within a community, often forming part of its cultural or spiritual identity.”¹⁴

3. United Nations Educational, Scientific and Cultural Organization (UNESCO)

UNESCO defines traditional knowledge as “Knowledge, innovations and practices of indigenous and local communities around the world. Developed from experience gained over the centuries and adapted to the local culture and environment, traditional knowledge is transmitted orally from generation to generation.”¹⁵

1.3 NATURE AND CHARACTERISTICS OF TRADITIONAL KNOWLEDGE

TK is not static but is constantly evolving and adapting to changing circumstances, and it is often deeply embedded in cultural practices and customs¹⁶. It is an important source of information and guidance for indigenous and local communities in their daily lives, and can

¹¹ *Id.*

¹² Fikret Berkers, *Sacred Ecology*, Routledge (2018)

¹³ Preamble, Convention on Biological Diversity, 1760 U.N.T.S. 79 (Jun 5, 1992)

¹⁴ Traditional knowledge, WIPO Available at:

[https://www.wipo.int/tk/en/tk/#:~:text=Traditional%20knowledge%20\(TK\)%20is%20knowledge,its%20cultural%20or%20spiritual%20identity.](https://www.wipo.int/tk/en/tk/#:~:text=Traditional%20knowledge%20(TK)%20is%20knowledge,its%20cultural%20or%20spiritual%20identity.) (Accessed: July 8, 2023).

¹⁵ Traditional knowledge (2023) UNESCO UIS. Available at: <https://uis.unesco.org/en/glossary-term/traditional-knowledge> (Accessed: July 8, 2023).

¹⁶ Customary law and traditional knowledge – WIPO. Available at:

https://www.wipo.int/edocs/pubdocs/en/wipo_pub_tk_7.pdf (Accessed: July 8, 2023).

also be valuable for scientific research and sustainable development. However, TK is also at risk of being lost or undermined due to factors such as colonization, globalization, modernization, and the erosion of traditional cultures and languages¹⁷. Not the vintage nature of the TK itself, but the method through which it is learned and used, is what makes it traditional. The essential essence of traditionalism is the social act of sharing information that is specific to each indigenous and local culture. Even if TK isn't ancient, it nevertheless has special cultural significance. Because of its shared character, traditional wisdom is typically not viewed as the intellectual property of any one person but rather of the entire community. Often only a small subset of the population has access to this information since it is passed down the generations verbally from experts in the field (breeders, healers, etc.)¹⁸.

Here are some general characteristics of traditional knowledge taking in account the varying notion of TK across the world:

- Holistic: TK takes a holistic approach to understanding the world, recognizing the interconnectedness of different aspects of life and the environment.
- Embedded in culture: TK is often deeply embedded in cultural practices and customs, and is shaped by the history and beliefs of the community that holds it.
- Oral transmission: TK is typically transmitted orally from one generation to the next, although some forms of TK may also be recorded in written or visual form.
- Observational: TK is often based on long-term observations and interactions with the natural world, including local ecosystems and biodiversity.
- Experiential: TK is experiential and grounded in practical experience, rather than abstract or theoretical concepts.
- Adaptive: TK is constantly evolving and adapting to changing circumstances, as communities learn from new experiences and respond to new challenges.
- Context-specific: TK is often specific to a particular place, culture, and community, and may not be easily transferable to other contexts.

¹⁷ Stephen Allen, The Consequences of Modernity for Indigenous Peoples: An International Appraisal, IJMGR, Vol. 13, pp. 315-340 (2006)

¹⁸ Narel Paniagua-Zambrana, Rodrigo Cámara-Leret, Rainer W. Bussmann, Manuel J. Macía, Understanding transmission of traditional knowledge across north-western South America: a cross-cultural study in palms (Arecaceae), Botanical Journal of the Linnean Society, Volume 182, Issue 2, pp480–504 (2016)

- Respectful of nature: TK often involves a deep respect for nature and the environment, recognizing the interconnectedness of humans and the natural world.

1.4 SCOPE OF TRADITIONAL KNOWLEDGE

The scope of TK is vast and encompasses a wide range of areas, including agriculture, medicine, ecology, forestry, spirituality, and cultural practices.

TK has been recognized across various fields like:

1.4.1 Agricultural traditional knowledge: Agricultural TK refers to the knowledge, skills, and practices related to agricultural production that have been developed and passed down over generations within a particular community or culture. It includes knowledge about crop cultivation, soil fertility management, irrigation, seed saving, pest and disease management, and animal husbandry, among others.

1.4.2 Medicinal traditional knowledge: Refers to the knowledge, skills, and practices related to the use of medicinal plants and other natural remedies for the prevention and treatment of illnesses and diseases. This knowledge has been developed and passed down over generations within a particular community or culture, and it plays an important role in many traditional healthcare systems around the world.

1.4.3 Religious Traditional Knowledge: Religious TK refers to the knowledge, practices, beliefs, and values associated with various religions and spiritual traditions that have been developed, preserved, and passed down over generations. This knowledge encompasses a broad range of cultural and spiritual practices, including rituals, ceremonies, meditation, prayer, moral and ethical teachings, and sacred texts, among others¹⁹. Religious traditional knowledge is a fundamental aspect of many cultures and plays a central role in shaping individual and collective identities, providing guidance for ethical and moral behaviour, and promoting spiritual well-being.

1.4.4 Folklore traditional knowledge: Folklore TK refers to the body of knowledge, beliefs, customs, and practices that are passed down through generations within a particular culture or community. It includes oral traditions such as folktales, myths, legends, songs, proverbs, and

¹⁹ Gowda and Ushasi Khan, Sacred But Vulnerable: A Critical Examination of the Adequacy of the Current Legal Framework for Protection of Tribal Sacred Traditional Knowledge, 1 NUJS L Rev 109 (2008)

rituals that are transmitted through word of mouth rather than through written or formal education²⁰. Folklore TK is often deeply rooted in the cultural, social, and historical context of a community and can serve as a means of preserving and sharing that community's unique heritage and identity²¹. It can also provide insight into the values, beliefs, and worldviews of a culture, as well as its relationship with the natural environment and spiritual realms.

1.4.5 Artistic traditional knowledge: Artistic TK refers to the knowledge, skills, techniques, and practices related to the creation and performance of art forms that are passed down through generations within a particular culture or community. It encompasses a wide range of artistic expressions, including visual arts, music, dance, theater, storytelling, and other forms of creative expression that are rooted in cultural traditions and heritage. Artistic traditional knowledge is often deeply connected to the social, cultural, and historical context of a community and is an important means of expressing and preserving that community's identity and values. It reflects the unique artistic styles, aesthetics, and techniques of a culture, and can also serve as a vehicle for transmitting cultural knowledge, history, and values from one generation to the next²².

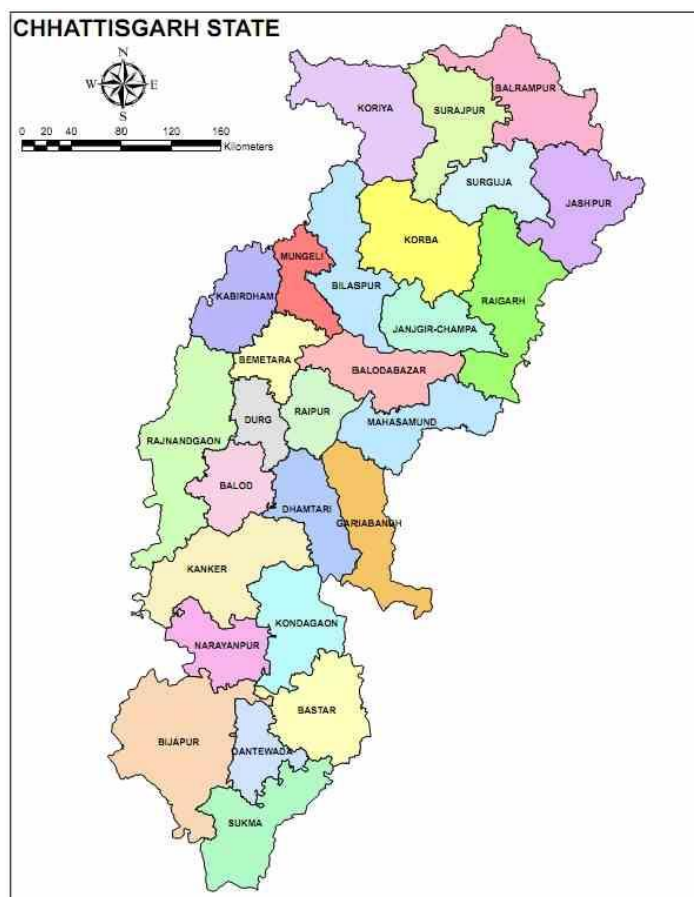
1.4.6 Culinary traditional knowledge: encompasses the practices, techniques, and knowledge related to the preparation, preservation, and consumption of food that are rooted in cultural traditions and heritage. This knowledge includes traditional recipes, cooking techniques, and food preservation methods that have been developed over centuries by different communities around the world.

²⁰ Balavanth S. Kalaskar, Role of international Forums in Protecting Traditional Knowledge, PL May 41 (2012)

²¹ *Id.*

²² Lush, E. (2022) 60+ incredible world rituals and ceremonies (part 2), Wander. Wander-Lush. Available at: <https://wander-lush.org/world-rituals-part-two/> (Accessed: July 8, 2023)

PRESERVING CHHATTISGARH'S RICH TAPESTRY: EMBRACING AND SAFEGUARDING TRADITIONAL KNOWLEDGE



CAPITAL	RAIPUR
AREA	Approximately 135,191 square kilometres ²³ (52,198 square miles)
POPULATION	32,199, 722 ²⁴
LANGUAGE	93 languages spoken, Hindi most prominent

²³ India Census, Chhattisgarh population. Available at: <https://www.indiacensus.net/states/chhattisgarh> (Accessed: 10 July 2023).

²⁴ *Id.*

DISTRICTS	33
GEOGRAPHY	Chhattisgarh is known for its rich mineral resources and is a significant contributor to India's industrial sector. It has abundant reserves of coal, iron ore, limestone, and other minerals.
ECONOMY	Agriculture is a crucial part of the state's economy, with rice, wheat, pulses, and oilseeds being the major crops grown in the region. Apart from agriculture, industries like steel, cement, power generation, and mining play a significant role in the state's economy.
CULTURE	Chhattisgarh is known for its vibrant tribal culture, with numerous indigenous communities residing in the state, each having their distinct traditions, customs, and art forms. The state is also famous for its folk music, dance, and handicrafts.
TOURISM	Chhattisgarh boasts several tourist attractions, including ancient temples, wildlife sanctuaries, waterfalls, and historical sites. Some notable places to visit are Chitrakote Falls, Bastar Dussehra Festival, Kanger Valley National Park, and the ancient temples of Sirpur.

2.1 INTRODUCTION

Chhattisgarh, located in east-central part of India, is a state brimming with rich cultural heritage, breathtaking landscapes, and a history that dates back to ancient times. Formed on November 1, 2000, through the reorganization of the state of Madhya Pradesh²⁵, Chhattisgarh emerged as the country's 26th state, and since then, it has been making significant strides in various sectors. One of the state's most defining features is its diverse and vibrant culture. Chhattisgarh is home to numerous indigenous tribes, each with its distinct customs, rituals, and art forms. The state's folk music, dance, and traditional crafts are a testament to the region's artistic prowess, with the 'Pandwani' and 'Raut Nacha' being among the most famous art forms²⁶.

Apart from its cultural heritage, Chhattisgarh boasts an abundance of natural beauty. The state is adorned with lush forests, picturesque waterfalls, and the enchanting Maikal Hills. The prominent national parks and wildlife sanctuaries, such as Indravati National Park and Barnawapara Wildlife Sanctuary, are havens for various flora and fauna, making it a delight

²⁵Chhattisgarh, Encyclopædia Britannica. Available at: <https://www.britannica.com/place/Chhattisgarh> (Accessed: 09 July 2023).

²⁶ Pandey, V. (2023) Folk dance of chhattisgarh. Raut Nacha, Panthi, and many more., CgPsc.info. Available at: <https://www.cgpsc.info/folk-dance-of-chhattisgarh.html/> (Accessed: 09 July 2023).

for nature enthusiasts and wildlife photographers²⁷. Chhattisgarh's economy thrives on its vast mineral resources, including coal, iron ore, and bauxite, which play a crucial role in contributing to the nation's industrial growth. Additionally, the state has been making strides in the agricultural sector, with rice, pulses, and oilseeds being the primary crops cultivated by the farmers.

TK in the state of Chhattisgarh, India, is deeply rooted in its rich cultural heritage and diverse indigenous communities. The state is known for its vibrant traditions, customs, and practices that have been passed down through generations, encompassing various aspects of life, including agriculture, medicine, handicrafts, dance, music, and spirituality. One of the prominent features of traditional knowledge in Chhattisgarh is its agricultural practices. The state's agricultural techniques have been developed and refined over centuries, perfectly attuned to the region's ecological conditions. Indigenous farmers have a profound understanding of the land, weather patterns, and soil fertility, enabling them to cultivate a wide variety of crops like paddy, millets, pulses, and oilseeds. Their traditional knowledge includes organic farming practices, crop rotation, and water management techniques, which not only ensure a sustainable livelihood but also contribute to the preservation of biodiversity.

Traditional medicine and healing systems hold a significant place in Chhattisgarh's culture. The state's tribal communities have their distinct systems of healthcare that rely on the use of medicinal plants, roots, herbs, and minerals. These traditional healers possess a wealth of knowledge about the medicinal properties of various plants and their applications to cure ailments. Their remedies often incorporate age-old wisdom and spiritual beliefs, making their practices holistic and deeply rooted in cultural significance.

Chhattisgarh's handicrafts and artistic expressions showcase another facet of its traditional knowledge. The state is renowned for its exquisite tribal art forms, such as Gond paintings, Bastar Dhokra craft, and Kosa silk weaving. These art forms are not just a means of livelihood for the artisans but also a way to preserve their cultural identity and pass on their heritage to the next generations. The intricate designs and motifs found in these handicrafts often draw inspiration from nature, folklore, and religious beliefs, making them culturally significant and

²⁷ Welcome to CGG Tourism - Official Website of Department of Tourism, Government of CGG , cgg Tourism. Available at: <https://www.chhattisgarhtourism.in/nationalpark/> (Accessed: 09 July 2023).

unique. Dance and music play a vital role in Chhattisgarh's cultural fabric, with numerous traditional dance forms and musical styles practiced across the state. Performances like Raut Nacha, Panthi, Pandwani, and Karma dance are deeply rooted in the local folklore and religious rituals²⁸. They celebrate the triumph of good over evil, depict stories from epics like the Mahabharata and Ramayana, or honor natural phenomena like the changing seasons. These art forms are a reflection of the people's spiritual connection with their land and ancestors, and they continue to be cherished and performed during festivals and other auspicious occasions.

Spirituality and religious practices in Chhattisgarh are diverse and often rooted in tribal customs and beliefs. The state is home to several ancient temples, sacred groves, and pilgrimage sites that hold immense cultural and spiritual significance. The worship of natural elements, spirits, and deities reflects the close bond between the people and their surroundings. Many tribal communities celebrate festivals dedicated to nature and agriculture, which are marked by elaborate rituals and traditional practices that celebrate the harmony between humans and their environment.

2.2 WHY THE PROTECTION OF TRADITIONAL KNOWLEDGE OF CHHATTISGARH IS IMPERATIVE?

Protecting the TK of Chhattisgarh through IPRs is essential to safeguard the cultural heritage and interests of its indigenous communities. TK, passed down through generations, holds valuable insights into sustainable practices, medicinal remedies, artistic expressions, and spiritual beliefs unique to the region. However, the lack of legal protection exposes this knowledge to misappropriation, exploitation, and erosion due to globalization and modernization.

Implementing IPR protection can offer several benefits. Firstly, it provides recognition and acknowledgment to the custodians of TK, the indigenous communities themselves. By legally attributing ownership, IPRs empower these communities to protect their knowledge from

²⁸ Pandey, V. (2023) Folk dance of chhattisgarh. Raut Nacha, Panthi, and many more., CgPsc.info. Available at: <https://www.cgpsc.info/folk-dance-of-chhattisgarh.html/> (Accessed: 09 July 2023).

unauthorized use and commercial exploitation by external entities²⁹. Secondly, IPRs can foster the conservation and preservation of TK. When communities know that their knowledge is protected, they are more likely to continue practicing and transmitting it to future generations. This preservation is crucial to maintain the cultural identity and heritage of Chhattisgarh's indigenous communities, which face the risk of losing their traditional practices in the face of modernization.

Thirdly, IPRs can stimulate innovation and creativity within the communities. By protecting TK, communities are encouraged to build upon their heritage, developing new products, and enhancing existing ones. This process can lead to economic opportunities for the communities, creating sustainable livelihoods based on their traditional expertise. Fourthly, IPRs can prevent bio-piracy and unfair exploitation of TK by external entities³⁰. Chhattisgarh's traditional knowledge of medicinal plants, agriculture, and handicrafts, for example, has immense commercial potential. By obtaining IPRs, communities can control how their knowledge is utilized, ensuring that any commercial benefits derived from it are shared equitably and ethically.

IPRs can promote collaboration and mutual respect between indigenous communities, researchers, and businesses. Establishing clear guidelines on the use of TK fosters partnerships that are built on trust and respect for the cultural heritage of Chhattisgarh. Implementing IPR to protect the TK of Chhattisgarh is crucial for preserving its rich cultural heritage, empowering indigenous communities, promoting innovation, and ensuring equitable benefits from its commercial use. By taking proactive steps to safeguard TK, the state can strike a balance between preserving its past and embracing the future.

²⁹ Ouma, D.M. >WTO: Intellectual property (TRIPS) - gateway, Protection of Traditional Knowledge and Traditional Cultural Expression in Kenya . Available at: https://www.wto.org/english/tratop_e/trips_e/trips_e.htm (Accessed: 28 July 2023).

³⁰ Hamilton, C. Intellectual property rights, the bioeconomy and the challenge of biopiracy. *Life Sci Soc Policy* 4, 26 (2008). Available at: <https://doi.org/10.1186/1746-5354-4-3-26>

POSSIBLE INTELLECTUAL PROPERTY PROTECTION FOR THE HOLDERS OF TK

3.1 INTRODUCTION

One of today's most pressing challenges of justice is the recognition and vindication of indigenous peoples' rights under municipal and international law, as well as the preservation of their culture and lifestyles, and intellectual property. Hence, IPR has an important role in protecting indigenous people's cultural legacy, and this includes protecting TK.

IPR can be an effective way to protect TK for several reasons:

1. Preventing Misappropriation
2. Encouraging Preservation
3. Promoting Innovation
4. Strengthening Cultural Identity
5. Ensuring Fair Compensation

3.2 TRADE SECRETS PROTECTION

WIPO has defined Trade Secrets (TS) as "Intellectual Property rights on confidential information which may be sold or licensed."³¹ TS can include formulas, processes, designs, patterns, techniques, customer lists, and other valuable information that is kept confidential³². Confidential information is recognized as an IPR under Article 9 of TRIPS³³.

What qualifies as a trade secret?

There are some important elements required in order to be a trade secret and that is the knowledge:

- having a commercial value

³¹Trade secrets– Everything you need to know. Available at: <https://www.wipo.int/tradesecrets/en/> (Accessed: July 28, 2023).

³²What is the definition of trade secret?: Winston & Strawn Legal glossary , Winston & Strawn. Available at: <https://www.winston.com/en/legal-glossary/trade-secret.html> (Accessed July 29, 2023).

³³ Agreement on Trade-Related Aspects of Intellectual Property Rights, Marrakesh Agreement Establishing the World Trade Organization, Annex 1C, 1869 U.N.T.S. 299 (Apr. 15, 1994)

- must not be made available to the general public
- And that knowledge in itself subject to the reasonable efforts in order to maintain the secrecy or there needs to be sufficient evidence available to show that efforts were made in line to maintain that secrecy for the respective information.

Trade Secrets found to be best possible branch of law in order to protect the TK in the current convention forms of intellectual property right mechanism.

3.3 PATENT PROTECTION TO THE TK

WIPO defines Patent as “an exclusive right granted for an invention, which is a product or a process that provides, in general, a new way of doing something, or offers a new technical solution to a problem”³⁴.

3.3.1 Requirement of Novelty vis-à-vis TK

Novelty is regarded as the most important prerequisite for granting a patent for an invention. An idea can be seen coming by:

- (a) prior publication or
- (b) prior use.

Section 13 of the Act requires the patent examiners to conduct search for anticipation.³⁵ If a product or procedure based on the invention is already on the market or being used in the production of a product, then the invention is considered to be in use.³⁶

3.3.2 Requirement of Non-obviousness or Inventive step vis-à-vis TK

This is the second most important requirement in order to get a patent protection. The inventive step was substituted from the place of non-obviousness.

3.3.3 Requirement of Industrial Applicability vis-à-vis TK

³⁴World Intellectual Property Organization, Patentscope, <https://www.wipo.int/patentscope/en/> (Accessed: July 29, 2023).

³⁵ Patent Act, 1970, No. 39, § 13, No. 13, Acts of Parliament, 1970 (India)

³⁶ Indian vacuum Brake Co. Ltd. v. E. S. Laurd, AIR 1926 Cal. 152.

Only inventions that are frivolous or injurious to the society are considered as not useful to the society.³⁷ Now, according to Section 3(p)³⁸ the TK and its duplication or its known properties are not patentable. Also, Section 3(a)³⁹ lays down that inventions that are contrary to well-designed natural laws cannot be patented.

3.3.4 Impediment created by Patent Laws on TK

The requirement which is discussed above act as an impediment to the protection of TK by the Patent regime. Holders of TK face Evidentiary, Substantive, Administrative, and Cultural hurdles under the patent regimes⁴⁰.

3.3.5 Evidentiary Impediment

Patent law's evidentiary hurdles are the most significant challenge to TK. The holder of the TK is not eligible for patent protection if they are unaware of this fact. Prior art is another source of evidential difficulty for TK.

3.3.6 Substantive Impediment

Inventiveness is currently seen as the "isolated, individual achievement of a known inventor." In contrast, TK is often owned and made by the natives of a certain territory as a group.

3.3.7 Administrative Impediment

The administrative barrier to TK is created by the patenting process itself⁴¹. In the first place, owners of TK typically lack the financial means to file for patent protection. Second, the patents must be written in patent terms, which TK holders find challenging to communicate since they lack the linguistic skills to articulate the "language of chemistry" or "language of molecular biology"⁴². This puts corporations at an edge over local populations.

³⁷Bedford v. Hunt, 3 F. Cas. 37 and Reliance Novelty Corp. v. Dworzek, 80 F. 902 (N.D. Cal. 1897).

³⁸Patent Act, 1970, No. 39, No. 13, Acts of Parliament, 1970 (India)

³⁹ *Id.*

⁴⁰ Sumathi Subbiah, Reaping What they Sow: The Basmati Rice Controversy and Strategies for Protecting TK, 27 Boston College International and Comparative Law Review, 542 (2004)

⁴¹ *Id.*

⁴² Graham Dutfield, TRIPS Related Aspected of TK, Case Western Reserve Journal of International Law, 233 (2001)

Hence from the above requirement, the researcher can make an observation that Patenting TK can have both positive and negative outcomes.

3.3.8 Positive outcomes of patenting TK:

- Protection of TK
- Economic benefits

3.3.9 Negative outcomes of patenting TK:

- Exploitation
- Limited access
- Disruptive to traditional practices

ANALYSIS OF EXISTING GEOGRAPHICAL INDICATIONS (GIs) IN CHHATTISGARH: EVALUATING THEIR IMPACT AND EFFECTIVENESS

4.1 INTRODUCTION

Geographical Indications (GIs) play a pivotal role in protecting and promoting unique products and TK that are deeply rooted in specific regions. In the state of Chhattisgarh, India, in total 6 products and crafts have been bestowed with GI status, although less as compared to other states, it recognises their distinct origin and cultural significance. These GIs have been instrumental in not only safeguarding the rich heritage of the state but also in providing economic opportunities for local communities. As the importance of GIs grows, it becomes imperative to assess their impact and effectiveness in preserving traditional practices, fostering innovation, and promoting sustainable development. This chapter delves into the existing GIs in Chhattisgarh, examining the tangible and intangible benefits they have brought to the region and its people. By evaluating the outcomes of GI recognition, this section aims to shed light on the role of IP protection in preserving cultural heritage, encouraging rural livelihoods, and fostering a sense of identity among the communities of Chhattisgarh. Moreover, it seeks to identify areas where further support and enhancement can be provided to fully harness the potential of GIs as powerful tools for sustainable development and the preservation of TK in the state as well as benefitting the tribal and indigenous population using the GI.

4.2 EXISTING GIs AND ITS SPECIFICATION

In the diverse cultural landscape of Chhattisgarh, six distinctive products and crafts have earned prestigious recognition and protection under the GI status. These GIs symbolize the region's rich heritage, unique traditions, and skilled craftsmanship. Each GI represents a remarkable blend of art, culture, and indigenous knowledge, deeply rooted in the communities that have nurtured these age-old practices for generations.

Here is the list of all the registered GIs of the state of Chhattisgarh:

S No.	Name	Classification	Good	Registration Authority	Certificate Date	No. of Authorised users	No. of Registered users
1.	Bastar Iron Craft	6 & 21	Handicraft	Chhattisgarh Hastshilp Vikas Board	10/07/2008	26	1
2.	Bastar Dhokra	6 & 21	Handicraft	Chhattisgarh Hastshilp Vikas Board	22/04/2008	103	103
3.	Bastar Wooden Craft	20	Handicraft	Chhattisgarh Hastshilp Vikas Board	22/04/2008	27	1
4.	Champa Silk Saree and Fabrics	23, 24, 25 & 26	Handicraft	Champa Raigarh Hathkargha Kosa Bunkar Kalyan Samiti	04/10/2010	2	0
5.	Jeeraphool	30	Agriculture	Jaivik Krishi Utpadak Sahkari Samiti Maryadit	14/03/2019	1	0
6.	Nagri Dubraj	30	Agriculture	Maa Durga Swayam Sahayata Samooh	31/01/2023	0	0

4.2.1 BASTAR IRON CRAFT



APPLICANT'S NAME	Chhattisgarh Hastshilp Vikas Board
CERTIFICATION DATE	10/07/2008
CLASSIFICATION	6 & 21 (Handicraft)
NO. OF AUTHORISED USERS (AU)	26
NO. OF REGISTERED AUs	1
PRACTICING POPULATION	3000 Artisans
TECHNIQUE USED	Wax Thread casting method
ALLOY USED	Bronze with high Tin content
TURNOVER	3 Cr.

4.2.1.1 INTRODUCTION

Bastar Wrought Iron Craft is a revered art form and a proud holder of the Geographical Indication (GI) tag, originating from the culturally rich state of Chhattisgarh, India. It showcases the exquisite craftsmanship and artistic finesse of the tribal communities residing in the Bastar region. What sets Bastar Wrought Craft apart is its raw and rustic appeal. The

artisans draw inspiration from nature, tribal folklore, and mythological narratives, infusing their creations with symbolism and cultural significance. From figurines depicting tribal deities and animals to tribal jewelry and household items, each piece of Bastar Wrought Craft tells a story, reflecting the tribal heritage and traditions of Chhattisgarh.

It has the most symbiotic relation of the tribals with nature allowing them to draw raw material from the ore-rich mines in Chirandonigiri region or by prudently recycling with a firm touch of the blacksmith. Blacksmith uses his rudimentary tools of hammer and tongs to skillfully forge the item in such a way that no joints are created. A final varnish provides the bedrock of the craft but most objects also embody strong ritualistic significance. Lamp Candle stands, Musicians joyfully playing a variety of instruments, figurines of deities, etc. typify the product range. A Unique beauty pervades the entire art form and creates an ageless appeal. Crafted extensively in the Nagamar, Jondrapadar & Kondagaon village of Chhattisgarh⁴³, the blacksmith skillfully forge the items. Some of the commonly made objects include adivasi musician playing the Muhri (Trumpet). Dhapra (Daphil), Tudbudi (Nagada) with Peacocks, Monkeys Lions, Deers, which are dedicated to wedding and the jhaari of the bundi goddess⁴⁴. The laman diya is one of the most popular item in wrought iron⁴⁵.

4.2.1.2 IMPACT, EFFECTIVENESS & ADVANTAGES

The GI status granted to the Bastar iron craft has had a profound impact on the traditional craft and the local artisans of Chhattisgarh. With its recognition as a GI product, the craft has gained increased visibility and reputation both within India and on the international stage. The GI status has served as a valuable marketing tool, allowing the artisans to distinguish their products from imitations and establish a unique identity in the market. The effectiveness of the GI tag lies in its ability to protect the craft from unauthorized replication and mass production. By registering the Bastar iron craft as a GI, it ensures that only the artisans from the designated geographical area, specifically the Bastar district, can produce and market the craft under the

⁴³Chandrashekhar, P. author B.M. et al. Chhattisgarh's timeless tradition: Bastar iron craft, The Cultural Heritage of India. Available at: <https://cultureandheritage.org/2023/07/bastar-iron-craft-of-chatthisgarh.html> (Accessed: 20 July 2023).

⁴⁴ *Id.*

⁴⁵Neeru (2015) Products, D'Source. Available at: <https://www.dsource.in/resource/wrought-iron-craft-bastar/products> (Accessed: 20 July 2023).

protected name. This safeguards the craft from being exploited by commercial interests and preserves the TK and craftsmanship of the local artisans.

One of the significant advantages of the GI status is the economic upliftment it brings to the artisans and their communities. The increased market demand and premium pricing for genuine Bastar iron craft products enable the artisans to earn better incomes. This, in turn, contributes to poverty alleviation and enhances the overall socio-economic conditions of the region. Moreover, the GI status promotes the transmission of TK and skills from one generation to the next. As the younger artisans see the value and recognition associated with the GI tag, they are encouraged to learn and continue the craft, preventing its decline and ensuring its continuity for the future. The GI recognition also fosters a sense of pride and cultural identity among the artisans and the local community. It highlights the unique heritage and artistic expression of the Bastar region, contributing to a heightened sense of cultural preservation and promotion.

Additionally, the GI status attracts tourism and cultural enthusiasts who wish to experience and purchase authentic Bastar iron craft products. This influx of tourists not only boosts the local economy but also creates opportunities for cultural exchange and appreciation.

However, despite its protected status, many artisans in the region face significant disadvantages and a lack of adequate support. The challenges include limited market access, exploitation by middlemen, and insufficient government assistance⁴⁶. Additionally, the younger generation's dwindling interest in continuing the traditional craft poses a threat to its sustainability. The lack of proper training, modern design integration, and marketing assistance further hinder the growth and development of the Bastar iron craft industry. Addressing these issues is crucial to ensure the long-term survival and prosperity of skilled artisans and their invaluable cultural heritage.

4.2.1.3 CHALLENGES IDENTIFIED

The Bastar Iron craft got its GI certification in the year 2008⁴⁷, but after 15 years of its registration, it still has only 20 named users and among them, no one has the status of registered

⁴⁶ Bastar art goes global, but artisans battle for survival (2010) The Hindu. Available at: <https://www.thehindu.com/arts/crafts/Bastar-art-goes-global-but-artisans-battle-for-survival/article16364328.ece> (Accessed: 29 July 2023).

⁴⁷Geographical Indications Journal ' (2008) Supplementary 24, pp. 32–54. Available at : <https://search.ipindia.gov.in/GIRPublic/Application/ViewDocument>

Authorized user except TRIFED, a governmental organization. The researcher has identified following gap and challenges after interacting with the relevant organizations, GI's proprietor and artisans which has to be acknowledged, ratified and worked upon:

1. Limited direct market access provided to the Artisans

After having a telephone conversation with State awardee in the craft Shri. Bhagye Lal⁴⁸, the major difficulty identified by him was the market access available for them. As most of the artisans live in remote areas and in villages, it becomes difficult for them to reach out to the wider group of consumers to sell their craft. The government has published brochures and conducted various exhibitions for the craft where they can sell their product, but it is only a temporary solution to this problem. The artisans do not have regular market access.

2. Economic effects of Intermediaries on the artisans

Most of the craft sold is through people who work as middlemen or intermediaries⁴⁹. These middlemen buy craft in large numbers from the artisans at a standard price and then brand and sell them in various markets across India and abroad at higher rates.

Due lack of market access provided to the artisans, middleman take advantage of it, and this leads to low economic returns for artisans.

3. Pricing Method

Most of the Bastar Iron Craft is priced on the basis of the Weight to Price ratio. It simply means that the weight of the craft plays the most important role in deciding the price of the craft made. Due to this pattern, motifs and intricate details of the craft doesn't play a relevant role. Due to this, the authenticity of the craft is getting diluted and the quality of the craft is also getting affected. The artisans also do not get the desired remuneration for the craft.

4. Lack of Monetary Support

Most of the artisans have a humble background and also do farming to support their family and craft. No, proper mechanism is there to provide the artisans with monetary support,

⁴⁸ Telephonic Interview

⁴⁹ *Id.*

except for the rewards given by the government. This has led to artisans resorting to local moneylenders for loans which are at very high interest rate.

5. Inadequate Infrastructure and equipment.

Shri Bhagye Lal pointed out that lack of proper infrastructure and modern equipment poses a significant challenge for Bastar iron craft artisans. Inadequate access to tools and technology hampers the efficiency of production, limiting their ability to meet growing demands and compete in the market.

6. Lack of supply chain mechanism

The lack of a well-defined supply chain mechanism for Bastar iron craft creates hurdles in its market reach and growth. Absence of organized channels for raw material sourcing, production, and distribution impedes artisans from accessing wider markets and potential customers, limiting the craft's expansion and economic opportunities.

7. Lack of Awareness of GI among artisans.

8. Diminishing Interest and Skill Gap: The younger generation's waning interest in learning traditional crafts and skills poses a significant challenge to the continuity of Bastar iron craft. As the older generation of artisans retires or passes away, there is a risk of losing the intricate knowledge and techniques associated with this craft.

4.2.1.4 PROPOSED POLICY AND SOLUTIONS

This proposal aims to address the challenges faced by the Bastar iron craft, a cherished traditional art form in Chhattisgarh, and is formulated after due discussion with relevant organizations and Artisans:

1. To resolve the direct access to market and middleman problem, the researcher proposes:
 - a. Increased participation of CHSB, in the exhibition and selling of the artisan's products
 - b. Formulation of a web-based site and a mobile-based e-commerce application that will have a direct artisans-to-consumer connection

2. A loan-giving mechanism should be set up and with the help of the local Gramin Bank which will provide easy loans for artisans with very low interest rates.
3. Organizations like TRIFED and CCoST should be appointed for helping artisans and proprietors of the GI to set up a supply chain that will be in consonance with the web-based and software application.
4. Local NGOs and CCoST can launch an awareness drive, which will help the local artisans to understand the importance and significance of GI and how they can take benefit from it.

4.2.2 BASTAR DHOKRA



APPLICANT'S NAME	Chhattisgarh Hastshilp Vikas Board
CERTIFICATION DATE	22/04/2008
CLASSIFICATION	6 & 21 (Handicraft)
NO. OF AUTHORISED USERS (AU)	103
NO. OF REGISTERED AUs	103
PRACTICING POPULATION	6000 artisans
TECHNIQUE USED	Dhokra wax casting
ALLOY USED	Brass or Bronze
TURNOVER	6 Cr.

Dhokra art popularly known as Bell Metal art is derived from the “Dhokra damar” tribe, almost 4000 years old⁵⁰, one of the earliest of this technique is the famous “Dancing Girl” figurine excavated from Mohenjo Daro. Exquisite dull gold figurines and objects de art are crafted in the Bastar & Raigarh districts of Chhattisgarh⁵¹ out of Bell Metal, brass, and bronze. The

⁵⁰‘Geographical Indications Journal’ (2008) No. 24, pp. 34-52. Available at: <https://search.ipindia.gov.in/GIRPublic/Application/ViewDocument>

⁵¹ *Id.*

gadwa's of Bastar and Jharas of Raigarh practice the Dhokra art with lost wax technique or hollow casting⁵².

Inspiration is available to the craftsman from his abundant environment, be it the village Ghotul. A myriad of trees, birds and animals, mythology or rituals, and utilitarian pieces such as combs, lamps, bowls, and cups⁵³ are created for daily use just as mythological icons like Budha Deo, Karma Jharr, and Mata Jhula⁵⁴ are crafted for their spiritual relevance. Each piece is characterized by intricate attention to detail, visible in the jewelry that depicts the maria-muria heads, the elephant's hounda, or even in the pot's geometric lines, nowhere else in the country craft pay such obeisance to nature, as in the Dhokra art.

4.2.2.1 CASTING PROCESS

The Dhokra craft process is a labor of love, skillfully combining the use of beeswax, clay, and scrap metal to create stunning and detailed figurines. The artisans start by sculpting the desired form using beeswax, which is then coated with a layer of clay. The intricate details are carefully etched on the clay coating, capturing the essence of tribal life, mythology, nature, and folklore. Once the clay mold is ready, it is heated in a pit furnace, causing the beeswax to melt and flow out, leaving a hollow cavity. Molten metal, typically a combination of brass and bronze, is then poured into the cavity, taking the shape of the original wax sculpture. The mold is allowed to cool, and once solidified, the clay coating is broken to reveal the magnificent metal artwork within.

The significance of Dhokra craft goes beyond its artistic appeal. It serves as a vital source of livelihood for the tribal communities of Bastar, providing economic empowerment and preserving their traditional way of life. Additionally, the GI tag bestowed upon Bastar Dhokra Craft protects its authenticity, ensuring that this unique art form remains exclusive to the region.

⁵² *Id.*

⁵³ *Id.*

⁵⁴ *Id.*

4.2.2.2 CHALLENGES IDENTIFIED

The Bastar Dhokra got its GI certification in the year 2008. For identifying the existing gaps the researcher had an interaction with The researcher has identified following gaps and challenges after interacting with the relevant organizations, GI's proprietor, and artisans which have to be acknowledged, ratified, and worked upon:

1. Stock hoarding by Middleman and intermediaries

The researcher had a telephonic interview with state awardee Shri. Jitendra Kumar⁵⁵, S/o of president award winner Shri. Banu Ram Vaidya⁵⁶, and one of the major problems faced by them was the hoarding by businessmen, certain businessmen who have good connections with the artisans, buy their craft in large quantities and after due touch-ups and tagging sell them at much higher prices. As they buy craft in bulk, it is more profitable for the businessmen, but at the same time it is not much beneficial for the artisans and due to lack of direct market access and shortage of supply chain they are compelled to sell their craft to them.

2. Barriers created by Businessman

Among the few artisans, the researcher had telephonic interviews with, almost all of them mentioned the problems of barriers created by local businessmen in selling their craft directly to the market. Artisans are able to sell their craft in local exhibitions conducted by the state government but due to a lack of connection and knowledge, they are compelled to sell their craft only to certain businessmen. Also, due to a lack of economic viability, most of them take minimal loans from these businessmen and in exchange they sell their craft only to them.

3. Weight to Price System

Weight to Price system is the same as discussed before, and the artisans of this craft face the same problem as that of the artisans of Bastar Iron Craft.

As stated by Shri. Jitendra Kumar, they usually get 5000 rupees for a craft made by them which weighs around 5 kgs, not paying much relevance to the craft itself and pattern and motifs in them.

4. Lack of Monetary Support

The situation of artisans of this craft is not different than the artisans as discussed for other crafts. They also are in need of proper monetary support.

5. Supply Chain

⁵⁵ Annexure 2

⁵⁶ Telephonic Interview

6. Lack of Direct Market Access

7. Lack of awareness of GI

8. Dilution of quality of the craft by Authorized Users

The Bastar Dhokra which is also known as Bell metal craft is mainly made from non-ferrous metal alloys of Brass and Bronze, but due to increasing prices of these metals and the fact that the price of the craft depends on its weight itself, some of the registered authorized users have stated mixing ferrous metals to cut the cost of making and increase the weight of the craft. This had led to the dilution of the craft and it becomes disadvantageous to other artisans who are making it with proper, non-ferrous metals.

4.2.2.3 PROPOSED POLICY AND SUGGESTIONS

This proposal aims to address the challenges faced by the Bastar Dokhra artisans, a cherished traditional art form in Chhattisgarh, and is formulated after due discussion with relevant organizations and Artisans:

1. Increased participation of CHSB, in the exhibition and selling of the artisan's products.
2. Formulation of a web-based site and a mobile-based e-commerce application that will have a direct artisans-to-consumer connection.
3. A loan-giving mechanism should be set up and with the help of the local Gramin Bank which will provide easy loans for artisans with very low interest rates.
4. Organisations like TRIFED and CCoST should be appointed to help artisans and proprietors of the GI to set up a supply chain that will be in consonance with the web-based and software application.
5. Local NGOs and CCoST can launch an awareness drive, which will help the local artisans to understand the importance and significance of GI and how they can take benefit from it.
6. Government and local organizations can help artisans acquire the required raw material for the craft and can implement a quality control mechanism for the craft.
7. Shri. Jitendra Kumar has proposed that with the help of other artisans in his village, the local government can request the state government to identify his village as a craft village which will help them to promote their craft in India.

8. Recognized artisans can be given opportunities to teach in the art and craft colleges, which will help them to advertise their craft and support them economically.

4.2.3 BASTAR WOODEN CRAFT



APPLICANT'S NAME	Chhattisgarh Hastshilp Vikas Board
CERTIFICATION DATE	22/04/2008
CLASSIFICATION	20 (Handicraft)
NO. OF AUTHORISED USERS (AU)	27
NO. OF REGISTERED AUs	1
PRACTICING POPULATION	3000 artisans
TECHNIQUE USED	
MATERIAL USED	Sheshum & Shivna
TURNOVER	3 Cr.

INTRODUCTION

Bastar is a region with extensive land cover, with large forests of “Sheshum” and “Shivna” thriving in the area⁵⁷. Initially, the tribals used the forests as a source of wood for basic needs like firewood and building shelters. Over a period of time, they began to use wood for carving objects and other forms of carpentry, precipitating in the emergence of a community of people skilled in this craft, called the “Badais”⁵⁸. The Badais then diversified into two groups-one making agricultural instruments and others making decorative and totemic pillars, Simple tools made of wood or bamboo used by them.

MAKING PROCESS

One of the distinctive features of Bastar Wooden Craft is the use of traditional tools, passed down through generations, to shape and sculpt the wood. The artists employ simple implements like chisels, hammers, and saws, relying on their honed skills and inherent creativity to bring their visions to life.

The Kaas is employed to remove the bark of the trees and scrape the wood surface. When carving scraping and shaping has to be done, the chisel and the smaller tools are used. One of the places where the Badais’s skills can be seen is the ghotul⁵⁹. The youth dormitories of the muria once stored dancing stills, Carved wooden head gear or kutul, and large drums used during the dances⁶⁰. Reflecting the mood of ghotul, are doors and pillars carved with elaborate images of amorous couples indulging in merry-making motifs such as combs, sun and moon, floral and geometric designs also appear alongside.

CHALLENGES IDENTIFIED

The Bastar Wooden craft got its GI certification in the year 2008. For identifying the existing gaps, the researcher had an interaction with The researcher has identified following gaps and

⁵⁷Geographical Indications Journal’ (2008) No. 24, pp. 55-71. Available at: <https://search.ipindia.gov.in/GIRPublic/Application/ViewDocument>

⁵⁸Manikanta (2018) Ghothuls of different tribes, Bastariya.com - Bastar Chhattisgarh. Available at: <https://bastariya.com/ghothuls-different-tribes/> (Accessed: 01 August 2023).

⁵⁹ *Id.* 57

⁶⁰ *Id.*57

challenges after interacting with the relevant organizations, GI's proprietor, and artisans which have to be acknowledged, ratified, and worked upon:

1. Lack of Direct market access

2. Economic effects of Intermediaries on the artisans

Most of the craft sold is through people who work as middlemen or intermediaries. These middlemen buy craft in large numbers from the artisans at a standard price and then brand and sell them in various markets across India and abroad at higher rates.

Due lack of market access provided to the artisans, middleman take advantage of it, and this leads to low economic returns for artisans.

3. Lack of Monetary Support

Most of the artisans have a humble background and also do farming to support their family and craft. No, proper mechanism is there to provide the artisans with monetary support, except for the rewards given by the government. This has led to artisans resorting to local moneylenders for loans which are at a very high-interest rate.

4. Lack of awareness of GI

PROPOSED POLICY AND SUGGESTIONS

The proposed policy and suggestion for this GI is no different than the suggestions given by the researcher for the above two GIs.

4.2.4 CHAMPA SILK SAREE AND FABRICS



APPLICANT'S NAME	Champa Raigarh Hathkargha Kosa Bunkar Kalyan Samiti
CERTIFICATION DATE	04/10/2010
CLASSIFICATION	23, 24, 25 & 26 (Handicraft)
NO. OF AUTHORISED USERS (AU)	2
NO. OF REGISTERED AUs	0
PRACTICING POPULATION	50, 000 women
TECHNIQUE USED	Spinning and Weaving
MATERIAL USED	Kosa Silk
TURNOVER	

INTRODUCTION

Champa Silk Saree and Fabrics is a treasured craft that holds the prestigious GI tag of Chhattisgarh, India. Rooted in the ancient textile traditions of the region, Champa Silk Sarees and Fabrics are a testament to the artistic brilliance and cultural heritage of the state. Champa Silk is a fine and lustrous silk that is native to Chhattisgarh⁶¹, specifically cultivated in the town

⁶¹Geographical Indications Journal' (2008) No. 34, pp. 57-74. Available at: <https://search.ipindia.gov.in/GIRPublic/Application/ViewDocument>

of Champa, from which it derives its name⁶². The silk is carefully sourced from silk-producing worms, and the entire process of transforming the raw silk into gorgeous sarees and fabrics is a labor of love and skill.

The Champa Silk Sarees are known for their exquisite craftsmanship, intricate designs, and vibrant colors. Artisans weave magic into each saree, adorning them with traditional motifs, intricate borders, and artistic pallus that reflect the rich cultural tapestry of Chhattisgarh⁶³. The luxurious feel of the silk, combined with the timeless elegance of the designs, make Champa Silk Sarees a sought-after choice for special occasions and celebrations. Apart from sarees, Champa Silk is also used to create a wide range of fabrics, such as dress materials, stoles, scarves, and dupattas. Each piece of fabric is a testament to the dedication and mastery of the weavers, showcasing the richness and diversity of Chhattisgarh's textile heritage.

A few varieties of Champa Silk Saree and Fabrics products are:

1. Kosa silk plain. Saree
2. Kosa silk sarees with Extra Warp border and Extra Weft designs made of pure Kosa silk either with natural colours or with different dyed materials.
3. Kosa silk Sarees with Pallow heading, using with additional attachments namely, doobby, jacquard and jala Systems.
4. Kosa silk sarees with the embroidery works
5. Kosa silk dyed sarees with or without extra warp and extra weft designs.
6. Kosa silk dress materials made of the natural colours.
7. Kosa silk dyed dress materials
8. Kosa silk printed dress materials
9. Kosa silk woven designs with or without the help of the doobby, jacquard, and jala techniques.
10. Kosa silk shawl.

The Geographical Indication (GI) status of Champa Silk Saree and Fabrics has undoubtedly provided recognition and protection to this exquisite traditional craft from Chhattisgarh. However, several challenges have been identified in its implementation. One of the main hurdles is the competition from cheaper mass-produced synthetic fabrics, which can impact the demand for authentic Champa Silk products. Additionally, limited market access and inadequate marketing efforts pose barriers to reaching wider audiences. Furthermore, the lack

⁶² *Id.*

⁶³ *Id.*

of modern design integration and innovation may hinder its appeal to younger consumers. To preserve and promote this valuable craft, it is crucial to address these challenges and provide appropriate support to the artisans and weavers involved in the production of Champa Silk sarees and fabrics.

PROPOSED POLICY AND SUGGESTIONS

The proposed policy and suggestions for the GI Champa Silk Saree and Fabrics aim to bolster the recognition and preservation of this exquisite traditional craft from Chhattisgarh.

1. Establishment of specialized training centers to impart intricate weaving techniques to a new generation of weavers.
2. creating market linkages and providing financial support
3. Provide financial support to weavers through the same mechanism discussed above.
4. Web-based and Application based market access for weavers.

4.2.5 JEERAPHOOL



APPLICANT'S NAME

**Jaivik Krishi Utpadak Sahkari Samiti
Maryadit**

CERTIFICATION DATE	14/03/2019
CLASSIFICATION	30 (Agriculture)
NO. OF AUTHORISED USERS (AU)	1
NO. OF REGISTERED AUs	0
TOTAL PRODUCTION	
CULITVATION REGION & AREA	Sarguja Region, 2232 ha.
TURNOVER PER YEAR	
AVERAGE PRICE	Rs. 155 per Kg

INTRODUCTION

“Jeeraphool” is an ancient rice variety of Surguja district of Chhattisgarh state⁶⁴. It is an aromatic and very soft grain after cooking and, very fine and short slender variety looks like cumin. The rice variety is organically cultivated as per their traditions and supplemented by comparative ideology in specially prepared paddy fields of Surguja district bottom hills low

⁶⁴ Geographical Indications Journal' () No. 163, pp. 28-41. Available at:
<https://search.ipindia.gov.in/GIRPublic/Application/ViewDocument>

lying areas with extra care to maintain its purity. The Cropping situation and weather conditions of Surguja (Northern hills ecological condition of Chhattisgarh) contributed greatly to its strong aroma with softness in cooking and other quality attributes. It is an aromatic short grain premium rice variety looks like cumin. Jeeraphool rice is especially famous for its taste, aroma and softness after cooking. Jeeraphool rice is white in colour with short grain size, it is strongly scented and very soft when cooked. This rice is preferred because it remains flaky and soft even after cooling. (Due to its medium Amylose content and other quality traits).

DESCRIPTION

It is an indigenous aromatic short grain cereal plant of Chhattisgarh. The Jeeraphool or “Oryza sativa” is widely used in eating purpose as Kheer (pudding) and Pulao. Its rice looks like a Jeera (cumin) shape that’s why its name is Jeeraphool. It has an excellent eating quality due to high aroma, special softness and unique taste after cooking. Duration of the variety is 140-145 days.

Rice is looks like a Jeera (cumin) shape that’s why its name is coined as Jeeraphool, its L:B ration is 2.13⁶⁵ and its grain chalkiness is very low and very occasionally present, its panicle size is very long i.e. 33 cm⁶⁶. Jeeraphool rice plant is tall around 135-140 cm. in height the milling percentage is 67.2% also the head rice recovery percentage is 62.5%⁶⁷.

Aroma of this variety is excellent when cooked, this rice is preferred due to its softness and flakiness hence it is widely used in eating purpose as Kheer (pudding) and Pulao. The Kernel size is elongated length wise after cooking and its resistant to Blast disease.

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GOEGRAPHICAL AREA OF PRODUCTION

S BLOCK NAME VILLAGE NAME

No.

1.	Ambikapur	Podikhurd, Sohga, Kanthi, Libra, Kareya, Chindkali, Amadhraha, Podika, Navapara Khurd, Khairbar, Parsa, Bhakhura, Bhakauli, Karmaha, Karanji, Bardohi, Parsodi
2.	Lakhanpur	Jamgala, Kunwarpur, Andhala, Argoti, Jaipur, Kanchanpur
3.	Udaipur	Mohanpur, Manpur, Khamhariya
4.	Sitapur	Girhuldih, Bharatpur, Sarga, Gerasa, Dhodagaon, Banshipur
5.	Lundra	Udari, Semardih, Dhakila, Sakoli, Kalpodi, Nagam, Pasena, Gujwar, Kakni, Devari, Kachgand
6.	Batauli	Kunkuri, Sedam, Basen, Govindpur, Chirga, Umapur, Kalipur, Manjha, Poprega, Samastipur, Nakna, Bansajhal, Chirga, Bonda, Jarhadih, Bilaspur, Ghoghra, Birhuli, Saliyadh, Kudkel, Kachardih, Chawarpani.
7.	Mainpat	Pet, Pedia, Kunkuri, Kot, Vandna, Udumkela, Rachketa, Kotchhal

UNIQUENESS:

GEOGRAPHICAL SIGNIFICANCE

- Soil : Soil type usually depends on the type of bedrock, climate and weathering patterns. Two types of soils are found in the batauli block viz., Matasi and Kanhar (medium to heavy soil)
- Climate : Temperature: Average temperature of night is cooler of Batauli block. Average rainfall of Batauli block is 1150 mm.

UNIQUENESS OF JEERAPHOOL RICE

- Jeeraphool rice is strongly scented. The aromatic compound is 2 acetyl 1 pyrrolene (2AP) content is present. Value of 2AP against the standard method with 2,4,6 trimethylpyridine (TMP) as a reference solution is 1.351
- Organoleptic taste is very good and taste of this rice variety is very unique
- Leaf weight of Jeeraphool is very high i.e. 24.2 mg cm². It is one of the highest scorers among the aromatics short grain rice of India
- Weight of 1000 rice grain (test weight) is 16.001 g.
- Head Rice Recovery 62.50 %
- Milling percentage 67.20 %
- Cooking time is less because it has alkaline spreading value score 5.
- Amylose content is 23.221 % and Its Gel consistency is medium i.e. 57 mm (Intermediate)
- Kernel length is 4.15mm while its kernel length after cooking is 9.4 mm. Elongation Ratio is 2.26mm.
- Volume Expansion Ratio is 4.8mm.

4.2.6 NAGRI DUBRAJ



INTRODUCTION

Nagri Dubraj is a traditional special variety of rice in the Dhamtari district of Chhattisgarh⁶⁸. It is an aromatic, medium slender grain rice variety. Nagri Dubraj rice is especially famous for its taste and aroma. It has premium grain quality. It is white in colour with strong aroma. “Nagri Dubraj” as plant variety originates and is confined to Nagri block of Dhamtari district in Chhattisgarh plane state ecology. This rice has a special grain quality and quality characteristics based upon the unique production technique and unique characteristics to the said geographical condition.

APPLICANT’S NAME	Maa Durga Swayam Sahayata Samooh
CERTIFICATION DATE	31/01/2023
CLASSIFICATION	30 (Agriculture)
NO. OF AUTHORISED USERS (AU)	0
NO. OF REGISTERED AUs	0
TOTAL PRODUCTION	24-30 quintal per ha.
CULTIVATION AREA	250 to 300 ha. In Dhamtari

⁶⁸Geographical Indications Journal’ (2008) No. 163, pp. 28-41. Available at: <https://search.ipindia.gov.in/GIRPublic/Application/ViewDocument>

TURNOVER PER YEAR	
AVERAGE PRICE	Rs. 140 per Kg

GEOGRAPHICAL AREA OF PRODUCTION

The rice variety is organically cultivated as per their traditions and supplemented by comparative ideology in specially prepared paddy fields of Nagri areas with extra care to maintain its purity.

The cropping situation and weather conditions of Nagri (Chhattisgarh plane region) contributed greatly to its high aroma in cooking and other quality attributes. Dhamtari district is situated in the fertile plains of the Chhattisgarh Region. It is located in the southern part of the Chhattisgarh state and is bounded by East longitudes 81°24'43" & 82°10'29" and by North latitudes, 20°02'45" & 21°01'33" falling in the Survey of India topo-sheets nos 64G, 64H and 64L. It covers an area of 4082 sq. km. Dhamtari town is the district headquarters of the district⁶⁹. The District is surrounded by District Raipur in North & East, District Durg in North-West, Kanker as well as Bastar in the South-West. The district is divided into 3 no. of tehsils, 4 no. of Community Development blocks, and 554 no. of revenue villages. The block headquarters are Dhamtari, Kurud, Magarlod and Nagri. The district is known mainly for its rice production and forest produce.

UNIQUENESS OF NAGRI DUBRAJ RICE⁷⁰

- Nagri Dubraj rice is white in colour.
- Grain size is medium slender aromatic Rice
- 2-AP (2 Acetyl 1 Pyrrolene) content (1.39 %)
- Kernel paddy length 5.94 mm
- Kernel paddy breadth 1.78 mm
- Kernel L:B ratio is 3.33
- Brown Rice length 5.17 mm
- Brown Rice breadth 1.6 mm

⁶⁹ *Id.*

⁷⁰ *Id.*

- Milled Rice length 5.02 mm
- Milled Rice breadth 1.4 mm
- The milling percentage is 62.88 %
- The hulling percentage is 81.1 %
- The head rice recovery (HRR) is 51.10 %
- Cooked Rice length 8.59 mm
- Cooked Rice breadth 1.80 mm
- Elongation Ratio 1.69
- Test weight (1000 grain weight) 16.2
- The cultivation period is 140-145 days.
- Grain yield 35.79 Quintal/ha. Taste of this rice variety is very unique
- Cooking time is less because it has alkaline spreading value score 6.1.
- Iron content is 4.90 mg/kg milled rice.
- Zinc content 35.11 mg/kg milled rice.
- GI Journal No. 163 38 September 30, 2022
- Carbohydrate 76 % in Brown Rice.
- Amylose content is 17.83 %
- Kernel size is increase length wise after cooking.
- Elongation Ration is 1.87
- Volume Expansion Ratio is 3.20
- Milling percentage is 77.68 %
- The hulling percentage is 81.1 %
- The head rice recovery is 47.2 %
- Nagri Dubraj recorded desirable quality parameters such as intermediate value for alkali spreading value, gel consistency, amylose content and superior performance for elongation ratio and kernel length after cooking. Nagri Dubraj acceptable for cooking quality traits.
- significantly higher value of milling percentage was recorded for Dubraj (7.68%)

IDENTIFIED COMMON GAP AND ITS SUGGESTED POLICY FRAMEWORK

Following are the major gap identified:

1. lack of awareness regarding GI among the proprietors of the GI.
2. Lack of quality control mechanism
3. Lack of Authorized Users of the GIs

Recommended Policy:

1. During the interview with the Manager of the CHVB, the researcher was able to identify that there is a need to conduct awareness campaigns among the government organizations

and proprietors so as to make them aware of the legal aspects of the GI and channelize the process of registration of the Authorized Users by the proprietors.

- Local IP cells of the state can be entrusted with this responsibility.
2. Most of the GIs in India lack a proper quality control mechanism due to the fact that the proprietors is the one which has the power to check the quality of the GIs. This lead to situation which happened with Alphanso mangoes whose consignment to EU was rejected due to not meeting defined standards⁷¹. APEDA style model can be recommended as a quality control mechanism.
 - Additional a common certification organization for quality can be created which will certify all the GIs for its meeting the quality and control standards.
 3. The resolution of the first gap will lead to the effective eradication of the third issue, which is lack of AU. This is due to the process of registration and the socio-economic status of the artisans. The researcher suggest that local IP awareness cells should be entrusted with the task of assisting the proprietors of the GIs to fill for the application for AU. And the fee of 500 rupees and the task of fill the documentation shall be bear by the government with proper consultation with the proprietors of the GI.

UNEARTHING THE RICH TRADITIONAL AND INDIGENOUS KNOWLEDGE OF CHHATTISGARH AND ITS PROTECTION UNDER GEOGRAPHICAL INDICATION

5.1 INTRODUCTION

Chhattisgarh, a state in central India, is a treasure trove of diverse cultures and traditions that have been nurtured and passed down through generations. Within its boundaries lie numerous indigenous communities, each contributing a unique and invaluable wealth of traditional knowledge. These age-old practices encompass various domains such as agriculture, handicrafts, herbal medicine, music, dance, and spirituality. The traditional knowledge of Chhattisgarh's indigenous people is not only deeply ingrained in their way of life but also reflects their profound connection with the land and its resources.

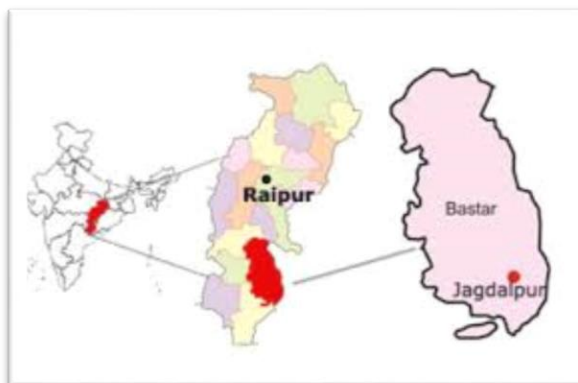
In recent years, the concept of GI has emerged as a means to protect and promote traditional knowledge and products associated with specific regions. The GI tag is granted to products or crafts that possess specific characteristics or qualities attributable to their geographical origin. For Chhattisgarh, this legal recognition has offered a glimmer of hope in safeguarding its rich traditional knowledge from misappropriation, commercial exploitation, and the threat of vanishing in the face of modernization. This chapter will delve into the discussion of some selected traditional knowledge identified by the researcher which has properties to be protected as geographical indication.

Here is a proposed list of traditional and indigenous knowledge which the researcher tends to propose:

S No.	PROPOSED	classification	GOODS	LOCATION
1.	TUMBA/TUM A ART	20,21	Handicraft	Bastar
2.	GODNA TATTOO	8,10,16		
3.	GODNA ART	24, 25	Handicraft	

4.	BHITTI CHIRTA ART	27	Handicraft	
5.	SALFI	32	Beers(Bever age)	
6.	HANDIA	32	Rice Beer	
7.	ANT CHATNI/ CHAPDA	29,30	Food Stuffs	Bastar
8.	POORAN/JHEE T LADOOS	30	Food Stuffs	
9.	KODO KUTKI Millet	31	Agriculture	20/33 Districts Dindori
10.	BODA MUSHROOM (Astraeus hygrometricus)	31	Agriculture	Bastar
11.	TIKHUR	31	Agriculture	Dhamtari
12.	WILD HONEY	30	Natural Goods	
13.	BASTAR TAMARIND (Imli)	30	Agriculture	

5.2 ANT CHUTNEY OR CHAPDA



REGION	Bastar, Chhattisgarh
TYPE	Food
PROPOSED GI CLASSIFICATION	29, 30 (Food Stuff)
UNIQUENESS	Red Ant (<i>Oecophylla smaragdina</i>) ⁷²

INTRODUCTION

In Chhattisgarh's Bastar region, this chutney is called chaprah (meaning "leaf basket," a reference to the nests that the ants make using the leaves of the sal tree)⁷³. Chapda chutney or red ant chutney is a traditional Indian chutney originating from Chhattisgarh, although it's also popular in Odisha and Jharkhand. The chutney is made with a combination of crushed and dried red ants and their eggs, coriander, garlic, ginger, tomatoes, hot peppers, sugar, and salt. It is sometimes cooked with chopped onions in hot oil. Once prepared, the chutney is

⁷² *Oecophylla Smaragdina* (2023) Wikipedia. Available at: https://en.wikipedia.org/wiki/Oecophylla_smaragdina (Accessed: 01 August 2023).

⁷³Ugc (2018) This spicy chutney is made from Red Ants, Atlas Obscura. Available at: <https://www.atlasobscura.com/foods/red-ant-chutney-chaprah-india> (Accessed: 01 August 2023).

traditionally sold in local markets and wrapped in Sal leaves⁷⁴. The flavors of this chutney are very spicy and hot.

Multi-Michelin star chef Gordon Ramsay, while visiting Bastar termed Chapda chutney as “the world’s best chutney and called the dishes as healthy”⁷⁵. Due to him, now it has been widely known among the culinary community across the globe.

RECIPE/ COOKING METHOD

To make the chutney, villagers first crush and dry all the ants and eggs, then grind them with a mortar and pestle. Then add tomatoes, coriander, garlic, ginger, chili, salt, and a bit of sugar to create a smooth, orange paste. Sometimes, they cook the paste further with oil and chopped onions. The ants used in the chutney has high levels of formic acid⁷⁶.

UNIQUE PROPERTIES

This chutney is considered as good source of Formic acid, Iron, Calcium, Zinc, Vitamin B-12 and keeps the heart and eyes healthy. It is also found to be effective in preventing the tribals from cold, cough, flu, and other seasonal diseases and has proved to be a preventive medicine for malaria⁷⁷.

⁷⁴TasteAtlas (2022) Chapda chutney: Traditional spread from Chhattisgarh: Tasteatlas, World Food Atlas: Discover 16778 Local Dishes & Ingredients. Available at: <https://www.tasteatlas.com/chapda-chutney> (Accessed: 01 August 2023).

⁷⁵ Singh, S. (2018) These tribal Chhattisgarh dishes go international. thanks to Gordon Ramsay, English. Available at: <https://www.indiatvnews.com/buzz/news-these-tribal-chhattisgarh-dishes-go-international-thanks-to-gordon-ramsay-432351> (Accessed: 01 August 2023).

⁷⁶ Oecophylla Smaragdina (2023) Wikipedia. Available at: https://en.wikipedia.org/wiki/Oecophylla_smaragdina (Accessed: 01 August 2023).

⁷⁷ Baghel tastes Bastar Available at: <https://www.dailypioneer.com/2022/state-editions/baghel-tastes-bastar---s-chapda-chutney.html> (Accessed: 01 August 2023).



RELEVANCE TO THE REGION

The reasoning behind why this chutney is indigenous to Chhattisgarh is because red ants are found in abundance in the jungles of Bastar. Chapda in native language means leaf basket which is also in the reference to the nest of red ants. Red ants are found in abundance in sal wood / mango forests of Chhattisgarh during summer. The red ant build the nest by joining small leaves or by folding bigger leaf high on the tree inside the forest region⁷⁸. They lag the eggs inside those clusters. They are more aggressive than most native species, so have pushed many species away from their local habitat.

⁷⁸ Tribal Chapada Chutney, Royal Bee Brothers. Available at: <https://www.royalbeebrothers.com/pages/chapda-chutney> (Accessed: 01 August 2023).

5.3 BHITTI CHITRA

REGION	Chhattisgarh
TYPE	Handicraft
PROPOSED GI CLASSIFICATION	27
UNIQUENESS	
POPULATION INVOLVED	
TURNOVER	
AVERAGE PRICE	



INTRODUCTION

Bhitti Chitra, also known as Wall Art or Wall Paintings, is a traditional art form that has its roots in the culturally rich state of Chhattisgarh, India. This exquisite form of art holds a significant place in the cultural heritage of the region and has been practiced for centuries by skilled artisans. Bhitti Chitra literally translates to “paintings on the wall” in Hindi. It involves the meticulous process of creating intricate and colorful designs directly on the walls of houses, temples, and public spaces. The art form primarily utilizes natural pigments derived from minerals, plants, and other organic sources.

The subjects of Bhitti Chitra often depict mythological stories, religious symbols, and elements of nature. These paintings are known for their vibrant colors, intricate detailing, and the use of

traditional motifs that are passed down through generations. The artists, known as Bhatti Chitrakars, possess remarkable skills in freehand drawing and possess a deep understanding of the cultural and religious significance behind the artworks. Bhatti Chitra is not just a form of visual expression but also serves various purposes within the community. It has been used as a means to preserve and convey cultural and historical narratives, as well as to beautify public spaces and bring a sense of joy and harmony to the surroundings.

Over time, Bhatti Chitra has evolved and adapted to modern techniques and materials while still retaining its traditional essence. Today, it is not only cherished within the state of Chhattisgarh but has also gained recognition and admiration at national and international levels. The art form continues to thrive, with artists and enthusiasts working tirelessly to preserve and promote this unique artistic heritage. Bhatti Chitra stands as a testament to the rich cultural traditions of Chhattisgarh, capturing the essence of the region's history, spirituality, and artistic prowess.

UNIQUE PROPERTIES

Bhatti Chitra art, also known as wall painting or mural art, is a distinctive and ancient art form that hails from the region of Chhattisgarh, India. It holds several unique properties that set it apart from other art styles and make it a remarkable cultural heritage:

- **Earthy and Natural Pigments:** Bhatti Chitra art primarily employs natural pigments derived from locally available materials such as soil, stones, minerals, and vegetable dyes. These earthy hues create a rustic and organic color palette, reflecting a deep connection with nature.
- **Indigenous Techniques:** The art form relies on indigenous techniques, where the artists use fingers, twigs, or brushes made from animal hair to apply the pigments directly onto walls or mud surfaces. This hands-on approach adds a raw and soulful charm to the paintings.
- **Site-Specific Art:** Bhatti Chitra art is site-specific, meaning it is painted directly on walls, floors, or other surfaces of buildings, temples, and public spaces. This unique characteristic blends the artwork seamlessly into the architectural landscape, creating an immersive experience for viewers.

- **Folk and Mythological Themes:** The themes of Bhatti Chitra art often revolve around folktales, mythological narratives, and local folklore. The paintings narrate stories of gods, goddesses, heroes, and events from ancient scriptures, making them an essential part of cultural storytelling.
- **Communal Art Tradition:** Historically, Bhatti Chitra art was a communal endeavor, with entire villages coming together to paint important occasions and rituals. This collaborative spirit fosters a sense of community and cultural continuity.
- **Preservation of Local Traditions:** Bhatti Chitra art serves as a visual repository of local traditions, customs, and rituals. It reflects the cultural practices and beliefs of the community, making it an invaluable record of their history.
- **Spiritual and Ritualistic Significance:** The art form often adorns places of worship and religious festivals, adding a sacred dimension to the paintings. The motifs and symbols used in Bhatti Chitra art are believed to bring prosperity, protection, and blessings.
- **Environmental Friendliness:** Bhatti Chitra art uses natural pigments, which are eco-friendly and biodegradable. This aspect aligns with sustainable art practices, making it an environmentally conscious form of expression.
- **Cultural Identity:** Bhatti Chitra art is a source of pride and identity for the people of Chhattisgarh, representing their distinct cultural heritage and traditional artistry.

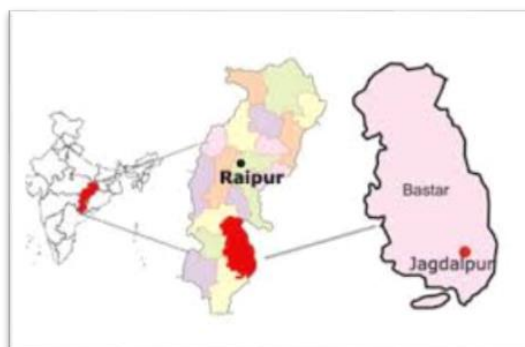
TELEPHONE INTERVIEW OF Mrs. Pritima, State Awardee of Bhatti Chitra Art

Mrs. Pritima is a famous Bhatti Chitra artist and is popular for taking this craft of the walls and using it to produce different types of products like Portraits, pictures and other decoration arts in Hotels and public places. She has recently worked with Tata Cultural Society to make doors using a combination of Bhatti chitra and Motifs of Godna art.

She has also taught her art in the Indira Gandhi Tribal University, and is of the opinion that training should be provided to local bhitti artists to produce more minute and intricate designs. She mentioned during the interview that her fellow bhitti artists are more than willing to form a trust under the supervision of relevant organization and to apply for the protection of their art under GI. She sells her craft at the rate of 12.5 rupees per square inch, and is optimistic that GI protection will give her and her fellow artisans with the opportunity to show their craft across and outside India.

Rajwar Bhatti Chitra is a local style of Bhatti Chitra which is produced by Mrs Pritima and her fellow villagers, which includes some designs which are locally used in the Godna art.

5.4 TUMA/ TUMBHA



REGION	Bastar, Chhattisgarh
TYPE	Handicraft
PROPOSED GI CLASSIFICATION	20, 21
UNIQUENESS	Gourd (<i>Lagenaria siceraria</i>)
POPULATION INVOLVED	
TURNOVER	
AVERAGE PRICE	

INTRODUCTION

Chhattisgarh, a state in central India, is known for its rich cultural heritage and vibrant art forms. Among its numerous traditional art forms, Tuma or Tumbha art holds a significant place. Tuma art, deeply rooted in the history and traditions of Chhattisgarh, is a form of tribal art that showcases the artistic prowess and unique cultural identity of the region. Tuma or decorative gourd craft is a unique handicraft from Bastar district of Chhattisgarh which takes gourds beyond mere utilitarian use, to create truly innovative artwork.

It is a recently developed craft that brings out the hidden beauty of gourds. Derived from the term “Tumhi” meaning “gourd” in the local dialect⁷⁹, Tuma craft is made of the bottle gourd vegetable (*Lagenaria siceraria*), also known as calabash, opo squash, long lemon and lauki (in Hindi). Tuma craft originates from the people who used gourd shells as containers to store water and salfi (local drinks)⁸⁰. Gradually, they began to decorate their vessels, and tuma craft, or decorative gourd craft, became popular within the state. Today, tuma products include a wide range of lampshades, wall hangings, utensils and masks.

PROCESS OF MAKING

Firstly, gourds with appropriate natural shapes are selected and dried in the sun, sometimes for



as long as six months. As a result, they turn brown in color. The darkness of the color depends on how old the gourd is. Once they are dry enough, they are thoroughly washed using mud, which acts as a scrubber. After the mud wash, the gourds are once again dried under the sun and kept in water for about five to six hours. This makes the upper layer loose, allowing it to be scraped off with a knife. The rear portion of the gourd is then cut using a hot iron knife,

and the contents inside removed, making it completely hollow. Designs are then sketched on the gourd with a pencil and etched with a hot knife. This process burns the surface and makes the pattern permanent. If bowls and food utensils are made, they are boiled first to remove the gourd’s bitterness. Finally, the gourd is varnished.

In recent years, Tuma art has gained recognition not just within India but also on a global scale. The intricate craftsmanship and artistic finesse displayed in these gourd artworks have captivated art enthusiasts and collectors alike. Tuma art has found its way into exhibitions, galleries, and homes, spreading the beauty of Chhattisgarh’s cultural heritage far and wide.

⁷⁹ Telephonic Interview

⁸⁰ Isha.sadhguru.org. Available at: <https://isha.sadhguru.org/in/en/blog/article/decorative-gourd-craft> (Accessed: 01 August 2023).

UNIQUE PROPERTIES

Lagenaria siceraria type is used. This specific use of Gourd is done only in Bastar and its nearby region of Chhattisgarh, which makes its geographic-specific and eligible for GI protection.

5.5 SALFI/ SALPHI DRINK



REGION	Chhattisgarh
TYPE	Beer Beverage
PROPOSED GI CLASSIFICATION	32
UNIQUENESS	Caryota urens, member of Areaceae Family Rich in Carbohydrate
POPULATION INVOLVED	
PRODUCTION AREA	Bastar, Dantewada, Kondagaon, Kanker and Bijapur
TURNOVER	
AVERAGE PRICE	40 to 60 rupees per liters

INTRODUCTION

Originating from the heartland of Chhattisgarh, Salfi is a cool and invigorating drink that offers respite from the scorching heat of the region⁸¹. It is commonly collected from the Salfi tree by making a cut on the top of the tree and collecting the liquid coming out in an earthen pot. It is usually fermented over night and then served⁸². Traditionally, Salfi is served chilled, making it the perfect companion on hot summer days. Its soothing properties and ability to quench your thirst make it a popular choice among locals and visitors alike. Salfi stands as a symbol of hospitality in Chhattisgarh, where it is often offered to guests as a gesture of warmth and welcome.

Beyond its delightful taste, Salfi holds cultural significance in Chhattisgarh. It is deeply rooted in the culinary traditions of the region and showcases the local ingredients and flavors that make Chhattisgarhi cuisine unique. Salfi represents the rich heritage and culinary expertise of the state, passed down through generations.

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5.6 HANDIA DRINK



REGION	Chhattisgarh
TYPE	Rice Beverage
PROPOSED GI CLASSIFICATION	32
UNIQUENESS	
POPULATION INVOLVED	
PRODUCTION AREA	
TURNOVER	
AVERAGE PRICE	

INTRODUCTION

It is a traditional fermented rice drink that originates from the culturally rich state of Chhattisgarh, India. Handia, also known as Hadiya or Laungi, holds a significant place in the vibrant festivities and social gatherings of the region. Handia is a unique and mildly alcoholic beverage that has been cherished by the people of Chhattisgarh for centuries. It is crafted through an age-old fermentation process, using locally sourced ingredients and traditional techniques, which give it a distinct taste and character.

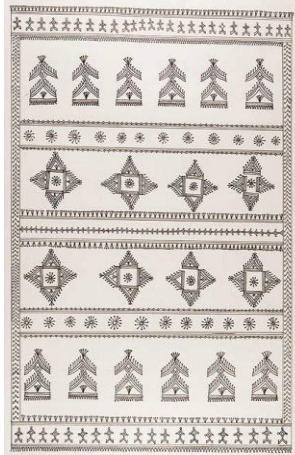
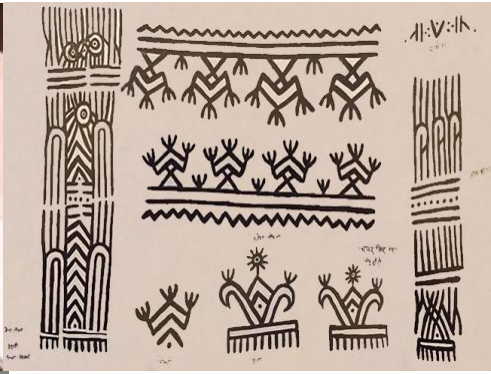
Handia holds deep cultural significance in Chhattisgarh, where it is often offered to deities during religious ceremonies and festivals. It is also an integral part of weddings and other auspicious occasions, symbolizing joy, prosperity, and togetherness.

PROCESS OF MAKING

The main ingredient in Handia is rice, which is soaked, partially cooked, and allowed to cool. The cooled rice is then mixed with a special indigenous starter culture called “Dhaura” or “Phut” obtained from the previous batch of Handia. This starter culture initiates the fermentation process by introducing beneficial microorganisms, primarily yeast and lactobacilli, to the mixture. After the rice and starter culture are combined, the mixture is traditionally stored in large earthenware pots called “Handias” or “Matkas.” These pots are made from clay and are porous, allowing for natural aeration and fermentation. The Handias are typically covered with banana leaves or cloth to protect the contents while still allowing air to circulate.

Over the course of several days, the mixture undergoes fermentation, transforming the rice starches into alcohol and carbon dioxide. The Handia is periodically stirred or shaken to aid in the fermentation process. The duration of fermentation can vary, typically ranging from a few days to a couple of weeks, depending on factors like temperature and desired alcohol content. The end result is a slightly sour, mildly alcoholic beverage with a smooth and tangy flavor profile. Handia is usually served chilled and enjoyed on special occasions, cultural celebrations, or as a part of social gatherings. It is known for its ability to bring people together, fostering a sense of camaraderie and festivity.

5.7 GODNA ART



REGION	Chhattisgarh
TYPE	Rice Beverage
PROPOSED GI CLASSIFICATION	32
UNIQUENESS	Motifs and Patterns used by Indigenous Women.
POPULATION INVOLVED	Locals of Surguja and Raigarh districts
AVERAGE PRICE	Rs. 500- 2000 per piece

GODNA TATTOO

The general meaning of Godna is to Pick or to Poke, in Devanagari it means “to scribble” or “to draw”⁸³. Godna art is a traditional art form practiced in Northern and Central India. It is a form of tattooing or body art that has been practiced by the indigenous communities of Chhattisgarh for centuries. The word “Godna” means “to tattoo” in the local language. Godna art involves creating intricate designs and patterns on the skin using natural dyes and pigments. The artists, known as “Godna artists,” use a needle and thread to create the tattoos. They dip the needle into the dye and then puncture the skin to create the desired design. The thread is passed through the needle, which is then pulled out, leaving behind the dye in the punctured skin.

There are traces of Godna tattoos which can be dated back to 200 BCE. Female figures excavated in Bharhut, Madhya Pradesh were found to have Godna on their hands and faces⁸⁴. Traditionally, Godna tattoos are of various types and each carries different significance and meanings. Some tattoos are there which are imprinted on special occasions such as weddings, festivals, and other significant events. It was believed to bring good luck, protection, and enhance beauty⁸⁵. The designs often incorporate geometric patterns, floral motifs, and elements inspired by nature and daily life. Godna art is not limited to tattoos on the body alone. It has expanded to other art forms such as painting, fabric printing, and pottery. Artists incorporate the traditional motifs and patterns into these art forms, preserving and promoting the cultural heritage of Chhattisgarh.

The women of the Oraon tribe, living in Surguja and Raigarh districts, get three lines tattooed on their foreheads⁸⁶. The Bhil women use this Godna art to get a tattoo on the sides of their eyes in a bird form so as to make an appearance of long eye lashes⁸⁷. It has a historical and religious significance as in the Mahabharata period, Shri Krishna took the form of Godnaharin and went to

⁸³ Godna and the gonds: From tradition to innovation (the politics of art, body, and identity) (2023) Economic and Political Weekly. Available at: <https://www.epw.in/engage/article/godna-and-gonds-tradition-innovation-politics-art> (Accessed: 02 August 2023).

⁸⁴ DN Singh, “Godna (Body Tattooing) Tradition of Awadh from Mythology to Modernity,” International Journal of English Language, Literature and Humanities, Vol 3, No 4, pp 15-27 2015

⁸⁵ Godna: A typeface made from tribal tattoos (2016) Godna: a typeface made from tribal tattoos | Ishan Khosla Design. Available at: <https://www.ishankhosla.com/work/godna-typeface-made-tribal-tattoos> (Accessed: 03 August 2023).

⁸⁶ Godna paintings, INDIAN CULTURE. Available at: <https://indianculture.gov.in/paintings/godna-paintings> (Accessed: 03 August 2023).

⁸⁷ *Id.*

tattoo Radha⁸⁸. It is believed among the communities that the Godna have some curing abilities and can prevent various diseases, it is an ancient and traditional form of Acupuncture⁸⁹. The people of Surguja region accept the fact that tattooing gives beauty as well as relief from rheumatism, pain of injury or any other kind of pain⁹⁰.

Technique of Godna:

- **Needle or piercing stick :** It is mainly made up of bamboo sticks or thorns.
- **Ink :** The ink is made from a combination of herbs, cow bile and pig fat. Sometimes the extract of beetroot and grapes seeds are burned and its ash is used as ink. To get variation in colour natural products like Leaves, flowers, seeds, bark trees and plants and its roots are used⁹¹.

Use of Godna Tattoo by Ramarmiha caste of Chhattisgarh

People belonging to this Scheduled Caste live near the bank of Mahanadi, and both men and women of this community get a Ram-Rama tattoo in every part of their body. This tattoo is of quite different motif than that of other Godna tattoo found in the state of Chhattisgarh.

GODNA PAINTING

Godna paintings are Devar Godna of Rajanandgaon district of Chhattisgarh, Godi godna of Surguja district of Chhattisgarh, Badi Godna of Dindori district of Madhya Pradesh and Madhubani Godna of Mithila region of Bihar, done by Brahmins and Kayasthas to picturize the sacred Hindu Mythological texts Paswans design animals, minerals and vegetables on their

⁸⁸by, P. (2022) Tattoo art of Surguja District Chhattisgarh – free PDF download, StudyIQ. Available at: <https://www.studyiq.com/articles/tattoo-art-surguja-district-chhattisgarh-free-pdf/> (Accessed: 03 August 2023).

⁸⁹Acupuncture in Godna: The India Post the India Post (2011a) The India Post | Breaking News from India. Available at: <https://www.theindiapost.com/nation/madhya-pardesh/acupuncture-godna/> (Accessed: 03 August 2023).

⁹¹Chaki, D. (2022) Godna painting, Buy Indian Arts, Crafts and Traditional Products | ARTSofINDIA.in. Available at: <https://www.artsofindia.in/arts-of-india-blog/post/indian-arts-and-crafts/godna-painting-the-incredible-story-of-tattoo-art.html> (Accessed: 03 August 2023).

huts rather than divinities Madhubani Godna artists use natural colours derived from bark, leaf, flowers, seeds of plants and trees, clay and cow dung⁹².

This is a recently developed art form, derived from the Godna Tattoo, practiced mainly by the women of Jamgala Village, Bilaspur District, and communities of Lakhanpur and Udaipur region of Surguja district, Chhattisgarh. This art form got its inception from the decline of the Godna Tattoo, as the young generation of the region does not want to get this tattoo, due to which there is a considerable decline in the Godna tattoo practices. To preserve and keep this tradition alive, the local found a way of using the designs and motifs of the tattoo on the textile and clothing accessories. The painted Godna work has been sold in the form of stoles, Sarees, Blouses, Ghagras and Handkerchiefs.

⁹² *Id.* 88

5.7 PROPOSED POLICY FOR APPLICATION FOR GI PROTECTION

- 1. Identification and Documentation of Traditional Knowledge:** The policy should begin with a comprehensive survey and documentation of traditional knowledge related to various products, crafts, and practices of Chhattisgarh. This involves identifying the communities and individuals holding the knowledge and understanding of the traditional methods and techniques used in the production of goods.
- 2. Creation of an Indigenous Knowledge Bank** for Documentation and Validation with Scientific data signifying geographical relevance and uniqueness.
 - a. Regional Science and Technology Council can be given the task of formulation of the bank.
- 3. Conducting an awareness drive** for the promotion and education of GI among the local population.
 - a. The regional IP cell of the state with the help of local NGOs can organization these types of awareness camps.
- 4. Creation of centralized Laboratories and State Nodal Agency** for sample analysis and quality and safety checks for TK related to food and beverages.
 - a. These laboratories can be established under the supervision of the relevant ministry and state Science and technology council.
- 5. Creation of trust** by encouraging the population holding the TK.
 - a. Local IP cell of the state can play a significant role in the creation of trusts.
- 6. Establishment of common quality control authority in the state for all the GIs**
 - a. A certification system can be introduced which will allow only the GIs which has taken due certification from the authority to sell their Geographical Indicated products.
- 7. Establishment of a web-based and application-based e-commerce portal for all the GIs.**

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