

Geographical Indication and Traditional Wisdom: A Study with Special Reference to Chamba Rumal in Himachal Pradesh

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ABSTRACT

Geographical Indications and traditional knowledge associated with Chamba rumal in the state of Himachal Pradesh are the current research subjects. A visual art form characterized by characteristic embroidery, Chamba Rumal arose and flourished in Chamba, Himachal Pradesh, during the 17th and 18th centuries and is being practiced today. Rumal is a Persian name that refers to a square piece of cloth that is used as a handkerchief in traditional Persian culture. Paintings influence the fundamental structure and themes of Chamba Rumal; there is a prevalence of God depictions, notably of Vishnu in his numerous incarnations, which is a theme that runs throughout the collection of paintings. Dorukha-tanka embroidery is an extremely rare and one-of-a-kind stitch that has never been seen before in the history of Indian embroidery. The Dorukha-tanka stitch is a double satin stitch that is employed in Chamba Rumal embroidery. The present research attempted to determine the degree of public awareness of traditional knowledge connected to GI Chamba rumal in the state of HP. This study also sheds light on the historical context of Chamba rumal and the many topics and traditional knowledge associated with Chamba rumal, among other things.

Keywords- Chamba Rumal, Geographical Indication, Wisdom, Traditional, Art

I. INTRODUCTION

A product is defined as having a Geographical Indication if its quality, reputation, or other attribute can be traced back to its place of origin and the people or everyday components that make up that location. In most cases, GIs have been formally acknowledged and used in business and legal papers. Formal sui generis systems, trademarks, certification marks, collective membership badges, and indicators of origin are only some of the ways they might be registered or protected. Due to their extensive usage, they are not usually protected by law. Specific GIs may be protected in one country but not in another, or the kind and scope of protection may differ from country to country. For example, the word Champagne is protected in the EU but not in the United States, where the phrase is widely recognized and often used.

They are not only for business and the law. Integrating commercial and economic aims with the needs of the local community, as well as the environment and the overall degree of engagement, is an essential aspect of rural development in a larger context. One of the most comprehensive and market-oriented rural development programs we have ever seen is the work of the Global Initiative for Rural Development (GIRD). Intellectual and cultural property belonging to a GI is a one-of-a-kind and significant sort that holds numerous rights. For the sole purpose of promoting their products, the state gives regional manufacturers and processors of specific items the exclusive right to use a name that often designates a specific geographic location. It is expected that the unique characteristics, aesthetic components, or quality of a product would be linked to its place of origin or geographic location. Thus,

clients are alerted to a set of distinguishing qualities or attributes by the GI.

Today's economy relies heavily on intellectual property, which directly impacts social and technological progress. Protecting one's intellectual property (IP) has become more critical on a national and global scale in recent years. The efficacy of a nation's Intellectual Property Rights (IPR) protection system is critical to its ability to explore its creative potential and disseminate new technologies. Intellectual property policy in India promotes a comprehensive and supportive environment to unleash intellectual property's full potential for India's economic and socio-cultural growth. IPR awareness has been raised in Himachal Pradesh by the State Council for Science and Technology and Environment with the help of the Department of Science and Technology's Technology Information Forecasting and Assessment Council (TIFAC) (DST). It was established by the Indian government in New Delhi in 1998 as the Himachal Pradesh Patent Information Center (HPPIC).

II. REVIEW OF LITERATURE

(Belletti *et al.* 2002) GI products that express the characteristics of rural areas are regarded as one of the most visible manifestations of locality and frequently play a central role in rural development strategies implemented by local actors.

(Loureiro and McCluskey 2000) GI products are typically manufactured, processed, and/or prepared within a specific geographical region.

(Giovannucci *et al.* 2009) The connection between a GI item and its area of beginning recognizes it. It may address a significant separation switch for makers trying to acquire a cost premium from the inborn nature of the item and the picture of the area from which it comes. Papers analyzing customer mentalities toward GIs by surveying their eagerness to pay (WTP) affirm a positive WTP for GI items.

(Loureiro and McCluskey 2000) It was found, for instance, that GI marks for top-notch cuts of meat, like Spanish Glacian Veal, can get a premium. In their investigation of the WTP for French GI ham, Hassan and Monier-Dilhan (2006) observed that the GI ham cost is around 15% higher than the typical cost. As indicated by the Italian Tuscany olive oil contextual analysis, the cost of this olive oil has expanded by 20% since it was assigned as a GI in 1998.

(Seetisarn and Chiaravutti 2011) The WTP of 60 members for three GI food items, Doi Tung Coffee, Thung Kula Rong-Hai Thai Hom Mali Rice (TKR), and Chaiya salted eggs, was concentrated on utilizing sell-off approach. The discoveries show that the GI name significantly affected the members' WTP. Nonetheless, because every item's starting point was additionally imprinted on the mark close by the GI sign, there was no proof that the GI name impacted the members' WTP for Doi Tung Coffee and Chaiya salted eggs. Be that as it

may, the GI mark affected customers' WTP for the TKR. The value premium might give beginning rents to both the proprietors of the resources utilized in the assembling system and different entertainers whose resources are straightforwardly or in a roundabout way connected with the GI items.

(Belletti *et al.* 2001) The beginning rent, then again, can ensure a standard compensation for resources that are less proficient than standard ones. Normal GI items have a lot higher creation costs than 'regular' (or modern) items because of the utilization of concentrated work and conventional methods in the assembling system, which is often the case in peripheral or burdened regions.

(Zago and Pick 2004) A few hypothetical and observational papers have been distributed that research the government assistance ramifications of GIs. For instance, the hypothetical review found that makers of greater merchandise charge better compared to makers of lower-quality products.

(Lence *et al.* 2007) It ought to be noticed that more grounded licensed innovation privileges security for maker associations might further develop government assistance even after a separated item has been created. The job of GI confirmation is a help. That is what they reasoned, assuming the creation of top-notch items depends on scant variables claimed by the makers; the makers might benefit.

(Kolady *et al.* 2011) An examination investigation of Darjeeling and Oolong teas observed that the GI advantages shared by makers and landowners increment with less flexible land supply, more versatile result interest, or expanded the flexibility of replacement among land and different data sources — all of which increment the inferred-interest for land. In the most outrageous case, when land supply is fixed or completely inelastic, all advantages from a GI gather to landowners. The writers recommended that nations pick their GIs with alert on the grounds that the intersection of item commonality in global business sectors and land possession designs expected for the age and inescapable conveyance of advantages will be exciting events.

(Anders *et al.* 2009) To examine the job of government support on ranchers' government assistance, scientists utilized a balance relocation model for business sectors fragmented by provincial beginning naming and quality. They found that the government assistance suggestions for makers are intensely affected by investment expenses, including quality control and the co-funding component between the public authority and makers.

(Menapace and Moschini 2011) created a reputation model to evaluate the role of GI certification in agricultural and food products. They concluded that if their assumption that all factors of production are in perfectly elastic supply is relaxed, benefits to GI producers that are not accounted for in their model can be imagined.

Mérel and Sexton (2011) As indicated by his examination, the GI system has a reasonable potential to further develop maker government assistance by giving a trustworthy affirmation component to lay out item quality. Purchasers can likewise profit from exact item quality data. Different examinations have focused on the impacts of GI reception on the rustic turn of events. From a contextual analysis on the job of local food item capability in-country advancement.

Tregear et al. (2007) proposed that item capability is one way for neighborhood entertainers to draw in income from non-nearby entertainers and establishments. Using a microeconomic model to mimic the creation of a separated agrarian great, analysts found a compromise between the quantity of separated ranchers and their singular wages. His discoveries suggest that an expansion in the pay of certain ranchers does not help the district overall. They are running against the norm, the expansion in pay benefits metropolitan specialists who acquire a higher compensation and can work on their utility by consuming new GI items.

III. METHODOLOGY

To understand the awareness level regarding Chamba rumal. For this study, empirical and explanatory research design has been used. The present study is attempted to study the traditional knowledge regarding Chamba rumal through digital mode in India.

IV. SAMPLING DESIGN

For the sample selection, the researcher has used the method of empirical investigation. The questionnaire has been prepared through the use of Google form, and the sample has been selected on Non probability-based convenience sampling method for this present research on Chamba rumal. The researcher has selected 115 respondents for this present study.

4.1. Objectives of the Study

- ❖ To study the historical tradition related to Chamba rumal in hp.
- ❖ To study the various Chamba rumal themes and traditional techniques.
- ❖ To study the awareness level among people of Hp related to Chamba rumal.

V. HISTORICAL BACKGROUND

An early rumal may be seen at the Gurudwara in Hoshiarpur, which was crafted by Bebe Nanaki, Guru Nanak's sister, in the 16th century. The Kurukshetra War from the Mahabharata epic is embroidered on a rumal display at the Victoria and Albert Museum in London. It was given to the British in 1883 by Raja Gopal Singh. As part of their daughters' wedding presents, the ladies of the former princely state of Chamba (now part of

Himachal Pradesh) began embroidering rumals or handkerchiefs in the 17th century.

Hand-made silk from the Punjab or Bengali muslin material was used to create geometric forms like squares and rectangles for the handkerchiefs. Women fashioned extremely decorative designs using untwinned silk thread from Sialkot (in Pakistan), Amritsar, and Ludhiana. Double satin stitch, the embroidery method used, produced clear, similar designs on both sides of the cloth, even when seen from distances of 10 ft and more. To improve on the dohara tanka approach, artists in Basohli and Chamba turned to the Mughal art style of Chamba miniature paintings, which had thrived in the 18th and 19th centuries. After the Mughal Empire's collapse, many skilled artisans fled to Himachal Pradesh's hill area. Raja Umed Singh (1748–68) supported local artists during his reign as raja of Chamba. For the theological themes of Krishna's Raas-Leela from Mahabharata or scenes of marriage and hunting from Ramayana, these artists used fine charcoal to outline the design of the fabric to be embroidered. They also suggested suitable colors for theological topics like Gita Govinda, Bhagavat Purana, or only Radha-Krishna and Shiva-Parvati. It was also influenced by the Chamba Rang Mahal, where paintings were painted similarly. The ladies subsequently completed the embroidery. During the reign of Maharaja Ranjit Singh in the early 19th century, the Chamba Rumal was inspired by the Sikh painting style.

Because of commercialization, the quality of this artwork degraded after Indian independence, creating numerous cheaper types such as tablecloths, pillow covers and clothes, and even other machine-made things to compete in the market with cheaper comparable work from other places.

Usha Bhagat, a close friend of Indira Gandhi, commissioned the DCC to find the original designs of this artwork from museums and collections in the late 1970s. Women artists were then taught this artwork as a result of this program. 16 designs have been re-created and restored to their original quality. The Nari Shakti Puraskar award was given to Lalita Vakil for her efforts in reviving the art form via the organization of courses. The President of India presented the "2018" award in the Presidential Palace.

VI. CHAMBA RUMAL

The northern Indian state of Himachal Pradesh is located in the Himalayas. Mountainous is one of the ten states with the most peaks and the most rivers. It shares its northern border with Jammu, Kashmir, and Ladakh; its western border with Punjab; its southern border with Haryana; and its eastern border with China's Tibet Autonomous Region. Due to the substantial Tibetan population, this state is well-represented by Buddhist temples and monasteries and magnificent Tibetan New Year celebrations. Another reason to visit

this paradise is to enjoy the area's many outdoor sports activities. There is nine GIs in Himachal Pradesh, one of which is Chamba rumal.

When it comes to hand-spun 'khaddar,' or a piece of lovely muslin fabric, the word "Chamba Rumal" is associated with the embroidery done on it. Known as "Chamba Rumal," this visual art form, which features intricate stitching, originated in Chamba, Himachal Pradesh, in the late 17th and early 18th centuries and continues to flourish today. A "Rumal" is a Persian word for a handkerchief. Hand-spun Khaddar, a lovely, hand-sewn Muslin cloth, is used for Chamba Rumal handicrafts. There is a prevalence of depictions of deities in the Chamba Rumal, notably Vishnu in all of his incarnations, which has influenced its core form and pattern.

An 18th-century wall hanging depicting scenes from the Mahabharata is among the several Chamba Rumals that can be seen in Indian and worldwide institutions, including Victoria and Albert Museum in London. Chamba Rumal is the name given to the embroidery done by Himachal Pradesh and Jammu region homemakers. At this time, the small school of painting's style was translated into embroidery via Chamba Rumals, which are wall hangings and museum pieces. Mythological topics, Pahari miniatures, ragas, raginis, Shrimad Bhagwat's hunting, raslila, and so on are all shown on coarse cloth with glossy untwisted threads in two- to three-square-foot pieces.

Chamba Rumal was formerly given as a dowry to young women in Chamba, but this is no longer the case. Due to a lack of carpenters who know how to build wooden frames with glass and movable sides, the most important feature is the needlework, followed by the wooden frame with glass and moveable sides. With costs ranging from Rs.250.00 to Rs.10,000.00 depending on size, topic, and degree of intricacy, these works of art are still available for purchase as works of art today. The Himachal Pradesh government took the necessary steps to rehabilitate this style of needlework, including establishing a training center in Chamba. As the then President of India awarded Adhyapika Jee and Lalita Vakil Master Craftsman status, Maheshi Devi became known as Adhyapika Jee. After that, the Indian government recognized Chhimbi Devi and Kamla Nayyer with State honors and recommendations.



Figure 1: Rumal

(Source:

<https://www.thebetterindia.com/95481/chamba-rumal-himachal-pradesh-craft-embroidery>, Last Modified Feb 01, 2022)

6.1. Chamba Rumal Embroidery wisdom

"An excellently crafted and embroidered cloth used as a wrapping for gifts," says one definition of rumal: In Himachal Pradesh's Pahari craft history, the needlework known as Chamba kasidakari/ kadhai (embroidery) is known as Chamba rumal and has been practiced mostly by women from time immemorial.

The Western Himalayan art centers of Chamba, Basohli, Kangra, and Nurpur all interacted with one another as monarchs supported the growth of Pahari arts in the region. During the 17th and 18th centuries, Chamba became a thriving center for Pahari art and culture. It is possible to link the influence of Pahari paintings in Chamba rumal, which established the tiny style of needlework, beyond the pre-existing folk embroidery, to the continual political relations these areas have had with Chamba since the mid-1700s.

A handkerchief is sometimes mistaken for the Chamba embroidered art form known as Chamba rumal, which incorporates a variety of stitching styles, methods, pictures, and tales. Artworks like double-sided frames, handkerchiefs, shawls, dupattas, and fans are examples of Chamba rumal. It is impossible to tell the difference between the paintings, tales and stitching when they are all intertwined in the finished piece, which is why it is called "intertextual" embroidery.

Chamba rumal is a kind of folk needlework that has long been popular in Chamba, appearing on everything from clothing to tablecloths to wall hangings to ceiling covers to chaupar (dice game) fabric. Chamba rumal may also refer to various other embroidery techniques (fans). Deity offerings and presents from the bride to the groom's family were often covered with dhaknu (square covers) and chhabu (round covers) to show off the bride's embroidered talents (circular cover).

As a result of the royal women's interest in art, Chamba rumal, a smaller version based on Pahari paintings and Rang Mahal wall paintings, was created in the seventeenth century. On unbleached muslin, painters at their courts created the outlines of the designs, which were subsequently stitched in place with pat (naturally colored untwisted pure silk thread) or badla (gold gilt). Painting instructions for the miniature-style rumals also led to adjustments in the color pallet. Miniature-style Chamba rumals, on the other hand, employed a more subdued palette of colors.

6.2. Chamba Rumal Traditional Technique

Do rukha tanka, a time-honored method for making Chamba rumal is being used today. The back and front of a double satin stitch are both stitched simultaneously in this method. Hence there is no such thing as a wrong side. After filling in the outlines with varied lengths and orientations of long and short satin stitches, it begins from the other end. The double satin

stitch brings out the shine of the needlework even more. Outlines and flowery borders are stitched using bandi tanka (the stem stitch).

6.3. Chamba Rumal Themes and Motifs

“Ram te Lachhman choparkhel de, Siyarani kadh di kasidaho”

(“Rama and Lakshmana play chaupar while Sita is engaged in embroidery” from a Chamba folk song]

Indian classical music and poetry are intertwined in Pahari painting's usage of the Hindustani Raagmala subject, which has been employed extensively in the region's artworks. There is an example of Chamba rumal based on ragas in the Bharat Kala Bhavan at Banaras Hindu University, where a preserved rumal depicts Todi and other ragas through various scenes and tales involving deities, hero-heroine pairs, and other heroes and heroines set against various seasons, places, and times to bring out the rasa (essence) specific to each raga.

6.4. Chamba Rumal and Local wisdom

Til Chauli (a traditional ceremony at Chamba weddings where women dance and sing while black sesame seeds [til] and rice [chauli] are sprinkled on the ground to ward off evil and pray for prosperity), Gaddi Gaddan, Manimahesh Yatra (an annual pilgrimage undertaken by worshippers of Lord Shiva in Chamba), Ved VEDI (wedding Pavillion/mandap), Til Chauli (traditional ceremony at Chamba weddings Also embroidered are dynamic images from court life as well as scenes from the everyday lives of the people, such as the themes of shikargah (hunting), godhuli (sunset), and chaupar.

6.5. Chamba Rumal and Local Flora and Fauna

The surrounding area's flora and animals appear on several occasions in Chamba rumal. There are several types of floral patterns in which one may observe thick or barren trees with various flower and leaf designs. The characters' moods and feelings are reflected in the barrenness and flowering of the trees, which is particularly true when a rumal portrays a tale. The Pahari-Mughal art banana trees influence the drooping cypress trees. When crafting the stories of Radha-Krishna, Rama-Sita, Raagmala, or Ashtanayika, various avian and animal motifs are used to express emotions through the use of different birds and animals. Using elements such as the peacock, chakor, duck, parrot, and swan may assist in bringing out different feelings in the lover, while elephants and horses represent courtly grandeur; themes can also be significant, like in the ashtanayika series of miniature paintings. Whereas the snake at the nayika's feet represents danger, the withering flowers represent viraha (sorrow), and the budding flowers represent the promise of union she is experiencing through her art.

Indications The registrar, Geographical Registry, Chennai, has issued a certificate registering Chamba Rumal as Geographical Indication No. 79,

which will be effective as of January 22, 2007, the date on which the registrar received the registration application.

The Geographical Indication No. 79 for Chamba Rumal was given on January 22, 2007, under the Geographical Indications of Goods (Registration and Protection) Act, 1999.

Empirical investigations of Chamba Rumal traditional awareness

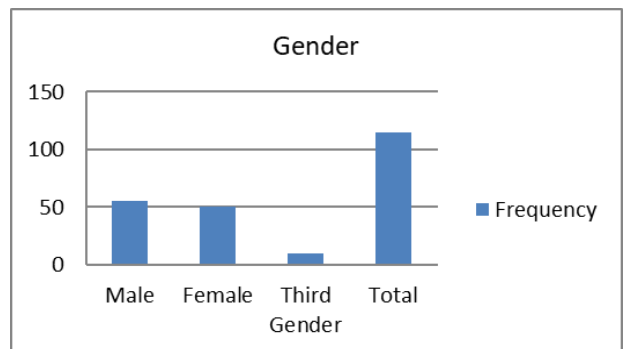


Figure 2: Gender of Respondents

Among the total respondents, 55 were male individuals, and 50 were female. The rest of the 10 respondents accounted for the third gender.

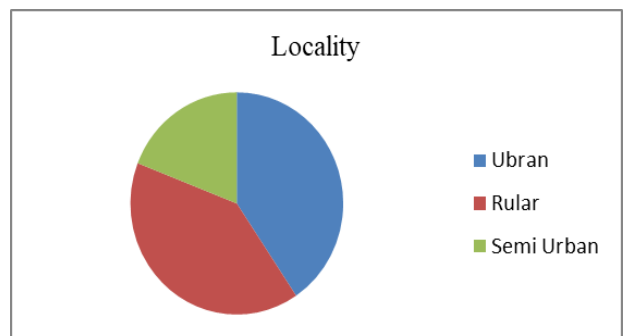


Figure 3: Localities of Respondents

Out of the total number of respondents, 40 percent reside in rural localities. 41 percent of the total number of respondents reside in urban localities. 19 respondents belonged to semi-urban localities.

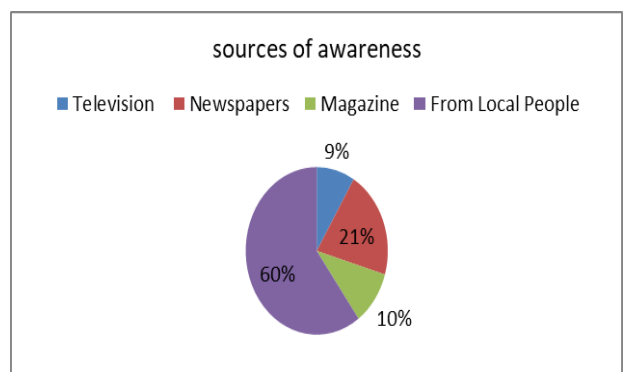


Figure 4: Source of awareness

The majority of the 60 % of respondents came to know from local people. 21% of respondents came to know from newspapers, 10% respondents came to know from magazines, and the rest of 9% came from television.

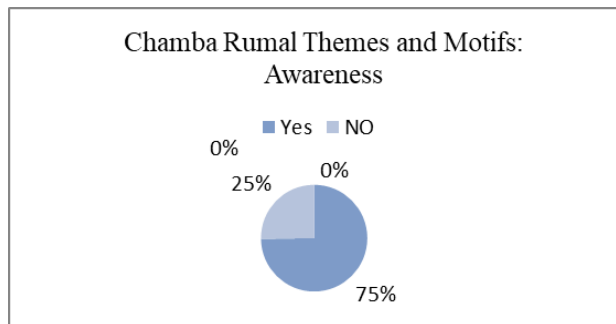


Figure 5: Chamba Rural Themes and Motifs: Awareness

The majority of the 75 % of respondents are aware of Chamba rural themes and motifs, and the rest of the 25% are unaware of Chamba rural themes and motifs.

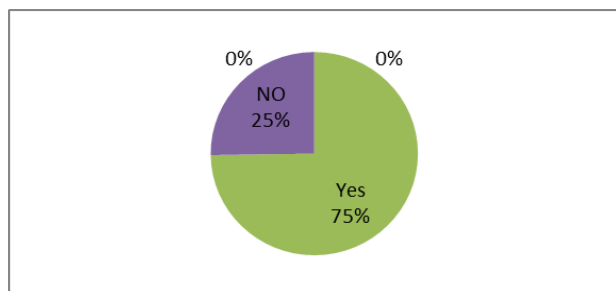


Figure 6: Chamba Rural Themes and Motifs: Awareness

The majority of the 75 % of respondents are aware of "Ram te Lachhman choparkhel de, Siyarani kadh di kasidaho," a basic them of chambarumal. The rest of the 25% of respondents are not aware of themes.

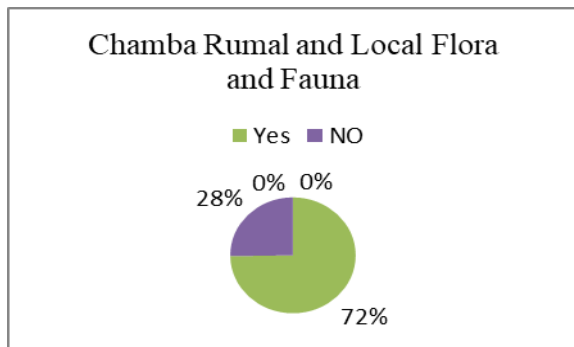


Figure 7: Chamba Rural and Local Flora and Fauna
The majority of the 72 % of respondents were aware of Chamba rural themes which are based on local flora and fauna. The rest of the 28% of respondents are not aware of themes.

VII. RESULT AND DISCUSSION

After analyzing the collected data, we concluded that the result was that approximately 47% were male Approximate 43% were female. The rest of the Approximate 9% of respondents accounted for the third gender were included in our study. In the locality, 40% of respondents belong to a rural area, and approximately 41% of respondents belong to an urban area. The sources of awareness majority of 60% of respondents are aware through communication with each other. This paper shows the awareness of Chamba rural in various aspects.

IX. CONCLUSION

Intellectual property rights have never been more essential or contentious economically or politically than they are today. Patents, copyrights, trademarks, industrial designs, and geographical indications are frequently mentioned in discussions and debates on a wide range of issues, including public health, food security, education, trade, industrial policy, traditional knowledge, biodiversity, biotechnology, the Internet, and the entertainment and media industries. Undoubtedly, understanding IPRs is critical to informed policy making in all areas of human development in a knowledge-based economy. Geographical Indications is a new intellectual property field. Every region has a claim to fame that must be safeguarded. Adoption of GI has contributed to increased well-being and decreased rural poverty. Basmati and Jasmine rice are produced using labor-intensive and traditional techniques, which raises their production costs compared to modern rice varieties. Although the study cannot show the direct impact of GI adoption on consumer prices, that is, the magnitude of the price premium that may have accrued to producers as a result of GI adoption, the findings imply that producing a GI good provides producers with additional earnings through quality signaling.

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CONFLICT OF INTEREST

The authors declare that they have no conflict of interest in the study undertaken.

AUTHORS' CONTRIBUTIONS

We collected the data from the official site of Chamba District and Patent center of Himachal Pradesh through Google form, studied various research papers, and edited manuscripts.

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