

INDIAN HANDICRAFTS: A INTELLECTUAL PROPERTY RIGHTS PROTECTION AND PROMOTION PERSPECTIVE

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Abstract:

The Indian economy's mainstay, the handicrafts industry, is up against fierce competition from imitations created by machines and in nations like China, Malaysia, Indonesia, and others. Since a few years ago, there has been a heightened awareness in India about the need to protect traditional crafts from theft and unlicensed copying. As a result, the government of India has realized the value of intellectual property rights for the crafts industry and launched a nationwide campaign to protect India's traditional handicrafts under the Geographical Indications Act. The Geographical Indications Protection and Handicraft Mark, if successfully implemented, can be powerful tools for creating value for the handicraft sector and are expected to bring Monetary Benefits to India's handicraft industry, even though the country's current Intellectual Property Rights (IPR) Regime is insufficient to address all of the issues involved in protecting handicrafts. In a few years, they should also bring about improved living conditions for the artisan sector and general socioeconomic development. If they simply wait on a registration, as is the case in India right now, they will not live up to expectations. Intellectual property rights must be turned from just enforced legal rights and concepts into marketing tools that build and enhance the brand value of the product in order to become commercially valuable assets. The artisans' market value and competitiveness will rise with the aid of an efficient IP-based marketing plan, which will also help to reduce the risks and unknowns. To maximize the commercial potential of the IP assets, inventive, proactive, and imaginative utilization is required.

Keywords: Intellectual Property Rights (IPR) & Geographical Indication (GI)

INTRODUCTION

Indian Handicrafts have always been distinguished for their great aesthetic and functional value and a perfect blend of design ability as well as technical skills. The industry occupies an important place in India's economic development contributing more than Rs. 15,000 crore annually to foreign exchange earnings and providing employment to around 67 lakhs persons. However globalization has brought about enormous challenges to this industry in terms of competition from similar crafts of Pakistan, Bangladesh, Srilanka, Indonesia, China etc. and also from cheap counterfeits. The worst sufferers are the producers of unique craft products who lose their markets due to large-scale infringement of the product. Promulgation of Intellectual Property Rights in India after the TRIPS agreement has created an avenue for protection of these unique products of the country. The use of the Intellectual Property mechanism specially the "Geographical Indications" (GIs) to protect peculiar craft products from particular regions is

preventing misuse & exploitation of the 'regional brand name' and providing a "common branding" to these products. Apart from Brand Building and Marketing, IPR protection benefit artisan and craft producer in many other ways by enhancing value of products, protecting them from piracy and thereby improving the socioeconomic status of the artisans through increased sales and profitability. The benefits accrued to Indian Handicrafts and Handlooms sector as a result of IP protection are as under:

1. AID TO MARKETING : It is believed, that the IPR Protection of unique crafts of the country with a predetermined market linkage strategy would help the artisans in every phase of the marketing including the four Ps of the marketing mix as discussed hereunder :

A) PRODUCT: The demand for Indian handicrafts has always been high in the global market, but due to factors such as a lack of standardized quality, a lack of product innovation, a lack of utilitarian value in line with shifting fashion trends, shifting consumer preferences, and universally accepted standards, the global market for these handicrafts is starting to stagnate. Indian handicrafts must develop and adapt to meet shifting global needs if they want to maintain their market position. Indian artisans are hopeful that intellectual property rules like GIs and Certification Marks will help them safeguard their innovations and their culture from infringement and, as a result, increase their ability to make a living abroad. This has inspired Indian craftspeople to expand the scope of their product offerings and use fresh, cutting-edge designs. The benefits ensued in IP protection are:

➤ **Traditional Crafts Fusion:** In order to develop a new invention, some of the artists have combined two or more GI protected trades. As an illustration, Mysore Silk and Kasuti Embroidery are both GIs. Mysore Silk will get a makeover from Karnataka Silk Industries Corporation (KSIC) after receiving a GI patent. After decades of sticking to trademark patterns, the Mysore silk is now getting a makeover with kasuti-embroidery embellishments, rich thickly woven pallus, bandhini techniques, exciting new colours like lilac, ecru coffee-brown and elephant-grey and contemporary designs. "All these innovations are being done without in any way tampering with the purity and uncompromising quality that has characterised Mysore silk fabrics including saris for decades", explains P. Vijayan, Managing Director, Karnataka Silk Industries Corporation (KSIC). "Moving with the times and adapting to change is the driving force behind this invention. Additionally, this is a strategy for expanding market penetration. Younger age groups, who desire contemporary styles and new looks, will be more receptive to the new designs. The senior age group will now have something new-looking to add to their current collection of traditional designs. Altogether for the customer it is a wider choice now", explains Vijayan. This kasuti-embroidery fusion evoked mixed reactions. Some disapproved saying it was a rather forced fusion. The embroidery might be good in itself but it is a departure from the classic look of the sari; especially the smooth, shimmering look of the silk fabric and its regal zari, they felt. Others found it fascinating (KSIC). The reception to this innovation,

according to Mr. T.S. Rajakumar, General Manager (Operations and Marketing), KSIC, has been quite positive.

➤ **Diversified Range of Product's:** The craftspeople are gradually embracing more modern concepts following the GI registration of traditional crafts and growing awareness of its potential advantages. They now have a strong drive to innovate using preexisting art forms and market it internationally. Because the product line was limited to sarees, an Indian costume with little demand abroad, several of India's traditional textile crafts, including the Banarasi and Pochampally Ikat Sarees, have had minimal success overseas throughout the years. The post-GI era has seen product diversifications more focused on clothing items like stoles, kurtis, and tops, as well as items for the home like tablecloths, bed covers, cushion covers, and other fashion accessories like bags and belts.

➤ **Improved Quality Standards:** There is no place for quality compromise because quality is an essential component of GI products. The owner of the GI product may request in writing from registered users their agreement to allow a Quality Control (QC) team inspection at any time at the location where the GI product is made. The GI quality control process also includes strict adherence to established manufacturing and production practises. As a result, the inspection process used for GI registration would ensure that the products met quality standards. Example: The Alleppey Coir Alleppey Coir's GI registration would indicate that high quality standards and new manufacturing techniques would be applied, Commerce Secretary Mr. G. C Pillai stated during the GI certification event for Alleppey Coir.

Additionally, he believed that "Alleppey Coir" would boost the fortunes of the coir industry by enabling high-quality coir goods to command greater prices on the global market. Its brand and market worth will increase thanks to the GI registration, which will also aid with export.

In addition to GI, Certification Marks guarantee that the predetermined quality requirements are properly adhered to. The minimal quality requirements for various crafts are to be stated in the proposed HANDICRAFTS MARK of the ministry of textiles.

➤ **Encouragement for new Innovative Designs:** The majority of craft workers stick to tried-and-true styles and patterns and rarely explore with their creations. However, with the strengthening of the intellectual property regime, craft business owners are more ready to experiment with new designs since they are confident that their work will be appropriately protected, won't be stolen by rivals, and will only benefit them.

The case in point illustrates how designers are evolving as a result of greater consumer knowledge to become more appealing, competitive, and responsive to their customers' swiftly shifting moods. For instance, Bidriware is a native of Bidar and is registered as a geographic indication in Karnataka. After the introduction of cutting-edge designs and several new patterns, the renowned Bidriware, creative metallic work, has been on the road to rebirth. Due to outdated designs, Bidriware was formerly thought to be a vanishing tradition in its own country. After the

National Institute of Fashion Technology (NIFT) created novel designs and the Karnataka State Handicrafts Development launched seminars and awareness campaigns, things have recently started to improve Corporation Limited.

Lakshmi Bai, a skilled Bidri craftsman, won the State prize for her "innovative" design of Bidriware in 2008. She recently published a collection of "puja" articles. The experiment is one of the best illustrations of the shifting tendencies in Bidri and the first of its sort in the long-established Bidriware heritage. A puja set has never been tried in Bidri before, according to Bidar Prabhu V.H., manager of Karnataka State Handicrafts Development Corporation Limited, and craftsmen are now more aware of improved marketing opportunities. Lakshmi Bai, who resides in the city's Bidri Colony, claimed that despite having been in the business for more than 40 years, she had never produced such a wide range of designs as she does now. She continued by saying that her new designs had brought in more money than her earlier ones. Additionally, she now works from eight to twelve hours every day.

The designs of other bidriware artists are also changing. For instance, the "hooka's" height has been extended by a few inches to suit customer preference. Additional handles are present in flower containers. The newest home and lifestyle accessories are featured in the designs, which span from Indian to foreign themes. In Bidri, one may currently purchase lovely, in-style items like trays, bowls, vases, jewellery sets, and even hardware like knobs and handles.

➤ **Improved Productivity:** In the post GI period, demand for protected crafts has increased resulting in increased production. Also, with intervention of Designers of NIFT and NID in craft clusters, artisans are now experimenting simpler designs that are faster to produce thereby leading more output and increased productivity. Example: Pochampally Ikat - The popularity and market penetration of Pochampally Ikat (saree, dress materials, home furnishings) increased several times as soon as it got registered under GI. The agents and wholesalers started demanding better finished products in short durations and insisted on strict delivery schedules. The weavers became more responsive to the organization of their industrial activity and became more serious in management of their affairs. They stored yarn and auxiliaries as per their requirement. The members of the family, who were working leisurely in the production activity, now engaged themselves for more duration and also with more seriousness. As a result, not only the productivity of the head artisan increased but also the productivity of the supporting labour from the family has also increased.

➤ **Value Addition to the Products:** New, creative designs, higher quality standards, and improved brand recognition will undoubtedly increase the value of IP-protected products and enable them to command higher prices in the market.

B) PRICING: One of the barriers to the expansion of the handicraft industry has been the lack of awareness and training among craftspeople, as well as their inability to command premium rates for their products based on their USP of being "Hand Crafted." Further preventing these

artists from charging premium rates was competition from like goods coming from other regions or nations who unfairly capitalised on the reputation of their distinctive products. Because they can't support their families on their crafts, this has led to the craftsmen losing motivation because they don't see a point in maintaining this profession. However, given that their work is protected from piracy by IPRs, craftspeople can fairly price their goods.

Consumers are willing to spend more for products with genuine GI registration, according to UNCTAD research. According to a UN agency survey, consumers are willing to pay up to 10% more for GI certified goods when it comes to non-agricultural goods like handicrafts. Examples: i) Kota Doria - As a result of the increasing demand for Kota Doria cloth following its GI registration, the weavers' wages have trebled. Although costs rose as a result of higher wages, the demand for the fabric was unaffected, and customers were still more than prepared to pay higher rates for GI-protected Kota Doria.. Kota Doria is now used for not just saris but various kinds of clothing, predominantly in zari and tussar, and priced between Rs 7,000 and Rs 40,000, according to weavers who claimed they lacked the manpower to fulfil demand. ii) Mysore Silk - Kasuti Embroidery Fusion - Sarees made of Mysore Silk and embellished with Kasuti Embroidery are 10 to 15% more expensive than those made of conventional Mysore Silk. Elegant printed versions of Mysore silk saris (with or without zari) are available for between Rs 1,500 and 3,000. The value addition of the product outweighs the higher price; thus the costs don't seem to deter customers.

C) PHYSICAL DISTRIBUTION: The Craftmark Initiative of AIACA and the GI protection of Indian crafts are assisting registered products in receiving better distribution in international markets. The use of international fairs and exhibitions for marketing and promotion of the crafts is growing. Participating in trade shows is a crucial aspect of Craftmark's promotional strategy. Craftmark offers its registered members the chance to exhibit their goods at worldwide fairs including the New York Gift Fair, the India International Gift & Handicraft Fair, and many national level exhibitions and Melas. These participations have created a large number of opportunities and purchasers. Buyers from Australia, Turkey, South Africa, Germany, and the USA placed orders and inquiries.

The Craftmark Initiative of AIACA and the GI protection of Indian crafts are assisting in the improved distribution of registered products in foreign markets. International fairs and exhibitions are used more frequently to advertise and publicise the crafts. A crucial component of Craftmark's commercialization strategy is participation in trade shows. The registered members of craftmark are given the chance to exhibit their goods at worldwide fairs like the New York Gift Fair, the India International Gift & Handicraft Fair, as well as several national level exhibitions and Melas. These involvements have provided a lot of chances and buyers. Buyers from Australia, Turkey, South Africa, Germany, and the United States made inquiries and placed orders.

Producers of GI-protected crafts were able to participate in Textile and Fashion Week thanks to the Textile Committee and Export Promotion Council for Handicrafts (EPCH). The Karnataka State Handicrafts Development Corporation (KSHDC) markets Karnataka handicraft products

from its craft emporium 'Cauvery'. KSHDC also organize Crafts Bazaar to promote handicrafts among the art lovers and offer marketing exposure to the artisans to market their handmade items directly to the customers without middlemen. The exhibitions like these, which are on a grander scale, generate business of about Rs 2.5 - 3 million; small scale expos fetch Rs 1.3 - 1.4 million.

D) PROMOTION: Ethnic designs and flourishing patterns of Indian handicrafts are demanded all across the globe however the main drawbacks of the Indian Handicrafts industry have been the absence of organized structure and focused & coordinated effort for brand promotion of these products. There were hardly any substantial efforts by Craft Entrepreneurs and Government agencies to promote 'Made in India' Brand internationally. With GI registration of some traditional crafts of India and the associated awareness campaigns, the Indian Craft communities involved in growing or manufacturing such products are realizing the importance of GI in selling their products and making it unique. They are now aware that the protection given by the law can help them fetch a premium price for these items. Hence they are now highlighting their GI status in all their promotional campaigns be it through websites, brochures, participation in trade fairs and exhibition and all other advertising materials. The GI tag assigned on product literatures, packaging, advertisements, websites etc not only identifies the source of the product, it also signals about the qualities or characteristics of the product that are closely linked with the reputation of the craft acquired over the years. This helps in brand building of the product and enhanced competitiveness and profitability.

Moreover, protection of traditional handicrafts as Geographical Indication has drawn attention of the State Authorities towards the rich heritage of their state and these states have started highlighting these GI protected Crafts as State identity and to promote State tourism.

Examples: i) For the first time, the Karnataka tableau at the Republic Day parade in New Delhi featured Bidriware and Bidri artisans from Bidar. The tableau featured Bidriware items such as designer boxes, a hookah, a peacock, flower vases and a cup. It also showed three artisans working on Bidriware in front of the trolley. ii) After registration of Alleppey Coir of Kerala as GI, talks were on to include the coir sector in the Government of India's "Incredible India!" promotional campaigns. iii) After grant of GI status, Bhavani jamakallam of Tamil Nadu are making a grand comeback by becoming prominent benchmarks Though Chennai as such hasn't been very receptive to the dresses, French women and folk from all over the country have been extremely fascinated with the ensembles. Film Actress Kalki Koechlin was recently photographed wearing one of jamakallam collections.

2. LEGAL PROTECTION FROM INFRINGEMENT: In order to protect Indian crafts from an onslaught of Chinese knockoffs, IP protection has provided them with the much-needed legal safeguard. By registering the Thanjavur Art Plate under the Geographical Indications Act 1999 of the Government of India, the traditional craft has the necessary legal protection against imitations, according to Mr. S. Ramamoorthy, Regional Director, Office of the Development

Commissioner (Handicrafts), who was speaking at a workshop for producers of the Thanjavur Art Plate.

Some states have taken action to uphold the GI registration that their state-affiliated businesses have obtained. Special squads have been established by Jammu and Kashmir's department of handicrafts to monitor the sale of non-Kashmiri goods marketed as Kashmiri crafts. Five quality control teams have been organised to keep an eye on the sale of authentic Kashmiri goods to tourists by monitoring the craft trade at tourist destinations. The teams will keep an eye on the revenue generated by tourists in Pahalgam, Gulmarg, Sonamarg, the Mughal Gardens, the Boulevard, Kargil, and Leh. Additionally, they will keep a look out for vendors around the Dal Lake, where many visitors rent houseboats.

The enforcement wing is behind the squads, and the director of the crafts department himself will be in charge of overseeing their operations. The teams allegedly seized fines of Rs 70,000 in recent days from vendors in the valley who were peddling shawls made in Amritsar under Kashmiri brands. The Minister for Industries and Commerce was previously approached by the Kashmir Chamber of Commerce and Industry (KCC&I) and The Shawl Makers Association to request his aid in enacting legislation that would limit the production of machine-made, embroidered shawls and stoles in Kashmir.

3. SAFEGUARD CONSUMER INTEREST: The GI Tag, Design Registration Number or a Certification Mark assure the consumer that he is spending money on an original product and is not being cheated.

4. NEW MARKETS AND INCREASED DEMAND IN EXISTING MARKETS: The GI registration has increased the demand in existing markets and also opened up new markets for the traditional handicrafts. Post GI, Pochampally industry got an order for sarees from Air India and Indian Airlines for their air-hostesses. Pochampally sales have gone up by almost 40 per cent while the production went up by three crore units per month. The appliqué work by Pipli artisans that has traditionally been used as canopies during the Chariot festival or Rath Yatra of Lord Jagannath is now receiving huge export orders and are being used in big star-rated hotels and as side walls or garden umbrellas.

Two showrooms been opened in Atlanta and Montreal to meet the growing demand for Nakshi Kantha items in the global market.

5. ECONOMIES OF SCALE: To cater the bulk orders arising out of post GI registration activities, artisans in some craft clusters have formed associations and self-help groups like Calico Printers Co- Operative Society, Sanganer to collectively undertake manufacturing activities. This has brought them increasing returns to scale in the process of production and hence could optimize production and also profit.

6. FACILITATE COOPERATION AMONG ARTISANS: Prior to IP regime, there had been no proper coordination or linkage among craft manufacturers for any process of business and no consortium or network type activity was in practice in most of the craft clusters. Now to register the unique product of their region as Geographical Indications and to collectively market the products, artisans and craft entrepreneurs in many craft clusters have formed their associations and collectively applied for GI registration. Example – In case of Pochampally Ikat, two associations of producers are registered as producers.; To facilitate sustenance of Tangaliya and other dying arts like Single Ikat, Khadi, Sand Stone and Brass of Gujarat, the 2000-odd artisans and craftsmen have formed around 174 self-help groups (SHGs) with the help of NIFT. Besides creating SHGs, the artisans have also set up a federation titled Surendranagar Vankar Samaj (SUVAS) to undertake collective marketing.

Prior to IP protection, artisans avoid discussing their ideas with each other because of fear of duplication of product design. Now they feel more secured and confident sharing their experiences with counterparts. Recently a team of Bidriware artisans of Karnataka has been taken to Muradabad in Uttar Pradesh, which is known for brass articles, to help them learn a few tips about adding brass designs on Bidriware.

7. FUND FLOW FROM FINANCIAL INSTITUTIONS: Most producers and artisans of traditional and unique products in India lack the financial resources for internationally promoting their product. However, to assist resource poor artisans, weavers and farmers to seek GI registration of their unique products, many organizations like UNCTAD and CII-APTDC have aided financial funding to the artisans. The National Bank for Agriculture and Rural Development (NABARD) has decided to arrange buyer-seller meets at important cities to popularise handmade temple jewellery of Nagarcoil. Lanco Institute of General Humanitarian Trust (LIGHT), has facilitated the filing of geographical indications of Kondapalli toy and provided financial support for it. The Nakhsi Kantha industry has got the financial support of Palli Karma Shahayak Foundation.

8. ORGANIZED STRUCTURE OF INDUSTRY: IPR protection is also leading to more organized structure of handicrafts industry as to obtain IPR protection (GIs and Certification Marks) , artisans of craft clusters are conglomerating to form associations, Self Help Groups and Federations to take care of GI registrations, obtain Certifications like CraftMark , Handloom Mark etc. and to handle marketing and other works. For example: In Kutch, Gujarat, the stakeholders of Kutchi handicrafts like wood carving, pottery, lacquer work, batik and cowbells specific to the region have formed an association to protect the traditional crafts that could be called quintessentially Kutchi. In Nagarcoil, Tamil Nadu artisans of temple jewellery have formed association to take care of marketing and other works.

9. SOCIO - ECONOMIC BENEFIT: A research commissioned by the Rajasthan Government's Rural Non-Farm Development Agency on the commercially advantageous

outcomes for artisans of Kota Doria Sarees, which was granted GI classification in 2005, shows the extent to which a GI stamp socioeconomically aids a producer. According to the study, the GI mark tripled local weavers' incomes. The demand for authentic Kota Doria handlooms has surged by 40%, according to the report, and the Master Weavers Union has increased wages three times in as many years. The survey found that Kota weaver women were in high demand for marriage and that traditional weavers had returned to business after more than ten years of emigration. The research showed that top designers and major market chains like Fab India were used to source Kota Doria.

After receiving GI status, the Sangneri Hand Block Prints of Rajasthan are helping almost 1500 artisan families, and with the right marketing efforts, they can be commercially leveraged to increase the incomes of roughly 1500 artisan households.

10. UPLIFTMENT OF WOMEN ARTISANS:

A good number of women are becoming economically solvent due to increased demand of craft products from India after GI registrations. For example: To meet the increasing demands of Pipli Applique of Orissa among foreign tourists, the local appliqué work businessmen and manufacturers have involved many artisans including women artisans. They give the designing; thread embroidery and mirror work to the girls working from home so that they can earn some livelihood while sitting at home.

The Nakshi Kanthas (embroidered quilt) being made by the trained rural women of Sadar and Sundarganj Upazilas in the Nakshi district of West Bengal are being exported to Canada and USA for the last two years. More than 150 women including young girls are engaged in the work at their respective houses. Each of them is earning between TK 1500 and 2000 per month and they help the family change the socio-economic condition. Nurjahan Begum, a housewife, at Dhopadanga village under Sundarganj Upazila said she can make at least two Nakshi Kathas in a month and earns TK 2000 per month. Earlier, she along with family members was passing her days in economic difficulties. After taking to this work she has managed to change the financial condition of her family.

11. PRESERVATION OF TRADITIONAL CRAFT FROM EXTINCTION: Some of the traditional crafts of India are on verge of extinction due to languishing market demand and unavailability of skilled craft persons. Gaining of GI Status is attracting attention of consumers and other stakeholders towards these crafts and steps are now being taken to preserve the dying crafts of India. On seeing increased demand and lucrative returns, many artisan families who had shifted to other occupations are coming back to their traditional profession.

Examples: i) The Tangalia Shawl, which employs a distinctive weaving method that emerged in Saurashtra some 700 years ago, was on the edge of extinction. This craft, which was primarily created by the Dangasia group for their own usage, went overlooked for many years. Poor artisans were further driven into obscurity by a lack of exposure. In order to assist them, the Tangaliya Hastkala Association was established in 2007 with the aid of the Gandhinagar-based

National Institute of Fashion Technology (NIFT). Tangalia shawls were added to the GI registry in 2010 to both safeguard the craft and increase its worth. The weavers receive training on topics including experimentation, product diversification, design creation, and quality improvement. The craft is now improving thanks to the government's and institutions' revival plans. ii) Chamba Rumals : The noble women of the Himalayan royal families began embroidering these exquisite squares or rectangles in the seventeenth century for use as covers for their bridal dowers or to round their sacred texts. The renowned miniature paintings of the area provide as inspiration for this specialty known as dorukha needlework (two faced). Sadly, this exquisite form of embroidery known as do-rukha languished for a very long time in free India because of the loss of feudal support and the lack of promotion to a market that was becoming more fickle and uninformed. Since 1970, the Delhi Craft Council has worked to conserve and revive this craft. The work is now protected from poor imitations from other areas because to GI registration, which has also given it new life by giving it more visibility on the domestic and international markets.

Thus, the Indian handicrafts business has benefited greatly from the protection of Indian handicrafts under intellectual property laws, particularly the Geographical Indications Act. It has not only guaranteed improved brand recognition and increased demand in the national and worldwide market, but it also promises greater socio-economic status for the artisans and a lot more organized and structured handicraft industry in the years to come.

However mere registration of a craft under GI Act or merely acquiring license of a craftmark or handicraft mark is not sufficient. An IP protected product is only as successful as the marketing and brand building exercise which accompanies it and for that these products must be supported by the Indian Government and Other Craft Promotion Agencies through high visibility exposure in domestic and international markets. The craft communities should be made aware of the rights conferred to them through IP Protection. So far, in India, though assistance from all corners have been provided to artisans in getting their craft registered as Geographical Indications, the state authorities have been lethargic on post registration activities such as encouraging artisans to become registered users, ensure product quality, creating a brand value for the craft and monitoring and surveillance to identify infringements. A recent follow up study on Kullu shawls, Lucknow Chikan and Channapatna Toys and Dolls demonstrate that poor implementation and awareness can waste all the painstaking effort, expenditure and time spent to get the GI status.

CASE STUDY: KULLU SHAWL – SLOW IMPLEMENTATION OF GI

In the case of Kullu Shawls, the GI ought to have saved the slowly vanishing craft. The Kullu Shawl was registered as a geographical indication in 2006 by the Kullu Shawls Weavers Association (KSWA), which is made up of the primary stakeholders in the area. Since then, the implementation has advanced slowly. The registration has a 10-year lifespan before it needs to

be renewed again, but three of those years have already passed while trying to put everything into place. The incompleteness of the logo, which represents Kullu shawls as a GI, is largely because to misunderstandings between the Department of Science and Technology and KSWA.. Additionally, the KSWA has requested for funding but lacks the resources simply to establish an operational office in the valley because of the layers of government red tape and bureaucracy.

CASE STUDY: LUCKNOW CHIKAN – POOR EFFORTS TO GET ARTISANS REGISTERED AS AUTHORIZED USERS OF GI

The capital city of Uttar Pradesh has a distinction of producing one of the best embroideries of the world – *Chikankari*. The craft provides employment to about 250,000 artisans, 95% of whom are women in rural areas. It's also a source of livelihood for about one million non-artisans. Direct export of chikan brings in an estimated \$12.5 million per year to the state. The GI registration was expected to bring distinct identity and increased market for the craft. However, it is ironical that although chikankari was the first craft from UP that applied for the GI certification and also got it, the artisans working in this sector are yet to get the complete benefit. This is due to sluggish attitude of Craft Promotion Authorities of State Government towards organizing all the workers working in the chikankari sector and creating awareness about GI Indications Act. Most of the artisans do not know that they need to get themselves registered as authorized user of GI to avail the benefits of GI status to the craft.

CASE STUDY: CHANNAPATNA TOYS AND DOLLS – POOR ENFORCEMENT

In 2006, Channapattana, a small village between Bangalore and Mysore, received the designation of Geographical Indication (GI) for its vibrant and expertly carved wooden toys. Due to machine-made imitations from China that cost less than half as much as the authentic toys and are offered for sale in the open with no discounts, the Channapattana toys were in danger of going extinct. With GI protection, there was hope that the ailing industry would be revived thanks to increased export promotion, protection against fakes, and rising demand. The Status of GI hasn't done much to support the artisans at the grassroots level, either, because to its weak enforcement track record. The Channapattana toys have garnered enough attention to become well-known across the country, but the legal system's enforcement apparatus and other relevant authorities have not kept up merely remained silent about the market's fake goods.

CASE STUDY: KOTA DORIA – POOR AWARENESS OF ARTISANS TO FILE COMPLAINT AGAINST INFRINGERS

About 70% of weavers were eager to incorporate the Kota Doria GI logo into their creations since they were aware of the advantages of having GI registration. Sellers of fake Doria are now compelled to use names like Kota Cotton. However, the weavers are not aware of how to make a complaint against GI violations, therefore just one case has been brought against dealers who deal in false Kota Dorias thus far, according to the report. This is because the weavers are not aware of how to file a complaint.

The above discussion and case studies show that GI registration or getting a Certification Mark by itself is no guarantee of a better quality of life for the producers of such products. To reap the maximum benefit from IP acquisition, efforts need to be taken by the State Authorities, Craft Promotion Agencies and by the Craft Communities themselves to get the proper implementation and enforcement of the rights acquired and also to include the IP asset in marketing and brand promotion campaign.

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