

# Mapping The Creative Economy Of Jammu & Kashmir: Potentials, Constraints, And Policy Gaps

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## **Abstract**

*The creative economy has gained prominence as a driver of employment, cultural sustainability, and regional economic diversification, particularly in heritage-rich regions of the Global South. Jammu & Kashmir (J&K), endowed with globally recognized handicrafts, handloom, carpets, and culturally embedded creative practices, represents a significant yet under-researched creative economy within India. This study aims to systematically map the structure, economic potential, and policy environment of J&K's creative economy, while identifying the structural and institutional constraints that shape its contemporary performance. The paper adopts a descriptive-analytical approach based exclusively on secondary data drawn from government reports, export statistics, policy documents, national databases, and international frameworks (UNESCO and UNCTAD). Guided by a political economic perspective, the analysis examines how labour relations, value-chain dynamics, market access, and institutional arrangements influence outcomes for creative workers and enterprises, with particular attention to informality and gendered patterns of employment. The findings indicate that J&K's creative economy is dominated by handicrafts, handloom, and carpet weaving, together employing several lakh workers and contributing a substantial share to the region's export earnings. High-value products such as pashmina shawls and hand-knotted carpets account for a disproportionate share of export revenues, reflecting strong global demand. However, the sector remains characterized by widespread informality, weak technological and design integration, dependence on intermediaries, limited market diversification, and fragmented institutional support. Women artisans, despite constituting a large segment of the workforce, remain largely invisible within official statistics and policy frameworks.*

*The policy analysis reveals that existing interventions, including the J&K Trade and Export Policy (2018–2028), lack a coherent creative-economy orientation and suffer from weak coordination, limited monitoring, and inadequate emphasis on branding, digital platforms, and value-chain upgrading. The study concludes that realizing the developmental potential of J&K's creative economy requires an integrated, value-chain-oriented, and gender-sensitive policy framework that aligns cultural heritage with modern market and digital ecosystems.*

**Keywords-** *Creative Economy; Handicrafts and Handloom; Cultural Industries; Value Chains; Policy Gaps*

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## **I. Introduction**

The creative economy has become an increasingly significant domain within contemporary development discourse, reflecting a global shift towards knowledge-intensive, culturally embedded, and skill-driven forms of economic activity. Defined by the interplay of creativity, cultural heritage, technology, and market value, the creative economy encompasses a wide spectrum of sectors ranging from traditional crafts and design to cultural tourism, media, and digital content industries. For regions endowed with rich artisanal traditions, such as Jammu & Kashmir (J&K), the creative economy holds promise as a pathway for livelihood generation, cultural preservation, and regional economic diversification. Yet, despite its historical and cultural salience, the creative economy of J&K has received limited systematic academic investigation, particularly from a political economy perspective that situates creative labour within broader institutional and structural dynamics.

J&K's creative sectors—most notably pashmina and kani shawls, carpets, papier-mâché, sozni embroidery, walnut wood carving, and other forms of handicrafts—constitute one of the region's most visible economic and cultural assets. These industries sustain a substantial workforce and significantly contribute to the region's export basket, while simultaneously embodying centuries-old artisanal knowledge and aesthetic traditions. However, the sector's contemporary realities are marked by multiple challenges: declining artisan participation, informalized labour relations, limited value-chain transparency, inadequate technological adoption, and restricted access to remunerative markets. Women artisans, who form a large proportion of the creative labour force, remain disproportionately invisible within official statistics and policy frameworks due to the domestic and home-based nature of much of their work.

In recent years, policy efforts—including the J&K Trade and Export Policy (2018–2028), handicraft and handloom development schemes, GI registration initiatives, and various skill development programs—have attempted to strengthen this sector. Nevertheless, concerns persist regarding the coherence, inclusiveness, and implementation efficiency of these interventions. The absence of holistic data fragmented institutional responsibilities, and limited integration with national and global creative industry frameworks further constrain the sector’s ability to realize its full developmental potential.

Given these conditions, a comprehensive secondary-data-based analysis of J&K’s creative economy is both necessary and timely. This study seeks to map the region’s creative economy by synthesizing secondary data from government sources, export statistics, policy documents, academic literature, and international reports. Anchored in a political economy approach, the paper examines how structural factors—markets, institutions, labour hierarchies, and policy environments—shape the opportunities and constraints experienced by creative workers and enterprises. Particular attention is directed towards understanding gendered forms of labour, value-chain asymmetries, and the institutional gaps that mediate production, distribution, and recognition within the sector.

By systematically analyzing the potential, structural constraints, and policy gaps characterizing J&K’s creative economy, this paper aims to contribute to broader scholarly debates on cultural industries in the Global South. It also seeks to generate evidence-based insights capable of informing more inclusive and context-sensitive policy interventions. The analysis underscores that unlocking the developmental possibilities of J&K’s creative economy requires not only celebrating its cultural richness but also addressing the entrenched structural inequities and institutional shortcomings that shape the sector’s contemporary trajectory.

### **Research Objectives**

1. To map the structural composition of the creative economy in J&K.
2. To evaluate the economic and market potentials of J&K’s creative sectors—such as handicrafts, handloom, and cultural tourism
3. To identify structural constraints and challenges in the creative economy, including value-chain dynamics, market access limitations, technological adoption, and institutional bottlenecks.
4. To assess the scope, coverage, and effectiveness of existing policies and institutional frameworks (e.g., J&K Trade and Export Policy 2018–2028, handicraft/handloom schemes, GI registrations) using official documents, reports, and secondary analyses.

### **Research Questions**

- How is the creative economy of Jammu & Kashmir structured in terms of major subsectors, production clusters, and workforce distribution?
- What are the economic contributions and market potentials of J&K’s creative sectors—including handicrafts, handloom, and cultural tourism—based on production, employment, and export statistics?
- What structural challenges, such as value-chain asymmetries, market access limitations, technological adoption gaps, and institutional bottlenecks, can be identified in J&K’s creative economy?
- To what extent do existing policies and institutional frameworks—such as the J&K Trade and Export Policy (2018–2028), handicraft/handloom development schemes, and GI registration initiatives—address the needs of creative industries, and what gaps or limitations are evident in their implementation?

## **II. Review Of Literature**

### **The Concept and Global Perspectives on Creative Economy**

The creative economy has been conceptualized as a domain where creativity, knowledge, and cultural heritage are intersected with economic value creation. UNESCO (2013) defines it as “an evolving sector comprising cultural, artistic, and knowledge-based activities that contribute to economic growth and social development.” UNCTAD (2010, 2018) emphasizes the dual economic and socio-cultural significance of creative industries, highlighting their potential to drive export growth, employment generation, and innovation. Richard Florida’s (2002) “creative class” framework underscores the role of creative individuals and knowledge-intensive occupations in urban development and regional economic competitiveness, though critics caution against its applicability in informal or heritage-based economies prevalent in the Global South (Lazzeretti & Capone, 2013).

### **Creative Economy in Developing Countries and India**

Empirical studies from developing economies demonstrate both the promise and the challenges of creative industries. In India, research has highlighted the **dual nature** of the creative economy: on one hand, it is a vehicle for employment, entrepreneurship, and cultural preservation (Bhowmik, 2012; Kaur, 2016); on the other, it is characterized by informality, precarious labour, and gendered inequalities (Chakravarty & Dey, 2018). Handicrafts and handloom sectors, for instance, constitute significant employment in rural and semi-urban regions

but are constrained by market inefficiencies, lack of digital integration, and exploitative middlemen (NCAER, 2017).

Furthermore, the Indian creative economy faces challenges related to **policy fragmentation, inadequate institutional support, and limited technological adoption**, which impede scaling and integration with global markets (Dasgupta & Bhattacharya, 2019). Gendered analyses reveal that women artisans, though constituting a substantial proportion of labour, often remain invisible in formal statistics and policy frameworks, particularly in home-based production contexts (Singh, 2020).

### Regional Studies: Jammu & Kashmir’s Creative Economy

Jammu & Kashmir represents a culturally rich and historically significant creative ecosystem. Studies by Dar (2015) and Wani (2018) emphasize the economic and cultural significance of handicrafts, including pashmina, carpets, papier-mâché, walnut woodwork, and embroidery. These crafts not only sustain livelihoods but also contribute substantially to the region’s exports and global reputation.

However, secondary analyses indicate multiple structural constraints: declining artisan participation, low wages, dependence on intermediaries, limited access to national and international markets, and weak technology adoption (Hussain & Rather, 2019). Gendered participation is also a recurring concern; women artisans often engage in informal, home-based production, rendering their labour largely invisible in official statistics (Khanday, 2021).

Policy reviews reveal a range of government initiatives—such as the J&K Trade and Export Policy (2018–2028), handicraft and handloom development schemes, and GI registration programmes—but secondary data suggests these interventions often face challenges in implementation, reach, and coherence (Government of J&K, 2018; EPCH, 2020).

### Labour, Value Chains, and Gender in Creative Industries

Literature on labour dynamics in creative sectors emphasizes the interplay of informality, market power asymmetries, and structural inequalities. Studies in Indian and Global South contexts demonstrate that value chains are highly fragmented, often privileging traders or intermediaries over artisans (Bhowmik & Singh, 2016; NCAER, 2017). Informal labour relations and low remuneration perpetuate precarity, particularly for women and home-based workers (Sen, 2019).

## III. Research Methodology

This study employs a descriptive-analytical design based solely on secondary data to map the structure, potentials, constraints, and policy gaps of Jammu & Kashmir’s creative economy. A political economy lens contextualizes labour, market, and institutional dynamics. The data has been sourced from Government reports (Directorate of Handicrafts & Handloom, Economic Survey, Trade and Export Policy 2018–2028), national databases (NSSO, Census, PLFS), international reports (UNCTAD, UNESCO), academic literature, and policy documents (GI registrations, cluster development schemes).

### Objective 1-Mapping the Structural Composition of the Creative Economy in Jammu & Kashmir

The structural composition of Jammu & Kashmir’s (J&K) creative economy exhibits considerable diversity, encompassing traditional handicrafts, handloom, carpet weaving, cultural tourism, and emerging creative services. Based on a synthesis of secondary data sources, including reports from the J&K Directorate of Handicrafts & Handloom (2020–2023), the Economic Survey of J&K (2022–23), and Export Promotion Council for Handicrafts (EPCH, 2021–22), the sector can be delineated into the following primary subsectors:

**Table no 1: Shows Structural Composition of Creative Economy in J&K**

| Sub-sector                     | Key Products/ Activities                        | Approximate Workforce                     | Explanation   |
|--------------------------------|---|---|---|
| Handicrafts                    | Papier-mache, wood carving, pottery, embroidery | ~120,000 artisans                         | Significant contributor to regional exports; clustered in Srinagar, Budgam, and Baramulla |
| Handloom                       | Pashmina, Kani, Sozni, woolen textiles          | ~80,000 weavers                           | Concentrated in Srinagar, Anantnag, Pulwama   |
| Carpets                        | Woolen and silk carpets, rugs                   | ~50,000 artisans                          | High export value; traditional global markets   |
| Cultural Tourism & Experiences | Craft villages, heritage tours, festivals       | ~30,000 workers in tourism-related crafts | Supports artisan engagement and local livelihoods   |
| Emerging Creative Services     | Design, graphic arts, digital content           | ~2,000–3,000 (estimated)                  | Rapidly expanding but under-documented  |

From the above table, it is clear that the distribution of creative activity is geographically clustered, reflecting both historical artisanal traditions and contemporary market access. Srinagar functions as the primary hub for handicrafts, handloom, and papier-mâché, whereas Anantnag and Pulwama specialize in handloom weaving. Carpet and woodcraft clusters are concentrated in Baramulla and Kupwara, and the Jammu region is emerging as a center for design, media, and cultural tourism services.

Workforce analysis, derived from NSSO and Directorate reports, indicates that employment in the creative economy is predominantly informal and home-based, particularly in handloom and embroidery sectors. Gendered patterns are evident: women constitute a majority in handloom and embroidery (~70%), whereas men dominate carpet and woodcraft production (~60%). The sector sustains an estimated 280,000–300,000 workers, contributing substantially to regional livelihoods.

From an economic perspective, handicrafts and handloom collectively account for approximately 25–30% of J&K’s exports, with carpets and pashmina products representing the highest-value subsectors (EPCH, 2021–22). While cultural tourism and emerging creative services are gaining prominence, they remain underrepresented in official statistics, highlighting the need for comprehensive mapping and documentation.

**Objective 2- Evaluation of Economic & Market Potentials of Jammu & Kashmir’s Creative Sectors**

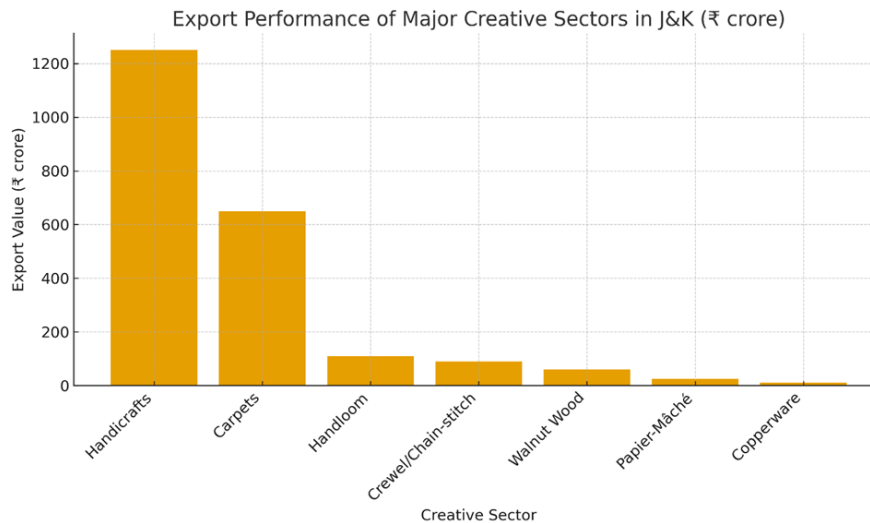
To evaluate the economic and market potential of Jammu & Kashmir’s creative economy, a set of quantitative and policy-relevant indicators commonly used in cultural-economy and creative-industries have been taken. These indicators are extracted exclusively from secondary data sources, which include the Economic Survey of Jammu & Kashmir (2024–25), Directorate of Handicrafts & Handloom reports, DGCIS export statistics, and sectoral databases of the Ministry of Textiles. The indicators used are as under-

- A. **Sectoral Contribution to GSDP (%)** – captures the economic weight of creative industries within the regional economy.
- B. **Employment Share (%)** – measures the absorption capacity of creative sectors and their role in labor-intensive growth.
- C. **Export Performance (₹ crore)** – reflects market competitiveness, global demand, and revenue-generating potential.
- D. **Cluster Presence and Specialisation** – identifies spatial concentration of creative industries, which influences productivity and innovation.
- E. **Growth Trends (3–5 years)** – assesses sectoral dynamism and long-term expansion potential.

**Table 2: Shows Economic Valuation of Various Sectors of Creative Economy**

| Indicator   | Latest Value / Trend (2023–25)  | Significance  |
|---|---|---|
| Aggregate handicraft & handloom exports   | ₹ 2,567 crore   | Demonstrates strong external demand and export-market viability — a solid base for artisanal income generation and value-chain sustainability                         |
| Estimated number of artisans/weavers engaged in handloom & handicrafts          | ~ 4.22 lakh (422,000) persons   | Large labour base implies significant human-capital capacity for scaling craft production and sustaining livelihoods.   |
| Sub-sectoral export value — high-value segments (shawls & hand-knotted carpets) | Shawls (Kani/Sozni): ~ ₹ 1,105 crore; Carpets: ~ ₹ 728 crore (over recent 3 years)  | Indicates concentration of export value in premium subsectors — useful for targeted support, quality control, branding & niche marketing.                             |
| Recent quarterly performance (Q1 FY 2025–26)                                    | ₹ 309.62 crore exports — a ~143% increase over the same quarter last year   | Suggests a rebound/growth trajectory, reflecting resilience and potential upward trend in global demand for Kashmiri crafts.  |
| Product-diverse export recovery (post-pandemic)                                 | Total craft exports over four years reached ~ ₹ 3,477.31 crore (carpets, shawls, papier-mâché, woodcraft, other crafts)   | Diversity in export basket reduces risk, illustrates capacity beyond a single product category — broader basis for economic stability and growth                      |
| Policy and institutional support / market-access infrastructure                 | Multiple crafts granted GI status; capacity building via 634 craft-training centres; QR-code/quality-certification for authenticity; support for modern looms and design intervention | Enhances competitiveness, helps maintain quality & authenticity, provides institutional backing — critical for sustaining export growth and entering premium markets. |

**Source-** Press release from Department of Handicrafts and Handloom (Feb 2025), Departmental Export Breakdown Report (Feb 2025), Departmental press release, Q1 2025–26 export data, Aggregated export summary (2021–2025).



**Source-** Economic Survey of Jammu & Kashmir, 2023–24 / 2024–25, Ministry of Textiles, Government of India, Directorate General of Commercial Intelligence and Statistics (DGCIS) (Annual Export Data), Directorate of Handicrafts & Handloom, Government of J&K.

**Interpretation-** The indicators collectively demonstrate that Jammu & Kashmir’s creative economy, particularly handicrafts and handloom, possesses strong and expanding market potential. Sustained export values (₹2,567 crore over two years) and sharp quarterly growth reflect robust global demand and improve market competitiveness. The presence of approximately 4.22 lakh skilled artisans underscores the sector’s sizeable labour capacity, while the concentration of export value in premium products such as shawls and carpets reveals opportunities for high-value specialization. A diversified export basket—including papier-mâché, woodcraft, and other crafts—strengthens economic resilience and reduces sectoral vulnerability. Institutional measures such as GI certification, training centers, quality-assurance systems, and technological upgradation further enhance product authenticity, productivity, and market access.

Overall, the data indicates a dynamic, labour-intensive, and institutionally supported creative sector with significant potential for sustained growth, value addition, and global positioning.

**Objective 3- Identification and analysis of structural, institutional, and market constraints that limit the growth and competitiveness of Jammu & Kashmir’s creative economy**

The objective situates the research within the political economy of regional creative industries, recognizing that the performance of the creative economy is not solely a function of talent or creativity, but is deeply embedded in broader structural, institutional, and market frameworks. Structural constraints refer to fundamental socio-economic and infrastructural barriers—such as uneven access to finance, limited technological infrastructure, and regional disparities—that inhibit sectoral growth. Institutional constraints encompass regulatory frameworks, governance mechanisms, and policy implementation challenges that shape the operational environment for creative enterprises. Market constraints pertain to factors such as limited market access, weak supply chains, underdeveloped networks for distribution and commercialization, and insufficient demand, both domestic and global.

**Table 3: Shows various barriers to Creative Economy of J&K**

| Dimension  | Constraint / Barrier   | Effects on Creative Economy in J&K   |
|------------|--|--|
| Structural | Inadequate infrastructure (work-space, power supply, transport & logistics)<br>Low and inconsistent supply of quality raw materials; high input costs; reliance on out-of-state sources for yarn/materials<br>Informal economy and unregistered units (lack of formal registration / recognition) — high share of informal producers<br>Declining interest among younger generation in traditional crafts due to low income and unstable livelihoods | Makes it difficult to scale production; leads many artisans to operate from homes or informal premises, limiting productivity, quality consistency, and output<br>Raises cost of production, reduces margins, discourages artisans from investing or expanding.<br>Creates invisibility in official data, making it harder to design targeted interventions or measure the real scale and needs of the sector.<br>Threat to intergenerational transfer of skills — may lead to erosion of traditional artisanal knowledge and gradual decline of crafts over time. |
|            | Fragmented institutional support, poor coordination among agencies (e.g- Handicraft Dept. small-scale industry bodies, export-promotion bodies)  | Leads to duplication, inefficiency, underutilization of schemes, and bureaucratic delays; many artisans remain excluded from benefits.   |

|                                     |  |  |
|-------------------------------------|--|--|
| <b>Institutional / Policy-level</b> | Limited or ineffective access to institutional credit, financial support schemes; high dependence on informal financing / money-lenders / middlemen<br>Poor emphasis on design upgradation, R&D, innovation, product diversification; obsolete techniques / lack of modern technology adoption.  | Restricts capital for raw materials, technology investment, timely production; constrains capacity to scale or modernize operations..<br>Makes products less competitive in modern/ international markets; limits ability to respond to changing tastes, reducing demand.  |
| <b>Market-level</b>                 | Weak market access and distribution channels — limited reach beyond local/regional markets; little penetration in national/international markets for many artisans<br>Exploitation by intermediaries / middlemen. Intermediaries dominate procurement and sale, squeezing artisans' share of final price<br>Rising competition from machine made and mass produced goods (cheaper, easier, widely available) which mimic traditional designs | Limits sales volume; constrains ability to benefit from export opportunities; reduces bargaining power vis-a-vis middlemen/traders.<br>Artisans receive low returns despite high labour, reducing motivation to continue; discourages sustained craftsmanship.<br>Erodes demand for handmade crafts; depresses prices, undermines the viability of artisan-produced goods. |

**Observations from the table:**

- 1. Interconnected nature of constraints-** Structural, institutional, and market constraints are mutually reinforcing. For example, poor infrastructure (structural) limits production capacity, which is compounded by weak institutional support (e.g., lack of credit, poor policy implementation), ultimately reducing market competitiveness.
- 2. Predominance of Informality-** A significant portion of artisans operate in the informal economy, lacking registration, access to schemes, or formal credit. This invisibility reduces policy effectiveness and masks the true potential of the creative sector.
- 3. Structural Barriers Limit Productivity-** Inadequate workspace, unreliable electricity, transportation challenges, and erratic raw material supply constrain both scale and quality of production. These infrastructural deficiencies directly hinder growth potential.
- 4. Institutional Gaps Hamper Development-** Fragmented support, poor coordination among government agencies, limited access to financial instruments, and inadequate design/innovation support restrict the ability of creative enterprises to modernize, diversify, or expand.
- 5. Market Vulnerabilities-** Dependence on intermediaries, weak market access, volatile demand, and competition from machine-made substitutes undermine profitability and

These observations highlight that the growth and competitiveness of J&K's creative economy is not constrained by any single factor but by a complex interplay of structural, institutional, and market barriers.

**Objective 4- To examine existing policies, institutional frameworks, and government interventions for the creative economy of Jammu & Kashmir and to identify critical policy gaps that constrain sectoral development, using secondary policy documents, evaluation reports, and official data**

The creative economy of Jammu & Kashmir is governed through a multi-layered policy environment that includes the J&K Trade and Export Policy (2018–2028), departmental schemes of the Directorate of Handicrafts & Handloom, cluster development initiatives under the Ministry of Textiles, GI registration frameworks, and national-level creative-sector support mechanisms. However, a systematic, document-based analysis shows that significant policy gaps persist. These gaps limit the translation of policy intent into measurable outcomes for artisans, producers, and export-oriented enterprises.

**1. Policy Design Gaps**

**a. Absence of a Comprehensive “Creative Economy Policy”**

While J&K has a trade and export policy, there is **no dedicated Creative Economy or Cultural Industries Policy**, unlike states such as Kerala and Rajasthan. Existing policies address crafts as part of cottage/handloom sectors, not as part of a modern creative-economy framework that includes design, cultural tourism, digital production, and creative entrepreneurship.

**b. Limited Integration of Value-Chain Thinking**

Most policies focus on inputs (tools, raw materials, training) but neglect:

- branding,
- marketing ecosystems,
- intellectual property (IP) management,
- design-led innovation,
- digital platforms,
- creative incubation.

As a result, policies improve production capacity but do little to enhance competitiveness.

## **2. Institutional and Governance Gaps**

### **a. Fragmentation Across Departments**

Responsibility for crafts and creative industries is divided across:

- Handicrafts Department,
- Handloom Development Corporation,
- Industries & Commerce,
- KVIC,
- Tourism Department,
- GI Registry offices.

This fragmentation results in weak coordination and duplication of interventions. Evaluation reports show that many artisans receive support from only one agency, leaving large gaps in holistic development.

### **b. Insufficient Monitoring and Evaluation**

The Trade and Export Policy (2018–2028) outlines several targets- cluster development, export promotion, skill development but there is no publicly available monitoring mechanism, periodic performance review, or disaggregated reporting. The absence of outcome-oriented monitoring limits accountability and real-time policy correction.

## **3. Gaps in Implementation and Delivery**

### **a. Limited Reach of Schemes**

Secondary data shows that despite an artisan population of over 4.22 lakh,

- only a small proportion is enrolled in formal schemes,
- access to credit and insurance remains low,
- market-linkage schemes are concentrated in a few districts (primarily Srinagar and Budgam).

### **b. Underperforming Cluster Development Projects**

Cluster initiatives face delays in:

- infrastructure creation,
- procurement of modern equipment,
- design labs,
- testing facilities.

This weakens J&K's ability to compete with more advanced creative clusters in India.

## **4. Market and Export Policy Gaps**

### **a. Weak Enforcement of GI Protection**

Although J&K has several GI-certified products (Pashmina, Kani shawls, Sozni, Kashmiri carpets):

- GI enforcement remains minimal,
- counterfeit products circulate widely,
- artisans receive little training on GI compliance.

This reduces the premium value that GI tags should ideally provide.

### **b. Insufficient Export Promotion and Branding**

The Trade and Export Policy emphasizes export diversification, but:

- branding initiatives remain limited,
- international marketing support is episodic,
- export channels are fragmented across private exporters, cooperatives, and informal traders.

The region lacks a unified export brand such as “Kashmir Creative” or “Crafted in Kashmir.” This weakens global market recognition despite high product quality.

## **5. Technology and Digital-Economy Gaps**

### **a. No Digital Strategy for Creative Industries**

There is no policy addressing:

- e-commerce integration,
- digital payments,
- digital design tools,
- virtual marketplaces,
- creative-tech incubation.

This is a critical gap given global shifts toward online creative production and sales.

**b. Lack of Infrastructure for Innovation**

Policies rarely address upgrading of:

- digital design studios,
- CFCs with advanced equipment,
- finishing/processing units.

Without such infrastructure, J&K struggles to compete with design-rich hubs like Jaipur and Varanasi.

**Table 4: Shows existing policy provisions, identified gaps and implications for Creative economy**

| Policy Domain                          | Existing Policy Provisions   | Identified Gaps   | Implications for Creative Economy  |
|--|--|---|--|
| Overarching Creative Economy Framework | Trade & Export Policy (2018–2028); departmental schemes for crafts/handloom                              | No dedicated Creative Economy Policy, Creative Sectors are treated as cottage industry sectors rather than cultural-creative sectors. | Limits innovation, integration of design, digital, cultural tourism and creative entrepreneurship.     |
| Institutional Coordination             | Multiple agencies- Directorate of Handicrafts and Handloom, Industries and Commerce, Tourism Department. | Fragmented governance; overlapping mandates; weak inter-departmental coordination   | Duplication of schemes; inadequate synergy between production, marketing, tourism, and digital sectors |
| Value Chain & Market Development       | Training, tool kits, skill development, cluster projects   | Limited support for branding, export design, global marketing.  | Prevents value addition, restricts artisans to low market production roles.                            |
| Cluster Development & Infrastructure   | CDPs under Ministry of Textiles, district level clusters.  | Slow implementation, gaps in modern design labs, digital infrastructure.  | Weakens competitiveness relative to national creative hubs (Jaipur, Kutch, Varanasi)                   |
| Social Protection & Credit Access      | Artisans registered under Pm Vishwakarma, Weaver Mudra lones, and Insurance schemes.                     | Low penetration of social security; minimal formal credit access; limited pension/insurance coverage                                  | Economic vulnerability discourages skill transmission and youth participation                          |
| Raw-material management                | Pashmina-testing centers, limited walnut-wood regulation.  | Short supply of certified raw material, weak enforcement mechanisms.  | Quality inconsistency, rising input costs, threat to authenticity and exports.                         |
| GI protection and authenticity         | GI tagged products- Pashmina, Kani shawl, Sozni, Carpets   | Weak enforcement; for GI crafts, limited artisan awareness, lack of global branding for GI crafts                                     | Counterfeits dilute brand value; international markets remain under-served                             |
| Tourism–Creative Industry Linkages     | Craft bazaars, exhibitions, tourism-led demand   | No structured cultural-tourism integration; weak promotion of craft trails and artisan tourism  | Missed opportunities for service-led creative economy expansion  |

**IV. Conclusion**

The creative economy of Jammu & Kashmir possesses significant potential driven by its rich cultural heritage, skilled artisan base, and growing creative sub-sectors. However, the analysis shows that this potential is constrained by structural gaps in infrastructure, limited digital adoption, weak market access, and fragmented institutional support. Existing policies, including the J&K Trade and Export Policy (2018–2028), outline important provisions but fall short in areas such as global branding, skill development, digital export systems, and real-time sector monitoring. Overall, the findings suggest that unlocking J&K’s creative economy requires targeted investments in logistics, quality standards, financial access, skill enhancement, and coordinated governance. Strengthening these foundations will enable the region to convert its cultural assets into competitive economic opportunities and position itself more strongly within national and global creative value chains.

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