Chapter 5
Data Analysis

5.1 Introduction

Through a though research market sensitivity was analysed and studied, the market trends and what defines a luxury commodity were observed and understood. It was further observed what a luxury market and consumer aspire for. Various other luxurious brands were studied and their market positioning and branding formats were summarized.

It was inevitable to ignore the direct competition to thewa jewelry in order to position itself at par with kundan meena as a global brand presence with a huge acceptance and high perceived value. Factors supporting its success were trailed and the possibilities of new adaptation for thewa were analysed. It was studied that kundan meena no longer belong to the initial few families who were invited in the princely state of rajasthan to establish practice and promote kundan meena as Rajasthan brand. Albeit it spread to various small and big jewelry units that gave it their own identity, consumer segment, acceptance, availability in their own right. Although the initial traditional essence of kundan meena with its intricate work and unblemished attire got diluted through the course of time still it prevails as a successful grandeur. There are still traditional families who still follow the same format of manufacturing kundan meena and cater to the same royal and pristine client arcade who are loyal to this craft through generations.
The new client that is quickly and widely emerging with the mushrooming of new emerging cities with fresh facade of opportunities (2&3 tier) was observed and addressed. This clientele is young and ready to adapt to the new trends and luxury brands, and readily spend for their freshly acquired social and financial acceptance. This includes commodities like garments, jewelry, watches, cars etc. we also interacted with this young client focused group and understand their concern related to this craft and its heritage, it was overwhelming to learn about the fact that this client was not only aware but also educated related to the brands they poses they are educated and value their money and believe not only just acquiring but also believe in investments.

Initially craftsmen of cluster of thewa craft were interviewed. It was further tried to learn and understand the actual reasons of this languishing craft, It was really intriguing to see their traditional values, customs, heritage and national and international accomplishments and acknowledgments. After having lengthy discussions together, they summarized and empathized with their agreement for sharing their craft and their tradition for a consensual growth and prosperity for the future of their families and sustenance of this craft, with the new millennium they understand that they can no longer continue to survive in their old traditional methods.

The need to adapt to new techniques, methodologies and interventions to make this craft apt for a sustainable model were also understood. With the emergence of its imitation formats it is impossible to stick to the centuries old methods and designs
and traditions, the adaptability and acceptance of the new millennia with the fresh format is inevitable

5.2 Responses

The information gathered for the following subject was based on the combination of primary and secondary sources.

This involved referring to previous in house studies involving personal interviews, video and voice recordings of the craftsmen at pratapgarh. Approximately around 17 craftsmen were involved in personal interviews. For the category of secondary search various references of about 60 -70 magazine and news paper and other articles and publications were gathered. Also data from various government and nodal agencies was observed.

For the questionnaire purpose a list of individual clients were acquired from the primary sources from Jaipur and pratapgarh showrooms (2 &3 tier towns) and workshops. Around 58 clients were interviewed on personal level in order to understand and learn their preferences and also to study their perception as far as jewellery acquiring aspirations were concerned. They were also asked direct and indirect questions related to Thewa and what their perceived value of Thewa as a craft and jewellery were. It was well established that most of these families belonged to middle and upper middle segment of the society there for not too many variations were observed.

It was a well established target group of loyal consumer group and were willing to experiment within the domain of Thewa. Following results were observed:
Figure 5.2.1 - Reason for Buying Jewellery for women in India

Figure 5.2.2 - Preferences in material

Figure 5.2.3 - Preferences in Occasion
Figure 5.2.3 - How often a jewellery is bought in India

Figure 5.2.4 - No. of people that prefer jewellery exchange

Figure 5.2.5 - Awareness of several jeweller styles among Indian consumers.
Figure 5.2.6 - Jewellery preference among modern, traditional and fusion styles.

- What jewellery means to different consumers.
Figure 5.2.8 - Reasons for buying Thewa Jewellery

Figure 5.2.9 - Preference of Kundan-Meena over Thewa

Figure 5.2.10 - Scope of improvements in finishes of Thewa Craft.
Figure 5.2.11 - Scope of improvements in designs of Thewa Craft.

Figure 5.2.11 - Possibility of repositioning of Thewa Craft.

Figure 5.2.12 - Preference of customization of own designs by consumer,
5.3 Analysis of the Consumers’ Survey

- More than 70% of Women buy jewellery for self-adornment while about 50% also buy jewellery for investment and gifting reasons.
- Gold remain the most preferred material for more than 65% of the women followed by diamond, platinum and silver when it comes to jewellery.
- Though, not difference was observed between buying for daily wear or special occasions but daily wear was the primary choice of most of the woman.
- Majority of women buy jewellery quarterly followed by half-yearly and yearly.
- Most of the women were from the elite group and quite aware of various jewellery craft techniques.
- Among various styles modern, traditional and fusion, most preferred style was the fusion of traditional and modern with more than 70% votes followed by traditional with 35% and Modern with only 12%.
- Also more than 90% women agreed that Thewa is underrated and needs to be repositioned with a great possibility of improvements in designs.

To further get insights about key elements that influence Jewellery buying behaviour of Indian women, emerging trends in jewellery w.r.t colours, forms, materials, traditional vs modern jewellery and which jewellery arts n crafts can be revived etc. Brand representatives and designers from several Indian luxury jewellery brands like Amrapali, Rita Bohra, Miran, Zoya etc were interviewed.
“Today India is in a midst of something spectacular with a lot of international exposure by means of internet, social media sites, international brands, increase in international travelling, fashion magazines etc a lot is influenced by international trends and also in our country particularly by Bollywood endorsements.”, said Delhi based luxury product designer Pooja.

“Earlier jewellery was more for lockers and there were only one or two occasions in a lifetime when people would buy jewellery, now there are many more occasions to impress and lightweight wearable jewellery is preferred. So ergonomics has to be taken care of with more women in the workforce, they have more disposable income, they buy for themselves, on more occasions and are now the decision makers while buying from their savings.”, she added.

Debashish Mishra, jewellery designer for movies like Jodha Akbar and Prem Ratan Dhan Payo also supported the argument about Indians buying jewellery for investment as one of the major and subconscious reasons.

When asked “What are the key elements which govern jewellery/body adornment buying?” He replied “Jewellery and Body adornment buying is mainly an activity associated with vanity. In India, the moment we talk precious jewellery we are adding another big dimension of personal income and savings. So purely and simply put, any jewellery purchase in India (silver or gold) is done due to a combination of economic benefits and personal aesthetic parameters. We can all argue about the fact that is buying gold jewellery economically beneficial truly or not. But the fact remains that subconsciously the CUSTOMERS seem to think so. Various other things like cultural influences and traditions affect this pattern of buying further. Even people who are not believers of gold tend to buy gold / gold jewellery in occasions.
like karva chauth and akshay tritiya... weddings being another occasion where even the most anti-gold person indulges in heavy gold jewellery buying.”

Other designers also presented the similar views. Satya Prakash the jewellery design head at Ganjam - The royal jeweler of Mysore described Sentiment, Investment and achievement as 3 key points that govern the jewellery buying behaviour.

When asked, about the current trends and opinions on traditional vs modern jewellery, most of them talked about the perfect blend of modern and traditional jewellery, revival and reinterpretation of the traditional jewellery and Various jewellery crafts to suit the changing lifestyle of the present day woman.

“The heaviness, scale and overall form of the traditional jewellery have to change to suit the evolving lifestyles of today’s woman….the clothes that she wears, the gadgets that she uses…..all these overall form her look hence the jewellery that she wears needs to be complementing too. The true essence of traditional jewellery also lay in its exquisite craftsmanship and techniques as well as the beautiful motifs which when combined with contemporary shapes and forms and scale can create spectacular modern/fusion jewellery as well.”, said Garima, the jewelry designer for Jodha Akbar.

Satya also favoured the fusion of traditional and modern jewellery saying , “Based on my knowledge there are two major trends in commercial fine jewelry at the moment. One is traditional revival and the other is modern/ ultra-modern. Traditional revival trends are primarily focussed upon contemporising and re- interpreting of traditional forms, sometimes fusing with modern also. Hence this style is known for traditional hand techniques and uncut stones etc and with added novel touch. On the other hand the modern/ ultra-modern trends offer themes from popular cultural
perspectives that are fresh in terms of geometry and offer unique aesthetics. These trends use symbols and icons associated with modern lifestyles.”

Pooja said, “India in the past has been a country known for its elaborate jewellery and costumes. A few traditional jewellery forms/techniques belong purely to us. But with the high acceptance of modern techniques and machine made jewellery the art is slowly dying. I feel creating an Indian brand of international level which focuses on Heritage jewellery reviving old techniques and blending it with modern style and dressing could help a lot.”

Most of these designers also supported the argument that buying precious jewellery in India is still considered to be an act of investment.

“Precious jewellery in India is still to an extent an investment especially when it comes to wedding jewellery. For eg the demand of wedding sets in gold increased phenomenally when gold rate jumped from 5000 to 8000 to 10,000 and so on and the rise is up graph since. Also the titan gold harvesting scheme was a major success and the advertising campaign around it clearly indicates that precious jewellery is still considered an investment in India though now other factors like design, ergonomics etc are also weighed strongly.” said Pooja.

5.4 Key Insights

Statements from these designers and results of the survey conducted really helped to put the argument in the frame that Thewa has it all to be one of the ruling Jewellery craft and has got enough potential that a sustainable model of luxury design can be based on it.
Considering India’s immense love for gold and gold jewellery for several reasons associated with culture, tradition, occasion and investment; The great technique and high aesthetic value of thewa, current and emerging trends supporting fusion and revival and reinterpretation of traditional jewellery crafts; support from various government and non-governmental organisations and schemes; And a huge possibility of several interventions that can be made in terms form, color, motifs, etc. Further thewa craft is also versatile enough to offer a wide range of products and can also be combined with several other materials and products. Also the craft offers both traditional designs, rich in cultural and heritage value and also possess the great scope to re-contextualize and re-interpret itself.

The craft is versatile enough to provide several opportunities for business and brand development. Because of the diverse jewellery consumption behaviour of people in India and adaptability of the technique of the thewa craft, several business models can be created with the major product offering as the key differentiating factor itself. The extreme high levels of craftsmanship, time, effort and artisan instincts always contribute towards making a thewa product rare and aspirational. Thus various business models can also be centred around precious and luxurious jewellery.

Also taking into consideration the emerging demand of both traditional and fusion jewellery among the Indian women and Thewa’s traditional jewellery rich in cultural heritage along with its ability to adapt to the modern context further open avenues to target several consumer segments. Be it heavily ornamented traditional jewelleries or absolutely light, modern and minimalistic, several niche markets can be discovered within the target market segment with a variety of value propositions thus allowing various product lines within a category and ability to create brand extensions.
Thewa craft also provides immense opportunities w.r.t new product development and innovation. Designers can intervene at various levels and can experiment with color palette, form, motifs or even products. Trend forecasts can be studies and suitably applied to the craft to suit the demands of the young consumers. New inspirations can be taken, narratives can be changed.

5.4.1 Social Relevance of Thewa Craft

The difference between art and design comes into play with its relevance to society. Art is created as a form of expression by the artist. Design, however is not as selfish and has to be as accommodating of the target consumer as possible. Society can do without art, but not without design. The relevance of art lies in the eyes of the beholder, and is subjective – it is either a hit or miss with the society. Design, can demand equal relevance from the viewer, but it cannot ensure its long standing relevance with the society.

Therefore, design must evolve with the fast-changing society. There are 10 qualities of a successful product, according to Forbes – and if a product possesses all 10 traits, then it will be a success. To summarize – “cool new look”, Mass-appeal, Problem-solving, Great value at right price, Simple to grasp, prominent visible impact of the product’s effect, Multifunctional, credible, proven results and is able to cater to all the questions of the viewer. If any of these 10 criteria are even partially fulfilled, the product is considered to be a successful one.

The criteria are all variables and are not constant; therefore the product requires constant improvement and revision based on the current fads and trends. The society that existed 10 years ago is not as tech savvy as today’s generation. What is considered to be a “simple” task in today’s time was not a simple task 10 years ago.
Society will continue to exist with or without the product, but the product will cease to exist if it does not conform to the society’s variables and demands. The real challenge for the product is for it to maintain its uniqueness and original identity despite the infinite variables that test its value and relevance in society.

Over all the past years, the craft has only been practised in isolation, with the members of family. The artisans have always denied any external interventions which has resulted in the languishing of the craft. But now even the artisans have realised the need to evolve with the changing consumers and contexts, to open up to experimentation with new materials, tools, designs and stories.

5.4.2 Emerging jewellery trends in the present scenario

Statement jewellery are quite a flavour and the trend is getting more creative. Necklaces with large chunky chains in metallic finish, and also made of colourful resin and acrylic with singular pendants hanging from them are being seen in stores. As per trend [https://www.hendamy.com/jewelry-trends-2018](https://www.hendamy.com/jewelry-trends-2018) “sculptural shapes inspired by fine art and nature and rendered to embrace their imperfections—have emerged as the biggest jewellery trend of the year. These standout pieces are best worn as a pair to elevate a low-key look or alone as a single piece for an eclectic take on asymmetry”

- Singular over sized earrings are also a part of the statement jewelry trend. Worn only on one ear there are a lot of experimental earrings in this category. Shoulder length metallic tassles, multiple rhinestone strips, acrylic bands like sugar candy strips have been used by many designers as statement earrings to be worn only on one ear.
• Cartilage earrings with an edgy look is another fashion item for 2018. Ear cuffs for those who cannot bear the idea of piercings are also joining the statement jewelry bandwagon. Earrings/cuffs on one ear with a dangler in other are an example of the unpaired earrings sets.

• Double sided earrings are also getting trendy as ear posts that hold the earring in place is also a part of the design aesthetic. Different shapes in the front and rear of the ear lobe creates interesting looks.

• Asymmetry and non-identical paired earrings is another trend that is dictating the unusual forms and off centred earrings and necklaces.

• Geode/ and uncut minerals are being combined with metal, wood and acrylic to create beautiful oversized rings and chunky bracelets. Forms are abstract, with three dimensional projections. Bright coloured gemstones are getting popular due to the rich hues seen in these uncut raw stones. Jasper, amethyst and malachite, in the form of cabochons have been seen in quite a few interesting jewellery pieces. A lot of neck pieces especially large solo pendants and bracelets and rings and bracelets have sported this trend.

• Multiple or a set chains, rings, earrings is another trend catching up. Dior, Gucci and many other designers have used this trend in their jewellery and the effect is seen in all major fashion stores such as Zara, Forever 21, H&M etc. Small ear tops and ear rings along the lobe, rings on all fingers, sometimes attached with chains, and multiple rings on the base and middle portion of the finger are creating different ways of wearing jewellery. A lot of open ended cuff rings that are lightweight and delicate, highlighting the bones and length of one’s fingers are catching on. and Eastern style bracelets that are attached with chains to the
fingers. Bracelet and ring, bracelet and multiple ring combos are a by product of this trend.

- Art inspirations in forms- Earrings and neckpieces, resembling kinetic mobiles inspired by Calder with long spindly wire forms, with singular beads or stones in contrast and bold colours have been observed in the collections of Roksanda, Acne studios, Jonathan Simkhai and Watanabe. Simple spacious shapes inspired from Henry Mattise art works also feature in a lot of jewellery.

- Feathers and tassles are still going strong with even more exotic variations. Super long spotted, printed ombre dyed feathers of different sizes with chains and tassles are a hot item.

- Tassled earrings of shoulder length with fine glossy silk/nylon finish in bold colors and gold/metallic trimmings and details, handmade cotton, wool or raffia yarns with a crafty touch along with beads and knots and pom poms in hoop styles are also quite a range as is evident in local retail stores such as Pantaloons, Reliance and Lifestyle stores. Multiple tassles of very short length in various colors on a single earring alongwith chains and beads to create a gypsy bphemian volume have also been observed. Leather and suede tassles are another variation being noticed in this category. Tassles and fringes are dominant features for 2018 jewelry.

- Chokers and collar necklaces with a lot of pearls and crystals are also getting popular.

- Unisexual jewelry or gender fluid jewelry are also gaining ground. Brooches and rings and bracelets being a few of the products.
• Brooches that resemble old medals with striped ribbons resembling military/navy ranks, vintage looks, with bows and fauna are being used creatively by both gender and not just at the clichéd place for a brooch but also as a lapel pin, or on the collar and with scarf around the neck etc. Celine, Miu Miu, Louis Vuitton, have showcased statement brooch in their collections.

• Signet rings have made quite a splash. With an old gold finish these rings meant for the pinky finger is now being paired with multiple rings. Signet rings would be a trend in men’s jewellery as well.

• Transparency is also catching on with the use of Plexiglass, acrylic and resin jewelry that often have the most quirky and interesting things embedded within them. Plexiglass with large cabochon stones set on them or with lurex and foil and glitter embedded in them, resembling holographic effect as seen in nail and lip color trends are emerging in the jewelry category as well. Acrylic and transparency with the details of metal or color seen clearly through them, in earrings and large bracelets are also in trend as seen again in shoe heels and clutches too.

• Rainbow colored jewelry- In terms of color jewelry with precious and semi precious gemstones in the colors of the rainbow in a single jewelry piece put together in creative ways seems very alluring.

• Pop culture influence still reigns as Coachella bands, fidget spinners, traffic cones, were seen as a part of jewellery items.

• Rose gold finish is still in trend. Metallic glazes, depicting futuristic
• 3-Dprinted jewellery along with CAD/CAM technology, laser engraving, 3d pen, is allowing various experimental fusions and form exploration for unique signature jewelry pieces.

• Expandable rings and bracelets with stones and jewelry grade ceramic were seen as upcoming trends in Vicenza Oro jewelry fair at Italy. An example is the Picchiotti XPANDABLE™ collection, a revolutionary new line of diamond and gemstone jewellery that uses innovative and invisible technology to expand and contract.

5.5 Establishing Opportunities

Based on the insights from the research on Thewa Craft, consumer feedback, trend analysis, interviews of several artisans and designers, three collections of body adornment were designed and developed for the consumer who are patrons of craft & cultural heritage and skills and take pride of having such luxurious products.

As per the consumer feedback and trend analysis the collections were based on traditional, modern and fusion styles. An attempt with fresh and newer narrative was made keeping in mind the need of re-interpretation and re-conceptualization of the craft.

5.5.1 Collection One

Collection one was designed with modern sensibilities applying the traditional technique of thewa to the new and modern form and motifs.
The designs were kept minimalistic and abstract and interventions were made to incorporate several different body adornments. A lot of experimentation was done keeping in mind the key insights gathered from the data collected from the research, artisans’ and consumer’s reviews along with major trends and reviews from the several well-established and experienced designers. Following are some finally selected designs:
5.5.2 Collection Two

Collection Two was based on the traditional sensibilities & style with an attempt to present a new narrative with designs centered around traditional and authentic form
and techniques of Thewa craft. Various experiments and explorations were made with the color palette and the product offering to provide a new & fresh look to the collection yet keeping it truly traditional and authentic.
5.5.3 Collection Three

Based on the consumers’ reviews and designers interviews, Fusion style in jewellery was found to be the most emerging trend. More than 70% of the total consumers
surveyed, chose and showed their likeness for fusion style of jewellery over traditional and modern styles. Designers also acknowledged this rising demand of fusion jewellery citing the changing lifestyles of the modern day women and predicted it as a key trend for the coming years. Revival of several jewellery crafts of India along with Kundan and Meena and consumer’s positive feedback were other factors that further helped to realize the fact that fusion style in jewellery is the key emerging trend.

Experimentations were done with form, color palette and motifs keeping intact the material and the technique. Interventions were made considering the prime use case of the fusion style jewellery being places of work or minor occasions like small functions and parties.
Long earring

Short earring

Fingerring

*Bright orange red coral
*Thrown with black lines and textured metal around
Edgy earrings

royal blue thewa base
silver scalloped bezel with gold border
Sky blue topaz or turquoise
5.6 Collection Survey

These collections were further reviewed and surveyed among the people who were earlier surveyed and asked to comment on the thewa craft. Following results were observed:

[Image of pie charts showing responses to questions related to thewa craft.]
5.7 Outcomes of the Survey

- More than 70% of the women considered these interventions made in thewa jewellery justifiable and rest 30% said ‘May be’ with 0% saying ‘No’.

- In fact 85% of the women also agreed with the statement that these designs / interventions would increase the acceptance and perceived value of Thewa Craft.

- Acceptance of these new designs of thewa craft was equally-likely for all occasions. Be it party-wear, Wedding or daily wear.

- Overall this new narrative that was being presented in thewa craft via these new designs was liked by people. Some women also considered that owning such thewa jewellery can even define and/or uplift their stature.

- More that 85% of the women were also considered these new designs/jewellery as luxury commodity.
5.8 Customer Relationship Marketing & Product Promotion Strategies

A folk craft which has always been individually practiced and aristocratic in its existence largely because of the royal patrons. In the present scenario the image of the craft has dwindled. Number of patrons have shrunken. Jewellery has taken the form of organised industry from a individualistic aristocratic craft resulting in alternative style of jewellery are easily available.

Marketing and promotions of the age old Thewa Craft in present scenario can be done via following ways:

• **Creating awareness amongst all socio economic strata about the craft**

  It is to largely create aspiration amongst prospective consumers.

• **Product diversification**

  It should be with the intention to spread the craft as value addition in other lifestyle products e.g. perfume bottle, leather accessory hardware, liquor packaging, footwear embellishments, buttons etc.

• **Redefining the setup that the craft is being practiced**

  Presently the craft is being practiced in closed family peripheral under confidentiality. If it has to reach out to consumers in multiple ways the craft needs to be practiced in industrious way to cater to batch manufacturing.

5.8.1 Creating awareness amongst all socio economic strata about the craft

• Collaborating with particular trends and fashion forecasting agency e.g. WGSN/Promostyl as an institution i.e. NIFT. It would help propagate certain crafts in the
country from time to time. These trends would trickle down from high street stores to mid range stores.

- Approaching various Jewellers in India (if possible globally) to showcase the craft as high end fashion jewellery. Even if it is a small space in the store it would mean big.

- Collaborating with various fashion designers of Hollywood and Bollywood and as an institution i.e. NIFT. It would help propagate the craft as fashion very fast. Needless to mention that movies are trend broadcasters.

- Alternative material. Presently the craft is practiced with gold foil. Practicing the craft (in other lifestyle product forms) also with alternative material e.g. bronze, copper would help it reach to consumers of different socio economic strata.

- Collaborating with reputed fashion designers (Indian as well as international) as an institution i.e. NIFT. It should be with an intention to showcase the craft in various fashion weeks.

5.8.2 Promotion diversification

- Alternative material. Presently the craft is practiced with gold foil. Practicing the craft (in other lifestyle product forms) also with alternative material e.g. bronze, copper would help it reach to consumers of different socio economic strata.

- Blending of the craft strategically with some other craft. It might be possible that Thewa embellishments may be used as value addition elements on wooden (slightly carved) jewellery boxes (this is just an example) or photo frames.

5.8.3 Redefining the setup that the craft is being practiced.

- The craftsmen needs to be culturally acclimatised to perform in a different way to cater to batch production of multiple products with various materials.
• Freedom to think and perform must be established with every craftsmen.
• Economic freedom must be established with every craftsmen.
• Common workshops may be developed for alternative material and different lifestyle products. Wherein the ownership of the enterprise may be equally shared by the artisans.

5.9 Indian craft jewellery potential outside country

India is the world's second-biggest producer of jewellery after China and its eighth-biggest exporter. On the off chance that the administration information is anything to pass by, India’s exports of jewellery enlarged in FY2011, with dominant part of shipments going to US, UK, UAE and Iran. While the sparkle of India's non- valuable adornments keeps on pulling in clients from US, France, Germany, UK and the Middle East, interest for the same from our neighbor – Pakistan – has developed complex in the course of the most recent couple of years.

Indeed, even as the area is really satisfying the spirits of 'Make in India', those in the trade have their own set of challenges and issues. In any case, both exchange figures and industry sources show that there is an interest for Indian jewellery in US and Europe as well in Pakistan and the Middle East.

For working with European purchasers as a creating nation provider is to deliver niche market quality some key factors to keep in concern
• **Product uniqueness:** In the jewellery business, item uniqueness is possibly the absolute most crucial issue. Without a unique product, your chances as a supplier are little.

• **Focus on niche products:** As a developing country producer is to center around niche products. This usually means fairly low volumes and high labour intensity, bringing about high added value and better margins.

• **Fast fashion & trendy designs:** Trendiness is fetching more vital in jewellery. This is on the grounds that the jewellery market is experiencing expanding impact from so-called fast fashion. In fast fashion, collections are replaced rapidly, as buyers continually need to offer consumers something new.

• **Personalised and/or customisable jewellery:** European buyers progressively favour jewellery that no one else has. Personalisation and customisation offer moderate methods for addressing that need.

• **Story-telling designs:** Consumers in Europe appreciate items that add significance and profundity to their lives. This is the reason storytelling designs sell well. The strategy is to find that story and tell it well to the right target group.
• **Designs with a local, ethnic touch:** Designs with a genuine local or ethnic touch answer to European consumers’ interest for extraordinary places, people and stories and furthermore in unique, unusual or rare designs.

• **Designs statement:** Designs with a statement answer to the inclination among some European consumers for products with meaning. In your design, you could incorporate a statement on anything from fashion and lifestyle to music and sustainability.

• **Affordability:** Fast fashion is not just influencing jewellery design, but also pricing. With consumers buying jewellery more often in order to be fashionable, the product quality you deliver has to be affordable. Also, your production facilities have to be adapted, collections on a regular basis.

• **Low-priced & easily disposable against robust and durable:** The European market has a rising low-end section, where trendiness combined with very low cost and easy replace ability tends to succeed above robustness and durability. In the middle segments, however, durability matters more: consumers paying a medium price for a piece of jewellery or accessory expect it to last for a long time.
• **Non-finished products & accessories**: Selling jewellery and accessory elements rather than finished pieces to independent retailers may significantly increase your chances. It offers buyers room to customise or to add some other type of service to their customers.

• **Cluster resources with other producers**: If you’re a small or medium-sized business, you may benefit from clustering your resources with other suppliers. It will give you a stronger export position and more negotiating power with buyers. Also, it may enable you to bulk-buy materials and equipment at lower prices.

• **Sustainability is hotter than ever in Europe**: It includes environmental care and social responsibility. Both consumers and importers are quick to pick up on products or players performing poorly – or outstandingly – in these areas. This means sustainability is a very effective way of adding value to your product and distinguishing yourself on the jewellery market. There are lots of materials you can use to develop a sustainable, or ‘green’ image, and that currently constitute a niche segment in jewellery: (Wood; Textile; Cords; Leather, including exotic leathers, such as that of a sea snake; Elements from flora and fauna, such as coconut chips, shells.)
• Being prepared to take the risk of experimenting can distinguish you from other suppliers who prefer to stick to conventional materials and techniques:

European buyers are always interested in new, or innovative materials and techniques, from natural materials to new alloys or even synthetics. Many buyers are also interested in new experiments in this field.

• The right standards & control mechanisms: The European jewellery market places fairly high demands on non-European suppliers. These include both legislative requirements and requirements developed in the market.