

FEMALE SHOPPING BEHAVIOUR WITH REFERENCE TO THE BRANDED JEWELLERIES: A CRITICAL ANALYSIS

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ABSTRACT

Purpose: The purpose of this paper is to study the female shopping behaviour with reference to the branded jewellery.

Design/Methodology: Research design is based on exploratory and descriptive research from India on the basis of convenience sampling; with the sample size of 50 women's (20-45 age group) & data is analysed using simple tools like averages, percentages and measurement scales.

Findings: We know that jewellery has a significant adornment for Indian women and she love wearing ornaments it has come as a customary and tradition, it is also considered too auspicious in most of the rituals from ancient days and now that the disposable income of women is improving in the fast pace every day, she is a decision maker and hence she is involved in different purchase activities, where she purchase jewellery quite often. Women are lifestyle freaks and fashionable for them aesthetic looks matters a lot, they are shopping lovers, status and prestige conscious, she is the attention seeker, she love to receive jewellery gifts. Her awareness levels towards brand are too high and she doesn't mind spending huge on jewellery but she is cautious buyer.

Research limitations/implications: The study is restricted to Indian women.

Originality/value: This paper contributes on few major objectives where we could study the jewellery market of India and female shopping behaviour towards jewellery. It also gives an insight about brand awareness levels in women and the different sources she refers for jewellery purchases. The different criteria's and parameters on the basis of which she purchase jewellery and her inclination and attitudes while purchasing jewellery. How her income levels influence her in purchase activities is been studied. It also gives few strategies to the marketers to be followed to influence women in her purchase activities which can improve the market share of jewellery market drastically.

Keywords: India, Women, lifestyle Industry, Branded Jewellery, Buying behaviour, Luxury Product.

1.1 INTRODUCTION

Jewellery has been significant adornment for Indian women since ages. Its significance in Indian woman's life can be judged from the number of jewellery gifts she receives on a variety of auspicious occasions in her life irrespective of her economic status. Indian women's decorate themselves with ornaments is not just customary but has lot of values attached to it. Jewellery in India is not just considered as status but it is also considered as great security in time of financial crisis due to its value.

Jewellery and Indian women share a deep connection as its value lies not only in traditions but also has great significance in scientific terms which will enhance the respect for women.

Nowadays, women are educated, knowledgeable, well informed and independent. They practice various professions and have a mind of their own. They do not believe in hearsay and would like to analyze and scrutinize the jewellery products themselves. It is very difficult to deceive women consumers, as many of them are quite tech-savvy and believe in comparing various features of the jewellery product before purchasing them.

Women are very particular about the jewellery brand. They carefully compare and analyse the brand values and select their product of choice according to that. Also, they are keen on offers and discounts to be availed. Also, they have a particular interest in the design, style and trend of the product. So, it is proved that when it comes to shopping, men and women behave differently.

1.2 STATEMENT OF THE PROBLEM

To critically analyse the female shopping behaviour towards branded jewellery in India

1.3 OBJECTIVE OF THE STUDY

1. To study understand and analyze the branded Jewellery market in India.
2. To analyze the female shopping behavior towards branded Jewellery.

1.4 RESEARCH METHODOLOGY

The researcher has applied exploratory and descriptive research design by constructing the questionnaire and subjected the questionnaire to 50 women consumers (Age group 20-45) who are lifestyle freaks in India. Using convenience sampling for data collection. The collected data has been analysed using simple tools such as averages, percentages and measurement scales were used to arrive at desired results.

1.5 LITERATURE REVIEW

V. Vijay Durga Prasad (2010) carried out a study on “A Study On Luxury Products Of Jewellery” This research paper examines the role of Hallmarking in curbing the cheating on cartage of gold jewellery. A study was carried out to understand the perception of customers purchasing gold ornaments and their awareness levels on the concept of hallmarking. Though Government of India in April 2000 introduced voluntary hallmarking of gold jewellery through Bureau of Indian Standards most of the jewellers are selling partial of stock with hallmark. Questionnaire was administered to a random sample of 285 respondents from in Vijayawada city in Andra Pradesh. Cross Tabulation, Chi-Square Test for testing of Independence between two attributes. Suggestions were offered to create more awareness among customers as findings revealed that few were aware about BIS Hallmarking.

Hari Chauhan (2005), The Author attempts to explore “The love for jewellery by the Indian woman”. The research highlights how jewellery serves as adornment as well as financial security. The Indian woman has always been very creative in her expression of jewellery and design. In keeping with India's rich heritage of diversity, jewellery also takes on regional nuances. It is the ultimate and most-personal expression of region specific culture and art of lifestyles and heritage. It draws inspiration from architecture, dance and even religious customs. The paper describes the traditional jewellery worn by the women of Pabbar valley of Himachal Pradesh, one of the northern states of India.

What Women Want (2008) this report provides analysis and insight into two key aspects of the market for gold jewellery in the world's leading gold-buying countries collectively representing 73% of global demand. Two aspects of: Gold in the context of other luxury items and consumables and Consumers' attitudes to gold, focusing on how women's perceptions of gold have changed since the last survey in 2005. The study show that in spite of two fold growth in price in the three years between the 2005 and 2008 surveys gold retained and even strengthened its position, both in comparison to other competing luxury goods and in terms of its own specific appeal. The reason was enduring attributes of gold like longevity, purity and value two core target groups of female consumers were identified in each market, based on their behaviour and attitudes towards gold. The core groups were 'passionate about their appearance and accessories' a key group and 'self confident creative women' - women who are traditional and status-conscious in their outlook'. The survey findings confirm that gold continues to have strong positive associations and remains an integral part of a woman's appearance and of her ability to look and feel good.

Laurence E. Blose (2010) carried a study which discusses how changes in expected inflation affect gold prices. Using unexpected Changes in the Consumer Price Index (CPI) this paper shows that surprises in the CPI do not affect gold spot prices. The results indicate that investors anticipating changes in inflation expectations should design speculation strategies in the bond markets rather than the gold markets. Additionally, investors cannot determine market inflation expectations by examining the price of gold.

Padma Srinivasan, R Subramaniam(2008) worked on “Risk Management Practices Among the Gems and Jewelry Dealers in Bangalore” this paper explored the risk factors that influence the gems and jewelry business in Bangalore and the practices of family-based jewellers and branded retailers. The sample consisted 190 family based jewellers and 10 retailers were observed for a period of three years from 2004-07. Various risks like Geographic Concentration Risk, Raw Materials Risk–Gems and Gold, Debtors' Risk, Seasonality Risk, Labour Risk, Wastage Risk, Financial Risk are studied with Risk Management Practices. It concludes with SWOR analysis and suggestions for jewellers with help of collaboration and technology.

Anandkumar G Patil (2010) this paper reviews “How fashion jewellery is changing in modern times”. The practice of soft tissue piercings like nose, ear, eyebrows with ornaments and body tattooing are ages old started in Egypt, china and medieval around 5000 years back. Oral jewellery, which consists of soft tissue piercings and/or objects attached to teeth. Oral jewellery makes teeth glamorous, unique, and fashionable, tantalize the person's teeth. It is painless and has no risk of infection, and adds sparkle to a smile. It is also solution for tooth fracture and gum recession and gives confidence to the person. Today it is regaining momentum as fashion and style statement among youth and celebrities.

Jayne Wallace (2007), “Emotionally charged: A practice-centred enquiry of digital jewellery and personal emotional significance” this research explores the possible integration of digital technologies and contemporary jewellery towards the development of digital jewellery; jewellery objects embedded with electronic components. The relationship between an individual and a piece of jewellery can therefore be personally meaningful. Wearable digital objects are providing comfort in communication and information. These digital objects when finely crafted and designed in form of jewellery attracts a segment of customers who are continuously using digital objects. These objects are supported by computing technology for their intended purpose. Companies like IBM, Philips, IDEO, Nokia, Nike are designing such devices. The motivations behind contemporary jewellery objects and gadgets are poles apart. The findings demonstrated that the jewellery objects to be intensely personal.

Ekant Veer and Karen Fernandez (2001), “All that Glitters must be 22 carat gold: the Meaning of Jewellery for Indian Consumers” here it examines what jewellery means to Indian consumers living in New Zealand and Pakeha New Zealanders, who acquire jewellery as gifts and are unlikely to sell them because of the personal, private meanings attached to the gift. It narrates how value dimensions of jewellery differ across cultures and ethnic groups. It also reviews how Indians are a particularly interesting comparison group when studying the relationship of self and possessions because the Western concept of possessive individualism is notably absent in India. Depth interviews were conducted with a small sample of 10 respondents with their partners and data collected was analyzed on various aspects like disposal, value, quality, content. It highlights that gold jewellery is preferred in its pure form preferably 18 karats.

Ganesan Kannabiran, Saumen Bhaumik (2005), “corporate turnaround through effective supply chain management: the case of a leading jewellery manufacturer in India” this paper aims to examine how creative industries can adopt supply chain management (SCM) approaches to achieve business excellence. It is based on case research of supply chain (SC) integration in a jewellery-manufacturing organisation. Organisations in the creative industries such as jewellery can achieve superior performance

through systematic supply chain planning and implementation. Integrating SC planning with business planning, persistent commitment of the top management and making use of cross-functional teams for implementation are some of the key determinants of SCM. The paper presents a basis for understanding the scope for adopting SCM approaches in creative industries. The research has the generic limitation of generalisability. However, it provides an insight into understanding the issues of SCM adoption in a developing country context.

Mary Shustack(2012), “Pam Older has crafted a second act in jewellery design” The author narrates how signature jewels are designed by designers. Designers are evolving with classic and feminine but contemporary fresh designs. There is a segment in market that looks for such aspects. These designers sell their designs online, trade shows, street fairs, arts festivals and charity events. The designer innovates signature designs by travelling most of places and is aware of various cultural as well as local ethnic influences on jewellery.

K. Balanaga Gurunathan, S. Muniraj(2012), “Impacts of Customer Awareness and Buyer behaviour on Buying Jewellery Products—with Special Reference to Tamil Nadu State” This research investigates Impact of Customer awareness and buyer Behaviour on Buying Jewellery Products—Special Reference to Tamil Nadu State. 100 respondents were interviewed with help of a questionnaire. Various factors were identified under two categories like: Customer Awareness Variables and Consumer Behaviour Variables and Reliability test was conducted and validated. Hypotheses developed were tested by correlation test. Findings showed that there was a significant relationship between customer awareness and behaviour in Tamil Nadu.

Rai Govind Chandra describes about Indian Jewellery prior to advent of the Greeks, **“Indian love for jewellery is proverbial”**. Through the ages the Indian genius has produced the most gorgeous, the most intricate, the finest and the noblest affects I jewellery. The ornaments found at Mohenjodaro, Harappa, Chandudaro, Lothal, Rupar, Kali Bangan all testify to the high degree of craftsmanship of the Indian workmen of the proto-historic period. One indeed marvels at the delicacy and the finish of the jewellery found in the Indus Civilization. There are numerous pieces to decorate every part of the body and all of them are charming and beautiful. They are in no way inferior either in workmanship or in design the contemporary jewellery of Sumer or Egypt. Along with these pieces there are proofs of the jeweller’s handiwork on the Indian icons discovered in various excavations of this early civilization. Even the ephemeral clay sculptures have not escaped from being adorned with jewellery. We find male and female figurines wearing metallic bands on their heads, earrings, necklaces, bracelets and girdles. A bronze foot found at Mohenjodaro has a beautiful anklet and some of the terracotta figurines appear to be wearing bangles on their ankles.”

Bijlani, Shanoo and Regan Luis(2010), “Study Thinks Indian Industry could Reach \$ 100 Bn by 2015” reported that gems and jewellery industry has the potential to grow at an estimate of \$ 45 billion to \$100 billion by 2015. They stated that the jewellery industry featured two major sub-segments gold and diamonds with the former constituting 80 per cent of the jewellery market. Gems and Jewellery Products (GJPs) are expected to grow at compounded annual growth rate of 15 per cent. However, the Indian gems and jewellery market is unregulated and pricing is mostly based on the value of gold and labour charges. Most purchases in jewellery are investment oriented and so, they get commoditized. The integration of jewellery, luxury and fashion should be the next step for the ever-growing gems and jewellery sector.

Asha. K. Moideen, Rashid Khan, K.Sreeranganadhan (2012), Examined in their article the **“Impact of marketing strategies on consumers purchasing behaviour in the ornament gold market in India”**. The researchers adopted multistage random sampling technique to collect 1,312 respondents from all over India. The researchers used primary and secondary data sources and some objectives and hypotheses were formulated through the review of the literature in this field. This study revealed that the income of the respondents plays main role on the influence of the marketing strategies of jewellery. The lower income group of the respondents had a strong agreement related to the influence of the marketing strategies of jewellery retailers and the higher income group had only low influence. This study helps the researcher to understand how gold marketing strategies differ from other marketing strategies and has included this concept in his study.

Balaji and Maheswari (2014), “A Paradigm Shift in the Buying Behaviour of Indians Towards Gold Jewellery – A Theoretical Approach with Reference to the Growth of Branded Retailers” emphasized in their article that modernization is the most important one according to organized retailers. Secondly, the changing of buying preference of consumers in India towards ornamental gold is appropriated to the growth of branded gold retailers. The study confirmed that the conversion of family owned gold business, into professionally managed gold business, is eye witness of changes that were made in buying behaviour and attitude of ornamental gold buyers in India.

Saravanan S (2010), A study on consumer behavior with special reference to durable goods in Coimbatore city, Tamil Nadu found in his article that the present modern market is very competitive and celebrity insists an individual consumer to make purchasing decision. At present women play important roles not only in other all fields but also play a major role in determining marketing condition particularly taking purchase decisions. His study moulds the present study the extent to which women’s role plays on the purchase of luxury products like gold ornaments in Tamil Nadu.

Pawan Kumar Garga, Export of India’s Major Products-Problems and Prospects” stated that Gems and jewellery comprising diamonds, coloured Gemstones, gold jewellery, pearls, nongold jewellery, synthetic stones and costume/fashion jewellery constitute a growth potential export sector. Export of all items of this product group taken together have increased phenomenally during the last fifteen years net exports to Rs. 33,734 crore in 2000-2001, as per the economic survey, 2001-2002. The product group of gems and jewellery makes significant contribution to India’s overall export earnings and remains in the forefront of foreign exchange earners. Diamonds accounts for 80 to 93 percent share in the total exports of gems and jewellery. In fact cut and polished diamonds remain the single largest item which has made significant contribution to the export effort of this sector. All these markets happen to be the thrust markets for export expansion of gems and jewellery. Other important destinations for India’s gems and jewellery exports are Israel, UAE, UK, Thailand, Singapore and Switzerland.

Nirmal Bardia, “A message delivered in the show of jewellery association by the convener Mr. Nirmal Bardia” convener, Jaipur Jewellery Association “Jaipur’s Colour stone industry has a major contribution in the country’s export of colored gems,

hence we need shows to focus the developments in this area. Also, the month of August is a good period for trading as Marriage and festival seasons closely follow. Jaipur has enough potential for multiple shows. Since Jaipur Jewellery Association (JJA) and Jewellers Association Shows (JAS) both are directed towards growth of the industry, there is no rivalry between the two. Jaipur's gems and jewellery industry keeps busy over 100000 artisans, manufacturers, importers, dealers and exporters. The city is traditionally known to be the hub of colour stone. Nevertheless, emerging international centers have taken away considerable share of business from the industry here. Optimistically, initiative like shows and exhibitions will help to boost opportunities by attracting global buyers and exhibitors.

Golden Times, "Gold is much beyond jewellery" Gold is the only thing that seeps into every strata and class of the Indian society, is equally sought by the well-heeled urban businessman and the poverty stricken rural labourer. Indians see the metal as a symbol of purity, prosperity and fortune. Indian customs demand buying gold for special occasions like wedding, births, birthdays and celebrating various festivals or offering gold to Indian deities. According to Rig Veda, India's most ancient text, the giver of gold is blessed with life of radiance and grandeur; for giving a receiving gold is synonymous with welcoming the Goddess Laxmi. Gold is, hence, invariably purchased all over India during Diwali-a festival celebrated by one and all. Gold to Indians is that ultimate love object.

1.6 INDIAN JEWELLERY PRODUCT SECTOR: AN OVERVIEW

Since time immemorial, jewellery in India has been an integral part of women's lifestyle. Women from different economic strata have different lifestyles. Their jewellery choices therefore differ. In a diverse country like India, jewellery also has a cultural connect. Occasions such as festivals and weddings have religious significance that differs from region to region. Jewellery usage is thus rooted in geographical traditions.

Despite the fast spreading westernization trend in the country, 85 per cent still adhere to the wedding customs strictly. In Hindu marriages, wearing a mangalsutra is mandatory. Yet, the design and materials differ from region to region. While Gujaratis and Marwaris often go for diamond pendants and Maharashtrians wear a pendant of one or two vatis, Bengalis often have corals added to the design. In South India, the variation in the mangalsutra and the way it is arranged varies from region to region.

With the passage of time, a shift in the significance and preference of jewellery was apparent. Today, with global exposure and more educated women joining the workforce, jewellery has evolved

The Indian gems and jewellery market is robust. With a market size estimate of Rs 3 lakh crore per annum, the sector is the second highest employer after the IT industry, employing roughly 2.5 million people and contributing to about 7 per cent of India's GDP. Also, India is the largest consumer of gold in the world and the fourth largest consumer of platinum jewellery after China, Japan and the US. It is also the largest exporter for diamonds.

The jewellery retail landscape has changed dramatically over the past 15 years. The market though robust, is fragmented and largely unorganised. There are approximately 5,00,000 jewellery stores comprising mainly of small family run independent jewellers. The retail revolution started approximately a decade and a half ago and has gained momentum since then. Corporates such as Tata with Tanishq and Reliance have set up stores across the country. Jewellers such as Senco Gold, TBZ, Orra also have a sound national presence. Traditional South Indian jewellers such as Kalyan Jewellers, Malabar and Joy Alukkas also have a national footprint. Regional jewellers such as PNG, Ranka Jewellers and WHP from Maharashtra have a strong presence in their states and have ambitious expansion plans.

Vipin Sharma, the CEO of Azva has articulated the evolution very well. According to him, young Indian woman has evolved into a powerful persona who has her views on what she wants when it comes to her jewellery and personal style. Women today are well travelled, are more exposed to Indian as well as international trends and innovations, and have therefore developed an innate sense of luxury and style. While they appreciate and respect tradition, they also have an extremely keen eye on design and craftsmanship with personalisation and versatility being key to their decision making process when it comes to jewellery. Women are now looking for pieces that can be styled in a traditional as well as contemporary manner – Azva creations have jewellery pieces that have a longer shelf life beyond the wedding day and can be used for a host of occasions across their life span.

The reputed jewellery designer Farah Khan, who has a large Bollywood clientele, opines that new age bridal wear is getting slimmer and less fussy. A young bride doesn't want to invest in one large set that will find its way into locker once the occasion is over. Women today want statement pieces that are more fun to wear, but also have the ability to become heirloom pieces. Khan loves coloured gemstones and her collection makes an effort to revive traditional designs in a contemporary way.

According to Sachin Jain, President, Forevermark, Indian women with their high disposal income are now purchasing their own jewellery as a fashion statement. They prefer reliable brands with stylish, subtle designs, highlighting the sparkle of the diamond.

Reputed jewellery designer Poonam Soni makes an interesting point. According to her, the Indian woman holds a dual jewellery wardrobe—stylish designer pieces and larger opulent ones which are price friendly. A third important emerging style in her wardrobe is the branded fashion jewellery. Wedding jewellery is still opulent, larger than life, but tilted towards vintage looks.

Among the younger women, there is a very distinct shift in the preference for jewellery. They only want chic, light flowing pieces which accessories their favourite ensemble, shoes and bags. Jewellery is secondary to their branded apparel. So, long necklaces, sautoirs, brooches, hairclips and stacked rings are popular with them.

Millennials or Generation-Y is consumers in the age group of 16 to 35 years and born between the years 1982 to 2001. India had 450 million millennials in the year 2015 up from 298 million in 1991. According to the 2013-14 Economic Survey, India will become the youngest country by 2021, with 64 per cent of its population in the working age group of 20-35 years. De Beers Diamond Insight Report 2016 states that Indian millennials are earning more than their parents and have high disposal incomes. Among all ages in the elite segment, 75 per cent of women place diamonds as their first preference in fine jewellery, with only 6 per cent preferring gold. This is especially positive, given the inspirational nature of diamonds in this market.

The report further says that self-expression and personal achievement are important life values for them. This could be achieved through individualization of designs, branding and appropriate shopping experiences to fit the occasions and motivations for diamond acquisition. As in other luxury categories, brands are important for millennials.

Sharing his strategy to tap this lucrative segment, Jain says, "We at Forever mark, forecast trends each year based on insight and research. Keeping a strong focus on the beauty of the diamond, we create designs which appeal to our consumers. Capricci, the nose pin collection was launched keeping in mind the sentiments of the Indian woman. After a ring, nose pins are the most popular form of jewellery worn by women across the country. Our design team created a classic diamond nose pin, stud earrings and a charm bracelet with seven interchangeable jackets to appeal to the younger generation. The concept focused on 'Wear What You Feel'. The idea of a single piece worn in multiple ways has even extended to the Pink Haze collection which entails Forever mark diamonds encased in rose gold, with detachable variations. We also believe in classic designs like the diamond bangle which we term as 'The Circle of Trust' which consists of 58 Forever mark diamonds in each bangle. The response for this bangle across segments has been phenomenal."

For millennials, experiment is the key element of self-expression. They are not averse to mix-and-match precious and non-precious jewellery. In the absence of strong Indian brands in the fashion jewellery segment, an international brand Swarovski is the leader. It has 42 exclusive boutiques and is also available in reputed departmental stores such as Shoppers Stop.

To cater to this segment, proactive players such as Tanishq have already launched new sub-brands such as 'Iva' and 'Mia' collections for the fashion forward consumer. Mia jewellery is made of 14 kt gold and starts at a price of Rs 10,000. Iva, on the other hand, has created a new fine fashion jewellery category. Iva jewellery uses white topaz and other non-precious coloured gemstones to keep the price points affordable. Soni has also launched unique fusion designs cleverly mixing precious and non-precious elements.

1.7 DATA ANALYSIS AND INTERPRETATION

Majority of the women are between the age group of 20-30 which is almost 90%, 6% are between 30-40 age and 4% are between 40-45 age.

- Occupational pattern of women are as follows: 4% women's are professional, 4% are into service, 8% are homemakers, 74% are students and others 2%.
- Income levels of women are: Households are considered a part of less than 10000 is 22%, 10000-20000 is 24%, 20000-30000 is 24%, 30000-40000 is 10% and 40000 above is 20%.
- Among the sample marital status of 90% women is single and married women are 10%.
- Almost every woman is interested to buy jewellery.
- As per the study the frequent purchaser of jewellery is 22%, once in an year is 34% and during occasions 44%.
- Brand consciousness in women is: 14% prefer buying from local dealers and 84% prefer brands and 2% women buy on the basis of offers and designs.
- The report says that 30% of women prefer Tanishq brand, 12% TBZ, 9% from Damas, 16% from Nakshatra, 24% from Joyalukkas and 20% from other brands.
- The factors on the basis of which women purchase jewellery are: 32% of women buy on the basis of designs, 32% based on quality, 12% based on exchange offers and 24% on the basis of certified brands.
- Purchase behavior of women- 16% buy on credit, 22% buy from nearest store, 14% based on price negotiation, 18% purely based on low price, 30% based on reliable store.
- Buying attitudes of women- 36% women buy based on schemes launched by stores, 52% based on recommendations of friends and relatives and 12% based on pamphlets.
- Satisfaction levels of women are- 34% are fully satisfied, 40% are satisfied, 22% is neutral and other 4% is dissatisfied.
- Role of advertising campaigns are as follows- 28% of women feel it's extremely important, 30% feel it's important, 32% feel it is somewhat important, 4% feel it is not very important and 6% feel it is not at all important.
- Impact of ambience and service in women purchase are- 38% women feels it will have very significant impact, 28% say it will have significant impact, 22% says partial impact, 8% says it's neutral and 4% says it will not have any impact.
- 20% of women always compare the price and design between branded and local dealers, 14% do it often, 46% does sometimes, 8% does rarely and 2% will never do.
- 12% of women say that they will shift or change the source of purchasing jewellery, 54% say they will not shift and 34% say they may shift.
- 56% of women say that they are using internet for info before purchasing jewellery, 18% say they haven't used internet as a source and 26% say that they would never use internet.
- 74% of women say that they would prefer looking at the samples and then going for a purchase and 26% say they would not prefer looking at the jewellery.
- 38% women consider style and design as a criteria to purchase, 13% price, 22% brand, 2% based on reputation, 6% based on delivery time, 2% based on price and design.
- 62% women say that they would prefer jewellery to purchase on their own, 14% want somebody to gift them, 24% say they don't have any preference they like both choosing and receiving.

- 24% of women say that they would prefer wearing jewellery everyday, 2% on weekend only, 72% wear only on special occasions and 2% on others situations.
- Preferences of women in jewellery segment- 32% prefer diamonds, 30% prefer ruby, 14% prefer emerald, 18% pearl, 4% sapphire, 2% others.
- 6% women spend between 25000 on each jewellery purchase, 26% spend 25000-50000, 40% spend 50000-100000, 8% spend 1,00000 to 2500000, 4% spend 2500000-5000000, 6% spend 5000000-1cr, 2% above 1 cr.
- Last jewellery purchase made by women was- 12% purchased in the last month, 28% between 1-3 months, 16% between 3-6 months, 10% between 6-12 months ago and 34% purchase 1 year ago.
- The amount spent on last jewellery was- 18% spent between 25000, 24% spent between 25-50k, 36% spent between 50k-1 lakh, 14% 1lakh-25lakh, 4% between 25lakh-50lakh, 2% between 50 lakh-1cr, 2% spent above 1 cr.

1.8 FINDINGS

- Most of the respondents are students and rest of the respondents is split between professionals, business, homemakers and others.
- Among the women's majority is having the income between 20000-40000 and about 20-30% of women has income above 40000.
- Almost 90% women are married rest 10% is single.
- Majority of women segment purchase jewellery during occasions and once in an year 20-25% people buy jewellery frequently.
- Majority of women prefer branded jewellery because of its reliability and status only few set of people buy it from local retailers.
- Brand awareness levels in women with respect to jewellery is very high 30% of women prefer Tanishq brand, 12% TBZ, 9% from Damas, 16% from Nakshatra, 24% from Joyalukkas and 20% from other brands.
- 60% of women buy jewellery based on its design and quality, 30% buy based on exchange offers and 10% buy only certified ornaments.
- Women's are majorly getting influenced by advertisements, campaigns, celebrities, friends and relatives.
- Most of them are purchasing jewellery to maintain their status in the social gathering, they feel it reflects their personality and enhance their prestige.
- Study has proved that women love wearing jewellery and she doesn't mind purchasing it on credit from the reliable or nearest jeweler and negotiate the price.
- The awareness level of women about branded jewellery is through internet, advertisement, schemes launched by stores, from friends and relatives and brouchers.
- The satisfaction levels of women with respect to their purchase activities are moderately high.
- 50% women feel that campaign really matter in influencing their purchase, 30% feel that it's somewhat important rest feel that it doesn't affect their buying activity.
- We have also seen that women are very cautious and careful buyers; they always compare the price and design of jewellery between branded and local dealers.
- Majority of women gather the information about the jewellery from internet.
- Almost every woman would like to look at the sample before making the final decision making.
- Women buy jewellery on following criteria like design, style, price, brand, trend etc.
- According to the report there is a huge demand for gold, diamond and ruby followed by pearl, emerald, sapphire and others.
- Most of the women spend almost 1lakh on a single purchase and it is found that there are people who spend 50- 1cr on single purchase.

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