



STUDYING THE SUCCESS OF PANDORA DESIGN TO DEVELOP JIUQUAN JADE
PRODUCTS AND MARKETING PLAN FOR THE YOUTH MARKET



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ศึกษาความสำเร็จของการออกแบบของ PANDORA เพื่อพัฒนาผลิตภัณฑ์และแผนการตลาด
ของ หยก JIUQUAN สำหรับตลาดเยาวชน



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STUDYING THE SUCCESS OF PANDORA DESIGN TO DEVELOP JIUQUAN JADE
PRODUCTS AND MARKETING PLAN FOR THE YOUTH MARKET



An Master's Project Submitted in Partial Fulfillment of the Requirements
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THE MASTER'S PROJECT TITLED
STUDYING THE SUCCESS OF PANDORA DESIGN TO DEVELOP JIUQUAN JADE PRODUCTS AND
MARKETING PLAN FOR THE YOUTH MARKET

BY
ZHANG XU

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This study drew on Pandora's successful design strategies to develop Jiuquan jade products that combined cultural depth with modern aesthetics for young consumers. It aimed to analyze Pandora's design and marketing success to guide the creation of Jiuquan jade jewelry and a targeted marketing plan that aligns with youth preferences and cultural identity. The research included: (1) a literature review and six interviews with jade carvers and cultural heritage inheritors to explore Jiuquan jade's craftsmanship, market, consumers, and sales; (2) a case study of Pandora's 30 top-selling items on Taobao in 2024, using the 4P framework and consumer feedback; (3) the design of four jade prototypes (necklace, bracelet, ring) and a youth-oriented marketing plan based on design theory; (4) expert interviews with three professionals to refine designs and strategy. Results reveal that the Jiuquan jade market was dominated by traditional aesthetics and offline sales, limiting variety and brand recognition. Annual production at the Jiuquan night light cup factory dropped from 60,000–80,000 to 10,000–20,000 units by 2020, and halved again by 2022. Meanwhile, Pandora's 2023 revenue rose 16.54% due to customizable, symbolic designs appealing to young buyers. Based on Jiuquan jade's cultural and material traits, four innovative pieces and a comprehensive 4P marketing plan were developed, showing strong differentiation and potential. The study concluded that innovative design coupled with clear market positioning could boost Jiuquan jade's appeal and brand value among young consumers.

Keyword : Jiuquan jade, Pandora Jewelry, Jewelry Design, Marketing plan

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ZHANG XU

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CHAPTER 1

INTRODUCTION

Research Background

China has a history of jade usage spanning 8,000 years and a research history of jade artifacts lasting 2,500 years, earning the country the title of "Land of Jade." The ancient history of jade artifacts in China is unparalleled in terms of its longevity, extensive distribution, variety of forms, exquisite craftsmanship, and profound influence(Wang, 2012). Currently, China has discovered over 330 types of gemstone resources. Due to its historical significance, jade holds rich cultural value, making it a prominent choice for collectors.

The development and utilization of Jiuquan jade have a long history. Many Neolithic sites and tombs from the Han, Wei, Jin, Sui, and Tang dynasties in the Suzhou District have yielded jade knives, jade spades, jade cong, jade beads, and jade pendants, which closely resemble Jiuquan jade. This indicates that people living here were already able to source materials locally thousands of years ago, using Jiuquan jade to make production and daily living items to beautify their lives. It is said that during the Spring and Autumn period, the tribes in the west presented the "Eternal Light Cup" to King Mu of Zhou, which was crafted from Jiuquan jade. Since then, the Jiuquan Eternal Light Cup has been passed down as a tribute, remaining popular and becoming a famous wine vessel, while Jiuquan jade gained widespread recognition(Wang & Dong, 2004).

Jiuquan jade, also known as Qilian jade, is primarily sourced from the Laojun Temple mine in Qifeng Township, Sunan County. It is formed within ultramafic rock bodies or marble layers and can be divided into three types: serpentine rock, serpentized marble, and silicified marble. Among these, serpentine rock, which has a high content of serpentine and typically appears in dark green or blackish-green, is considered typical Jiuquan jade, while serpentized marble and silicified marble are often classified as decorative stones or semi-jade(Guo et al., 2021).

In the new era, as people's material living standards continue to rise, their spiritual needs are also growing, along with increasing aesthetic awareness and ability. Consequently, there is a rising demand for jade carving products that not only have a beautiful appearance but also exhibit individuality. Traditional jade carving lacks innovation, fails to keep pace with the times, and no longer meets modern aesthetic standards (Sun, 2023).

According to data from the National Bureau of Statistics, in 2023, the retail sales of gold, silver, and jewelry products from large enterprises reached 331 billion RMB, an increase of 13.3% year-on-year, marking a historic high. This growth rate is much higher than the 7.2% average for total retail sales of consumer goods, making it the second-highest growth rate in the past decade, second only to the 29.8% growth in 2021. Based on comprehensive statistics from the China Jewelry Association, the market size of China's jewelry and jade industry in 2023 was about 820 billion RMB, up 14% year-on-year (Jia, 2024).

According to the China Jewelry Industry Association, the market size of jade products in China reached approximately 147 billion RMB in 2022, growing by 15% year-on-year. This strong performance in the jade market is mainly driven by the revival of traditional culture and the rise of "Guochao" (Chinese trends), which greatly boosted the cultural value of jade (Z. Jiang, 2023).

In 2020, sales at the Jiuquan Night Light Cup factory plummeted from a peak of 60,000–80,000 units per year to only 10,000–20,000 units. Two years later, a reporter visited the leading manufacturer of the thousand-year-old Night Light Cup again and found that the factory's sales had halved again compared to the previous low (Zhao, 2022).

As market demand shifts, the quality control of Jiuquan jade and consumer awareness directly impact its acceptance. Despite the deep cultural heritage of the Jiuquan Night Light Cup, a lack of effective marketing has led to insufficient consumer awareness (Lv, 2020). Although Jiuquan jade is rich in resources and has a high-quality appearance, its market development is slow. The absence of formal trading markets and

large-scale industrial bases has resulted in disordered operations (Wang, 2020). In recent years, the jade market has highlighted problems such as insufficient historical accumulation, low product value retention, and unclear positioning (Su, 2015).

Thus, innovative design for Jiuquan jade is urgently needed. Only by learning from the successful design elements of domestic and international jewelry industries can Jiuquan jade be revitalized, with Pandora jewelry being a key model to follow.

Pandora Jewelry, an internationally renowned brand headquartered in Copenhagen, Denmark, was established in 1982. It is famous for its unique personalized custom jewelry products, especially its bracelets and charm series. Pandora encourages customers to tell their stories of different periods and emotions through beads of various textures and shapes. Users also share their bracelet stories online to commemorate relationships or experiences, showcasing their individuality and taste (Zhang & Hua, 2018).

Pandora has transformed the operating model of jewelry stores and marketing plan, but more importantly, it has changed consumers' perceptions of jewelry. It is impossible to build a jewelry empire solely on the pioneering "DIY" concept; "delicacy and innovation" must be the principles that jewelers uphold (gogo, 2013). While maintaining the market competitiveness of its core charm products, Pandora is also working to drive new series as new growth engines, including the Eternal series, Signature series, and lab-grown diamond products. In 2023, the total sales of the three new product lines increased by 16.54% year-on-year to 6.186 billion Danish kroner, accounting for 22% of total sales, up 2 percentage points from 2022 (Sha & Fu, 2024).

In terms of product design, Pandora provides customers with the means to weave personalized stories. Pandora bracelets feature unique patented functions and are available in various materials, including 14k gold, 925 silver, and leather. The charm offerings include charms, pendants, safety chains, and clips. The concept of Pandora jewelry is to impart different personal values, meanings, and special qualities—such as wisdom, courage, love, and trust—to charms, allowing consumers to design their own stories based on various themes and meanings. The charm themes are diverse,

including Disney character series beads aimed at customers with a fondness for youthful themes, special moment series beads for those wanting to commemorate significant occasions in their lives, personality-themed beads for those who express themselves through jewelry, and charms designed to convey special meanings (Zhang & Hua, 2018).

In summary, through a preliminary understanding of the historical and cultural value of Jiuquan jade, this study analyzes its developmental bottlenecks in the contemporary market. Drawing inspiration from Pandora's jewelry design and marketing strategy, the research clarifies its objective: to promote innovation in traditional jade carving by adopting modern design concepts and learning from successful brand experiences. This lays a solid foundation for the following chapters.

Research Objectives

1. To analyze the Success of Pandora Design and marketing plan
2. To design and develop the Jiuquan jade products and marketing plan .

Research Questions

1. The lack of effective marketing of Jiuquan jade has led to the lack of sufficient recognition of Jiuquan jade in the market, which has affected its overall sales.
2. Products made from Jiuquan jade tend to follow traditional designs, and traditional jade lack innovation, failing to keep pace with contemporary developments and not meeting people's aesthetic demands.

Scope of the studies

1. Jiuquan Jade

Relevant literature on Jiuquan jade was collected and analyzed to outline its craftsmanship and cultural connotations. Through in-depth interviews with six jade carving inheritors and artisans, the study explores the core advantages of combining the material characteristics of Jiuquan jade with local culture.

2. Pandora Jewelry

A statistical analysis was conducted on the design elements and sales data of Pandora's top 30 best-selling products on Taobao in 2024. User reviews from the core consumer group aged 25–34 on e-commerce platforms were collected and categorized

to summarize their product preferences. From the perspective of the 4P (Product, Price, Place, Promotion), the study examines how Pandora builds brand advantages through its marketing strategy.

3. Product Design Theory

Using theories of graphic composition, color, and jewelry structure design as a framework, the study analyzes innovative approaches to form and material selection in modern jewelry. It explores how to retain traditional jade carving techniques while enhancing the visual impact and fashion appeal of Jiuquan jade jewelry through methods such as geometric cutting and material fusion.

4. Consumers and Marketing Strategy

Young consumers aged 25–34 are defined as the primary research target group, supplemented by evaluations from industry experts to obtain multi-dimensional market feedback. The study investigates the main sales channels of current Jiuquan jade products and the performance of each channel. It also analyzes the impact of government cultural preservation policies, cross-industry collaborations, and new media promotions on brand awareness and sales conversion, providing data support for subsequent marketing plan development.

Population and Sample

Population: Young consumers who are open to diverse cultures and experiences, value personalized consumption experiences, and have strong purchasing intentions have become the primary buyers of jewelry. For this age group, their willingness to embrace different cultures and things, focus on personal consumption experiences, improve their quality of life, and gain experiences serve as the core drivers of their consumption (Jade, 2021).

Sample: The research sample includes consumers aged 25–34 as the primary target group, along with six jade carvers and intangible cultural heritage inheritors.

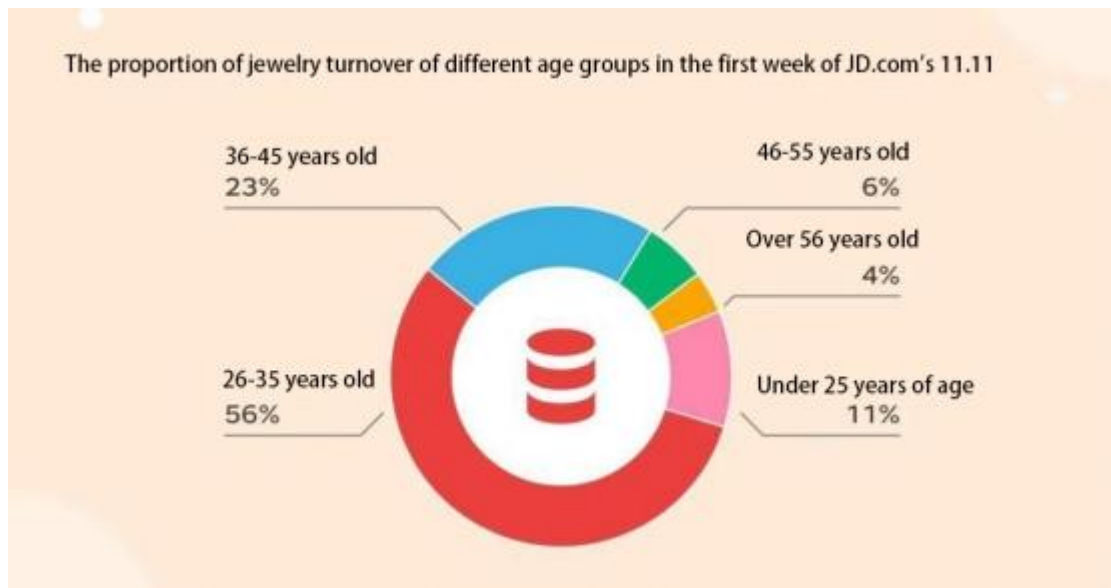


Figure 1 The proportion of jewelry turnover of different age groups in the first week of JD.com's 11.11

Source: Jingdong Consumption and Industry Development Research Institute (2023)

Benefit of the study:

1. To address the issue of “weak marketing and low market awareness of Jiuquan jade”, this study analyzes Pandora’s product positioning and 4P marketing strategy to propose a differentiated marketing plan suitable for Jiuquan jade. This approach offers a replicable path for regional jade carving brands to enhance brand recognition and consumer engagement in the era of big data and new media.

2. To tackle the problem of “Jiuquan jade products relying on traditional forms and lacking innovation”, the study draws on Pandora’s design concept centered on emotional storytelling and symbolic customization. Combined with jewelry design theory, it proposes innovative product designs that meet the aesthetic and emotional needs of consumers aged 25–34, promoting the transformation of traditional jade carving toward the younger market.

Research framework

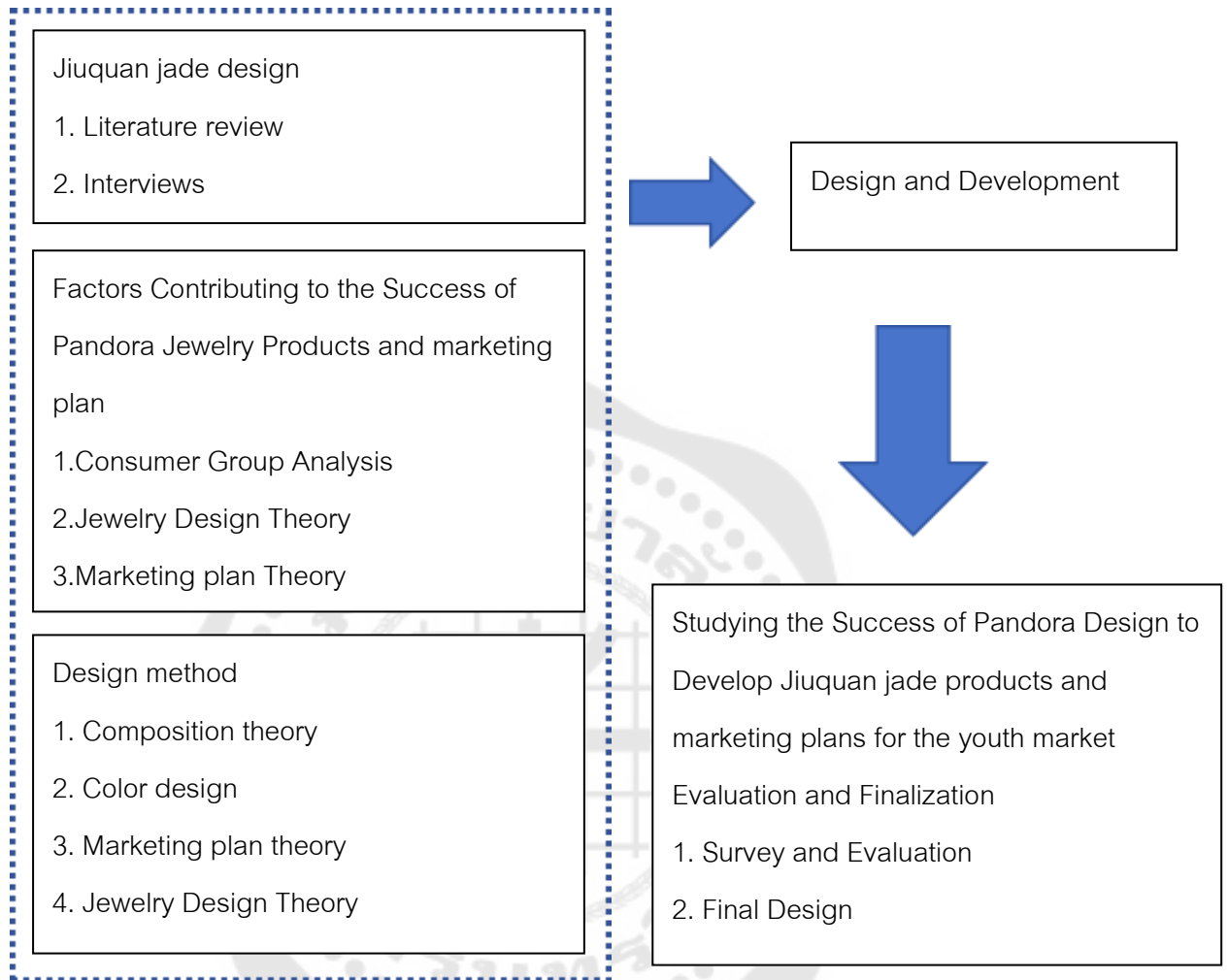


Figure 2 conceptual framework

CHAPTER 2

LITERATURE REVIEW

This chapter includes research theories, the historical and cultural background of Jiuquan jade, the history and development trend of Pandora jewelry, the importance of Jiuquan jade products design and development, and the research paper "Studying the Success of Pandora Jewelry and Developing Jiuquan Jade Innovative Design for Young People", which is as follows:

1. Jiuquan jade
 - 1.1 History of Jiuquan Jade
 - 1.2 Existing Products of Jiuquan jade
 - 1.3 The current problem bottleneck
2. Pandora Jewelry
 - 2.1 Introduction to Pandora Jewelry
 - 2.2 Pandora Jewelry's existing products
 - 2.3 Pandora Jewelry Advantages
3. Products Design Theories
 - 3.1 Composition Theory
 - 3.2 Color design
 - 3.3 Jewelry Design Theory
4. Concepts of Consumer and Marketing plan
 - 4.1 Purchasing Groups
 - 4.2 Motivation for Purchase
 - 4.3 Purchase Decisions
 - 4.4 Marketing plan theory
5. Research Articles

1. Jiuquan jade

1.1 History of Jiuquan Jade

The history of Jiuquan jade mining dates back to the Neolithic period. The exquisite jade discs unearthed at the Wuwei Niangniantai site, belonging to the Qijia

culture, were made from Jiuquan jade. Additionally, the crystal-clear, world-renowned "night light cups" were intricately crafted from Jiuquan jade. According to legend, during the reign of King Mu of Zhou, the western regions presented the court with a "night light cup." Since then, the night light cup became a precious vessel for banquets and entertainment, and numerous literary works throughout history praised the night light cup. For instance, Dongfang Shuo from the Han Dynasty described it in "Records of the Ten Volumes of the World," stating, "The cup is the essence of white jade, shining brightly at night," while Tang Dynasty poet Wang Han's line "Grapes and fine wine in the night light cup, the pipa hastens my drink" has endured through the ages (Wang, 2012).

Jiuquan jade comes in various types and has a complex composition, commonly found as serpentinite, serpentized olivine, or serpentized dolomitic marble, typically exhibiting green hues. It has a slightly translucent quality with a glassy or greasy luster, and its crystalline texture and significant hardness stem from its specific mineral components, giving it both durability and shine. The colors and patterns of Jiuquan jade vary due to differences in mineral composition, setting it apart from many other types of jade (Wang & Dong, 2004).

The culture of Jiuquan jade has a long and rich history. The Qilian Mountains are rich in fine jade, with its utilization tracing back to the late Neolithic period. Within the distribution range of the Qijia culture, centered around Lanzhou, Gansu, it extended east to the upper reaches of the Weishui River in Shaanxi, west to the Huangshui River basin in Qinghai, and north to Ningxia and Inner Mongolia, boasting abundant jade mines known in ancient times as "Kunlun jade," which refers to ancient Qilian jade. The "History of the Western Han" mentions, "Qilian is also called Tianshan," and the main peak of Qilian was part of the ancient Kunlun Mountains, a fact clearly established by ancient texts. Dongfang Shuo in "Records of the Ten Continents" recounts that King Ji Man of the Western Zhou, invited by the Queen Mother of the West to a grand banquet at the Yaochi, received a shimmering jade cup from her, which he treasured immensely, leading to the everlasting fame of the night light cup (Li, 2021).

Qilian jade, produced in the Qilian Mountains of Jiuquan, Gansu, is also known as Jiuquan jade. Although Qilian jade itself does not emit light, the name "night light cup" raises questions about its origin. Experts explain this phenomenon using the principle of light refraction: first, a cup made from Qilian jade is as thin as an eggshell, giving it a certain degree of transparency. When the cup is filled with wine, moonlight, lamplight, or firelight strikes the surface of the wine at an angle, the light refracts and reaches the bottom of the cup, creating a luminous effect that leads people to believe the cup itself emits light. Thus, it is named "night light cup," meaning "light comes only when the cup is full." In 2006, the night light cup from Jiuquan, Gansu, was included in the first batch of the "National Intangible Cultural Heritage List" (Ma, 2022).

1.2 Existing Products of Jiuquan jade

Jiuquan jade was initially mined near Jiuquan, Gansu, and later, a large number of jade mines were discovered in the Qilian Mountains at the border of Gansu and Qinghai, also known as Qilian jade. Currently, twelve different colors of Jiuquan jade have been identified, which is why it is also referred to as "Qilian colorful jade," with green jade being the most abundant, followed by black jade and golden jade (Ma & Man, 2016).

The main products of Jiuquan jade currently include night light cups, goblets, and Western-style chalices. Among these, the Jiuquan night light cup is one of the representative products of Jiuquan jade. It is a precious drinking vessel made from jade, and when fine wine is placed in the cup under moonlight, the wine sparkles, giving it the name "night light cup." The production of a night light cup involves 28 complex procedures. First, high-quality jade materials are carefully selected from Laoshanzuo in the Qilian Mountains. The jade is then cut into cylindrical shapes of varying sizes according to the dimensions of the cup, followed by creating a rough blank of specific dimensions. The shape is then cut and finely polished to form the initial shape of the night light cup. Next, the interior is hollowed out to bring the cup to its basic form. Finally, after passing through 14 additional processes, including fine grinding, washing,

rolling, expanding, polishing, and waxing, the cup is further polished with a horsehair net to create a crystal-clear night light cup (Zhao, 2022).

In 2020, the production volume of the Jiuquan night light cup factory dropped from its peak annual production of 60,000 to 80,000 cups to only 10,000 to 20,000 cups. Two years later, when reporters returned to the leading manufacturer of the millennium night light cups, the factory's market sales volume had decreased by another 50% compared to before (Zhao, 2022).



Figure 3 Luminous cup

Source: TD Factory (2024)

1.3 The current problem bottleneck

Currently, a large number of low-grade jade stones exist in the market in the form of utensils and decorative pieces, characterized by rough workmanship and a lack of aesthetic appeal. Commercial products made from Jiuquan jade tend to favor traditional shapes, and these types of utensils and jewelry primarily focus on functionality, lacking variation in design and matching. This causes people to easily overlook the beauty of the material itself, resulting in Qilian jade being perceived only as a mid- to low-grade jade, which leads to the conclusion that Jiuquan jade can only serve as a basic jade material without effective value enhancement (Lu, 2021).

Historically, the night light cup was a precious tribute, but modern consumers have insufficient knowledge about it, which affects its market acceptance. Additionally, the appearance characteristics of Jiuquan jade (such as dark green color and black spots) may raise concerns for some consumers (Ma, 2022).

Currently, Jiuquan jade has only the Jiuquan night light cup forming a certain production scale, known for its excellent jade material and exquisite processing technology (Ju, 2012).

2. Pandora Jewelry

2.1 Introduction to Pandora Jewelry

Pandora was founded in 1982 by Danish goldsmith Per Enevoldsen and his wife, Winnie. In 2000, they launched the "charm bracelet" concept, which quickly gained success in the Danish market, especially with the Moments bracelet series. This design allows women to freely combine charms, helping them remember the beautiful moments in their lives and express their individuality. As market demand grew, Pandora expanded its international business and successfully entered markets in the United States, Germany, and Australia, ultimately achieving widespread global recognition. Currently, Pandora products are available in over 100 countries and regions worldwide, with more than 7,800 retail points, including over 2,400 brand concept stores. Pandora has over 27,300 employees globally, along with more than 13 million Facebook fans and 10.7 million Pandora Club members. In 2020, Pandora ranked 41st in the global list of the most valuable apparel brands (Wang, 2021).

In 2015, Pandora sold one hundred million pieces of jewelry, and that same year, it officially entered the Chinese market. To quickly seize this highly promising market, Pandora made significant efforts in its layout in China. In the second year of entering the Chinese market, during the 2016 fiscal year, Pandora opened 44 concept stores in five new cities. Within four years, the number of Pandora stores in China reached over 240 (Z. Jiang, 2023).

2.2 Pandora Jewelry's existing products

Pandora's products primarily use S925 silver, with some items made from copper-silver alloy and 14K gold. The product range includes over a thousand varieties, with the main categories being necklaces, rings, bracelets, bangles, and charms. Charms and bracelets are the best-selling products. To meet market demand, Pandora increased its product launches from twice per year to seven times annually starting in 2013, particularly targeting gifting seasons and special occasions (Wang, 2021).



Figure 4 Existing Products

Source: Screenshot of Pandora's official website (2024)

While maintaining its core market competitiveness in charm products, Pandora is also striving to promote new series as new growth engines, including the Timeless series, Signature series, and lab-grown diamond products. In 2023, the combined sales of these three new product lines grew by 16.54% year-on-year to 6.186 billion Danish kroner, accounting for 22% of total sales, an increase of 2 percentage points compared to 2022 (Sha & Fu, 2024).

(Wang, 2021) found that Pandora successfully employs a symbolic Marketing plan, focusing on enhancing the symbolic value of its products to strengthen consumer recognition. Consumers are attracted to these symbolic meanings, such as Pandora's Moments series, which helps them commemorate important moments in their lives. Pandora categorizes its jewelry products into six types of symbolic products, which are:

1. Symbolic products representing Western traditional culture or values: Western historical culture and religious traditions have developed over thousands of

years, giving rise to numerous myths, historical anecdotes, festivals, and customs, which provide Pandora with a vast reservoir of materials for symbolic selection.

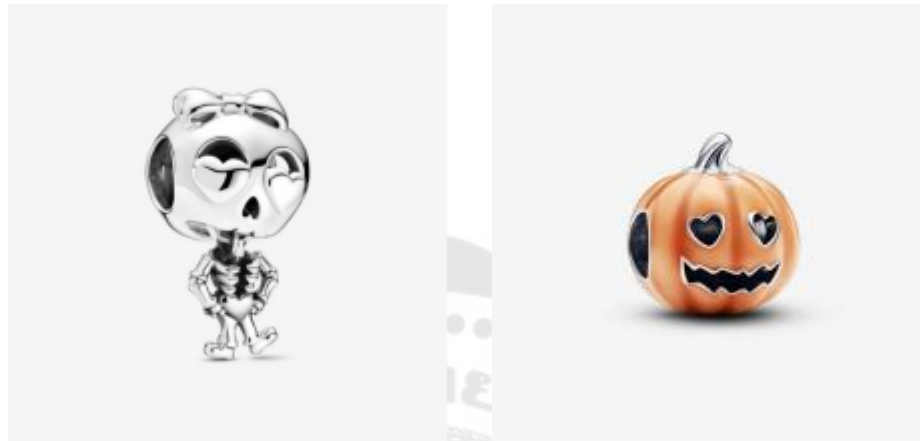


Figure 5 Products that represent traditional Western culture or values

Source: Pandora's official website (2024)

2. Co-branded products: The creation of co-branded symbols has enriched the symbolic value choices of Pandora, allowing it to break free from its inherent cultural constraints and sparking greater interest in the Pandora brand among a broader range of consumers.

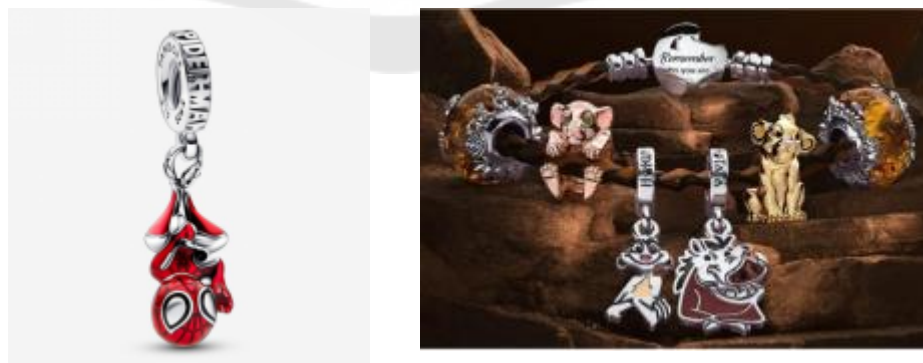


Figure 6 Co-branded products

Source: Pandora's official website (2024)

3. Products representing national or regional characteristics: With the rapid development of the tourism and international education sectors, more and more people are choosing to travel abroad and visit iconic tourist attractions around the world. To commemorate these unique experiences, they often purchase products that embody the local characteristics of the places they visit.

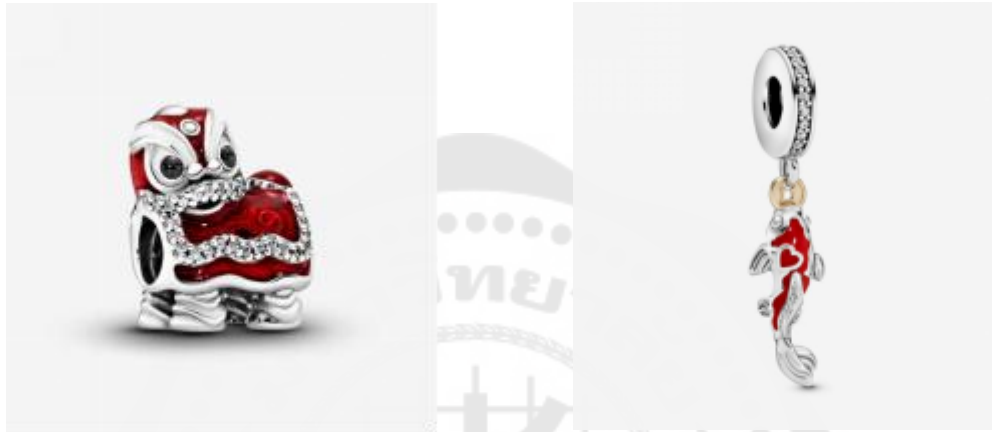


Figure 7 Represents a product that is unique to a country or region

Source: Pandora's official website (2024)

4. Products expressing common values between East and West: Pandora also draws from shared cultural symbols found in both Eastern and Western traditions during its product design. These symbols are designed to be straightforward and easy to understand, and they represent values that are common to both cultures.

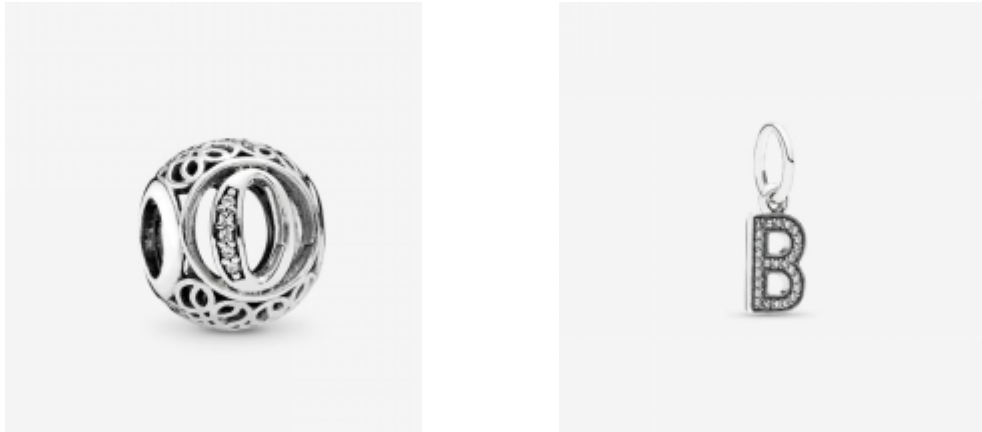


Figure 8 Products that express the common values of China and the West

Source: Pandora's official website (2024)

5. Localized products: After entering various national markets, Pandora seeks out symbolic elements from local cultures and traditions to develop its products. This approach not only aims to attract local consumers and facilitate a better market entry but also enriches its resource library, providing consumers in different countries with a more novel and diverse symbolic product value experience.



Figure 9 Localized products

Source: Pandora's official website (2024)

6. Personalized custom products: In response to consumers' desire for personal expression, Pandora has further expanded its flexible development by introducing products that allow for personalized symbolic customization. These products aim to resonate more with younger consumers' mindsets, enabling them to easily create their own unique Pandora jewelry to commemorate the most memorable moments in their lives.



Figure 10 Personalize the product

Source: Pandora's official website (2024)

2.3 Pandora Jewelry Advantages

Pandora's product positioning focuses on creating customizable, unique jewelry. Its pieces, such as bracelets and rings, are designed and crafted based on the specific needs of customers. This allows clients to add and arrange different accessories according to their personal preferences, resulting in one-of-a-kind jewelry. Moreover, Pandora's sales staff must not only understand the products themselves but also provide options that closely match customers' needs, offering styling inspiration for bracelets or necklaces to enhance the overall experience (Jiang, 2016).

Pandora skillfully leverages the symbolic value that consumers prioritize, using it as a focal point to enhance perceived value and stimulate purchase desire. For consumers, this strategy makes them feel that they are acquiring not just decorative jewelry but also symbols that can document significant life events and milestones.

Additionally, Pandora's pricing is quite reasonable. For instance, as of February 1, 2021, its official website listed 420 products priced below 500 yuan, accounting for approximately 63.73%. This aligns with the survey findings that 67.7% of consumers are willing to accept prices of 500 yuan or lower for jewelry primarily made of S925 silver (Wang, 2021).

The concept behind Pandora jewelry is to imbue each charm with different personal values, meanings, and special qualities, such as wisdom, courage, love, and trust. By offering a variety of themes and implications, consumers are encouraged to design their own stories based on their diverse needs and emotions through different textures and forms of charms, allowing them to express the stories of various periods and moods in their lives (Zhang & Hua, 2018).

By integrating Scandinavian minimalism with diverse global cultural elements, Pandora successfully meets design demands in the global market while retaining a natural, understated Scandinavian style infused with cultural symbols from around the world. Additionally, with its light luxury positioning and reasonable pricing, Pandora attracts budget-conscious young consumers while maintaining market competitiveness through an efficient supply chain and sustainable profit model (Wu, 2022).

The launch of the Pandora charm bracelet in 2000 marked a significant breakthrough, shifting Pandora's development towards a unique patented concept: customizable bracelets where customers can choose pendants and bracelets to create their own combinations. Providing personalized jewelry is a crucial component of Pandora's design philosophy (Zhang & Hua, 2018).

Pandora encourages customers to make their own designs and tell their own stories by creating an image of an idol and displaying users' own bracelets and sharing their accessories. The past is full of happiness, and the future is full of expectations. Pandora Jewelry sells more than just jewelry, it sells stories, a bead, a story of your own, with beads to spend with consumers, stringing together those most unforgettable memories (Zhang & Hua, 2018).

Pandora is very inclusive and open in the selection of product symbols, and on the basis of maintaining its original tradition, it strives to localize in overseas markets, and works closely with well-known IPs to further explore and enrich the symbolic value of its products, so as to provide consumers with more diversified symbolic value products (Wang, 2021).

Targeting the affordable luxury segment, Pandora's reasonable pricing attracts budget-conscious young consumers. The company ensures efficient supply chains and sustainable profitability through effective cost control (Wu, 2022).

In summary, Pandora's success stems from its unique customizable jewelry design that allows consumers creative freedom to combine accessories, making each product rich in personal emotion and story. At the same time, Pandora cleverly utilizes symbolic value to tightly connect jewelry with consumers' lives and emotions, enhancing the emotional appeal of its products. The reasonable pricing strategy, particularly the approachable prices for young consumers, positions Pandora within the light luxury market. Furthermore, the design integrates minimalism with global cultural elements, satisfying global market needs.

3. Product Design Theories

3.1 Composition Theory

that the success of jewelry design depends on the precise selection of design elements and the effective application of design principles. Design elements such as shape, color, and texture form the foundation of a design, while design principles, including composition, construction, and manipulation principles, help designers organize and integrate these elements to create an appealing whole.

(Pei, 2015) suggests that planar composition theory plays a crucial role in modern jewelry design. The success of contemporary jewelry relies not only on the value of materials and craftsmanship but also on a strong focus on formal beauty and shape innovation. Planar composition theory, through the proper use of basic elements like points, lines, and surfaces, and fundamental formal rules (such as repetition and emission composition), can make jewelry designs richer in shape and more visually

impactful. Designers should deeply understand and apply planar composition theory to create jewelry pieces that are both modern and aesthetically pleasing, thereby enhancing the design's aesthetic quality and market appeal.

(Cao, 2019) highlights the importance of composition theory in modern jade jewelry design, providing rich inspiration and theoretical support. Research shows that applying basic elements of planar composition (points, lines, surfaces), balance principles of form composition, and both regular and irregular skeletal composition rules can make jewelry more innovative in visual effects, spatial relationships, and color expression. Cao Xufeng suggests that moving beyond reliance on a single material by using multiple jade pieces for geometric modeling and color contrast can enhance the spatial sense and coordination of the pieces, breaking through the limitations of traditional design and creating more modern and fashionable jade jewelry. The application of composition theory allows jade jewelry design to retain traditional essence while integrating contemporary design language and aesthetics.

In summary, the precise selection of design elements and the application of design principles are crucial in jewelry design. Elements such as shape, color, and texture form the foundation of the design, while effective design principles help integrate these elements to create appealing works. The theory of composition plays a key role in modern jewelry design; by utilizing basic elements like points, lines, and planes and their compositional rules, the aesthetic appeal and visual impact of the jewelry can be enhanced. Additionally, compositional theory provides rich inspiration for modern jade jewelry design, using geometric shapes and color contrasts to enhance the sense of space and innovation in the works, breaking through traditional design limitations and integrating modern aesthetics. These theories emphasize the importance of formal beauty and innovative shapes in design, helping designers create more aesthetically pleasing and attractive works in the market.

3.2 Color Theory

(Meng, 2017) posits that color holds an irreplaceable importance in jewelry design and directly impacts visual effects. Research indicates that the use of color not

only enhances the uniqueness of a brand but also provides valuable insights for jewelry design, particularly in handling the relationships between materials, shapes, and craftsmanship.

Designers and artists cannot remain indifferent to scientific theories, and it is essential to recognize that the role of artists and designers lies in the discovery of color and the subsequent practice of color art. This is the essence of why color is considered an art form (Feng, 2020).

(Zhang, 2018) finds that color theory plays a crucial role in jewelry design. Color affects human emotions and psychological states—blue can evoke a sense of tranquility, while red can stimulate excitement. In fashion design, color functions to express emotions and regulate psychological states. The application of color should be based on color psychology and color theory principles, with the choice of popular colors influenced by social trends and color attributes. Popular colors are divided into classic colors and seasonal colors, each with its characteristics and cultural influences. Overall, color theory provides abundant inspiration and methods for fashion design, enabling designers to create works that meet market demands while showcasing individuality.

In summary, color plays a crucial role in jewelry design. It not only directly affects visual impact and enhances the uniqueness of the product but also provides valuable references for coordinating materials, shapes, and craftsmanship. Color can influence emotions and psychological states while serving to express feelings and regulate moods in fashion design. By integrating color psychology and trends in popular colors, designers can create jewelry pieces that meet market demands while also showcasing individuality.

3.3 Jewelry Design Theory

In terms of external expression design, (Liao, 2000) argues that jewelry design theory primarily emphasizes the close integration of form, color, and materials in the external expression and internal aesthetics of design. Form is constructed through points, lines, and surfaces to create the basic structure, color showcases visual effects through variations in light and shadow and color combinations, while materials provide

texture and quality to the design. These three elements are interdependent, forming the overall aesthetic of the jewelry. (Jinglan, 2012) believes that the theory of jewelry design should focus on shape and form as core design elements, exploring how these elements can inspire creativity and innovation in design. A systematic and comprehensive design approach is necessary to avoid single, chaotic, and uninteresting designs, thereby creating unique, novel jewelry with good visual effects. (Hu et al., 2006) found that jewelry design theory emphasizes that jewelry design is a combination of art and craft, reflecting the universal principles of industrial design while possessing unique design rules for jewelry. Design should not only pay attention to the harmonious combination of external elements such as shape, color, materials, and texture but also integrate the designer's inspiration and creativity, drawing from nature, culture, and life. Successful jewelry design requires incorporating natural and artificial forms through deformation, exaggeration, and abstraction, striving for a perfect unity of form and function to create works that embody beauty, practicality, and contemporary significance. (Wu et al., 2008) emphasize the importance of structure in jewelry design, defining the concept of jewelry structure design. By classifying and discussing connection structures, functional structures, drilling structures, inlay structures, and spiral structures, they summarize principles and methods for jewelry structure design, highlighting the combination and balance of innovative design in functionality and aesthetics, thus promoting the integration of jewelry design with science and technology.

In terms of intrinsic essence design, (Peng, 2020) argues that design must first meet functional requirements, expressing people's aesthetic concepts and inner emotions on that basis. Designers can evoke consumer resonance by attaching aesthetic preferences and emotional attributes to jewelry pieces, thereby stimulating purchases. Intrinsic essence design is influenced by cultural, narrative, and symbolic factors. (Voitiuk, 2019), studying early 20th-century jewelry design, believes that jewelry has symbolic significance, with designers using symbols to visualize thoughts, emotions, and abstract concepts, expressing them through sensory imagery. This

reveals the innovative potential of combining symbolic significance with modern technology in jewelry design. (Li, 2018), highlights the importance and advantages of narrative design in jewelry. Compared to ordinary jewelry, narrative jewelry can convey deeper spiritual connotations through emotional expression and thoughtful communication, exhibiting greater emotional richness, multi-layered experiences, and a sense of individuality, thus avoiding the homogenization of jewelry.

(Cui & Wu, 2018), argue that universal design concepts hold significant importance in modern jewelry design. Their research suggests that jewelry is not merely a decorative item but a comprehensive design product that satisfies both psychological and physiological needs of the public. Design should integrate functionality with aesthetics, ensuring that pieces are not only decorative but also emphasize comfort and durability. Additionally, the design process must consider users' emotional and psychological needs, ensuring that the jewelry resonates with their values and feelings.

In summary, the external expression and internal essence of jewelry design need to be closely intertwined. Externally, shape, color, and materials are the core elements of design, with each depending on the others to create an overall aesthetic appeal. The design must not only focus on the harmony of form, color, and materials but also draw inspiration from nature and culture to achieve a perfect fusion of art and craftsmanship. Additionally, structural design plays a crucial role in balancing functionality and aesthetics, promoting the integration of jewelry design with technology. Internally, jewelry serves not only as adornment but also conveys aesthetic concepts and emotions. Designers incorporate ideas, feelings, and culture into their works through symbolism and narrative, evoking resonance in consumers and meeting their personalized needs. Furthermore, universal design principles emphasize that jewelry should balance decoration with functionality, focusing on comfort, durability, and emotional connection to ensure that pieces are both beautiful and practical.

4. Concepts of Consumer and Marketing

4.1 Purchasing Groups

According to the data of online jewelry trading users in the past two years, the age group of 25 to 34 years old is gradually becoming the main consumer group of jewelry. Among them, corporate white-collar workers and individual business operators have a demand for asset preservation and appreciation, jewelry has ornamental value and investment value, is an excellent choice for its consumption, and the spiritual heritage of the virtues represented by jewelry in traditional Chinese culture has also attracted educators and other professionals in the field of culture and education, who not only pursue diversity and individuality, but also pay attention to jewelry product design, inlay style, cultural intellectual property rights and creative concepts in Chinese pop culture elements. Moreover, they also attach great importance to value for money, and while expressing their willingness to spend, they should also be cautious about consuming jewelry to avoid unnecessary luxury (Jade, 2021).

4.2 Motivation for Purchase

(Feng, 2017) believes that according to consumers' purchase motivations, consumer groups can be divided into different categories, such as seeking practicality, novelty, affordability, beauty, luxury, and conformity. Jewelry attracts consumers with different purchase motivations due to its traditional jade culture and various advantages in making items such as jewelry. (Gautam et al., 2021) believes that consumers' purchasing behavior is influenced by personal characteristics, (Ren, 2020) found that consumers balance the quality and value of jewelry when buying jewelry. Younger, more educated and more disposable consumers are also more likely to buy jewellery online. At the same time, the more perfect the service of the jewelry company, the more determined the consumer's willingness to buy, and then the purchase behavior, or even multiple purchase behavior. (Garg et al., 2018) found that there are many factors that influence consumers' purchasing behavior, such as brand name, price, promotion plan, quality, design, etc., when purchasing jewelry.

4.3 Purchase Decisions

According to the theory of consumer psychology, there are five main groups that influence consumers' purchase decisions: family members, friends, social groups,

shopping groups and work groups. (Shen, 2010) believes that consumer groups will arouse consumers' desire to imitate, thereby affecting their attitudes towards the purchase and consumption of goods. (Feng, 2017) believes that individuals use individuals to refer to and compare individuals or groups when forming their purchasing or decision-making. In real life, the reference group that has a greater impact on consumers can be relatives and friends, colleagues in the workplace, or some social groups that are closely connected or less in contact but envy and willing to imitate.

(Qin, 2017) believes that the purchase decision-making process is divided into five stages:

Demand generation: Consumers have a demand for a certain product due to internal demand or external stimuli. Information collection: Consumers actively seek out or pay attention to information related to meeting their needs, and the sources of information may include personal experience, suggestions from others, advertising, online media, etc. Commodity evaluation: Consumers evaluate the products available in the market based on the information obtained and personal needs, and make decisions based on past experience and newly acquired knowledge. Purchasing Decisions and Behaviors: Different consumers make purchasing decisions based on their personal spending habits and evaluation criteria, which may be influenced by factors such as price, brand, recommendations from others, or personal preferences. Post-purchase behavior: After purchase, consumer satisfaction and willingness to buy again have become the focus of corporate attention, especially in the era of rapid information dissemination, consumer feedback has a profound impact on corporate reputation.

4.4 Marketing plan theory

The 4P marketing mix theory, proposed by Jerome McCarthy in 1960, includes Product, Price, Place, and Promotion. (Kong & Yu, 2020) emphasizes that a successful marketing activity involves appropriately placing products and services into specific markets through suitable product, price, place, and promotion strategies.

The marketing mix theory has evolved over decades into a diverse and comprehensive system based on the classic 4P model (Wan & Lu, 2020) Some scholars

suggest replacing the 4P model with the 4C marketing mix theory in modern marketing activities. However, many scholars still view 4C as clarifying the fundamental premises and guiding principles of Marketing plan, with 4P remaining the most straightforward and practical Marketing plan theory (Li, 2020). (Li, 2020) argues that while 4C provides marketing concepts and standards, 4P represents the strategies and methods needed to implement these concepts. Therefore, 4P remains a clear and concise framework for Marketing plan. (Yang, 2021) argues that the 4P framework serves as a fundamental structure. The combination of product, price, place, and promotion proposed by the 4P model is indispensable in any enterprise's marketing activities. As a classic marketing mix theory, the 4P model has a clear logical framework and provides guidance for corporate marketing efforts.

(X. Jiang, 2023) argues that the 4P marketing mix theory studies marketing issues from a managerial decision-making perspective. It summarizes the controllable factors that influence a company's marketing activities, namely the combination of four fundamental strategies: Product, Price, Place and Promotion. Since all four terms begin with the letter "P" in English, the model is referred to as the "4P" framework.

Product: Enterprises provide their own products to consumers based on different consumer needs to achieve sales objectives.

Price: Enterprises adopt different pricing strategies according to market conditions to facilitate transactions.

Placing: The channels through which enterprises sell their products, whether through physical stores or other media.

Promoting: Enterprises use various communication methods to stimulate consumer purchasing desire and achieve marketing goals by boosting product sales.

In summary, the 4P marketing mix is still widely regarded as the most straightforward and clear Marketing plan theory. As a classic marketing mix framework, the 4P provides clear logical guidance for corporate marketing activities, making it an indispensable foundational tool.

5. Research Articles

In jewelry design, the importance of various aspects such as color, shape, materials, and functionality has been widely discussed. These elements not only directly affect the visual appeal of the products but also play a crucial role in meeting consumers' emotional needs and Marketing plan. By combining the theories and practices of these design elements, we can gain a deeper understanding of their roles in the jewelry market. Below are the selected relevant literature sources.

(Zhang, 2019) studied the "Exploration of Colour Matching in Jewelry Design" and found that color plays a crucial role in jewelry design, particularly in how it influences viewers' psychological feelings and emotional expressions. By analyzing fundamental color theories, color psychology, and various color matching methods, the research explores how to cleverly and reasonably combine colors in jewelry design to achieve optimal visual and emotional effects.

(Kou, 2012) conducted a study on color theory in jewelry design and discovered that the proper use of color in jewelry design can enhance its layers and quality. The specific aim of this research is to explore how color can express individuality, style, and emotion, thereby enhancing the decorative and fashionable aspects of jewelry.

(Meng, 2017) researched the "Application of Color Elements in Bulgari Jewelry" and found that color elements are a vital component of the industry's vitality. Jewelry must continually maintain its uniqueness in design through innovative color design methods.

In summary, most researchers agree that color is crucial in jewelry design. Studies have found that color not only affects the psychological feelings and emotional expressions of viewers but also significantly enhances the depth and quality of the design. Proper use of color can effectively convey personality, style, and emotion, thereby enhancing the decorative and fashionable qualities of jewelry. These studies emphasize the key role of color in improving consumer experience and value, indicating

that designers should prioritize the application of color to create more attractive and personalized jewelry pieces.

(Su, 2024) studied the "Connection between Jewelry Design and Consumers" and found that jewelry design significantly influences consumer behavior. Jewelry not only serves as a symbol of personal and social expression but also intentionally guides consumer behavior through modern design choices. Future design trends will integrate traditional and modern styles to meet market demands. Additionally, reasonable pricing, promotions, digital interaction, and personalized services are becoming increasingly important. Establishing a strong industry image is crucial for enhancing brand recognition. The research indicates that smart pricing and effective Marketing plan are essential for the future success of the jewelry industry.

(Wang, 2021) conducted a study on "Symbolic Marketing plan of Jewelry Enterprises from the Perspective of Consumer Purchase Intention," revealing that symbolic Marketing plan significantly impact consumers' perceived value and purchase intentions in the context of consumer society. Through a case analysis of Pandora jewelry, the study highlights the importance of symbolic value in consumer perception.

(Zhang et al., 2024) explored "Cultural Marketing for Jewelry Brands" in her research, finding that cultural marketing can effectively enhance jewelry's influence and foster emotional connections with consumers. Current cultural marketing models include storytelling, personalized services, immersive experiences, and digital media integration, although there are still shortcomings in cultural content exploration and consumer participation.

In summary, researchers generally agree that there is a significant connection between jewelry design and consumer behavior. Jewelry not only symbolizes personal and social expression, but its design choices can also guide consumer behavior. The use of symbolic Marketing plan can effectively enhance consumers' perceived value and purchase intention, as evidenced in the case of Pandora. Therefore, the jewelry industry should prioritize emotional interaction with consumers.

(Xintong, 2022) studied the case of Pandora, a light luxury jewelry brand, and found that Pandora's success lies in its emotional interaction and personalized design of products, particularly the customized charm bracelets, which provide consumers with a sense of emotional belonging and enhance loyalty. Through efficient supply chain management, Pandora established a production base in Thailand, allowing for the rapid launch of new products and maintaining freshness in the market. Additionally, Pandora has expanded its global market by integrating online and offline channels, ensuring stable growth.

(Giernatowska & Zaborowska, 2024) examined innovating branding and unveiled the impact of corporate brand activism through the commodification of LGBTQ+ movements. She discovered that Pandora's diverse and inclusive Marketing plan, such as supporting LGBTQ+ communities, have enhanced its social influence and established a strong emotional connection with young consumers. Furthermore, by integrating the "Pandora ME" series with trend culture and social media, Pandora has strengthened its influence among younger demographics, particularly through designs that enhance personalized expression.

(Wang, 2021) researched symbolic Marketing plan from the perspective of consumer purchasing intentions in the jewelry industry and found that the key to Pandora's success lies in its symbolic Marketing plan, which endows products with cultural and emotional significance, transforming them into carriers of emotional expression and identity symbols, thereby enhancing consumers' perceived value. Pandora combines price, emotion, functionality, social value, and service value to create multidimensional perceived value, particularly in terms of symbolic value. Additionally, Pandora excels at integrating global and localized symbolic values, enabling it to maintain competitiveness in the international market while establishing a strong presence in local markets.

In summary, most researchers believe that Pandora enhances consumer loyalty by providing emotional belonging through customized products. Furthermore, Pandora's diverse and inclusive Marketing plan have increased its social influence and further

solidified emotional connections with young consumers. Through symbolic design, Pandora's products serve as carriers of emotional expression and identity symbols, enhancing their perceived cultural and emotional significance. Research consistently indicates that the core of Pandora's success lies in the deep integration of global and localized symbolic values, emotional connections, and personalized experiences.

(Parfonova, 2023) conducted a study titled "Analysis of Jewelry Brand Marketing Management Strategies Based on Consumer Psychology," which found that marketing plays a crucial role in the interaction between companies and consumers in a globalized context. Technological advancements have led to diverse forms of information dissemination, and the popularity of e-commerce has altered consumer psychology and behavior, directly impacting the development of traditional jewelry business models.

(Austria et al., 2022) explored "Analyzing Consumer Behavior Towards Luxury Jewelry Brands" and found a positive correlation between the factors driving consumers' purchases of luxury jewelry and their purchasing intentions and behaviors, which subsequently have a positive impact on post-purchase behavior.

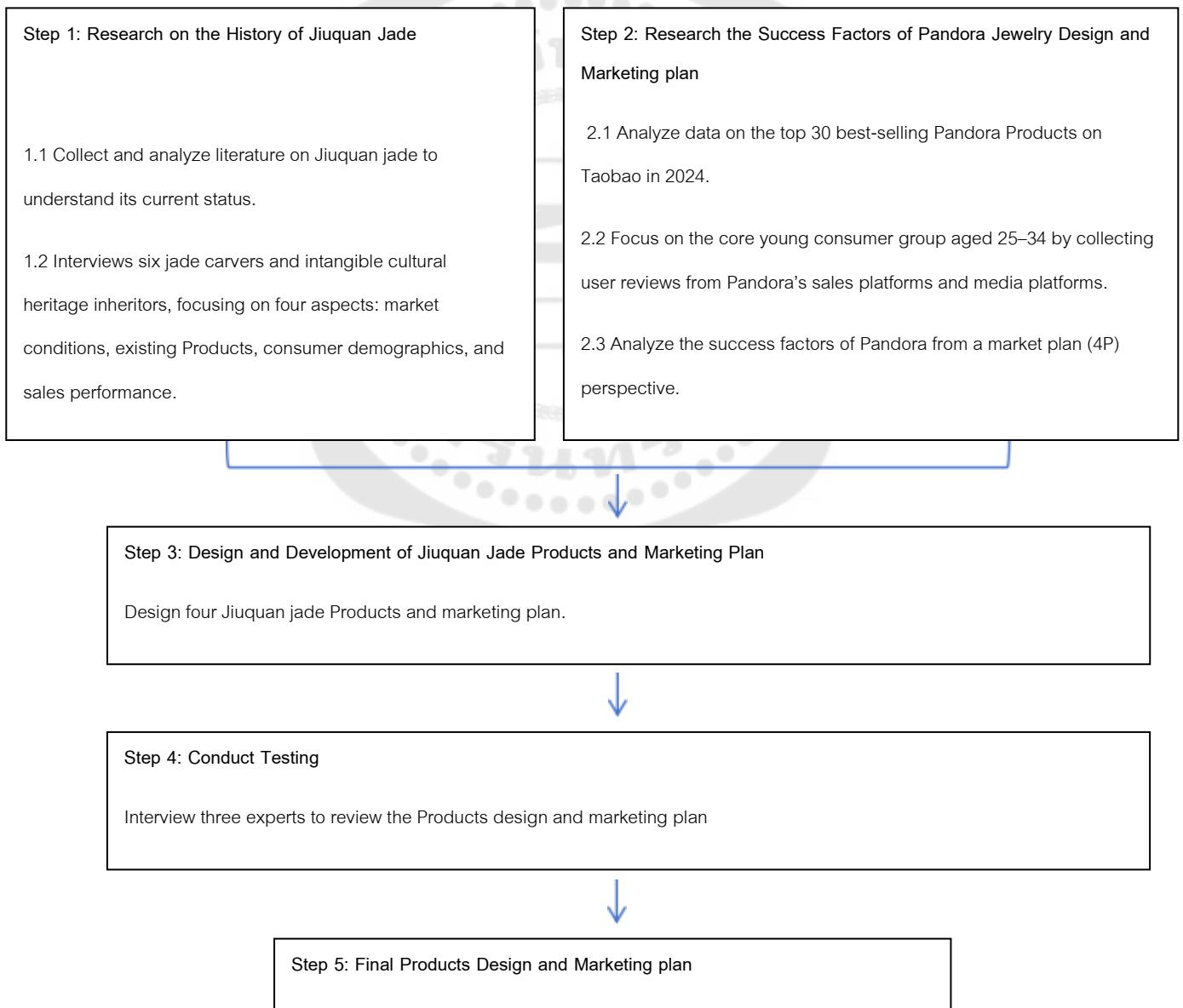
In summary, most researchers agree that marketing plays a vital role in the interaction between companies and consumers. The studies also reveal that there is a positive correlation between the driving factors for consumers when purchasing luxury jewelry and their purchasing intentions and behaviors, which further positively influences their post-purchase behavior. This underscores the importance of understanding consumer psychology in formulating effective Marketing plan. Thus, Marketing plan should integrate consumer psychology to adapt to the ever-changing market environment and consumer needs.

CHAPTER 3

RESEARCH METHODS

This chapter will detail the research methods used to develop Jiuquan jade products and Marketing plan that align with the aesthetics of modern young consumers. The research methodology combines qualitative and quantitative research and is divided into four main steps: studying the culture and history of Jiuquan jade, analyzing the successful design and Marketing plan of Pandora, designing and developing Jiuquan jade carving products and marketing plans, and finally, executing the designs.

The research process is specifically divided into the following steps:



Step 1: Research on the History of Jiuquan Jade

Research Purpose

By studying literature on Jiuquan jade, we can gain insights into its current status, laying a cultural foundation for subsequent product design. This stage aims to uncover the unique characteristics of Jiuquan jade carving and explore how to integrate its cultural essence into product design.

Research Method

Collect and analyze literature on Jiuquan jade to understand its current status.

Interviews with six jade carvers and inheritors of intangible cultural heritage will provide in-depth insights into the craftsmanship and cultural transmission of Jiuquan jade, offering valuable guidance for integrating traditional techniques with modern design. Additionally, by interviewing six merchants, we can gain an understanding of the market performance of Jiuquan jade products, the characteristics of consumer demographics, and the current sales situation. This will help identify the competitive advantages and shortcomings in the market, further informing product design and promotional strategies.

Step 2: Research the Success Factors of Pandora Jewelry Design and Marketing

Research Purpose

The purpose of this study is to extract key strategies applicable to the development of Jiuquan jade products by analyzing the successful experiences of Pandora jewelry in design and marketing. This will provide references for the modernization of Jiuquan jade product design and Marketing plan.

Research Method

2.1 Analyze data on the top 30 best-selling Pandora Products on Taobao in 2024.

Analyze 30 products from 2024 through the lens of design and marketing. Researchers will examine data on 30 Pandora products available on the Taobao shopping platform to study their sales performance. The goal of analyzing product sales is to understand consumer preferences through sales data, helping Pandora identify the

most popular design elements and styles. Sales analysis will reveal how Pandora promptly adjusts its product mix and market strategies, optimizing future development directions to ensure products meet market demands and maintain competitiveness.

2.2 Collect user reviews from Pandora's sales platforms and media platforms.

Focus on the core young consumer group aged 25–34, Search for and collect user reviews from Pandora's sales platforms and media platforms to understand various customer opinions about Pandora. Categorize these reviews to gain insights into their actual needs and preferences. By analyzing Pandora's main consumer groups, it is possible to reveal how product design meets market demand and understand what types of designs better align with customer preferences. Combined with market research and publicly available data, further analyze young consumers' preferences for Pandora products, providing a basis for designing and launching products that meet market demand.

2.3 Analyze the success factors of Pandora from a market plan (4P) perspective.

Collect articles and case studies related to the successful product designs and Marketing plan of Pandora. Analyze the evolution of its Marketing plan from a historical and developmental perspective. Gather and examine literature concerning Pandora's Marketing plan to understand the theoretical background and existing research findings, identifying the uniqueness and successes of Pandora's marketing approach.

Step 3: Design and Development of Jiuquan Jade Products and Marketing Plan

Research Purpose:

Combining the cultural background of Jiuquan jade with the successful experiences of Pandora, this study aims to develop innovative Jiuquan jade carving product designs and establish Marketing plan that cater to the needs of young consumers.

Research Method:

By comprehensively analyzing preliminary research data, the study will clarify the needs and aesthetic preferences of young consumers while integrating the cultural characteristics of Jiuquan jade to determine the direction of product design. Based on this, the development of Jiuquan jade carving products will ensure alignment with the fashion demands of young consumers. Jewelry design theories, color theory, and compositional theory will guide the product's color matching, shape design, and the incorporation of emotional elements.

Finally, employing the 4P marketing theory, the study will emphasize the uniqueness of the products and launch a diverse product series. It will utilize a tiered pricing strategy, implement limited-time discounts, and bundle sales promotions. By combining online and offline sales channels, the study will promote the products through social media by sharing the story of Jiuquan jade and creating engaging content. These strategies will be integrated to effectively promote Jiuquan jade products.

Step 4: Final Design for Marketing Plan

Research Purpose:

To refine and implement the final design and marketing plan for Jiuquan jade carving products, ensuring their effectiveness in attracting young consumers in the market and achieving success through strategic marketing.

Research Method:

Conduct interviews with three experts to evaluate the product design and Marketing plan, making adjustments based on their feedback to ensure alignment with market expectations. Test the product's reception in the target market through online trials or offline display events, promptly adjusting the marketing plan as needed. Utilize social media and online advertising to comprehensively promote Jiuquan jade products, enhancing their visibility and market influence.

CHAPTER 4

DATA ANALYSIS AND RESEARCH RESULTS

In this chapter, I will analyze the research objectives and use the research methods and steps in Chapter 3.

Step 1: Current status about design and marketing plan of Jiuquan jade:

1.1 The result of analyze current status about design and marketing plan of Jiuquan jade.

Current Status of Jiuquan Jade Product Design

Based on prior research, it can be concluded that the main products of Jiuquan jade currently include luminous cups, goblets, and Western-style high-footed cups. Among them, the Jiuquan luminous cup is one of the most representative products. The production of a luminous cup requires 28 intricate steps, resulting in a crystal-clear, glowing finish. However, in the current market, most commercial products made from Jiuquan jade are traditional in design, with modern designs being rare. There is a lack of variation in shapes and combinations, which reduces the appeal to younger consumers.



Figure 11 Luminous cup

Source: TD Factory (2024)

Current Status of Marketing Plans

At present, Jiuquan jade sales channels primarily rely on offline retail, with a significant proportion of sales coming from physical stores in tourist areas. There is no formal market or large-scale industrial base to guide the industry, and the absence of leading brands has resulted in disorganized business operations. This has led to underdevelopment in the jade market, a lack of effective market promotion, and insufficient consumer awareness, resulting in low product retention value.

1.2 Interview 6 jade carvers and intangible cultural heritage inheritors

Table 1 The content of the jade carver interview regarding the current situation of Jiuquan jade.

Interview Questionnaire (Jade Carving Artist)	
Product	<p>Questions: How has the market demand for Jiuquan jade carvings changed in recent years? Do customers prefer traditional themes or innovative designs?</p> <p>Market demand is clearly polarized: collectors prefer traditional motifs, while general consumers, especially young people, tend to favor minimalist designs. There is still a market for traditional motifs, and many young people also enjoy innovative designs, hoping to incorporate modern elements.</p> <p>The market demand is growing and becoming more diverse. While customers still have an emotional connection to traditional motifs, they are now placing more emphasis on innovative designs.</p>
	<p>Question: How do you balance traditional craftsmanship with modern aesthetics in your works? Could you provide an example of a piece and explain the inspiration behind its design?</p> <p>The "Moonlight Pendant" combines traditional hollow carving with laser-engraved constellation patterns, catering to young consumers' demand for "amulets + zodiac culture."</p> <p>The traditional carving techniques are combined with simple, flowing shapes and vibrant colors to align with the aesthetic preferences of young people.</p>

	<p>Modern geometric composition paired with traditional carving techniques, abstract lines represent landscapes, blending city nightscapes with the natural textures of Jiuquan jade.</p>
	<p>Question: How do the natural textures and colors of Jiuquan jade influence your carving techniques and choice of subjects?</p> <p>The dark green texture is suitable for landscape and bamboo forest themes. Special carving techniques are used to transform the jade material's imperfections into design highlights, enhancing the product's value.</p> <p>Dark-colored jade is used to carve stable themes, with intricate textures combined with hollow relief to make them an integral part of the artwork.</p> <p>Creating based on the natural characteristics of the jade material, flowing lines are suited for dynamic themes, while shallow carving techniques enhance the color depth and improve the three-dimensional effect.</p>
Price	<p>Question: How do the pricing strategies differ between custom products and mass-produced works?</p> <p>Mass-produced products are priced at 2.5 times the material cost, while custom products are priced at 4 times the combination of labor and material costs.</p> <p>Custom products are priced higher due to their complex designs and premium materials, while mass-produced works have lower prices because their costs can be distributed across larger quantities.</p> <p>Custom product pricing mainly depends on the design complexity, material costs, and special customer requirements, while mass-produced works consider production costs and market demand, aiming for high volume and low profit margins.</p>
	<p>Question: When customers purchase jade carvings, do they focus more on the material value, craftsmanship complexity, or cultural meaning? How do these factors affect pricing?</p> <p>Ordinary consumers focus on the authenticity of the material, while collectors pay more attention to craftsmanship complexity. Mass-produced pieces emphasize jade certification, while custom pieces come with a craftsmanship manual.</p> <p>Collectors focus more on material value and craftsmanship complexity, while ordinary consumers are attracted to good symbolism.</p>

	<p>Young consumers pay more attention to cultural significance and appearance design, and only after gaining a deeper understanding do they focus on craftsmanship, with cost-effectiveness being an important consideration.</p>
	<p>Question: Do you think the "branding" of Jiuquan jade carving is sufficient to support mid-to-high-end pricing?</p> <p>The brand premium is limited, but collaborating with the tourism bureau to launch geographical indication products has led to an increase in average prices.</p> <p>The brand recognition of Jiuquan jade carving is insufficient, lacking a unified quality standard and certification system, which affects its market acceptance.</p> <p>There is indeed room for improvement in the brand development of Jiuquan jade carving. The lack of industry collaboration in brand building and the establishment of standardized norms could enhance market trust and promote brand growth.</p>
Place	<p>Question: Through which channels do you mainly sell your works (physical stores, online platforms, exhibitions, etc.)? Which channel is the most effective?</p> <p>60% of sales come from offline physical stores with a profit margin of 35%; online live streaming has a conversion rate of 12% with an average order value of 400 yuan; high-end exhibitions yield the best results.</p> <p>The works are mainly sold through physical stores and exhibitions. Although exhibition orders are few, they help promote the brand, drive long-term sales, and expand the potential customer base.</p> <p>Both online platforms and exhibitions are used. Online platforms offer wide coverage, while exhibitions enhance brand influence. Combining the two can optimize sales channels.</p>
	<p>Question: What external challenges does the local jade carving industry face (such as online impact, regional market limitations)?</p> <p>The market is impacted by low-priced e-commerce products, such as replicas, which divert the younger customer base; the high price of primary jade materials and the scarcity of raw materials affect industry development.</p> <p>Jiuquan jade carving faces competitive pressure, with a wide variety of products in the market, significant fluctuations in raw material prices, and rapidly changing consumer aesthetics, requiring continuous innovation.</p> <p>Insufficient promotion affects market awareness, while competition in new material and craft products is intense. The industry faces a growing loss of talent, limiting its development.</p>

	<p>Question: Have government policies supporting the jade carving industry (such as intangible cultural heritage protection and tax incentives) had a practical impact on expanding your sales channels?</p> <p>Tax reductions and intangible cultural heritage subsidies only benefit inheritors, and there is a need for the government to promote direct sales platforms in production areas.</p> <p>Intangible cultural heritage protection policies enhance visibility, while tax incentives reduce entrepreneurial pressure, helping with investment in creation and material procurement.</p> <p>Policy support aids creation, such as tax incentives helping entrepreneurs purchase equipment, try new techniques, and promote industry growth.</p>
Promotion	<p>Question: Is your main customer base collectors, ordinary consumers, or corporate custom orders? Is there a need for differentiated promotional strategies?</p> <p>Collectors are reached through tasting events and community management, ordinary consumers are attracted through DIY experiences, and corporate custom orders are mainly promoted through cultural gift offerings.</p> <p>Each group has its own share: collectors value material and craftsmanship, ordinary consumers focus on cost-effectiveness and aesthetics, while corporate custom orders emphasize brand culture. Therefore, differentiated promotion strategies are needed for each group.</p> <p>The majority are young people, and young consumers prefer innovative designs and affordable prices, while corporate custom orders focus on brand promotion, showing clear differences in demand.</p>
	<p>Question: Have you ever tried cross-industry collaboration (e.g., co-branding with jewelry brands)? What has the market feedback been like?</p> <p>We have tried co-branding with a Chinese trendy brand, selling 2,000 pieces in the first batch, with a 15% return rate. There is a need to strengthen quality control and design optimization.</p> <p>We have tried collaborating with local jewelry brands, and cross-industry partnerships have helped expand the market, increase awareness of jade carving, attract different consumer groups, and bring new design inspiration.</p> <p>We collaborated with cultural and creative IPs to launch pendants, which were well-received by young consumers. The cross-industry partnership helped expand the market and enrich design ideas.</p>

Question: How receptive are young consumers to Jiuquan jade carving? Is it necessary to strengthen promotion through new media (such as short videos)?

Promotion through short videos showcasing the "jade carving creation process" has achieved over 2 million views per video. There are plans to collaborate with Hanfu influencers for a "jade accessory styling challenge."

Around 10 years ago, young consumers had low acceptance and understanding of Jiuquan jade carving. However, their acceptance has increased, with a growing interest in small jade carving pieces that incorporate modern elements and are affordably priced.

The combination of trendy culture and jade carving, creating fashionable small accessories (such as keychains and necklaces), is popular among young people, with good results in social media promotion.

Based on the above content, it can be concluded that jade carvers believe that Jiuquan jade carving products (Product) combine traditional carving techniques with modern design elements, meeting collectors' craftsmanship requirements while also appealing to young consumers' preferences for simplicity and innovation. Regarding price (Price), mass-produced products focus on cost control and are priced lower, while custom products are priced based on craftsmanship complexity and material costs, with limited brand premium space. Channels (Place) include offline physical stores, online live streaming, and exhibition sales, with high-end exhibitions attracting high-value customers and enhancing market influence. Promotion (Promotion) is achieved through short videos, new media marketing, and cross-industry collaborations, increasing brand awareness. Differentiated marketing strategies are also implemented for different customer groups to enhance market competitiveness.

Table 2 Interview table content with inheritors of intangible cultural heritage regarding the current situation of Jiuquan jade

Interview Questionnaire (Intangible Cultural Heritage Inheritor)	
Product	Question: What do you think is the current position of Jiuquan jade in the field of intangible cultural heritage craftsmanship? What is its core competitive advantage?

	<p>Jiuquan jade is a "niche but unique" category in the field of intangible cultural heritage craftsmanship. Its core competitive advantage lies in its unique natural textures and the addition of Dunhuang culture.</p> <p>Jiuquan jade has a rich cultural heritage, and its traditional carving techniques can only truly showcase their essence through Jiuquan jade, which is its core competitive advantage.</p> <p>The delicate texture and unique color of Jiuquan jade are its core competitive advantages, allowing it to stand out among intangible cultural heritage jades.</p>
	<p>Question: How can the classic themes of Jiuquan jade carving (such as auspicious animals and Dunhuang elements) be integrated with modern lifestyles? Is it necessary to develop more everyday products?</p> <p>Classic themes need to be transformed into lightweight designs suitable for modern life, such as turning auspicious animal carvings into pendants or earrings.</p> <p>The choice of themes should be closely connected to modern life, combining traditional culture with contemporary home decor to create functional and aesthetically pleasing ornaments.</p> <p>Designing small ornaments related to modern life scenarios or incorporating elements of anime culture in figurines can attract younger consumers.</p>
	<p>Question: Are there any innovative solutions for reusing defective materials or leftover scraps?</p> <p>We attempt to grind leftover scraps into irregular jade pieces, which can be used for abstract art pendants or wood inlays, improving material utilization.</p> <p>Technological advancements have made it possible to transform flawed materials into small accessories through grinding and processing, making them both aesthetically pleasing and practical.</p> <p>By designing with the splicing of flawed materials and utilizing their unique textures to form shapes, new highlights can be created.</p>
Price	<p>Question: Which types of intangible cultural heritage jade carving products are currently selling well? What is the general price range?</p> <p>Daily accessories, such as bracelets and pendants, sell well with a price range of 500-1500 RMB, while high-end collectibles have lower sales and are priced higher.</p> <p>Small figurines are favored by consumers and are priced lower, while products in tourist areas are priced higher. Prices are mainly influenced by craftsmanship and the quality of the jade.</p>

	<p>Creative jewelry pieces sell very well, with prices ranging from a few hundred to several thousand yuan. The market for small accessories is the best, followed by high-end custom pieces. There is a market for different customer groups at various price points.</p>
	<p>Question: Has the intangible cultural heritage (ICH) label significantly increased consumers' willingness to accept a premium price for Jiuquan jade carving?</p> <p>The ICH label has a certain premium effect among consumers with a strong cultural identity, but the general market is more focused on material and design.</p> <p>The ICH label has a "polarized" effect on premium pricing, with a significant premium in the collector's market but a smaller premium in the general market.</p> <p>The premium effect of the ICH label is relatively small for young consumers, but it can increase their willingness to pay through technological means, thereby enhancing consumer trust.</p>
	<p>Question: Do you think the pricing of Jiuquan jade carvings should place more emphasis on "cultural added value"?</p> <p>The pricing should emphasize "cultural added value" by providing accompanying cultural materials that allow consumers to directly perceive the added value.</p> <p>Design styles that align with young people's aesthetics, set a reasonable price, and establish connections with them through events like cultural and creative markets.</p> <p>Young consumers tend to prefer personalized and trendy designs, so traditional jade craftsmanship needs to incorporate modern elements.</p>
Place	<p>Question: What are the main channels used to promote Jiuquan jade currently? (e.g., cultural tourism scenic areas, e-commerce platforms, intangible cultural heritage exhibitions) Which method has been the most effective?</p> <p>The main promotional channels are through Dunhuang scenic area stores and Douyin (TikTok) live broadcasts, with sales at scenic area stores being the most significant.</p> <p>Sales at cultural tourism scenic areas are the most significant, while e-commerce platforms account for a smaller share and show less noticeable effects.</p> <p>Both e-commerce platforms and intangible cultural heritage (ICH) exhibitions are being actively promoted. They have greater potential in the future, as they can reach a broader customer base.</p>
	<p>Question: Have you participated in intangible cultural heritage (ICH) experience activities aimed at young people or tourists? Do these activities help expand the consumer base?</p>

	<p>I have participated in intangible cultural heritage (ICH) experience activities, which have helped increase the consumer base and significantly improved the repurchase rate. However, the cost of the activities is high and requires government subsidy support.</p> <p>Intangible cultural heritage experience activities can help expand the consumer base. It is recommended to organize more of these activities.</p> <p>Intangible cultural heritage experience activities can help expand the consumer base, and hands-on experience can enhance consumers' sense of recognition.</p>
	<p>Question: Have you considered expanding offline sales scenarios through the "Intangible Cultural Heritage Workshop + Cultural Tourism Experience" model?</p> <p>The plan is to use the Intangible Cultural Heritage Workshop and cultural tourism experience model to attract tourists to engage interactively and boost offline sales.</p> <p>The plan is to attract young groups to experience and learn about Jiuquan jade. As their awareness of the product increases, sales are expected to improve as well.</p> <p>The plan is to transform the traditional intangible cultural heritage workshop to attract tourists to participate in interactive experiences.</p>
Promotion	<p>Question: Is the market's perception of Jiuquan jade still limited to the level of a "local specialty"? How can its value be enhanced through cultural storytelling?</p> <p>Filming a documentary has raised the artistic recognition of Jiuquan jade, but the purchasing links need to be strengthened.</p> <p>Jiuquan jade's recognition has gradually shifted from being a local specialty to being appreciated for its artistic value, with some consumers beginning to realize its artistic worth.</p> <p>Although Jiuquan jade is still viewed as a local specialty, an increasing number of customers from outside the region are paying attention to its unique design, indicating that its recognition boundaries are being broken.</p>
	<p>Question: Has the model of intangible cultural heritage brand licensing and collaborative partnerships effectively expanded your sales channels? Please provide examples.</p> <p>The "Caojing Jade Disc" brooch, co-branded with "Dunhuang Cultural and Creative," was well-received and expanded sales channels, but the high commission fees reduced profits.</p> <p>The heritage brand licensing and co-branding collaborations can leverage brand influence to promote Jiuquan jade and expand its visibility.</p>

The co-branded collection with a fashion brand successfully attracted new customers and had a positive impact.

Question: What are your suggestions for the future digital communication of Jiuquan jade carving (e.g., live streaming, short videos)?

It is recommended to showcase jade carving and trendy styling through short videos and live streams to attract young viewers and break traditional labels.

It is necessary to strengthen cultural heritage promotion for young people, enhance the market recognition of Jiuquan jade, and ensure its future development.




Emphasize design innovation, market promotion, and brand building to enhance the added value and market competitiveness of Jiuquan jade.





Based on the above content, it can be understood that the inheritors of intangible cultural heritage believe that Jiuquan jade products have core competitiveness due to their unique natural textures, Dunhuang culture, and exquisite carving techniques. The products are designed with lightweight and innovative use of flawed materials to create small accessories, catering to modern lifestyle needs. In terms of pricing, the value of Jiuquan jade should emphasize cultural added value, creating market segmentation at different levels to meet the needs of various consumers. Regarding sales channels, Jiuquan jade is mainly sold through Dunhuang scenic area stores and Douyin live broadcasts, with plans to expand offline sales scenarios through the "Intangible Cultural Heritage Workshop + Cultural Tourism Experience" model. For promotions, short videos and live broadcasts showcasing trendy outfits are used to break traditional labels. Additionally, intangible cultural heritage brand licensing and co-branded collaborations have effectively expanded sales channels and enhanced the market recognition of Jiuquan jade.





Step 2: Research the Success Factors of Pandora Jewelry Design and Marketing plan





2.1 Analyze data on the top 30 best-selling Pandora Products on Taobao in 2024 and Collect user reviews from Pandora's sales platforms and media platforms. (Taobao,2024)





Table 3 The researchers collected data and user reviews of the top 30 best-selling Pandora products on Taobao in 2024 and ranked the products based on their sales revenue.





No.	Product	Annual sales	Customer Positive Reviews	Customer Negative Reviews
1	Pandora shining eternity symbol earrings 	3000 pair	Good-looking appearance: 37 Good quality: 7 Fine workmanship: 29 Good wearing effect: 11 Good packaging: 12	
2	Pandora shining eternity symbol necklace 	2000 Piece	Good-looking appearance: 51 Fine workmanship: 9 Good-looking wearing effect: 30	Poor packaging: 5
3	Pandora Flash Halo Tennis Bracelet 	2000 Piece	Good-looking appearance: 83 Fine workmanship: 49 Good-looking wearing effect: 22 Good-looking packaging: 7	Size not adjustable: 8

4	<p>Pandora Star Brilliant Earrings</p> 	2000 pair	<p>Good-looking appearance: 28</p> <p>Good quality: 8</p> <p>Fine workmanship: 17</p> <p>Good wearing effect: 10</p>	Size Small: 5
5	<p>Pandora wish fulfillment heart pendant necklace</p> 	2000 Piece	<p>Good-looking appearance: 75</p> <p>Fine workmanship: 29</p> <p>Good-looking wearing effect: 18</p> <p>Good-looking packaging: 19</p> <p>Cheap price: 43</p>	
6	<p>Pandora ME series casual annual ring ring</p> 	1000 Piece	<p>Good-looking: 25</p> <p>Good quality: 3</p> <p>Good-looking when worn: 6</p> <p>Cheap price: 4</p>	Size not correct: 5
7	<p>Pandora Moment Knot Ring</p> 	1000 Piece	<p>Good-looking appearance: 58</p> <p>Good quality: 9</p> <p>Fine workmanship: 11</p> <p>Good wearing effect: 13</p>	Size Large: 6




8	<p>Pandora Constellation Necklace Set</p> 	1000 Piece	<p>Good-looking appearance: 14</p> <p>Good-looking packaging: 5</p>	Packing box: 3
9	<p>Pandora Everlasting Halo Ring Silver Inlaid Couple Ring</p> 	1000 Piece	<p>Good-looking appearance: 7</p> <p>Fine workmanship: 3</p> <p>Good-looking wearing effect: 3</p>	Large models do not fit: 4
10	<p>Pandora Shining Simple Earrings</p> 	1000 pair	<p>Good-looking appearance: 18</p> <p>Suitable size: 7</p> <p>Good-looking wearing effect: 4</p>	Inconvenient to carry: 2
11	<p>Pandora Snow Blue Field Charm</p> 	1000 Piece	<p>Good-looking: 37</p> <p>Fine workmanship: 4</p> <p>Suitable size: 3</p>	

12	<p>Pandora hard candy bracelet</p> 	1000 Piece	<p>Good-looking appearance: 25</p> <p>Suitable size: 11</p> <p>Good-looking wearing effect: 10</p> <p>Good-looking packaging: 3</p>	<p>Poor workmanship: 3</p>
13	<p>Pandora beaded bracelet</p> 	1000 Piece	<p>Good-looking: 61</p> <p>Suitable size: 15</p> <p>Good-looking when worn: 11</p> <p>Cheap price: 11</p>	
14	<p>Pandora Heart of the Ocean Necklace</p> 	1000 Piece	<p>Good-looking appearance: 18</p> <p>Exquisite workmanship: 8</p> <p>Good quality: 3</p> <p>Good wearing effect: 8</p> <p>Good color matching: 3</p>	
15	<p>Pandora Sky Star Bracelet</p> 	1000 Piece	<p>Good-looking appearance: 18</p> <p>Exquisite workmanship: 2</p> <p>Good-looking wearing effect: 3</p> <p>Suitable size: 3</p>	

16	<p>Pandora Moment Starry Night Star Track Ring</p> 	1000 Piece	<p>Good-looking appearance: 25</p> <p>Good quality: 7</p> <p>Good wearing effect: 4</p> <p>Good packaging: 3</p> <p>Cheap price: 2</p>	
17	<p>Pandora Dream Bracelet</p> 	1000 Piece	<p>Good-looking appearance: 32</p> <p>Suitable size: 10</p> <p>Good-looking wearing effect: 8</p>	
18	<p>Pandora Precious You Bracelet</p> 	1000 Piece	<p>Good-looking appearance: 11</p> <p>Good packaging: 2</p>	<p>Inappropriate size: 2</p>
19	<p>Pandora Sun Guardian Moon Guardian Ring</p> 	1000 pair	<p>Good-looking appearance: 61</p> <p>Fine workmanship: 11</p> <p>Suitable size: 5</p>	

20	<p>Pandora clavicle necklace</p> 	1000 Piece	<p>Good-looking design: 9</p> <p>Good-looking outer packaging: 2</p> <p>Good quality: 2</p> <p>Exquisite workmanship: 2</p> <p>Good-looking wearing effect: 3</p>	Necklace is thin: 3
21	<p>Pandora Heart Bracelet Love Clasp Simple Plain Chain</p> 	1000 Piece	<p>Nice design: 10</p> <p>Nice packaging: 2</p> <p>Size fit: 9</p> <p>Nice wearing experience: 5</p>	
22	<p>Pandora Snow Rose Earrings</p> 	900 pair	<p>Exquisite workmanship: 4</p> <p>Simple and advanced: 1</p> <p>Good texture: 1</p>	
23	<p>Pandora Pave classic ring</p> 	900 Piece	<p>Nice design: 9</p> <p>Exquisite workmanship: 4</p> <p>Good quality: 2</p> <p>Nice wearing effect: 2</p>	

24	<p>Pandora pink crown ring</p> 	800 Piece	<p>Good-looking design: 11</p> <p>Suitable size: 3</p> <p>Versatile style: 2</p> <p>Cheap price: 2</p>	
25	<p>Pandora Star Wish Necklace</p> 	700 Piece	<p>Good-looking design: 21</p> <p>Good-looking wearing effect: 7</p> <p>Good quality: 5</p> <p>Fine workmanship: 4</p>	
26	<p>Pandora Golden Dragon Charm</p> 	700 Piece	<p>Good-looking design: 8</p> <p>Good quality: 2</p> <p>Suitable size: 3</p>	
27	<p>Pandora Moment Bubble Ring</p> 	700 Piece	<p>Good-looking design: 12</p> <p>Good-looking wearing effect: 4</p> <p>Fine workmanship: 4</p>	Incorrect size: 5

28	Pandora Sacred Dreamcatcher Tassel Charm 	700 Piece	Good looking: 15 Good quality: 2 Good material: 2	High price: 2
29	Pandora Sparkling Galaxy Bracelet 	700 Piece	Good-looking design: 48 Suitable size: 11 Good-looking wearing effect: 21 Cheap price: 5	Bad texture: 4
30	Pandora Small Golden Dragon Bracelet 	600 Piece	Good-looking design: 11 Good texture: 4 Fine workmanship: 4 Good wearing effect: 2	High price: 2

Based on Table 3, the researchers categorized the top 30 best-selling Pandora

Table 4 products on Taobao into the following six categories, as shown in the table below

Categories	Rings	Bracelets	Necklaces	Earrings	Charms	Bangles
Proportion	26.67%	23.33%	20%	13.33%	10%	6.67%
Total sales	7400 Piece	7300 Piece	7700 Piece	6900 Pair	2400 Piece	2000 Piece

Based on the data analysis, the top three best-selling categories of Pandora products on Taobao are necklaces, rings, and bracelets. Necklaces lead the sales with

7,700 units, accounting for 20% of total sales; rings follow closely with 7,400 units, making up 26.67%; and bracelets come in third with 7,300 units, representing 23.33% of total sales. These three categories show outstanding sales performance, together accounting for nearly 70% of Pandora's total product sales, highlighting consumers' strong preference for these types of jewelry.









Table 5 based on Table 3, researchers found that 30 products used the following seven materials, as shown in the table below.











Categories	Sterling silver	Cubic zirconia	14k gold plating	Murano glass	Man-made crystal	Bioresin man-made mother of pearl	Geniune leather
Proportion	83.33%	60%	16.67%	3.33%	13.33%	3.33%	3.33%
Product	Rings, bracelets, necklaces, earrings, charms, bangles	Rings, bracelets, necklaces, earrings, charms	Rings, bracelets, necklaces, charms	Charms	Rings, bracelets, necklaces, charms	Earrings	Bracelets








According to the data analysis, among these 30 jewelry pieces, sterling silver (83.33%) and cubic zirconia (60%) are the most widely used materials, covering the majority of products. 14k gold plating (16.67%) is applied to a certain extent, while Murano glass, synthetic crystals, mother-of-pearl resin, synthetic pearls, and genuine leather appear in only a few products, making them relatively less common and more selectively used for specific jewelry pieces.

Based on Table 3, the researchers classified Pandora products according to Wang Jiping (2021) definition of product symbols and found that only four types of product symbols appeared in the top 30 best-selling products on Taobao.

Table 6 Four types of products sorted by sales volume

Categories	Products that represent traditional Western culture or values		Proportion	26.67%
<div></div> <div>Pandora shining eternity symbol earrings</div>	<div></div> <div>Pandora shining eternity symbol necklace</div>	<div></div> <div>Pandora wish fulfillment heart pendant necklace</div>	<div></div> <div>Pandora Constellation Necklace Set</div>	<div></div> <div>Pandora Moment Starry Night Star Track Ring</div>
<div></div> <div>Pandora Sun Guardian Moon Guardian Ring</div>	<div></div> <div>Pandora Heart Bracelet Love Clasp Simple Plain Chain</div>	<div></div> <div>Pandora pink crown ring</div>		

Categories	Products that express the common values of China and the West		Proportion	56.67%
<div></div> <div>Pandora Flash Halo Tennis Bracelet</div>	<div></div> <div>Pandora Star Brilliant Earrings</div>	<div></div> <div>Pandora ME series casual annual ring</div>	<div></div> <div>Pandora Moment Knot Ring</div>	<div></div> <div>Pandora Everlasting Halo Ring Silver Inlaid Couple Ring</div>
<div></div> <div>Pandora Shining Simple Earrings</div>	<div></div> <div>Pandora Snow Blue Field Charm</div>	<div></div> <div>Pandora hard candy bracelet</div>	<div></div> <div>Pandora beaded bracelet</div>	<div></div> <div>Pandora Heart of the Ocean Necklace</div>
<div></div> <div>Pandora Sky Star Bracelet</div>	<div></div> <div>Pandora Dream Bracelet</div>	<div></div> <div>Pandora Precious You Bracelet</div>	<div></div> <div>Pandora clavicle necklace</div>	<div></div> <div>Pandora Snow Rose Earrings</div>

				
Pandora Pave classic ring	Pandora Moment Bubble Ring			
Categories	Localized products		Proportion	6.67%
				
Pandora Golden Dragon Charm	Pandora Small Golden Dragon Bracelet			
Categories	Personalize the product		Proportion	10%
				
Pandora Star Wish Necklace	Pandora Sacred Dreamcatcher Tassel Charm	Pandora Sparkling Galaxy Bracelet		

According to the statistical data, among 30 samples, "Products that represent traditional Western culture or values" appeared 8 times, "Products that express the common values of China and the West" appeared 17 times, "Localized products" appeared 2 times, and "Personalize the product" appeared 3 times. Therefore, "Products that express the common values of China and the West" is the dominant style, accounting for approximately 56.67%, leading over other categories.

Based on Table 3, researchers found that the majority of the 30 products symbolize the following themes.

According to research on the symbolism of Pandora products, an analysis of 30 selected items reveals that their meanings primarily focus on three aspects: emotional expression, blessings and hope for friends, and self-expression with unique

individuality. The designs incorporate symbolic elements of love, friendship, and family, conveying affection and care while embodying wishes and hopes for the future. The study indicates that these emotionally resonant designs not only touch consumers on a personal level but also strengthen the brand's emotional connection and cultural depth.

In summary, based on the relevant theories in Chapter 2, an analysis of 30 Pandora products collected in 2024 reveals that the primary jewelry categories are necklaces, rings, and bracelets, which together account for nearly 70% of total sales, indicating consumer preference for these three types of accessories. In terms of materials, sterling silver (83.33%) and cubic zirconia (60%) are the most widely used, while 14k gold plating, Murano glass, synthetic crystals, and other materials are applied selectively to specific products. Regarding design styles, products reflecting shared values between Chinese and Western cultures hold the highest proportion (56.67%), significantly surpassing other styles. Additionally, the symbolic meanings of the products primarily focus on three themes: emotional expression, friendship blessings and hope, and self-expression with unique individuality. The designs incorporate elements of love, friendship, and family bonds while conveying care, affection, and hopeful wishes for the future, further strengthening the brand's emotional connection and cultural depth.

2.2 Analyze the success factors of Pandora from a market plan (4P) perspective.

Based on the previous analysis, Pandora's marketing plan can be divided into the following key points:

2.2.1 Product

Core Product: Focus on "Moments Bracelet + Charms" as the core product.

Product Line Iteration: Launching seven new collections annually (a 250% increase compared to pre-2013).

DIY Interactive System: Stores are equipped with a "Story Wall" to showcase pairing solutions. Pandora's sales staff are not only required to understand

the products themselves but also to learn how to provide customers with inspiration for bracelet or necklace combinations, allowing them to enjoy the process.

2.2.2 Price

According to the official website on February 1, 2021, products priced below 500 RMB account for 420 items, representing 63.73% of the product range.

2.2.3 Place

Global Reach: 7,800 retail points worldwide, with 240 new stores in China over four years.

Digital Experience: Online AR try-on features and personalized customization services to enhance user experience.

Sales Channels: Includes the official website, e-commerce platforms like Taobao, JD.com, etc.

2.2.4 Promotion

1. Celebrity Endorsements: Signing celebrity ambassadors to increase brand visibility.

2. Social Media Marketing: Collaborations on platforms like TikTok, Xiaohongshu, etc.

3. Story Marketing

Product Narrative Program: Each charm has a specific meaning (e.g., four-leaf clover = luck, snowflake = purity), allowing consumers to create a personal narrative through combinations.

4. Personalized Customization Marketing

Pandora's sales staff are not only required to understand the products themselves but also to learn how to inspire customers with bracelet or necklace combinations. Engraving/Setting Service: Offers engraving (names, dates) and setting of birthstones within 72 hours.

5. Collaborative IP Marketing

Disney Collaboration Series: Launches Mickey and Frozen-themed charms targeting the "girly" consumer group.

6. Holiday Event Marketing

Releases limited-edition products for Western and Chinese festivals to boost sales.

In summary, Pandora centers its product strategy on the “Moments bracelet + charms” combination, reinforcing emotional storytelling and personal expression through seven product iterations annually and in-store “story wall” DIY experiences. In terms of pricing, 63.7% of products are priced below 500 RMB, balancing affordability with frequent purchases. Its channel strategy spans 7,800 retail locations alongside comprehensive e-commerce coverage and AR try-on experiences, achieving seamless integration between online and offline platforms. For promotion, Pandora leverages celebrity endorsements, social media trends, holiday exclusives, and IP collaborations to build an emotionally resonant marketing ecosystem with its consumers.

Step 3: Design and Development of Jiuquan Jade Products and Marketing Plan

According to the analysis in the second step of the study on Pandora's product categories and related content, the researcher will prioritize the design of three core product types: necklaces, rings, and bracelets. Sterling silver and Jiuquan jade will be used as the primary materials, with cubic zirconia and other auxiliary materials enhancing differentiation. The product symbolism will focus on emotional themes such as love and commitment, and blessings of friendship. By integrating Chinese and Western cultural elements, the design will establish a unique stylistic tone, ultimately achieving a deep unity between product and culture.

Below are the jewelry design proposals

1. Necklace

Design Concept

This design centers around the theme of "Fusion and Protection," intertwining eternity with tenderness to express a stable yet ever-growing emotional bond. The interlocking of different materials symbolizes the beautiful vision of people seeking symbiosis and harmony amidst differences. The two interlocked rings represent the integration of Chinese and Western cultures, conveying closeness and balance in

relationships. The contrast between sterling silver and jade highlights the balance of strength and softness.

Design Elements

The necklace features two interlocking rings, with one primarily made of sterling silver and the other of Jiuquan jade. The sterling silver ring has clean, sharp lines that emphasize a modern metallic aesthetic. The asymmetrical drop-chain structure breaks the symmetry, adding rhythm and fluidity, enhancing the wearer's gentle elegance. A jade bead at the end of the chain resembles a tassel, symbolizing enduring connection and continuous longing, while also reflecting the Eastern aesthetic of “leaving room” in traditional ornamentation. The jade ring is smooth and full, conveying a sense of warmth and restraint.

In Chinese culture, circles symbolize "completeness," "reunion," and "harmony." The ancient concept of “heaven is round, earth is square” expresses reverence for the universe and a holistic worldview. The circle also represents the cyclical nature of life and emotion — infinite and unending.

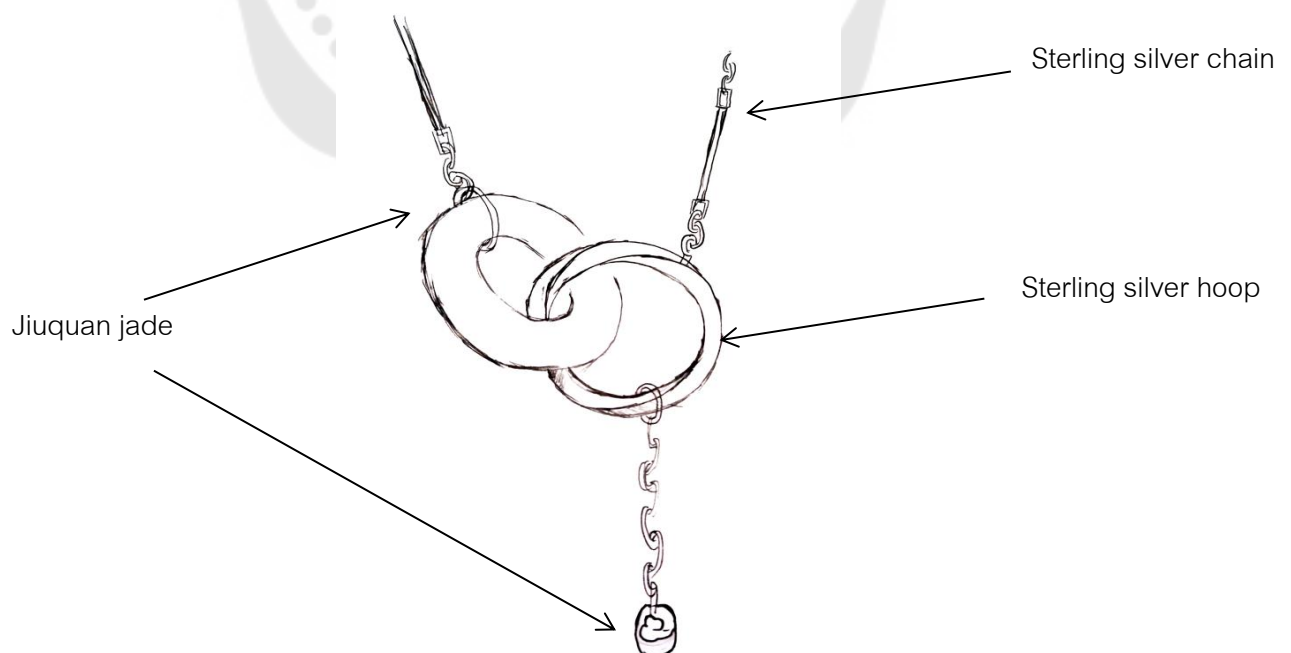




Figure 12 Necklace design, sketches and renderings

Source: Author (2025)

Symbolism and Cultural Significance

This necklace represents the deep emotional bond, harmonious coexistence, and unwavering protection between individuals. It is not only an aesthetic accessory but also a visual expression of the wearer's inner qualities, spiritual aspirations, and attitude toward relationships. Wearing this necklace symbolizes that, regardless of the passage of time, precious emotions and beliefs will remain unceasing and tightly interconnected, much like the continuous, infinite loop of a Möbius strip.

Value Expression

This necklace features Jiuquan jade as the central gemstone. The jade's warm and gentle texture symbolizes the unbreakable emotional bonds between people. It represents not only a continuation of culture but also an emblem of inner faith. Here,

Jiuquan jade is more than just a decorative material—it is a “spiritual jade” that carries emotions and blessings.

Design Concept

This necklace is centered around the core concept of "Eternal Connection," inspired by the Möbius strip, which symbolizes infinite cycles, eternity, unity, and harmony. The interweaving of the two rings represents the unbreakable emotional bond between individuals, whether between lovers, family, or friends—forever interconnected and supportive, just like the Möbius strip. Additionally, Jiuquan jade is used as one of the primary materials, reflecting the Eastern cultural pursuit of "gentle like jade" and the balance of strength and softness. This design bridges cultural emotions with contemporary fashion, creating an aesthetic connection between modern and traditional elements.

Design Elements

The design incorporates the structure of the Möbius strip (twisted band), resembling a variation of the " ∞ " symbol, alluding to eternity and infinity. The two sterling silver rings are intertwined to form a fluid and tightly-knit whole, visually creating the outline of a heart, bringing harmony between the rational and emotional aspects of the geometric structure. Inside the metal rings, jade strips are embedded, blending metal and jade in a clever fusion.

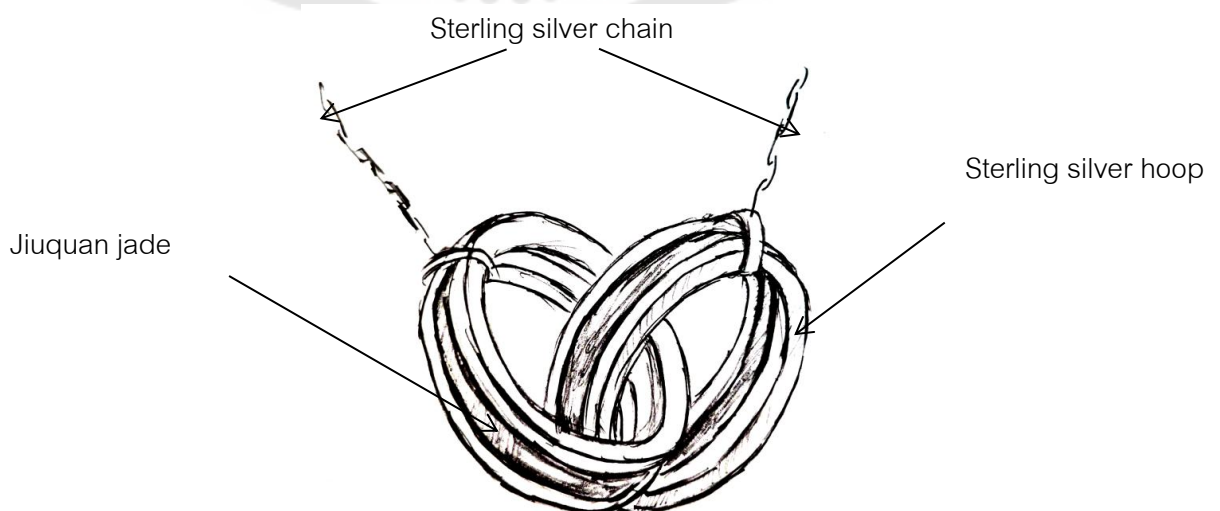




Figure 13 Necklace design, sketches and renderings

Source: Author (2025)

Symbolism and Cultural Significance

This necklace, inspired by the structure of the Möbius strip, symbolizes eternity, endlessness, and the cycle of life. The interlocking rings represent the deep emotional connection and inseparable bond between individuals, whether lovers, family, or friends—forever united and reliant on each other, like rings tightly linked together. Each silver ring is embedded with Jiuquan jade, symbolizing the Eastern cultural virtue of "gentle like jade," and also carrying wishes for peace, good fortune, and protection. The overall design merges modern geometric aesthetics with traditional jade culture, expressing a profound appreciation for eternal relationships and inner character. It not only has visual appeal but also carries emotional and cultural depth.

Value Expression

The design is inspired by the infinite symbolism of the Möbius strip, with a slender Jiuquan jade piece set at the center. As light plays across its surface, it refracts a subtle, shifting pale green-white glow, representing an endless journey of

companionship. The jade embodies a concentration of strength, carrying the promise that "no matter how time changes, the connection remains unbroken." Wearing it is like keeping a piece of "everlasting emotion" close to the heart.

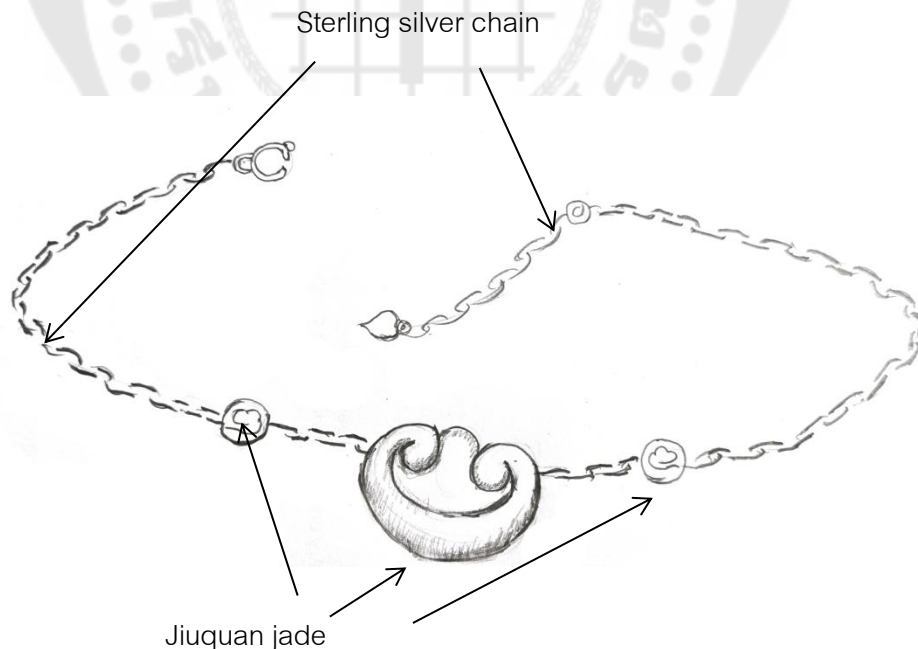
2. Bracelet

Design Concept

The design centers around a delicately carved jade "Ruyi" motif, with jade beads embedded on both sides. The overall shape symbolizes auspiciousness and dual protection, conveying well wishes for a smooth and fulfilling life.

Design Elements

The central jade stone is intricately carved into a "Ruyi" motif, forming a soft, curved shape. The surface features full, smooth lines, showcasing the jade's warm and refined texture. On either side of the "Ruyi" motif, a small round jade bead is set, complementing the central stone and enhancing the overall layered feel. The bracelet's chain is made of sterling silver, with a minimalist style that emphasizes the focus on the main pendant design.



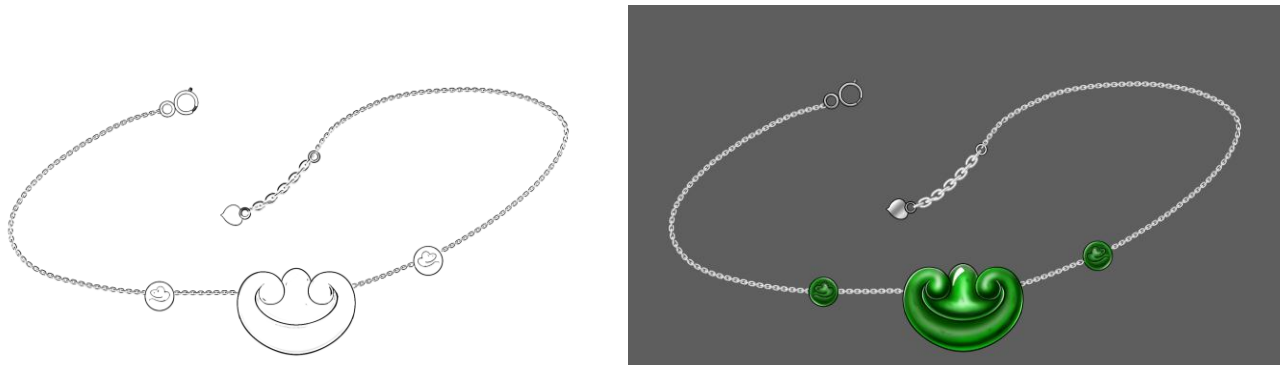


Figure 14 Bracelet design, sketches and renderings

Source: Author (2025)

Symbolism and Cultural Significance

The "Ruyi" motif is a common symbol in Chinese traditional culture, often seen in artifacts and jewelry. It represents "everything as wished" and "smoothness in all things." The head of the Ruyi is typically cloud-shaped or resembles the shape of a lingzhi mushroom, symbolizing good fortune and longevity, as well as embodying the wish for a beautiful life.

On both sides of the central Ruyi stone, small jade beads are added, creating visual and symbolic balance. The two jade beads can be seen as "dual stars offering protection" or "pairing wings in flight," symbolizing guardianship and companionship. Alternatively, they may represent "yin and yang in harmony," signifying unity and balance. The inherent warmth of the jade contrasts with the cool metallic sheen of the sterling silver, perfectly embodying the concept of "strength and gentleness in balance." The curves of the Ruyi motif complement the simple lines of the bracelet, resulting in a visual harmony that is soft yet modern, symbolizing the balance between tradition and fashion.

Value Expression

The central main Jiuquan jade is intricately carved with traditional patterns, incorporating auspicious cloud motifs that symbolize smooth progress and continuous

blessings. Flanking it are small Jiuquan jade beads, like guardian stars, lightly encircling the centerpiece to express companionship and protection for the wearer. Like family accompanying someone on a journey, Jiuquan jade conveys a heartfelt wish for safety. This design also carries a gentle blessing for contemporary young people: "May good fortune always accompany you on your path to chasing dreams."

3. Ring

Design Concept

This ring is designed with the concept of "Guardianship and Eternity," blending the warm imagery of Eastern jade culture with the minimalist logic of modern geometric aesthetics. The overall shape is delicate and understated, rich in meaning, serving not only as a vessel for emotion but also as a medium for aesthetic expression.

Design Elements

The center of the ring features a Jiuquan jade bead as the main stone, symbolizing the core of emotions and the refuge of the soul. It is accented with cubic zirconia stones, sparkling like stars, adding a dynamic radiance to the design. The upper structure of the ring incorporates elements of the Möbius strip, symbolizing the endless and continuous emotional connection.

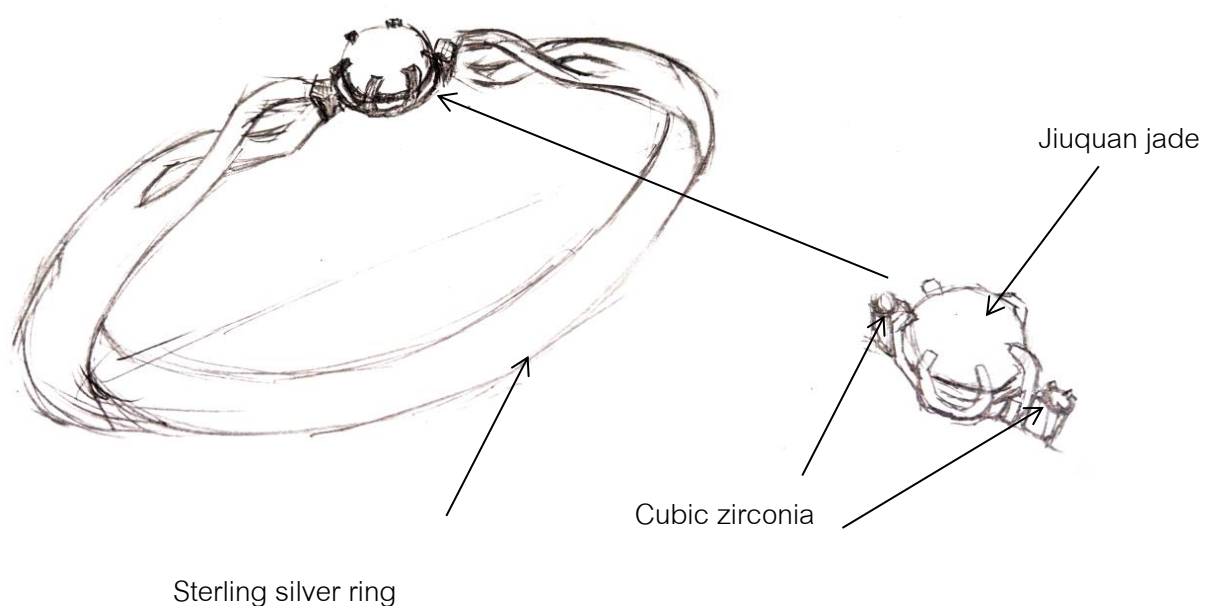




Figure 15 Ring design, sketches and renderings

Source: Author (2025)

Symbolism and Cultural Significance:

This ring features a Jiuquan jade bead as the heart of emotion, surrounded by cubic zirconia stones that sparkle like stars. It represents maintaining a pure and steadfast attitude in life amidst the chaos of the world. The Möbius strip element symbolizes the endless continuity of emotions and the infinite mutual acceptance between individuals, elevating the ring into a symbol of guardianship, hope, and eternity.

The combination of sterling silver, jade, and cubic zirconia represents the unity of multiple cultures and values. This fusion makes the ring not only rich in Eastern charm but also aligned with modern aesthetics. It is suitable for both formal occasions and daily wear, showcasing a unique and refined temperament.

Value Expression

The ring's center features a round Jiuquan jade stone, symbolizing the core of the soul, surrounded by zircon stones that protect it like stars. The Möbius strip structure

represents an infinitely continuing vow, while the Jiuquan jade serves as the spiritual focus of the ring, embodying “Protection · Eternity.” This design gathers the essence of heaven and earth onto the finger, signifying the strength and sanctity of a relationship or a belief.

Marketing Plan

Based on the analysis of Pandora's success factors in the second step, the following marketing plan is designed in conjunction with the current market situation of Jiuquan jade.

1. Market Background and Objectives

Industry Status: Jiuquan jade has an 8000-year history, but its product design remains traditional and lacks innovation, resulting in low market awareness.

Young consumers (ages 25-34) make up a significant portion of the market, but Jiuquan jade has not effectively reached this group. Pandora has experienced continuous growth in sales through symbolic marketing, personalized customization, and an omnichannel approach, providing valuable insights for Jiuquan jade.

Objective

To launch 4 modern Jiuquan jade products, increase brand exposure, and design a marketing plan tailored to Jiuquan jade, improving its market presence.

2. 4P Strategy Design

2.1 Product

For Jiuquan jade jewelry, a diversified product series will be launched, retaining the essence of traditional craftsmanship while incorporating modern design elements. The key products include:

Necklace

Design Highlights: Utilize two interlocking rings to represent the fusion of Eastern and Western cultures, expressing close emotional bonds and balance. The contrast between sterling silver and jade demonstrates strength and gentleness.

Symbolism: Completion, unity, harmony, complementarity, eternity, balance of strength and softness.

Design Concept: The incorporation of the Möbius strip's infinite extension and heart-shaped emotional expression conveys boundless love and the continuity of emotions, showcasing the perfect blend of tradition and modernity.

Symbolism: Eternity, infinity, endless love, perpetual emotion, flow, fusion.

Bracelet

Design Highlights: Featuring an intricately carved Ruyi motif in jade, flanked by jade beads on both sides. The overall shape symbolizes good luck and dual protection, conveying wishes for a smooth and prosperous life.

Symbolism: Ruyi, good luck, smoothness, double protection, balance, harmony, peace.

Ring

Design Highlights: The ring features a round jade stone as the centerpiece, accented with sparkling cubic zirconia to symbolize flawless love and life, embodying the intersection of Eastern and Western aesthetics.

Symbolism: Perfection, eternity, resilience, nobility, fusion of East and West.

Innovative Craftsmanship & Customization

Cross-Material Combination: Combine the dark green patterns of Jiuquan jade with gold/silver materials to create "jade + metal" designs, enhancing the modern appeal.

Personalized Customization: Create an online and offline platform for customization, offering engraving, pattern carving, and combination services, allowing consumers to participate in the design process and create unique pieces.

Cultural Narrative: Each product will be accompanied by a dedicated story, integrating Jiuquan's history, regional legends, and contemporary emotional appeals to create emotional symbols and cultural memories.

2.2 Price

2.2.1 Tiered Pricing System

Entry-Level Products: Targeting the younger market, with moderate pricing to lower the entry barrier for consumers; priced under 500 yuan.

Mid-High-End Custom Series: Emphasizing craftsmanship and cultural value, priced slightly higher.

Limited Edition Collaborations: Partnering with artists or cultural institutions to release limited-edition series to cater to collectors and high-end customization needs.

2.2.2 Price Transparency & Promotional Discounts The pricing standard will be transparent, accompanied by periodic promotions (e.g., holiday sales, anniversary discounts, member-only deals) to stimulate repeat purchases and brand loyalty.

2.3 Place

2.3.1 Online Channels

Official Website & App: Create a brand website and mobile platform for product display, online customization, story sharing, and social interaction.

E-commerce Platforms: Partner with mainstream platforms like Tmall, JD, and WeChat Mini Programs to ensure omnichannel sales.

Digital Experience: Introduce AR try-on/try-on technology to allow consumers to experience the effect of wearing jade jewelry online, boosting confidence in purchasing.

2.3.2 Offline Channels

Brand Experience Stores: Set up experience stores in high-traffic commercial areas, attracting consumers with immersive cultural displays and DIY customization workshops.

Traditional Retail & Cultural Exhibitions: Collaborate with cultural tourism companies and exhibition venues to enhance the brand's cultural image.

Cross-Industry Collaborative Exhibitions: Participate in cultural and craft fairs to increase brand exposure through cross-industry channels.

2.4 Promotion

2.4.1 Story Marketing

Brand Storytelling: Use the official website, social platforms, and short video platforms to share the history and cultural stories behind Jiuquan jade, creating emotional resonance.

User Story Collection: Launch a "Jade Jewelry Connection Story" campaign, encouraging consumers to share their personal stories of wearing jade. Winning entries will be turned into short films or videos, and winners will receive limited-edition customized products.

2.4.2 Personalized Marketing & Interactive Experiences

DIY Customization Workshops: Set up DIY workshops in offline experience stores and pop-up shops, inviting consumers to participate in design and engraving, enhancing interactive experiences.

Online Interaction Platform: Create a "Cultural Story Wall" where consumers can upload their beautiful memories and styling ideas related to jade jewelry, fostering a community effect.

2.4.3 Collaborations & Cross-Promotion

Cross-Industry Collaborations: Partner with well-known artists, fashion designers, or cultural IPs to release limited-edition co-branded collections, leveraging the cross-promotion effect to attract more fashion-forward and younger consumers.

Celebrity Endorsements: Engage influential celebrities from the cultural or fashion sectors to endorse the brand, increasing search interest and recognition.

2.4.4 Holiday & Theme Activities

Limited Edition Products for Themes: Release special products tied to traditional holidays (such as Chinese New Year, Mid-Autumn Festival) or local festivals, creating buzz and excitement.

Cultural Exhibitions & Lectures: Host regular cultural exhibitions, Jiuquan jade craftsmanship experience events, and lectures to build a cultural community around the brand, enhancing brand depth and trust.

In summary, the Jiuquan jade product series focuses on three main categories: necklaces, bracelets, and rings. The product positioning centers on the integration of

“culture + modern aesthetics,” highlighting the jade’s warm texture and Eastern symbolism. Pricing adopts a tiered strategy—entry-level products priced at ¥500 or below, with mid-to-high-end and customized pieces increasing in price according to craftsmanship and cultural value. The channel strategy combines an online self-operated store, mini-programs, and AR try-on technology, alongside immersive interactive experiences in cultural tourism shops and intangible heritage workshops. Promotion emphasizes the use of short videos and community engagement, story contests, holiday exclusives, and cross-industry exhibitions to fully stimulate cultural identity and participation among young consumers.

3. Execution and Budget

Timeline:

Pre-launch Phase (January to February):

Launch microfilm and start a TikTok challenge campaign. Recruit 1000 members in the community and begin pre-sale once the target is met.

Explosive Phase (March to April):

New product launch on online stores. Host live streaming sessions with local influencers. Open Jiuquan experience store in the local area.

Sustaining Phase (May to June):

Launch co-branded IP products. Hold offline jade carving workshop experience events.

Budget Allocation (Total Budget: 800,000 RMB):

Product Production: 300,000 RMB (First batch of 2,000 units, including jade materials and craftsmanship).

Online Promotion: 250,000 RMB (KOL partnerships + paid social media advertising).

Offline Experience: 150,000 RMB (Pop-up store rental + event materials).

Emergency Reserve: 100,000 RMB.

4. Risks and Optimization

Potential Risks:

Issue: High defect rate in jade materials leading to cost overruns.

Solution: Collaborate with local artisans to establish a defect product recycling mechanism and reprocess defective pieces into smaller accessories.

Issue: Low acceptance of traditional culture by the younger demographic.

Solution: Introduce the “Jade Carving + Zodiac/Blind Box” concept to lower the cultural recognition threshold.

Data Monitoring

Core Metrics:

Online conversion rate $\geq 3\%$. Average order value ≥ 500 RMB.

Dynamic Adjustments:

Analyze the top 3 selling products each month. Discontinue underperforming products and increase production of bestsellers.

Step 4: Final Design for Marketing Plan

Table 7 Expert Evaluation Interview Content on Product Design and Market Planning

Jewelry Designer Evaluation Interview	
Question 1	<p>Is the hardness and texture of Jiuquan jade suitable for inlay or laser engraving processes? Is there a need for manual finishing?</p> <p>The hardness of Jiuquan jade is suitable for inlay processes, but its complex texture poses challenges for laser engraving, requiring prior planning of the engraving pattern to avoid negative impacts on the overall effect. After machine engraving, manual refinements such as edge polishing are still needed to make the finished product more exquisite.</p> <p>Jiuquan jade has a moderate hardness, making it suitable for inlay work, and its natural texture can be integrated into the design to enhance aesthetics. However, laser engraving is easily affected by the irregular texture, so manual refinements to adjust details—like optimizing the engraving pattern—are necessary to ensure a refined final product.</p>

	<p>With its good toughness and moderate hardness, Jiuquan jade is appropriate for both inlay and laser engraving. Nonetheless, adjustments to the approach must be made based on the actual material conditions. Due to differences in texture and structure, manual finishing after laser engraving is required to perfect both the details and the overall effect.</p>
Question 2	<p>Does the product design consider the comfort and durability for daily wear?</p> <p>Overall, the design is quite delicate, but attention must be paid to wearing comfort. The design should accommodate proper sizing, use wear-resistant materials, and maintain structural stability to ensure the jewelry's impact resistance for daily wear.</p> <p>The design emphasizes both comfort and durability: bracelets can utilize flexible and durable cords, jade beads can undergo anti-wear treatments, and the inner band of rings might need to be smoother to avoid uncomfortable friction.</p> <p>For rings and necklaces, the design must consider ease and comfort of wearing. It is suggested to use wear-resistant materials and ergonomic designs to ensure that the product can be worn for extended periods without frequent removal.</p>
Question 3	<p>Does the current product positioning cover the core consumer group?</p> <p>The current product positioning needs enhanced market research and should implement differentiated designs for various consumer groups. Market positioning must be dynamically adjusted through research to match consumer preferences.</p> <p>The existing positioning covers quality-oriented users who pursue aesthetics, but there is room to expand into the young student market. It is recommended to launch lower-priced, high-design small accessories (such as jade earrings and beaded necklaces) that balance affordability with individuality.</p> <p>The core consumer group largely consists of office workers and university students, with product styles and pricing aligning with their aesthetic preferences and financial abilities. The current positioning effectively covers the needs of this group.</p>
Question 4	<p>What is the impact of the laser engraving process on jade material loss, and what are the alternative solutions?</p> <p>Laser engraving requires controlling the engraving depth and area to reduce jade material loss. It is recommended to combine manual, partial engraving with designs that integrate natural shapes to decrease losses.</p>

	<p>Laser engraving can easily cause the jade to crack due to excessive energy, resulting in high material loss. Exploring water-jet cutting could reduce loss, though it entails higher equipment costs; alternatively, optimizing the engraving area by primarily utilizing the jade's natural shape is suggested.</p> <p>The material loss in laser engraving is relatively high, especially with complex processes that should select the core parts of the jade. To reduce losses, offcuts can be used to make small jewelry pieces, which can be incorporated into everyday products with adjusted pricing.</p>
<p>Question 5</p>	<p>Does the fusion of traditional and modern elements result in cultural conflict? Is there a need to enhance traditional designs to ensure a steadily increasing public awareness?</p> <p>The fusion of traditional and modern elements should follow the "functional adaptation" principle, using modern techniques to reshape traditional patterns' proportions and incorporating cultural symbols in functional parts of the jewelry. It is suggested to establish a database of elements and modernly deconstruct highly recognized traditional symbols to avoid cultural bias from awkward combinations.</p> <p>There is no fundamental conflict between traditional and modern fusion; however, an overly modern approach might lose some of the depth of traditional culture.</p> <p>Strengthening traditional elements is recommended to enhance both cultural connotation and product distinctiveness.</p> <p>A balanced approach is needed: incorporating a moderate amount of traditional symbols can enhance cultural identity while avoiding excessive clutter. Combining modern minimalist design language with traditional elements is suggested to improve both product sophistication and cultural depth.</p>
<p>Question 6</p>	<p>Is there an opportunity to repurpose engraving waste or small jade pieces for other derivative products (such as earrings or beaded accessories) to increase material utilization?</p> <p>It is recommended to set up a creative design group for offcuts, as waste and small pieces can be processed into earrings, beads, and other small accessories. Designs should creatively utilize the fragments, ensuring quality craftsmanship while improving material utilization.</p> <p>This method is feasible since waste and small pieces can be made into earrings and beaded accessories (for example, grinding fragmented jade into decorative beads for necklaces), reducing material waste, creating unique designs, and enhancing cost efficiency.</p>

	<p>Waste and small pieces can be repurposed into low-priced, small jewelry items, reducing material waste. Such products, priced affordably while offering uniqueness and cost-effectiveness, meet the demands of everyday collections.</p>
Question 7	<p>How can promotional activities be coordinated across different platforms?</p> <p>Strategies should be tailored to each platform's characteristics—for instance, promoting trendy items on youth-oriented platforms and classic pieces on more mature ones; maintaining uniform pricing and after-sales service; staggering the promotion timings to avoid conflicts; and using formats such as short videos and graphic content suited to each channel.</p> <p>A consistent marketing strategy is required, with differentiated promotions according to platform attributes. Content should be adjusted based on each platform's characteristics to enhance engagement and exposure.</p> <p>With different platform activities, customer service must clearly communicate any differences, guiding consumers to compare and choose the most optimal channel for purchase.</p>
Question 8	<p>Is it necessary to prioritize layouts around cultural landmarks?</p> <p>Prioritizing cultural landmarks requires balancing the advantages of foot traffic with cost pressures, considering funding capacity and product maturity. Site selection should comprehensively evaluate the cultural attributes of the landmark and the spending power of the target audience, favoring areas such as non-heritage cultural zones or museum commercial districts with a cultural consumption atmosphere.</p> <p>Cultural landmarks offer high foot traffic and precise consumption scenarios. For example, a pop-up store near the Dunhuang Scenic Area could test sales potential, so it is suggested to prioritize such locations to reach tourist groups and reinforce regional cultural connections.</p> <p>With product quality as a priority, layouts around cultural landmarks serve as auxiliary brand promotion. At this stage, the focus should be on product optimization and building a reputation, with the potential to later enhance brand value by integrating landmark cultural attributes.</p>
Question 9	<p>Will personalized customization and limited-edition products lead to inventory buildup?</p> <p>How can pre-sale and flexible supply chains reduce this risk?</p>

	<p>There is indeed a risk of inventory buildup. It is suggested that for customized production, a "pre-sale + reverse supply chain" model should be adopted. This model uses pre-sale mechanisms to control the production volume of customized/limited-edition products and establishes a flexible supply chain with suppliers to adjust raw material orders flexibly, avoiding overstocking.</p> <p>The pre-sale mechanism allows for demand forecasting, and a flexible supply chain can adjust production according to orders. Limited editions require precise market predictions to avoid overproduction, and customization needs clear customer requirements to reduce return risks.</p> <p>Limited editions should strictly control production quantities to cater to the "scarcity" demand of young consumers, while personalized customization should adopt a pre-sale model to produce according to orders, thereby avoiding inventory buildup. A flexible supply chain can adapt quickly to order fluctuations.</p>
Question 10	<p>Is the total budget of 800,000 yuan reasonable, or should the budget allocation be adjusted to achieve better results?</p> <p>It is suggested that the budget allocation be adjusted based on product positioning. High-end products require increased investment in materials and craftsmanship, whereas mass-market products can reduce costs. It is recommended to reference the budget distributions of competing products and dynamically adjust spending on marketing and production, perhaps emphasizing promotion during intense competition.</p> <p>The budget's reasonableness depends on the product positioning: daily wear items can have cost reductions, while high-end products require increased investment in materials and techniques. It is recommended that the budget be dynamically allocated based on design complexity to balance production quality and marketing expenses.</p> <p>The current budget of 800,000 yuan meets the basic requirements, but there is a need to increase investments in craftsmanship and promotion in the future—boosting material costs for high-end products and enhancing marketing for everyday wear—with dynamic adjustments in budget proportions to balance quality and market expansion.</p>
Question 11	<p>Do the rewards for collecting user stories have long-term appeal, or do they need upgrading?</p> <p>It is suggested that the reward mechanism be updated periodically—for instance, by adding virtual benefits like "priority purchase" or "exclusive design consultation," or by periodically introducing limited-edition prizes to maintain freshness in user participation.</p>

	<p>It is advised to introduce cooperative promotions with influencers on social platforms to enhance event exposure; additional experiential rewards (such as design studio tours or new product co-creation opportunities) could be included to enhance attractiveness and user stickiness.</p>
	<p>Although the rewards have strong short-term appeal, there is a need for continuous upgrades, such as increasing reward incentives or adding experiential prizes, to sustain user engagement and fresh interest in the activity.</p>
<p>Question 12</p>	<p>For the high-priced limited edition co-branded products, are the target users aligned with the current group (ages 25-34)? How can young consumers be enticed to pay for the "cultural premium"?</p> <p>Based on the pricing, there might be certain challenges. It is necessary to enhance the acceptance of the premium through cultural storytelling. More precise brand positioning and narrative marketing should be used to back the "cultural premium," helping consumers realize that the price represents unique cultural value and identity.</p> <p>The current consumer group may cover some high-spending users, but there is also a need to expand to high-end customer segments (such as those over 35 with high net worth). This can be achieved through cultural story short videos and co-branded IP campaigns that reinforce the recognition of the "cultural premium."</p> <p>The co-branded edition aligns with the young consumers' desire for uniqueness. Through limited production, IP collaboration, and celebrity endorsements—along with cultural storytelling via short videos—the "cultural premium" value can be conveyed to increase purchase intentions.</p>
<p>Question 13</p>	<p>What shortcomings do you see in this design, and how should it be improved?</p> <p>Although the design is already quite refined, it could benefit from enhanced uniqueness. For example, the design of the ring could pay more attention to wearing comfort and structural stability.</p> <p>There is a need to improve design innovation and avoid homogeneity. It is suggested to draw inspiration from international design exhibitions, integrate local cultural characteristics, and strengthen customer needs research to target product functionality and aesthetic expression better.</p>

<p>While the overall design fits the fusion of modern and traditional elements, experts noted that due to regional factors, the product pricing is relatively high. In the future, efforts will focus on optimizing the supply chain while ensuring quality, controlling costs to achieve slim profits with large sales volumes, and expanding the consumer base.</p>

Based on the above content, all experts unanimously agree that Jiuquan jade possesses a moderate hardness, making it suitable for inlay processes; however, its complex texture poses certain challenges for laser engraving. Therefore, the researchers have pre-planned the pattern layout and combined laser engraving with manual finishing to effectively mitigate the impact of the natural texture. Experts also advise controlling the engraving depth and area, and exploring the use of offcuts or small pieces of jade to produce derivative products—such as earrings and beaded accessories—to improve material utilization and reduce the risk of material loss.

In terms of product design, experts recognized the researchers' careful considerations regarding structural stability, the selection of wear-resistant materials, and wearing comfort. They noted that the current plan already targets core consumer groups, such as office workers and university students, while also suggesting that the younger market be further explored. This could be achieved by launching low-priced, high-design small jewelry items and high-end co-branded products supported by cultural narratives and brand positioning to enhance "cultural premium" recognition. Regarding the integration of traditional and modern elements, experts believe that there is no fundamental conflict, but it should be handled meticulously. They recommend restructuring traditional symbols using modern design language to enhance the depth and distinctiveness of cultural expression.

On the marketing front, experts suggested formulating differentiated promotional strategies based on the characteristics of different platforms and gradually developing layouts around cultural landmarks after product optimization and reputation building. They also recommended regularly updating the rewards for user story collections to maintain long-term appeal. Moreover, given the risk of inventory buildup associated with personalized customization and limited-edition products, experts advised adopting a "pre-sale plus flexible supply chain" model to adjust production

volumes according to actual orders, as well as dynamically adjusting the budget based on product positioning to balance production quality and promotional investments.

Overall, the experts affirmed the researchers' design, noting its excellent performance in material selection, process planning, and wearing comfort, while also identifying areas for further improvement. They recommended enhancing innovation in differentiated design and structural stability by drawing on international design concepts and local cultural characteristics, further optimizing supply chain management to control costs, achieve slim profits with high volume, and ultimately expand the consumer base.



CHAPTER 5

CONCLUSION DISCUSSION AND SUGGESTION

This chapter aims to summarize and explore the study titled "Studying the Success of Pandora Design to Develop Jiuquan Jade Products and Marketing Plan for the Youth Market." Following the established research methodology, the researcher investigated and analyzed the current state of Jiuquan jade, and, based on an analysis of Pandora's product and marketing strategies, designed new types of Jiuquan jade carving products along with a corresponding marketing plan. Expert evaluations were also conducted. Based on the research process and findings, this chapter is divided into three parts: research conclusions, discussion, and recommendations.

1. Conclusion

1.1 Research Findings on the First Objective: Success of Pandora's Product Design

An analysis of the top 30 best-selling Pandora products on Taobao in 2024 reveals that Pandora demonstrates strong emotional expressiveness and cultural integration in its product design. The data show that the most popular products fall into three main categories—necklaces, rings, and bracelets—which together account for nearly 70% of total sales. In terms of materials, S925 silver was used in 83.33% of the products, while synthetic zircon accounted for 60%, reflecting Pandora's precise positioning within the affordable luxury market. By combining emotion, symbolism, and wearing habits, Pandora has transformed jewelry from mere accessories into carriers of emotional expression, thereby enhancing brand loyalty and providing a means of self-expression for consumers.

Furthermore, Pandora's design style reflects two major directions: "East-West fusion" and "individualism." About 56.67% of the products convey universally shared values such as protection, blessings, and family, which have become a core part of its design language. Thus, Pandora's designs not only cater to consumer aesthetics but also meet their emotional needs for self-expression through jewelry.

User reviews frequently highlight keywords such as “beautiful,” “meaningful,” “well-crafted,” and “great to wear,” indicating that consumers value not only appearance but also symbolic meaning and quality.

1.2 Research Findings on the Success of Pandora’s Marketing Plan

From the perspective of the 4Ps theory, Pandora’s marketing strategy is highly systematic and targeted. In terms of product, the brand focuses on the “Moments beads + charm” concept, creating a product system that emphasizes personalization and emotional expression. This is further supported by a “story wall” and DIY pairing mechanism that enhances user engagement. In pricing, a tiered strategy allows the brand to reach youth consumers at different economic levels with strong price accessibility. For channels, Pandora has established an omni-channel layout, with over a thousand offline stores as the foundation, supplemented by e-commerce platforms and extended through an AR try-on system to enhance accessibility and experience. Regarding promotion, the brand effectively uses short videos, community interaction, limited holiday editions, and IP collaborations to build an emotionally driven communication system, which enhances brand warmth and user loyalty.

1.3 Research Findings on Jiuquan Jade Product Design

The innovative design of Jiuquan jade centers on the concept of “blending traditional culture with modern youth aesthetics,” focusing on three categories: necklaces, bracelets, and rings. Materials include Jiuquan jade combined with 925 silver and synthetic zircon to create a cultural contrast and fusion of “jade + metal” and “East + West.” The designs adopt modern minimalist compositions and geometric forms, integrated with cultural symbolism, achieving a balance among form, wearability, and cultural narrative.

These three product types present a multi-dimensional integration of visual, tactile, and cultural elements, emphasizing both individuality and cultural depth, and received high praise from experts. Considering the unique textures of Jiuquan jade, the design process preserves the natural appearance of the stone and introduces a

combined technique of laser engraving and hand polishing. This ensures that the products are suitable for mass production while maintaining uniqueness.

1.4 Research Findings on the Jiuquan Jade Marketing Plan

Drawing from Pandora's successful marketing strategies, a systematic marketing plan for Jiuquan jade was developed, covering product, price, channel, and promotion. On the product level, a multi-tiered product system was created, ranging from basic models to themed and high-end customized editions. In pricing, a tiered pricing strategy is employed, complemented by holiday promotions and pre-sale mechanisms to stimulate purchasing intent. For channels, a dual model of "online + offline" operations was established, integrating video platforms and cultural-creative experience spaces to broaden reach. In terms of promotion, activities centered on cultural storytelling and interactive experiences—such as user-generated wearing stories, DIY workshops, and IP collaborations—were launched to boost brand stickiness and emotional resonance. Additionally, digital experiences such as AR try-on, virtual story walls, and cross-industry exhibitions were introduced to create a comprehensive "product + story + experience" communication chain. This approach aligns with the consumption habits of young people and enhances the appeal and marketability of Jiuquan jade products in emerging markets.

2. Discussion

2.1 Discussion on the Success of Pandora's Product Design

This study, through an in-depth analysis of the top 30 best-selling Pandora products on Taobao in 2024, found that Pandora has successfully transformed traditional jewelry into emotional carriers through emotional storytelling and symbolic expression. This result strongly aligns with (Zhang & Hua, 2018), who stated that "jewelry design is not only about aesthetic form but should also convey deep emotional and cultural meanings."

In addition, Pandora emphasizes user participation and modular combination in its design, providing users with a DIY beading experience. This resonates with Cao Xufeng (2018) theory of constructive design, which suggests that "jewelry design should

respect the user's potential for structural engagement." Pandora's bestselling series enables users to emotionally recreate their pieces through modular design.

Analysis of user reviews revealed frequent mentions of terms like "beautiful," "good meaning," and "fine craftsmanship," proving that Pandora meets consumers' dual expectations for light luxury and emotional expression in terms of both materials and craftsmanship.

However, while (Wang, 2012) believed that minimalism and subtlety are the main styles sought by young consumers, this study indicates that Pandora's high proportion of East-West fusion designs is well-received by the market. This suggests that as consumers pursue individuality, their demand for cultural symbolism is also evolving. Hence, there is a divergence from previous assumptions that minimalist style alone suffices.

2.2 Discussion on Pandora's Marketing Plan

From the perspective of the 4P marketing theory, this study deconstructs Pandora's successful market strategy. It reveals that Pandora built a clear product system and adopted tiered pricing, maintaining a luxury brand's aesthetic appeal while being accessible to young consumers.

In terms of distribution, Pandora has integrated e-commerce platforms with global offline stores and introduced AR try-on technologies to enhance the online experience. On the promotional front, Pandora skillfully leverages short videos, social media interaction, holiday limited editions, and cross-brand collaborations, building a strong content-driven communication system that effectively enhances emotional resonance and brand engagement.

2.3 Discussion on Jiuquan Jade Product Design

In the design of Jiuquan jade products, this study adheres to the dual concept of "culture + modern elements," redesigning products around the consumption preferences of young people. In terms of design strategy, elements like double-loop structures, ruyi (traditional Chinese motifs), and Mobius rings were used to create forms that carry both cultural heritage and the visual preferences of modern youth for

minimalism, abstraction, and meaning. This approach echoes (Wang, 2021) idea that “the revitalization path of intangible cultural heritage crafts must integrate both form and semantics.”

In contrast, findings from this study and expert interviews suggest that appropriately integrating modern aesthetics can better meet the tastes of younger consumers without weakening the cultural value of jade. On the contrary, it opens up new markets for traditional craftsmanship. This divergence highlights the importance of balancing cultural inheritance with modern aesthetics in the future design of Jiuquan jade—meeting market demands while preserving the charm of tradition.

The design also follows (Cao, 2019) constructive design theory, using geometric contrast to enhance spatial beauty. The focus on emotional storytelling contrasts with traditional jade marketing, which often emphasizes material value. This shift aligns with (Zhang & Hua, 2018) view of Pandora’s “emotional carrier” strategy, supporting the hypothesis that cultural storytelling can enhance perceived value among younger consumers.

At the craftsmanship level, the study combines traditional hand-polishing techniques with laser engraving technology, preserving the natural texture of the jade while improving production efficiency and scalability.

Moreover, inspired by Pandora’s design model, the study enhances the emotional storytelling aspect of Jiuquan jade, strengthening its symbolic communicative ability.

2.4 Discussion on Jiuquan Jade Marketing Plan

In developing the marketing strategy for Jiuquan jade, this study used Pandora as a reference and systematically adopted the 4P framework to optimize every aspect from product design and pricing to channel planning and promotional strategies. In product line planning, the study developed a multi-level offering from entry-level items to high-end custom pieces, clearly defining different target user groups.

For pricing strategy, a tiered structure was implemented, along with “cyclical promotions” to boost product scarcity and engagement.

Regarding distribution channels, the study integrated “online content pre-heating + offline immersive experiences,” deploying short video promotions across platforms and combining them with offline intangible cultural heritage (ICH) experience spaces to increase brand reach and consumer engagement.

For promotional strategy, tools such as story collection activities, DIY workshops, and ICH livestream sessions were employed to create brand participation spaces, constructing a “product + story + experience” model. This effectively increased emotional stickiness among young consumers and strengthened the cultural perception of the brand. This validates (Sun, 2023) conclusion that “jewelry cultural-creative products should enhance emotional resonance through narrative scenarios.”

Although this study implemented tiered pricing and holiday promotions to activate the market, it also acknowledges the need to ensure consistent brand positioning and standardized market management. Therefore, how to strike a better balance between driving sales and maintaining cultural depth remains an important question for future exploration.

3. Suggestions

3.1 Suggestions for Future Research on Pandora

This study primarily analyzed data from the Taobao platform and selected social media sources. It is recommended that future research expand the sample scope by incorporating data from more regions and diverse platforms. This would help verify the applicability of Pandora’s marketing strategies across broader markets and allow for more detailed quantitative analysis of consumers’ purchasing motivations. Additionally, future studies are encouraged to adopt a longitudinal perspective by tracking the evolution of Pandora’s strategies at different stages of market development. Building a dynamic monitoring model could help uncover the long-term strategic logic behind the brand’s success, offering theoretical support and practical reference for luxury brands undergoing localization and rejuvenation.

3.2 Suggestions for the Design and Marketing of Jiuquan Jade Products

Regarding the design and promotion of Jiuquan jade, it is suggested that future efforts deepen the development of product series. By centering on the structural logic of "interchangeable pendants, personal storytelling, emotional expression," a user-driven DIY platform could be built, inspired by Pandora's charm bracelet model, to enhance interactivity and narrative value. On the technical side, modern processes such as metal inlay, laser welding, and 3D printing may be adopted to improve production consistency and scalability, while still honoring the traditional craftsmanship.

It is also recommended to establish a "Flawed Aesthetics Lab" and a "Creative Workshop for Jade Offcuts," where naturally flawed stones and jade scraps are reimagined into abstract artistic accessories. This approach could expand the aesthetic boundaries of the product line and appeal to students and young professionals who value uniqueness.

In terms of communication strategies, it is suggested to strengthen cross-sector collaboration with fields such as culture, tourism, and fashion. By working with professional curators and content creators, traditional Jiuquan jade stories could be repackaged in more appealing formats. Tools like short videos, themed exhibitions, and pop-up experiences may be used to revitalize brand storytelling with visually engaging narratives that resonate emotionally with younger audiences.

Furthermore, future research should focus on the core demographic of 18–24-year-olds, conducting in-depth studies on their aesthetic expectations, consumption motivations, and emotional preferences related to "Guochao-style" jade jewelry. This would help address the limitations of the current 25–34-year-old sample. A three-year panel data system could also be established to track early customer repurchase behavior, brand loyalty, and the influence of cultural IP collaborations on customer retention, providing data-driven support for the brand's long-term development.

3.3 Future Research Recommendations for the Youth Market

Deepen the exploration of digital interactive strategies to enhance engagement and experience among young consumers. Study collaborations with lifestyle brands favored by young people to jointly launch limited-edition or co-branded products,

thereby expanding brand influence. Introduce recycled or waste material reuse techniques to develop eco-friendly themed collections that align with modern young consumers' green values. Build an online system for user design submissions and voting to foster creative incubation, boosting user participation and loyalty. Utilize short video challenges, live interactions, and themed events to continuously enrich the brand story and user memory, providing data support for future promotional strategies.

This study draws inspiration from Pandora's jewelry design and marketing strategies to explore innovative applications for the design and commercialization of Jiuquan jade products. Through literature review, surveys, and design practice, it introduces fashion-forward and personalized elements to traditional jade artifacts. The research aims to build feasible design strategies and market planning frameworks for Jiuquan jade, ultimately offering a modern transformation pathway that meets market demands and supports the sustainable development of intangible cultural heritage.

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APPENDIX

Table 8 Interview Questionnaire (Jade Carving Artist)

Name		Title/Position	
Interview Date & Time		Area of Expertise	
Interview Method	Phone Interview		
Work Experience			
Interview Questions	Product 1. How has the market demand for Jiuquan jade carvings changed in recent years? Do customers prefer traditional themes or innovative designs? 2. How do your works balance traditional craftsmanship with modern aesthetics? Can you provide an example of a piece and the inspiration behind its design? 3. How do the natural textures and colors of Jiuquan jade influence your carving techniques and subject choices?		
	Price 1. How do pricing strategies differ between customized products and mass-produced pieces? 2. When purchasing jade carvings, do customers focus more on material value, craftsmanship complexity, or cultural symbolism? How do these factors influence pricing? 3. Do you think the branding of Jiuquan jade carvings is strong enough to support mid-to-high-end pricing?		
	Place 1. Through which channels do you primarily sell your works (physical stores, online platforms, exhibitions, etc.)? Which channel is the most effective? 2. What external challenges does the local jade carving industry face (e.g., online competition, regional market limitations)? 3. Have government support policies for the jade carving industry (such as intangible		

	cultural heritage protection or tax incentives) provided tangible benefits in expanding your sales channels?
	<p>Promotion</p> <p>1. Who are your main customer groups—collectors, general consumers, or corporate clients? Do you need differentiated marketing approaches?</p> <p>2. Have you explored cross-industry collaborations (e.g., co-branding with jewelry brands)? How has the market responded?</p> <p>3. How well do young consumers accept Jiuquan jade carvings? Should new media (such as short videos) be used to enhance promotion?</p>

Table 9 Interview Questionnaire (Jade Carving Artist)

Name	Wang Qiusheng	Title/Position	Jade Carving Artist
Interview Date & Time	2 March 2025	Area of Expertise	Skilled at creating innovative designs based on traditional themes
Interview Method	Phone Interview		
Work Experience	<p>Wang Qiusheng is a seasoned jade carving practitioner, 53 years old, and a recognized inheritor of jade carving techniques listed as a municipal-level intangible cultural heritage. He enjoys a strong reputation within the industry. Wang excels at creating innovative designs rooted in traditional themes, and he is particularly renowned for his unique approach in integrating Dunhuang cultural elements into Jiuquan jade carving. In terms of professional experience, Wang Qiusheng began his journey by studying jade carving under a renowned local master, which laid a solid foundation for his craftsmanship. Through years of hands-on practice, he has mastered a wide range of carving techniques and developed extensive expertise in utilizing the natural textures and colors of Jiuquan jade in his creations.</p> <p>In recent years, he has actively participated in various intangible cultural heritage promotional activities. His works have been featured in numerous exhibitions, enhancing both his personal recognition and contributing significantly to the promotion of Jiuquan jade carving. Additionally, Wang has explored cross-industry collaborations with local jewelry brands, further expanding the market influence of Jiuquan jade carving.</p>		

Interview Questions	<p>Product</p> <p>1. How has the market demand for Jiuquan jade carvings changed in recent years? Do customers prefer traditional themes or innovative designs?</p> <p>The market demand has become clearly polarized: collectors prefer traditional themes such as Buddha figures and mythical beasts, while regular consumers—especially young people—prefer minimalist designs. Last year, we launched a “Minimalist Dunhuang Style” bracelet series, using geometric cutting instead of intricate carvings. This series accounted for 30% of our annual sales, with a repurchase rate exceeding 25%.</p> <p>2. How do your works balance traditional craftsmanship with modern aesthetics? Can you provide an example of a piece and the inspiration behind its design?</p> <p>Take the “Moonlight Pendant” as an example. The outer part uses traditional openwork carving to depict cloud patterns, while the inner part features laser-engraved constellation patterns on a piece of Jiuquan jade. The idea came from a young client who wanted a design that combined a traditional amulet with modern zodiac culture. Priced between 800 to 1,200 yuan, customized orders now make up 40% of our sales.</p> <p>3. How do the natural textures and colors of Jiuquan jade influence your carving techniques and subject choices?</p> <p>The dark green textures are ideal for landscape or bamboo forest motifs, but cracks and impurities must be avoided. We use a “carve to shape” technique that turns flaws into highlights. For instance, a piece of jade with red staining was carved into a “Red Plum in Snow” sculpture, doubling its value to 18,000 yuan.</p>
	<p>Price</p> <p>1. How do pricing strategies differ between customized products and mass-produced pieces?</p> <p>Mass-produced products, such as basic bracelets, are priced at 2.5 times the material cost—around 300–500 yuan. Custom pieces are priced at four times the labor + material cost. For example, a relief-carved wedding ring takes 15 days to make and sells for 6,800 yuan.</p> <p>2. When purchasing jade carvings, do customers focus more on material value, craftsmanship complexity, or cultural symbolism? How do these factors influence pricing?</p> <p>Ordinary consumers prioritize material authenticity (50% of decision), while collectors focus on craftsmanship (70%). Therefore, mass-produced items emphasize “Grade A jade certification,” while custom items come with a “Craftsmanship Guide” to justify the</p>

price.

3. Do you think the branding of Jiuquan jade carvings is strong enough to support mid-to-high-end pricing?

Currently, the brand premium is limited. We collaborated with the local cultural bureau to launch a “Jiuquan Jade Geographical Indication” mark, which increased average product prices by 20%. But widespread brand recognition will take another 3–5 years.

Place

1. Through which channels do you primarily sell your works (physical stores, online platforms, exhibitions, etc.)? Which channel is the most effective?

Offline stores (in scenic spots and malls) account for 60% of sales, but with only 35% profit margins. TikTok livestreaming has a high conversion rate (12%), but the average price per item is low (about 400 yuan). The best channel is high-end exhibitions—at last year’s Shanghai Jewelry Expo, we made 800,000 yuan in on-site sales.

2. What external challenges does the local jade carving industry face (e.g., online competition, regional market limitations)?

First, e-commerce platforms sell cheap imitations—Yiwu-made alloy pieces resembling Jiuquan jade cost only 39 yuan, drawing away young customers. Second, raw material scarcity—top-grade jade prices rose 120% in three years, pushing small studios to use inferior jade, hurting the industry’s reputation.

3. Have government support policies for the jade carving industry (such as intangible cultural heritage protection or tax incentives) provided tangible benefits in expanding your sales channels?

VAT reduction (to 1%) cut our offline store costs by 8%. But intangible cultural heritage subsidies only go to officially recognized inheritors, so regular jade artists don’t benefit. We need the government to create a direct sales platform for local producers.

Promotion

1. Who are your main customer groups—collectors, general consumers, or corporate clients? Do you need differentiated marketing approaches?

Collectors are reached through appraisal events and private communities. General consumers are drawn in with DIY jade kits (99 yuan/set). For corporate clients, we offer “cultural gift solutions” and have ongoing partnerships with banks and auto companies, with annual orders exceeding 2 million yuan.

2. Have you explored cross-industry collaborations (e.g., co-branding with jewelry brands)? How has the market responded?

We collaborated with a domestic fashion brand to release a “jade-buckle belt.” The jade

part accounted for 30% of the cost; it sold for 899 yuan. We sold 2,000 units initially, but the return rate was 15% due to detachable metal buckles. Product control and joint design need improvement.

3. How well do young consumers accept Jiuquan jade carvings? Should new media (such as short videos) be used to enhance promotion?

On TikTok, we created a 15-second video series showing the jade carving process—from cutting to polishing. One video got over 2 million views. We plan to collaborate with Hanfu influencers for a “Jade Accessory Styling Challenge.”

Table 10 Interview Questionnaire (Jade Carving Artist)

Name	Liu Hua	Title/Position	Jade Carving Artist
Interview Date & Time	2 March 2025	Area of Expertise	Vibrant and Creative Jade Carving
Interview Method	Phone Interview		
Work Experience	<p>Liu Hua has a rich and diverse work experience. After graduating, he dedicated himself to the jade carving industry, learning traditional techniques while constantly exploring innovative designs. He is a vibrant and creative emerging jade carver who, although not yet holding a high-ranking jade carver title, has begun to stand out among the younger generation of jade carvers. He is skilled at combining modern trends with the local characteristics of Jiuquan, creating fresh and interesting jade carvings. One of his popular works is the "Jiuquan Impression" series, inspired by the city's nightscape and the natural textures of jade, which is loved by young consumers. He utilizes online platforms to showcase and sell his works, building a large customer base. Liu Hua has also collaborated with popular cultural and creative IPs to launch small pendants, receiving positive market feedback. He actively participates in various industry events, striving to enhance his influence in the jade carving field, and plays an important role in attracting a younger audience to Jiuquan jade carving.</p>		
Interview Questions	<p>Product</p> <p>1. How has the market demand for Jiuquan jade carvings changed in recent years? Do customers prefer traditional themes or innovative designs?</p>		

Over the past few years, market demand has shifted significantly. In the past, people mainly bought jade for novelty, but now that living standards have improved compared to the 70s and 80s, more people care about the quality and cultural depth of jade carvings. While traditional themes like "Fu, Lu, Shou, Xi" (blessings, prosperity, longevity, happiness) and flora/fauna motifs remain popular, many young consumers favor innovative designs that incorporate modern elements. So, there is a need for both in the market.

2. How do your works balance traditional craftsmanship with modern aesthetics?

Can you provide an example of a piece and the inspiration behind its design?

I always start with a solid foundation in traditional techniques and then explore how to integrate modern aesthetics. For example, my piece *"Flying Apsara: New Charm"* uses traditional carving techniques, but the lines are more simplified and fluid, with brighter color matching—this was inspired by Dunhuang murals but adapted to suit the minimalist taste of modern youth.

3. How do the natural textures and colors of Jiuquan jade influence your carving techniques and subject choices?

The color and texture of Jiuquan jade greatly influence my carving and visual rendering. Darker colors suit bold and solemn subjects like mountains or mythical beasts. For complex textures, I follow the natural patterns and use hollow carving techniques to make the texture part of the artwork—when carving flowers, for instance, the veins resemble real leaf patterns.

Price

1. How do pricing strategies differ between customized products and mass-produced pieces?

Custom pieces are naturally more expensive because they require individual design and premium materials. Mass-produced items benefit from shared production costs, so they're cheaper. But we maintain high standards for both.

2. When purchasing jade carvings, do customers focus more on material value, craftsmanship complexity, or cultural symbolism? How do these factors influence pricing?

It depends on the customer segment. Collectors value material and craftsmanship for long-term investment. Ordinary consumers care more about cultural symbolism and affordability. For corporate clients, cultural themes must align with brand identity, and the quality must be decent.

3. Do you think the branding of Jiuquan jade carvings is strong enough to support

mid-to-high-end pricing?

Jiuquan jade branding still lacks strength. Although many know about our jade carvings, there's no unified quality standard or certification system. Establishing that would improve pricing power and enhance the overall brand image.

Place

1. Through which channels do you primarily sell your works (physical stores, online platforms, exhibitions, etc.)? Which channel is the most effective?

I mainly sell through physical stores and exhibitions. Stores allow customers to experience the product directly. Exhibitions reach more people and help long-term brand exposure. While exhibitions don't bring the most orders, they generate many potential customers—so overall, I think they're more effective.

2. What external challenges does the local jade carving industry face (e.g., online competition, regional market limitations)?

Local competition is fierce—carvings from Nanyang and Hetian flood the market. Meanwhile, raw material prices are volatile and good jade is harder to find. Consumer tastes are also changing rapidly, so we must keep learning and adapting.

3. Have government support policies for the jade carving industry (such as intangible cultural heritage protection or tax incentives) provided tangible benefits in expanding your sales channels?

The heritage protection policies help—we've gained more visibility thanks to government promotions, and orders have increased. Tax benefits have also helped young entrepreneurs lower their startup costs and invest more in creating better products.

Promotion

1. Who are your main customer groups—collectors, general consumers, or corporate clients? Do you need differentiated marketing approaches?

I serve all kinds of clients. Collectors look for historical depth and fine craftsmanship—they know jade and are picky about materials. Regular consumers prefer value and aesthetics, often buying small items. Corporate clients want designs that align with their brand culture and usually order larger pieces.

2. Have you explored cross-industry collaborations (e.g., co-branding with jewelry brands)? How has the market responded?

I collaborated with a local jewelry brand to incorporate jade elements into their pieces. Initially, the market response was positive—many consumers who originally bought jewelry for commemorative value became interested in jade carvings too. I

	believe crossovers can help bring Jiuquan jade to broader audiences.
	3. How well do young consumers accept Jiuquan jade carvings? Should new media (such as short videos) be used to enhance promotion?
	Ten years ago, young consumers weren't very familiar with Jiuquan jade. But with ongoing promotion, that's changed. Now they're interested and even study the art.
	They prefer small, affordable pieces with modern touches—acceptance is high.

Table 11 Interview Questionnaire (Jade Carving Artist)

Name	Li Jinglan	Title/Position	Jade Carving Artist
Interview Date & Time	2 March 2025	Area of Expertise	Innovative Design of Jade Materials
Interview Method	Phone Interview		
Work Experience	Li Jinglan apprenticed at a renowned local jade carving workshop in Jiuquan, where he systematically learned traditional jade carving techniques, specializing in bas-relief and openwork carving. With a solid foundation in traditional craftsmanship, he later established his own studio, focusing on the needs of the younger consumer demographic. He actively innovates and leads the development of a Jiuquan jade jewelry series tailored for the tourism market. Li Jinglan combines traditional techniques with modern design concepts, aiming to create jade carvings that are both rich in cultural heritage and aligned with contemporary fashion trends.		
Interview Questions	<p>Product</p> <p>1. How has the market demand for Jiuquan jade carvings changed in recent years? Do customers prefer traditional themes or innovative designs?</p> <p>I believe demand is growing and becoming more diverse. While many clients still feel nostalgic toward traditional themes, they also value innovation. For example, my designs that blend local Jiuquan characteristics with trendy elements are very well received by young people. So it's essential to balance both tradition and innovation.</p> <p>2. How do your works balance traditional craftsmanship with modern aesthetics? Can you provide an example of a piece and the inspiration behind its design?</p> <p>I see traditional craftsmanship as the root, and modern aesthetics as the wings. My "Impressions of Jiuquan" series combines geometric modern composition with traditional</p>		

techniques. One piece uses abstract lines to portray Jiuquan's landscapes, inspired by city nightscapes and the natural texture of the jade—it's a perfect blend of old and new.

3. How do the natural textures and colors of Jiuquan jade influence your carving techniques and subject choices?

I love creating based on the jade's natural qualities. I always study the lines and tones before carving. If I see flowing lines, I'll consider a dynamic theme. The carving technique adapts accordingly—for example, using shallow relief to enhance the layering and depth of color.

Price

1. How do pricing strategies differ between customized products and mass-produced pieces?

Our custom pricing depends on the complexity, material, and client's special requests. Prices vary widely—from a few thousand to hundreds of thousands. For mass production, pricing factors in cost, demand, and market competition, aiming for small profits and high volume. Custom items have higher margins; mass production relies on quantity.

2. When purchasing jade carvings, do customers focus more on material value, craftsmanship complexity, or cultural symbolism? How do these factors influence pricing?

From my experience, younger customers initially care most about the story and appearance. As they learn more, they begin to appreciate the craftsmanship. They're less concerned about material value and more focused on cost-effectiveness.

3. Do you think the branding of Jiuquan jade carvings is strong enough to support mid-to-high-end pricing?

There's room for improvement. The industry is fragmented, lacking cohesion. Without strict quality and certification standards, some consumers don't trust the products, and artisans have little guidance. With proper standards, promotion becomes easier, and the market can grow.

Place

1. Through which channels do you primarily sell your works (physical stores, online platforms, exhibitions, etc.)? Which channel is the most effective?

I use both online platforms and exhibitions. Online platforms help reach nationwide buyers and are convenient. Exhibitions showcase craftsmanship and attract big clients. Online brings direct sales, but exhibitions create long-term opportunities. Both are essential.

2. What external challenges does the local jade carving industry face (e.g., online competition, regional market limitations)?

I think the biggest issue is lack of publicity. Many people don't know what makes Jiuquan jade special. New materials and crafts are constantly emerging, eating into our market. Talent loss is another major issue—fewer young people want to join the field, which is worrying for the future.

3. Have government support policies for the jade carving industry (such as intangible cultural heritage protection or tax incentives) provided tangible benefits in expanding your sales channels?

I've benefited a lot. These policies gave me opportunities to participate in events and gain recognition. Tax incentives eased the financial burden early on, letting me buy new equipment and explore new creative ideas, which was crucial to my growth.

Promotion

1. Who are your main customer groups—collectors, general consumers, or corporate clients? Do you need differentiated marketing approaches?

Most of my clients are young consumers who like creative, affordable jade products. Collectors occasionally show interest if the pieces are unique and innovative. Corporate clients focus on branding, so their requirements differ greatly from regular consumers.

2. Have you explored cross-industry collaborations (e.g., co-branding with jewelry brands)? How has the market responded?

I also did a joint collection with a popular cultural IP—small pendants that young people loved. It brought fresh design ideas and attracted new customer segments. Cross-industry partnerships are definitely effective in expanding the market.

3. How well do young consumers accept Jiuquan jade carvings? Should new media (such as short videos) be used to enhance promotion?

I feel young consumers are very receptive. They're quick to embrace new ideas and trends. I create trendy jade accessories like keychains and necklaces that blend with popular culture—these are a big hit. Many even share them online, which helps spread the word.

Table 12 Interview Questionnaire (Intangible Cultural Heritage Inheritor)

Name		Title/Position	
Interview Date & Time		Area of Expertise	
Interview Method	Phone Interview		
Work Experience			
Interview Questions	Product 1. What is the current status of Jiuquan jade in the field of intangible cultural heritage craftsmanship? What is its core competitive advantage? 2. How can classic Jiuquan jade carving themes (such as auspicious beasts and Dunhuang elements) be integrated into modern lifestyles? Is it necessary to develop more everyday-use products? 3. Are there any innovative solutions for repurposing flawed or leftover jade materials?		
	Price 1. What types of intangible cultural heritage jade carving products are currently selling well? What is their general price range? 2. Has the intangible cultural heritage label significantly increased consumers' willingness to pay a premium for Jiuquan jade carvings? 3. Do you think Jiuquan jade carving pricing should emphasize more on "cultural added value"?		
	Place 1. Through which channels is Jiuquan jade mainly promoted (e.g., cultural tourism sites, e-commerce platforms, intangible cultural heritage exhibitions)? Which method is the most effective? 2. Have you participated in intangible cultural heritage experience activities targeting young people or tourists? Do such events help expand the consumer base? 3. Have you considered expanding offline sales through a "heritage workshop + cultural tourism experience" model?		
	Promotion		

	<p>1. Is the market perception of Jiuquan jade still limited to being a "local specialty"? How can cultural storytelling enhance its value?</p> <p>2. Have intangible cultural heritage brand licensing and co-branding collaborations effectively expanded sales channels? Can you provide examples?</p> <p>3. What are your suggestions for the future digital promotion of Jiuquan jade carvings (such as livestreaming and short videos)?</p>
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Table 13 Interview Questionnaire (Intangible Cultural Heritage Inheritor)

Name	Liu Zhongxiang	Title/Position	Jiuquan Jade Traditional Craft Inheritor
Interview Date & Time	1 March 2025	Area of Expertise	traditional jade carving techniques
Interview Method	Phone Interview		
Work Experience	<p>As a seasoned inheritor of the intangible cultural heritage of Jiuquan jade craftsmanship, he has a deep-rooted presence in the industry. Skilled in traditional carving techniques, he possesses a profound understanding of the cultural significance of Jiuquan jade and is able to faithfully embody ancestral craftsmanship in his works. Over the years, he has been dedicated to the creation and preservation of Jiuquan jade, actively promoting it in cultural tourism destinations. He has witnessed the transformation of Jiuquan jade from being merely regarded as a local specialty to gradually being recognized by the public for its artistic value.</p>		
Interview Questions	<p>Product</p> <p>1. What is the current status of Jiuquan jade in the field of intangible cultural heritage craftsmanship? What is its core competitive advantage?</p> <p>Jiuquan jade has a long-established status in the intangible cultural heritage field—its presence dates back to our ancestors. Its profound cultural heritage is, in essence, its core competitiveness; many traditional carving techniques truly reveal their essence only when executed on Jiuquan jade.</p> <p>2. How can classic Jiuquan jade carving themes (such as auspicious beasts and Dunhuang elements) be integrated into modern lifestyles? Is it necessary to develop more everyday-use products?</p>		

Although I'm not an expert in every detail, I believe that the themes must be closely connected to contemporary life. Nowadays, with the popularity of wellness trends, one could even design jade-based health gadgets, or merge traditional culture with modern home decor to create attractive ornamental pieces that serve both a functional and aesthetic purpose.

3. Are there any innovative solutions for repurposing flawed or leftover jade materials?

Over the years, we've learned that the natural texture of Jiuquan jade is like a divine gift—if you follow the grain when designing, you can produce excellent works. In the past, flawed and offcut materials were simply wasted; now, with more advanced techniques, these pieces can be refined into small accessories. They look both attractive and practical.

Price

1. What types of intangible cultural heritage jade carving products are currently selling well? What is their general price range?

Right now, small pendants and ornaments are particularly popular, with prices ranging from a few hundred to several thousand yuan. Although products in tourist areas may be sold at higher prices, most craft items are inexpensive. Of course, works by master carvers are much higher in price, largely reflecting differences in craftsmanship and jade quality. We also provide a range of handcrafted products to the market.

2. Has the intangible cultural heritage label significantly increased consumers' willingness to pay a premium for Jiuquan jade carvings?

The influence of the intangible heritage label on premiums is polarized. In the collectibles market—such as auctions or purchases by cultural institutions—intangible heritage certification can raise prices by 50%–100%. For instance, after certifying my “Dunhuang Thousand Buddhas” jade disc, its auction price jumped from 120,000 yuan to 250,000 yuan. However, in the mass consumer market, the premium is less than 10%, as consumers are more concerned with the authenticity of the material and the practicality of the design. Last year, we emphasized the “Handmade by Heritage Masters” label on our e-commerce pages, and while our click-through rate increased by 20%, the conversion rate only went up by 3%, indicating that the cultural premium has yet to fully penetrate public perception.

3. Do you think Jiuquan jade carving pricing should emphasize more on "cultural added value"?

I believe it's important to design products that young people love, while keeping prices

affordable. Many consumers are very price-sensitive and value cost-effectiveness. Additionally, actively participating in cultural and creative markets where young people gather will help them get close to Jiuquan jade. Over time, they will naturally develop an affinity for it, especially since Jiuquan jade can hold its own on the national stage.

Place

1. Through which channels is Jiuquan jade mainly promoted (e.g., cultural tourism sites, e-commerce platforms, intangible cultural heritage exhibitions)? Which method is the most effective?

In Jiuquan, we mainly depend on cultural tourism destinations because the high volume of visitors enables customers to see and physically interact with our products. While e-commerce platforms are also being developed, they primarily attract young people who are less familiar with our work. Therefore, the effect isn't as ideal, though scenic spots still perform very well in terms of sales.

2. Have you participated in intangible cultural heritage experience activities targeting young people or tourists? Do such events help expand the consumer base?

I have taken part in events where children are invited to try carving—the little ones are extremely enthusiastic, their eyes sparkling with excitement. I recommend organizing more such activities, as they enable more people to understand this craft and will undoubtedly help broaden our consumer base in the future.

3. Have you considered expanding offline sales through a "heritage workshop + cultural tourism experience" model?

I believe it is very necessary. Today's young people still show interest in traditional culture and enjoy hands-on experiences. Many are not even aware of Jiuquan jade, so such a model would help introduce our local treasure to a broader audience. As more people become familiar with it, sales are likely to improve.

Promotion

1. Is the market perception of Jiuquan jade still limited to being a "local specialty"? How can cultural storytelling enhance its value?

In the past, the market regarded Jiuquan jade merely as a local specialty—a rarity that wasn't taken seriously. Although perceptions have begun to change, and many people now buy it as a tourist souvenir or collectible, increasing promotional efforts over the years have led more people to recognize its artistic value. I see this as a very positive sign.

2. Have intangible cultural heritage brand licensing and co-branding collaborations effectively expanded sales channels? Can you provide examples?

	<p>I believe that brand licensing and co-branding for intangible heritage are quite promising. By teaming up with well-known brands, we can leverage their established channels and influence to promote Jiuquan jade, thereby elevating its reputation and ensuring that more people get to know this fine product.</p> <p>3. What are your suggestions for the future digital promotion of Jiuquan jade carvings (such as livestreaming and short videos)?</p> <p>I believe that China's excellent culture must be passed down. Therefore, we should intensify efforts to nurture new talent. Young people today are much more innovative and willing to think outside the box, so we must promote the cultural value of Jiuquan jade effectively to ensure that the market appreciates it, thereby securing a bright future for the craft.</p>
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Table 14 Interview Questionnaire (Intangible Cultural Heritage Inheritor)

Name	Bai Meijuan	Title/Position	Jiuquan Jade Traditional Craft Inheritor
Interview Date & Time	1 March 2025	Area of Expertise	Modern Popular Carving Techniques
Interview Method	Phone Interview		
Work Experience	<p>Bai Meijuan is a young and dynamic inheritor of the intangible cultural heritage of Jiuquan jade carving. She excels at innovative design that integrates modern aesthetics and trendy elements, particularly in utilizing the unique textures of Jiuquan jade and creatively repurposing flawed materials. In her work, she actively expands sales channels through e-commerce platforms and intangible cultural heritage exhibitions. By collaborating with fashion brands, she is opening up new markets for Jiuquan jade and striving to make this traditional craft more accessible and appealing to younger consumers.</p>		
Interview Questions	<p>Product</p> <p>1. What is the current status of Jiuquan jade in the field of intangible cultural heritage craftsmanship? What is its core competitive advantage?</p> <p>I feel that Jiuquan jade is actively making progress and gradually emerging in the intangible heritage sector. I have no concerns because its jade is as delicate as an</p>		

infant's skin—especially with its uniquely captivating dark green and jade-green hues that immediately catch one's eye among other stones. This distinctiveness is its secret weapon and core competitive edge, enabling it to stand out among other culturally significant jades.

2. How can classic Jiuquan jade carving themes (such as auspicious beasts and Dunhuang elements) be integrated into modern lifestyles? Is it necessary to develop more everyday-use products?

I think it is entirely possible to design products that are relevant to modern living contexts—for instance, small desk ornaments for the office, or even collectible figurines inspired by popular animated characters targeting young people. This approach would enable Jiuquan jade to truly integrate into everyday life.

3. Are there any innovative solutions for repurposing flawed or leftover jade materials?

That unique texture undoubtedly inspires many design ideas. Since it is crucial to conceive the form according to the natural grain when carving jade, I've even tried methods of inlay and splicing with flawed material—turning its defects into distinctive highlights. Personally, I find the results to be quite impressive.

Price

1. What types of intangible cultural heritage jade carving products are currently selling well? What is their general price range?

Among small items, those with creative design concepts sell exceptionally well, with price points varying from a few hundred to over ten thousand yuan. Overall, the market for low-priced, small accessories is the strongest. High-end customized products also perform well—with different price segments serving different consumer groups.

2. Has the intangible cultural heritage label significantly increased consumers' willingness to pay a premium for Jiuquan jade carvings?

Among young consumers, there is a “trust discount” with regard to paying a premium for an intangible heritage label. A survey of post-'95 consumers showed that only 18% would pay more than 20% extra for the label; however, when “transparent traceability technology” (for example, blockchain records of the carving process) was added, willingness to pay a premium rose to 42%. For example, our experimental product, the “Digital Heritage Jade Medallion”—which offers a QR code to view the carving process—was priced at 999 yuan (compared to 699 yuan for the regular version). The first batch of 100 pieces sold out with zero returns. In conclusion, the premium for intangible heritage must be secured through technological measures to overcome trust

issues rather than relying solely on cultural value claims.

3. Do you think Jiuquan jade carving pricing should emphasize more on "cultural added value"?

Today's young consumers have increasingly individualized and trendy aesthetics; traditional jade designs have become less appealing to them. They prefer products that integrate modern elements. Therefore, our design efforts should be heavily geared in that direction.

Place

1. Through which channels is Jiuquan jade mainly promoted (e.g., cultural tourism sites, e-commerce platforms, intangible cultural heritage exhibitions)? Which method is the most effective?

We are vigorously promoting on both e-commerce platforms and at intangible cultural heritage exhibitions. E-commerce reaches a wide array of potential customers and increases exposure, while exhibitions help elevate our brand image. Considering that consumers continue to prioritize practicality and price, the long-term development potential for e-commerce appears particularly promising.

2. Have you participated in intangible cultural heritage experience activities targeting young people or tourists? Do such events help expand the consumer base?

I have been involved in experience activities aimed at tourists, and the results were outstanding. Many tourists who visited and personally experienced the carving process developed a much stronger identification with our jade products. I believe that interactive participation plays a positive role in expanding the consumer base.

3. Have you considered expanding offline sales through a "heritage workshop + cultural tourism experience" model?

Traditional heritage workshops no longer attract young consumers, which hinders promotion and, if left unaddressed, could negatively affect industry development. Therefore, expanding cultural tourism experiences is definitely worth attempting.

Promotion

1. Is the market perception of Jiuquan jade still limited to being a "local specialty"? How can cultural storytelling enhance its value?

I believe the market's perception of Jiuquan jade remains somewhat limited, still largely tagging it as a local specialty. For example, in major tourist attractions, visitors often buy it for novelty. However, online sales data indicate that many non-local customers have begun to take notice of our jade products because of their unique designs, suggesting that this limited perception is gradually being overcome.

	<p>2. Have intangible cultural heritage brand licensing and co-branding collaborations effectively expanded sales channels? Can you provide examples?</p> <p>After our workshop partnered with a fashion brand to release co-branded items, we immediately attracted a wave of new customers. Overall, the effect was very positive.</p> <p>3. What are your suggestions for the future digital promotion of Jiuquan jade carvings (such as livestreaming and short videos)?</p> <p>I think more effort should be devoted to design innovation, market promotion, and brand building. We must consider current trends in the jade market and strive to maximize the added value of our carved jade products. I firmly believe that the future of Jiuquan jade carving will shine brilliantly in the marketplace.</p>
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Table 15 Interview Questionnaire (Intangible Cultural Heritage Inheritor)

Name	Zhang Mingyuan	Title/Position	Jiuquan Jade Traditional Craft Inheritor
Interview Date & Time	1 March 2025	Area of Expertise	Development of cultural and creative products
Interview Method	Phone Interview		
Work Experience	<p>As a Jiuquan jade carving intangible cultural heritage inheritor, Zhang Mingyuan has been deeply involved in the development of cultural and creative products for over ten years. With "revitalizing intangible heritage" as the core concept, he has led the creation of the "Jade Meets Dunhuang" cultural brand. Together with his team, he transformed jade carvings, which were once viewed as mere display pieces, into affordable and practical small items that everyone can own and use. For example, using jade scraps, they created Dunhuang-themed phone charms and bookmarks, priced under 100 yuan, which sold widely at scenic spots and online stores. He also designed "Flying Apsara Earrings" and "Nine-Colored Deer Necklaces," seamlessly blending traditional culture with modern fashion.</p>		
Interview Questions	<p>Product</p> <p>1. What is the current status of Jiuquan jade in the field of intangible cultural heritage craftsmanship? What is its core competitive advantage?</p> <p>Jiuquan jade falls into a "niche but distinctive" category within the realm of intangible</p>		

cultural heritage. Its core competitiveness lies in its material characteristics—the natural texture in which dark green intermingles with jade-green—combined with the deep influence of Dunhuang culture. For example, our “Flying Apsara Jade Pendant,” inspired by the murals of the Mogao Grottoes, uses thin-shell carving to present flowing robes. This piece not only preserves traditional themes but also accentuates the inherent beauty of the material. Such works have received high recognition in the high-end collectibles market.

2. How can classic Jiuquan jade carving themes (such as auspicious beasts and Dunhuang elements) be integrated into modern lifestyles? Is it necessary to develop more everyday-use products?

Classic themes need to be “lightened” for modern application. For example, scaling down the carving of auspicious beasts into pendants or stud earrings paired with minimalist silver accessories makes them suitable for daily wear. Last year, we introduced a “Dunhuang Stars” collar chain featuring a miniature moon–star design carved from Jiuquan jade; it sold more than 300 units in a month, proving that young consumers do have a demand for small yet refined intangible cultural heritage jade accessories.

3. Are there any innovative solutions for repurposing flawed or leftover jade materials?

We have experimented with grinding offcut material into irregular jade pieces and then assembling them into abstract art pendants or inlaying them into wooden items. For instance, in our “Mountains and Rivers Series” tea tray, fragmented jade pieces are arranged to simulate the silhouettes of mountain ranges. Although these products are priced modestly (200–500 yuan), they have attracted an artsy consumer base and improved material utilization by 40%.

Price

1. What types of intangible cultural heritage jade carving products are currently selling well? What is their general price range?

Our best-selling items are everyday accessories priced between 500 and 1500 yuan, such as bracelets and pendants. While high-end collectibles like large sculptures—priced above 20,000 yuan—have limited sales volume, they only account for about 15% of our annual revenue.

2. Has the intangible cultural heritage label significantly increased consumers' willingness to pay a premium for Jiuquan jade carvings?

Consumers with a strong sense of cultural identity are willing to pay a premium of 30%–

50%, yet the mass market still focuses primarily on the material itself. For example, when we released our "Curated by Heritage Inheritors" series, only 20% of the extra premium was attributable to the intangible heritage label; the remaining premium depended on design and craftsmanship.

3. Do you think Jiuquan jade carving pricing should emphasize more on "cultural added value"?

It definitely should, but there must be concrete support. For example, including a "Dunhuang Culture Handbook" or a documentary about the craftsmanship allows consumers to intuitively perceive the added value. One of our "Nine-Colored Deer" pendants saw a 60% increase in sales when accompanied by a QR code linking to the associated mural story.

Place

1. Through which channels is Jiuquan jade mainly promoted (e.g., cultural tourism sites, e-commerce platforms, intangible cultural heritage exhibitions)? Which method is the most effective?

Offline, we rely on stores in Dunhuang scenic areas, which account for 50% of our sales; online, we primarily use TikTok livestreaming with an 8% conversion rate. This year, we partnered with the Dunhuang Museum to launch a Tmall flagship store, which achieved over 200,000 yuan in sales in its first month—three times that of our scenic area stores.

2. Have you participated in intangible cultural heritage experience activities targeting young people or tourists? Do such events help expand the consumer base?

Last year, we set up a "Jade Carving Workshop" at the Lanzhou Intangible Cultural Heritage Museum, where families with children comprised 70% of participants. Among those, 30% purchased products priced below 500 yuan, and the repurchase rate reached 15%. However, such activities are expensive and require government subsidy support.

3. Have you considered expanding offline sales through a "heritage workshop + cultural tourism experience" model?

This is currently in the planning stage. We plan to set up a workshop in the Dunhuang Silk Road Heritage City, where visitors can customize engraved jade medallions (completed in 30 minutes) priced at 198 yuan each, with an expected annual visitor number exceeding 10,000.

Promotion

1. Is the market perception of Jiuquan jade still limited to being a "local specialty"? How can cultural storytelling enhance its value?

We produced a micro-documentary titled “Jade Meets Dunhuang,” which documents the entire process—from selecting the jade to carving the Flying Apsara patterns—and it has garnered over 500,000 views on Bilibili. The frequent comments include words like “stunning” and “I want to collect it,” although we need to further integrate purchase links.

2. Have intangible cultural heritage brand licensing and co-branding collaborations effectively expanded sales channels? Can you provide examples?

We collaborated with “Dunhuang Cultural Creativity” to launch the “Caolong Jade Disc” brooch, which combines jade carving with enamel craftsmanship. Priced at 1,280 yuan, the first 500 pieces sold out within three days. However, the partner’s revenue share was as high as 30%, which significantly compressed our profit margins.

3. What are your suggestions for the future digital promotion of Jiuquan jade carvings (such as livestreaming and short videos)?

I suggest using short videos to present themes like “Jade Carving and Trendy Styling”—for example, showcasing how a jade ring can be paired with traditional Hanfu or a modern suit to break the “old-fashioned” image. Livestreams could incorporate interactive segments such as “Carving Material Challenges” to engage young audiences.

VITA

