

Ganjam Nagappa & Sons: An International Heritage Brand

Having completed 125 years of existence in 2014, Ganjam was known as a true heritage brand of handcrafted jewellery. Over seven generations of this family was deeply involved in the development of Ganjam as an epitome of highest quality jewellery harmoniously uniting the new and the old. Their jewellery with unmatched quality of diamonds received recognition across the world with awards from De Beers, The Gold Virtuosi, Perles de Tahiti and Platinum Guild International. In 2014, the company was owned and managed by the 6th and 7th generation family members with a presence in Bangalore, Mumbai, Delhi, Tokyo (Japan) and New York (USA).



“Indian jewellery is not just about putting together gems and metals. Each curve and wave has a meaning and the designs have immense symbolism hidden under them. Each part of India has a different design, art and craft of making jewellery.

One of the most celebrated and awed at jewellery is the “Carnatic jewellery”, or jewellery inspired by South Indian temple architecture. Temple jewellery, as it is also known, conforms primarily to the great ancient scriptures - Shilpa Shastra, Brihat Samhita and Jyotish Shastra.

Ganjam is probably the only brand keeping this traditional form of jewellery making alive.

This traditional jewelry design is influenced by two texts, namely the ‘Ratna Pariksha’ and the ‘Ratna Rahasya’ both written in the fourth century. People believed that South Indian jewelry is called temple jewelry because devadasis wore these pieces while performing. However, the real reason is because the craftsmen who built the temples (called vishwakarmas) were also the craftsmen who made jewellery”

- Umesh Ganjam (Managing Director of Ganjam & 7th Generation of Ganjam Family)

This case was written by Mr. Natarajan Krishnan, Mr. S.V.M. Sastry and Dr. Manesa K Kakulavarapu (PFBI Case Research Team).

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History and Heritage

The origins of Ganjam Nagappa & Sons can be traced back to a small town called Ganjam in Orissa (earlier in AP). The history dates back to a time when a marine archaeologist (Late S. R. Rao) discovered 220-250 boats with jewelry and other articles under the water in the port of Ganjam. This indicated the extent of trade that existed with Burma and other nearby regions. At that time, Indian jewellery was also popular in Burma. It was believed that a group of merchants trading in precious stones migrated from Ganjam to Vijayanagara Empire that was established in Shringeri (Karnataka, India). The community of traders later moved to Srirangapatnam (outskirts of Mysore). Ganjam village was once the jewelry making center of Karnataka like Surat of Gujarat. It was famous for delicate and intricate ornaments and was an area of high commercial activity. The Ganjam family derived its name & identity from this place.

Family records indicate that Laxminarayanaiah, a pawn broker, migrated to the Ganjam village near Mysore. His skill and expertise caught the attention of the Wadiyar rulers. His son Kasturi Nanjundaiah took to the family trade and was joined by his son Ganjam Nagappa. In the 1800s, Ganjam was a big city and Bangalore was small in scale. A political disturbance in Ganjam urged Nagappa to move to Mysore after which he came to Bangalore in search of greener pastures in 1889. With Diwan VP Madhava Rao's assistance he set up shop in Bangalore.

The Ganjam family belonged to South Indian Brahmin community. During those days it was not unusual for Brahmins to be in Business. While the business community was largely involved in jewelry making and selling, the Brahmins were devoted to the scientific study of colors, music system and their relation with jewellery, ragas, dance, temple architecture etc. This knowledge translated into the art of examining gems, also known as "Ratna Pariksha". Hence, the unique strength of Ganjam's Jewellery Business was based on their traditional knowledge of examining gems rather than on trading of jewellery. In 1942, they were officially appointed as the jewelers for the Palace by the King of Mysore for critically examining and selecting high quality gems (Refer to Exhibit 1).



Ramaswamy, 78, has been crafting jewels for the last 52 years for Ganjam



Ganjam's "Heritage Line" Jewellery

During the reign of the Maharaja of Mysore, craftsmen existed but the specialized knowledge to examine the quality of the gems and procure it from the right sources was the most critical skill. Ganjam's focus was never purely about maximizing financial benefits but rather on maximizing the intangible benefits or the benefit of knowledge. So, therefore, if a certain gem/jewelry was not good for the customer, they did not hesitate to convey this and discouraged them to purchase it.

The quality parameters that defined the diamonds and other gems included the examination of flaws/doshas, arrangement pattern of the gems, astrological implications etc.

Key Take Away

Occupation vs. Talent in Family

While the family's original occupation was pawn broking, they brought in their talent & traditional knowledge of gems to evolve it into jewellery business

The study of gems was a regular practice and trademark of the Ganjam family. Since this knowledge was unique to the family, as the family grew, they aggregated the knowledge further. Application of knowledge happened over a period of time on-the-job since the family members joined the business at a very young age.

The Ganjam family wisely preserved some of its finest ancient jewelry, which is now part of the family archives and is not for sale. But this treasure trove provides inspiration for the 'Heritage Line' influenced by South Indian temple architecture, which in turn has roots in mythology and the human form. Every piece was made by hand, without consideration for the time it took, and the work of these remarkable craftsmen brought to life the subtle variance in natural stones. Ganjam's handcrafted jewelry was a celebration of years of bonding that it had enjoyed with several karigars, whose unmatched skills and designs won it national and international accolades. (Refer to Exhibit 2)

Genesis – Establishing the Brand “Ganjam”

An important milestone in Ganjam's journey was that of Nagappa's son Ganjam Subbaramiah, with a commitment as strong as his father, visiting the jewellery capitals of the world in 1938. One of the places he visited was Antwerp. So impressed was he with the way the jewellery trade was organized, there that he considered moving to Antwerp permanently. But the outbreak of World War II put a hold on this plan.

Under Ganjam Subbaramiah the golden age (1940-70) of Ganjam Nagappa & Son's began. By Royal decree, Ganjam were appointed jewellers to His Majesty, The Maharajah of Mysore. By then, Ganjam had established itself as the leading maker of fine diamond and traditional Carnatic jewellery. The company was initially started as a private limited entity in 1978. Initially it was a proprietorship concern and later it was in partnership mode.

In his dealings with customers, Ganjam Subbaramaiah was known to request customers to call and inform that they reached their home safely. There was genuine human concern for the customer that earned so much goodwill for the family. This concern later translated into the concept of Insurance of jewelry. This was first introduced by Ganjam to protect the customer from incidents of theft or loss of jewelry after sale.



The Gandeberunda, the two-headed mythological bird represented Ganjam perfectly by its logo. Ganda Berunda was the insignia of the Royal family of Mysore, and the inspiration for the Ganjam logo.



The mystical Ganda Berunda was believed to bestow spiritual strength and sensuality on its wearer. It was two-headed, three-eyed bird representing Lord Vishnu in the Indian epic - The Mahabharata.

Since more than a decade, the Ganjam family hosted the “Flights of Fantasy”- annual musical concerts, as a way of extending the brand’s enduring properties of tradition, heritage and commitment to excellence.

It gave customers a way of experiencing Ganjam beyond jewellery and the opportunity to take home some everlasting memories. Additionally, these annual music concerts were aimed to sustain and revive the weakening South Indian cultural foundation - Carnatic music.



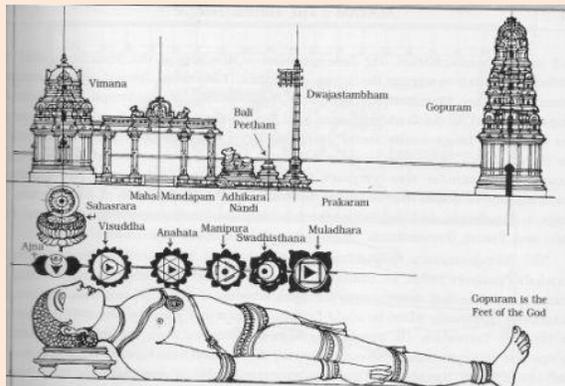
Shilpa Shastras or the Science of arts and crafts comprised of the numerous Hindu texts that describe the design rules, principles and standards for arts & crafts. In the context of temple design, Shilpa Shastras were manuals for sculpture and Hindu iconography, prescribing among other things, the proportions of a sculptured figure, composition, principles, meaning, as well as rules of architecture. Sixty-four techniques for such arts or crafts were traditionally enumerated that included carpentry, architecture, jewellery, acting, dancing, music, medicine, poetry etc.

The Brihat Samhita (authored by Varahamihira) was a compilation of knowledge on wide ranging subjects of human interest (106 chapters) like astrology, architecture, astronomy, growth of crops, manufacture of perfume, domestic relations, gems, pearls, environment and many more.

Jyotisha Shastra also known as Vedic Astrology was written several thousand years ago by Maharishi Parashara. The purpose of writing Jyotisha Shastra was to provide remedial measures for various problems faced by human beings & in many cases prevent problems before they arose.

It is believed that the design origin of all forms of arts like jewellery, music, dance, painting, architecture, furniture etc. originated from the same mantra.

- The idea or concept was expressed from the “chhandaha/sound” referred to as the **MANTRA**.
- This mantra was translated into a two-dimensional element (or blueprint) known as **YANTRA**.
- This finally physically manifested into the product, also known as the **TANTRA**.



There was a spiritual significance associated with the ornament that was designed based on the above principles and each ornament was designed specifically for a particular part of the body. For instance, a design that was meant for a necklace was never used for the waist and so on.

The temple's aerial view (from top) resembled the shape of a human body with specific architectural designs representing each part of the body.

Therefore, if one wore a necklace with a design similar to the design architected inside the sanctum sanctorum of a temple, it signified that wearing that necklace had the same effect as entering into the temple.



***Kumar Ganjam (Jt. MD) and
Dushyanth Ganjam (Retail Head)***



***Umesh Ganjam, Kumar Ganjam, Eswar Ganjam, Kaushik Ganjam, Dushyanth
Ganjam at the launch of Ganjam's flagship store in Bengaluru***

When asked about the current trend of third generation onwards not willing to join the family business, Dushyanth said, "it requires spirituality and patriotic fervor not to neglect the family and nation irrespective whatever may be the benefits of striking out own path or not coming back (after completing education abroad)".

The motto of the family was “Never amass wealth” - Entire decision-making was based on this and everyone in the family was in concurrence with this.

“Excellence in Quality” was another important value that was part of Ganjam’s DNA.

This was demonstrated by them in their diamond selection process. Flawless diamonds was a dictum for them. When mixed with other’s diamonds, they can examine and find out Ganjam’s diamonds just by examining the internal orientation. Their claim to fame comes from the fact that even the (non-diamond) jewelers used buy diamonds from them. Due to their goodwill, they were recommended by the King of Mysore to Nepal Maharaja in order to set up a South Indian workshop there.



For Ganjam –Perfection was considered practically impossible but that was what they wanted to pursue”

Most jewelers in the country offer G, H or I colour diamonds. The grading of diamonds start from D, which is the best. It is colorless and brilliant. As the grading goes down, the diamonds become yellow and less sparkling. While D and E are very rare, F is also very difficult to procure. Ganjam transformed their entire diamond jewelry stock into the F variety, which perhaps no other jeweler in the country has done.

While the art of examining and selecting flawless diamonds was closely held with the family and passed on within, after 10-14 years this skills was now being passed on to 10 craftsmen (professionals) in the company. In an attempt to keep the heritage alive, Ganjam always banked on the superior craftsmanship of their karigars (or craftsmen). On one occasion, when a karigar was told that he was making the jewelry for the Princess of Japan, he responded saying, “it doesn’t matter for whom I make it but my devotion towards my art is the same”.

Since 2014, Ganjam started an award system for design trainees. In order to orient and inculcate the value of excellence in quality, design trainees were encouraged to make as many mistakes as they could and the one who made higher mistakes would be awarded a prize (once in a year). This was an unconventional way of learning about the various possible mistakes and preventing them from recurring.

Yet another value that was core to the family was their commitment to

“Sustain and grow the traditional heritage”

It was not just Ganjam’s heritage and magnificent jewellery that was old. Many of its clients were almost of the same vintage. According to Dushyanth Ganjam, “Just the other day, an old lady came into our store wearing large gold ornaments in her ears. ‘I have not taken my karnaphool off since I was 14. They were a wedding gift from my mother-in-law. But now, I want to get them redone so that I can pass them on to my granddaughter,’ she said. The gold earrings

had been crafted by his granduncle Eswar Ganjam. “We share a strong, emotional relation with clients, old and new,” added Kumar Ganjam. The chain gets about 20 per cent of its revenue from ornaments falling into the Legacy design category.

They had a 22-carat workshop that was almost a century old. The aim was to preserve age-old skills and techniques, such as the lost wax technique, which were slowly becoming extinct.



The finesse and intricacy of handmade creations was what distinguished them from mass-produced machine-made goods. The hard work, time and precision involved in handcrafting were what made it truly luxurious. In the West, legislations existed for handcrafted goods. In India there were none, when in fact there should be, since there were so many craftsmen who could put our country on the world map of craftsmanship. There were about 68 to 70 million people estimated who lived on their craft skills in India. Based on these figures and the fact that handcraft today spells luxury, our country should be the No.1 luxury producers in the world. And yet, we clearly aren't”.

Dushyanth initiated a “Legacy Client Project” in 2012 with the objective to reconnect with their valuable customers of the 1940’s, 1960’s & 1980’s era, as they lost contact with them for various unknown reasons. He formed a team for digitalization of top profile clients registers which contained handwritten details. One of the ideas was to convince the third generation members of these legacy client families not to sell off the old jewellery but to preserve them as heritage as it commanded antique value several times more than the modern day products. His target was to retain at least 60% of his customers from this legacy category.

“We are family business which we have nurtured and families are our customers for generations over last 100-120 years. We have identified ourselves as a legacy family business serving, what we call, legacy customers who have been our customers for generations”, said Dushyanth Ganjam.

Redefining Heritage

“For us, earlier - the King was our Customer. Now our customer is the King”, says Umesh Ganjam.

During that era, buying a piece of jewel was considered sacred. High quality was a norm that the customer expected. The astrological significance of gemstones and the energy which the stones were believed to emit determined the value of the jewel. The households viewed jewellery more as an investment rather than as a style statement. However, in the recent times with competition and high inflation of gold and diamond costs, increasing numbers of customers were willing to purchase lower grade diamonds as long as it was affordable.

The critical question for Ganjam was whether they should....

change their definition & parameters of quality?
or
educate the customers about quality and cater to those who valued quality?

Historically, Ganjam had its own way of adapting to the changing times. They became the preferred De Beers retailer selected by Government of India to present the Indian case in 1970s. At that time, Krishnaiah Chetty (another

Bangalore-based Jeweler) also had a good presence in the market but they were never viewed as competitors. They had lot of mutual respect for each other. During those days, they shared a common ad agency for their marketing activities. Due to common agency, they got to know different things being done by the other jewelers and they got to know Ganjam’s practices. So, if Krishnaiah Chetty were doing some new practice, Ganjam also followed it and vice versa.

Gradually, Ganjam started competing in International Design Contests. After winning continuously 3 times, they realized that they were doing something different which gave them the confidence to foray into the International market.

One of the biggest moves for Ganjam was the link up with Kazuo Ogawa. This collaboration came about as a result of their desire to attain international class by studying the creations of the biggest international jewelry houses. Most of Ganjam’s diamond and stone settings were in platinum, and this coincided with a Platinum Guild of India (PGI) survey of India as a potential market. Ganjam was the only Indian company working with platinum but were looking for an experienced designer. PGI introduced them to the Japanese designer Kazuo Ogawa and brought him in to share his inputs. The introduction was fruitful – Kazuo Ogawa was quite impressed by some of Ganjam’s designs and he took the jewelry back with him to market in Japan in 2000.



As an appreciation for the invitation to participate in “Romance of India” in 2002 (an event to mark 50 years of diplomatic relations between the India and Japan) a memento styled on the mythical bird Gandaberunda was presented to HIH Princess Takamado of Japan.

In 2005, Ganjam was formally launched in Tokyo through an event called “ Wings of Love” , in collaboration with Kazuo Ogawa and Indian fashion designer Satya Paul.

Even though the backbone of Ganjam was its history and traditional craft, and will always remain so, Ganjam has moved ahead with times without compromising on its basic foundation.

The brand widened its horizons over the years to include other inspirations apart from South Indian temple jewellery. “Our contemporary collections take inspiration from elements of nature and the world around us. Jewellery is an art and must be constantly evolving while still staying true to its inspiration,” said Kumar.

Key Take Away

They positioned Indian Heritage in the International Jewelry Industry and created a niche market.

He further added that their century old workshop in Bangalore housed the original workshop along with a state-of-the-art design studio, stone setting department, quality control, etc. “It is important to preserve the DNA of the brand while also adopting new ideas,” he expanded.

He further added, “The price of gold and gemstones has increased manifold over the past few years, and is continuing to increase at a breakneck speed. Ganjam, thus noticed, a shift in consumer preferences, which shows in their purchasing habits. The price of gold and gemstones, on an average, has seen an inflation of 8-20 per cent year on year in the last three decades or so. On the other hand, the new generation of gemstones has started seeing consumer passion as well. The purchase of jewellery is thus becoming more specific to suit specific aspirations”.

While Ganjam had a presence in Tokyo, London, Lucca and Milan in Italy and Singapore, it restricted itself to only three boutiques (in Bangalore, Delhi and Mumbai) in India. “Having a limited number of stores means better control as we want our customers to be a part of our creation process,” Dushyanth said. The brand’s sharp customer focus was evident at the Delhi boutique when a live crafting counter was created for craftsmen to demonstrate how Ganjam jewellery pieces are created.

Developing the NxG: Patronage and Emotional Ownership

The business was simple during the period when it was managed by Umesh’s father Bhimaji. However, the next generation (i.e. 7th generation onwards) was getting educated according to their aptitudes.

It was recognized that giving sufficient information about the business to train the next generation was essential. Despite this, sharing of the tacit/traditional knowledge (largely not documented) with the NxG family members was still not happening in a structured manner.

The main advantage however was the talent pool within the family which was developed in-line with the needs of the business ranging from gemology, Production, Design, Management, Commercial Marketing and Retail management.

Key Take Away

$$\begin{aligned} & \text{Network} \\ & + \\ & \text{Patronage (to} \\ & \text{Family/Community)} \\ & = \\ & \text{Net Worth} \end{aligned}$$

Highlights the fact that patronage to the family is an important element in developing emotional ownership in NxG towards the business.

Women as Integrators of Family Togetherness

Conversations with the family reflected unanimously that the women in the family played a key role in keeping the family together and contributed in many ways towards the development and continuity of the family business.

Initially the whole family used to stay together in their heritage property known as Ganjam. Later, they moved to another building where Eswar stayed upstairs and Umesh’s family resided on the ground floor. They believe that staying in close proximity helped the family bond and enjoy a sense of togetherness.

The women folk in the family were very supportive to each other and their husbands. Bindu, wife of Umesh Ganjam, shared a close relation with her aunt (Eswar’s wife who was also sister of Bindu’s mother-in-law) and they used to go together for shopping and temples. The women in the family always treated each other with respect and love.

Apart from supporting the harmony in family, Bindu also contributed to the business. Bindu’s father-in-law, Bhimaji was very orthodox and believed that a woman’s role was confined to caring for the family & taking care of the home. However, it was Eswar’s initiative to involve the women in the business. She was invited to join the family business by Eswar after he took over as chairman of the group. When she joined the business, Bhimaji & Eswar’s sisters were also working in the shop outlet.

Bindu was a graduate in science. She was in-charge of the warehouse where all the finished products were sent for labeling, coding, pricing, storing and dispatched to the sales outlets. She was assisted by 3 women employees who were trustworthy and competent. She also looked after some HR issues in general and especially of lady employees who were employed in large numbers in the company. She was working purely out of her own interest in the work and

did not receive any remuneration towards it. She also looked after the house including attending to her old mother-in-law.

Bindu said “differences will be there because two individuals are different, but these did not deter us from living happily together. We had no jealousies and ensured to support our husbands to work together in an accommodative way without our interference”.

Transforming the Family Business to Business Family

Ganjam celebrated the completion of 125 years and launched a new flagship store on October 14th 2015.

The family was working towards a strategy for Business growth as well as diversification into Electronics, Hospitality (Heritage Hotels) and Luxury Watches in addition to Gems and Jewelry.

In the Hospitality segment, the family’s vision was to construct and operate hotels for pilgrims who visit temples of their family deities where the accommodation facilities were not very well developed.

Key Take Away

Cogent Diversification Portfolio

Identity as a “Luxury Brand”

Jewelry, Watches & Hospitality

In 2016, the company had global plans for the future. When asked about Kaushik’s role in the global plan, Kumar mentioned that his cousin would continue with the current business in the US and a different vertical was being created for their global chain. “We believe that this will help in quick decision making. All family members should not be involved in all verticals - this is our policy”, Kumar Ganjam.

Vision & Aspirations for the Family Business

*“We’d like to benchmark against the best in the world, irrespective of whether we’ll become the No. 1 jeweler or not”
Umesh Ganjam*

“Ganjam is phenomenal- we want to go global as a luxury brand by setting up chain stores across the world. We - Umesh, Dushyanth and I think alike. We are working on that. it is our shared Vision” – Kumar Ganjam

“My vision is to contribute to a growth of 10 times to the business. Ganjam should be in the top 20 Jewelers in the world in next 10 years with an international presence”. – Dushyanth Ganjam

Questions for Facilitation

1. *What is the core & unique competitive strength of the Ganjam Brand? Reasons for perpetuity across 125 years.*
2. *What transformation has the family business undergone from the founder to current generation? What were the significant contributions of each generation in the journey of this age old family business?*
3. *How does the family transfer the rich heritage, values and traditional age-old knowledge/practices to the future generation? How are they effectively managing succession of skilled craftsmen across generations? How are they retaining customers who value their traditional heritage designs?*
4. *What is the family's collective vision for future? On what aspects of governance and professionalization of the business does the family need to focus upon?*

Exhibit 1: Appointment Letter of Ganjam Nagappa & Sons

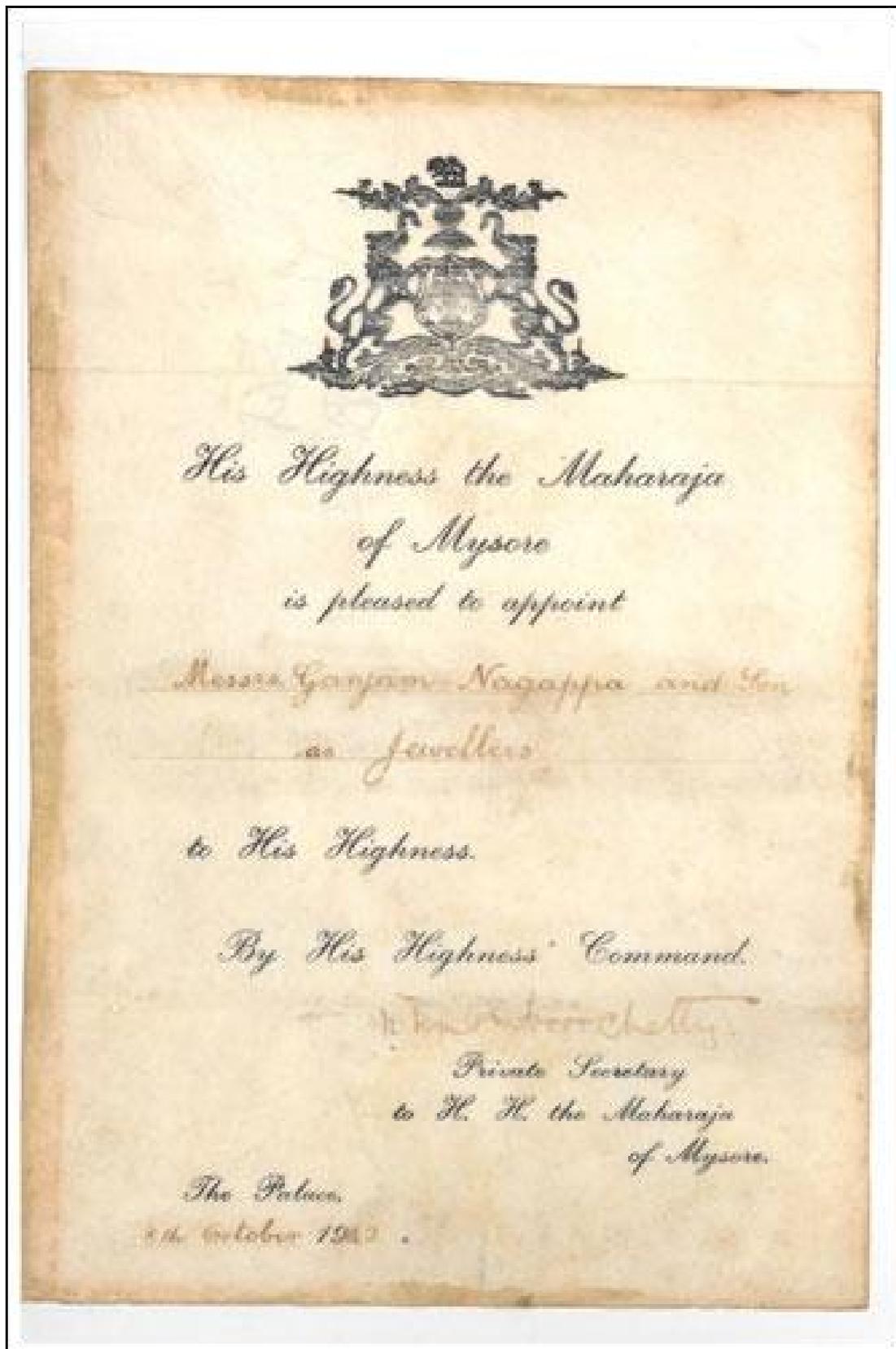


Exhibit 2: Ganjam Family Genogram

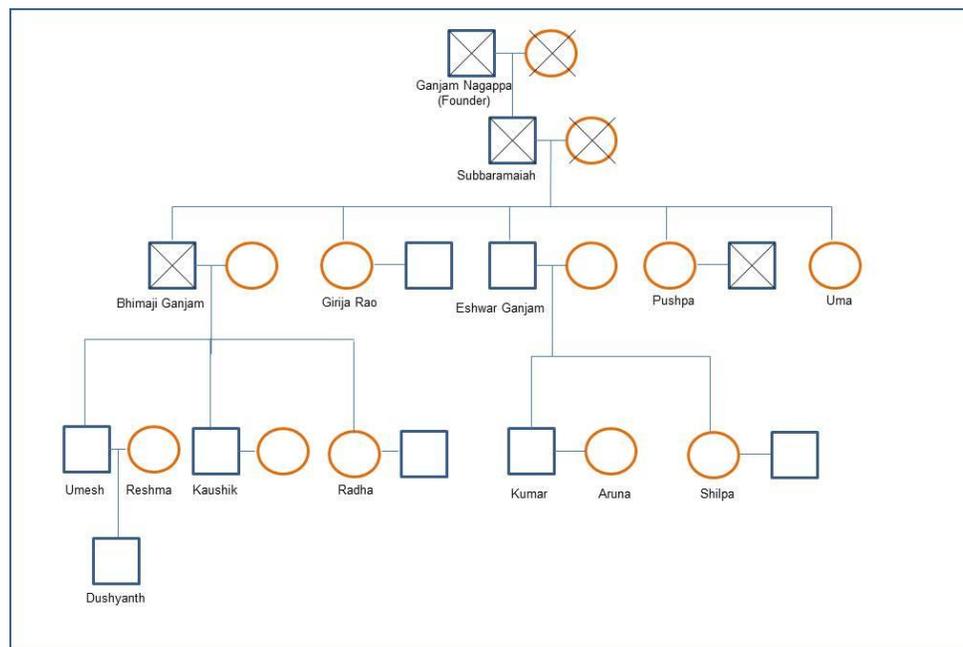


Exhibit 3: Key Milestones

1885	House of Ganjam moves to Bangalore from Srirangapatnam
1938	Ganjam Subbaramaiah's visit to Antwerp
1948	The Maharaja of Mysore appoints Ganjam Jewellers to His Majesty by Special Decree
1972	Inauguration of Gadhinagar Showroom by Srikantadatta Narasimha Raja Wodeyar - Crown Prince of Mysore
1976	House of Ganjam appointed as valuers to Hyderabad Nizam's jewellery.
1997	Inauguration of Infantry Road Showroom
1998	National Finalist of De beers Diamond Design contest
1999	National Finalist- Swarnanjali Bridal Ensemble conducted by World Gold Council
2000	National winner of "Swaranjali 2000".
2000	National Finalist of De Beers Diamond Design Contest
2000	Runner up of "International Gold Virtuosi 2000".
2002	Ganjam was the only Indian jeweller to be invited to participate in Japan's celebration of 50 years of Indo Japanese collaboration.
2002	Runner up of Tahiti pearls Trophy contest conducted by Pearls de Tahiti.
2002	Winner "International Gold Virtuosi-2" conducted by World Gold Council
2002	Celebrated Japanese jewellery designer Kazuo Ogawa presented exclusive Ganjam Jewelry at "Romance of India an event organized to commemorate 50 years of Indo-Japanese diplomatic relations.
2003	Ganjam's Heritage Line collection was displayed on the ramp by three Indian models as part of the showstopper at Tarun Tahiliani's fashion sequence held during Namaste India, Milan Fashion Week.
2004	Ganjam's jewellery adorned models at an exclusive showing at Madame Tussauds, London. At Vicenza and New York, Ganjam's winning piece at the Gold Virtuosi 2, known otherwise as the Oscars of gold jewellery design, was showcased to rave reviews.

2004	Ganjam partnered with London-based brand communication agency Large Smith Walford (LSW), which handled many international brands like Louis Vuitton, to help the company further the brand outside India and to propel it into the luxury segment. By 2006, Ganjam was propelled to the top gear.
2005	Ganjam won top honors in both the necklace and bracelet categories in the National Tahiti Pearls contest.
2005	Ganjam was formally launched in Tokyo through an event called 'Wings of Love', in collaboration with Japanese designer Kazuo Ogawa and Indian fashion designer Satya Paul.
2006	Ganjam became the only Indian brand to be associated with the royal game of Polo in the United Kingdom through the enormously successful Ganjam Jaipur Trophy. The event is an annual property celebrated in the splendid settings of the historic Guards Polo Club in Berkshire, London. The tournament was initiated by Her Highness the late Rajmata Gayatri Devi four decades ago in memory of her husband and is now a warm tribute to her.
2006	Ganjam became the only brand to exhibit heritage jewellery at Lucca Preziosa, Italy, an annual exhibition for significant comparative encounters in the field of jewellery culture and art, Ganjam had the distinction of being the only brand to exhibit 19th century Indian Jewellery, from its Heritage collection.
2007	Ganjam was commissioned by the Platinum Guild International to create a special masterpiece 'Iraja' for display at the international jewellery fair in Basel, Switzerland.
2008	'Supernova' was the only Indian design created by Ganjam to win the international Tahitian Pearl Trophy 2008, amongst entries from thirty-two countries. Supernova continued its winning spree when it bagged the Merit Award at the prestigious International Jewellery Design Excellence (IJDE) Award held during the Hong Kong International Jewellery Show.
2008-2009	'Genesis' by Ganjam features in the Enlightened – Swarovski Elements, GemVisions 2009 trend forecast book. Ganjam was among one of the few jewellers internationally selected and commissioned by Signity to present as one of the trends for 2009. The design Cascada was invited to be displayed at the prestigious Basel Fair'09 in Switzerland.
2009	Ganjam in association with Le Arti Orafe, the premier jewellery school from Florence organized Lucca "Preziosa 2009 - Cutting the Mirror", the first of its kind exhibition of contemporary research jewellery in India. The exhibition aimed to create a cultural space for a significant annual comparative encounter in the field of Contemporary Jewellery Art.
2009-2010	'Korona' by Ganjam features in the Enlightened – Swarovski Elements, GemVisions 2010 trend forecast book. Ganjam was one among the few jewellers internationally selected and commissioned by Signity to present one of the trends for 2010.
2010	Ganjam won the rare honor of being the first Indian jewellery brand to be selected by Japan based Citizen Jewellery to create a presence in the Japanese markets.
2011	World Crafts Council and Ganjam presented 'Abhushan' – an international jewellery summit where Ganjam's much acclaimed Heritage jewellery was displayed in an exclusive stall creating an incredible journey at the "Carnatic Jewellery - A timeless tradition" exhibition.
2012	Ganjam participated in Kaivalam – a World Craft Summit – a initiative by the World Craft Council. Ganjam created live workshops at the summit, which demonstrated exquisite handcrafting techniques. The Ganjam exhibition also featured a display of the brand's best and brightest jewellery collections, and some extraordinary special pieces made for this show.
2013	Ganjam launched "Nizam" collection
2014	Ganjam was awarded the 'Most Accomplished Retailer in Design Excellence' at India's most coveted jewellery design awards – 'The Artisan Jewellery Design Awards 2014.
2015	Ganjam celebrated the completion of 125 years by launching its new Flagship Store in Bangalore. Located on Vittal Mallya road, the store, spread over 10,000 sq. ft, is a contemporary interpretation of a temple that reflects the deep heritage of Ganjam. The store features framed and decorated entries along with carved columns such as the Banyan tree inspired interior details spanning over two floors. The Staircase in the boutique is a reflection of the geometrically thrilling "Stepped Tank" (in the royal center). The store comprises of individual retail spaces designed to offer personalized service to the customers.