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THE SPECIFIC OF BRAND BUILDING FOR MEN IN FASHION LUXURY INDUSTRY

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Abstract

This study investigates the peculiarities of luxury brands consumption among Russian men, specifically in Moscow. The author analyses the current trends in consumption, determines the specific of luxury brands in fashion industry and shows the portrait of average luxury brands male consumer in Moscow. The brands preferences and motives for its buying are presented in the paper and some recommendations for the brands promotion are given in the end of article.

Keywords: fashion, luxury brands, male consumers, prestige, global trends, cultural background.

Introduction

Today Russia is considered as one of the most promising markets for luxury fashion brands. According to Euromonitor, “the Russian luxury market continued its sustainable though restrained development in period 2011-2012” (euromonitor.com). Based on Forbes 2011, Moscow alone had 79 billionaires, replacing New York City as the largest (PwC Report 2012).

Furthermore, interviews with Russian luxury designers and consumers demonstrate that Russian customers strongly prefer global luxury brands to local ones, a finding which is further illustrated by some statistics in luxury brands reports and results of research of Russian luxury consumers. For instance, sales of Italian luxury brands in Russia achieved 5.5 billion euros in 2012, excluding sales to Russians abroad (cpp-luxury.com).

Fashion luxury brands have become a part of lifestyle for many Russian consumers with different level income, age and social status. Then not only visual symbols of wealth are key motives for buying luxury but also quality and aesthetics provided by luxury fashion brands is of particular interest to Russian consumers. Besides, history, heritage and craftsmanship which are behind the brands of this type have also significance for the Russian real luxury brands' connoisseurs.

Luxury as well as fashion is directed at both female and male consumers. Although historically it is considered that females are more susceptible to fashion, during last years the men audience has become more sensitive to fashion. As Mark Tungate in his “Branded male” points out that “men are not what they were. They are more sensitive than their predecessors. They are more nurturing, more interested in looking good and ... a lot keener on shopping” (Mark Tungate, 2008, p.2). Also

Tungate mentions about brands that men consume. He writes that “the brands that men prefer display certain collective attribute as functionality and authenticity (p. 218 - 219)”. In our opinion, these attributes are not enough and we would like to add aesthetics which is also important as longevity, heritage and craftsmanship. In our research we will check the role of aesthetics for men.

However, there is a lot of research dedicated to fashion and luxury brands as a social, economic and marketing phenomenon, there is still an academic gap in study fashion luxury brands with focus on male consumption. As for Russian male consumption there is no one academic publication related to this subject.

Some researchers shed light on the specific of luxury brands and its strategy in general concentrating on its nature and building (J.-N. Kapferer, V.Bastien, M.Chevalier, G.Mazzalovo, B.Dubois, C.Paternault). R.Chadha and P.Husband investigated the Asian luxury consumption. They examined luxury brands preferences and motives for buying them in different Asian countries as China, Hong Kong, Japan and others. The other researcher Uche Okonkwo concentrated on luxury branding in fashion industry. Cele C. Otnes and Linda Tuncay Zayer studied the influence of gender and culture on consumer behavior mainly in USA. Mark Tungate described so called “branded male” and his luxury consumption relating to Europe. Nicola E. Stokburger and Karin Teichmann studied brand attitude and purchase intention with a special focus on gender (Journal of Business Research 66 (2013), “Is luxury just a female thing? The role of gender in luxury brand consumption” p. 889). As gender influences consumer behavior, it is important to delve into gender aspects of luxury fashion brands in connection with Russia.

The goal of this article is to advance the understanding of the specific of fashion brands in luxury

sector for men audience in Russia. Besides, we would like to establish relationship between men's lifestyle and their consumption of fashion brands and find out their attitude toward luxury.

First, we review the global trends in a fashion luxury industry that have appeared in different research. Second, we identify the specific of fashion luxury brands. Third, we examine male consumers, find out some special features of them and then divide them into groups and determine segments. Besides, we establish six preliminary hypotheses related to our subject, which were proved or disproved during our research and presented in the end of the article.

H1: Men are rather positive to luxury fashion brands.

H2: The key motive for buying luxury fashionable brands for men is a prestige.

H3: The men who are susceptible to fashion trends in clothing also care about their appearance and use skin care.

H4: The men are loyal to the brand and usually buy items from the different product lines of this brand (clothes, perfume).

H5: The male consumers wearing branded clothes like to spend their spare time listening to classical music or watching performance in a theater.

H6: Fashion luxury male consumers use mix and match approach (Armani+Zara, for example).

In the end of the article, we conclude with a summary of the results, limitations of our research and directions for a future work.

Theoretical framework

Global trends affecting fashion luxury industry

In this part of the paper we review descriptions of contemporary trends and various perspectives affecting luxury consumption presented in different literature.

In the book "The luxury strategy: break the rules of marketing to build luxury brands" J. N. Kapferer & V. Bastien describe the powerful drivers for luxury (p. 11 - 17). The most important driver, according to the authors, is democratization. Today more people have access to the magic luxury world and social stratification is little by little disappearing. In general, the spending power has increased. Actually now some people have to make choice between buying many "usual" products and concentrating on just a few products of more luxury level.

The second driver is globalization. It offers accessibility to new products, brands, cultures, emotions and desires (Kapferer & Bastien, p. 13). However, in any case luxury brands are rooted in a culture. The strong brands come along with a small piece of its native culture (Kapferer & Bastien, p. 14). For example, products by Dior or Ferragamo brands, being produced in France (Dior's place of origin) and Italy (Ferragamo's place of origin), are considered real luxury products in every part of the Universe.

The third driver, which is close to globalization, is communications. Speaking about communications, Kapferer means mainly the development of global mass media. Today mass media is a strong force that allows people to be aware of "cultural richness and diversity of

our planet and of the many other possible ways of living..." (J. N. Kapferer & V. Bastien, p. 15).

It is important to stress the tendency to marry later. It means that unmarried people have more funds for self-pleasure (Nicola E. Stokburger, Karin Teichmann, 2013, p. 890). Thus, they can afford themselves to buy luxury brands from time to time. The next trend is moving towards the experience economy. The consumer doesn't just want to buy products but experiences. The trend of experience economy enhances the experiences value of shopping but also the experience value of clothing itself.

The specific of fashion luxury brands

"Luxury is something like happiness, in that everybody has their own definition"

Dubois Bernard

Fashion has many different implications. "On one side of the spectrum, fashion is defined in a restrictive way as the study of material artefacts such as clothing, apparel, and accessories. On the opposite side, others will argue that fashion is a cultural phenomenon that encompasses not only the way people dress but also how they act and think. Fashion in this latter respect is a symbolic world that comprises all aspects of life" (Francesca Polese, Regina Lee Blaszczyk, "Fashion forward: the business history of fashion", Business History Vol. 54, № 1, February 2012, p. 6). Fashion is not about functionality, it's about symbolism and expression of the ego. "Functional irrelevance as contrasted with symbolic significance for the expression of ego is implicit in all fashion" wrote Edward Sapir in the Encyclopedia of the Social Sciences (Edward Sapir. "Fashion". Encyclopedia of the Social Sciences. New York: Macmillan (1931), p. 139-144).

Although fashion and luxury are both instruments of individual differentiation, they are not synonyms. Today only luxury relates to a latent social hierarchy (J.-N. Kapferer, p. 98) and supports social status. As for fashion, it can be for everyone "to differentiate themselves and to integrate themselves into their group, their tribe, even at low prices" (J.-N. Kapferer, p. 98). Luxury is about reward of success and achievement of welfare and power. Anyway, the relationship between luxury and fashion is rather complicated. Luxury is timeless as fashion essentially involves changes. In many cases, luxury brands follow fashion and create items that display current trends. While fashion is temporary and fast, the real luxury is never out-of-dated: the older the luxury item, the more valuable it becomes.

Luxury, as a concept, as well as fashion, has been used in many different ways (Manfredi Ricca, Rebecca Robins). In their seminal work, Manfredi and Robins challenge the current understanding of luxury, revealing flaws in definition. There is certainly a strong degree of subjectivity in its interpretation, which makes it difficult to establish the boundaries between the idea of premium and the concept of luxury (Manfredi, p.1). Manfredi even writes about special form of luxury as meta-luxury which is not afforded exclusively from an economic point of view, but also from an intellectual perspective (Manfredi, p. 23).

“Brands that are successful are those that are able to give an added cultural, aesthetic and hedonistic value to their overall identity” (Mazzalovo, p.156). Quality, aesthetics, symbolism can be of paramount importance for luxury brands (Consumer Behavior and Culture: Consequences for Global Marketing and Advertising (Marieke de Mooij, 2011, SAGE Publications). Moreover, timelessness is an indispensable feature of real luxury (Manfredi, p. 13). “When a BMW driver turns the ignition key in “the ultimate driving machine”, he is not only benefiting from a highly engineered car, but also taking ownership of a symbol that signifies the core values of exclusivity, performance, quality and technical innovation” (Marcel W. Braun, “Becoming an institutional brand: a long-term strategy for luxury goods”, Dissertation N 1973, Difo-Druck GmbH, Bamberg 1997). Luxury brands are bought for what they mean, beyond what they are (B. Dubois, C. Paternault, Observations: understanding the world of international luxury brands: the “dream formula”, Journal of Advertising Research. Jul/Aug 1995, Vol. 35 Issue 4, p. 69-76.). A history with deep roots, especially a legend constitutes a special aura for a luxury brand.

Many luxury brands have sooner or later launched products in lower than their traditional sphere of the luxury pyramid. Usually consumers hold positive beliefs and favorable attitudes toward the original brand in memory. A great variety of associations with the brand could potentially be transferred to the extensions (David A. Aaker, Kevin Lane Keller, Consumer Evaluations of Brand Extensions, Journal of Marketing, Vol. 54 (January 1990), p. 28). More luxury brands start to launch special lines for a segment of young consumers. These products are cheaper due to a limited paying capacity of young consumers but they have connection with the original brand and support the atmosphere of closeness to luxury.

Male as a consumer

“Luxury is about knowing how to spend,
rather than having spending power”
(J.-N. Kapferer)

Luxury attracts very different people all over the world. In times past traditionally only noble class could afford to buy luxury, but today luxury consumers “are no longer princes or military leaders..., they are the economic elites, the bosses, the senior executives of multinational companies, the self-made men or women, the traders, but also the artists and cinema, singing or sports stars...” (J.-N. Capferer, p. 77). It’s important to notice that money is not enough to appreciate luxury, some cultural background is principal for it.

In the beginning of 80s of XX century Dorothy S. Rogers, Linda R. Gamans wrote that for the first time in centuries, men have shown an avid interest in jewelry, furs, hairpieces, scents and cosmetics as well as clothing (Fashion: a marketing approach (Dorothy S. Rogers, Linda R. Gamans, 1983 CBS College Publishing, pp. 96-97). Since that time the interest to the luxury fashion items has become much stronger and spread on rather large group of different people. Today fashion and luxury attracts both genders – male and female. Male consumers

have been changing and some of them have started to demonstrate their affection towards shopping.

Furthermore, today we can see a feminization of masculinity. Moreover, men from all social positions have started to partake in the carnival of consumption in ways previously reserved predominantly for female consumers (Cele C. Otnes, Linda Tuncay Zayer).

There are different types of male consumers. First classification is based on men lifestyle and their attitude to fashion and brands. According to the classification, men can be divided into metrosexuals, and retrosexuals. Metrosexual is a phrase extracted from metropolitan and heterosexual, refers to an urban man who pays attention to his grooming and appearance. Metrosexuals represent the men who enjoy both grooming and shopping for clothes (Metrosexuals: a well-groomed market? By Vivian Manning-Schaffel <http://www.brandchannel.com>). The term was offered by journalist Mark Simpson in 1994 and then applied to marketing by Marian Salzman, now CEO, Havas PR North America. These men are supposed to have a “taste for expensive skincare products, stylish clothes and minimalist home furnishings” (“Marketing to real metrosexual men”, <http://homeboynet.wordpress.com>).

Be that as it may, in reality to find a pure metrosexual is not an easy. According to Leo Burnett study conducted in 2006, “men admire toughness, authority, responsibility and what Ernest Hemingway described as “grace under pressure”. They aspire to power, money and status. Silky smooth skin doesn’t come into it” (“Will the real slim shady please stand up”, <http://www.buyerbehaviour.org>). Margaret Jobling, a former director of male grooming at Unilever, discovered that male consumers are rather practical. They must be persuaded of functionality and performance, first of all.

The other segment of male consumers is retrosexuals. They are opposite of metrosexuals. Retrosexuals are not obsessed with their body image and prefer comfortable classic clothes instead of fashionable ones. “The retrosexual man, when it comes to appearance, is a man who is strategic, long-term, and smart. It’s all about investing in one’s lifelong success, not about day trading with one’s appearance... It’s about men with class, finesse, and natural panache” (Cele C. Otnes. Gender, culture and Consumer behavior, p. 274).

Chevalier and Mazzalovo in “Luxury brand management: a world of privilege” established the other four segments of luxury consumers - millennium money, old money, new money and middle money (Mazzalovo, p.151).

Into the millennium money category who made a fortune around the turn of the century come all celebrities and sport stars, as well as those who became rich through the Internet business (like Bill Gates, Madonna, etc.).

As for the old money segment this is the traditional category of those who have inherited their wealth and don’t really work, or who manage a business they have inherited, or who perhaps have a professional life with a standard of living that is not related to their salary.

The new money category incorporates those who have made a fortune themselves. Unlike the millennium-

money category, they are not necessarily young and they did not come by their money easily. These individuals have worked hard and are still working hard. They are careful about money and seem to know its value (business owners, professionals of high level).

The last group of luxury consumers are middle money. This is the category of the upper-middle class, which is careful about money. Their main revenues are through salaries or professional income and they are reasonable spenders. They can be employers of multinational companies, high level doctors, professors, etc. (Michel Chevalier, Gerald Mazzalovo. "Luxury brand management: a world of privilege". WILEY, 2008, p. 151).

The more people from new and middle money groups are starting to buy luxury on different reasons. Bernard Dubois and Gilles Laurent even suggested the term "excursionist" in 1999. "Excursionists" represent very large group of consumers who usually buy between one and five items in the 24 months. This group of people is called "excursionist" because they have just a memorable excursion in a luxury world. The "excursionists" have very precise expectations from a luxury brand. It should be of outstanding quality and timeless. The item should be expensive and open only to a very few individuals. Besides they expect multisensuous experience and accept that their purchase is "slightly futile or unnecessary" (Chevalier, Mazzalovo, p.154).

Customers today have new expectations and new patterns of behavior. Michel Chevalier and Gerald Mazzalovo in their "Luxury brand management" (p. 154) writes that "a woman may in the course of one day buy Zara jeans, a Celine jacket and Wolford leggings. She may then end her day shopping at Carrefour and buying coffee because of a cut-price promotion". We can say the same about men's behaviour. Men also can combine luxury with mass market. For instance, they may buy Tod's shoes, Armani Jeans and Zara discount slim-fit shirt. So creative mix is welcome and it shows that person has a taste.

Most consumers want to express their personalities through their appearance and therefore their choice of clothing, adornment and even perfume. The American anthropologist Lowie R.H. in "Are we civilized? Human culture in perspective" wrote "Man is a peacock. He likes to flirt, to smile, to wallow in riches, but he will play ascetic or spendthrift, if it gives him a chance to strut. Mere power and material profit are not enough, they do not make life worthwhile without the tinsel of prestige" (1929, p.159). Although it was written almost century ago, it still reflects the real situation in male consumer behaviour. Men are more likely to engage in conspicuous consumption than women to show economic achievement and eventually attract a potential mate (Nicola E. Stokburger, Karin Teichmann, 2013, p. 890).

Mark Tungate characterizes contemporary men as loyal consumers (p. 219) and many of them are preoccupied by status and need symbols of success (p. 219).

So, according to the literature, some of the contemporary men are rather sensitive to both luxury and fashion.

Methodology

The current investigation involves both secondary and primary marketing research methods. Firstly, we examined the reports both of luxury producers and consulting companies as well as analysing different publications on the subject. This allowed us to identify global trends in the luxury industry, as well as find out the specifics of fashion brands nowadays.

Utilizing publications devoted to fashion and luxury brands as well as gender's influence on marketing decisions, we created 6 hypotheses about Russian male consumers. The hypotheses are presented in the introduction. We took the deliberate decision to keep our study small because of specific of luxury subject. 12 in-depth interviews with male luxury consumers and 2 with industry experts (who also consume luxury brands) were conducted during July-August 2013. These allowed us to justify as well as falsify the hypotheses formulated before and also find out brand preferences among the male audience.

Table 1
Age and activity characteristics of the respondents

Age	Activity
Luxury consumers	
60	Business owner (oil industry)
38	Manager of high level at Procter & Gamble
28	Manager of middle level at Procter & Gamble
32	Manager of middle level (non-state finance industry)
34	Manager of middle level (non-state pension fund)
24	Manager of middle level at L'oreal
26	Musician (violinist)
27	Architect
44	Surgeon
23	Web Designer
22	Manager of middle level in an Advertising Agency
32	Sales director (finance industry)
Experts	
31	Fashion blogger
45	LVMH Russia General Manager

A combination of self-completed and face-to-face questions was prepared for the interview. Respondents provided mainly a set of open-ended associations with the luxury. The questions № 1-9 are about luxury brands consumption, questions № 10-11 aim to define the luxury consumers' lifestyle and their cultural background.

The questions were the following:

1) How do you feel about luxury and how would you define it?

2) Why do you buy luxury brands? What is the key driver for your luxury consumption? Does history and legend, personality of a brand creator matter for you? Do you care about brand's awareness?

3) Does brand recognition as visual symbols matter for you?

3) How many items of luxury brands have you bought during the last 24 months?

4) Do you think is it important for men to care about their appearance? Do you use skincare?

5) Please identify your brand N 1 (brand that is in priority for you) for different product categories: clothing, shoes, accessories, perfume. It should be the most admired brands for you.

Dior	Tod's	Tag Heurer	Rado
Burberry	Ralph Lauren	Rolex	Guerlain
Ferragamo	Moschino	Lange & Soehne	Lalique
Brioni	Karl Lagerfeld	Breitling	Givenchy
Valentino	Montblanc	LV	YSL
Armani	Blancpain	Omega	Kilian
Gucci	Kiton	Zegna	Paul Smith
Other _____			

The brands are presented in the table without any special order. It aims to remind luxury consumers of brands names which items they buy.

6) Do you extend your love on other product categories of your brand №1? What products of your brand N 1 do you also buy (clothing, shoes, perfume, accessories)?

7) Can you describe your brand № 1 as charismatic? Where does this charisma come from?

8) Do you prefer brands with an old history and traditions or contemporary ones?

9) Can you combine luxury brand products with premium and/or mass market items?

10) What do you do in your spare time?

11) Your favourite city you've ever been...

The results of our research allowed us to illustrate male consumers' needs and, as a consequence, the specifics of luxury fashion brands building for them. As the fashion luxury sector is extremely large and can include "any human activity from medical treatments to popular music" (Mike Easey, 2009), we limit our research to such fashion luxury categories as apparel, adornment, perfume and skin care.

Research results

The results to be presented have been obtained from recent in-depth interviews undertaken in Moscow, Russia, during July-August 2013. We managed to conduct the interviews with luxury consumers and experts. In total, 14 people were interviewed in person, at café or at their working place. All our respondents are

luxury brands consumers. The interviews provided some useful insights about male luxury consumption. As all our respondents consume luxury brands, they feel very positive about luxury and consider it an important part of their everyday life as it helps them express themselves and feel comfortable with being worn with the brands (H1 was proved). However, women are more passionate about luxury fashion items in comparison with men. While women are not the target audience for this research, we asked them (14 respondents) about their feelings about luxury brands, and many of them answered that they are close to cry from happiness when they buy something from luxury. However, no one man responds to luxury brands purchasing by crying from happiness.

As for the segments indicated by Chevalier & Mazzalovo, presented in the theoretical part, we have found out that the majority of the respondents represent "middle money" and only 2 of them belong to the "new money" group. 2 people from "middle money" demonstrate "excurcionists" behaviour. There is only one pure metrosexual among our respondents. The others demonstrate the so-called mixed personality of both metrosexual and retrosexual.

Table 2 presents the results about motives for buying luxury brands.

Table 2
Reasons for buying luxury fashion brands

I buy luxury fashion brands because...	
Because of high quality and prestige	9
Because of prestige	3
I don't care about prestige. Quality and longevity motivates me for buying luxury	2

As can be seen from the table, both the high quality and prestige are the key drivers for purchasing the brands. The prestige without high quality matters only for 3 respondents (21,4 %). So H2 was not verified. The brand's history and legend, great personalities behind the brand really matter for the 10 consumers (71,4 %). As for brands awareness, it should be evident to some extent. Other people from the surrounding should identify the brands worn by the men or, at least, see that these items are of good quality and expensive. The most respected brand for clothing is Burberry, for accessories is LV and for perfume is Dior.

The majority of the interviewees (82%) prefer classical luxury brands with long history. The mix & match approach applies to all our respondents (H6 was proved completely). They all answered that they often combine luxury brands with mass market ones, such as, Burberry jackets with Levi's jeans, Armani Jeans with Zara shirts.

As for lifestyle, the results of our study showed a positive trend that really intellectual and successful Russian people have started to consume luxury brands. The majority of luxury consumers have rather high standards of both cultural and intellectual level (table 3).

Table 3
Leisure activities of luxury consumers

In my spare time I...	
Listen to classical music and read books	7
Go to a theater	3
Paint	1
Play the piano	1
Engage in sports activities	2

So, we can see that the relationship between luxury brands consumers and their love to classical music (H6) was proved.

80% of our respondents care about their appearances and 43 % of them use skincare cream (7% use even specific eye skincare). So, H3 was mainly proved.

All respondents have showed themselves loyal consumers, who often spread their love to the brand on other product lines of it. For example, the respondent whose favourite apparel brand is Burberry, also buy a perfume and accessories of this brand. The man, whose most preferred brand of clothing is Armani, also buys Armani perfumes and spreads his adoration in Armani's café. So, H4 was also proved.

Discussions and conclusion

To bring the paper to a close, we summarize here the main points of the conducted research.

The final point to stress is that male consumers are an important segment for luxury fashion brands consumption. According to our research results, the contemporary luxury male consumer is a highly intellectual person. In addition, he has a job with a rather high level of value to society and, to some extent, creativity. His lifestyle includes a strong cultural

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component: classical music, reading books, extensive traveling.

As Moscow consumers to some extent prefer brands with an evident awareness level, luxury brands should think about a reasonable balance between being recognizable and at the same time rather discreet, not showing off as last Burberry collections demonstrate it.

It is important that a luxury brand reflects the lifestyle of their target audience. For example, LV can be the perfect example of a reflection of the target audience's lifestyle – travelling a lot and striving for happiness and success. Moreover, as a brand's history and personalities matter for the consumers, luxury brands should provide more information about these factors in their communications. On the other hand, we can see in our results section that the new and modern luxury brands also stand a good chance of becoming successful in Russia. So, Moscow is the right place for new luxury brands with legends.

Though the majority of our male respondents take care of their appearance and care for their skin, it could be beneficial for a brand to extend its name as well as its whole identity to cosmetic lines and launch, for example, its own skincare products.

Although this research makes some contribution to the understanding of male luxury brands consumption, the study entails limitations. First, the study involves only 14 respondents. Second, geographically respondents represent only Moscow, so the results cannot be extended to the other regions of Russia. Third, it focuses only on clothing, accessories and perfume product lines. Lastly, we established rather limited quantity of hypotheses. In future we hope to continue our research and include more consumers in our sample and more luxury product lines as well as to establish more hypotheses.

Marina Ochkovskaya

THE SPECIFIC OF BRAND BUILDING FOR MEN IN FASHION LUXURY INDUSTRY

Summary

Today Russia is one of the most promising markets for luxury fashion brands. The interviews with Russian luxury designers and consumers demonstrate that Russian customers strongly prefer global luxury brands to local ones. Fashion luxury brands have become a part of lifestyle for many Russian consumers with different level income, age and social status. Then not only visual symbols of wealth are key motives for buying luxury but also quality and aesthetics provided by luxury fashion brands is of particular interest to Russian consumers. Besides, history, heritage and craftsmanship which are behind the brands have also significance for the Russian real luxury brands' connoisseurs.

Quality, aesthetics, symbolism can be of paramount importance for luxury brands. Moreover, timelessness is an indispensable feature of real luxury (Manfredi, p. 13). Luxury attracts very different people all over the world. In times past traditionally only noble class could afford to buy luxury, but today luxury consumers "are no longer princes or military leaders... they are the economic elites, the bosses, the senior executives of multinational companies, the self-made men or women, the traders, but also the artists and cinema, singing or sports stars..." (J.-N. Capferer, p. 77). It's important to notice that money is not enough to appreciate luxury, some cultural background is principal for it.

There are different types of male consumers. The important classification is based on men lifestyle and their attitude to fashion and brands. According to the classification, men can be divided into metrosexuals, and retrosexuals. Metrosexual is a phrase extracted from metropolitan and heterosexual, refers to an urban man who pays attention to his grooming and appearance. Metrosexuals represent the men who enjoy both grooming and shopping for clothes (Metrosexuals: a well-groomed market? By Vivian Manning-Schaffel <http://www.brandchannel.com>). The other segment of male consumers is retrosexuals. They are opposite of metrosexuals. Retrosexuals are not obsessed with their body image and prefer comfortable classic clothes instead of fashionable ones. Be that as it may, in reality to find a pure metrosexual is not an easy.

The results of our research allowed us to illustrate the male consumers' needs in Russia (Moscow) and, as a consequence, the specifics of luxury fashion brands building for them. As the fashion luxury sector is extremely large, we limit our research to such fashion luxury categories as apparel, adornment, perfume and skin care.

Utilizing publications devoted to fashion and luxury brands as well as gender's influence on marketing decisions, we created 6 hypotheses about Russian male consumers – their brands preferences, motives for buying luxury and connections between consumption of luxury brands and cultural background of the consumers. The hypotheses are presented in the introduction part. We took the decision to keep our study small because of specific of luxury subject. 12 in-depth interviews with male luxury consumers and 2 with industry experts (who also consume luxury brands) were conducted during July-August 2013. These allowed us to justify as well as falsify the hypotheses formulated before and also find out brand preferences among the male audience.

All our respondents are luxury brands consumers. As all our respondents consume luxury brands, they feel very positive about luxury and consider it an important part of their everyday life as it helps them express themselves and feel comfortable with being worn with the brands. Both the high quality and prestige are the key drivers for purchasing these brands. The brand's history and legend, great personalities behind the brand really matter for the majority of our respondents. As for brands awareness, it should be evident to some extent. Other people from the surrounding should identify the brands worn by the men or, at least, see that these items are of good quality and expensive. So luxury brands should think about a reasonable balance between being recognizable and at the same time rather discreet, not showing off. Among the men the most respected brand for clothing is Burberry, for accessories is LV and for perfume is Dior.

The majority of the interviewees prefer "classical" luxury brands with long history. The mix & match approach applies to all our respondents. They all answered that they often combine luxury brands with mass market ones, such as, Burberry jackets with Levi's jeans, Armani Jeans with Zara shirts.

As for lifestyle, the results of our study showed a positive trend that really intellectual and successful Russian people have started to consume luxury brands. The majority of luxury consumers have rather high standards of both cultural and intellectual level. We even proved the relationship between consumption of luxury brands and love to classical music among these connoisseurs.

All respondents have showed themselves loyal consumers, who often spread their love to the brand on other product lines of it (for example, perfumes, and accessories). Though the majority of our male respondents take care of their appearance and care for their skin, it could be beneficial for a brand to extend its name as well as its whole identity to cosmetic lines and launch, for example, its own skincare products.

The final point to stress is that the male consumers are an important segment for luxury fashion brands consumption. According to our research results, the contemporary luxury male consumer is a highly intellectual person. In addition, he has a job with a rather high level of value to society and, to some extent, creativity. His lifestyle includes a strong cultural component: classical music, reading books, extensive traveling.

It is important that a luxury brand reflects the high standard lifestyle of their target audience. Although this research makes some contribution to the understanding of male luxury brands consumption, the study entails limitations. First, the study involves only 14 respondents. Second, geographically respondents represent only Moscow, so the results cannot be extended to the other regions of Russia. Third, it focuses only on clothing, accessories and perfume product lines. Lastly, we established rather limited quantity of hypotheses. In future we hope to continue our research and include more consumers in our sample and more luxury product lines as well as to establish more hypotheses.

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