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1. Introduction

This chapter provides the reader with the background of the branding and the uniquenesses of the fashion industry, which in turn will lead to discussion and formulation of the research problem. Followed by this, the purpose and research questions of the study will be presented. Moreover, this chapter briefly introduces main definitions and describes possible delimitations of the study.

1.1 Background

Fashion is one of the most widely known phenomena of a social life. Not only scientists keen interest to it, but also people, who are in contact with it in everyday life. In scientific and popular scientific literature the fashion repeatedly presented as the object of research, entering the sphere of interests of variable specialists: philosophers, historians, psychologists, artists, and technologists of apparel production and so on (Jansson & Power, 2010). Fashion became not only a mirror of changes in society, but also the initiator. Naturally, the fashion industry invariably involves marketing as ‘a powerful instrument of influence on consumers’.

In modern world marketing in its various forms become more popular, and a big amount of different articles and scientific works exist (Dunning & Lundan, 2008). It helps a company to develop, to be competitive and to enter new markets, including international. The problem of the development strategy of foreign companies became interested in back in 1970 (Buckley, 2002). However, Axinn and Matthyssens (2002) believe, that the existing literature is insufficient for understanding the behavior of modern firms on the international market and in business. Especially it concerns issues of branding and how a company can use it tools for successful promotion on the international market.

Branding is one of the most interesting components of marketing and its strategies. Some authors, discussing branding strategies, also use terms ‘brand architecture’ and ‘brand structure’ as a synonymous. Branding helps the company or individual product to be differentiated from competitors, it creates added value and increases sales in the long run (Kapferer, 2012). This is the main advantage of branding, which makes it more and more popular among the different authors. Every day people see around themselves a great number of brands, some of them are known worldwide, others only in a particular region, however, all of them have a very similar effect. A lot of scientists write that branding acts indirectly by improving the perception of the company among potential customers, which ultimately improves all the economic indicators of the enterprise (Rao, Agarwal & Dahlhoff, 2003).

Understanding all the advantages of the brand generates the need for creating high-quality branding strategy when entering the international market. There are a lot of research works about branding theory, which provides the primary basis to determine and create some ‘ideal’ branding strategy (Strebinger, 2014). However all companies are different, and each industry requires a specific approach to the process of international branding strategies. Moreover, geopolitical and economic situations in domestic and foreign markets also have a significant influence. Thus, a company and its managers should know and analyze a lot of aspects during the strategies creation.

1.2 Problem discussion

Nowadays, globalization is developing, actively connecting foreign markets, and disseminating global trends around the world with great speed. However, recently many countries have been faced with the crisis and budget cuts (RBC, 2016). The main reasons of this are: difficult political situations and the collapse of oil and the dollar. It leads to some problems not just for the governments, but also for domestic and international companies. They are forced to reduce their costs and sometimes even to withdraw from certain markets (The New York Times, 2016).

The current situation also has a great impact on the fashion industry and different fashion brands and fashion stores in various countries. According to Fashion Consulting Group (2016) the famous brand 'Prada' in 2015 suffered from the high dollar and falling demand in China. The Prada group's revenue decreased for 2015 by 0.2 percent to 3,545 billion euros, while sales in the Asia-Pacific region by 16 percent (In the fiscal year 2014, the Prada's revenue amounted to 3,552 billion euros) (Popova, 2016). Besides, according to 'Stockmann's' annual report 2015, Finnish retailer has received a loss amounting to 78.5 million euros in the fourth quarter of 2015 due to the closure of stores in Russia (Popova, 2016). The American chain stores lingerie and accessories 'Fossil Group' reported financial results for the 2015 year, which shows a decline in revenue of 7 percent. So, net profit amounted to 70.4 million or \$ 1.46 per share compared to 154,1 million or \$ 3 on paper a year earlier (Popova, 2016). All this data shows that companies need to change their business strategies to improve their situations. The CEO of Fashion Consulting group believe that in 2016 the strategy of many fashion companies will change radically because the market players will realize that in the near future to return to pre-crisis prosperity is impossible (Lebsak-Kleimans, 2016).

Brands affect our emotions. They can cause people unprecedented love and devotion. In addition, brands are a powerful weapon. They can change consumer behavior and cause fundamental changes in any industry. Brands is an integral part of our daily lives: from the clothes we wear to the food we eat. Brand management and creation of brand strategy is a delicate and mysterious art. If the brand does not change, it is doomed to a slow death, but at the same time, if the brand changed too much, buyers will instantly turn their back on it. A brand is the central pillar of sales and marketing, and it is vital to use the correct branding strategy to raise awareness about the company and loyalty to it (Hennigs, Wiedmann, Behrens, Karmann & Carduck, 2013). That is why companies in present difficult economic and political situation try to make a great accent on a brand and in particular on a strong and sustainable brand creation. Therefore, this thesis attempts to shed light on international branding strategies and their use of fashion companies.

1.3 Problem

This thesis discusses the following problem: What branding strategy should Russian and Swedish fashion companies choose in order to build a strong brand and enter the international market.

1.4 Purpose

The purpose of this thesis is to analyze various branding strategies of Russian and Swedish fashion companies during the process of entering foreign markets. At the end of this, thesis practical contribution in their process of international branding strategy creation will be discussed.

1.5 Research questions

The main research questions for this thesis are:

1. Swedish and Russian branding strategies of fashion companies: what the difference, features and similarities?
2. How to build a sustainable brand in case of budget cuts in Russian and Swedish fashion companies?

1.6 Definitions

In this thesis terms ‘branding’, ‘international branding strategy’, ‘brand management’, ‘brand architecture’ and ‘brand image’ will be used.

The definition of ‘branding’ was taken from a Dictionary of Media and Communication (2011) as the most relevant: ‘The marketing processes by which a company, product, or service acquires a distinctive identity in the minds of consumers becoming associated with particular values, lifestyles, and meanings’ (Chandler & Munday, 2011: 26). Moreover, this dictionary gives a good expression of ‘brand image’: Impressions of a company, product, or service that various groups of consumers have not necessarily just those of its target audience (Chandler & Munday, 2011: 25).

‘Brand strategy’ is ‘a necessary element in the development of a successful brand. The brand must be closely aligned to the company's overall business strategy and market positioning. It must be integrated into all other marketing and communications programmes. Objectives for the brand are set and an investment plan for the brand is created. Positioning, or repositioning, is at the heart of a successful brand strategy. A full brand communication strategy and programme is developed to build awareness of the brand attributes..’ (Doyle, 2011: 22).

‘Brand architecture’ is an organizing structure of the brand portfolio that specifies brand roles and the nature of relationship between brands’ (Aaker & Joachimsthaler, 2000: 8).

‘Brand management’ introduces ‘A range of marketing disciplines focused on treating the brand as a managed asset. This is indispensable to the longevity of a brand. Brands do not ‘naturally’ survive and prosper; they have to be actively managed and invested in...’ (Doyle, 2011: 22).

1.7 Limitations

The fashion market is very diverse and filled with many brands that belong to different price segments: premium (luxé) and the mass market. Hence, the author has chosen to limit the study only to companies that have brands that are in the low and middle price segment and oriented towards the inhabitants of large modern cities. Also, it should be noted, that at the time of the study, the examined countries were in different economic and political situation. Thus, it could affect the consumer preferences and the results of the survey. Moreover, one of the main limitations is a sample size. The conclusions are based on the data, which collected from the limited number of fashion companies and survey respondents. Furthermore, the author had limited time and access to the resources. However, the author tried to consider all the inconsistencies and limitations and to provide applicable results and recommendations.

2. Frame of references

This chapter presents to the reader the main theory about brand, strategies, features of the fashion industry and shows the current dynamics of Swedish and Russian fashion retail industry. The chapter bases on works of authors, who are famous for their studies connected with following themes.

2.1 Brand advantages

Now there are a lot of different articles and books about branding and brand strategies (Xie, 2012). The real brand arises at the time when it has the power to impact on the market (Mathur, 2008). And the bigger the impact, the stronger the brand. However, there are two approaches to understanding what a brand is. Lawyers that deal with intellectual property issues focus only on the upper shell of the brand - logotype and name. However, in brand management, the brand is characterized by all sides, revealing all its properties and features (Kapferer, 2012). In the Oxford dictionary of marketing the brand described as a combination of different aspects that make the company unique (Doyle, 2011).

One of the most interesting things in case of branding is that the brand gives various advantages not only to the company but also to all stakeholders around it. Thus, Mathur (2008) divides them into two main groups: "primary" and "secondary" stakeholders.

Primary stakeholders	Advantages
Customers	Brands navigate people in the flow of information, help to find good products quickly. Branded products give to their owners status, that a person can be proud of.
Suppliers	The brand creates a competitive advantage and affects the company's capital, bringing a large profit as a result. Additionally, the presence of brand helps the firm to bring to the market their new products with lower costs.
Investors	The brand makes the decision about investing money easier. In addition, if the company has a strong and sustainable brand, it can even stimulate the desire of investors to invest money in this company. The brand gives the company long-term benefits, which boosts confidence of investors.

Primary stakeholders	Advantages
Managers and employees	<p>The brand of the company increases the commitment of employees to work in this company even if the salary is lower than in other companies that do not have such a strong brand. Sustainable brand of the company creates a sustainable future for workers. Managers and employees are proud to work under the well-known brand and they believe that it gives them higher status in the society.</p> <p>Companies with well-known brands create attractive jobs for local communities and helps the company to be in good standing in the eyes of foreign buyers.</p>
Local communities	
Global citizens	

Table 1: ‘Advantages of the brand for primary stakeholders’. Table was created based on Mathur (2008); Bastos & Levy (2012); Hankinson (2012); Aaker (1996).

Secondary stakeholders	Advantages
Host government	Foreign companies, which have strong brand, attract a lot of buyers and it increase financial turnover inside the country as a result. Furthermore, companies have to pay taxes, that also rises government’s budget.
Society	Companies with a brand produce high quality goods, creating values for the society, because people appreciate quality products even if their price is higher than others
Unions	Unions believe, that negotiations with the management of the company with a good brand will be easier and there is an opportunity to bargain better conditions for workers
Media and communicators	The presence of well-known brand increases the effectiveness of advertising and reduces the costs of forming communication by increasing the effectiveness of advertising
Trade bodies	Trade bodies like FICCI, ASSOCHAM and CII are founded by the corporate world. These bodies trust good companies for getting timely finances for their operations’ (Mathur, 2008: 264).
Competitors	Companies, which has not such strong brand as others, will be stimulated to be better and to produce high quality products

Table 2: ‘Advantages of the brand for secondary stakeholders’. Table was created based on Mathur (2008); Shapiro (1982); Xie (2012); Kapferer (1992); Keller (2003).

Thus, a brand is very important and attention from different managers should be given to it (Hankinson, 2012). However, all of this impact the brand will have only if it is strong and stable (Aaker, 1996; Mathur, 2008). Moreover, in total, all these brand advantages create a capital and value of the brand, leading to customers' loyalty (Kotler & Pfoertsch, 2006).

2.1.1 Brand and the added value of the company

Kerin and Sethuraman (1998) also write about the link between brand and performances of the capital. They say that a brand can bring not just a popularity to the company, but also bring more money to the company's budget, increasing the added value almost on 7% (Kerin & Sethuraman, 1998). It was mentioned above, that a strong brand makes a company more attractive to investors. In addition, many companies enter into a license agreement with the owners of well-known brands to generate additional revenue. It will give the possibility to create some products with symbols of popular brands, for example, t-shirts with different logos. Thus, licensing increase the sales volume almost on 25% for branded company and also for partner company (Evplanov, 2016).

2.2 Brand typology

Before you create a brand, you must first determine its type. This is one of the core steps because all further actions related to the brand will depend on its type. Each type has its characteristics, pros, cons and conditions.

2.2.1 Main types of brands

There are many different typologies of the brand and each author defines his or her own criteria, which splits the brand into types. The table below introduced two basic and most common ways of brand division, created by Aaker (1996) and Laforet and Sounders (1994).

Aaker's typology	Laforet's and Sounders's typology
brand as a person	corporate brand
brand as an organization	mixed brand
brand as a company	brand dominant
brand as a symbol	

Table 3: 'Two main ways of brand typology'. Created based on Aaker (1996) and Laforest and Sounders (1994).

Aaker's brand typology (1996) introduces a brand identity. It is the way how the brand developer and all the people perceive it. The brand identity is a strategic concept of the personalities of the brand, its outward expression. It reflects the unique characteristics of the brand, which can motivate a consumer to buy branded products. Besides, the brand identity is an essential element of motivational vertical brand management, which form the model and the image of the brand (Lapferer, 1992). It is, therefore, crucial to understanding which of the identity factors the brand will have. Many authors believe that highlighting this aspect at the initial stage of brand creation will help to develop the best branding strategy, especially when building a strong brand and elevating it to the international market (Aaker & Joachimsthaler, 2000; Kapferer, 2012).

The typology, introduced by Leforest and Sounders (1994) defines the future branding strategy. In this case, what type will be the brand depends on what strategy the company wants to adhere in the future. In real life, the brands that belong exclusively to one of these three types are rarely found. Each form has its own advantages and disadvantages. Often, the selection and development of appropriate branding strategies for the company largely depend on the type and nature of the business, the industry in which it operates, social and economic environment and perceptions of customers (Kotler & Pfoertsch, 2006).

Another, very popular classifications are presented in the book ‘Marketing Management: A contemporary perspective’ written by Christian Homburg, Sabine Kuester and Harley Krohmer (2009). Authors have combined the most popular criteria of all existing categorizations, which gave a comprehensive understanding of what are the brands and what the difference between them.

Typology characteristic	Brand types
Type of brand owner	Manufacturer brand
	Private-label brand
	Service brand
Geographic reach of the brand	Local brand
	National Brand
	International brand
	Global brand
Vertical penetration of brand in value chain	Invisible’ preliminary product brand
	Ingredient brand
	Finished product brand
Number of brand owners	Individual brand
	Collective brand
Number of branded goods	Single brand
	Umbrella brand (single)
	Umbrella brand (multiple)

Table 4: Brand typologies. Resource: Homburg, C., Kuester, S., Krohmer, H. (2009: p. 141).

All the above brands can be defined to the segment of premium brands, which can be characterized by high requirements to quality of the product, its appearance, presentation in the stores and information support of sales (Han, Nunes & Dreze, 2010).

2.2.2. The most popular types of brands in fashion industry

Most often, companies in the fashion industry choose corporate branding as the primary focus of the company. According to Xie and Boggs (2006) corporate brand is a 'monolithic brand name', which embodies all goods of the company to all stakeholders. It includes one common mission for all the company and for all employees, which makes the company more competitive. Moreover, some authors, such as Abratt and Kleyn (2011) believe, that corporate brand includes four main features such as visual identity, brand promise, brand personality and brand communication.

Besides this type of brand, the fashion industry is full of a big amount of luxury (premium) brands such as: 'Dolche&Gabbana', 'Chanel', 'Versace', 'Prada', 'Gucci' and so on. In addition, in most of cases luxury brands bear the name of its creator (designer) and therefore can relate to 'signed brands'. Not so long ago in the fashion industry the most popular were companies with 'one-firm branding', which means, that company produces just fashionable clothes, including shoes and accessories. But nowadays, in the era of huge global brands, a lot of companies tries to be competitive and to expand the product line to continue with 'house branding' (McColl & Moore, 2011). Thus, companies decide to create their own perfumes, household goods and sometimes furniture. The perfect example is 'Zara' - 'Zara Home' and 'H&M' - 'H&M Home'.

2.3 International branding strategies

Brand management is the process of creating a uniqueness of the brand. It includes the name creation, design, and creation of advertising. However, these elements, though vital, are not the only one. Brand management consideration exclusively from the viewpoint of these aspects significantly reduces the life cycle of the brand as any surface membrane tends to lose its appeal over time. That is why if the company plans to use the brand as a strategic tool, it should carry out a huge number of different events including market analysis and planning of the brand, its properties and characteristics (Kotler & Pfoertsch, 2006). In order to develop a holistic brand, the strategy must take into account all levels of marketing management and involve all departments of the company (De Chernatony & McDonald, 1998). A properly chosen effective national and later international branding strategy helps consistently to identify the key strengths of the brand. Thus, the company can focus on these benefits and attract the right target audience faster (Kotler & Pfoertsch, 2006).

Some authors define three main international brand strategies, which are based on different brand typology: brand reach, brand positioning and brand architecture (Homburg, Quester & Krohmer, 2009). The first strategy is based on the ultimate goal of the company: Do they want to reach a specific market (local, national, international or global) or they want to concentrate on specific producing process (for example environmentally friendly production) or, maybe, the company's goal is to create a cooperation with another brand (co-branding) (Oeppen & Jamal, 2014).

The second strategy based on three aspects:

- 'brand core' (Homburg, Quester & Krohmer, 2009). Some scientists call it 'brand identity' (Kapferer, 2012; Aaker & Biel, 2009). The author of the book 'Marketing Management: A Contemporary Perspective' describe it like a short expression (Homburg, Quester & Krohmer, 2009). The example is 'Nike' company with a slogan 'Just do it'.
- 'brand benefits': the main idea of this strategy is to concentrate on things, which will be very useful not for the company, but for the consumers. The company should find something special, that will be very appreciated by buyers (Homburg, Quester & Krohmer, 2009). The example can be Volvo company. The central benefit of their buyers is the high safety standards.
- 'brand personality' (Homburg, Quester & Krohmer, 2009). It correlates with a brand personal characteristics such as name, logo and so on. Brand personality helps a customer to recognize the brand and associate products or company with this brand (Ambler, 1997).

The third strategy is absorbing and includes a lot of various aspects (Homburg, Quester & Krohmer, 2009). Nowadays, a lot of attention is paid to brand architecture creation (Strebinger, 2014). The reason is that there are a lot of large firms, which own not just one brand, but multiple brands. The example is Procter & Gamble company. Knowledge about how to built an effective brand architecture are extremely important because a company, which have a big amount of various brands need to control it and to combine all these brands into a single system (Strebinger, 2014).

The creation of international branding strategies includes a full analysis of the desired entry market, but also the planning of all activities of the company both outside and inside. There is a need to determine how the firm will manage the brand in different markets and who is going to watch that process. In addition, it is very important to determine whether an international brand will differ from the parent brand or not, will the new brand, reinforcing the parent brand, increasing profit, or just mislead customers with confusing (Douglas, Craig & Nijssse, 2001).

2.3.1 Brand architecture

In order to understand how the launch of the brand in the international market will affect the parent brand and how to achieve success in this process, there is a need to study and understand the principles of brand architecture. It plays a crucial role in international brand developing and makes the integration of company's strategy with international market easier (Douglas, Craig & Nijssse, 2001).

Steps to establish international branding strategy starts with the consideration of all possible strategies and identify the main principles and aspects of how to use the brand in the international market effectively. In addition, the company must determine how the brand should be extended and which of the international operations will be organized (Douglas, Craig & Nijssse, 2001). Thus, in the classical theory brand architecture is divided into the 'Branded House' and 'House of Brands' (Aaker & Joachimsthaler, 2000). The example of 'Branded House' can be such brands as Samsung, LG, Sony. These companies use the main brand for all products, and it represents the whole company. 'House of Brands' represents such type of brand architecture, where every product lives under its own name and has its own positioning. The example is Unilever. The Aaker's model of brand architecture called 'brand relationship spectrum' includes a large number of hybrid forms. In addition, it simultaneously represents the portfolio of all brands. Moreover, Kotler and Pfoertsch (2006) write, that this 'brand relationship spectrum' intersects with three main levels of strategic branding, which have been described above in the typology of brands: corporate brands, mixed and brand dominant. 'Branded house' corresponds to the corporate strategy of the brand (master brand, parent brand, umbrella, or product brand), and the 'house of brands' strategy individual (product) brand (Kotler & Pfoertsch, 2006). The decision on whether the company to adopt a house of brands or branded house will affect the further development of the brand and its strategies in the international market (Singh, 2012).

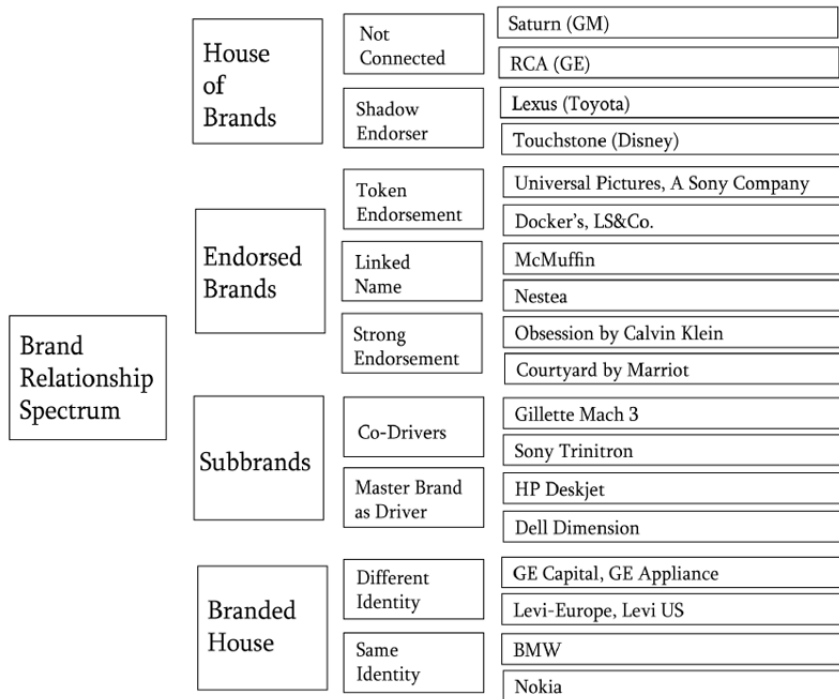


Figure 1: 'Brand relationship spectrum'. Retrieved from Aaker D. A. and Joachimsthaler E. (2000: 9).

Brands within one portfolio should complement and support each other, they should not steal the company's resources and should preserve clarity of positioning. For this it is necessary to accurately define the role of each brand. An accurate understanding of the role of brands gives the opportunity to create a brand architecture that maximizes profit (Kotler & Pfoertsch, 2006).

2.3.2 The main classification of international branding strategies

Strategy	Features
The strategy of global brand	Does not assume adaptation of brand and characterized by the common name and logo of the brand for the whole world. Moreover, companies with such brands use identical brand positioning, product proposition and communications style in different countries. Standardized brand's operation leads to significant economies of scale and increase the flow of investments in the brand.
The strategy of international brand	There is also no adaptation for a specific market. This strategy is available only for those companies, which have a truly unique product. There is no real competition for such products and brands through the domestic brands in entering markets. Moreover, global brands have distinctive features which cannot be simulated. Thus, it become clear, that if company wants to choose this kind of international branding strategy, it should focus on uniqueness of brand more than its price and sales.

Strategy	Features
The strategy of transnational brand	Such strategy involves the adaptation to each market. Due to this way, companies need to develop the individual concepts of branding for each market on which they wish to develop their brands. Nevertheless, there should be a unified corporate concept, which runs a single idea through all marketing and branding activities. This strategy best meets the national needs of consumers. However, the adaptation needs a lot of resources and money from the company, as soon as each market requires personal activities. The best example is when companies create special ads for each country with participation of national celebrities.
The strategy of multinational brand	It proposes the full adaptation. To make the brand multinational is the easiest way to avoid possible difficulties, which can arise in the process of brand promotion in various countries with high requirements for foreign products.

Table 5: ‘Main international branding strategies’. Created based on Aaker and Pfoertsch (2006).

In general, each branding strategy demands some steps and actions for its creation. Thus, Hsiu Ying Huang and Ming Huei Hsieh (2011) in their case study highlighted 4 main steps, which company should make when creating an international branding strategy.



Figure 2: ‘The first steps to establish an international branding strategies’. Created based on Huang and Hsieh (2011).

All these steps are very important and necessary when choosing any of the international branding strategy. Each company have its own features and distinguishing characteristics, which can change the common strategies, however these steps represent the core of any transforming national brand into international (Huang & Hsieh, 2011).

2.3.3 Most popular international branding strategies in fashion industry

There are a lot of famous brands in the fashion industry. As was mentioned earlier, most of them are corporate brands, and therefore such companies use corporate branding strategy and represent the brand architecture as 'branded house'. The world of fashion is famous not just for a lot of luxury brands, but also by some huge and strong mass-market brands. In most of the cases, all luxury brands such as 'Chanel', 'Dior' choose the strategy of international brands as soon as they have unique goods and no one in the world can replace it (Hennigs, Wiedmann, Behrens, Karmann & Carduck, 2013). Mass-market brands, when they enter the foreign markets try to position their brands according to the strategy of global brands. They can have competitors, but still such companies will lead the international fashion market due to some brand advantages, including price, popularity, availability and demand. These two international branding strategies are the most common in the fashion industry. The reason is that fashion is a common global phenomenon. This is particularly the case for the present period of globalization (Hennigs, Wiedmann, Behrens, Karmann & Carduck, 2013). There are standard rules of fashion, and global trends are changing at the same time covering nearly the entire planet. Thus, fashion brands don not feel the need to be adapted to the specificity of each country. Typically, brands in the fashion industry have a common name and the common logo for all countries (Hung, 2006). In addition, in most cases such branded products are the same. Very rarely there are cases when a trendy company adapts their collections for a specific country. Therefore, the main purpose of fashion companies when entering the international market is the creation of a product that fits all consumers in all countries (Tungate, 2008).

2.4 Strong brand creation

2.4.1 Emotional aspect as one of the important factors in strong brand creation

Today, there are a lot of different models how to build a strong brand. Adina Musetescu and Robert Chira (2015) claim that brand is strong just in case when people believe in it. Authors have the same opinion as the author of the book 'International Marketing management: text and cases' that brand affects people's emotions (Mathur, 2008). The desire of individuals to believe or not to believe is always associate with emotions and attitude towards the brand. Thus, the authors consider, that emotions are the main aspect of a strong brand creation. They highlighted the hierarchy of consumers' emotions, which includes predictability, dependability and getting to trust (Musetescu & Chira, 2015). The authors believe that the main goal of marketers should be to achieve the highest emotions of the customers. Subsequently, this should lead to trust and to the desire to purchase the product (Musetescu & Chira, 2015). Moreover, most of the scientists believe, that such trust will lead to the brand loyalty, which makes it stronger (Aaker, 1991; Laforet & Saunders, 2007; Corstjens & Lal, 2000).

However, emotions always suppose some communication between customers and brand. Thus, such authors as Richard Rosenbaum-Elliott, Lerry Percy and Simon Pervan (2011) focus on the interesting point, that to have success in a strong brand building process companies should take into

account, that consumers should participate in this process. Authors present a communication model with three components:

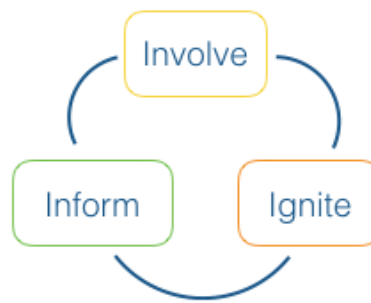


Figure 3: ‘Customers communication model’. Created based on Richard Rosenbaum-Elliott, Lerry Percy and Simon Pervan (2011).

Ignite means that the company needs to attract people's attention by bright advertisements and to get them to love the product. Inform implies that the company needs to give customers more information about the company and the product. In this case, people will feel their involvement. And the last step is that a company needs to show happy customers and to make other people want to be part of them (Rosenbaum-Elliott, Percy & Pervan, 2011). Everything mentioned above has reflection in Knapp’s model in which he argues that to be strong the brand needs to be differentiated and has unique components; to be popular and have a good reputation among customers; to have high awareness and individual image (Knapp, 1999).

2.4.2 Brand differentiation as an essential aspect of a strong international brand

Positive emotions caused by the brand are one of the strongest weapons in aid of differentiation of the brand. About differentiation as one of the most significant factors also writes Keller (1992). He believes, that there are two main ways, which can help company to achieve competitive advantage, especially on the international market:

- Low price for the brand.

However, it is important here to remember about the quality. In this case, the company must have a product quality is not lower than competing brands have, but the price for the goods should be much lower. But no doubt, that is not so easy, and this is a reason why companies, in most of the cases, choose the second way to be a leader on the market (Keller, 1992).

- Differentiation.

This is the development of some features of the product that will significantly differentiate it from competitors ' products as well as identifying attractive and beneficial aspects for the consumer. In differentiation, the main focus is to create a product, which is perceived by the consumer as ‘something unique’ (Dalman & Junhong, 2014).

Each company decides how to position its product: as a cheap one or as a more useful and original, but most of the scientists agree, that it is impossible to combine low price and differentiation (Keller, 1992; Knapp, 1992). The reason is that differentiation always requires some additional resources and different unique attributes during the production process. However, it is important to notice, that such attributes do not necessarily have to be super-unusual, in many cases small and primitive details can give the product a huge advantage. Deniz Dalman and Junhong Min (2014) proved it in their research. The authors found that very often the small details have a big influence on customers and their attitude towards to the brand. Interestingly, often people realize, that a distinctive aspect of the most expensive brand is a trivial detail. Nevertheless, they still choose this brand because it causes more positive emotions from them (Dalman & Junhong, 2014). An example of such phenomena can serve various packing of goods: conventional or creative.

Thus, high differentiation of the brand can be a condition of the high price of branded clothing. It can restrict consumers to purchase branded clothes. Hence, there is the following hypothesis:

H. *The person can rarely buy branded clothing even if the brands are very important to him or her.*

2.4.3 Brand image

The brand image is a reflection of the nature of the company. The image of the product is transmitted through a name, appearance, slogan, brand properties, through the way it communicates with customers and how it supports the core values of society (Trout, 2001). The brand image also helps to differentiate the brand from other brands and products and shows its uniqueness. Additionally, the brand affects people's emotions and the idea of whether the consumer needs this product or not (Bian & Moutinho, 2011). Certain image gives the brand a competitive advantage and helps enhance the market, especially international. The main reason is that there are a great amount of various brands on the international market, and some of them are really strong and sustainable. In that case, the brand image exactly can play a crucial role in a new brand's success. Market trends are constantly changing, and therefore, a properly selected and adapted the image reinforces the brand, attracting customers (Bian & Moutinho, 2011).

According to web journal 'PowerBranding' (2016), first of all, the brand image represents association which is formed by the consumers in the process of communication with the brand. Thus, the authors of article 'The image of trademark' distinguish three main features which these associations should have. Thus, the associations should be strong, attractive and unique. It will increase brand differentiation, will cause positive emotions and raise the brand loyalty as a result.

Remembering the fact that a person selects the products, which are most attractive to him or her, the necessity of brands' image creation becomes obvious. The image of the product contributes to a positive emotional momentum that causes the desire to purchase the product (Aaker, 1996). Process of building a brand image brings together in a single image such aspects as:

- 'Rational component,' which involves competitive properties of products;
- 'Emotional and irrational component,' which include personal legend and history of the brand, its specifics, and features;
- 'Human factor', which involves the quality of service in the store (Tungate, 2008).

Strong and durable associations allow permanently fix the desired image in the minds of consumers. The strength of associations is created through the formation of interest in receiving information (right time, place, interest of the consumer), and through their experience in using the product (the most powerful images and associations formed in the personal usage of the goods). To be attractive for consumers associations should be related to solving their main problems and to meet the desires of consumers. Unique associations are strongly associated with the brand positioning that reflects competitive advantages of the product. The uniqueness of associations provides assurance on the acquisition of goods, with strong and pleasant associations (Kapferer, 2012).

2.4.4 The role of organizational culture in a strong brand creation

According to all information above, strong brand creation depends on different aspects and features which brand should have. However, a brand cannot create and maintain itself; it needs the right management and the right decisions made by managers. Moreover, brand it is not just a symbol, it is the whole organization, including its mission, goals, and culture (Chernatony, 2001). Especially it is true for corporate brands (Xie & Boggs, 2006). Thus, some authors write about another thought-provoking view on the process of strong brand creation: the importance of internal organizational culture and the behavior of executive managers and all employees. The brand strategy should match

the corporate strategy. The brand should be seen as a key strategic asset that must be protected, to develop and build over the time (Kotler & Pfoertsch, 2006).

Graham Hankinson (2012) believe, that significant role in strengthening the brand plays in the management of the company. Creating a successful and sustainable brand is not just a combination of different marketing tools, it requires that the whole organization should revise their values by the brand (Wong & Merrilees, 2007). Communications within the company can be very useful in a strong brand creation and can increase all values of the brand (Chernatony, 2001). In that case, the importance of organizational culture become clear and a lot of scientists mention the need to pay more attention to internal and external company's processes (Chernatony, 2001; Hankinson, 2012).

There are three main approaches how to manage a company to build a strong brand, highlighted by Kotter (1996).

1. 'Authoritarian'.

This approach cannot be used for strong brand creation, as its disadvantages much bigger than advantages. Such style of manage can lead to the fears and distrust among employees and executive managers (Chernatony, 2001).

2. 'Micro-management'.

Due to this approach, the great attention to the employees and all the staff should be paid. Managers should control their working process and their attitudes to the brand (Chernatony, 2001).

3. 'Visionary management'.

This style is the most suitable to strengthen the brand by overseeing the processes within the company (Kotter, 1996). According to this approach, a company should believe in the great future and the importance and the uniqueness of the brand. All employees are motivated and always create something new and useful for the brand development. This approach based, of course, on the vision of executive manager. Chernatony in the article 'A model for strategically building brands' (2001) highlight three components of manager's vision: future environment, values, and purpose. These components lead to the thought, that to create a strong and sustainable brand, the CEO of the company should think about the future and create a new mindset for all subordinates, which will be oriented on the brand success. Moreover, he or she should understand all the values not just of a brand, but also all advantages of the company and employees. And last, but not the least, the CEO should clearly understand the main aim of the company (Chernatony, 2001).

Some authors call the strategy, where the whole company is oriented on a strong brand - 'brand-based strategy' (Hankinson, 2002; Mosmans & van der Vorst, 1998; Hankinson 2012). The implementation of this strategy should start with changes in organizational culture (Hankinson, 2012). The main aim here is to implicate all company personnel in the process to strengthen the brand. Everybody, not just managers from marketing department, should have all the necessary information about the brand, its values and how executive managers want to develop it. There are some simple steps, which managers can organize to make this process easier: training, events, workshops and so on (Higgins & McCallister, 2004).

Simultaneously, with the organizational changes managers should create an environment in which all departments of the company needs to ensure support of the brand. In most of the cases, especially in large companies, in the process of brand development, just department of marketing included. It creates the lack of information about the brand within the company and makes brand weaker (Hankinson, 2012). The point is that knowledge of each employee in the company are very important and can be useful for the brand strengthening. Each department may develop its brand value in varying degrees, creating more and more advantages (Chernatony, 2001). Moreover, the participation of all company's departments in a common process of creating a strong brand helps to unite the departments, making stronger not only the brand but also the internal organizational culture of the company (Hankinson, 2012). But no doubt, which nevertheless, in that case,

marketing department will be the main and have the biggest influence on brand and its changes (Kohli & Jaworski, 1990).

Organizational changes and unification of company's departments raise the internal spirit of the company, improve the performance of employees about the future and encourages the creation of new products as a result. It also increases the market share of the company and makes the brand stronger (Wong & Merrilees, 2007). Furthermore, in the process of implementation of the brand-based strategy, there is a need to build up the partnership (Hankinson, 2012). It usually helps in brand promotion and brand extension (Aaker & Keller, 1990). Additionally, this approach involves the active participation of senior management team (Urde, 1999). They understand the need and importance of building a strong brand (Hankinson, 2012).

2.5 Features of strong international brand creation in fashion industry

Fashion is a very changeable phenomenon. The fashion industry is less than any other industry resistant to all circumstances that occur in the world (Jansson & Power, 2010). And the main feature of it is that fashion is the result of an action of many people, who interact with each other, influence each other, make choices for one or another form of product and its style (Leslie & Reimer, 2003). As was mentioned above, a particularly strong influence on fashion has globalization. On the one hand, there are some positive aspects, as some clothing becomes available for all countries, but on the contrary, there is a significant amount of fakes and poor quality clothing manufactured in Asia (Jansson & Power, 2010). Such problems lead to the need for companies to strengthen their brands, highlighting some advantages, unique aspects and distinctive features, which can help to avoid or at least reduce the possibility of fakes creation. However, it is not the easiest process, and the strong brand creation needs some knowledge and actions, which are unusual for the fashion industry. Thus, a lot of authors are interested in fashion branding, nowadays. The one more reason is the high popularity of different fashion brands, the presence of really strong brands and a big amount of various exciting features in this industry (Leslie & Reimer, 2003; Tungate, 2008; Jansson & Power, 2010).

2.5.1 Fashion cities

One of a fascinating singularity of branding in the fashion industry is that in this sphere not just brand and country of its origin are the primary subject, but cities, in which are the shops selling this brand (Molotch, 2003). Jansson and Power (2010) call such cities 'Fashion cities' and determine in this category Milan, Paris, London, New-York and Tokyo. The authors also claim, that brands, which people can afford to buy in these cities, automatically gain more status of fashionable and popular brands (Jansson & Power, 2010). Nowadays, according to Californian company 'Global Language Monitor' (GLM) and their annual rating of the most fashionable capitals, ten first cities in 2015 year are Paris, New York, London, Los Angeles, Rome, Milano, Barcelona, Berlin, Madrid, Tokyo. The scheme below shows the main fashion cities in the world of luxury and mass-market brands. Also, it highlights emerging cities, which can bring a lot of advantages for new brands in the fashion industry.





Figure 4: Top 101 faster growing fashion cities by category. retrieved from ‘Unleashing Scheme 4: Fashion Growth’: McKinsey and Company

Fashion cities, in present time, it is not just the cities in which there are a large number of trendy shops and brands. Fashion capitals become a separate brand in the world of fashion. Brands that were created in these cities in the first stage have a significant advantage. The reason is high popularity and the great story of fashion in these cities and the most popular and fashionable celebrities and designers, who are working there. Furthermore, fashion cities are also famous for huge fashion shows. An enormous amount of people around the world is inspired by such shows and ideas, which they have. That is why many designers try to connect their brand with one of the fashion cities. Some designers add the name of the city after their brand’s name (PRADA. Milano) or put it into the glass of a shop window. Moreover, there are situations when the name of fashion capital is a part of brand’s name. The best example is famous brand ‘DKNY’ and its full name Donna Karan New York (Florida & Johnson, 2012). Thus, a lot of designers and fashion analytics believe, that it is easier to create truly dynamic and global brand, connecting the idea of its creation with the fashion history of one of the fashion capitals. Meanwhile, it should be noticed, that such an advantage is not a long-term and needs other evidence of the uniqueness of the brand. Moreover, the global success of Italian and French brands convinces many people that a good brand of clothing can be produced only in such fashion cities (Florida & Johnson, 2012). Hence, there is the following hypothesis:

H. *Buying branded clothing, people prefer foreign brands*

Examples of fashion cities’ names in brand’s logo



2.5.2 A colorful brand story

About the features of branding in the fashion industry also writes Mark Tungate in his book 'Fashion Brands: Branding Style From Armani to Zara' (2008). He believes that the essential task of managers is to create the right atmosphere around the brand. Moreover, he claims, that to successfully promote a brand, there is a need to invent a colorful story that will appeal to people and will attract them to this brand (Tungate, 2008).

The history making is a very multifaceted process, which includes several elements:

- Actors of the fashion brand. It can be a designer or celebrities or models that advertise the brand and with whom customers will associate it (Tungate, 2008).
- A unique aura and magic of the shop (boutique). When visiting the store, the buyer should plunge into the atmosphere of the brand and feel him or herself as a part of it. Every detail of the shop should be relevant here: color, location, music, the smell, the interior, the wait staff, delicious showcase (Tungate, 2008). The right choice of light and music in the shop can increase brand identity in several times. Many scholars write that correctly selected the tempo and tonality of music can increase the desire to buy the product (Lindstrom, 2005). The same can be said about the light. Soft and subdued light very often subconsciously associated with wealth and good quality. While bright white light is the most common cause of the association of sales and discounts (Baker, Grewal & Parasuraman, 1994).
- Fashion shows. It also helps to attract customers, to increase the status of the brand and to make a buyer a part of the brand and its creation (Tungate, 2008). Fashion shows combine creativity, imagination, chic, style and special techniques of influencing the imagination of the audience. A lasting impression on those shows – one of the motivations to buy clothes, which, sometimes, are even not needed. Very often such shows resemble theatrical performances, which really involve all people. Fashion shows allow ordinary people to feel like a part of high fashion and the world of beauty. Moreover, each fashion show is an element of marketing activities. A successful fashion show can reduce advertising costs and increase the loyalty of customers. The shows have a close relationship with the advertising strategy of the product and can convey to the public a complete image of the fashion brand.

Strategic 'weapon' in the war of fashion brands the author calls the development of the legend of the brand and the main tactical 'weapon' he calls the whole complex of tools and activities for image making process, advertising, PR-technologies and creative design (Tungate, 2008). Moreover, such colorful story can be connected with the one of fashion cities or country with a good reputation for quality of production and so on. There are a lot of brands, which make a big accent on these aspects (Florida & Johnson, 2012).

2.5.3 Brand inspiration

All factors, which can have an influence on a strong brand creation in the fashion industry, one way or another connected with brand inspiration - the main feature of branding in fashion. It is not a secret, that fashion it is not just a tendency, for some people it is the way they live, express themselves and communicate with another world. That is why fashion brands, first of all should inspire, not sell (Tungate, 2008). Ralph Lauren said: 'Fashion is not necessarily about labels. It is not about brands. It is about something else that comes from within you' (Quote Box: Ralph Lauren Quotes, 2016:1). Thus, a lot of designers confirmed, that in the fashion industry the perfect name is one of the most important requirements for success of a new brand (Vogue, 2016). Hence, there is the following hypothesis:

H. *The brand name affects the purchase decision of branded garments.*

A lot of authors write that the basic motive of acquisition of goods in the fashion industry is an emotional nature or social factors. In the analysis of motives, it is important to understand what emotions person experiences when buying and using goods (Molotch, 2003). And it is important, that all customers' emotions can be controlled by those, who create the fashion and new trends in this industry (Cosbey, 2001).

Participation in fashion is communication between people. It consists of the conscious and unconscious transmission of signals that represent the standards and fashionable objects. These signals received from the fashion runways, or covers of fashion magazines are an inspiration for people. Models in beautiful clothes evoke the fact that other people can be as beautiful and popular as models if they buy these brands. Also, certain trends in the fashion industry inspire person for various hobbies, such as healthy food or sport. Depending on how quickly a person is inspired by fashion and fashion brands, Hoffmann has identified five categories of consumers:

- innovators or experimenters. Such consumers are characterized by the fact that they love risk and experiments. It is very easy to inspire them and make them follow the new fashion brand;
- leaders. This type of consumers more rational with new fashion trends. However, they are dependent on the opinions of others, that makes them also easily inspired;
- the impersonators. Their distinctive feature is rationality. They are not easy to inspire and this process takes more time than for the first two types of consumers;
- skeptics. This type of consumers is very difficult to surprise and inspire with something new.
- traditionalists. Such people follow fashion only when it becomes a tradition (Gofman, 2015).

As has been said, inspiration is a way to send a message to consumers. There is classical consumer behavior model, which describes the sequence of events leading to the decision to buy. This model was suggested by E. St. Elmo Lewis in 1896 year and called 'AIDA'. All first three stages in conjunction with each other create the inspiration (Gofman, 2015).



Figure 5: 'AIDA model'. Created based on E. St. Elmo Lewis (1899).

Thus, branding in the fashion industry must be firmly based on a deep understanding of the essence of fashion as a social phenomenon, and the needs of people to be satisfied with the fashionable products and services (Tungate, 2008).

2.6 The dynamics of Swedish fashion industry

One of the founders of Swedish fashion brands 'Our Legacy', Jockum Hallin said that 'Swedish fashion is the fastest growing export industry in the country. In 2014, fashion exports jumped 17.3 percent, excluding H&M — that's three times as much as any other export industry' (Szmydke, 2015). Moreover, he claims, that this trend has been observed since 2010.

In 2014, total sales on the Swedish fashion market exceeded the previous year by almost 12 percent and amounted to \$3.8 billion (Szmydke, 2015). In addition, all analysts note the high level of exports of Swedish fashion companies. Thus, in 2014, it accounted for 65 percent of total sales and amounted to \$ 2.47 billion (Sternö & Nielsén, 2015). The table above shows the share of Swedish companies in different countries (Sternö & Nielsén, 2015).

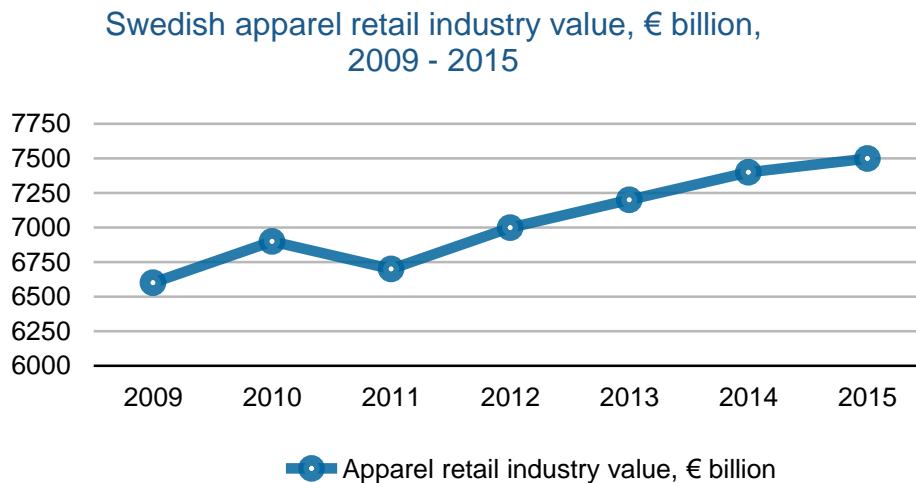


Figure 6: ‘The share of Swedish companies by countries’. Retrieved from Sternö, J., Nielsén, T. (2015). The fashion industry in Sweden: Statistics and analysis. Stockholm, Vocabulary AB

According to analysis, provided by ‘Euromonitor International’, 2015 showed that the Swedish market of clothes and shoes adheres to positive growth trends. However, this growth cannot be called strong. The main reason of slow tendency is the crisis of Eurozone (Euromonitor, 2016). However, despite the crisis, the main reason for the growth is the fact that people switched to the premium segment of clothing. In current situation, according to the survey conducted by Euromonitor, people prefer to buy more expensive clothes. The reason is that fast fashion, though attracted by the low price, but often inferior in quality. It forces people to buy clothes more often and spend more money as a result. At the same time, more expensive goods can be used for several years, and it can save money in long term.

2.7 The dynamics of Russian fashion industry

The Russian clothing market over the past year showed a negative trend. The reason is a strong weakening of the national currency and a difficult political situation, which includes the presence of various sanctions. It has led to the disappearance of many European fashion brands from the Russian market. In 2014 such companies as ‘River Island’ and ‘OVS’ developed by company ‘Maratex’, British brand ‘New Look’, German network ‘Gerry Weber’, Finnish brands ‘Seppala’ and ‘Lindex’, owned by Stockmann announced their intention to leave the Russian market. All this undermined the Russian fashion market. However, according to the one of the leading Russian statistical agencies ‘RBC.Research’ (2015), the Russian market remains attractive for foreign players.

The weakening currency has also caused the growth of prices for clothes and shoes while the purchasing power of the population decreased. This has led to a decrease in sales. People began to save more money and purchase cheaper goods (Euromonitor, 2016). In addition, the Russian apparel market is oversaturated with counterfeit products, which also has a very negative impact on the market development. It is expected the fall in consumer demand in the next year. It will have a direct impact on the performance of clothing and shoes and Russian retailers will have to adapt their strategies to the current situation. The company will need to focus on efficiency and cost reduction, developing a more aggressive strategy (Euromonitor, 2016).

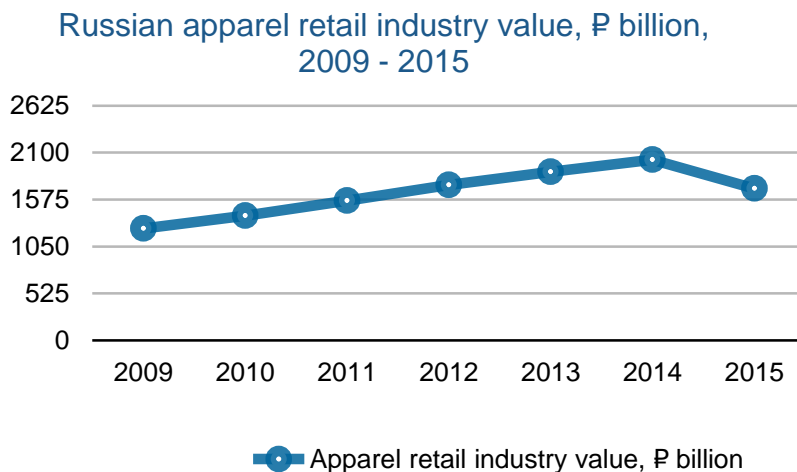


Figure 7: ‘The value of Russian apparel retail industry, ₺ billion, 2009 - 2015’. Retrieved from ‘Fashionable Continent Annual report 2014’.

3. Method

This chapter presents the following research philosophy and research method. Moreover, the data collection process and its technique are described. In the end the author brings up the question about validity and reliability of the research.

3.1 Research philosophy

Research philosophy is the way a researcher perceives the world and interprets it. Additionally, it is the process of creation and development of new knowledge (Saunders, Lewis & Thornhill, 2009). Moreover, Saunders, Lewis and Thornhill (2009) highlight three research directions: positivism, realism, and interpretivism. However, Kirsty Williamson (2002) argue, that there are two main ‘traditions of research’: positivism and interpretivism. The first type is based on the methods that

are usually used in natural sciences. Additionally, this approach assumes that real knowledge can only be obtained empirically (Williamson, 2002). The second type presents the idea that the reality is subjective. According to interpretivism, the world is a people and the way how they understand and interpret it (Williamson, 2002). In addition to this philosophy, Morgan (2014) highlights one more called pragmatism. This approach, as well as interpretivism, is based on human experience, however, has a difference. The nature of it is that pragmatism connects actions to consequences and trying to make this relationship obvious. The author is convinced that this approach can describe the best with the word 'inquiry'. It is a process that characterizes all research in the case of pragmatism. Moreover, this process and the entire study is normally the production of new knowledge through actions that can withstand the already existing knowledge. However, the human experience is based not only by such knowledge and personal views of the world but also by historical and cultural aspects. (Morgan, 2014).

Thus, the author has chosen to focus on pragmatism as the most suited philosophy to the chosen mixed research method. The reason of it is that 'pragmatism can thus be considered a "paradigm of choices," a description that is particularly appropriate for mixed methods research because of the complexity of the choices involved in integrating qualitative and quantitative methods' (Morgan, 2014: 8).

3.2. Deductive and inductive reasoning

Any study can be organized either as a test theory (deduction) or as the construction of the theory (induction). Deductive research is a study in which a conceptual or theoretical structure is developed and then tested by empirical observation. Thus, general inferences come to specific cases. Therefore, a deductive method is considered as a movement from the general to the particular (Malhotra & Birks, 2006). Under the induction often refers to the movement of cognition from facts to generalities. Very often these methods are opposed to each other as positivism and interpretivism (Ghauri & Gronhaug, 2005). The reason is that in most of the cases deduction is associated with positivism and induction with interpretivism respectively (Williamson, 2002). However, this study is going to be based on pragmatism, instead of these two philosophies. Thus, both deductive and inductive reasoning will be used. Typically, a deduction is associated with quantitative research, while inductive with qualitative Williamson, 2002; Malhotra & Birks, 2006; Morgan, 2014). Thus, the author uses a deductive method to analyze scientific literature and all data statistics, which were used in the first part of the work. And for analyzing results conducted the survey. Inductive method is also employed by the author to analyze the data obtained through qualitative interviews.

3.3 Qualitative and quantitative research

There are two main types of research: qualitative and quantitative research. Quantitative research is a descriptive study aimed at strict standardization and formalization of the process of collecting and processing information. It gives an opportunity to obtain accurate data about the research, expressed in absolute or relative terms. The basis of this method relies on the experimental approach, testing. Also, as the name implies, the method focuses on the number and combines the different views, creating shared (Malhotra & Birks, 2006). The technique of surveys is central to quantitative research. This type of questioning with the use of structured questions that are answered by a large number of respondents (Williamson, 2002).

Qualitative studies are a formalized collection of data using field methods and non-standardized form of their analysis, allowing to obtain detailed information about customer psychology, its values, outlook, motives underlying the behavior and data that the respondents consciously or unconsciously unable or unwilling to provide to the researcher (Shay, 2001). This method involves

the collection of information in a free form. It relies not on statistics, but on understanding, explanation and interpretation of empirical data. Qualitative research, unlike quantitative, does not depend on previous experience and existing information (Ghauri & Gronhaug, 2005). This method is especially viable in cases where the researcher has not got a large amount of data (Williamson, 2002).

3.4 Data collection

3.4.1 Primary and secondary data collection

Saunders, Lewis and Thornhill (2009) highlight primary and secondary data collection. Secondary data represents already existing data that someone has collected before. Most often, such information was collected for a particular purpose, which is different from those which are pursued by a new researcher (Ghauri & Gronhaug, 2005). The process of analysis of such information is the reanalysis and allows the author to either agree with the findings or create new ones. Most often, secondary information is a base for further research and following the collection of primary data for a particular purpose (Saunders, Lewis & Thornhill, 2009). Primary data collection, in its turn, presents unique information, collected by the author of research (Malhotra & Birks, 2006).

In this thesis the author uses secondary data first theoretical chapters to analyze the experience of previous researchers. Moreover, it helps to understand what kinds of branding strategies can be used by companies, and what factors have an influence on a strong brand creation, especially in the fashion industry. In the practical part, the author collects primary data through the qualitative interviews with representatives of marketing departments of fashion companies and the survey, conducted among their potential customers in Sweden and Russia.

3.4.2 Mixed method

In order to answer research questions more broadly and accurately, the author has chosen a mixed research method, using quantitative and qualitative study through interviews and survey (Saunders, Lewis & Thornhill, 2009). There are many different opinions on the topic of combining these two research methods and not so long time ago the majority of scientists were convinced, that there is just one method option to get reliable and more applicable results (Malhotra & Birks, 2006). However, nowadays, scholars find more and more positive aspects and advantages in using both qualitative and quantitative research methods in one study (Morgan, 2014). The main reason for it is the possibility to use the strengths of one method to boost the effectiveness of another. The distinctive features of each method can be a great advantage for them in the mix. Exploring a single problem in different ways, the scholar can look at it from various sides, and therefore it can lead to unexpected and innovative solutions (Leech & Onwuegbuzie, 2009). However, it is indeed important to understand that the use of the mixed method is not an easy task, and it takes more time and labor in comparison with single method usage. Therefore, before starting research, there is a need to see and understand not only the relationship between these two approaches but the expected conclusions and decisions, which the author wants to achieve (Morgan, 2014).

The aim of this study is to understand what branding strategies are the best to be used by companies in the fashion industry to build a strong brand, to become an international and popular. Hence, the author has decided to use quantitative method for qualitative research to understand what kind of strategies can be used effectively and to compare whether the actual reaction of consumers to the brand, correspond with the reaction, which the company expected when planning its international branding strategies. There are three motivations for combining qualitative and quantitative methods, highlighted by Morgan (2014): convergent, additional and sequential contributions. The scheme of its cooperation introduced below. In this work the author uses additional coverage, which assumes achieving different research objectives by different methods. The qualitative interviews help to

identify successful strategies and instruments to provide it, and survey helps to look at it through the consumers' points of view.

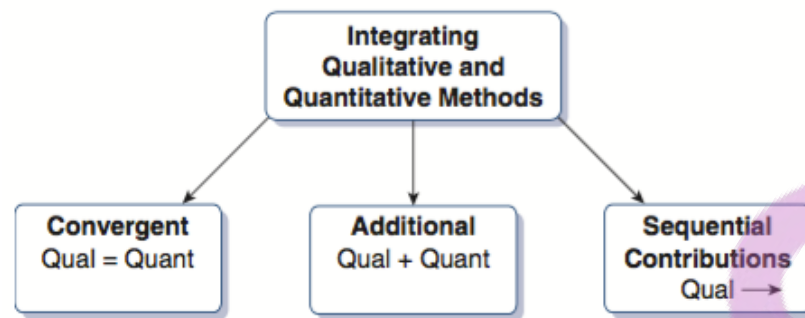


Figure 8: Three motivations for combining qualitative and quantitative methods. Retrieved from Morgan (2014: 10).

3.4.3 Interviews

An interview is a qualitative method of primary data collection. Most often interviews are conducted in person or via telephone, however, nowadays, Skype interviews are also very common. Personal contact makes the results more unique and extensive (Gary, Williamson, Karp & Dalphin, 2007). In addition, personal contact helps to get even that information, which was not said directly to the interviewer. Gestures, facial expression or intonation can help with it. Interviews exclude the possibility of questions misunderstanding and incorrect answers as a result. The reason is that the interviewer can always clarify the issue and expand it by the response. Thus, the interview is a splendid opportunity to get a large amount of original primary information (Aaker, Kumar, Day, 2003).

To achieve the purpose the author has chosen to conduct semi-structured interviews with a sample of four fashion companies in Russia and Sweden. This kind of interview represents the prepared list of questions, which, however, can be changed during the interview in accordance with following answers. During the conversation, the interviewer must be able to ask the questions that interest him or her in this study, however, questions should not disrupt the flow of conversation but organically and naturally fit into the story as a clarification (Gary, Williamson, Karp & Dalphin, 2007). The biggest advantage of this type of interview in case of this research is that the author can have the possibility to get additional unexpected information. The reason is that the interviewee can share all his or her thoughts in a free format. The interviews for this study will be conducted in a face-to-face manner, but through the Skype. In order to avoid losing any of the obtained information, the interviews will be recorded.

3.4.4 Survey

Survey is a quantitative method of primary data collection. It has one big difference from others methods, which lies in the fact that it requires a large number of answers. On the one hand, it helps to get more accurate and more or less objective results since it combines opinions of the majority of people. On the other hand, this method in most of the cases presents precise questions with suggested answers. And it can lead to the imposition on the respondents' opinions of the researcher (Saunders, Lewis & Thornhill, 2009). However, the survey is one of the most useful methods for collecting different data about respondents starting with common information such as male, age and income. Continuing with information about behavior in a certain situation and their perceptions of it. And finishing with asking respondents' opinion about the certain topic of research (Gilham, 2008). In this type of data collection method, it is important to select the right people among whom the survey would be conducted. Also, Williamson (2002) highlights main steps for conducting survey:

- to formulate the purpose of the study;

- to choose the method of data collection;
- to create the questionnaire;
- to process the obtained data.

For this survey the author uses exploratory research. Moreover, due to limited time, the author has decided to make an electronic questionnaire, using 'Google Forms.' This type is more flexible, it facilitates the data collection and saves time (Saunders, Lewis & Thornhill, 2009). All the questions are formulated clearly to facilitate the task for respondents. Questions relating to cluster about purchasing habits, brand perceptions, and preferences were using a 7 point Likert scale, ranging from 1 to 7, with 7 being the highest grade and one the lowest. Moreover, the author created two different questionnaires: on The Russian language for people, who live in Russia and on English for people, who live in Sweden. The survey contents answers from 201 respondents (100 from Sweden and 101 from Russia).

3.4.5 Selection of sample

In the case of the survey, the author uses the purposive sampling of respondents as a type of non-probability sampling. This approach involves the distribution of questionnaires among respondents who have the necessary prerequisites for the study (Williamson, 2002). Hence, the author distributed the survey among Russian and Swedish people who like shopping. This method is very suitable for exploratory research (Williamson, 2002).

The interviews were conducted among representatives of the marketing departments of fashion companies in Russia and Sweden. The reason is that they have the most relevant information not only about the brand of the company but also about its strategies for future development. In some companies, the interview was conducted directly with brand managers, which made the obtained data more significant.

3.5 Data analysis

Data analysis is a very important step, as it determines what the results will be given to the researcher at the end of the work. Incorrect interpretation of data can make meaningless the entire collection of primary data and make the results of the study irrelevant. Analysis of the interviews was focused on meaning. Moreover, the author used letter coding (Brinkmann & Kvale, 2015). All interview questions and answers were divided into different categories. Each of these categories corresponds to one of the topics discussed in the theoretical part of the work. This separation allowed the author to make conclusions about the tools related to the creation of international branding strategies.

Analysis of the quantitative data obtained from the survey was produced using a program called Statistical Package for the Social Sciences (SPSS). This program allows the researcher to create tables that organize all the data, allowing drawing a general conclusion about the respondents' answers (Williamson, 2002). This program has enormous advantages since it allows reading many different file types or entering the data directly in the 'data editor'. This kind of options helps to detect and correct errors that could be made in the replies to the questions. Using SPSS the author applies the method of descriptive statistics. It summarizes the data and allows seeing the whole picture, drawing conclusions. Also, the author uses correlation analysis to identify dependencies between different variables and to test the formulated hypotheses. A t-test was also conducted to identify differences or similarities between variables.

3.6 Method evaluation

Any research should be as objective as possible answering the research questions. In order to avoid possible limitations, which can occur during the research, the author focuses on two important factors: validity and reliability.

3.6.1 Validity

There are two types of validity: external and internal (Ghauri & Gronhaug, 2005). The first one assumes that the research results provide a generalized opinion of people that fit the limitations of the study. The second type presents the existence of a causal relationship between the variables, expressed by questions and answers. In this study, the author tries to keep the internal and external validity. Additionally, the validity of this study can be considered as high since the interviews were taken not just from representatives of the company, but from heads of marketing departments and brand managers. People in these positions have relevant and objective information. In addition, the author took into account the current political and economic world situation, which could affect the results of the study.

3.6.2 Reliability

According to Kothari (2004), the reliability presents the accuracy and precision of the whole research. To achieve it, the author based the theoretical part of the work on relevant, current literature and statistical sources. Furthermore, the pilot interview was conducted. It helped to identify some of the shortcomings and forced the author to think more about the topic and reformulate questions to obtain clear and correct answers. In addition, a pilot survey was also conducted among a small number of respondents. It revealed some technical shortcomings and reformulated some questions in order not to confuse respondents and to achieve honest answers from them.

3.6.2.1 Cronbach's alpha

In order to assess the reliability of quantitative research, the author uses Cronbach's alpha (Ghauri and Gronhaug, 2005). Alpha is a General indicator of how well the items measure the same metrics correlate with each other. There are clearly defined values for acceptable reliability, but it is known that the alpha value below 0.60 is considered not too reliable, and the alpha value of more than 0.90 – a wonderful result. The longer the scale, the higher alpha (Tavakol & Dennick, 2011). Hence, the author uses Likert scale ranging from 1 to 7.

4. Empirical findings and analysis

This chapter presents empirical findings of the collected data.

4.1 Interviews findings

All findings based on the results of interviews that were conducted in 4 companies with two representatives of each of them (8 interviews in total). With both interviews from each company, almost the same answers were received. They do not contradict each other, but in some moments

they complement each other. Therefore, the author presents general results from the both interviews. The first two companies represent Russian fashion brands. And the second two - Swedish fashion brands. In order to obtain honest answers to the questions and get the representatives of the companies rid from the fear of dissemination of company's personal information, the author decided not to distribute the names of the companies. The author uses letter codes to encrypt them. Thus, the Russian fashion industry introduced by companies RUS-A and RUS-B and Swedish fashion industry introduced by companies SWED-A and SWED-B. In addition impersonal study allows the reader to achieve a greater concentration on the raised problems, questions and the obtained results.

4.1.1 RUS-A company

This company can be considered as a popular and belongs to the low-price market segment. There are shops in Russia and in countries close to Russia such as Kazakhstan Belarus Ukraine Kyrgyzstan. The interviews were conducted in Russian language with the company's CEO and the brand manager of the company.

4.1.1.1 Brand identity

Target audience

According to CEO of the company the brand is focused on girls and young women from megacities and aged from 18 to 30 years old. They should be modern, active and follow fashion trends.

Brand image

According to brand manager of the company, the brand image is very important for them. They position themselves as a stylish and urban brand. Brand Manager of the company says that they are trying to hold the line of style through the entire brand starting first of all with the name and logo. Despite the fact that the brand is Russian, it has a foreign name which should be associated with the city and the urban life and should help customers to feel their image. The logo consists of two classical colors and introduced by white letters on a black background. Brand manager of the company believes that the logo also perfectly conveys the brand image as a stylish and urban brand. The company is proud of its name and the manager has indicated that this color combination was chosen not by chance.

'These colors always arouse a sense of something decent and qualitative. And our brand is exactly like this. We want girls and women to be proud of our label on their clothes and therefore the label should not give in to luxury brands'.

Brand differentiation and value

The company's CEO is convinced that they were able to break the barrier between high quality and low price and find a middle ground. Thus, the combination of good quality and low price it is as the most distinctive feature of the brand. According to CEO, none of the modern Russian fashion brands can be proud of such a perfect combination. Moreover, the brand, due to a wide target audience, created different brand lines, that take into account all possible preferences of girls and women from big cities.

One collection is designed for very young girls. The second one is for more demanding customers. The third is for the girls who prefer fashion trends keenly, and the last line for those, who are inspired by feast of colors and bright materials.

Moreover, managers of this company position their brand as different because it is developing in step with the fashion trends, giving girls the opportunity to be trendy and stylish.

Brand inspiration and emotions

With their collections the company tries to cause just positive emotions. They strive to ensure that the brand gives the woman a sense of beauty and elegance. Brand Manager of the company is

convinced that this is exactly what the Russians modern and young women want. The company wants their brand was associated with elegance and fashion presented in the most fashionable boutiques of Paris and Milan.

4.1.1.2 Branding strategy

The company has corporate brand and their branding strategy is focused on the development of the company more than the development of the brand. Main task of the company's branding strategy is to introduce key trends on the Russian market and to provide their consumers the opportunity to look conventionally as on the streets of Paris and Milan, without spending huge money on clothes and overpaying for labels. Since the company appeared not so long time ago (since 2003 year), at the moment they want to focus all their strategies primarily on the development of the company. Thus, according to the CEO, the first step is the development of internal organizational culture that is focused on building a strong brand in the future.

'We intend to maintain the company's strategy, which has proven its effectiveness and to focus on the automation of business processes and optimization of the organizational structure'.

Brand-based organizational culture

According to the CEO, the whole internal organizational culture of the company is built with the purpose to support the brand because it is going to develop the company.

'For our team we try to hire people, who already loyal to our brand. We try to instill in our employees a sense of beauty and elegance. It helps them to feel the essence of our brand and to understand how we can develop it more effectively. The staff of all our retail stores is always dressed in the clothes from the latest collections. By this we want to show our customers how much we love our brand and that we are proud of it'.

International branding strategy

The international strategy of the company does not differ from domestic strategies. The company uses the same tools of branding, focusing on low prices and the style of Parisian boutiques. The main reason of it, according to CEO, that the company acts on the international markets of the countries, which are similar to Russia.

4.1.2 RUS-B company

This company belongs to the middle-priced market segment. There are stores in Russia, CIS countries (The Commonwealth of Independent States) and London. The interviews were conducted in Russian language with two founders of the brand.

4.1.2.1 Brand identity

Target audience

Girls and young women aged from 20 to 35 years old, who follow fashion, who love to change themselves and not afraid of it.

'Those, who have financial wealth and who appreciates high quality as our brand has high prices, but the quality level even higher'.

Brand image

The brand has no particular image.

'We do not want to create any image for our brand. It is just real if I can say that. First of all, we create only those things that we would wear ourselves. In addition, we are trying to create different clothing so that our customers could be different every day'.

Brand differentiation and value

The main difference and value of the brand is its originality. In turn, the originality is not only unique design, but, firstly, the fact that all the clothes is the hand-made work.

'Each of our items is the only one, because creating things by hand, it is impossible to repeat one stitch several times in the same way. All jackets are painted with acrylic paint and all the patterns are embroidered by hands'.

Brand inspiration and emotions

The main aim of the brand is to satisfy the customer with the high quality and to give customers the feeling of beauty, to enable them to stand out among others due to the hand-made patterns and unusual prints on the clothes.

4.1.2.2 Branding strategy

On the first steps of our brand creation there was no exact branding strategy, it was just the hobby. But now the main branding strategy is the brand development, which includes, first of all the process of increasing brand awareness.

'For us profit is not the goal. The main goal for us is to develop the brand of high quality clothing not only among the CIS countries but also throughout Europe'.

Furthermore, the company uses branding strategy to deal with a high competition. Nowadays, there are a lot of different fashion-designers and that is why the founders believe, the the only way to win in these competition is to focus on the development of the brand and its features.

Moreover, the founders mentioned, that the company faced difficulties during the crisis in Russia and the difficult political situation in Ukraine. However, the fact that the company did not focus on profit but on the development of original and high quality brand has helped to survive in such complicated situation.

Brand-based organizational culture

Organizational culture of the company cannot be called the brand-oriented. The main reason lies in the brand features, according to which all the clothes are made by hand. That is why the company focuses its organizational culture primarily on the development of high quality standards work. The company hires highly qualified professionals. In addition, the founders are trying to fill an organizational culture of inspiration that can also increase the quality of work.

International branding strategy

Now the next step of the company is to focus on their international branding strategy and to attract customers from the Europe. According to the founders, foreign customers are very different from customers from Russia and CIS countries. They are more demanding to the quality of products, price and range of the collection, while they are more likely to prefer simple clothes. That is why they are going to adopt their new collections to european people.

'Russian girls show up more often, they cannot afford to go to a restaurant in sneakers. While Europe refers to this easier. So we decided to make a separate clothing line that will be a bit simpler, but will also possess the main features of our brand: hand prints and embroidery'.

4.1.3 SWED-A company

This company belongs to the middle-priced market segment. There are stores in Sweden, Denmark, USA, Japan, France, Germany and UK. The interviews were conducted in English language with the press-agent and the brand manager of the company.

4.1.3.1 Brand identity

Target audience

The main target audience of the company is serious, progressive and successful young people, who prefer quality clothing and presentable design, aged from 20 to 35 years old.

Brand image

This brand represents clothes only for self-sufficient people who are not afraid of criticism. The brand image is a refined minimalism combined with bright colors and complex geometric shapes in the design. The brand always gives the possibility of creating a complete and unique image.

'Our brand represents a unique style of Stockholm'.

Brand differentiation and value

The main difference is the restraint, minimalism, natural materials in the products. But at the same time, the style of the brand is recognizable all over the world, original and universal. Such clothing does not distract attention from its owner, but will emphasize its individuality. The brand are distinguished by its innovative performance even in petty details. In everything and always. Moreover, one of distinctive features of the brand, according to the brand manager, is its name. In addition, the brand is distinguished by its extraordinary partners. Especially popular among young people is the fact that the company works in the style of unisex, which means that things are suitable for girls and for boys. For a long time the brand has worked with 83-year-old British photographer Snowden. He creates a photo shoot of candy, collaborates with the Spanish magazine for transvestites and Lanvin company. All of them have one thing in common and according to the brand manager, it is a humor.

Brand inspiration and emotions

The main goal of the brand is to show success and self-sufficiency of people. The company's designers are trying to express love for Sweden, its simplicity and beauty through the brand. Additionally, the brand encourages not being ashamed of their individuality and not being afraid of criticism.

'Our brand gives the opportunity to express the individuality, while not adapting to the bulk of the people'.

4.1.3.2 Branding strategy

The management of the brand almost immediately chose an unusual scheme of development of the company. They refused the advertisement and instead of it has established production of their own magazine twice a year. The magazine is not just an advertising catalog, but a full-fledged intellectual magazine about fashion, photography, design, culture and art.

'Our magazine is also our brand'.

The strategy of the company was focused on a strong and popular brand creation since the appearance of the company. The company's main objective is to develop the brand not just as a label, but as a lifestyle. The brand is not «buys» celebrities to wear its clothes – they do it with pleasure.

'We never paid anyone, and we do not want to do it in the future. It does not mean that we do not like to see celebrities in our clothes, but this is our brand strategy. We want to give people the feeling that they want to express themselves through our brand'.

Brand-based organizational culture

According to the brand manager, the organizational culture of the company is a strong brand-oriented. The main reason is that the company is positioning itself not just as a beautiful logo, but as a lifestyle and as a unique attitude to the world.

'There are just open-mind, modern people in our company. We do not afraid to produce new crazy ideas and everyone in the company is very tolerant and has a sense of humor. It helps us to find the creative ways to distinguish our brand among others'.

International branding strategy

The main aspects that helped the company to enter the international market were its distinctive features: unique design and unique collaboration with other brands. In the international market, the company follows the same strategy as in Sweden. The company does not adapt their collections and advertising campaigns for each country. The main reason is that the company wants to make its brand not just international, but global. The company wants to show the world the dignity of Swedish fashion.

4.1.4 SWED-B company

This company belongs to the middle-priced market segment. There are a lot of stores in Sweden, London and Denmark. The interviews were conducted in English language with brand manager and the co-owner of the company.

4.1.4.1 Brand identity

Target audience

A very interesting fact, that the brand is not aimed at a specific target audience.

'We do not look to target a specific audience. The average customer to buy our brand is perhaps a guy (sometimes a girl) aged somewhere between 20 and 40 years old, but we love when, for example, older men or women buy our clothes'.

Brand image

According to co-owner of the company, their brand has the image of an unpredictable brand. However, this only applies to fashion design, and not to its quality. Designers experiment with fabrics and prints, but the idea of the brand remains unchanged - to produce comfortable and quality garment that will never lose its relevance.

Brand differentiation and value

The co-owner of the company believes that the absence of distinctive features, perhaps, is their most distinctive feature. Until recent times the company has not been using logotypes. All the designers filled with desire to constantly innovate and surprise consumers and it makes the hard to pinpoint.

'I believe it's an advantage that people does not really know what to expect from us. To name something, I think that no matter what we do aesthetically, we always put a lot of effort into the actual product quality/making wise and in the end the product itself is quite classic and you can wear it for a long time'.

Brand inspiration and emotions

The brand inspires people to do a combination of casual wear and classical style. The lack of a certain style of the brand encourages people to change and reveal new aspects of his personality. Moreover, the high quality of clothes allows people to feel good and confident.

4.1.4.2 Branding strategy

According to the brand manager, the company has no any clear marketing strategy. Everything is based on their products/aesthetics. Profit has never been prio for the company, so they try to learn what they can do in order to grow and develop their idea and the brand. The pure aesthetics is the main reason and goal for the company. To make products they like. The company decided early not to do any paid advertising, sponsorships or gifting. Instead, they have been working a lot together with interesting and skilled photographers, creating the lookbooks, which promote them. The company communicates through the campaigns and other photo shoots primarily.

'The brand profile helps us communicate around the products, to build our world and invite people to it'.

Brand-based organizational culture

The company has chosen to work with a flat, non-hierarchic organization, where everybody knows everything about the brand and about future plans and strategies. Hence, it makes organizational culture brand-oriented, because all employees care about the company and future brand development. The co-owner of the company noticed, that they are not looking for new people, as people first show the desire to work in their company.

'It is hard to sell a product which you do not like'.

International branding strategy

According to the co-owner, the company did not face any difficulties during the process of entering the international market. The main feature is that the company, since its first steps, was oriented not only on Swedish market, but on the whole world. The brand was created for everyone. Moreover, the company has no any specific branding strategy, especially international. It is, according the brand manager, helps the company to be more flexible and to adapt to the conditions of any foreign market.

'I guess it is more traditional to work on your home market in the beginning but we never thought of our stuff as 'Swedish'. The only Swedish thing about our brand is that we are Swedish'.

4.2 Interview analysis

All the interviews were taken from representatives of fashion companies that have successful brands and belong to the category of corporate brands. However, it should be noted that despite the fact that all companies are international, Russian brands are less known or not known among Swedish and European customers. While Swedish brands in varying degrees are more or less known among Russian consumers.

4.2.1 International branding strategies of Russian fashion companies

Russian companies focus their brands mainly on girls and young women because Russian men are less dependent on brands and not so much follow fashion trends. Moreover, Russian fashion brands, focused on the majority of the population, belong to the low-price segment and refer to mass-market. The main goal of such companies is to get high profit. Sometimes the desire to make a big profit can limit the development of the brand. In most of the cases, the quality of such brands is not so high and prices are low. This fact forces clients to buy the clothes much more often and, as a result, spend, perhaps more money than if they buy expensive clothes, but more rarely. Furthermore, Russian mass-market brands try to make their brand similar to the well-known international brands. They create similar clothes design and use foreign names and logos. Very often companies are forced to do so because it is believed that in the minds of Russian consumers the high quality associated just with the brands of foreign manufacture. This fact is evident in all interviews with the representatives of the Russian fashion companies. The desire to parody foreign brands can complicate the process of development in the international market for Russian brands.

The fashion industry is different because it is filled with uniqueness and trends and it is very difficult to become the same as one of the strongest international fashion brands. Nevertheless, there are unique Russian brands and from the interview with RUS-B company it becomes clear, that if the company wants to create the high quality and unique brand, it has to set high prices and it will belong to the middle-price segment. The reasons are, first of all, the high price of upscale raw materials. All representatives of Russian interviewee companies claimed, that all Russian people, even if they choose Russian brands, prefer foreign textile, for example Italian. And it is well known,

that such things need more costs. Secondly, in addition to the view that quality means foreign, many people in Russia believe, that good things are bound to be expensive. The high price is a proof of quality for them. But in that case, it should be noticed, that these kinds of brands will not be available for the majority of Russian people and it can be harder for the company to become widespread. The main reason of it is the last crisis and the collapse of the local currency. Thus, there are two different kinds of Russian brands: mass-market brand, which is oriented on foreign brands and has no individuality in most of cases and unique designer brand, which is oriented more on rich people and refers more to luxury goods, but cannot become very popular because of lack of confidence in quality.

Moreover, the interviews make clear, that nowadays, for Russian brands it is much easier to start entering the international market with the CIS countries. As it was turned out, unique Russian fashion brands try to adopt their collections to the specific market. For its part, according to the interviews, clothes preferences of customers from CIS countries are very similar to Russian buyers. Thus, in the first stages, consumers from CIS countries are the most appropriate and easily accessible customers for them.

4.2.2 International branding strategies of Swedish fashion companies

Creating the brand, Swedish fashion companies guide not just by fashion standards and new trends, but, primarily, by the native homeland climate, by the architecture, by the mood and lifestyle of their country. The reason is that mostly their aim is to develop Swedish style through the Swedish brands, to attract local clients and make them more loyal to the Swedish brands than to the foreign. Swedish designers authentically believe in the success of the brands. Hence, companies focus their strategies more on the process of strong brand creation. The owners of Swedish international fashion brands claim that one of the most important advantages of international branding strategies of their companies is the fact, that when planning a brand, they think about it not only as a brand for the local clients but as an international brand that will suit everyone. Swedish companies, in the case of the fashion industry, try to create not just strong and international brand, but unique and different from the well-known international global classic brands. Hence, they try not to adopt their collections for each country but produce a single collection for every country. However, as it was turned out from the interviews, the path of international development of the brand companies find it easier to start with the Scandinavian countries, as the weather climate and preferences in clothing are very similar.

According to the interviews, Swedish and European designers have one common major thing. They are united by the desire to save money on products in the production process of clothing. For doing this, they transfer the factories to Asia and Latin America. The pricing of the brands remains at the level of democratic foreign clothing brands. It makes Swedish fashion more accessible to the mass-market Swedish, European and American customers. It is another significant advantage of branding strategies of Swedish fashion companies.

Despite the fact, that Swedish fashion brands can be made in Thailand or Indonesia, the quality of the finished products remains high. Companies try to monitor the quality of production very carefully and responsibly. They believe that modern society is attracted exceptionally by the high-quality clothing. As was mentioned earlier, Swedish brands try to draw attention to the peculiarities of their country and to raise the status of Swedish brands in the international market. It forces designers to choose only high-quality materials and create longevous clothes.

4.2.3 Common aspects of international branding strategies

During the interviews with representatives of Russian and Swedish fashion companies some common aspects in their international branding strategies were identified. First of all, in both of the

countries, fashion brands start the international development from nearby countries as these consumers are easier to attract and can be more loyal to the brand due to the similarity in culture, weather, clothes preferences, and so on. Secondly, fashion designers of these countries try to create brands, which meet the demands of consumers not only regarding the price but also emotionally. Brand need to build up a good mood and self-confidence for clients. Besides, Swedish and Russian fashion companies mostly build brand-based organizational culture. Even if the primary goal of the company is to get profit instead of brand development, the management of the company establishes a corporate environment, loyal to their brand.

4.3 Survey findings and analysis

The analysis was performed using the SPSS, Excel and diagrams presented by Google forms. The main aim is to compare purchase habits, perceptions, attitudes, and preferences to the fashion brand of Swedish and Russian customers and compare expectations of representatives of fashion companies and real preferences of brands' consumers.

4.3.1 General findings and results about consumer preferences

The coefficient of the average value of gender of all respondents in Sweden and Russia is 0.39, where '0' means female and '1' means male. It indicates that the number of surveyed women exceeds the number of surveyed men. However, it should be noted that this value is very close to 0.5, which means that the difference is negligible and the results of the survey can properly reflect both male and female point of view. Moreover, the average age of all respondents is 23 years old and it also shows the relevance of survey results because in most of the cases young people are more interested in the fashion trends and international fashion brands. Furthermore, to inspect the reliability of the conducted survey, the value of Cronbach's alpha were found for each of constructs (except demographic) and for the whole survey (also except demographic questions). Cronbach's alpha of 'purchase habits' construct with four items is 0.673; for the perceptions and attitudes construct with seven items the value is 0.687; for the preferences construct with nine items the value is 0.789; for all three concepts with twenty-one items the common value of Cronbach's alpha is 0.874. George and Mallery (2003) interpret the alpha's value through the several gradations: $\alpha \geq 0.9$ = excellent; $0.9 > \alpha \geq 0.8$ = good; $0.8 > \alpha \geq 0.7$ = acceptable; $0.7 > \alpha \geq 0.6$ = questionable; $0.6 > \alpha \geq 0.5$ = poor; $0.5 > \alpha$ = unacceptable. Thus, despite the fact, that results of the reliability of two first constructs are questionable the survey can be considered as acceptable.

To make the process of analysis easier, some hypothesizes were formulated. It was tested with the correlation analysis.

H.: The brand name affects the purchase decision of branded garments

The Pearson correlation coefficient for two items 'In what extent do you prefer to buy branded clothes' and 'To what extent does the name of the brand influence on your decision to buy clothes' is 0.549 and the coefficient of significance is 0.000. It means that there is the connection between these two items, it is not so strong. Nevertheless, this relationship is meaningful and has a permanent character, which means that it will be repeated. However, the brand need not be well-known. This is indicated by the low value of the Pearson correlation between item 'In what extent do you prefer to buy branded clothes' and 'Choosing a brand of clothing for me important when the brand is well-known'. Moreover, according to the survey results, together with the brand's name people pay attention to logos and choose brands with attractive logos. This is also confirmed by the coefficients of Pearson correlation which is equal to 0.433. Thus, it can be said, that the brand's name is important for customers, but it does not mean, that it have to be a famous brand. Choosing the brand people more prefer attractive logos and beautiful names of brands.

Correlations					
		In what extent do you prefer to buy branded clothes?	To what extent does the name of the brand influences on your decision to buy clothes?	When the brand is well known	Attractive logo
In what extent do you prefer to buy branded clothes?	Pearson Correlation	1	0,549	0,167	0,249
	Sig. (2-tailed)		0,000	0,018	0,000
	N	201	201	201	201
To what extent does the name of the brand influences on your decision to buy clothes?	Pearson Correlation	0,549	1	0,360	0,433
	Sig. (2-tailed)	0,000		0,000	0,000
	N	201	201	201	201
When the brand is well known	Pearson Correlation	0,167	0,360	1	0,337
	Sig. (2-tailed)	0,018	0,000		0,000
	N	201	201	201	201
Attractive logo	Pearson Correlation	0,249	0,433	0,337	1
	Sig. (2-tailed)	0,000	0,000	0,000	
	N	201	201	201	201

Table 6: Correlation analysis. SPSS statistics

H: *The person can rarely buy branded clothing even if the brands are very important to him or her*

The Pearson correlation coefficient is 0.459 and indicates the existence of a connection between the fact that brands are important to people and that people prefer to buy branded clothing. This relationship is logical and can be seen in many cases. However, it is not so strong to argue that showing love to brands, people have to buy only branded clothes. The main reasons for that can be a limited amount of money or limited access to branded stores. It is also confirmed in the literature. High differentiation of the brand often implies a high value of the brand. That is why in many cases people buy branded clothes rarely and wear it for a long time.

Correlations

		In what extent do you prefer to buy branded clothes?	To what extent can you call yourself a person to whom brands are very important?
How often do you buy branded clothes?	Pearson Correlation	1	0,459
	Sig. (2-tailed)		0,000
	N	201	201
To what extent can you call yourself a person to whom brands are very important?	Pearson Correlation	0,459	1
	Sig. (2-tailed)	0,000	
	N	201	201

Table 7: Correlation analysis. SPSS statistics

H.: *Buying branded clothing, people prefer foreign brands*

According to different modern magazines, a lot of people, choosing branded clothing, prioritize the foreign brands. However, according to correlation analysis, there is no strong connection the desire to buy branded clothes and the preference to have a foreign brand. The Pearson correlation coefficient is 0.278. Thus, there are some situations, when people prefer just foreign brands because different people have various persuasions. Nonetheless, it cannot be said, that the foreign origin of the brand is a prerequisite for buying brand clothing.

Correlations

		In what extent do you prefer to buy branded clothes?	When the brand is foreign
In what extent do you prefer to buy branded clothes?	Pearson Correlation	1	0,278
	Sig. (2-tailed)		0,000
	N	201	201
When the brand is	Pearson Correlation	0,278	1

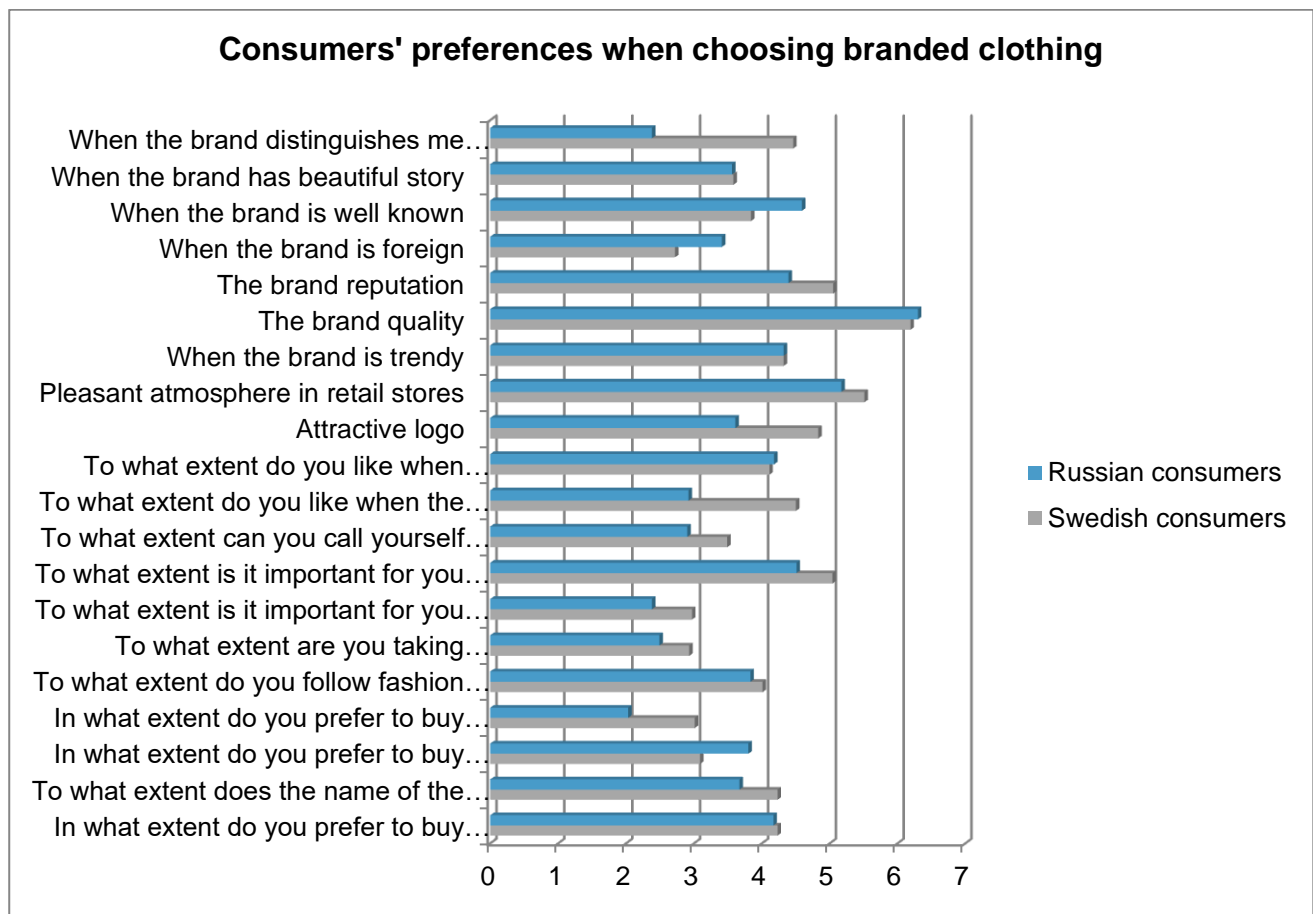


foreign	Sig. (2-tailed)	0,000	
	N	201	201

Table 8: Correlation analysis. SPSS statistics

4.3.2 Similarities and differences in preferences of Russian and Swedish consumers

To see the differences and similarities in the preferences of Russian and Swedish consumers the descriptive statistics, t-test with independent variables and Excel's diagrams were used.



In the case when the average values of Russians' preferences more than Swedes', the diagram shows, that Russian consumers prefer to buy well-known and foreign brands of clothing more than Swedish consumers. The average values of both countries lie within the standard deviation. However, the t-test results demonstrate the insignificance of these differences (Table 16, Appendix).

But from all of other differences in case when average values of Swedes' preferences more than Russians' there are some significant results. Swedish consumers are more receptive to the following conditions:

- attractive logo;
- it is important for them to shop's staff wear clothes, which they sell;

- they want a fashion brand to distinguish them from the crowd;
- Swedish customers prefer to buy Swedish brands more than Russian consumers prefer to buy Russian brands.

2-tailed significance of all these items is 0.00. It means, that the difference between Russia and Sweden is important. Moreover, there is one more item with less, but still significant discrepancy. Swedish customers more pay attention at the reputation of the brand (Sig. (2-tailed) = 0.05). The indicator of the probability that the difference is insignificant equal to the tolerable error level of 5% (Table 18, Appendix).

In addition consumers from both countries equally prefer trendy fashion brands (Mean_{rus/swed} = 4.23) and the quality of the brand is also truly important for both of them (Mean_{rus} = 6.3; mean_{swed} = 6.19).

5. Conclusion

In this chapter basic conclusions of the thesis and answers for research questions are presented

5.1 Basic conclusions

The purpose of this thesis was to analyze various branding strategies of Russian and Swedish fashion companies especially during the process of entering foreign markets. Thus, in the case of qualitative research, the author found that fashion companies from each of these countries have got not just some features and differences, but also common aspects. The primary data from interviews allowed the author to understand the specifics of brand management in the fashion industry. Hence, all these helped the author to pinpoint possible opportunities and new ways for fashion companies in the process of brand development and in the process of choosing the international branding strategy. In the case of quantitative research, preferences of consumers from Russia and Sweden were analyzed. Survey results provided the author with a common understanding about purchase habits, attitudes and perceptions to fashion brands. According to these, some hypothesizes, which were formulated in the first part of the thesis, have been proven or disproven. It was found, that preferences of Russian and Swedish people are pretty the same. The most important aspect for customers when choosing a fashion brand is high quality. Moreover, the brand has to have a unique and attractive name. However, buyers from Russia prefer more well-known brands, while this aspect does not matter for Swedish customers. They are ready for any brand, which will meet their tastes.

5.2 Differences, features and similarities of international branding strategies: Russia and Sweden

No doubt, that each country has its features of business in every sphere. The main difference, according to the author, is the main distinctive feature of each country. It is the attitude of the companies to building brands at an early stage. Russians, according to the Russian fashion designer (RUS-B company interview), love to dress up. For example, to wear elegant dresses, suits and high

heels. This feature of consumers' preferences makes Russian fashion companies and fashion designers create brands that match the latest fashion trends. They try to focus on the biggest world fashion cities and the world-famous fashion brands. In addition, many Russian fashion companies, in order to increase customer loyalty to their brand, create different orientations in their fashion collections. For example, one brand can have classic business style clothes, elegant cocktail dresses, sportswear and clothes for home. According to representatives of these brands, such differentiation helps increase customer loyalty, but it also makes the brand image being vague and kills its uniqueness. This feature stands in the way of Russian brands to develop on the international market and to achieve success.

In most cases Swedish brands are also guided by citizens' preferences of their country. However, according to data from the interview, Swedish designers also get inspired by the country itself, its architecture, weather and lifestyle. Nowadays, for Swedes there is no big difference between clothes for work, holidays or any special event (Prescod, 2014). Such approach complies with the modern lifestyle in Europe overall. Many companies are moving away from very formal dress code and creating more loyal environment inside the organizational culture.

The appearance of this special "Swedish style" was due to both geographical and social reasons. Cold Scandinavian winters require warm winter clothes, so many Swedish fashion label produce more interesting autumn collections rather than spring ones, for example. It is also important that women have an independent and free position in the society, much stronger than in other countries. The difference between women's and men's fashion is much more blurred than in the world's classic fashion brands and as it turned out than in Russian brands too.

However, nowadays, the unification trend is very strong (Vogue, 2016). Thus, Swedish brands' predictions of the majority of young consumers' wishes may be one of the reasons of the Swedish brands' success on the international market. As a result, this creates another characteristic feature in the international branding strategies between Swedish and Russian fashion companies.

Swedish designers do not adapt their collections to the other markets. They want to spread their style worldwide and guide their branding strategies by international or global brand. At the same time, Russian brands try to parody already known collections by creating similar ones but at a lower price and with the lower quality, or by creating separate collections for Russian and foreign markets. Thereby, they adapt their collections by choosing between the strategy of the transnational brand and the strategy of the multinational brand.

However, it should be noted, that aforementioned statements are true but not for all Russian and Swedish fashion brands. The fashion industry is very diverse and full of various brands. Each country has its own well-known international brands, which are very successful and branding strategies not of all fashion companies fit the above description.

5.3. Possible opportunities for branding strategies development: Russia and Sweden

The author believes that there are some interesting features in fashion branding strategies of each country, which can be taken into consideration for the improvement and development of international branding strategies. Moreover, the survey, conducted by the author among young Swedish and Russian people also allow giving some recommendations to fashion companies.

People prefer to buy branded clothes and choosing the brand, the most important condition for them is high quality. Most of the people in Russia associate high quality with high price. As it was turned out, the Russian fashion companies are forced to raise prices on high-quality goods. The reason is that they try to use just natural textile. In most of the cases, such textile has to be of foreign manufacture. It means that Russian companies have to purchase it at foreign prices, in euros or dollars. As was noted earlier, Russia is now experiencing a collapse of the local currency in consequence of which all foreign raw materials became much more expensive. Consumers' purchasing power is also decreased. Thus, the high prices of brands with high quality hamper the development of these brands not only on the international market but also on domestic. The author believes that Russian companies can cope with this problem, drawing attention to the experience of Swedish fashion companies. They are very skimp on the production process and often use fabrics and resources of local production. Additionally, the control procedure of industrial processes is at a very high level, which greatly improves the quality of the final products. The survey showed that Swedish and Russian consumers choose brands, which allow creating a pleasant aura, which have a beautiful story, an unusual name, logo and stores with a pleasant atmosphere inside. Foreign brand or not, popular or not are not so important for people. First of all, they need the brand to meet their needs and match with fashion trends. Hence, fashion companies should to pay great attention, mainly, to these aspects.

In real life, the preferences of Russian consumers are not very different from the preferences of the Swedish consumers. It allows the author to give the Russian fashion companies recommendations regarding branding strategy based on the experience of Swedish companies. Moreover, the Swedish consumer loyalty to the brand is higher than the loyalty of Russian consumers to the Russian brands. It is also convinced the author, that in the period of budget cuts, Russian companies need to pay attention to the experience of Swedish fashion companies. A Strong brand helps to decrease costs of the company and can make the company more resistant to crises. Firstly, Russian companies should concentrate their attention on a unique brands creation. They should not be similar to already existing famous brands. Starting to develop the brand, Russian fashion companies, should as Swedish companies think, firstly, not about profit, but about creating a strong brand. In addition, the author believes, that the rejection of the adaptation of collections can also significantly reduce the costs of companies and thus facilitate the process of internationalization of the brand. Russian fashion companies must adopt common global trends and focus on them.

6. Contribution

This chapter describes the author's contributions and gives some advices for future researches in this field

6.1 Contributions to the theory and practice

There are a lot of different scientific works about brands, brand management, branding strategies and about features of the fashion industry. However, there are not so many articles about the specific of international branding strategies in the fashion industry. In this thesis, the author tried to

understand and analyze the peculiarities of international branding strategies of fashion companies in Russia and Sweden. The author believes, that successful branding strategy cannot be created without attention to potential buyers. That is why in the work process with primary data collection qualitative and quantitative research methods were combined. This approach allowed to understand what kind of branding strategy are used by both countries, to find out people's preferences when choosing branded clothing, and then to draw conclusions about on what aspects companies should pay attention and what to change in the branding strategies to launch the global market and become successful.

The author found that despite the opinions of representatives of the Russian fashion companies, for Russian consumers, nowadays, do not pay attention to the country of brand origin. Foreign origin of the brand is not a proof of high quality. The Russians now are ready to buy Russian brands. However, very often their quality does not match the desired. Either, if the quality is good, the price is too high. In conditions of economic crisis, Russian fashion companies are forced to either reduce the level of quality, using the worst resources, but leaving the price unchanged or to maintain the level of quality and raise prices. In addition, the author found that the real crisis is not very affected on the studied Swedish fashion brands, that confirms the correctness of the chosen strategy and the presence of a strong brand. It was also turned out that despite the differences in culture, and current political and economic situation in the countries, preferences of Russian and Swedish consumers when choosing branded clothing, differ only in few aspects. Furthermore, these differences are not very significant.

6.2 Recommendations for future research

At the beginning of the thesis, the author presented major limitations, which could reduce the reliability of the study. However, these limitations provide great opportunities for new research in this area. Future research can focus on the companies that belong not to the low and middle price segment, but to the segment of luxury goods. Luxury brands have many features, and international strategies of such goods also have many differences. Additionally, future research could compare the international branding strategies of fashion companies of medium and luxury segments. Furthermore, there is an opportunity to focus the research only on qualitative or only on quantitative research method. This may open new interesting aspects of the studied issues.

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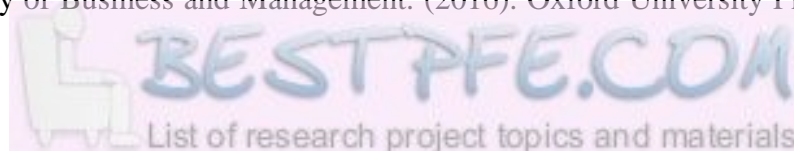
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8. Appendix

8.1 Interview questions for Swedish companies

1. What is the main target audience of your brand? (age, income level, lifestyle)
2. In what countries does the company operate?
3. What are the main advantages and of your brand could You name?
4. What the main distinctive features of your brand could You name?
5. Which weaknesses of the brand could You name?
6. What was the primary goal of the company at the stages of its creation (except profit)? Was the strong brand creation one of the reasons?
7. What do You think, which branding tools have helped the company to create its brand?
8. Could You, please, name some difficulties, which company faced while entering the international market?
9. What kind of branding strategy was used by the company in the process of entering the international market?
10. What kind of branding strategy do you use now?
11. While choosing the brand strategy did your company take into account the successful examples of other companies? Could You, please, share these examples with me?
12. What has changed in the company after the entering the international market? Have you changed the brand?
13. How the brand help the company to develop and how company help the brand?
14. Did it somehow influence the internal organizational culture of the company?
15. Could You name the organizational culture of your company brand oriented? Why yes or why not?
16. Does the current political and economic situation in the world influence your company and brand? Should you change the branding strategy of the company?

8.2 Interview questions for Russian companies

1. На какую целевую аудиторию направлен бренд вашей компании? (возраст, уровень дохода, образ жизни)
2. Какие основные преимущества и отличительные черты вашего бренда Вы могли бы назвать?
3. Какая была основная цель компании на этапах ее создания (помимо получения прибыли)? Было ли создание сильного бренда одной из целей?
4. Как Вы считаете, какие инструменты брендинга помогли компании создать сильный бренд?
5. Столкнулась ли компания с какими-нибудь трудностями при выходе на международный рынок? Если да, то с какими?
6. В выборе брендинговых стратегий ориентировалась ли компания на какой-либо успешный опыт других компаний?
7. Что изменилось в компании после того, как она стала международной? Изменился ли бренд?
8. Какой тип брендинговых стратегий компания использует на данный момент?
9. Повлияло ли это как-то на внутреннюю организационную культуру компании?
10. Помогает ли бренд компании в ее развитии?
11. Могли бы Вы назвать организационную культуру вашей компании бренд-ориентированной? Почему да или нет?
12. Влияет ли на стратегию вашей компании настоящая политическая и экономическая ситуация? Если да, то как компания вынуждена менять свои стратегии?

The next set of questions contains questions about your relations to the brands. On the scales below, please, choose one point, which explains your feelings better.

9. **To what extent do you follow fashion trends? ***

Mark only one oval.

1 2 3 4 5 6 7

Not follow Strongly follow

10. **To what extent are you taking interest in the history of the brand before buying it? ***

Mark only one oval.

1 2 3 4 5 6 7

No interest Strong interest

11. **To what extent is it important for you what others think about your favorite fashion brand? ***

Mark only one oval.

1 2 3 4 5 6 7

Not important Very important

12. **To what extent is it important for you when the brand makes you feel good? ***

Mark only one oval.

1 2 3 4 5 6 7

Not important Very important

13. **To what extent can you call yourself a person to whom brands are very important? ***

Mark only one oval.

1 2 3 4 5 6 7

Not important Very important

14. **To what extent do you like when the shop's staff wearing the clothes of the brand they sell? ***

Mark only one oval.

1 2 3 4 5 6 7

Do not like Strongly like

15. **To what extent do you like when international fashion brand adapts its collections for each country? ***

Mark only one oval.

1 2 3 4 5 6 7

Do not like Strongly like

When choosing a brand of clothing the following is important for me:

The next set of questions contains questions about your brand preferences. In the following scales below, please, choose one point, which explains how this criterion is important to you when choosing a fashion brand.

16. Attractive logo *

Mark only one oval.

	1	2	3	4	5	6	7	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very important

17. Pleasant atmosphere in retail stores *

Mark only one oval.

	1	2	3	4	5	6	7	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very important

18. When the brand is trendy

Mark only one oval.

	1	2	3	4	5	6	7	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very important

19. The brand quality *

Mark only one oval.

	1	2	3	4	5	6	7	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very important

20. The brand reputation

Mark only one oval.

	1	2	3	4	5	6	7	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very important

21. When the brand is foreign *

Mark only one oval.

	1	2	3	4	5	6	7	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very important

22. When the brand is well known *

Mark only one oval.

	1	2	3	4	5	6	7	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very important

23. When the brand has beautiful story *

Mark only one oval.

	1	2	3	4	5	6	7	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very important

9. Как часто Вы обращаете внимание на модные тренды? *

Mark only one oval.

	1	2	3	4	5	6	7	
Не слежу за модой	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Одеваюсь в соответствии с новыми трендами

10. В какой степени Вы интересуетесь историей и происхождением модного бренда перед покупкой? *

Mark only one oval.

	1	2	3	4	5	6	7	
Не интересуюсь	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Постоянно интересуюсь

11. На сколько для Вас важно то, что другие думают а Вашем любимом бренде? *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Важно

12. На сколько для Вас важно чтобы бренд вызывал у Вас яркие эмоции? *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

13. На сколько сильно Вы зависите от брендов? *

Mark only one oval.

	1	2	3	4	5	6	7	
Не завишу	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Сильно завишу

14. На сколько для Вас важно, когда обслуживающий персонал магазина одет в одежду бренда, который они продают? *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Важно

15. На сколько сильно Вам нравится когда модный международный бренд адаптирует свои коллекции под каждую страну? *

Mark only one oval.

	1	2	3	4	5	6	7	
Не нравится	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень нравится

При выборе бренда одежды для меня важно:

На предлагаемой шкале выберите, пожалуйста, точку, которая больше всего описывает степень важности соответствующего критерия при выборе бренда одежды.

16. Привлекательный логотип *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

17. Приятная атмосфера магазина *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

18. Когда бренд соответствует современным модным трендам *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

19. Качество бренда *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

20. Репутация бренда *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

21. Когда бренд имеет иностранное происхождение *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

22. Когда бренд вызывает яркие эмоции *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

23. Когда бренд является известным

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

24. Когда бренд имеет красивую историю *

Mark only one oval.

	1	2	3	4	5	6	7	
Неважно	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Очень важно

25. Когда бренд выделяет меня из толпы *

Mark only one oval.

1 2 3 4 5 6 7

Неважно Очень важно

8.5 SPSS and Excel Tables

1. The average gender of all respondents

Statistics

gender

N	Valid	201
	Missing	0
Mean		0,39

Table 9. SPSS Statistics

gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	female	122	60,7	60,7	60,7
	male	79	39,3	39,3	100,0
Total		201	100,0	100,0	

Table 10. SPSS Statistics

2. The average age of all respondents

Statistics

age

N	Valid	200
	Missing	1
Mean		23,47

Table 11. SPSS Statistics

3. Reliability Statistics

Purchase habits		Perceptions and attitudes of brands		Preferences	
Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items
0,673	4	0,687	7	0,789	9
Common					
Cronbach's Alpha = 0.874					

Table 12. SPSS Statistics

4. Frequencies for Swedish respondents' answers

In what extent do you prefer to buy branded clothes?	4,23
To what extent does the name of the brand influences on your decision to buy clothes?	4,23
In what extent do you prefer to buy foreign brands?	3,09
In what extent do you prefer to buy Swedish/Russian brands?	3,01
To what extent do you follow fashion trends?	4,01
To what extent are you taking interest in the history of the brand before buying it?	2,93
To what extent is it important for you what others think about your favorite fashion brand?	2,97
To what extent is it important for you when the brand makes you feel good?	5,04
To what extent can you call yourself a person to whom brands are very important?	3,49
To what extent do you like when the shop's staff wearing the clothes of the brand they sell?	4,5

To what extent do you like when international fashion brand adapts its collections for each country	4,11
Attractive logo	4,83
Pleasant atmosphere in retail stores	5,51
When the brand is trendy	4,32
The brand quality	6,19
The brand reputation	5,05
When the brand is foreign	2,72
When the brand is well known	3,84
When the brand has beautiful story	3,58
When the brand distinguishes me from the crowd	4,46

Table 13. SPSS Statistics

5. Frequencies for Russian respondents' answers

In what extent do you prefer to buy branded clothes?	4,17
To what extent does the name of the brand influences on your decision to buy clothes?	3,67
In what extent do you prefer to buy foreign brands?	3,8
In what extent do you prefer to buy Swedish/Russian brands?	2,03
To what extent do you follow fashion trends?	3,83
To what extent are you taking interest in the history of the brand before buying it?	2,49
To what extent is it important for you what others think about your favorite fashion brand?	2,38
To what extent is it important for you when the brand makes you feel good?	4,51
To what extent can you call yourself a person to whom brands are very important?	2,9
To what extent do you like when the shop's staff wearing the clothes of the brand they sell?	2,92
To what extent do you like when international fashion brand adapts its collections for each country	4,18
Attractive logo	3,61
Pleasant atmosphere in retail stores	5,17
When the brand is trendy	4,32
The brand quality	6,3
The brand reputation	4,39
When the brand is foreign	3,41
When the brand is well known	4,59

When the brand has beautiful story	3,56
When the brand distinguishes me from the crowd	2,38

Table 14. SPSS Statistics

6. T-test Statistics

Group Statistics

	country	N	Mean	Std. Deviation	Std. Error Mean
In what extent do you prefer to buy foreign brands?	rus	101	3,80	1,955	,194
	swed	100	3,09	1,602	,160
When the brand is foreign	rus	101	3,4059	1,96050	,19508
	swed	100	2,7200	1,60227	,16023
When the brand is well known	rus	101	4,5941	1,82306	,18140
	swed	100	3,8400	1,53557	,15356

Table 15. SPSS Statistics

		Independent Samples Test								
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
In what extent do you prefer to buy foreign brands?	Equal variances assumed	9,866	,002	2,823	199	,005	,712	,252	,215	1,209
	Equal variances not assumed			2,825	192,324	,005	,712	,252	,215	1,209
When the brand is foreign	Equal variances assumed	7,319	,007	2,714	199	,007	,68594	,25270	,18764	1,18424
	Equal variances not assumed			2,717	192,117	,007	,68594	,25244	,18802	1,18386
When the brand is	Equal variances assumed	3,123	,079	3,170	199	,002	,75406	,23787	,28499	1,22313

well known	Equal variances not assumed			3,173	194,027	,002	,75406	,23767	,28531	1,22281
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Table 16. SPSS Statistics

Group Statistics					
country		N	Mean	Std. Deviation	Std. Error Mean
The brand reputation	rus	101	4,39	1,865	,186
	swed	100	5,05	1,410	,141
Attractive logo	rus	101	3,61	1,743	,173
	swed	100	4,83	1,544	,154
When the brand has beautiful story	rus	101	3,5545	1,84106	,18319
	swed	100	3,5800	1,52541	,15254
To what extent do you like when the shop's staff wearing the clothes of the brand they sell?	rus	101	2,92	2,143	,213
	swed	100	4,50	1,411	,141
To what extent does the name of the brand influences on your decision to buy clothes?	rus	101	3,67	1,601	,159
	swed	100	4,23	1,613	,161
When the brand distinguishes me from the crowd	rus	101	2,3762	1,35537	,13486
	swed	100	4,4600	1,61070	,16107
Pleasant atmosphere in retail stores	rus	101	5,17	1,484	,148
	swed	100	5,51	1,202	,120
To what extent is it important for you when the brand makes you feel good?	rus	101	4,51	1,890	,188
	swed	100	5,04	1,477	,148
To what extent can you call yourself a person to whom brands are very important?	rus	101	2,90	1,453	,145
	swed	100	3,49	1,630	,163
To what extent is it important for you what others think about your favorite fashion brand?	rus	101	2,38	1,630	,162
	swed	100	2,97	1,720	,172
To what extent are you taking interest in the history of the brand before buying it?	rus	101	2,49	1,579	,157
	swed	100	2,93	1,552	,155
In what extent do	rus	101	2,03	1,063	,106

you prefer to buy Swedish/Russian brands?	swed	100	3,01	1,617	,162
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Table 17. SPSS Statistics

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
The brand reputation	Equal variances assumed	11,193	,001	2,844	199	,005	-,664	,233	-1,124	-,204
	Equal variances not assumed			2,848	186,099	,005	-,664	,233	-1,124	-,204
Attractive logo	Equal variances assumed	3,380	,068	5,233	199	,000	-1,216	,232	-1,674	-,758
	Equal variances not assumed			5,236	196,590	,000	-1,216	,232	-1,674	-,758
When the brand has beautiful story	Equal variances assumed	8,590	,004	-,107	199	,915	-,02554	,23861	-,49607	,44498
	Equal variances not assumed			-,107	193,017	,915	-,02554	,23839	-,49572	,44463
To what extent do you like when the shop's staff wearing the clothes of the brand they sell?	Equal variances assumed	31,153	,000	6,164	199	,000	-1,579	,256	-2,084	-1,074
	Equal variances not assumed			6,176	173,163	,000	-1,579	,256	-2,084	-1,075
To what extent does the name of the brand influences on your decision to buy clothes?	Equal variances assumed	,001	,971	2,456	199	,015	-,557	,227	-1,004	-,110
	Equal variances not assumed			2,456	198,936	,015	-,557	,227	-1,004	-,110
When the brand distinguishes me from the crowd	Equal variances assumed	2,567	,111	9,928	199	,000	-2,08376	,20990	2,49767	#####
	Equal variances not assumed			9,919	192,704	,000	-2,08376	,21008	2,49811	#####

Pleasant atmosphere in retail stores	Equal variances assumed	3,090	,080	-1,793	199	,074	-,342	,191	-,717	,034
	Equal variances not assumed			-1,795	191,503	,074	-,342	,190	-,717	,034
To what extent is it important for you when the brand makes you feel good?	Equal variances assumed	9,933	,002	-2,194	199	,029	-,525	,239	-,997	-,053
	Equal variances not assumed			-2,196	188,812	,029	-,525	,239	-,997	-,053
To what extent can you call yourself a person to whom brands are very important?	Equal variances assumed	1,355	,246	-2,705	199	,007	-,589	,218	-1,018	-,160
	Equal variances not assumed			-2,704	195,960	,007	-,589	,218	-1,019	-,159
To what extent is it important for you what others think about your favorite fashion brand?	Equal variances assumed	,828	,364	-2,512	199	,013	-,594	,236	-1,060	-,128
	Equal variances not assumed			-2,511	198,196	,013	-,594	,236	-1,060	-,128
To what extent are you taking interest in the history of the brand before buying it?	Equal variances assumed	,117	,733	-2,014	199	,045	-,445	,221	-,880	-,009
	Equal variances not assumed			-2,014	198,990	,045	-,445	,221	-,880	-,009
In what extent do you prefer to buy Swedish/Russian brands?	Equal variances assumed	28,693	,000	-5,083	199	,000	-,980	,193	-1,361	-,600
	Equal variances not assumed			-5,073	170,810	,000	-,980	,193	-1,362	-,599

Table 18. SPSS Statistics