VINTAGE LUXURY FASHION

Exploring the Rise
of the Secondhand
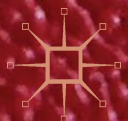*Clothing Trade*

Edited by

DANIELLA RYDING,
CLAUDIA E. HENNINGER,
& MARTA BLAZQUEZ CANO

Series editors:
Paurav Shukla & Jaywant Singh

Palgrave Advances in Luxury

Series Editors
Paurav Shukla
Department of Economics
Glasgow Caledonian University
London, UK

Jaywant Singh
Kingston Business School
Kingston University
Kingston Upon Thames, UK

The field of luxury studies increasingly encompasses a variety of perspectives not just limited to marketing and brand management. In recent times, a host of novel and topical issues on luxury such as sustainability, counterfeiting, emulation and consumption trends have gained prominence which draw on the fields of entrepreneurship, sociology, psychology and operations.

Examining international trends from China, Asia, Europe, North America and the MENA region, *Palgrave Advances in Luxury* is the first series dedicated to this complex issue. Including multiple perspectives whilst being very much grounded in business, its aim is to offer an integrated picture of the management environment in which luxury operates. It explores the newer debates relating to luxury consumption such as the signals used in expressing luxury, the socially divisive nature of luxury and the socio-economic segmentation that it brings. Filling a significant gap in our knowledge of this field, the series will help readers comprehend the significant management challenges unique to this construct.

More information about this series at
http://www.palgrave.com/gp/series/15396

Daniella Ryding · Claudia E. Henninger
Marta Blazquez Cano
Editors

Vintage Luxury Fashion

Exploring the Rise of the Secondhand Clothing Trade

palgrave
macmillan

Editors
Daniella Ryding
School of Materials
University of Manchester
Manchester, UK

Marta Blazquez Cano
School of Materials
University of Manchester
Manchester, UK

Claudia E. Henninger
School of Materials
University of Manchester
Manchester, UK

Cover credit: Ams images/Stockimo/Alamy Stock Photo

Printed on acid-free paper

Contents

Editors and Contributors

About the Editors

Daniella Ryding is a Senior Lecturer in Strategic Marketing Management and the Academic Lead for the New Academics Programme in the Faculty of Science and Engineering. She is the Exams Officer for the largest M.Sc. programmes in the School of Materials, she sits on a number of School and Faculty Committees for Teaching and Learning, and thereby is proactively involved with strategic decisions to improve the overall student experience. Daniella has a keen commitment and interest in educational research and is currently supervising doctoral work within this remit. In addition, she is an active researcher within her subject specialism with over 40 published articles, and several textbook contributions, and she sits on the editorial board for a number of academic business journals. Daniella is a member of the scientific committee and abstract coordinator for CIRCLE International (Centre for international Research on Consumers in their Locations and Environments), which hosts an annual conference with over 88 university members. The author's main discipline-specific research centres on complex cognition, further exploring the psychological and behavioural mechanisms which impact on consumer decision-making within product packaging and the branding and communication business remits. She works with the School of Biological Sciences, Division of Cognitive Psychology and Neuroscience and co-supervises a

number of Ph.D. students on the topic of memory. She is also actively involved with a number of research projects which involve studies surrounding sustainability within the circular economy.

Claudia E. Henninger is a Lecturer in Fashion Marketing Management at Manchester University, UK, where she teaches sustainability and strategic management. Claudia has presented her research at national and international conferences and published in leading journals. Claudia is the Deputy Chair of the Academy of Marketing SIG Sustainability. Her edited book *Sustainability in Fashion—A Cradle to Upcycle Approach* has been published in 2017 with Springer.

Marta Blazquez Cano is a Lecturer in Fashion Marketing at the School of Materials, University of Manchester. Marta holds a BA in advertising and PR and has developed a career in the advertising and marketing industry for more than 10 years. She was awarded European Ph.D. in Marketing with Cum laude mention. Marta's research interest includes omnichannel retail, experiential retail, channel integration, in-store technology, social media marketing, mobile marketing and consumer behaviour. She has published in leading journals, contributed to edited books and presented her work at various national and international conferences. Marta has been visiting researcher at the Oxford Institute of Research Management (OXIRM), University of Oxford, and has been invited lecturer on several occasions in China and Spain. She supervises a number of Ph.D. and M.Sc. students in the areas of fashion marketing and retailing.

Contributors

Devrim Umut Aslan is a doctoral researcher in the Department of Service Management and Service Studies at Lund University, Sweden. His dissertation research focuses on consumers' practices in marginalised urban geographies. Besides his doctorate position, he also worked as a retail analyst for City of Helsingborg in Sweden. Devrim is additionally interested in topics such as digitalisation of retail, sustainable consumption and migrant entrepreneurship. He is specialised in video ethnography as a research method.

Liz Barnes is a Senior Lecturer in Product Development at the University of Manchester, with expertise in the field of design management and fashion marketing. Most recently, her research interests have focused on the concept of 'fast fashion' in relation to supply chain management, omnichannel retail, fashion marketing communications and the fashion retail environment. She is on the Editorial Advisory Board of the Journal of Fashion Marketing and Management and has been guest editor for two 'fast fashion' special editions of the journal. Liz is the Assistant Vice Dean for Teaching and Learning in the Faculty of Engineering and Physical Sciences with responsibility for TEF, as well as an active lecturer in the School of Materials where she is also Manager of the Design and Fashion Business subject group. Liz holds a number of external appointments: as a visiting lecturer in the School of Management at Cranfield University, as a DBA supervisor for the University of Gloucester, as an external examiner at Nottingham Trent University and the University of the Arts (London College of Fashion) and as a Ph.D. examiner for Glasgow Caledonia University and Manchester Metropolitan University. A UMIST graduate in B.Sc. (Hons) management and marketing of textiles, Liz then undertook a Ph.D. in design management, graduating from the University of Manchester. After completing her Ph.D. she spent some time working in the fashion and retail industry before returning to academia. Liz has held a number of senior posts at higher education institutions in the UK. She holds a PGCE in higher education from Manchester Metropolitan University and is a Fellow of the Higher Education Academy and an Associate of the Textile Institute.

Amira Battle is a Master of Enterprise student at the University of Manchester, who will continue her studies as a Ph.D. researcher at the University of Bath. Amira's MEnt dissertation focuses on access-based consumption and the wider remit of secondhand fashion consumption. In her time as an MEnt student, Amira has successfully presented her research at the Academy of Marketing SIG Sustainability event and won first prize at the *What's Next?* Enterprise conference.

Lindsey Carey is a Senior Lecturer in the Glasgow School *for* Business and Society and manages and develops the Masters in Research

Methods programme which spans different disciplines across the university. Her teaching expertise lies within the disciplines of Marketing, Consumer Behaviour and Research Methods which she teaches at both undergraduate and masters levels'. She is actively involved in research in the area of consumer behaviour and sustainability particularly looking at the context of organic food (including farmers' markets), ethical fashion and organic beauty products. An emerging area of interest is also food well-being and social media, particularly food blogging. She has presented on these topics at conferences and published in peer-reviewed academic journals. She is also an external examiner, a reviewer for academic journals and member of the scientific committee of a research methods conference, and she is called upon to comment on consumer and retail issues within the national press.

Marie-Cécile Cervellon is a Professor of Marketing at EDHEC Business School in France with a speciality in luxury marketing. Her areas of research encompass aspirational branding and brand ambassadors in high-status and hedonic industries (perfume and cosmetics; fine food; wine and spirits) as well as secondhand luxury. Her research is published in major international journals, such as MIT Sloan Management Review, Journal of Business Research, or International Journal of Research in Marketing. She was cited in Newsweek, The Financial Times and New York Times, among others. She is on the Editorial Board of *Fashion and Textiles* and *Fashion, Industry and Education*. Marie-Cécile holds a Ph.D. from McGill University, Montreal, Canada, and a Master Research from Paris Dauphine University, France.

Crispin Dale is a Principal Lecturer in the Faculty of Arts at the University of Wolverhampton. In addition to lecturing, he has responsibility for learning and teaching across the faculty. His research interests focus on cultural heritage and business development.

Stephen Doyle is a Senior Lecturer in Fashion Marketing and Sustainability Lead in the School of Materials, Manchester University. Prior to this, he has held positions at Glasgow Caledonian University, Edinburgh Napier University and Stirling University. Currently, his key areas of teaching are focused upon digital branding and design and product development within the fashion and luxury sectors. Current

research projects focus upon the role of the store in a digital world and manifestations of brand origins and nationality. Stephen sits on the Editorial Boards of the Journal of Textile Engineering and Fashion Technology and the Journal of Textile Science and Engineering. He has recently presented at the World Economic History Congress and hosted workshops in fashion trends and fashion innovation in New York and Seoul. He is also a freelance illustrator and brand and design consultant.

Carly Fox has previously studied pattern cutting, fashion and interior design as well as areas of psychology and education. Throughout her career, she has gained design, production, sales, and manufacturing experience in the UK, Europe, India and China working with both the high-street retail chains and within the luxury fashion market in areas of women's wear, menswear and accessories. After a stint of being a fashion and lifestyle editor of a London music magazine, she was invited to produce fashion shows and events working on projects such as London Fashion Week. Demand was such that she quickly moved into working with a select group of high net worth private clients styling all aspects of their lifestyle.

Cecilia Fredriksson is a Professor of European Ethnology and Consumer Culture at the Department of Service Management and Service Studies, Lund University, specialised in consumption studies from a contemporary and a historical perspective. She is co-director of the Centre for Retail Research at Lund University, and her main fields of research are sustainable retailing and fashion.

Magdalena Grębosz-Krawczyk is Associate Professor of Marketing at the Faculty of Organization and Management and International Faculty of Engineering, Lodz University of Technology (Poland). She is also a visiting professor at different universities in Europe, especially in France (like ESIEE Paris). She concentrates her research efforts on the issues of brand management and international marketing with emphasis on brand management on international market, nostalgia branding, co-branding and marketing communication policy. She is consulting in the areas of international marketing strategies. She is an author or co-author of 4 books and 100 articles in different journals and monographs. She presents her scientific research at various Polish and international conferences. She is a member of Polish and international scientific

organisations (like Polish Scientific Marketing Society, Polish Economic Society, The Academy of Management or International Group PGV). In recent years, she has successfully managed different sponsored research projects and grants (funded by external funding sources as the Polish Ministry of Science and Higher Education, the National Science Centre, Polish Chamber of Commerce for High Technology as well as the French Government).

Anthony Kent holds a degree in Modern History from Oxford University, an MBA and Ph.D. from the University of the Arts London. He began his career in manufacturing and later moved into the retail industry and was subsequently Reader in Marketing and Associate Dean for Research in the London College of Fashion. He joined Nottingham Trent University in 2013 as Professor of Fashion Marketing. His current research interests are in the convergence between digital and physical environments with a focus on fashion retailing, and his second area of interest is in design management and is currently working on the personalisation of design and the marketing of smart textiles. Anthony has delivered academic papers at a wide range of conferences including Fashion Colloquia, Design Management International, the British Academy of Management and the International Foundation for Fashion and Textiles Institutions, where he won the senior research prize in 2015 at their annual conference in Florence, Italy. His most recent publication is an edited book 'Retail Design: Theoretical Perspectives' published in January 2017.

Hanna Leipämaa-Leskinen holds a Ph.D. in Marketing and is an Assistant Professor at the Department of Marketing, University of Vaasa, Finland. Drawing on cultural consumer research, her research interests have focused on consumer identity, consumer resistance and consumption practices. She has published, for example, in the Journal of Consumer Culture, Research in Consumer Behavior: Consumer Culture Theory, International Journal of Consumer Studies, Qualitative Market Research, Advances of Consumer Research and European Advances of Consumer Research.

Gaynor Lea-Greenwood After a successful fashion retailing career in various management positions with a leading UK fashion company,

Gaynor became a senior lecturer in international fashion retailing and marketing, specialising in fashion marketing communications and visual merchandising. Gaynor has widely published and regularly attends international conferences.

Julie McColl is a Senior Lecturer in Marketing and Fashion Marketing and Assistant Head of Department, Department of Business Management, with responsibility for subject groups fashion, marketing and retailing and sports, Events and Tourism. Her Ph.D. is entitled 'The Branding Strategies of UK Fashion Retailers'. She also has an MA in economic history, an M.Sc. in entrepreneurial studies, an MBA and a Ph.D. in mindfulness. Her areas of teaching are fashion marketing and branding, global marketing and global fashion marketing, and research methods. Her research publications and research interests are in the areas of vintage fashion retailing, fashion retailer corporate and own brand strategies and global marketing. She also has research interests in social enterprise and mindfulness. Her Ph.D. supervision is in the internationalisation of luxury and high-street fashion brands and fashion retailer brand strategy.

Neil Robinson is based at Salford University within Salford Business School, lecturing at both undergraduate and postgraduate levels. Neil has research interests in dark tourism, terrorism, heritage marketing and contemporary issues in business and technology. Other research interests include the musical legacy associated with place.

Edyta Rudawska is Head of the Marketing Department and Head of the Management and Marketing Institute in the Faculty of Economics and Management at the University of Szczecin in Poland. She is interested in issues regarding customer relationship management, loyalty building, customer equity, marketing management and company's value. She is an author or co-author of 200 publications. She has been publishing in periodicals such as: 'British Food Journal', 'International Journal of Management Cases', 'World Journal of Retail Business Management' and 'World Journal of Management & Economics'. She is an author of the book *The significance of Customer Relations in the Process of the Development of a Company Value and Clients' loyalty*.

She has run many marketing researches for companies and has been a consultant in marketing. She has been a marketing coordinator of three European Projects. In 2010, she was awarded by the President of the Polish National Bank for the best habilitation thesis.

Charlotte Shi is a Lecturer in Fashion Marketing and Branding at Nottingham Trent University. She is a graduate from the University of Manchester with her first degree in management and marketing of fashion textiles, later adding a master's in international business and management. Charlotte's research interests lie in retail marketing and retail management, and she has recently completed her Ph.D. in pop-up retailing with a special emphasis on marketing, social media and retail management. Charlotte has developed successful networks and collaborations with external professionals to promote wider social, cultural impacts through her research.

Jenniina Sihvonen holds a Ph.D. in marketing and works as a postdoc researcher at the Department of Marketing, University of Vaasa, in Finland. Her studies draw on consumer psychology with a specific focus on media and online contexts. Prior research interests have included consumer–brand relationships, consumer identity, word of mouth, shopping orientation and perceived value. She has published, for example, in the Journal of Product and Brand Management, Young: Nordic Journal of Youth Research, Young consumers, and Place Branding.

Aileen Stewart has been a Lecturer of Fashion Branding at Glasgow Caledonian University since 2007. As Programme Leader of the BA/BA(Hons) International Fashion Branding programme, she combines her knowledge, skills and practical experience of product and brand development to educate and develop students' talents and understanding of the wider impact of branding in the fashion industry. She has developed strong industry connections, working on many projects over the past ten years. This comprehensive approach to education has led her to explore and develop research in fashion branding. A specific interest is how consumers interact and perceive brands, with recent studies focussing on consumer–brand relationship to luxury fashion brands and consumer perceptions of luxury brand extensions. She

continues to develop and seek greater understanding of fashion branding and strives to both share and educate the next generation on the fashion industry.

Zejian Tong was graduated from the University of Manchester with an M.Sc. in international fashion marketing in 2016. Her master dissertation focused on consumption issues in the luxury fashion industry, entitled 'Fashion consumption: the change of brand image between luxury and vintage fashion'. Zejian is now working for Hollister in the retail industry.

Linda Lisa Maria Turunen holds a Ph.D. in marketing from University of Vaasa, Finland. She is an academic with consultancy experience and a strong passion for exploration and research. Her primary research interests lie in the intersection of brand management and consumer behaviour and particularly in the contexts of luxury brands and perceived luxuriousness, secondhand luxury markets and upcycling. She has actively participated in numerous academic discussions through published academic articles, for example, in the Journal of Product and Brand Management and Nordic Journal of Business, but also by participating in global marketing conferences.

Delia Vazquez is a Senior Lecturer in Retail Marketing in the School of Materials. She has extensive commercial experience as a Buyer/ Marketeer for the Co-operative Group. Buying and marketing duties covered diverse areas such as soap powders, household products and clothing. She is Programme Director and Founder of the International Fashion Retailing M.Sc. Her current research interests include the fashion online selling environment and digital marketing.

Edwige Vigreux is a graduate student in Master of Science at EDHEC Business School. She works on the topics related to fashion and the circular economy.

Suzanne Winfield is a Senior Lecturer in Fashion Marketing and Branding at Nottingham Trent University, UK. Suzanne lectures in visual communication on the Visual Cultural Influences Module for Fashion Marketing and Branding at Nottingham Trent University.

With a background in visual literacy and cultural studies, she previously worked for the British Film Institute and Broadway Media Centre, Nottingham. She also lectured at the University of Nottingham in cultural studies. She is particularly interested in the way that vintage is marketed and the effects that growing commercialisation of vintage is having on the business operations.

Yuet Chak Yuki Yuen is an undergraduate at Sun Yat-sen University, one of the top ten universities in China, majoring in global business management. She is expected to graduate in June 2018. Her research interest lies in marketing strategy, brand management and the luxury industry.

Yiyuan Zhang was graduated from the University of Manchester with an M.Sc. in international fashion marketing in 2016. Her master dissertation focused on the role of social media for fashion communication, entitled 'From consumers' awareness to purchase intention: investigating the effectiveness of fashion blogs to consumers of vintage fashion'.

List of Figures

List of Tables

1

Introduction to Vintage Luxury Fashion—Exploring the Rise of the Secondhand Clothing Trade

Daniella Ryding, Claudia E. Henninger and Marta Blazquez Cano

1.1   Vintage Luxury Fashion—The Making Off

Coco Chanel once said '*in order to be irreplaceable one must always be different*' which remains true for vintage and secondhand luxury fashion. As academics, we are continuously searching for new challenges and new topics to explore—being able to combine this with a personal passion and share this with a wider audience makes this even more special. This edited book provides an insight into the *Advances of Luxury* and sheds light on vintage and secondhand fashion within a global context. We would like to thank our contributors for their engaging and fascinating chapters, without whom this book would not have been possible.

D. Ryding (✉) · C. E. Henninger · M. Blazquez Cano
School of Materials, University of Manchester, Manchester, UK
e-mail: Daniella.Ryding@manchester.ac.uk

C. E. Henninger
e-mail: Claudia.Henninger@manchester.ac.uk

M. Blazquez Cano
e-mail: Marta.Blazquezcano@manchester.ac.uk

1.2   Introduction

The past decades have witnessed a growing trend of secondhand fashion consumption in both Western and Eastern countries, including China, which previously had a negative connotation of buying used garments due to aspects of saving face (Cervellon et al. 2012). Amongst other environmental factors, it appears that the current economic and social climate has contributed towards a new consumer trend for acquiring and reusing secondhand clothing.

The global secondhand clothing trade—having been defined as any fashion item that has been '*pre-loved or pre-owned*' and without age/era restrictions—has grown as an economic entity, providing a living for in excess of 100,000 people and offering a desirable and essential clothing source in underdeveloped economies (Hansen 2000; Mhango and Niehm 2005). The secondhand luxury fashion industry is comprised of sectors, which include clothing, footwear and accessories (the latter of which constitutes leather goods, such as shoes, handbags, watches and jewellery). Secondhand luxury fashion also includes vintage fashion, which is associated with garments from specific eras, namely the 1920s to the 1990s (Gerval 2008). Contrary to secondhand luxury fashion, vintage fashion does not necessarily have to be used, but can also be, for example, catwalk pieces that have never been worn or only been worn once. Gerval (2008) defines vintage as garments, which offer the consumer luxury value through product exclusivity, exceptional craftsmanship and in vintage terms, unique high-fashion pieces of a specific era. Recent years have seen an extension of this definition, to include garments produced in the period between the 1920s and 1980s, associated with aspects of nostalgia (Cervellon et al. 2012; Crewe and Martin 2016). For us, the editors, we felt there were significant opportunities and a gap to fully define, explore and examine contemporary developments within the (secondhand) vintage and luxury fashion market, focusing particularly on aspects related to product marketing, merchandising, branding and communication, within the much broader context of the fashion supply chain. These aspects are addressed within this edited book.

Vintage and secondhand luxury fashion not only provides an interesting context, but also is economically significant, with the vintage market sales figures having reached £2.8bn in 2015 (Brooks 2015). The popularity of vintage has arisen as a result of attitudinal changes in society towards wearing and buying secondhand goods, attributed to some extent by a response to the negative publicity and effects of fast fashion, but also as a result of the use of vintage inspirations by fashion designers and followers of fashion, including fashion icons and celebrities. Secondhand luxury fashion and (secondhand) vintage have emerged as '*it*' terms and are used as stimuli to further research consumer expectations and the implications for business. The terms secondhand luxury fashion and (secondhand) vintage are related, yet distinct in their own right and can be clearly defined. Whilst secondhand luxury fashion incorporates all secondhand vintage garments/accessories, not all vintage products are necessarily secondhand. The marketplace interpretation of vintage fashion has become blurred in recent times, with some stores manufacturing newly finished garments to mimic vintage designs, thus re-naming stock 'vintage clothing'. This coupled with overuse of the term in the media has caused some confusion in the marketplace.

1.3 Sustainable Fashion—Secondhand Luxury and Vintage Fashion

The essence of this book is embedded within the wider remit of sustainable fashion and builds on our previous work: *Sustainability in Fashion—A Cradle to Upcycle Approach*. The underpinning thematic, which concerns sustainability in fashion and the global perspective, offers a truly differential and unique advantage. The rise in secondhand luxury fashion and (secondhand) vintage fashion fits with the sustainability agenda of governments. The UK government launched an initiative in 2007, working together with DEFRA and WRAP (Waste and Resource Action Plan) on a Sustainable Clothing Roadmap and Action Plan. The aim was to '*improv[e] the sustainability of clothing across its lifecycle, from the crops […] grown to make the*

fabrics, to the design and manufacture of the garment, retail, use and end-of-life' (DEFRA 2011). Thus, the secondhand luxury market and the (secondhand) vintage market allow developing the end-of-life treatment further by extending the usefulness of garments. Sustainability is thus driving innovation and efficiency within many organisations and has also become an important topic on the curriculum within most leading universities.

1.4   The Content of the Global Secondhand Luxury Fashion and (Secondhand) Vintage

This book provides a compendium of contemporary secondhand luxury fashion and (secondhand) vintage business developments from across the globe, offering applications from Europe, the Middle East and Asia. Secondhand fashion retailing is not a fad that is going in and out of fashion, but rather a necessity within the industry that is continuously increasing in importance. The overall content addresses a key market challenge, by reinforcing and unfolding important management issues related to the growing secondhand luxury and vintage context. The contemporary aspects of this book will entice and educate readers by eliciting important new findings within consumption behaviour, retail marketing strategy and supply chain management, through the use of various methodological (qualitative and quantitative) designs as well as conceptual chapters, in order to better understand some of the key business issues. The scope of investigation for academics and practitioners is endless. For example, whilst previous business management research has predominantly focused on Western and Asian countries, limited textbook contributions have centred on the Middle East as a case study approach, despite evidence of the secondhand luxury consumption phenomenon. All of our contributors have been carefully chosen for their expertise in the field of secondhand luxury and vintage.

Chapters 2 and 3 are both conceptual contributions kick starting off the book in well-rounded manner. Chapter 2—**Restructuring Secondhand Fashion from the Consumption Perspective**—written by

Linda Lisa Maria Turunen, Hanna Leipämaa-Leskinen and Jenniina Sihvonen from Finland hones in on what the terms vintage and secondhand fashion entail. The contribution critically reviews current literature and provides a unique perspective both on secondhand luxury and fashion items, particularly since prior research within this remit has mainly focused on brand-new goods and on conventional shopping and retail channels.

Chapter 3—**Access-Based Consumption: A New Business Model for Luxury and Secondhand Fashion Business?**—moves away from terminology and provides an insight into different business models currently used to sell, rent and swap vintage and secondhand luxury fashion. Amira Battle, Daniella Ryding and Claudia E. Henninger centre their contribution around a newly emerging phenomenon in the fashion industry in that it explores business models that support the shift from owning garments to liquid consumption. This chapter provides an innovative insight into the concept of access-based consumption— the idea of temporarily being able to use and experience a good/service without making a transaction that transfers their ownership. The mini case studies provide an insight into the benefits and drawbacks of each model, whilst further highlighting some key drivers for the vintage and luxury secondhand sector.

Chapter 4—**Understanding the Culture of Consuming Pre-owned Luxury**—is a contribution written by Carly Fox, a fashion and lifestyle practitioner. This chapter provides an insight into the pre-loved luxury sector, which creates an interesting debate based on a practitioner experience, rather than to confirm or refute theoretical constructs. Although the concept of pre-owned luxury is discussed in diverse disciplines including historical analysis, cross-cultural comparisons, luxury as an investment, counterfeiting, there are still aspects that have been overlooked or under-researched, in particular the underlying motivations for procuring and collecting pre-owned luxury.

Moving away from the UK context, Chapter 5—**Pre-loved? Analysing the Dubai Luxe Resale Market**—a contribution by Liz Barnes and Gaynor Lea-Greenwood explores the notion of secondhand luxury fashion in the Middle East, more specifically Dubai. This chapter allures to the underlying secrecy with which secondhand fashion buying and selling

are treated and clearly demonstrate the role of culture and its impact on the secondhand and vintage luxury industry. This chapter unravels the unique characteristics of the secondhand luxury market defined by this rapidly growing, nouveau riche region, with a focus on the challenges and opportunities for the sector. The research is underpinned by branding and international retail marketing theories, whilst at the same times explores the impact of the cultural context in which religion and saving faces play a key role.

Similarly to the previous contribution, Chapter 6—**Narrative and Emotional Accounts of Secondhand Luxury Purchases Along the Customer Journey**—focuses on the consumer perspective and the decision-making process. This contribution by Marie-Cécile Cervellon and Edwige Vigreux provides a critical insight into the emotional appeal of the customer journey of purchasing secondhand luxury items. The French context provides an interesting insight into the emotional appeal in the customer journey across different distribution channels (secondhand boutiques and online websites such as Vestiaire Collective and Vide Dressing).

A key question that emerges throughout the book is whether there may be a negative connotation towards secondhand luxury and vintage fashion, which is a central point in Chapter 7—**Perceived Brand Image of Luxury Fashion and Vintage Fashion—An Insight into Chinese Millennials' Attitudes and Motivations**—a UK contribution focusing on the Chinese context written by Claudia E. Henninger, Zejian Tong and Delia Vazquez. Young Chinese consumers are the key target audience for luxury fashion, as their ability to travel to the West further exposes them to fashion brands such as Hermes, Channel and LV. This research provides a snapshot of the Chinese market by focusing on Chinese millennials and their perceptions of luxury and *authentic* vintage fashion in terms of brand image.

Moving from a developing secondhand luxury and vintage market in China to a more established secondhand market: Poland. Chapter 8—**Sources of Value for Luxury Secondhand and Vintage Fashion Customers in Poland—From the Perspective of Its Demographic Characteristics**—is a contribution written by Edyta Rudawska, Magdalena Grębosz-Krawczyk and Daniella Ryding. This chapter

provides an insight into the development of the Polish secondhand clothing market. The authors first analyse the potential for luxury secondhand and vintage fashion within this emerging economy and identify attitudes of postmodern consumers towards luxury and vintage brands, in the context of their availability in the secondhand shops. Second, building on the existing literature, which surrounds the concept of customer value, and from an analysis of quantitative data carried out with Polish consumers, the authors identify sources of value for customers of luxury secondhand and vintage fashion, identifying business implications.

Chapters 9 and 10 change the tone of the book slightly by viewing secondhand luxury and vintage fashion through on the one hand an urban planning lens and on the other hand by linking it to the music industry. Starting off with the urban planning perspective. Chapter 9—**Secondhand Index and the Spirit of Green Vintage Fashion**—is a Swedish contribution by Devrim Umut Aslan and Cecilia Fredriksson. This chapter provides an insight into the mid-sized city of Helsingborg and aspects of vintage fashion. This chapter is a part of an ongoing research project, which studies retail planning and vintage fashion consumption practices using an ethnographic method. Secondhand and vintage fashion represents an economic grey area as well as an important part of the informal economy. The existence of both types of retailer within an urban space can communicate specific values and imagery. By identifying how some Swedish secondhand and vintage fashion markets are organised, the study contributes towards an understanding of the conditions under which secondhand and vintage fashion markets operate.

Pulling the focus back to the UK context, Chapter 10—**Dedicated Follower of Fashion—Secondhand Vintage Fashion, Celebrity Culture and Fashion Svengalis: Strategies for Branding and Development**—a contribution by Neil Robinson and Crispin Dale centres on popular music and popular culture linked to the vintage fashion movement. The authors explore the rise of vintage and secondhand fashion in two UK cities: Manchester and London. Linked to the music scene, this contribution provides an interesting retrospective insight. Similar to Chapter 9, it is highlighted that location and place in more general terms are vital in establishing a vintage feel.

Online channels play a key role in today's global economy and do have an impact on all aspects of a consumers' life. The importance is emphasised in Chapter 11—**Do Fashion Blogs Influence Vintage Fashion Consumption? An Analysis from the Perspective of the Chinese Market**—a contribution by Marta Blazquez Cano, Stephen Doyle and Yiyuan Zhang. This chapter explores the influence of fashion blogs and consumer awareness and purchase intention of vintage fashion. The contribution focuses on the Chinese context and commonly used blogs and demonstrates that fashion blogs influence nostalgia proneness, need of status and need of uniqueness associated to vintage fashion with consequences to consumer awareness.

Linking all chapters together and creating a nice analogy, Chapter 12—**Vintage Fashion: A Cross-Cultural Perspective**—a contribution by Dr. Lindsey Carrey, Marie-Cécile Cervellon, Julie Coll, Aileen Stewart and Yuet Chak Yuki Yuen provides an insight into three cultural contexts: the UK, France and China. Utilising a qualitative research approach, the authors made use of both visual research methods and more traditional interviews. The results of their interesting contributions inform the debate surrounding the boundaries of vintage fashion, in terms of its cultural heritage and place within different cultural contexts.

The concluding thoughts are presented in Chapter 13—**Commercialisation and the Authenticity of Vintage Fashion**—a contribution by Anthony Kent, Suzanne Winfield and Charlotte Shi, highlighting the importance of the commercial value of vintage fashion—which links to the significance of the overall book. The authors demonstrate that vintage fashion is a challenging term with the meaning of what constitutes vintage fashion having changed over the past decades. It is highlighted that the sourcing process becomes almost a personal mission by the owner, in which nostalgia and authenticity play a key role.

In summary to our introduction, the chapters presented in this edited work show a variety of interpretations for secondhand luxury and vintage fashion. The fashion industry is truly global, and this book offers interesting insights into business-related issues impacting on this

industry by providing a number of international cases, thereby opening up current debates and questions related to an industry which is of growing economic, social and sustainable interest for both academics and practitioners alike.

1.5 Dedications and Acknowledgements

This book is dedicated to our families and friends, who have supported our research, encouraged our ideas and listened to our thoughts. A special thank you to our wonderful contributors for making this book possible. Working on this edited book has been truly inspiring, and we hope that our readers will agree with us in saying that the individual chapters are truly engaging and clearly highlight the authors' passion for vintage and secondhand luxury fashion.

The topical discussions and implications emerging from the contributions are valuable and relevant for anyone interested in the vintage and secondhand luxury fashion industry.

References

Brooks, A. (2015). The hidden trade in our second-hand clothes given to charity. *The Guardian* [online]. Retrieved October 6, 2016, from https://www.theguardian.com/sustainable-business/sustainable-fashion-blog/2015/feb/13/second-hand-clothes-charity-donations-africa.

Cervellon, M.-C., Carey, L., & Harms, T. (2012). Something old, something used. *International Journal of Retail & Distribution Management, 40*(12), 956–974.

Crewe, L., & Martin, A. (2016). Looking at luxury: Consuming luxury fashion in global cities. In I. Hay & J. V. Beaverstock (Eds.), *Handbook on wealth and the super-rich*. Cheltenham, UK: Edward Elgar.

DEFRA (Department of Environment Food and Rural Affairs). (2011). *Sustainable clothing roadmap: Progress report 2011*. DEFRA [online]. Retrieved July 5, 2013, from https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/69299/pb13461-clothing-action-plan-110518.pdf.

Gerval, O. (2008). *Fashion: Concept to catwalk*. London: Bloomsbury.

Hansen, K. T. (2000). *Salaula: The world of second-hand clothing and Zambia*. Chicago, IL: University of Chicago Press.

Mhango, M. W., & Niehm, L. S. (2005). The second hand clothing distribution channel: Opportunities for retail entrepreneurs in Malawi. *Journal of Fashion Marketing and Management, 9*(3), 342–356.

(Empirical Studies of Consumer Decision-Making Styles in Asian Countries and the USA, Yeung, 2007: 136).

2

Restructuring Secondhand Fashion from the Consumption Perspective

Linda Lisa Maria Turunen, Hanna Leipämaa-Leskinen and Jenniina Sihvonen

2.1 Introduction

The secondhand fashion market is gaining incredible momentum. Since the early 1990s, the industry has rapidly expanded due to heightened interest from consumers, investors and retailers (Hansen 2010; NARTS 2013). The number of secondhand, vintage and thrift stores opening, particularly those offering online resale, is growing fast: besides eBay, Facebook flea market groups also reach tens of thousands of consumers who are actively buying and selling used goods (Sihvonen and Turunen 2016). The full size of the resale market is challenging to

L. L. M. Turunen (✉)
Department of Marketing, University of Helsinki, Helsinki, Finland
e-mail: linda.turunen@helsinki.fi

H. Leipämaa-Leskinen · J. Sihvonen
Department of Marketing, University of Vaasa, Vaasa, Finland
e-mail: hanna.leipamaa-leskinen@uva.fi

J. Sihvonen
e-mail: jenniina.sihvonen@uva.fi

estimate, because actors in the market may also be private consumers. However, the evidence shows that high-quality resale is a multi-billion-dollar industry and is among the fastest growing segments in retail (ThredUp 2016).

In particular, the digitisation of exchange platforms has changed the rules of secondhand retail and empowered consumers to become sellers of fashion items too. This brings challenges to traditional clothing businesses (e.g. Ferraro et al. 2016). It appears that the growing consumer segment for secondhand fashion searches for something more than affordability and low prices; for many, secondhand consumption offers the end-value of individuality, the experience of treasure hunting or that feel-good moment produced by reducing the environmental footprint and rescuing an item from landfill (e.g. Thomas 2003; Guiot and Roux 2010; Turunen and Leipämaa-Leskinen 2015).

While secondhand markets have been rapidly growing, the research around this interesting phenomenon has started to attract a number of researchers from varied disciplines. Secondhand—or previously used and owned—goods and consumption have thus been explored in different empirical contexts, e.g. clothing, furniture and cars (e.g. Edbring et al. 2016; Ferrero et al. 2016), and by different disciplines, for instance marketing, consumer research, textile and clothing studies, design management and social science studies (e.g. Cassidy and Bennett 2012; Cervellon et al. 2012; Veenstra and Kuipers 2013). Prior investigations have explored the topic of secondhand fashion from different perspectives and levels of analysis, such as consumption, business, society and culture (e.g. Isla 2013; Xu et al. 2014; Edbring et al. 2016). While each of these discussions has made a valuable contribution to our understanding of secondhand and vintage markets and their consumers, a comprehensive overview of the research agenda covered in the existing publications has been lacking. In this chapter, we therefore present a synthesis of what is currently known about secondhand fashion and vintage consumption.

The purpose of this chapter is to restructure the existing literature on secondhand fashion consumption by exploring its conceptual relations, theoretical approaches and empirical manifestations. The rest of the chapter is divided into three sections. The next section presents

a literature review of the prior investigations concerning what has been studied in the field of secondhand fashion in general and regarding secondhand luxury and vintage in particular. The review summarises the major contributions as well as the applied constructs, research questions and theoretical underpinnings in this research area.

While this section stresses the perspective of an individual consumer, the following section widens the examination to the level of consumer society and culture. At this point, we take the consecutive processes of the consumption cycle—acquisition, consumption and possession, disposition and production (Arnould and Thompson 2005)—as theoretical lenses to explore the prior literature further. Illuminating the existing scholars from a macro-level perspective enables us to show which processes of the consumption cycle are connected to the existing discussions and how.

In the concluding section, we discuss the theoretical and societal implications based on the literature review and make suggestions for future research areas. We emphasise that secondhand fashion seems to be repeating the logic of consumption and production by maintaining the cycle of consumption and, therefore, that the transforming role of secondhand fashion must be carefully considered alongside the boosters and hinderers of the circular economy.

2.2 Summary of Prior Studies on Secondhand Fashion and Vintage Consumption

A review of prior academic literature was conducted in the field of secondhand and vintage consumption, focusing on fashion items. We searched for publications in the following electronic databases: Google Scholar, EBSCOhost Business Search Premier and Science Direct. Search terms used included secondhand, vintage, fashion, luxury, disposing behaviour and previously used goods and consumption. In the first phase, the literature searches resulted in the identification of 41 publications which were then explored and organised according to their publishing dates, contributors, key constructs, research questions

and the theoretical approaches they applied. After that, we focused on peer-reviewed, academic journals on marketing and consumer behaviour and fashion management, and excluded all conference papers. Thus, the current review is not all-encompassing, but it covers the central publications in the chosen disciplines, and specifically, those which are cross-cited among researchers. Table 2.1 summarises the current state of the art of publications in the fields of consumer research and marketing.

It was evident that the academic research on the topic has steadily grown since the beginning of the twenty-first century, and that it began to grow rapidly after 2010. Our analysis initially focused on examining how the selected publications define second cycle goods, and which constructs they use. We found that most of the studies lack clear definitions, and that often, second cycle goods are aligned with previously used goods (e.g. Roux and Korchia 2006; Ferraro et al. 2016). The explicit differences between the secondhand and vintage constructs are only specified in a few academic papers. Turunen and Leipämaa-Leskinen (2015) present a conceptual analysis of the linkages between these two constructs. Based on prior investigations, they (ibid., 59) define secondhand to include goods that have been used before, notwithstanding the age of the product, while vintage refers to previously owned, but not necessarily used, goods from a specific era. Cervellon et al. (2012) define the difference in relation to consumers' motivations, explicating that vintage goods are often bought as part of a treasure hunt, while secondhand shopping is driven by bargain hunting, frugality and economic motivations. It should, however, be noted that a few investigations discuss these constructs not as dichotomised, but rather find them more overlapping in consumers' experiences (Bardhi and Arnould 2005; Roux and Korchia 2006). Thus, we can conclude that either the product-related factors or the motivational drivers are used to distinguish the secondhand and vintage constructs. However, the researchers have not reached a consensus on how the motivational basis varies between secondhand items and vintage items.

Second, we reviewed the research questions of the selected publications. It appeared that two major questions permeated the

Table 2.1 An overview of the prior secondhand fashion literature (authors' own)

Contributor(s) and publication	Construct(s) referring to second cycle goods	Topic of the study	Theoretical approaches used
Xu, Y., Chen, Y., Burman, R., & Zhao, H. (2014) *International Journal of Consumer Studies*	Secondhand	Cross-cultural comparison (USA vs China) of secondhand clothing consumption motivation	Theory of reasoned action
Guiot, D., & Roux, D. (2010) *Journal of Retailing*	Secondhand	Measuring the motives for secondhand shopping behaviour	Shopping behaviour in secondhand context
Bardhi, F., & Arnould, E. (2005) *Journal of Consumer Behaviour*	Secondhand	Ethnographic analysis of thrift shopping practices	Theory of shopping
Roux, D., & M. Korchia (2006) *Advances in Consumer Research*	Secondhand	Exploration of the symbolic and psychological aspects of both acceptance and rejection of used clothes	Used items purchasing
Ferraro, C. Sands, S., & Brace-Govan, J. (2016) *Journal of Retailing and Consumer Services*	Secondhand	Exploration of modern consumer secondhand shopping behaviour and motivations	Secondhand consumption and consumer motivations (economic, recreational and fashion)
Sihvonen, J., & Turunen, L. (2016) *Journal of Product and Brand Management*	Secondhand	How consumers determine the perceived value of fashion brands in online flea markets	Theories of perceived value in marketing
Isla, V. L. (2013) *Journal of Consumer Culture*	Secondhand	Making sense of national and regional discourses influencing secondhand fashion consumption in the Philippines	Postmodern theories of fashion

(continued)

Table 2.1 (continued)

Contributor(s) and publication	Construct(s) referring to second cycle goods	Topic of the study	Theoretical approaches used
Edbring, E.G., Lehner, M., & Mont, O. (2016) *Journal of Cleaner Production*	Secondhand	Examining consumer attitudes, motivations and barriers relating to the alternative business models	Alternative modes of consumption (secondhand, access-based, collaborative)
Turunen, L., & Leipämaa-Leskinen, H. (2015) *Journal of Product and Brand Management*	Secondhand luxury, secondhand, vintage	Exploring the meanings attached to secondhand luxury possessions in the context of fashion	Luxury consumption and secondhand shopping
Cervellon, M.-C., Carey, L., & Harms, T. (2012) *International Journal of Retail and Distribution Management*	Secondhand luxury, secondhand, vintage	Exploring key drivers for acquiring vintage and secondhand goods	Antecedents to purchase behaviours
Reiley, K., & DeLong, M. (2011) *Fashion Practice*	Vintage	Examining fashion practices related to a consumer's desire for a unique appearance and sources of clothing acquisition	Theory of sustainable fashion
Veenstra, A., & Kuipers, G. (2013) *Sociology Compass*	Vintage, retro, used goods	Reviewing consumption practices concerning vintage	Theories of fashion consumption, consumer culture and subculture
Cassidy, T., & Bennett, H. (2012) *Fashion Practice*	Vintage	Exploring the principal factors and the demographics of vintage consumers in the UK and their consumption habits	Postmodern theories of fashion, identity and self-expression behaviours

investigations: studies either explore consumers' motivations for buying and using second cycle products or analyse the issue of secondhand and vintage in connection with fashion trends and consumption discourses. Regarding consumers' motivational drivers, our review identified a good number of publications which have examined this question and found that motivations can be related either to product characteristics or to consumers' experiences (Guiot and Roux 2010; Xu et al. 2014). The findings concerning the product-related motivations are relatively solid: often, the motivational drivers are divided into economic motivations (i.e. price sensitivity, which is only relevant in the context of secondhand, not vintage) and critical motivations (ethical, ecological and sustainability drivers). Although sustainability is highlighted as a key critical motivation driving secondhand consumption in general, in examining secondhand luxury, the majority of studies have not yet found direct relationships between eco-consciousness and the desire to buy secondhand goods (Cervellon et al. 2012; McNeill and Moore 2015; Yan et al. 2015). Neither was sustainability shown to have a direct impact on the consumption of vintage in Cervellon et al.'s (2012) research. In addition, particularly in the context of fashion, it has also been pointed out that fashionability or fashion motivations are driving characteristics, particularly in vintage and secondhand consumption (Veenstra and Kuipers 2013; Ferraro et al. 2016). The second group of motivations found among the publications is that of recreational drivers. These motivations are linked either to the purchasing experience, such as excitement and treasure—or bargain hunting (Bardhi and Arnould 2005; Cervellon et al. 2012; Ferraro et al. 2016), or to the actual intended usage of pre-used goods, such as playfulness or identity manifestations (Roux and Korchia 2006; Veenstra and Kuipers 2013).

In addition to a strong motivational stream of research, a relatively small number of publications focus on secondhand and vintage consumption in relation to fashion paradigms and ongoing consumption discourses. These studies seek to explain the general attitudes and practices in relation to secondhand and vintage fashion, used clothes and sustainable modes of consumption. For instance, Cassidy and Bennett (2012) discuss how vintage has begun to emerge as a fashion trend

in the UK, and Isla (2013) analyses how cultural discourses influence secondhand fashion consumption in the Philippines. Further, Edbring et al. (2016) thoroughly explore the attitudes and barriers towards the alternative modes of consumption, taking secondhand, access-based and collaborative consumption as empirical examples. Finally, Reiley and DeLong (2011) explicate how fashion consumption practices could be developed more sustainably. The overall conclusions made by these studies are that consumers are increasingly questioning throwaway fashion, and that attitudes towards secondhand and vintage fashion are more positive than before.

Finally, our literature review focused on the theoretical approaches used in the publications. Indeed, the topics have often been analysed alongside some other, often well-developed, theoretical discussions and concepts. The consumer theoretical frameworks applied are as follows: theory of reasoned action (Xu et al. 2014), materialism and theory of shopping (Bardhi and Arnould 2005; Guiot and Roux 2010), identity and self-expression behaviours (Roux and Korchia 2006; Cassidy and Bennett 2012), secondhand and sustainable shopping behaviours (Cervellon et al. 2012; Turunen and Leipämaa-Leskinen 2015; Edbring et al. 2016; Ferraro et al. 2016) and perceived value (Sihvonen and Turunen 2016). In the field of fashion studies, the topic has been explored in relation to postmodern theories of fashion (Isla 2013), sustainability and ethical fashion consumption (Reiley and DeLong 2011), and fashion and fashionability (Veenstra and Kuipers 2013). The plurality of the theoretical approaches adopted in the prior work stresses the cross-disciplinary nature of secondhand and vintage consumption.

2.3   Secondhand Luxury and Vintage Fashion Along the Consumption Cycle

This chapter's attention now turns to a macro-level perspective with the aim of building a more holistic understanding of how the discussions outlined so far can be positioned in relation to the consumption cycle (Arnould and Thompson 2005). At this point, we explore the publications selected in the first review table and include a few additional

studies primarily concerning clothing disposal behaviours. In the following analysis, we regard consumption cycle as a theoretical framework through which it is possible to illuminate the processes involved in the managerial and socio-economic activities of acquisition, consumption and possession, disposition and production (Arnould et al. 2005; Arnould and Thompson 2005).

Figure 2.1 illustrates the second cycle of consumption, specifying the roles and consumption practices that consumers adopt during this process. Leaning on Arnould et al.'s (2005, pp. 11–15) presentation, the figure specifies all the practices that may take place when goods are consumed for a second time. It is assumed that the item is acquired from a third-party operator, either from a consumer-seller or from a firm operating in the C2B2C markets, instead of from its original manufacturer/retailer. Having examined prior investigations in relation to these phases, it can be confirmed that most prior studies have focused on the phases of acquisition, possessing or disposition, while production practices have received less attention. However, the division between the processes is not straightforward, because consumers' roles as sellers, buyers, users and disposers overlap in the studies,

Producing meanings and narratives for the consumer goods, altering their status from possessions to sales articles

Consumer as a seller
Production

Purchasing, receiving, finding or inheriting goods on their second cycle

Consumer as a disposer
Disposal

Consumer as a buyer
Acquisition

Detaching, giving, throwing away, recycling, depleting, Disvaluing possessions

Consumer as a user
Possession

Wearing, displaying, sharing, collecting, and nurturing, storing goods on their second cycle

Fig. 2.1 The second cycle of consumption (modified from Arnould et al. 2005, p. 11)

which makes it difficult to situate each publication into a specific single phase of consumption. Therefore, the figure also depicts the phases of consumption as interrelated circles. Below, we take a more specific look at each of the phases of consumption cycle and exemplify how prior works relate to them.

First, the studies concentrating on the processes of *acquisition* examine the exchange behaviours connected to symbolic and experiential aspects and sociocultural complexities (Arnould and Thompson 2005). The current literature review has found that prior studies have tended to focus on purchasing practices of secondhand fashion items, ignoring other practices of acquiring such as receiving, finding and inheriting. As was discussed above, studies have looked for evidence on what motivates consumers to buy secondhand products (e.g. Roux and Korchia 2006; Bardhi and Arnould 2005; Guiot and Roux 2010; Ferraro et al. 2016). While the practices and motivations of purchasing secondhand objects have received considerable attention, only a few studies so far have focused on consumers' acquisition of vintage fashion. One exception is the study by Cervellon et al. (2012) in which the authors analyse the relationship between secondhand and vintage, concluding that the purchasing of secondhand items is primarily connected to the need to be economical and ecological, while the motivations of expressing oneself and being attached to fashion drive consumers to acquire vintage (ibid.).

Traditionally, the second phase of the consumption cycle, that of *consumption and possession*, has been widely explored in the field of consumer research (Arnould and Thompson 2005). Also, the current literature review shows that prior works have vividly discussed consumers' possessing. Often, the different aspects of possessing are discussed generally, and the specific practices of wearing, displaying, sharing and storing are not explicated. Collecting behaviours are, however, an exception, being the focus of several prior investigations (Gerval 2008; Zonneveld and Biggemann 2014). Regarding vintage and retro items, prior studies have explored, for instance, vintage consumption habits (Cassidy and Bennett 2012) as well as the possessing of vintage fashion from the viewpoint of consumer identity (Veenstra and Kuipers 2013). Turunen and Leipämaa-Leskinen (2015)

focus on secondhand luxury and analyse the meanings that consumers attach to their possession of previously used luxury goods. Seeking to understand what makes someone's trash another's treasure, their findings show that consumers' motivations vary between self- and other-related dimensions in the case of secondhand luxury possessions.

The third group of prior studies are those focusing on the phase of *disposal behaviours*. Unlike consumption research in general, disposal behaviours have received considerable attention in the context of secondhand and vintage goods, offering valuable viewpoints in sustainable consumption and marketing (Morgan and Britwistle 2009; Lang et al. 2013; Laitala 2014). Laitala (2014) presents a conceptual overview of consumers' clothing disposal during the past 30 years and defines disposal as 'the act of getting rid of something, i.e. the end of life stage of the clothing with the present owner, regardless of whether the clothing is discarded of as waste or delivered to recycling or reuse' (ibid., p. 444). Prior studies have exemplified various disposal behaviours; for instance, Joung and Park-Poaps (2013) differentiate between the practices of resale, reuse and donation in their efforts to exemplify consumers' motivations behind each of those behaviours. Similar questions are explored by Bianchi and Britwistle (2010, 2012), with the focus on sustainable clothing disposal behaviour. It is concluded that consumers' recycling behaviour and environmental concerns influence their willingness to donate used clothes to charity. These discussions have emphasised secondhand items, ignoring vintage pieces and luxury items altogether. Nevertheless, consumers do sell secondhand luxury and vintage fashion to other consumers and intermediary firms, and so far, studies exploring the reasons and practices as to why and how the disposer consumer is passing on unique pieces of secondhand or vintage products have been lacking.

Finally, the *production* phase of the consumption cycle stresses that consumers may take active roles as marketers and sellers of their previously used products. It also shows how consumers participate in the processes of meaning making, maintaining and transforming the symbolic meanings related to secondhand consumption and fashion markets within their sociocultural surroundings. To date, the productive aspects of fashion consumption have been substantially

explored from the viewpoint of ethical fashion (Reiley and DeLong 2011), slow fashion (Pookulangara and Shephard 2013) and resistance to dominant fashion norms (Thompson and Haytko 1997), but not precisely in the context of secondhand consumption and vintage. As an exception, Isla (2013) adopts this kind of cultural approach to secondhand fashion and investigates the discourses of secondhand clothing trade and consumption in the Philippines. Bringing forward opinions from both secondhand consumers and store owners, she shows how the fashion paradigms of modern and functional and postmodern and constructionist appear in the markets, and how the actors actively reshape the meanings within these paradigms.

In conclusion, most prior studies discussing secondhand fashion consumption have examined the phenomenon within a single phase of consumption, although the phases of consumption cycle may overlap in particular examinations. Our analysis shows that the processes of acquiring, possessing and disposing of the second cycle of consumption have been explored quite a lot, while the domain of production has virtually been ignored. When looking at the emphases in prior discussions separately from the viewpoint of the theoretical constructs of secondhand and vintage, even more differences emerge. Vintage items have been examined mostly in terms of possessing practices, while secondhand goods have dominated in the studies that explore acquiring and disposal practices.

2.4   Conclusion

This chapter has looked at the current state of consumer behaviour and marketing literature in its discussions of secondhand fashion consumption. The literature review revealed that the topics of secondhand and vintage have attracted increasing consumer research since the turn of the new century.

Taking the viewpoint of the individual consumer, the literature analysis uncovered the plurality of theoretical approaches applied in the context of secondhand and vintage fashion. As no established frameworks are used in the field, conceptual clarity is also lacking.

Our review points out some areas of overlap when defining the constructs, particularly when secondhand and vintage were discussed separately, and not challenged against each other (e.g. Guiot and Roux 2010; Reiley and DeLong 2011; Cassidy and Bennett 2012; Xu et al. 2014). While secondhand includes goods that have been used before, regardless of the product's age, vintage refers to previously owned, but not necessarily used, goods from a specific era. Secondhand luxury, for one, is a rather vague term that holds interrelated and overlapping meanings with secondhand goods and vintage (Turunen and Leipämaa-Leskinen 2015, p. 59). As a general expression for all the items that are acquired from a third-party operator, either from a consumer-seller or from a firm operating in the C2B2C markets rather than from their original manufacturer/retailer, we propose the term 'second-cycle products'. In so doing, it is stressed that second cycle products do not necessarily have to have been used before, but they do have to be pre-owned (Turunen and Leipämaa-Leskinen 2015).

When examining these publications from the macro-level perspective, we found that the prior literature has covered the acquisition, possessing and disposing aspects along the second cycle of consumption, but that the phase of production has received relatively little attention so far. Further, we identified differences with regard to the treatment of secondhand goods and vintage items, as secondhand goods are examined in connection with acquiring and disposing of them, while vintage items are thoroughly explored from the viewpoint of possessing practices. Consequently, we recognise some specific areas of research that would strengthen the prevailing understanding of secondhand and vintage consumption. For instance, the prior investigations lack the understanding of when, how and why consumers are willing to dispose of 'valuable', i.e. secondhand luxury and vintage, products. Therefore, we call for further research into aspects of disposing in the context of secondhand luxury and vintage. Moreover, we suggest further exploration of the productive aspects of consuming secondhand and vintage. For example, how are the symbolic and sociocultural meanings of secondhand and vintage consumption developed, maintained and reshaped by the consumers and producers in the markets? Advertisements, brands,

retail environments and media texts may serve as empirical areas in which the negotiating processes of these meanings could be analysed.

Finally, we argue that the vast majority of previous studies have explored the phenomena by stressing single phases of the consumption cycle, focusing either on the acquisition, possessing or disposing of the second cycle products. Adapting such narrow and isolated perspectives is a shortcoming from the viewpoint of sustainable consumption and can bring pitfalls. When the focus is placed on a single phase of the consumption cycle, the wider institutional and sociocultural structures that govern the processes of consumption, markets and consumption practices are easily ignored. In particular, if we look at the phase of disposal (e.g. the practices and motives for recycling), the danger arises that we neglect the practices that take place after that in the phase of acquisition. The same consumers who actively recycle or donate their used clothes may end up buying more and more new clothes, and thus, the second cycle of consumption is maintained without any actual changes in consumption practices. The second cycle of consumption is, then, a self-sustaining process that supports both consumers' and producers' desires for fast fashion (McNeill and Moore 2015; Lundblad and Davies 2015).

To overcome these pitfalls, we call for further research exploring the second cycle of consumption as a whole. Taking culturally oriented perspectives, these new investigations may critically analyse the sociocultural processes that drive the consumption cycle and explore how the single phases interrelate to, and influence, each other. In agreement with Edbring et al. (2016), we see a need to understand the processes of circular economy and how it works in the context of clothing and fashion markets in order to boost sustainable consumption and production in this industry.

References

Arnould, E. J., & Thompson, C. J. (2005). Consumer culture theory (CCT): Twenty years of research. *Journal of Consumer Research, 31*(4), 868–882.

Arnould, E. J., Price, L., & Zinkhan, G. M. (2005). *Consumers* (2nd ed.). New York: McGraw-Hill.

Bardhi, F., & Arnould, E. J. (2005). Thrift shopping: Combining utilitarian thrift and hedonic treat benefits. *Journal of Consumer Behavior, 4*(4), 223–233.

Bianchi, C., & Birtwistle, G. (2010). Sell, give away, or donate: An exploratory study of fashion clothing disposal behaviour in two countries. *The International Review of Retail, Distribution and Consumer Research, 20*(3), 353–368.

Bianchi, C., & Birtwistle, G. (2012). Consumer clothing disposal behaviour: A comparative study. *International Journal of Consumer Studies, 36*(3), 335–341.

Cassidy, T. D., & Bennett, H. R. (2012). The rise of vintage fashion and the vintage consumer. *Fashion Practice, 4*(2), 239–261.

Cervellon, M. C., Carey, L., & Harms, T. (2012). Something old, something used: Determinants of women's purchase of vintage fashion vs secondhand fashion. *International Journal of Retail and Distribution Management, 40*(12), 956–974.

Edbring, E. G., Lehner, M., & Mont, O. (2016). Exploring consumer attitudes to alternative models of consumption: Motivations and barriers. *Journal of Cleaner Production, 123,* 5–15.

Ferraro, C., Sands, S., & Brace-Govan, J. (2016). The role of fashionability in second-hand shopping motivations. *Journal of Retailing and Consumer Services, 32,* 262–268.

Gerval, O. (2008). *Fashion: Concept to catwalk*. London, UK: Bloomsbury.

Guiot, D., & Roux, D. (2010). A second-hand shoppers' motivation scale: Antecedents, consequences, and implications for retailers. *Journal of Retailing, 86*(4), 355–371.

Hansen, K. T. (2010). Secondhand clothing. In J. Eicher (Ed.), *Berg encyclopedia of world dress and fashion* (Vol. 10, pp. 232−237). Oxford: Oxford University Press.

Isla, V. L. (2013). Investigating second-hand fashion trade and consumption in the Philippines: Expanding existing discourses. *Journal of Consumer Culture, 13*(3), 221–240.

Joung, H. M., & Park-Poaps, H. (2013). Factors motivating and influencing clothing disposal behaviours. *International Journal of Consumer Studies, 37*(1), 105–111.

Laitala, K. (2014). Consumers' clothing disposal behaviour—A synthesis of research results. *International Journal of Consumer Studies, 38*(5), 444–457.

Lang, C., Armstrong, C. M., & Brannon, L. A. (2013). Drivers of clothing disposal in the US: An exploration of the role of personal attributes and behaviours in frequent disposal. *International Journal of Consumer Studies, 37*(6), 706–714.

Lundblad, L., & Davies, I. A. (2015). The values and motivations behind sustainable fashion consumption. *Journal of Consumer Behaviour, 15*(2), 149–152.

McNeill, L., & Moore, R. (2015). Sustainable fashion consumption and the fast fashion conundrum: Fashionable consumers and attitudes to sustainability in clothing choice. *International Journal of Consumer Studies, 39*(3), 212–222.

Morgan, L. R., & Birtwistle, G. (2009). An investigation of young fashion consumers' disposal habits. *International Journal of Consumer Studies, 33*(2), 190–198.

NARTS. (2013). *Industry statistics and trends: Resale or retail?* [online]. Retrieved May 10, 2017, from http://www.narts.org/i4a/pages/index.cfm?pageid=3285.

Pookulangara, S., & Shephard, A. (2013). Slow fashion movement: Understanding consumer perceptions—An exploratory study. *Journal of Retailing and Consumer Services, 20*(2), 200–206.

Reiley, K., & DeLong, M. (2011). A consumer vision for sustainable fashion practice. *Fashion Practice, 3*(1), 63–83.

Roux, D., & Korchia, M. (2006). "Am I what I wear?" An exploratory study of symbolic meanings associated with secondhand clothing. *Advances in Consumer Research, 33,* 29–35.

Sihvonen, J., & Turunen, L. L. M. (2016). As good as new-valuing fashion brands in the online second-hand markets. *Journal of Product and Brand Management, 25*(3), 285–295.

Thomas, V. (2003). Demand and dematerialization impacts of second-hand markets. *Journal of Industrial Ecology, 7*(2), 65–78.

Thompson, C. J., & Haytko, D. L. (1997). Speaking of fashion: Consumers' uses of fashion discourses and the appropriation of countervailing cultural meanings. *Journal of Consumer Research, 24*(1), 15–42.

ThredUp. (2016). *Resale report 2016.* [online]. Retrieved January 12, 2017, from https://www.thredup.com/resale.

Turunen, L. L. M., & Leipämaa-Leskinen, H. (2015). Pre-loved luxury: Identifying the meanings of second-hand luxury possessions. *Journal of Product and Brand Management, 24*(1), 57–65.

Veenstra, A., & Kuipers, G. (2013). It is not old-fashioned, it is vintage, vintage fashion and the complexities of 21st century consumption practices. *Sociology Compass, 7*(5), 355–365.

Xu, Y., Chen, Y., Burman, R., & Zhao, H. (2014). Second-hand clothing consumption: A cross-cultural comparison between American and Chinese young consumers. *International Journal of Consumer Studies, 38*(6), 670–677.

Yan, R., Bae, S. Y., & Xu, H. (2015). Second-hand clothing shopping among college students: The role of psychographic characteristics. *Young Consumers, 16*(1), 85–98.

Zonneveld, L., & Biggemann, S. (2014). Emotional connections to objects as shown through collecting behaviour: The role of ardour. *Australasian Marketing Journal, 22*(4), 325–334.

3

Access-Based Consumption: A New Business Model for Luxury and Secondhand Fashion Business?

Amira Battle, Daniella Ryding
and Claudia E. Henninger

3.1 Introduction

This conceptual chapter explores two emerging business models and considers their feasibility for exchanging vintage and luxury second-hand fashion garments within a consumer context. The mini cases studies provide an insight into the benefits and drawbacks of each model, whilst further highlighting some key drivers for the vintage and luxury secondhand sector.

_____

A. Battle (✉)
University of Bath, Bath, UK
e-mail: A.M.Battle@bath.ac.uk

D. Ryding · C. E. Henninger
School of Materials, University of Manchester, Manchester, UK
e-mail: Daniella.Ryding@manchester.ac.uk

C. E. Henninger
e-mail: Claudia.Henninger@manchester.ac.uk

The Forum for the Future (FFF) (2010) envisioned four future scenarios for a sustainable fashion industry by the year 2025: *slow is beautiful*, *community couture*, *techno-chic* and *patchwork planet*—which according to recent literature could soon become a reality (Pedersen and Netter 2015; Perlacia et al. 2016; Pike 2016). We explore Community Couture further in this chapter, as it anticipates that the fashion industry will experience an influx in sale of secondhand and vintage fashion businesses, including business models which are centred on the renting, borrowing and swapping of garments (FFF 2010). These business models are all forms of use-ordinated access-based consumption, which combines goods and services (Armstrong and Lang 2013). (Access-based services are a networked system where consumers pay to receive access to goods/services for a limited time (Bardhi and Eckhardt 2012).) The possibility of clothing rental and other access-based services, such as swapping, sharing or fashion libraries, could be particularly effective for vintage and luxury fashion. Vintage fashion encompasses garments, which may or may not be secondhand, hold unique attributes and were created between the 1920s and 1980s (Gerval 2008); on the other hand, luxury fashion, which may also be vintage, is further characterised through exclusivity, well-known brands, increased brand awareness, good customer service and enhanced well-being (Henninger et al. 2017).

A Westfield London (2016) fashion report found that 46% of people in the UK are interested in renting fashion. This is further supported by companies, such as Rent the Runway, LENA the Library, Glam Corner and Chic by Choice, who recently witnessed a rise in their sales turnover and an increase in their consumer base on social media (Pike 2016). This indicates that access-based consumption could be an interesting business model to pursue, yet they face unique issues specific to their business models such as logistics (Armstrong et al. 2016), stocking (making sure suitable and sufficient garments are available), communication of benefits to using access-based services rather than acquiring ownership and generating consumer acceptance (Armstrong et al. 2015). Although Armstrong and Lang (2013) suggest that access-based business models could foster sustainability, the coordination of such models requires careful consideration. A key question that thus

arises is: whether and how vintage and luxury secondhand businesses can utilise and configure access-based consumption models to make the Community Culture scenario a reality?

3.2 Vintage and Luxury Secondhand Fashion

3.2.1 Vintage Fashion

The label of vintage fashion is primarily used when referring to clothing from the 1920s to 1980s (Cassidy and Bennett 2012; McColl et al. 2013), the most valuable being those that are at least 25 years old, made by high-end designers and original or limited-edition items (Veenstra and Kuipers 2013). Vintage fashion usually attracts young, middle-class individuals who appreciate culture and do not mind the time and labour it takes to find a quality vintage piece in their size (ibid.). However, Cassidy and Bennett (2012) found that interest in vintage fashion spans several age ranges and demographics as vintage garments themselves have become more accessible.

Consumers use vintage fashion to construct their identities and to express their authentic selves (Cassidy and Bennett 2012; McColl et al. 2013). The love affair with vintage has roots in consumers' needs for nostalgia, authenticity and originality (Cervellon et al. 2012; Veenstra and Kuipers 2013). Vintage fashion and vintage-inspired fashion have become fashionable and trendy, thus influencing how people perceive secondhand products. Vintage fashion has become a commodity and is widely incorporated into consumer products to appeal to different needs (McColl et al. 2013; Veenstra and Kuipers 2013).

3.2.2 Luxury Secondhand Fashion

Secondhand fashion has become increasingly popular and destigmatised over the last decade. The financial crisis saw a rise in secondhand consumption, including luxury secondhand, with consumers being more conscious to gain value for money (e.g. Turunen and Leipämaa-Leskinen 2015;

Ferraro et al. 2016). Although secondhand fashion in the past was associated with low income and austerity, this has changed, with songs such as Thrift Shop by Macklemore creating a hype about secondhand fashion and making it cool and accessible. Thrifting or buying secondhand fashion is no longer looked down upon, but rather is an *it* thing to do across a variety of demographics and financial backgrounds (McColl et al. 2013; Ferraro et al. 2016). The rise in awareness of and concern for sustainability, more specifically the natural environment and social issues relating to the fashion industry, have further fostered the rise of the secondhand, and specifically secondhand luxury trade (Turunen and Leipämaa-Leskinen 2015; Ferraro et al. 2016). Consumers are even mixing their secondhand fashions with those purchased on the high street (McColl et al. 2013). This has led to secondhand fashion stores becoming acceptable and cool shops that may even hold bargains and treasures, such as luxury or designer items (Ferraro et al. 2016).

Finding these items brings pleasure to the thrifter as finds can be rare or something that they were not able to attain the first time they saw the garment. Secondhand luxury provides value beyond saving money; consumers may consider pre-loved luxury as being more authentic, having more character than new luxury items and telling a story. Furthermore, wearers can resell designer garments kept in good condition on websites such as at Grailed or Vestiaire, which specialise in secondhand luxury, thereby expanding the garments' lifespan by selling and re-selling the item multiple times (Turunen and Leipämaa-Leskinen 2015).

3.3   Growth of the Sharing Economy

The sharing economy encompasses business models centred on adding services to products, paying for the use of products, collaboratively using products, and co-creating and/or sharing ideas (Belk 2014). Hamari et al. (2015, p. 2047) define the sharing economy and collaborative consumption as 'the peer-to-peer-based activity of obtaining, giving, or sharing the access to goods and services, coordinated through community-based online services'. However, the sharing economy also consists of

business-to-consumer businesses such as Rent the Runway, which allows consumers to access luxury dresses for lower prices (Ferraro et al. 2016).

These different business models are all linked together by their dependency and foundation on Web 2.0, which fosters the facilitation of sharing on digital platforms (Belk 2014; Hamari et al. 2015). These new business models are opening doors in both the sharing economy and the wider circular economy consequently creating new opportunities and forms of competition that previously did not exist (Antikainen et al. 2015).

Access-based consumption is an offshoot of the sharing economy where the system focuses on meeting consumers' higher needs through service provision rather than the acquisition of new products (Armstrong and Lang 2013). Access-based consumption enables consumers to fulfil their desire for newness whilst also enabling them to access goods that they might not have been able to acquire otherwise, such as luxury goods (Cook and Hodges 2015; Lang and Armstrong 2015).

3.4   Access-Based Consumption

Authors (Bardhi and Eckhardt 2012; Antikainen et al. 2015; Edbring et al. 2016) have examined access-based business models, motivations and obstacles to using access-based services. Yet studies concerning perceptions of access-based services for the vintage and luxury second-hand fashion industry remain limited (Armstrong et al. 2015, 2016).

Access-based consumption is a subset of product service systems (PSS), which can be further broken down into three categories:

1. *Product-oriented services* add and/or offer additional services. For example, a retailer may also offer to redesign or tailor goods for their clients (Armstrong et al. 2015, 2016).
2. Use-oriented services include the renting, swapping or sharing of garments. Access-based services primarily fall within this category. Whilst the company may retain ownership management of the goods in some instances, in fashion libraries the ownership is transferred to the public (ibid.).

3. Result-oriented services focus on an agreed result rather than the product used to achieve that goal. An example of a result-oriented service is a company that sends users clothes inspired by their style preferences. The end user gets the clothes but does not get to pick which ones they are (Corvellec and Stål 2017).

3.5 New Business Models

Access-based models have enabled the development of new business opportunities and models (Antikainen et al. 2015). Within this new framework, businesses have taken on a variety of approaches in developing models for the sharing economy. Such models include renting (Mont et al. 2006), fashion libraries (Pedersen and Netter 2015), swapping (Perlacia et al. 2016) and sharing (Belk 2007) (Table 3.1). Each of these models is discussed and evaluated according to the Four Business Model Elements Framework (Perlacia et al. 2016): value proposition, customer segments, channels and cost/revenue structure.

3.5.1 Swapping

Swapping implies the exchange of clothing, whereby everyone (ideally) contributes equally; for example, 10 luxury items are exchanged for 10 other items (Perlacia et al. 2016). Clothing swaps can take place online or in-person. Swap events appeal to younger consumers because it is

Table 3.1 Summary of access-based consumption business models (authors' own)

Business model	Definition	Examples
Swapping	Peer-to-peer exchange of one garment for another	Swap style
Fashion libraries	Taking out garments in the same manner as a book in a physical library (Perlacia et al. 2016)	LENA the library, Albright Fashion Library
Renting (B2C)	Renting or hiring clothing from brands	Chic by Choice, Rent the Runway, MossBros
Sharing (C2C) or (C2B2C)	Peer-to-peer clothing rental facilitated by an internet platform	Style Lend, Rentez-Vous

a highly social activity, but people are wary of how a swapping event works (Armstrong and Lang 2013). Brands must take into consideration how value is attributed to clothes, hygiene factors and getting enough sizes to appeal to different body types (ibid.). The size issue may be particularly of interest to vintage fashion businesses as not only has sizing changed over the years, pieces were most likely to be made in limited qualities thus minimising the size range available.

Online swap websites are very similar to social commerce models, which combine community and interactivity with marketplaces (Swamynathan et al. 2008). Swap Style is a free to swap social commerce platform with an active user community and thus is a good example of a swapping business that has been sustainable over time (see Exhibit 3.1).

Exhibit 3.1 Swapping (authors' own)

- Analysis

  This business model is not commonly adopted for vintage and luxury secondhand fashion. The authors struggled to find examples of businesses that utilise this model. We suggest that there needs to be some clarification on the term 'swapping'. Swapping could refer to exchange but it could also refer to a flea market or swap meet. Some people use the term swap in reference to simply owning one thing and replacing it with another. For example, one of the co-founders of secondhand luxury website, Vestiaire Collective, described her 'one in, one out' philosophy where she swaps out something she already owns for every new piece she buys (Millard 2016). Vestiaire Collective enables people to list their luxury goods and buy from other members. After they have bought the item, they can always sell it on again; thus, members are constantly 'trading' goods. Is this considered swapping?

  Finally, a question that emerges is: Do people want to be known for swapping luxury clothes? Okonkwo (2010) attributes part of the success of internet-based access-based luxury and vintage fashion businesses on the ability of users to remain anonymous. Is swapping too personal for luxury consumers?

3.5.2   Fashion Libraries

Fashion libraries work similarly to libraries for books; individuals can come in-store or online to borrow clothing from a community wardrobe (Perlacia et al. 2016). Members contribute to the wardrobe with their own clothes and often volunteer at the library. On average, fashion libraries have about 100–300 members who regularly borrow and contribute to the library (Pedersen and Netter 2015). Library wardrobes are made up of a mix of product categories from vintage to contemporary styles, whilst others purely focus on high-end and luxury goods (Perlacia et al. 2016).

The location of a fashion library is very important as it is a fashion business; thus, it depends on footfall, convenience and brand awareness. The wrong location can increase the amount of effort that potential consumers have to make to try this method of consumption (Pedersen and Netter 2015). Good locations enable fashion libraries to host additional events in the space to raise funds, build interest and foster relationships. Other revenue streams include membership fees, late fees and damage fees (ibid.).

This is a relatively new model, which still needs more development in customer acquisition, commercialisation and profitability (ibid.). Pedersen and Netter (2015) found that fashion libraries provide the opportunity for people to try something new. LENA the Library is an example of a brand that has parlayed their fashion library into a part of the wider community.

Fashion libraries are an interesting business concept as it takes a model that society is familiar with and combines it with fashion. The authors do wonder, how fashion libraries communicate trust in terms of ensuring everyone takes care of the garments within the library? Books are relatively impersonal compared to clothing. If another member ruined a vintage garment, the owner would be understandably upset. Vintage items and limited-edition luxury items are hard to come by, how could a business ensure the safekeeping of them? A business would have to consider shop security, as high-value clothes are subject to theft, and how they could ensure members bring borrowed items back.

Clothing libraries depend on their members to stock the libraries. How would a fashion library deal with free-riders or those who take without giving back? Finally, the issue of anonymity arises again. The primary channel of fashion libraries is the physical store, which members would visit to check out clothes. Borrowing clothes online is one thing, but walking into a store that is known as a place to borrow clothes is a public declaration that an individual borrows and not buys their clothes. If purchasing and wearing luxury goods are ways to signal social status, how might this individual be perceived?

3.5.3 Renting

Fashion rental is a common business model adopted by companies such as Rent the Runway, Rentez-vous and Chic by Choice (see Exhibit 3.2). Renting fashion is a common practice for occasion wear, where consumers hire, lease or borrow an item for a set fee and time (Armstrong et al. 2016). It enables consumers to gain access to occasion wear or garments that may otherwise be unattainable (Lang and Armstrong 2015).

Shopping for vintage fashion is time, resource and labour intensive, making it a rare and high-value item (Veenstra and Kuipers 2013). Would renting make it thus too easy to find vintage items thus taking the fun and excitement out of the find (Cervellon et al. 2012)? Armstrong et al. (2015) found that some consumers like the 'treasure hunt' and feel it is part of the experience.

An important consideration for businesses pursuing a renting or leasing model is product selection and clothing maintenance. Retailers should consider today's body shapes and sizes as well as the style of the garment when creating their merchandising mix (Veenstra and Kuipers 2013).

Over time the quality of the clothing will degrade, thus making it unfit for continued use. Options to overcome this limitation are recycling, upgrading or re-selling clothes in the secondhand market. By keeping garments well maintained, businesses can increase the overall utility and profitability of a garment, whilst potentially developing environmental benefits as well (Mont et al. 2006).

Catulli et al. (2014) found that despite the collaborative nature of renting, consumers want to stay anonymous and not be associated with the access-based brand community. For luxury secondhand and vintage goods, consumers may be more open to admitting that items are rented, especially since thrifting and vintage have become a part of normal consumption practices (Cassidy and Bennitt 2012; Pedersen and Netter 2015). Promoting fun, the entertainment value, and the time and cost savings could incentivise people to rent clothes, whilst championing the sustainability aspect could improve consumer attitudes towards renting (Hamari et al. 2015). Renting could be promoted as a sustainable option that does not require drastically changing consumer behaviour (Stål and Jansson 2017).

Exhibit 3.2 Renting (authors' own)

- Analysis

  A key question that emerged is whether luxury and/or vintage consumers would be interested in renting, or only buying? Okonkwo (2010) pointed out that the throwaway culture created by fast fashion industry has spread to luxury fashion consumption. Consumers are rapidly consuming and discarding luxury clothing with an insatiable desire for new clothes. Perhaps there is a market for renting luxury secondhand fashion. It would allow this segment of luxury consumers to constantly refresh their wardrobes and try the latest styles.

  Yet, a prominent concern is brand dilution. Would luxury brands really want their clothes to be easily accessible? The internet has already democratised luxury fashion consumption, but are we reaching the point where it is too easy to access? Okonkwo (2010) stated that secondhand luxury does not dilute brands or the value of their products because they are completely different markets. However, almost 10 years later we must ask, are they still completely different markets? With the lines blurring between them, one could consider the impact of open access luxury goods on the future of the luxury market.

Renting vintage fashion implies vintage hunters would no longer own a rare piece. Without the thrill of the hunt, or a permanent reward, would traditional vintage fashion consumers be the ideal customer segment for this business model?

This business model certainly has its benefits, but it will require finding the right market segment that appreciates the nuances of this business model. Renting vintage and luxury secondhand fashion allows wearers to feel like Cinderella but like Cinderella—you are dressing on borrowed time.

3.5.4 Sharing

Sharing is a peer-to-peer process where one party gives or receives something from another party for them to use (Belk 2007). Households in the UK have approximately £4000 worth of clothes in their wardrobes, 30% of which are worn less than once a year; consequently, there is an opportunity for consumers to share these clothes with others (WRAP 2016). Retailers such as Grailed, Style Lend and Vestiaire have realised this market potential and created a marketplace that facilitates sharing, selling or lending clothes to others (Mont et al. 2006). The sharing business model means developing new systems and educating consumers on how to share and accept sharing. People sometimes find it hard to accept items without monetary payment due to cultural norms and the traditional market system. Although there are some free sharing models (Albinsson and Perera 2012), more common are those where people pay to borrow from other people's wardrobes. Style Lend is an example of a two-sided marketplace where people pay to borrow from their peers (see Exhibit 3.3).

Exhibit 3.3 Sharing (authors' own)

- Analysis

  The peer-to-peer aspect makes this an interesting business model. Turunen and Leipämaa-Leskinen (2015) found that consumers of secondhand luxury appreciate the story, or history, of a garment

as it makes the garment feel more authentic. In a sharing business model, consumers can engage in knowledge sharing about the garments through forums and other community-building functions such as requesting help in finding a certain piece (Style Lend, n.d.). This could be particularly interesting for vintage fashion consumers looking for an item from a specific era.

Finally, there is still a stigma with sharing clothes, which might hinder this business model from reaching its full potential. For those who use luxury brand consumption as a signal of wealth, they might see sharing as something those of a lower socioe-conomic class would do. How can brands contribute to the necessary culture shift and communicate with consumers that sharing clothes is okay?

3.6   Managerial Implications

The marketing strategy for access-based services should focus on a value proposition that describes the consumers' ability to get new clothes whilst still being budget friendly (Lang and Armstrong 2015). Promoting the sustainability aspect of access-based business models may help to improve consumers' attitudes towards trying these services (Hamari et al. 2015). Businesses must consider what other practices must change to create a value proposition that resonates with consumers, for example payment structure/methods, website design and underlying consumer needs (Antikainen et al. 2015).

Businesses should take full advantage of the abilities enabled by Web 2.0 and develop more services (e.g. mobile app) (Pederson and Netter 2015). Brands might want to consider opportunities in swapping and fashion libraries as those who are interested in renting are also likely to be interested in swapping (Lang and Armstrong 2015). Brands might need to add a thrill to attract vintage chasers, by creating a novel experience.

Though prior research has shown that people do not want to be seen to belong to an access-based community (Bardhi and Eckhardt 2012), businesses such as Swap Style, LENA the Library and Style Lend are

evidence that people are willing to get involved, attend events and share their style. Finally, a common theme throughout these businesses is the importance of educating consumers and providing support to reduce perceived risk in using new services.

3.7 Discussion Questions

As these are novel business models, it is vital to understand how these models will work in practice. The following questions may provoke further discussion:

- If a vintage garment has been rented 10 times and is now falling apart is it right to rent potentially historical items that cannot be replaced?
- If a person wants to swap their 1920s dress with a 1960 dress. Their dress is very fragile and more of a display piece. If vintage clothing is meant to be worn—how much is the item really worth if you cannot wear it? How fair is swapping when value is subjective?
- Whilst the stigma associated with buying secondhand clothes has decreased, how can a luxury secondhand fashion business mitigate the stigma with borrowing clothes?
- If luxury fashion consumers can buy brand new luxury clothes outright or buy luxury secondhand clothing, why would they then rent, swap or borrow the same items?
- Could social commerce help mitigate some of the risk and uncertainty involved in access-based business models?

References

Albinsson, P. A., & Perera, B. Y. (2012). Alternative marketplaces in the 21st century: Building community through sharing events. *Journal of Consumer Behaviour, 11*(4), 303–315.

Antikainen, M., Lammi, M., Paloheimo, H., Rüppel, T., & Valkokari, K. (2015). Towards circular economy business models: Consumer acceptance of novel services. In *ISPIM Innovation Summit*. ISPIM.

Armstrong, C., & Lang, C. (2013). Sustainable product service systems: The new frontier in apparel retailing? *Research Journal of Textile and Apparel, 17*(1), 1–12.

Armstrong, C., Niinimäki, K., Kujala, S., Karell, E., & Lang, C. (2015). Sustainable product-service systems for clothing: Exploring consumer perceptions of consumption alternatives in Finland. *Journal of Cleaner Production, 97,* 30–39.

Armstrong, C. M., Niinimäki, K., Lang, C., & Kujala, S. (2016). A use-oriented clothing economy? Preliminary affirmation for sustainable clothing consumption alternatives. *Sustainable Development, 24,* 18–31.

Bardhi, F., & Eckhardt, G. (2012). Access-based consumption: The case of car sharing. *Journal of Consumer Research, 39*(4), 881–898.

Belk, R., (2007). Why not share rather than own? *Annals of the American Academy of Political and Social Science, 611*, 126–140.

Belk, R. (2014). You are what you can access: Sharing and collaborative consumption online. *Journal of Business Research, 67*(8), 1595–1600.

Cassidy, T. D., & Bennett, H. R. (2012). The rise of vintage fashion and the vintage consumer. *Fashion Practice, 4*(2), 239–262.

Catulli, M., Lindley, J. K., Reed, N. B., Green, A., Hyseni, H., & Kiri, S. (2014). What is mine is not yours: Further insight on what access-based consumption says about consumers. In R. W. Belk, L. Price, & L. Penaloza, (Eds.), *Consumer culture theory—research in consumer behaviour*. Bingley, UK: Emerald Group Publishing.

Cervellon, M. C., Carey, L., & Harms, T. (2012). Something old, something used. *International Journal of Retail & Distribution Management, 40*(12), 956–974.

"Chic By Choice". *Chicbychoice.com*. Web. 18 June 2017.

Cook, S., & Hodges, N. (2015). Exploring non-ownership apparel consumption through online fashion product rental services: An application of institutional theory. In *International Textile and Apparel Association (ITAA) Annual Conference Proceedings*. ITAA [online]. Retrieved March 6, 2017, from http://lib.dr.iastate.edu/cgi/viewcontent.cgi?article=1135&context=itaa_proceedings.

Corvellec, H., & Stål, H. (2017). Evidencing the waste effect of product-service systems (PSSs). *Journal of Cleaner Production, 145,* 14–24.

Edbring, E., Lehner, M., & Mont, O. (2016). Exploring consumer attitudes to alternative models of consumption: Motivations and barriers. *Journal of Cleaner Production, 123,* 5–15.

Ferraro, C., Sands, S., & Brace-Govan, J. (2016). The role of fashionability in second-hand shopping motivations. *Journal of Retailing and Consumer Services, 32,* 262–268.

FFF (Forum of the Future). (2010). *Fashion Futures 2025: Global scenarios for a sustainable fashion industry.* FFF [online]. Retrieved March 5, 2017, from https://www.forumforthefuture.org/sites/default/files/project/downloads/fashionfutures2025finalsml.pdf.

Gerval, O. (2008). *Fashion: Concept to catwalk*. London: Bloomsbury.

Hamari, J., Sjöklint, M., & Ukkonen, A. (2015). The sharing economy: Why people participate in collaborative consumption. *Journal of the Association for Information Science and Technology, 67*(9), 2047–2059.

Henninger, C. E., Alevizou, P. J., Tan, J., Huang, Q., & Ryding, D. (2017). Consumption strategies and motivations of Chinese consumers—The case of UK sustainable luxury fashion. *Journal of Fashion Marketing & Management, 21*(3), 419–434.

Lang, C., & Armstrong, C. (2015). What's mine is yours: Does fashion leadership impede clothing renting and swapping? In *International Textile and Apparel Association (ITAA) Annual Conference Proceedings*. International Textile and Apparel Association, Inc.

"Lena The Library". *Lena-library.com*. Web. 18 June 2017.

McColl, J., Canning, C., McBride, L., Nobbs, K., & Shearer, L. (2013). It's vintage darling! An exploration of vintage fashion retailing. *Journal of the Textile Institute, 104*(2), 140–150. Web.

Millard, E. (2016). *Vestiaire collective: Clothes swap*. Luxury London [online]. Retrieved June 27, 2017, from http://www.luxurylondon.co.uk/article/vestiaire-collective-clothes-swap.

Mont, O., Dalhammar, C., & Jacobsson, N. (2006). A new business model for baby prams based on leasing and product remanufacturing. *Journal of Cleaner Production, 14*(17), 1509–1518.

Okonkwo, U. (2010). *Luxury fashion branding*. Basingstoke: Palgrave Macmillan.

Pedersen, E. R. G., & Netter, S. (2015). Collaborative consumption: Business model opportunities and barriers for fashion libraries. *Journal of Fashion Marketing and Management, 19*(3), 258–273.

Perlacia, A., Duml, V., & Saebi, T. (2016). *Collaborative consumption: Live fashion, don't own it*. SSRN [online]. Retrieved June 27, 2017, from https://ssrn.com/abstract=2860021.

Pike, H. (2016). *Will the 'sharing economy' work for fashion?* Business of Fashion [online]. Retrieved March 5, 2017, from https://www.businessoffashion.com/articles/fashion-tech/will-the-sharing-economy-work-for-fashion-rent-the-runway-rental.

Stål, H., & Jansson, J. (2017). Sustainable consumption and value propositions: Exploring product-service system practices among Swedish fashion firms. *Sustainable Development, 25*(6), 546–558.

"Style Lend". *Style Lend*. Web. 18 June 2017.

Swamynathan, G., et al. (2008). Do social networks improve e-commerce? A study on social marketplaces. In *SIGCOMM 2008* (pp. 1–6). New York: ACM. Web. 18 June 2017.

"Swap Style". *Swapstyle.com*. Web. 18 June 2017.

Turunen, L., & Leipämaa-Leskinen, H. (2015). Pre-loved luxury: Identifying the meanings of second-hand luxury possessions. *Journal of Product & Brand Management, 24*(1), 57–65.

Veenstra, A., & Kuipers, G. (2013). It is not old-fashioned, it is vintage, vintage fashion and the complexities of 21st century consumption practices. *Sociology Compass, 7*(5), 355–365.

Westfield London. (2016). *How we shop now trend report.* Westfield [online]. Retrieved March 6, 2017, from https://uk.westfield.com/london/how-we-shop-now.

WRAP. (2016). *Measuring the active life of clothing.* WRAP [online]. Retrieved January 12, 2018, from http://www.wrap.org.uk/sustainabletextiles/scap/extending-clothing-life/report/measuring-active-life-of-clothing.

4

Understanding the Culture of Consuming Pre-owned Luxury

Carly Fox

4.1 Introduction

The purpose of this chapter is to create debate based on practitioner experience, rather than to confirm or refute theoretical constructs. Although the concept of pre-owned luxury is discussed in diverse disciplines including historical analysis, cross-cultural comparisons, luxury as an investment and counterfeiting, there are still aspects that have been overlooked or under-researched, in particular the underlying motivations for procuring and collecting pre-owned luxury.

Written from the perspective of observation and participation in the luxury fashion industry over the last two decades, the chapter opens with an aperçu to set the context (background and overview) and then describes the driving forces of consuming pre-owned luxury. Various notions are put forward in the discussion on the rationale for collecting pre-owned luxury, followed by insights into aspects of co-creation that

C. Fox (✉)
Practitioner, London, UK
e-mail: carlyfoxx@gmail.com

are taking place in the industry at the interface of offline and online communities. The ensuing vignette is drawn from practitioner anecdotes, putting forward a contemporary snapshot to illustrate emerging trends in pre-owned luxury. Taking into account the evolving nature of the industry, a selection of managerial implications are drawn from personal experience and practitioner insights (Carolina Tinoco, Conchita Perez Decan, Stelios Hawa, Patrick Fagan, Andreas Acala, Andrea Baraldi). Limitations and suggestions for further study are then presented.

4.2   Background and Overview

Over recent years, the market of pre-owned luxury fashion and accessories has seen substantial and continual growth, becoming the 7th largest global economy (Turunen and Leipämaa-Leskinen 2015). This market is an ever-expanding and very lucrative industry, which has evolved immensely from the days of thrift stores and pawn shops to upmarket boutiques and online pre-owned luxury empires. Businesses specialising in pre-owned luxury are now commonplace on the high street.

In an attempt to understand this rapid growth, it is reasonable to question where it all began and what attracted and/or motivated so many individuals to buy, sell, rent, donate, invest in and collect pre-owned luxury fashion and accessories. The phenomenal popularity of pre-owned luxury goods also raises the issue of disposable income and purchasing power. Owing to the newness of this trend, it is not clear which business models are most successful. Neither is it apparent how information and communication technologies (ICT) have shaped the industry, in particular the Internet, social media and online influencers. Without a doubt, the industry of pre-loved luxury has been somewhat affected by counterfeit goods. However, in such a dynamic context, it is difficult to see where the industry is going and how the future will pan out.

By raising awareness of consumer motivations, it furthers our understanding of how to fulfil the needs and wants of consumers and increase

consumer satisfaction, which in turn increases brand loyalty and future consumption. While far from being 'fast fashion' as such, the market of pre-owned luxury fashion and accessories is ever-changing. In order to stay competitive and to react to market turbulence, retailers and e-tailers need to optimise and adapt to constant evolutions in the marketplace, taking into consideration the evolving needs and wants of the modern world.

Fast, cheap fashion flooded the market and gathered pace at the end of the 1990s as brands looked for new ways to make quick returns of investments and generate profit by increasing the number of clothing ranges in between seasons. Globalisation grew rapidly during this decade as brands shifted the bulk of production to the developing world where labour costs and overheads represented a fraction of those in Europe. These changes were accompanied by a marked decline in quality and the emergence of the 'disposable society'. No longer did we see seasonal change in clothing collections; from then on, new styles and trends were appearing at an ever-increasing pace; society was buying the cheap version, merely to keep up appearances. We consumed rapidly and threw away at the same pace. As a culture, we soon became obsessed with image and celebrity; our desire to fit in and be 'part of the crowd'—see Maslow ([1943])—and the notion of the 'need to belong'. We all aspire to belong to a tribe, group, community and to express it: 'Always have and probably always will', states Patrick Fagan, a consumer behaviour expert. The era of reality TV emerged and we were voyeuristically consumed by the (pseudo) real lives of others.

Consequently, procuring vintage and pre-owned luxury became a means of individual expression while achieving a fashion paradox. By definition, luxury is exclusive, scarce and unique. Owning luxury, which has been pre-owned, is an expression of postmodern living, as a way to 'fit in while standing out'. Celebrities such as Chloe Sevigny, Kate Moss and Alexa Chung made it socially acceptable and trendy (i.e. cool) to mix vintage and luxury pre-owned pieces with modern and current collections. Vintage or pre-owned secures an individual look that generates an image of greater quality.

Early perceptions of purchasing from the secondhand market (thrift stores and pawn brokers) were attached to a negative image.

With increasing wealth generation coupled with an awareness of the need to recycle, reuse and recondition, pre-owned luxury stores have more kudos and little trace of stigma, for example Shop-Hers.com, Fashionphile, Covetique, LuxuryExchange, SnobSwap.com, Threadflip.com. In the postmodern world, it is now chic to recycle luxury. Until relatively recently, it was socially embarrassing to be caught buying or wearing pre-owned goods. People who wore 'hand-me-down' clothes or had purchased from a secondhand shop were considered 'too poor' to be able to afford new clothing. The perception of secondhand has changed radically, and even the language we now use to describe this market has changed. Consider how 'charity', 'thrift' and 'used' have morphed into 'pre-owned', 'pre-loved', 'retro', 'vintage', 'shabby chic', 'designer resale'—see Brown (2001) for further marketing insights into the revival of retro and vintage.

4.3   The Driving Forces of Consuming Pre-loved Luxury

There are many reasons why people buy, sell, rent, donate, invest in and collect pre-owned luxury fashion and accessories. Individuals are motivated by various factors that can be broadly described as social, emotional and financial. Some people may sell or donate their luxury clothing and accessories to de-clutter and make room for new season collections or new styles. Others sell their unwanted luxury belongings purely to make extra money. Others still (who do not need the extra money) find it exciting to sell luxury accoutrements, on a par with a sport or hobby, or to join the current trend of selling. Individuals may also sell as a result of 'life changes'; they may have children and no longer need (or have the occasion to wear) luxury items. Maybe they no longer fit into their luxury clothes or feel that the clothes do not suit their current lifestyle.

Some items may be unwanted gifts that end up being sold off to increase personal finances; the sale may take place as routine behaviour to clear clutter or it may be motivated by cultural factors such as in cultures where women do not have financial independence, so they will discreetly sell off designer items to gain a little financial freedom.

Buying pre-loved luxury can be for entertainment or fun, like a special interest or hobby. Many people are attracted by the thrill of the hunt, motivated by the excitement of tracking down pre-loved luxury. The quest for collecting pre-owned luxury lies on a continuum between a lifelong pursuit that is never complete and a form of escape.

Some transactions may be triggered by the need to dispose of goods from deceased friends or family members. In addition, people who work in fashion often receive many free items (e.g. corporate hospitality merchandise such as multiple umbrellas and make-up cases that cannot be sold in store); they then often sell off these items for income. Traditionally, fashion houses have never sold off goods at reduced rates but now they occasionally organise very discreet 'sales'. In order to sell off unsold merchandise, fashion houses will invite a select cohort of customers, influential journalists and opinion leaders to a private event hosted at a location away from the stores. This event also satisfies the curiosity of the journalists and invariably encourages them to produce a favourable write-up.

Whatever the motivation to trade in 'used' luxury, this trend is continually attracting individuals who seek a pre-loved luxury bargain. In comparison with purchasing a 'new' luxury item in store and first-hand from an authorised retailer (hereafter referred to 'untampered' luxury), bargain hunters attach less guilt to buying pre-owned beautifully made luxury items. The process of purchasing these items can be seen as fulfilling basic needs, namely self-esteem and worth.

Only a small proportion of society will exclusively wear the current season's designer collections or not feel comfortable being seen wearing anything twice (such as celebrities). These people often donate items to local charity luxury boutiques, for example the Red Cross in the Borough of Chelsea and Kensington. They may donate items to boost their own self-esteem, to feel good about helping the 'less fortunate' or to compensate for their conspicuous consumption, lifestyle of spending, narcissism and materialism. People who frequently purchase 'untampered' luxury items tend to have little attachment to these items and therefore disown them quickly: 'easy come, easy go'. They appear to place less value on the items (and/or appreciate them less) even though they abhor the idea of not being seen ('dead') in anything but the best.

Over recent decades, the customer base in the UK for the luxury industry has shifted from British aristocrats to a more international clientele; customers are increasingly overseas tourists, expats or immigrants. There has also been a marked increase in 'nouveau riche' customers; their intention is to flaunt their newly gained wealth by adopting items that they have hitherto been unable to afford. Hence, they tend to opt for loud labels. The price premium of luxury brands can be linked to the rise of these social climbers who have a strong need to show their purchasing power, for example customers from economies-in-transition such as Russia and China. Nouveau riche seek to possess pre-owned luxury brands in order to compensate for not being previously able to access this market. It is their way of reclaiming history or enjoying it.

Nouveau riche are largely motivated by aspirational shopping, as a means of joining the elite and adopting a lifestyle that very few could afford. Much of the attraction or excitement can be attached to hunting down an unknown bargain; the thrill of buying a precious item, pre-owned by a celebrity, such as Audrey Hepburn auctioned dress from Breakfast at Tiffany's. The pre-owned luxury market has enabled a wider customer base to access a pseudo-luxury lifestyle. The average person can now buy one or two luxury items and then mix them with many off-the-peg outfits. While pre-owned luxury is accessible to people who have average disposable income, it is worth noting that the upkeep of garments (e.g. specialist dry cleaning and maroquinerie servicing) is an extra cost that is often overlooked. Luxury garments require professional cleaning services and cannot be treated in the same way as lower value items.

As tastes in fashion evolve, novel trends may seem comparatively unappealing, pushing customers to seek older designs. Nostalgia often triggers this purchase; people may associate a design with an earlier memory (see later: Vignette on Annalena fashion boutique). There are many reasons why people will seek to purchase a pre-loved luxury item. For example, when a designer handbag sells out quickly in store, the consumer is left with no alternative but to purchase pre-owned. When a brand reinvents itself (as in the case of a new designer being appointed), older styles can swiftly become very sought after by certain consumers who seek to collect pre-owned, as will be discussed in the next section.

4.4   Idiosyncrasies of Collecting Pre-loved Luxury

Collecting is connected to the pursuit of instant happiness; the anticipation of buying special pieces fuels the primitive pleasure centre in the brain (nucleus accumbens) (Mueller 2009). When a collector finds what he/she is looking for, they repeat the exercise over and over again, akin to addiction—see Muensterberger (1994). When the primitive fear centre (amygdala) is stimulated, for example a buyer feels he/she is being deceived, its activity counteracts that of the nucleus accumbens and this can result in a purchase not being made. Many different psychological reinforcers feed into the pleasure centre (nucleus accumbens) and spark a desire for collectibles. A selection of the most common reinforcers are covered in this study.

Some people collect pre-loved luxury items, either for personal satisfaction (comfort), investment or for resale; see Belk (1995) for further information on the extent to which collecting can be addictive and dysfunctional for an individual and their household. Collectors get great enjoyment from applying their thoughts and energies into tracking down items and then, when they discover a bargain, it gives them a thrill. For the collector's entourage or household, however, these collections are perceived as non-human rivals for the affection of collectors.

The desire to collect only became possible a few millennia ago, once our ancestors gave up their nomadic lifestyle and settled down in one location (Belk 2015). A leading psychoanalytical explanation for collecting is that unloved children learn to seek comfort in accumulating belongings. Our fascination with collecting objects starts in early childhood; a favourite toy, teddy or blanket can teach us that it is possible to have an emotional bond with a lifeless object. Children who experience insecurity and trauma during childhood will seek refuge and escapism in collecting objects later in life. These objects represent artificial companions in the modern-day lonely society (Muensterberger 1994). Over time, we develop a belief that holding on to and amassing material objects can form a positive relationship.

While people may collect items in the knowledge that the value will increase, 'for most of us, being a collector has nothing to do with financial gain – it is an emotionally driven action, often with people collecting objects they connect positively and emotionally with at particular times in their lives' (Halliwell 2014). In other words, collecting can bring an emotion from the past into the present. A collection is also a representation of ourselves that we can leave behind; a legacy that will feel precious not because of its material value, but because these objects become an extension of who we are, motivated by existential anxieties. Luxury items may be collected out of passion to continue the family tradition or as an investment strategy. Collectors are often seduced by the notion of leaving behind material artefacts that over-represent powerful social classes. The many and varied psychological motivations for collecting are uniquely human. 'The motives are not mutually exclusive, as certainly many motives can combine to create a collector – one does not eat just because of hunger' (Jarrett 2014).

Other secondary motivators include pride, 'bragging rights' (or talking with pride about something you have done), a sense of history and creating a legacy, as well as intellectual stimulation, social rewards and crafting a sense of order. Aside from the rareness of a piece, some collectors seek to acquire pre-owned luxury for a modest price. Their joy and ensuing self-importance can be attributed to being sufficiently astute to find an affordable item. It is the object that is acquired for comparatively little money that titillates them and incites 'bragging rights'.

Different from bragging rights is the thrill of the chase where the goal is to find the most desirable object, not the most favourable price. Hirschland and Ramage (2008) discuss the sibling rivalry in trying to outwit each other to find the best Rembrandt or Raphael (see also Mueller 2009). Many collectors treat their collection not like objects but like a living being or a friend (Muensterberger 1994). This behaviour can often disrupt their social obligations, work and family. Collections can be a symbolic display of the collector's power and wealth. It was these collectors who established the first museums in Europe, and to a lesser extent in America, to preserve a sense of the past in order to understand the present.

A key contributing factor for collecting is the pride that is felt in acquiring exquisitely beautiful objects. This beauty can be further heightened by the pleasure of gathering them together as a group for the first time. During the search, excitement increases when a rare piece is found, setting the collector apart from peers. This uniqueness may provide recognition and admiration by associates—for further information, see Turunen and Leipämaa-Leskinen (2015). Despite global appeal, 'local' disparities exist as a result of cultural factors, which can lead to different interpretations and perceptions of fashion. For example, in some cultures, men are more interested in fashion; thus, Italian men are more fashion-conscious than Australian men.

4.5   Co-creation at the Interface of Online and Offline Collaboration

Many 'fashionistas' (people in the fashion industry or fashion lovers) will collect pieces from luxury fashion houses when the house is headed-up by one of their favourite designers, for example when Tom Ford took control of Gucci. Andreas Acala (formerly of Dior, Louis Vuitton and Tom Ford) would hunt down pieces to add to his collection. This activity is a common practice in the fashion field to accumulate pieces of collections where interesting collaborations have transpired, for example when Pharrell Williams collaborated with Chanel. Further details are available at http://www.chanel.com/en_GB/fashion/collection/pharrell-campaign-gabrielle-bag.htm.

For collectors, 'JustCollecting' website provides a platform to build and exhibit collections. It enables collectors to connect and co-create new collections with other users globally. Members can also track auctions around the world, share pictures and stories, obtain expert advice, earn special discounts and enter exclusive competitions.

Similarly, H&M have been very successful with their collaborations with major players in the fashion world (e.g. Karl Lagerfeld, Kenzo, Roberto Cavalli, Versace) enticing people from all walks of life to clamour for a limited edition piece. It is not uncommon to see queues of people along the street on the opening day and then

articles with heavily inflated price tags appearing on pre-owned fashion sites. For example, when the author wanted a limited edition £5 Anya Hindmarch 'It's not a plastic bag' that was sold out in minutes at Sainsbury's, the only way to obtain one was to convince a girl in a theatre beer garden to sell it to for £200.

While various reasons explain why collectors, wealthy or otherwise, pursue pre-owned luxury, one common underlying motivation is hedonistic pleasure and instant gratification. The advent of digital technologies has enabled instant gratification and accelerated trade in pre-owned luxury goods via websites, blogs, e-WOM (electronic word-of-mouth) and customer forums. Push notifications encourage Internet users to engage with sites and services specialising in pre-owned luxury. Online opinion influencers post content to suggest/promote items linked to an individual's social media 'likes'. As a result of the wealth of digital resources available today, collectors are becoming better informed and more connected with other like-minded collectors.

Social media has enabled pre-owned luxury consumers to build communities and share information (i.e. digital content) among peers. While community members contribute and draw from user-generated content, consumers have little interest in commercially created content, associating it with clutter or brand spam. Drowning in information, consumers are numbed by companies that generate generic trends. People are turning away from branding, in favour of individuality and discretion. Holt (2016) advocates targeting novel ideologies flowing out of crowd-cultures; brands can assert a dimension that stands out in the crowded media environment. Precise targeting offers a cost-effective approach. Companies are increasingly supplying opinion leaders (especially young fashionistas) with a specific item to endorse, in the hope that they attract enough followers to create a 'tipping point' (Gladwell 2013) for certain items. As a result, it is commonplace to see vintage clothing being worn by top models and global celebrities, including Julia Roberts, Renée Zellweger, Chloë Sevigny, Tatiana Sorokko, Kate Moss and Dita von Teese. Celebrity endorsement has been immensely successful for promoting pre-owned luxury.

With the development of real-time social media platforms such as Instagram, Pinterest and Snapchat, influencer marketing has flourished,

using word-of-mouth to strengthen pre-owned luxury brands (Weiss 2014). Consumers are more likely to trust, admire and, above all, listen to endorsers who are often perceived as an authentic individual such as a friend or relative (Zheng et al. 2012), despite the fact that there is little or no face-to-face interaction. Likewise, social media influencers (also known as 'micro-influencers') play a crucial role in public relations and publicity (Freberg et al. 2011). Via digital platforms, these relatively unknown individuals will monetise opinions and create reactions when talking about a specific topic to their large group of followers, generating debate and attracting further attention. Given the emotional bond and authenticity, influencers offer a viable solution to the problem of ad-blockers, which have resulted in costly damages for unseen advertisements. Influencers are very sought after to promote brands, as social media continues to transform the luxury industry, both 'untampered' and pre-owned, see https://hyprbrands.com/blog/benefits-influencer-marketing/ for further information on influencer marketing and the shift away from traditional advertising.

Modern society is characterised by designer sales and auctions where luxury items have been donated to raise money for charity or worthy causes. Celebrities typically endorse and/or participate in this type of event. They may be uncomfortable per se to sell their own luxury goods for profit but they will participate in a pre-owned luxury event if it is for a good cause, in other words for a charity that they wish to support. Others buy and sell (and increasingly rent out) items as an income-generator, often with the intention of reselling, as a commodity similar to investing in property or stocks and shares.

Some people are passionate about certain luxury brands and are part of the online brand community to stay connected with other like-minded people. They love to acquire pieces from previous seasons or from historical collections to enjoy and wear. They may acquire a personal collection of luxury items that they wish to keep in pristine condition, sometimes posting content on social media to share their discovery. Luxury is by definition scarce and unobtainable, prompting people to search far and wide for rare, special and desirable items.

Given the growing awareness of the colossal volume of clothing that is thrown away each year, the popularity of pursuing pre-loved luxury

goods can be linked to growing concerns for the environment and sustainability. Generally speaking, environmental issues and sustainability are not issues that many luxury houses have addressed directly, with many still choosing to destroy defected or surplus goods. Versace was renowned for burning leftover stock.

4.6   Vignette: Practitioner Interpretations

Annalena Fashion Boutique (based in central London) was created by Signore Andrea Baraldi, specialising in Italian designs mixed with pre-owned. Baraldi grew up in Italy; his mother has always been an avid collector of luxury fashion and accessories since he can remember. She has amassed rooms full of items, sufficiently extensive to be housed in a museum. This private collection was driven out of a passion for luxury, fashion, beautiful things and also the Italian culture. His mother has recently flirted with the idea of selling off various pieces from her private collection on eBay (though Baraldi advises against it on the grounds of sentimentality). His mother's enthusiasm is driven by curiosity and wanting to be involved in the modern sport of hunting, buying, selling and the excitement it can bring. Baraldi feels that the collection will be handed down to himself and a future female grandchild so as to preserve the memories and stories of his mother and her life. He wants to keep it in the family and is not interested in the financial rewards it could generate if he were to sell on the pieces.

The Baraldi collection epitomises how people feel a sense of history when they assemble objects. By owning antiques, they may feel closer to cherished bygone days or perhaps even dead ancestors or important people or circumstances of long ago. The reverse of feeling a sense of history is looking into the future. A collector may hope to build a larger legacy for himself/herself by passing on special objects to future generations.

Baraldi gives the example of quite a few of his male friends collecting luxury timepieces from around the world as a hobby and a passion. Some are bought and kept in a vault, admired or used on rotation; others are purchased purely for investment purposes. The word 'luxury'

can be perceived as a tainted, hallow term associated with conspicuous wealth but not necessarily with genuine quality and worth (Roberts 2009). In line with the thinking of Baraldi, the desire for obvious emblems of wealth, so evident a decade ago, has started declining.

'Petit h' was set up by Hermès in 2010 to upcycle scrap materials. This unorthodox initiative represents a cost-effective way of alleviating the amount of waste materials that Hermes produces. More importantly, it continues the Hermès tradition of upholding values of supreme craftsmanship, unquestionable quality and longevity.

People understand the logic of investing in quality pieces that will last, moving away from ubiquitous 'fast fashion' but remaining within a reasonable budget. Acquiring pieces from yesteryear can help people reclaim uniqueness. Acknowledging the controversy surrounding production methods, luxury products can nevertheless be considered 'sustainable' since the quality of the components will stand the test of time.

With heightened interest in sustainability, however, it is likely that fashion houses will have to rethink their existing business models and communicate more information to consumers on their stance vis-à-vis pre-owned luxury. Consumers expect greater transparency. There is growing acceptance of 'play with fashion but don't own it' (in an interview with Fanny Moizant, co-founder of Vestiaire Collective) which describes how a wardrobe is no longer static but a living, moving thing. The postmodern society is becoming gradually less materialistic and more detached. Paradoxically, we are still consuming vast quantities of goods but simultaneously disposing of belongings.

4.7   Managerial Implications

In the light of existing literature and reflecting on observations of evolving trends in the pre-owned luxury sector, it is difficult to predict future developments with any certainty. However, some trends seem to be emerging. For example, there is growing interest in collecting luxury handbags, as they are 'safe' in sizing and therefore appeal to a global audience. By contrast, designer luxury fashion is often very small

in sizing which limits the buying pool. People are more likely to buy a pre-owned handbag or accessory than pre-owned clothes and shoes owing to size differences. Pre-owned purchases cannot be exchanged or refunded, even if damaged: caveat emptor (buyer beware).

As trade in pre-owned luxury develops, it is reasonable to question how luxury fashion houses such as Chanel would react to their products being sold pre-owned and the extent to which this market could dilute the uniqueness or damage the brand image. It may have a detrimental effect on the exclusivity experienced by customers who prefer to buy 'untampered' luxury, given that almost anyone can now buy into luxury. Conversely, it may encourage people to buy the lower value items such as perfume and beauty products, thus generating further income for the fashion houses.

Top designer fashion houses have always been extremely secretive about how unsold stock is managed. To maintain brand exclusivity, reductions are rarely made (even staff struggle to obtain a discount). Pricing is purposefully not on display, since part of the value lies in the personalised service and the explanation of the product conception. Luxury is shrouded from the masses and remains thus inaccessible to the average consumer.

Faced with constantly changing trends, the onus is on managers to keep abreast of evolving tastes in order to revive brands/collaboration and then highlight and focus on that brand in their boutiques (both online and offline). Various approaches (do and don't) can be integrated into the business activity, as discussed below (source HYPR).

DO

- Align your brand or campaign with an influencer whose core audience is in line with your target demographic.
- Have a strategy: assess how you can leverage the influencer's following to create a partnership that's beneficial for both parties.
- Choose your platform wisely: a clothing brand, for instance, necessitates a strong visual presence via photography and video to show how the apparel fits and moves; a social gaming app geared for teens may have its biggest impact with the youth-oriented Snapchat; and a non-fiction book launch may be best targeted with a leading journalist or fellow writer on the more type-centric, news-minded Twitter.

DON'T
- Infringe on the influencer's creativity. They've built a loyal following based on what they do best: creating organic, unique content.
- Lose sight of your identity. Set guidelines and work collaboratively with the influencer to maintain brand consistency across posts.
- Approach influencers with a selfish mindset. Influencers receive endorsement opportunities often; it's within your interests to deliver value in return.

As in any marketing activity, it is difficult to attract the attention of distracted consumers, in particular, younger generations of blasé consumers: Millennials and Generation Z. These consumers are, generally speaking, more thoughtful than previous generations; they seek to buy from brands that reflect and share their values, for example on environmental concerns and gender equality (Baran and Popescu 2016). The value of influencer marketing is undeniable and no matter the size, resources or sophistication of marketing efforts, it is worthwhile integrating an influencer marketing strategy—see Okonkwo (2007) for further information on marketing elements.

4.8   Limitations and Further Investigation

As the chapter is based on observation and participation from personal (yet objective) experience, there are several weaknesses. Firstly, empirical data are needed to cross-check the anecdotal data discussed. Secondly, given that the dynamic evolution in the pre-owned luxury industry, any data collected will rapidly become obsolete. Lastly, the context is restricted to urban/suburban areas; other socio-spatial neighbourhoods (subrural and rural) merit closer investigation.

Despite these weaknesses, the study of pre-loved luxury provides much scope for scholars to undertake further research. Of particular interest would be a longitudinal study to trace evolution in this market from different perspectives, including the role of opinion leaders using social media, responses to counterfeiting and consumption as an investment. Also, it would be constructive to develop a framework for

comparing pre-loved luxury consumption across different cities and countries and ultimately produce typologies of consumers. Another pertinent area to explore would be the business models of auction houses (such as Christie's and Sotheby's), focusing on how they can respond to the ongoing increase in demand for pre-owned luxury goods.

As a concluding comment, it is reasonable to imagine that pre-owned luxury will play an even larger role in future society, and that untampered luxury will be increasingly perceived as '*de trop*' (frivolous). This notion is the *fil conducteur* of my forthcoming blog, if you wish to contribute to the blog please contact me directly at: http://carlyfox.co.uk/.

References

Baran, T., & Popescu, C. (2016). Generation Z attitudes toward green marketing: A cross country and gender analysis. *Analele Universităţii Constantin Brâncuşi Din Târgu Jiu: Seria Economie, 1*(3), 6–9.

Belk, R. W. (1995). Collecting as luxury consumption: Effects on individuals and households. *Journal of Economic Psychology, 16*(3), 477–490.

Belk, R. W. (2015). A history of global consumption, 1500–1800. *Consumption Markets & Culture, 19*(2), 1–4.

Brown, S. (2001). *Marketing: The retro revolution*. London: Sage.

Freberg, K., Graham, K., Mcgaughey, K., & Freberg, L. A. (2011). Who are the social media influencers? A study of public perceptions of personality. *Public Relations Review, 37*(1), 90–92.

Gladwell, M. (2013). *The tipping point (40 years of original writing)*. London: Abacus.

Halliwell, R. (2014). Why do we love to collect? *Telegraph* [online]. Retrieved July 28, 2017, from http://www.telegraph.co.uk/sponsored/finance/personal-economy/11182739/why-do-we-collect-things.html.

Hirschland, E. B., & Ramage, N. H. (2008). *The cone sisters of Baltimore. Collecting at full tilt*. Evanston: Northwestern University Press.

Holt, D. (2016). Branding in the age of social media. *Harvard Business Review* [online]. Retrieved January 17, 2017, from https://hbr.org/2016/03/branding-in-the-age-of-social-media.

Jarrett, C. (2014, November 08). Do something: Brainy: The psychology of collecting: There are many motivations for this very human trait. *The Guardian* (London, England), p. 13.

Maslow, A. (1943). A theory of human motivation. *Psychological Review, 50*(July), 370–396.

Mueller, S. M. (2009). The neuropsychology of the collector. In S. Satchel (Ed.), *Collectible investments for the high net worth investor* (pp. 31–51). Oxford: Elsevier. https://doi.org/10.1016/B978-0-12-374522-4.00002-0.

Muensterberger, W. (1994). *Collecting: An unruly passion-psychological perspectives*. Princeton: Princeton University Press.

Okonkwo, U. (2007). *Luxury fashion branding: Trends, tactics, techniques*. Basingstoke: Palgrave Macmillan.

Roberts, J. (2009, February 19). Sustainability: It need not cost the earth (green marketing). *Marketing Week*, p. 16.

Turunen, L. L. M., & Leipämaa-Leskinen, H. (2015). Pre-loved luxury: Identifying the meanings of second-hand luxury possessions. *Journal of Product & Brand Management, 24*(1), 57–65.

Weiss, R. (2014). Influencer marketing. How word-of-mouth marketing can strengthen your organization's brand. *Marketing Health Services, 34*(1), 16–17.

Zheng, J. H., Chiu, C. H., & Choi, T. M. (2012). Optimal advertising and pricing strategies for luxury fashion brands with social influences. *IEEE Transactions on Systems, Man, and Cybernetics Part A: Systems and Humans, 42*(4), 827–837.

5

Pre-loved? Analysing the Dubai Luxe Resale Market

Liz Barnes and Gaynor Lea-Greenwood

5.1 Introduction

The market for secondhand/vintage fashion is reasonably well established in the UK and other Western markets where specialist 'vintage' fashion shops and charity shops are commonplace in the retail landscape; indeed, purchasing luxury fashion items from this kind of outlet is often perceived as an indication of a savvy fashion shopper seeking out designer items at a fraction of the price, and this can be the case across all social classes. Equally, on the seller side, the sale of secondhand luxury fashion items via sites like eBay or via these specialist secondhand retail outlets has increased rapidly and provides an opportunity for fashion consumers to generate income to fund

L. Barnes (✉)
School of Materials, University of Manchester, Manchester, UK
e-mail: Liz.Barnes@manchester.ac.uk

G. Lea-Greenwood
Manchester, UK

their future fashion purchases, again with little in the way of stigma. This chapter focuses on the case of secondhand luxury retailing in Dubai, where issues of culture, social class and conspicuous consumption create a significantly different retail landscape for the secondhand luxury market of buyers and sellers.

The intention of this chapter is to provide a brief overview of the key theoretical concepts drawn from marketing literature relating to luxury fashion brands and the consumption of luxury, as well as issues around culture in relation to international marketing. A case study of secondhand luxury retailing is presented which is underpinned by this literature. The case study was collated using a range of secondary and primary data (collected via interviews and questionnaires with key informants and consumers in the Dubai market).

5.2   International Fashion Marketing

As brand owners look for further growth outside of their domestic market, they are increasingly internationalising the marketing of their brands and this has resulted in the rise of the global fashion brand. In today's fashion industry, there are many brands that can be considered fashion 'super brands' as they are sold across each of the world's continents. In many cases, these fashion brands have expanded into other industries, for example retail, hospitality and other product categories such as accessories and personal goods, although their historical and core business remains fashion apparel. The biggest challenge facing international fashion companies is how to market to consumers in a variety of international markets. International fashion marketing is concerned with the management of marketing activities across national boundaries. If fashion marketing is concerned with understanding the complex needs and wants of consumers of fashion and orienting strategic and operational activities to satisfy those demands, which are particularly complex due to the diversity of influences which shape consumer needs, as well as the fast moving

pace of fashion product life cycles, international fashion marketing is complicated further by the need to manage marketing activities across a diverse range of consumer markets in differing parts of the world (McCormick et al. 2014).

It is argued that as a result of globalisation (or perhaps it is a cause of globalisation), consumers are converging in their tastes and the way they behave. For example, it could be argued that young fashion consumers aged 15–25 have similar wants and needs for fashion products whether they live in Shanghai, Seattle or Seville. However, this theory is challenged and commentators in the field of globalisation and international marketing argue that despite a phenomenal rise in the sale of goods internationally, consumers remain divergent in their wants, needs and behaviours. This debate influences a firm's internationalisation strategy by determining the extent to which they take a discrete incremental approach to overseas expansion tailoring their marketing activities on a case-by-case basis to each individual international opportunity, or to the other extreme whereby there is a global strategy which directs a single approach to all marketing activity across the globe. The international marketing strategy will influence whether a firm chooses to standardise or adapt their marketing mix activities. The decision whether to standardise or adapt marketing activities is a fundamental component of international fashion marketing strategy. Even if it is established that fashion consumers have similar needs the world over, differences in the marketing environment of every market in which a company does business will affect the marketing activities in that country because these factors shape and drive consumer needs and wants in that particular market (McCormick et al. 2014). The marketing environment consists of political, economic, sociocultural and technological factors (also referred to as PEST factors). Table 5.1 shows examples of how characteristics of the macro-environment of each market may differ from that in the domestic market thereby affect marketing activities for a fashion company.

Table 5.1 Impact of the macro-environment on international fashion marketing (authors' own)

Environmental factor	Domestic market	International market	Impact on marketing activities
Political	Free trade	Heavily regulated/controlled	Entry method into the international market may have to be with a local partner, e.g. a joint venture
Economic	Mature market	Emerging economy	Fashion marketing communications in the international market may have to focus on educating consumers about the brand proposition where they have not been previously exposed to fashion branding
Sociocultural	Main language English	English not widely spoken or understood	Brand names or advertising campaigns may have to be redone in local languages
Technological	Reliable communication and transportation infrastructure	Disparate internet access communication and transportation subject to control or disruption	Marketing communication through the internet may not be effective Supply chain efficiency may be lost due to poor communication with overseas supply chain partners or disruption to transportation

5.3   Luxury Fashion Brands and Consumption

Luxury fashion brands have emerged as a result of the commercialisation of fashion designers' collections. Typically, a contemporary luxury fashion brand has grown from the foundation of the original fashion designer, for example Chanel, Dior and Versace, and although the original fashion designer may no longer be around, their legacy was developed into a brand, and subsequently, the 'equity' of that brand leveraged to sell a myriad of products and services under the brand name. Of course, there are also newer fashion designers in the mix, including Marc Jacobs and Stella McCartney, but regardless of who the original or existing 'designer' is, or was, at the helm, they are now typically owned by large luxury brand conglomerates such as Louis Vuitton Moet Hennessy (LVMH) (which owns in addition to the Louis Vuitton brand, luxury brands including Celine, Fendi, Kenzo, Givenchy and Marc Jacobs) or Kering (which owns amongst others Stella McCartney, Gucci, Saint Laurent and Balenciaga). Although many of these brands were established as fashion apparel brands, many now extend into a variety of product categories beyond apparel, but typically in associated categories such as accessories and cosmetics. Luxury brands are defined as those offering high quality, distinctiveness, exclusivity, premium pricing and high levels of emotional and symbolic value (Fionda and Moore 2009; Okonkwo 2009).

Consumption of branded luxury goods has been found to be as a result of the consumer's desire to express their social status, success and cultural group membership (De Mooij 2004) with possession of luxury goods acting as a status symbol for its owner (Miremadi et al. 2011). Luxury consumption is an important symbol for success, and in particular, this is evidenced in the high demand for luxury items in rapidly growing economies. '*Once you succeed, you want to enjoy. Luxury has become the self-reward of high growth countries*' (Kapferer and Bastien 2012).

5.4   Materialism and Conspicuous Consumption

Materialism arguably goes hand in hand with any analysis of luxury consumers. Materialism is defined by Richins and Dawson (1992) as a '*set of centrally held beliefs about the importance of possessions in one's life*' whereby the pursuit and ownership of possessions are linked to happiness and perceptions of success. Research has found that the levels of materialism amongst consumers vary according to cultural and economic conditions, but that it tends to be highest in markets where there has been rapid and recent socio-economic and cultural change as this is the key way in which consumers can demonstrate their success and status in society (Kamal et al. 2013).

Whilst materialism concentrates on the beliefs and values a consumer holds about the possession of certain goods, conspicuous consumption is a concept developed by Veblen in the late 1800s relating to the 'showing off' of material possessions to others. Veblen argued that wealthy individuals consume conspicuous goods in order to display their wealth and achieve greater social status, and the subsequent analysis of this theory has led to the concept of the 'Veblen effects' which are said to exist when consumers are willing to pay higher prices for certain branded goods even when functionally equivalent but cheaper goods are on offer (Bagwell and Bernheim 1996). Highly branded goods (such as the popular contemporary luxury fashion brands, e.g. Armani, Prada, Dolce & Gabbana, Chanel) offer high levels of differentiation in the market and thus greater levels of conspicuousness of consumption and status (O'Cass and McEwen 2004).

There are those who argue that conspicuous consumption has had its day, and this may be true in more established Western societies, where the super-rich look for more subtle ways of displaying their wealth or indeed look to more overt demonstrations of wealth than through their fashion choices (wearing overtly branded garments), for example by purchasing super cars or yachts. However, conspicuous consumption remains attractive in both emerging and developing markets, and in consumer segments where affluence is relatively new.

5.5   Luxury Dubai—The Market

Dubai is the second largest emirate in the United Arab Emirates with a population in the region of 5.4 million by 2015 (of whom 94% were foreign citizens) (Euromonitor 2018), and it has witnessed rapid economic growth since the 1980s underpinned by tourism, retailing (especially at the luxury end of the market), air transportation and as a hub for multinational corporations, especially in the financial sector. Over 100 of the Fortune 500 Companies have hubs in Dubai, and in 2015, the city attracted nearly 15 million visitors, making it the 4th most visited city globally (Euromonitor 2018). Furthermore, the population of Dubai tend to be extremely wealthy, and despite being one of the lowest in the UAE, it has an above average income per capita than the top 30 developed nations average (Sychyk 2016), and as a result of its marketing efforts and 'mega projects' (architecture, leisure, hotels, malls, etc.), it has become well established as a luxury tourist destination, attracting many wealthy visitors enticed to the destination by the glitz and glamour offered by the city.

Although its history and culture is deeply rooted in Islamic traditions, it is known for a more relaxed attitude than some of its Middle Eastern neighbours, and with the large population of Western expats and visiting tourists, creating something of an east meets west cultural melting pot. For example, although Emirati men and women will typically wear long robes (the men wearing traditional dishdasha or kandura (a long white shirt dress) with ghutra (a headdress) and women wearing an abaya (a long black cloak) and hijab (headscarf)) in public, it is not unusual to find that they may be dressed underneath their robes in the latest luxury designer fashion items from Gucci, Louis Vuitton and Prada and carrying the latest designer handbag and wearing luxury brand watches and jewellery. Indeed, the consumption of handbags, accessories and shoes from luxury brands is particularly important in the Dubai market simply because these are often the key items visible to others when the majority of locals wear robes in public.

Given Dubai's position as one of the global leaders in retail destinations, the city boasts a large number of world-class shopping malls

(around 70) including the world's 7th largest mall, The Dubai Mall (Singh and Prashar 2013). Many of the world's luxury brands have presence in the Dubai retail market given its relatively large market share and the size of the consumer market for luxury brands as a result of the high net worth resident and non-resident population.

5.6   Luxury Dubai—The Consumers

Consumers in Dubai are categorised into locals (Al-Muwateneen) and foreigners (Al-Wafideen). The highest strata of consumers in the Al-Muwateneen are the extensive ruling sheikh families who have extremely high levels of wealth, power and status in this society. There is a large merchant (selling international consumer goods) and growing middle-class (growing rapidly as a result of the benefits afforded by a high-quality free education system) and the low-income groups typically made up of farmers, former pearl divers and Bedouin nomads. Similarly, the foreign population is also made up of different classes, including top professionals with high salaries and benefits, middle-range professional such as teachers, nurses and skilled technicians, and low-paid, semi-skilled and unskilled workers who have typically migrated to Dubai from Asia (Beraja 2016).

The composition of the consumers and the unique characteristics of the market in Dubai lend itself to high levels of demand for luxury branded fashion goods. The nature of the market as a rapidly developing economic region results in a large proportion of local consumers with high levels of materialism keen to demonstrate their success and status through conspicuous consumption. Foreign consumers, attracted to the city as a result of the luxurious lifestyle it offers, keen to 'fit in' and demonstrate their own success and/or the attraction to visit a destination like Dubai is synonymous with wanting to purchase luxury fashion goods, e.g. purchasing a trip to Dubai (a luxury leisure destination) comes from a similar set of desires and wants as purchasing luxury goods, also offering a segment with high levels of demand for luxury fashion goods. Dubai is also a market where consumers are under the increasing influence of social media

and Western advertising and ideals, plus the liberalisation of attitudes and the hedonistic lifestyle (www.dubai.com, 2017) perpetuated by the luxury living culture in Dubai, further contributing to the high demand for luxury fashion.

It should be noted that although the demand for luxury continues to grow in Dubai, the lingering effect of the financial crisis post 2008 and the subsequent austerity measures put in place in the UAE remains an issue, and although it impacts some segments of the market more than others, there are consumers who are less affluent than they were, but still have the same aspirations for luxury goods that they always had.

5.7   Dubai Pre-loved Luxe

This section presents an overview of the market for secondhand luxury fashion in Dubai, drawing on a range of literature, secondary data and primary research collected via a series of key informant and consumer interviews and questionnaires in 2016 and presented in a case study style. The research focuses on the structure/channels to market for secondhand luxury fashion and analyses some of the sociocultural issues that emerge as being central to the development of the secondhand luxury retail market in Dubai.

Although the primary market for luxury fashion is well established in Dubai, the market for secondhand luxury is far less developed than in markets such as the UK and USA; however given the huge consumption of luxury fashion in Dubai, the secondhand market is ripe for growth, but is constrained largely as a result of the sociocultural composition of the market.

The concept of the charity shop is not part of the retail landscape in the same way that it is in the UK, USA and other Western markets, and so this kind of channel to market is simply not an option, or part of the consumer psyche in Dubai. Although there are 'flea' markets, these tend to be similar to the 'car boot sale' or 'jumble sale' concept popular in the West and tend to be frequented only by the lowest social classes of both locals and immigrant communities, and so tend to be irrelevant even for the secondhand luxury market. So, there is no cultural

reference point for secondhand consumption embedded in this market, and as a result, it has not really become commonplace, and yet as the market has matured over 20–30 years of growth in retail and consumption, a critical mass of consumers and the product they own has been reached—where does all the 'stuff' go? How much more can be bought? This presented an opportunity for local entrepreneurs, and a very small number of secondhand luxury resellers have emerged.

Currently, there are only a handful of secondhand luxury retailers, the most notorious of which is Reems Closet located in a low-key mall off the Sheikh Zayed Road. Rumoured to be a Cheshire native (and thus bringing a wealth of experience from the home of the 'Cheshire Housewives' and footballer WAGs of the northwest of England where there are multiple secondhand retailers full of luxury designer fashion items), Reem Mohammed, the store's owner acknowledges that the secondhand market for luxury fashion is underdeveloped in Dubai (Whitehouse 2008). The store is marketed as a treasure trove for fashionistas and conveys a message of 'quality' steering well away from anything which might be counterfeit. The credibility of the product being sold is of vital importance to maintain trust amongst their consumers, and so product knowledge when purchasing the secondhand items to sell in the store is vital. Reem describes the store as '…*an elite club…*' (Whitehouse 2008, p. 27), and customers get to know about it generally via word of mouth and buzz amongst local fashionistas. Although the store is in a mall, it is not one of the mainstream high-end malls and its physical location within the mall is in a quiet and discrete area of the mall away from the major retailers, to help maintain the air of discretion. Marketing tactics are also used to attract tourists keen to get access to the breadth and depth of secondhand luxury available in the store which is likely to be of a much higher quality than in the UK, simply because of the large proportion of wealthy consumers in the market and the mass of product available. The product range consists of mostly high-end designer clothing and accessories from the likes of Chanel, Hermes, Prada, etc., but Reem also actively seeks out vintage designer items which will offer something unusual and different for her customers.

Like Reems Closet, Garderobe is a well-known secondhand luxury fashion reseller priding itself on the quality of its merchandise and the credibility of product knowledge in terms of accepting the product for sale and in terms of how it sells the product to customers. Maintaining their trustworthiness is a key aspect of their retail proposition—no fakes here. Garderobe pays more attractive commissions to the higher end product, e.g. the most exclusive Chanel and Hermes products attract commissions of around 80% compared with the more standard commissions of 40–50%. This is an important aspect of range management to maintain and convey the overall quality of the luxury proposition. Unlike Reems Closet which is a more traditional retail outlet presented as something of a 'treasure trove' of secondhand luxury fashion (in a similar vein to the vintage stores found in the UK, albeit with typically higher end product), Garderobe is located in a villa outside of the main commercial/retail areas and to some degree is shrouded in secrecy with a key aspect of their marketing message being around 'discretion' for buyers and sellers. So, like Reems Closet, there is an air of exclusivity and secrecy, although manifested in slightly different ways. This element of secrecy is fairly significant in this market. Given the links between brands, luxury, conspicuous consumption and one's status in society, for most consumers of secondhand luxury in the Dubai market would wish to keep their purchases secret since it is at odds with the idealism they are buying into, and often the maid or servant would be sent to do the deal with the reseller, rather than the actual owner of the luxury item, in order to maintain secrecy. Similarly, those wishing to sell their secondhand goods via these resellers would want to keep this secret for many reasons, for example to save face in relation to their status (not wanting to be seen 'having' to make money by selling their personal possessions), because it was an unwanted gift and/or because it was given as a gift but the person may prefer the cash they can generate.

Gift giving is an important part of life in Dubai, for example in business negotiations and relationships, as well as in personal lives, for example giving gifts to teachers (it is not uncommon for teachers to receive extremely expensive luxury items from their pupils as a mark of

respect and value). These gifts can often be found in the secondhand luxury resellers' outlets especially when the gift recipient tends to be from the lower end of the income spectrum and would value the cash rather than the item. Typical sellers of secondhand luxury in Dubai are maids or servants working for the very wealthy families who might be given unwanted luxury items from their employer and sell the items on to generate cash. Other examples we found included flight attendants given lavish gifts by frequent flyers in return for special treatment in flight, and mistresses given gifts by their (typically older and much wealthier) lovers. This aspect of the secondhand markets contributes significantly to the need for secrecy. Those selling their unwanted gifts would face potentially severe consequences if it were ever to be discovered, given the links with gift giving and 'face'.

The secrecy surrounding the resale of secondhand luxury in Dubai limited the findings of the research, and it is difficult to make sense of the motivations of incredibly wealthy consumers wanting to be 'bothered' by reselling their unwanted items. For those with so much wealth, they can afford to spend thousands of pounds on a new handbag, why would they want to bother with selling them in the secondhand market. However, there is a fledgling but growing concern for sustainability amongst fashion consumers and Islamic teaching guides to not be wasteful in consumption (Beraja 2016), and so this could potentially provide some rationale as to what drives luxury consumers to sell their unwanted goods. Furthermore, the financial crisis and ongoing financial challenges in the market have resulted in large numbers of consumers finding themselves to be less wealthy than they once were, but wanting to maintain the lifestyle they previously had.

The market for secondhand luxury remains relatively small largely because there is a large proportion of high net worth consumers in Dubai able to buy in the primary market. The literature tells us that the ownership of luxury brands is closely associated with status in society by both Arab and Western consumers; however, research has shown that Arab consumers in particular are concerned with maintaining their dignity in relation to their position in society and use their purchasing of luxury brands as way achieving this (Beraja 2016), and this is the case

across all social classes where even less wealthy consumers use 'dressing up' as a way of increasing their perceived place in this highly status-oriented market. Although there are many who have no material or financial need to buy lower-priced secondhand luxury goods, there are many of middle-class/middle-income earners present in Dubai (both locals and foreigners) for whom the opportunity to purchase secondhand luxury goods can offer a way of buying into the levels of status they crave via the consumption of luxury fashion.

One aspect fuelling demand for secondhand luxury which emerges as being somewhat unique in Dubai is that the secondhand channels offer luxury brands which are not typically available in the primary market. These brands are those retailed outside Dubai but then brought into the country by the wealthy expats and foreigners. Although most of the major luxury brands have retail presence in Dubai, some of the more unusual or less well-known designers, such as Fabiana Filippi, are only available secondhand. However, this adds to their attraction as they can offer that 'something different' whereby the exclusivity can add to the perception of prestige.

The notion of 'vintage' is not well understood in the Dubai market. Most consumers of luxury fashions (whether it be first or secondhand) are motivated to make their purchases as a result of the desire for conspicuous consumption, to 'fit in' and to show their status in their social circle, and having the latest style or collection is very important. Dubai is characterised by its hedonistic lifestyle (even within the constraints of the Islamic way of life), particularly by young consumers, and in particular across the wealthiest social classes where consumers are quickly 'bored' and look to move on to the next new item. This need for newness contributes to the resale market as these consumers get bored quickly and also do not want to be seen in the same garment twice, and so the secondhand market for luxury fashion in Dubai, unlike other secondhand markets, can often include product ranges which feature 'in season' product. Returning to the notion of 'vintage', although this tends to be less well understood by the majority of luxury consumers, there are those who are the most sophisticated and fashion savvy and who have more of a desire to 'be different' or seek their status through the combination of their conspicuous consumption

of luxury brands in conjunction with their fashion credentials may seek out the vintage items. Furthermore, in this relatively new market for luxury fashion, these more 'historic' items can have additional appeal since they are ultra-rare in this market. Of course, this opens up a new opportunity for tourist visitors from places like the UK or USA where their true vintage pieces can be very attractive for retailers of second-hand luxury vintage fashion, with the potential to achieve a high resale value.

Literature confirms that visual merchandising and the quality of the in-store experience is valued amongst Arab and Western consumers alike (Barnes and Lea-Greenwood 2010; Beraja 2016), and the second-hand luxury retailers maintain good standards of store environment and whilst these were a long way off the excesses of luxury flagship stores found in the glitzy malls of Dubai, they were in line with the quality of product being sold and the consumers shopping in them, after all, despite being secondhand, much of the merchandise in this second-hand luxury segment still commands retail prices in the thousands of pounds. The retail environments were characterised by opulent, luxury fittings, sophisticated displays and comfortable relaxing surroundings, whilst maintaining the element of exclusivity and secrecy. For example, Garderobe's remote location in a villa is important for secrecy and discretion, but inside the customer finds a high-quality retail outfit.

In both the case of Reems Closet and Garderobe, the business owners had partners and/or employees of Arab descent to assist with negotiating deals, providing an understanding of the local laws and customs and deal certain clients and customers, ensuring that the sociocultural issues were understood and responded to in the business and consumer transactions.

5.8   Summary

The secondhand luxury market in Dubai is a small but growing market. It is a highly unusual market given the relative widespread wealth in this region, and its uniqueness, derived as a result of the make-up of consumers, with a broad range of wealth, and the mix of Arab and

Westerners contributes to both the availability of secondhand luxury product as well as the demand to purchase it. These sociocultural and economic factors make the market for secondhand luxury in Dubai unique. In the cases researched in this project, there were signs of expansion across borders into neighbouring countries where the Luxe market is growing or well established and where there is potential for untapped secondhand product and potential for consumer demand too. However, unless these neighbouring countries replicate the Dubai model of relaxed religious attitudes, open tourism, extreme high-profile mega projects in building/leisure and providing a hub for foreign company business operations, it will be difficult to replicate the heady mix of expats and locals and the unique demand pattern this creates for the sale and purchase of secondhand luxury.

References

Bagwell, L. S., & Bernheim, B. D. (1996). Veblen effects in a theory of conspicuous consumption. *The American Economic Review, 86*(3), 349–373.

Barnes, L., & Lea-Greenwood, G. (2010). Fast fashion in the retail store environment. *International Journal of Retail & Distribution Management, 38*(10), 760–772.

Beraja, P. (2016). *Analysis of the Middle East fashion and luxury market: Success of UAE through the prism of economic development and consumer behavior transformation*. Master's degree thesis, Tesi di Laurea in Luxury management, LUISS Guido Carli, relatore Alberto Festa.

De Mooij, M. (2004). *Consumer behavior and culture: Consequences for global marketing and advertising*. Thousand Oaks, CA: Sage.

Euromonitor. (2018). *Consumer lifestyle in the United Arab Emirates.* Euromonitor [online]. Retrieved January 25, 2018, from http://www.euromonitor.com/united-arab-emirates.

Fionda, A. M., & Moore, C. M. (2009). The anatomy of the luxury fashion brand. *Journal of Brand Management, 16*(5–6), 347–363.

Kamal, S., Chu, S. C., & Pedram, M. (2013). Materialism, attitudes, and social media usage and their impact on purchase intention of luxury fashion goods among American and Arab young generations. *Journal of Interactive Advertising, 13*(1), 27–40.

Kapferer, J. N., & Bastien, V. (2012). *The luxury strategy: Break the rules of marketing to build luxury brands*. London: Kogan Page.

McCormick, H., Cartwright, J., Perry, P., Barnes, L., Lynch, S., & Ball, G. (2014). Fashion retailing—Past, present and future. *Textile Progress, 46*(3), 227–321.

Miremadi, A., Fotoohi, H., Sadeh, F., Tabrizi, F., & Javidigholipourmashhad, K. (2011). The possible effects of need for uniqueness's dimensions on luxury brands: Case of Iran and UAE. *International Journal of Marketing Studies, 3*(3), 151.

O'Cass, A., & McEwen, H. (2004). Exploring consumer status and conspicuous consumption. *Journal of Consumer Behaviour, 4*(1), 25–39.

Okonkwo, U. (2009). Luxury fashion branding—trends, tactics, techniques. *Journal of Brand Management, 16*(5), 413–415.

Richins, M. L., & Dawson, S. (1992). A consumer values orientation for materialism and Its measurement: Scale development and validation. *Journal of Consumer Research, 19*(3), 303–316.

Singh, H., & Prashar, S. (2013). Factors defining shopping experience: An analytical study of Dubai. *Asian Journal of Business Research, 3*(1), 36–53.

Sychyk, I. (2016). *Emerging market champions: Dubai rivals developed markets*. Retrieved August 22, 2017, from http://www.portal.euromonitor.com/portal/analysis/tab.

Whitehouse, A. (2008). Closet secrets. *Time Out Dubai*, 11–18 September 2008, p. 27. Retrieved August 22, 2017, from https://www.dubai.com/v/history/.

6

Narrative and Emotional Accounts of Secondhand Luxury Purchases Along the Customer Journey

Marie-Cécile Cervellon and Edwige Vigreux

6.1 Introduction

Secondhand luxury is a growing business around the world. According to research by the consultancy firm Bain & Co in 2014, secondhand luxury goods represent 10% of the global personal luxury goods market with sales worth $16bn. However, the potential is estimated to be 30 times bigger, with an estimation of sales worth $500bn thanks to the skyrocketing development of secondhand online businesses. In the USA, brands such as Prada would be transacted more (in #SKU) on secondhand online channels than through traditional online channels (Exane BNP Paribas Research 2015). This love for pre-owned luxury goods

M.-C. Cervellon (✉)
Edhec Business School, Nice, France
e-mail: Marie-Cecile.Cervellon@edhec.edu

E. Vigreux
Edhec Business School, Lille, France
e-mail: Edwige.Vigreux@edhec.com

and vintage pieces has gained Asia, including China, which was one of the most resistant cultures to purchase used clothes.

Despite such a worldwide business development, academic research studying secondhand luxury is scarce. Research has focused so far on profiling consumers (Cervellon et al. 2012) and understanding the meaning they attach to pre-loved fashion purchases (Turunen and Leipämaa-Leskinen 2015; Sarial-Abi et al. 2017). Yet, the experience of a pre-owned luxury purchase along the customer journey has raised limited attention so far. Little is known about emotions yielded during the different phases of the purchase. Many research questions need to be explored: What are the factors that impact the valence of the experience? Is the experience similar online and in physical stores? This research follows ten French women who purchase secondhand luxury fashion items in both secondhand luxury boutiques and online stores. It explores the different phases of the customer journey, before the purchase when searching the item, during purchase choice and after the purchase. The in-depth interviews of consumers are complemented by a text analysis of customer reviews regarding their purchase on secondhand fashion online sites. This chapter provides managerial implications to secondhand retailers (particularly the growing business of online secondhand platforms) in order to provide a better customer experience.

6.2   The Boom of Collaborative and Circular Consumption

According to TNS Sofres (2013), collaborative and circular consumption is developing fast in France. 48% of French consumers engage frequently in collaborative consumption, including reselling objects and purchasing secondhand. The motivations are diverse, starting with making economies (63% of respondents), searching for bargains (55%), but also extending the lives of objects (38%) and contributing to society (28%). However, this new form of consumption has several shortcomings: inadequate after-sales services (59%), insecure

financial transactions (48%) and logistic issues (TNS Sofres 2013). These negative aspects are mostly related to the past-unstructured development of secondhand sales through the Internet. Yet, aside to the traditional CtoC platforms such as eBay and LeBonCoin in France, new platforms with benefit services emerge, dedicated to reselling personal luxury goods. The development of counterfeit products on online marketplaces might also explain partially the need for such specialised platforms. LVMH and Tiffany & Co sued eBay over the problem. Marketplaces dedicated to high-end transactions provide authentication of products and security of payments. The European leader is the French site Vestiaire Collective, launched seven years ago. With more than one million items online, Vestiaire Collective achieves over a thousand transactions a day (Capital 2016). In addition, traditional retailers launch or acquire online marketplaces to gain a share of this lucrative business. For instance, Galeries Lafayette recently acquired InstantLuxe, a platform founded in 2009 dedicated to the resell of luxury fashion items. The secondhand luxury market should continue to grow, professionalise and structure (Exane BNP Paribas Research 2015). This growth should benefit the luxury industry as a whole, as consumers might be able to finance new products with selling used ones, similarly to what happens in the car industry.

6.3   Consumer Behaviour Regarding Secondhand Luxury

Consumers purchasing secondhand luxury were portrayed with specific traits in the consumer literature. First, several researches acknowledge the importance of making a good deal in the purchase of pre-owned objects. Bargain hunting is directly influenced by consumer traits such as frugality and need-for-status (Cervellon et al. 2012; Turunen and Leipämaa-Leskinen 2015). When purchasing secondhand, consumers purchase an object that is signed by a luxury brand usually at a fraction of the price paid by the first owner. Consumers with a high need-for-status but who cannot afford to purchase at full price are often tempted by the

purchase of pre-worn items. In that sense, secondhand luxury competes with counterfeit goods. Both are purchased for their luxury status and social prestige, and both are purchased at a price lower than the brand-new luxury item (Turunen and Laaksonen 2011). Yet, secondhand items are genuine; they transfer the same meaning as the brand-new object, a meaning of authenticity (Turunen and Leipämaa-Leskinen 2015). And this added value of pre-owned luxury over counterfeit is a major concern to consumers at the time of the purchase.

A second motivation to purchase secondhand luxury might be consuming in a socially responsible way, extending the life cycle of a product, making it last. Eco-consciousness is indirectly related to the consumption of secondhand fashion in Cervellon et al. (2012). Engaging in sustainable consumption through the purchase of a second-hand luxury is a frequent behaviour in North European countries and in the UK (Carey and Cervellon 2014; Ryding et al. 2017). Yet, this is not a major driver of secondhand luxury purchase in France yet. The secondhand market contributes to a responsible consumption thanks to the seller behaviour. Selling pre-owned items is usually motivated by two factors, a reluctance to throw away items that are not worn any-more, and making money out of them (Cervellon and Shammas 2013). This reselling activity has a direct effect on the sales of new items: Intentions to engage in high-end transactions are higher if the potential to resell the good is high (Chu and Liao 2010).

The last driver of secondhand luxury purchase concerns objects that have a history such as vintage items or collector's pieces. Cervellon et al. (2012) research indicates that the purchase of these items is motivated partially by need for uniqueness. Fashion-conscious consumers manage to stand out from the mass by wearing rare items, because they were produced in limited quantities or because they date back certain eras and cannot be purchased new anymore. Retro fashion looks like vintage, but it does not tell the story of the past and does not convey the same meaning. Purchasers of vintage items are hunting for treasures, signed by specific designers and dating back precise eras. The previous life of the product gives it 'a distinctive character' and 'the voyage of discovery might be as rewarding as making a good deal' (Turunen and Leipämaa-Leskinen 2015, p. 61). Often the prices paid for these items

are higher than for brand-new items, according to the LuxPrice index (a little brother of the Artprice index launched by Collector Square in 2013). Hermès bags are a good investment: The average transaction price of a Birkin bag has multiplied by 3.8 and a Constance bag by 5.8. 'These items retain value and meaning despite (and often because of) having come from an era that has passed, creating a symbolic connection across time' (Sarial-Abi et al. 2017, p. 182).

6.4 The Choice Between Physical and Digital Stores

Purchasing secondhand luxury items has become easy since the launch of online marketplaces. Yet, much before the development of the Internet, pre-owned luxury items were sold in France through specialised boutiques and sometimes through auctions for exceptional articles. Just like for personal luxury of the new season, purchasing in the boutiques offers advantages related to the immediate availability of the product as well as the possibility to see and touch (and judge the condition of usage for a pre-owned article) and try on the articles to evaluate the fit (particularly important for clothes). For clients who are nostalgia-prone, there is also nostalgia attached to the store: Secondhand stores manage to throw us back to the past, particularly when the assortments are vintage or dating back to the 1980s' or earlier (Cervellon and Brown 2014). In addition, being able to handle the merchandise in the store facilitates the connection between the past, the present and the future (Sarial-Abi et al. 2017).

Online stores propose advantages over physical stores such as larger assortments and orders 24/7. Yet consumers have to rely on an external expertise to evaluate that the product condition is as it is described by the seller and that the object is genuine. The issue of trust, which is a shortcoming to online purchases, is even stronger when dealing with secondhand items (Sihvonen and Turunen 2016). Lack of confidence in the authenticity of the products sold online has a spillover effect on the perception of the value of the goods that are transacted (Sihvonen and Turunen 2016).

Consumers might combine purchases across those two channels, physical boutiques and online platforms, in order to accomplish their objectives. Regarding the secondhand market, cross-channel and omni-channel strategies are in their infancies and will not be discussed in the context of this chapter. Yet, understanding the customer experience along the purchase cycle for different distribution channels could help foster the deployment of both physical and online boutiques and facilitate cross-channel strategies in the future.

6.5   Research Method

Two complementary research methods were used. First, ten semi-structured interviews were conducted with secondhand luxury clients. All informants were French women from 20 to 51 years old, having purchased at least once a secondhand luxury item in the past three months in either a boutique or a specialised Web site. Five informants gave a retrospective account of their purchase journey during the interview. In addition, five informants, regular purchasers on the secondhand market, were also asked to write down a diary of their experience during the different phases of their secondhand purchase journey. These diaries enabled capturing the emotions as they were being experienced rather than relying only on post-purchase memories that might be distorted. Those interviews were conducted maximum 48 hours after the purchase. They were analysed in their native language by the researchers. Verbatims were extracted and translated into English. Besides the interviews, secondary data were collected from blogs and forums to gain a deeper understanding of the experience along the customer journey.

Second, a text analysis of customer reviews posted in English on Trustpilot was conducted through IramuTeq an extension package of R. A total of 372 customer reviews were analysed across four companies (InstantLuxe, Vestiaire Collective, Vide Dressing and The Luxury Closet) from January 2015 to June 2017. The reviews were coded as positive or negative based on the number of stars (with double-check of

the researchers). Reviews written by sellers were discarded, as well as the answers provided by the customer service. Totally, 3258 unique forms were identified. Analysis proceeded on words, adjectives and verbs. Two factors were extracted through correspondence analysis on the words and adjectives used by customers: Factor 1 (32% of the variance) discriminates between comments related to the product and comments related to the company; factor 2 (29% of the variance) essentially helps classify comments which are positive or rather neutral. Positive comments were proportionally using more words and adjectives whereas negative comments were using more verbs ($p = 0.000$). This analysis was particularly helpful to understand the last phase of the customer journey: the post-purchase phase.

6.6 Narrative Accounts of the Consumption Experience

In the following sections, we describe the different phases of the customer journey (pre-purchase, purchase and post-purchase) and we compare the experience reported by our informants between the physical and the online channel (see Fig. 6.1 for an overview).
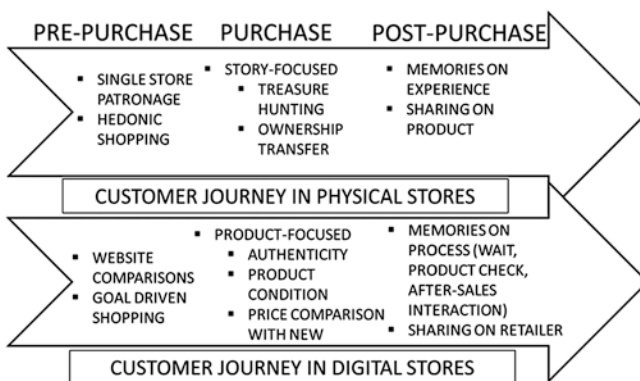

Fig. 6.1 Secondhand consumer experience along the customer journey

6.6.1 Pre-purchase: Hedonic Versus Goal-Oriented Shopping Motives

During the pre-purchase phase, we identify a major difference between physical and digital stores, based on different motivations to shop. The shopping value is hedonic when shopping in the store whilst it is goal-oriented and more utilitarian when shopping through the Web site (Babin et al. 1994; Wolfinbarger and Gilly 2001). The physical store is a destination that informants visit, just as if they visit an exhibition. The objective is not the purchase but the discovery and living an entertaining moment (Arnold and Reynolds 2003). Sophie revealed, '*Sometimes I take an afternoon off at work, just to do something I like on my own; I go to the restaurant then I visit an exhibition and I go shopping in places I like, like my favorite secondhand places or the showroom of Collector Square*'. By comparison with traditional luxury stores which are intimidating sometimes (Cervellon and Coudriet 2013), visits to secondhand luxury store are easygoing. Participants talk about their patronage as a pilgrimage; they have to come back to the store on a regular basis to check new arrivals. With time, they manage to get a tight relationship with the storeowners or the salespeople. In Caroline's words, '*I know the owners well, the mother is a Scandinavian she is an intimate to many women who sell their clothes in Monaco; now her charming son is taking over. He is born in this business. Both of them are trustable. They have an expertise in certifying the authenticity of the objects they sell. This expertise is based on decades of experience with luxury brands and wealthy women*'. Valerie comments, '*I shop on InstantLuxe; yet I dislike purchasing without having a concrete sense of the product. Sometimes I have surprises. When I learnt InstantLuxe would have a corner in Galeries Lafayette, I decided to go and purchase my own Christmas present*'.

The online stores are visited with a purpose in mind: finding a particular product signed by a luxury brand at a good price. The assortments are larger. Informants take their time, they visit different sites regularly, but they are convinced they will come across a gem eventually. Consumers try to shop efficiently. The motivations to purchase online are mostly driven by economic reasons (Cervellon et al. 2012). Valérie states, '*There are so many items on sites like VC or*

InstantLuxe. I select a category (say Handbags) then I filter out the brands I dislike. I limit the price to a range which is acceptable to me'. Sometimes, consumers have a definite product in mind; it might be a classic piece. '*When I look for a particular object, a classic, like a Burberry trenchcoat, I put the item on my wish list and I ask for an email notice when a seller adds it on the website*'. Sometimes, informants look specifically for products that were discontinued. Anne explains, '*I wanted to purchase a cigarette pouched signed by Louis Vuitton. A picture of the product was on their website but I could not order online. I phoned LV customer service to order it. I got a bad news the product had just been discontinued. So I went on secondhand platforms to find one*'. The emotions are diverse: hope to find the objects of their dreams; disappointment when finding it at a price that is too high; and excitement when the object is finally on sale at an acceptable price. Prices and fees taken by secondhand sites are much discussed by our informants and often debated on forums. Mireille writes on 60millions-mag.com '*It should be noted that the prices advertised and validated by Vestiaire Collective, for secondhand clothing are prohibitive, often more expensive than new ones*'.

6.6.2 Purchase: Story-Focused Versus Product-Focused

During the purchase, the store is a place of experience. Participants describe the purchase as a very enjoyable moment. This pleasure mediates the affinity they have with the store (Sherman et al. 1997). They usually spend time in the store, sometimes up to an hour, searching for products, trying on clothes and discussing with the salespeople on the item's origin, story and sometimes past owner. They are in a discovery phase, very similar to treasure hunting described in Cervellon et al. (2012) regarding vintage products. Further, consumers imagine stories in relation to the objects they like. Christelle said, '*It is intriguing: who was the past owner? What life did she have? why did she sell her bag? I might get an answer to the questions when discussing with salespeople*'. Participants are immersed in a story they write, based on the objects and the context. Stories create an emotional connection with the object and enhance the dream value (Kim et al. 2016). Sophie says,

'*I noticed an YSL glitter purse. I was projecting myself wearing it in the evening, at a party. The salesperson told me that the owner looked like me, blond hair, a Russian. I imagined myself, at an evening dinner in Russia, at the table of influent people*'. Informants express the need for uniqueness when purchasing through those non-traditional outlets (Tian et al. 2001). They go through the different store sections, in search of treasures forgotten by other customers. The unique piece is there, somewhere, waiting for them. The disappointment is high when the item loved at first sight does not fit in size. Sophie adds, '*This is frustrating at times. When I find a unique piece that I really love, and the size does not fit. For this reason I prefer to look for accessories, handbags, because it is not about size*'. Informants describe their experience in relation to the place more than in relation to the product assortment. The atmosphere of the store, the ambient factors, influences the clients' mood whilst shopping (Sherman et al. 1997). Sophie's memories for the store environment are vivid; nostalgia is enhanced by the smell of the past (Cervellon and Brown 2014): '*The store is like an Alibaba cavern, there is always something to discover. The smell is unique, you know, this unique smell of the past, of clothes that lived a first life. The decorum is important. The client wants to go back to the past. Regarding objects, I have no expectations. I might find something but I know that most of the time I leave the store with good memories, sometimes nostalgia for certain periods in my life, when I was younger, but nothing tangible*'. The question of trust, of authenticity of the products is rarely discussed. Discussions on price come very late in the purchase process. Several participants might discuss the prices, based on their knowledge of the brand, their expertise but this is not common practice. Caroline confesses, 'I *would not discuss the prices in a luxury boutique. But in a secondhand boutique, there might be reasons to negotiate, based on the quality and wear of the item*'.

By comparison with the physical stores, purchasing online is not necessarily easy and enjoyable. When clients shop online for luxury, they highly value product availability (Liu et al. 2013). Yet, when shopping secondhand luxury online, clients complain that assortments are not necessarily large. On several sites, items already sold are not removed from the site. This creates much disappointment. The purchase might be fast, but it is not controlled (Wolfinbarger and Gilly 2001);

consumers are empowered. Maeva said, '*I did not wait for a long time, I was afraid that someone else buys it*'. Jeanne also '*Usually I am worried that someone else buys the product; that's why I don't take too much time before buying*'. When clients are interested in an item, they need to be reassured regarding the authenticity of the object. This is a main concern at the moment of the purchase of a secondhand good. Consumers cannot use the traditional cues of price and store-format to evaluate that the product is genuine (Gentry et al. 2006). They search for serial numbers, they ask for authenticity certificates and original invoices. Ultimately, they have to trust the online site. For this reason, trust is a determinant criterion in the choice of the secondhand retailer. Several informants argue that Web sites such as InstantLuxe and Vestiaire Collective are in the business of authentication more than in reselling. Christelle explains, '*I noticed two Chanel vintage mini-bags one in red at 750€ and one in marine blue at 525€. The red one had an authenticity certificate and a dust bag whereas the blue one did not have any certificate or dust bag. In addition, the serial number was half erased. I questioned the authenticity of the blue bag. Nonetheless, I decided to trust Vestiaire Collective and I purchased it in blue. The day after, I was in stress, convinced the bag was a fake. I phoned Vestiaire Collective. The sales rep reassured me that a Chanel expert would have a special attention to this bag. I got reassured for a while…*'. Regarding prices, participants are worried that the price they pay is too high by comparison with new items. Very often, they search for information on the brand e-boutique to get a benchmark. Sophie explains, '*Often the prices on secondhand sites are too high, sometimes higher than unused stuff in the boutique or in outlets. I purchased a Longchamp pre-owned wallet online. I discovered the same wallet a week after at the outlet La Vallée Village. I think people make a business on these sites they purchase at a bargain in outlets and they sell with a margin on pre-owned sites*'.

6.6.3 Post-purchase: Memories and Sharing

The post-purchase phase in a secondhand store is described as a moment of pride. For long, purchasing secondhand luxury was

shameful; clients would not disclose they would purchase in second-hand stores. Both the vintage and sustainable fashion trends provided legitimacy to the purchase of secondhand items (Cervellon et al. 2012). Several informants (Caroline, Camille) refer to auctions for Hermès bags that achieve more than 200,000 euros. Discussing secondhand luxury purchases on Facebook and sharing photographs of those purchases on Instagram is admitted. Back home, informants talk about their experience in the store, they show their purchases, and they share with friends and relatives on social media. They have the feeling they discovered a unique piece and they have a sense of responsibility regarding the past owner of their purchase. Thus, they have to care for it in the same way. Camille noted in her diary, '*I went back home and showed the bag to my husband. I was happy, just like if I had bought it in the store. Same feelings. I am going to care for it because this is a classic piece, just like the previous owner cared for it*'. Christelle also noted that she purchases classic items rather in secondhand stores (than online) because she wants to pass them on to the next generation, her children. She wants to make sure the usage condition is good. These informants have a strong emotional connection with the items they purchase. As stated by Sarial-Abi et al. (2017), vintage consumption helps create a connection from the past (through the past owner) to the present to the future (the next generations). Nonetheless, there is a paradox: None of the informants (with one exception, Anne) would purchase a secondhand luxury item as a gift, even if they trust the store. Actually, as stated by Sherry (1983), the value of a gift, estimated through price and quality, is an indicator of the value of the relationship between the giver and the recipient. Informants express their fears of being judged as frugal and valuing the gift-recipient as having a 'second-role' in their lives.

The post-purchase phase online yields ambivalent feelings. Informants explain that waiting for their products, sometimes for weeks, is a stressful moment. When they open the package, two opposite reactions are described: either participants feel relieved; the product conforms to their expectations. It corresponds to the seller description. They have the impression it is a genuine piece. The focus then switches to price; customers feel smart because they purchased a luxury good at a fraction of the price. The sentiment analysis (Fig. 6.1)

indicates that consumers who post positive reviews comment mostly on the good value for money of their purchase. Nonetheless, customers do not value their purchases as if they value a brand-new luxury purchase; if the product purchased is not removed from its ordinary use like collector or vintage objects might be (Belk 1995), then the pre-owned item remains a used item. Informants declare that they purchase secondhand accessories online to wear and use them on a regular basis. Thus, customers declare they do not care for them as they would for brand-new luxury accessories. For instance, Fabienne explains, '*I purchased recently a Louis Vuitton bag as an everyday bag. I purchased it secondhand because I know it will be ruined soon. I keep running between work, school, activities, and home. My life is hectic. I have no time to care for expensive brand new handbags*'.

When customers are not satisfied, they complain about three aspects: First, the description of the product does not match with the product received. Fabienne was disappointed when receiving her Balenciaga purse '*The color did match neither the description nor the picture. I had chosen a nice violet purse. I received an ordinary blue one. This was a real disappointment. And I could not return the item*'. In addition, customers complain that the product condition is not as described by the seller. Also, many customer reviews cast doubt on the authenticity of the product they purchased. In these circumstances, customers get angry. They even write down their reviews in capital letters, which gives the impression of them shouting. Second, customers comment negatively on their experience with the company. For instance, Christelle commented, '*I ordered a 525€ bag. This is a price for a bag. I would have expected a nice packaging, silk paper, nice box. When I received the bag, I was shocked. It was delivered in a plastic bag. Even Zara would not dare sending orders in such a cheap way. I found this disrespectful. I had doubts on the authenticity of the bag. I have to say that I have the impression I ordered something cheap (or fake). The experience of luxury is not there. The experience is non-existent. They do not try to give value to the product, even if it is secondhand, it is still luxury*'. Many informants are regular clients of online luxury multi-brand sites such as Net-a-Porter or MyTheresa.com. They compare their experience when purchasing on those sites and on secondhand luxury sites.

The third area of complaint is customer service and process. Clients had to wait too long for the package. When phoning or emailing, they did not get an appropriate answer to their questions. They could not send back the item and get a refund when they were disappointed with the purchase. These strong elements of dissatisfaction are shared on forums and on social media. Comments are mostly focused on the site, which is responsible for the authentication and quality of the purchase, rather than on the product per se, or its seller (Fig. 6.2).

6.7   Conclusion and Managerial Implications

This chapter explores the customer journey of informants purchasing secondhand luxury and the emotions triggered by the consumption experience. The customer experience described by our informants is different when the purchase happens in a physical store or when it happens online. The secondhand store is described as a destination, a place of discovery, which is not necessarily visited to purchase an item. The experience is judged based on the store environment and the interactions with the retailer. Online secondhand platforms are a place of purchase. The objective is making a good deal. Consumers judge their experience based on product authenticity, price/condition ratio and efficiency in the process. This yields mixed feelings, from relief and pride for being a smart shopper to frustration, disappointment and regret when the product does not match customer expectations or the experience fails to be a luxury one. This conclusion commands several recommendations to online secondhand platforms. First, regarding the issue of trust, more transparency is needed in the authentication process. Customers expect to get explanations on what makes their product genuine, just as if they get detailed explanations when they go to the store. Second, luxury cues should be reinforced both on the Web site and along the process. For now, our informants were not living a luxury experience when purchasing secondhand luxury online. This reinforces the feeling of purchasing cheap and unauthentic items.

Fig. 6.2   Correspondance analysis of customer reviews on secondhand platforms

Even if the items are pre-owned, they are highly priced, exclusive and have a social meaning to the customer. The Web site should be a place of inspiration, that is, it should use storytelling as much as the brand e-boutiques do. Particular care should be devoted to the post-purchase phase, which is pretty neglected so far. Customers expect the same care for a secondhand as the one given for a brand-new item. Secondhand luxury consumption has evolved from being a source of shame to being a source of pride. The next step to the development of the secondhand market will be to enhance the legitimacy of the second-hand luxury items as being luxury, meaning having a dream value which is lacking for now.

References

Arnold, M. J., & Reynolds, K. E. (2003). Hedonic shopping motivations. *Journal of Retailing, 79*(2), 77–95.

Babin, B. J., Darden, W. R., & Griffin, M. (1994). Work and/or fun: Measuring hedonic and utilitarian shopping value. *Journal of Consumer Research, 20*(4), 644–656.

Belk, R. (1995). *Collecting in a consumer society*. (Vol. 1). Psychology Press.

Capital. (2016). *Vestiaire collective secures €58 million funding to support further international growth*. Retrieved January 25, 2018, from https://www.prnewswire.com/news-releases/vestiaire-collective-secures-58-million-funding-to-support-further-international-growth-300395741.html.

Carey, L., & Cervellon, M. C. (2014). Ethical fashion dimensions: Pictorial and auditory depictions through three cultural perspectives. *Journal of Fashion Marketing and Management, 18*(4), 483–506.

Cervellon, M. C., & Brown, S. (2014). All the fun of the fan: Consuming burlesque in an era of retromania. In *ACR North American Advances*. Duluth, MN: Association for Consumer Research.

Cervellon, M. C., & Coudriet, R. (2013). Brand social power in luxury retail: Manifestations of brand dominance over clients in the store. *International Journal of Retail & Distribution Management, 41*(11/12), 869–884.

Cervellon, M. C., & Shammas, L. (2013). The value of sustainable luxury in mature markets: A customer-based approach. *Journal of Corporate Citizenship, 52,* 90.

Cervellon, M. C., Carey, L., & Harms, T. (2012). Something old, something used: Determinants of women's purchase of vintage fashion vs second-hand fashion. *International Journal of Retail & Distribution Management, 40*(12), 956–974.

Chu, H., & Liao, S. (2010). Buying while expecting to sell: The economic psychology of online resale. *Journal of Business Research, 63*(9/10), 1073–1078.

Exane BNP Paribas Research (2015). The Digital Luxury Zoo report.

Gentry, J. W., Putrevu, S., & Shultz, C. J. (2006). The effects of counterfeiting on consumer search. *Journal of Consumer Behaviour, 5*(3), 245–256.

Kim, J. E., Lloyd, S., & Cervellon, M. C. (2016). Narrative-transportation storylines in luxury brand advertising: Motivating consumer engagement. *Journal of Business Research, 69*(1), 304–313.

Liu, X., Burns, A. C., & Hou, Y. (2013). Comparing online and in-store shopping behavior towards luxury goods. *International Journal of Retail & Distribution Management, 41*(11/12), 885–900.

Ryding, D., Wang, M., Fox, C., & Xu, Y. (2017). A review of secondhand luxury and vintage clothing. In *Sustainability in fashion* (pp. 245–266). Cham: Springer.

Sarial-Abi, G., Vohs, K. D., Hamilton, R., & Ulqinaku, A. (2017). Stitching time: Vintage consumption connects the past, present, and future. *Journal of Consumer Psychology, 2*(27), 182–194.

Sihvonen, J., & Turunen, L. L. M. (2016). As good as new—valuing fashion brands in the online second-hand markets. *Journal of Product & Brand Management, 25*(3), 285–295.

Sherman, E., Mathur, A., & Smith, R. B. (1997). Store environment and consumer purchase behavior: Meditating role of consumer emotions. *Psychology & Marketing, 14*(4), 361–378.

Sherry, J. F., Jr. (1983). Gift giving in anthropological perspective. *Journal of Consumer Research, 10*(2), 157–168.

Tian, K. T., Bearden, W. O., & Hunter, G. L. (2001). Consumers' need for uniqueness: Scale development and validation. *Journal of Consumer Research, 28*(1), 50–66.

TNS Sofres (2013). Baromètre de l'observatoire de la confiance: Les Français et la consommation collaborative.

Turunen, L. L., & Laaksonen, P. (2011). Diffusing the boundaries between luxury and counterfeits. *Journal of Product & Brand Management, 20*(6), 468–474.

Turunen, L. L. M., & Leipämaa-Leskinen, H. (2015). Pre-loved luxury: Identifying the meanings of second-hand luxury possessions. *Journal of Product & Brand Management, 24*(1), 57–65.

Wolfinbarger, M., & Gilly, M. C. (2001). Shopping online for freedom, control, and fun. *California Management Review, 43*(2), 34–55.

7

Perceived Brand Image of Luxury Fashion and Vintage Fashion—An Insight into Chinese Millennials' Attitudes and Motivations

Claudia E. Henninger, Zejian Tong and Delia Vazquez

7.1 Luxury and Vintage Fashion in China

The Chinese luxury market, the second largest market after the USA, has seen a dramatic increase in sales figures, accounting for 20% of global turnover in 2015 (Atsmon et al. 2016; Roberts 2017). The sheer purchasing power of this emerging economy makes China an attractive destination for luxury fashion brands seeking to expand their business (D'Arpozio et al. 2014). Young Chinese consumers are the key target audience for luxury fashion, as their ability to travel to the West further exposes them to fashion brands such as Hermès, Chanel and Louis Vuitton (LV). Purchasing, owning and wearing luxury fashion

C. E. Henninger (✉) · Z. Tong · D. Vazquez
School of Materials, University of Manchester, Manchester, UK
e-mail: Claudia.Henninger@manchester.ac.uk

Z. Tong
e-mail: tt.hugo822@gmail.com

D. Vazquez
e-mail: Delia.Vazquez@manchester.ac.uk

has become a statement in the Chinese market, which can be linked to motivational reasons such as value consciousness, susceptibility to normative influence and the need for uniqueness (Zhan and He 2012). Luxury fashion in this chapter follows the understanding of Phau and Prendergast (2000) and Henninger et al. (2017) and is characterised through exclusivity, well-known brands (e.g. Hermès, Chanel, and LV), increased brand awareness, good customer service quality and enhanced customer well-being.

Within the Western Hemisphere, vintage fashion has emerged as the newest must have *'it'* trend, which steadily spills over to China. Vintage fashion within the literature is broadly divided into two categories, which we term: *new* and *authentic* vintage (the latter forms the focus of this chapter). Luxury fashion houses, such as Burberry or Chanel, have developed *vintage-inspired* clothing lines that emphasise the brand's heritage and fashion trends of the 1920s–1980s, which here is referred to as *new* vintage. An *authentic* vintage fashion item is a 'rare and authentic piece that represents the style of a particular couture or era' (Gerval 2008), namely the 1920s to the 1980s. *Authentic* vintage pieces can either be pre-loved secondhand garments that now gain a second lifespan, items that have been worn once, for example on a catwalk, or even have never been worn. Yet all vintage items, in order to be classified as *authentic* vintage, need to have originated between the 1920s and the 1980s. The significance of the vintage fashion market in the West is mirrored in its sales figures, which have reached £2.8bn in 2015 (Brooks 2015). In the Asian market, specifically China, purchasing vintage is still an emerging phenomenon that is popular with millennial consumers, who were born in the 1980s/1990s, are technology savvy and strive for a unique identity (Tolkien 2002; Smith 2011). Thus far, vintage stores have predominantly emerged in first tier cities, such as Beijing and Shanghai, with limited uptake in second and third tier cities (Xu et al. 2014).

A reason for the relatively slow uptake of *authentic* vintage fashion can be explained through the fact that vintage fashion is linked to the secondhand movement, which had and still has (to some extent) a negative connotation in the Chinese market, as it is associated with a low social status, low financial income and unhygienic conditions

(Belk 1988; Roux and Korchia 2006; Beard 2008). This differs dramatically from the West, where *authentic* vintage fashion is perceived to be unique and trendy, and part of the luxury movement, as individual garments can achieve a high price. To explain, a secondhand 1940s vintage dress designed by Lanvin has previously been sold for £7000, whilst a secondhand 1970s dress from Yves Saint Laurent's Russian collection achieved £35,000 (Beugge 2013). With young Chinese consumers being not only exposed to, but also embrace Western culture, a question that emerges is whether the negative connotations associated with vintage fashion are fading.

This chapter contributes to knowledge by exploring millenials' perceptions and attitudes towards *authentic* vintage clothing consumption in China and compares this to luxury fashion, which thus far lacks research (Cervellon et al. 2012; Xu et al. 2014). Practically, this research contributes by providing suggestions to vintage fashion retailers on how to enhance their brand image and target millennials more successfully, whilst at the same time move into an untapped market potential: second and third tier cities.

7.2 Brand Image, Motivation and Attitudes of Chinese Consumers

Brand image as a concept can best be defined as a set of emotional responses and attitudes towards a brand/product held in the consumers' minds (Low and Lamb 2000). It is a mental creation that is subjective in nature and strongly dependent on any associations and/or believes a consumer holds about a brand, which may be influenced by peers and opinion leaders. We explore in how far the brand image between 'luxury items' differs by focusing on *authentic* vintage garments and "current" luxury fashion garments (those that can be seen in shopping centres now) from luxury brand houses, such as Chanel, Burberry, Louis Vuitton, Yves Saint Laurent and Hermès. A question that arises here is why consumers may have differing mental images of, for example, a 1970s Yves Saint Laurent dress and one that has recently been

showcased in an Yves Saint Laurent store in London, from the perspective of Chinese millennial consumers.

Amaldoss and Jain (2005) highlight that consumers' purchasing decisions depend not only on the products' functions, but also on their social needs and the social status these products portray to their peer groupings. This is especially of interest within this research context where saving face and virtue are of importance (Chen and Kim 2013). Fashion brands need to carefully manage their brand image and values associated with their fashion lines. Whilst fashion items designed and currently sold by luxury fashion houses have a prestigious standing in the industry and among Chinese millennial consumers, this may not necessarily be transferred to *authentic* vintage fashion as the image held by consumers still features negative connotations (Kort et al. 2006). Why this may be the case and whether this can be influenced to change is explored in this research.

Creating a coherent brand image in the mind of Chinese consumers is different from the West. Whilst luxury brands often use their values, rich heritage and strong reputation to attract customers, this may not necessarily work in China, where an attention to detail is required to build up impeccable customer service and an exclusive brand experience (De Barnier et al. 2012; Henninger et al. 2017). Thus, the image of the designer and brand's spokesperson, as well as product features and general looks are increasingly important to create a coherent image (Giovannini et al. 2015). In order to move a brand forward, it therefore needs to understand what their target audience values, which suggests that consumer attitudes towards the brand and the motivational drivers underlying their purchasing decisions become vital (Blattberg and Deighton 1996). Wang et al. (2011) identified three different types of attitudes in Chinese 'luxury' consumers: elitist, distant and democratic. The elitist attitude assumes that consumers purchasing luxury fashion belong to the upper class and interpret cultural and symbolic meaning to luxury goods, which implies that these items should not be affordable to everyone, but rather geared towards an 'elite' group in society (Chen and Lamberti 2015). Distant attitude implies that consumers believe acquiring any type of luxury item is wasteful and should not form part of inner fulfilment (Wang et al. 2011). On the other hand, the democratic attitude highlights

that luxury can form part of an inner fulfilment strategy. Unlike the elitist attitude, the democratic attitude believes that acquiring and/or owning luxury items is unrelated to social status, educational levels, or taste in fashion (McQuarrie and Philips 2014; Seo and Buchanan 2015).

In summary, the literature review indicates that Chinese consumers (millenials) may still have reservations towards acquiring vintage fashion, due to being associated with the secondhand movement. Although this way of thinking is slowly changing, it remains dominant, which is reflected in the slow uptake of vintage stores across different tier cities. Luxury in itself remains strongly linked to social status and saving face, as well as demonstrating the belonging to a specific social class.

7.3   Methodology

This research focuses on Chinese millennials and their perceptions of luxury fashion and *authentic* vintage fashion in terms of brand image. This exploratory research takes on a qualitative approach and conducted 15 in-depth, semi-structured interviews with Chinese millennial consumers, living in Tier 1 and 2 cities. Interviews were split almost equally between male and female consumers, with a range of educational backgrounds. Participants for this research were chosen purposively with all participants having had experience of 'entering' luxury and vintage stores and having previously bought new luxury items, *authentic* vintage, or both (Table 7.1). On average, the interviews lasted for approximately 30 minutes, were recorded and transcribed verbatim. Interview questions were designed based on the literature review and grouped into different themes, which allowed participants to explore new luxury and *authentic* luxury in detail.

NVivo was utilised to better manage the data set; the coding process followed Easterby-Smith et al.'s (2015) seven-step guide of familiarisation, conceptualising, cataloguing, re-coding, linking and re-evaluating, which allowed for themes and patterns to emerge organically. With multiple researchers (re)coding the data set, discrepancies were carefully looked at and discussed; the results were shown to the participants for validation purposes.

Table 7.1 Summary of data collection (authors' own)

Age	Participant number (Is)	Education level
Male		
24	2	BSc/BA
20	3	A level equivalent
24	5	BSc/BA
22	10	BSc/BA
24	12	MSc/MA/PhD
25	13	MSc/MA/PhD
Female		
24	1	BSc/BA
22	4	BSc/BA
24	6	BSc/BA
23	7	MSc/MA/PhD
23	8	MSc/MA/PhD
23	9	MSc/MA/PhD
19	11	A level equivalent
24	14	MSc/MA/PhD
23	15	MSc/MA/PhD

7.4   Findings and Discussion

7.4.1 New Luxury and Authentic Vintage for Own Use

Data indicate that participants predominantly gain their information on the newest luxury fashion trends from movies, fashion magazines, or online articles. Similar statements were made for vintage fashion: '*the first time I knew about the vintage fashion is from an article that introduced all information about the vintage fashion*' (Is8) and '*I often find those styles in the retro movie… people dress in vintage* (garments) *and create a unique style*' (Is10). Data suggest that *authentic* vintage fashion is associated with unique attributes geared towards people who want to create a unique identity enhanced through garments that are not commonly available on the high street. With an increasing trend to break away from the norm (Mintel 2017), vintage fashion gains momentum within the Chinese market and especially millennial consumers become increasingly aware of the trend, even though currently vintage stores only have a physical presence in Tier 1 cities (Xu et al. 2014). Opinion leaders and mass media seem to be influential

in terms of making *authentic* vintage fashion not only more prominent in the market place, but also acceptable and accessible for a broader audience.

Table 7.2 provides a summary of insights into purchasing new luxury versus *authentic* vintage that emerged from our data. When asked to discuss their new luxury and *authentic* vintage purchases, participants elaborated quite extensively on the new luxury category. A variety of brands were mentioned throughout the interview and different product categories they (participants) have recently acquired, such as dresses, wallets, shoes, accessories, and beauty products (cosmetics). Data indicate that one of the reasons why participants purchase new luxury garments is to be seen as an early adopter of fashion trends and express their love for individual designers: '*I love the designer of the luxury fashion brand so that I purchase their items*' (Is4). Findings suggest that participants were proud of their purchases and wanted to show these off to their family and friends—monetary value of the items were openly discussed, as well as where they have first seen these items, for example online through bloggers, in movies, or in magazines. Respondents highlighted that reasons for purchasing new luxury are simply because '*I can afford it*' (Is3), which highlights that being able to portray a status symbol is part of the

Table 7.2 Summary of new luxury versus authentic vintage discussions (authors' own)

New luxury			Authentic vintage		
Category	Brand	Is	Category	Brand	Is
Leather goods	Gucci, LV, Chanel	4, 5, 6, 7, 8, 11, 12, 13	Leather goods	None mentioned	4, 8, 15
Garments	Burberry, Moschino, Vetements	5, 11, 12, 13, 15	Garments		4, 8, 8, 15
Accessories	D&G, LV, Burberry	5, 10, 11, 12, 13, 15	Accessories		8
Beauty products	D&G, Dior, YSL	1, 4, 5, 6, 7, 8, 11, 13, 15	Other products (lighter, musical instruments)		5, 15

luxury experience (Amaldoss and Jain 2005). Similarly, Participant 4 insists '*I think boys will pay more attention to me*' (Is14); thus, desirability and social acceptance are key motivational drivers, which link to an elite attitude (Chen and Lamberti 2015). Other interviewees further state '*I really enjoy the service at Burberry*' (Is15) as it creates a feeling of being important (Phau and Prendergast 2000) and an opportunity '*to be dressed like the coolest girl*' (Is9). Value for money was also strongly featured: '*luxury fashion's called 'luxury' due to their high quality… they can be used for a very long time… and when you touch them, you will find the difference*' (Is6). These findings concur with extant research (Vickers and Renand 2003; Berthon et al. 2009) in that the purchase of luxury fashion is seen to be a pleasurable activity and products are associated with high quality. Data suggest the individual steps from choosing a luxury item to acquiring it is an enjoyable experience that is unique and enhances the individual's well-being, as they feel special with people taking care of their needs (e.g. Henninger et al. 2017).

Contrarily, when discussing *authentic* vintage, participants are seemingly reserved and carefully word their answers. Neither of the participants explicitly mentioned which vintage shop they have been to, how often they shop at vintage stores (online and/or offline), what they have previously bought from these stores, or what brand the purchased item was from. Data suggest that vintage fashion is still a taboo topic and whilst becoming trendier (Xu et al. 2014), it seems to have an almost negative stigma attached to it. Although a majority of interviewees highlight '*I really admire people who* (are) *dressed in vintage fashion*' (Is6), they personally '*rather not own it*' (Is6) or '*actually I do wanna try vintage but I still think that is not my style*' (Is10), others have a strong feeling against purchasing *authentic* vintage: '*No, I cannot accept it… I just don't like vintage fashion… Vintage fashion is too old and I do not like secondhand clothes*' (Is14). This finding may be surprising seeing as participants categorise *authentic* vintage more strongly as part of the luxury industry rather than secondhand, as '*they come from luxury fashion items… when luxury fashion items become old, then they became vintage fashion items*' (Is11). It was further suggested that *authentic* vintage garments are worth more than any new luxury item, as '*vintage fashion items have a special meaning, which cannot be measured*

in monetary terms… the story of vintage items makes vintage became a kind of luxury' (Is8). The sentiment of storytelling, heritage and having a unique history were mentioned by a variety of participants: '*items can be replaced, but the history will not*' (Is5), in this manner '*the item experienced different generations and people, it has been added various stories, which is very interesting… when the vintage item belongs to me, then I added another new story to it*' (Is9). The more the participants knew about the garment, the more comfortable they became in speaking about their purchase—the *authentic* vintage piece transformed into a little treasure that has a connection with the new owner and it almost seemed as if they were protective of it. To explain, rather than hiding the fact that the item they have recently bought is secondhand, participants do not want to state where they got the item from, as it is a treasure, a find that is special and that they want to keep for themselves. The new owners now have the opportunity to extend the garment's history through creating their own memories. This emotional attachment and sentiment is a clear distinction between new luxury and *authentic* vintage fashion and is strongly dependent on how well the garment's history is documented. Participants further indicate that clear distinctions need to be made in terms of what *authentic* vintage is, as they identified two existing types of *authentic* vintage fashion '*one is very elegant and expensive… the other is very cheap like secondhand items*' (Is5). This suggests that if *authentic* vintage is elegant and expensive, it may be more acceptable than everyday secondhand items from the same era—the latter could still be associated with low-income earners and an undesirable social status (Roux and Korchia 2006; Beard 2008). Although aspects of hygiene were not explicitly mentioned, they seemed to be part of the underlying issue, as participants highlighted that they would not purchase all leather goods secondhand, only handbags, as, for example, jackets, skirts, or other garments cannot be cleaned in the same manner as a cotton dress.

In summary, the findings thus far suggest that *authentic* vintage fashion still remains 'the underdog' in China, with participants feeling uncomfortable to discussing their purchases openly and in-depth, as the elite attitude remains dominant with the society (Chen and Lamberti 2015). Although *authentic* vintage is seen as a luxury product, findings

indicate that the shopping experience differs from new luxury, where the customer is the centre of attention. Yet, dressing in a vintage outfit allows participants to create a unique image that can be linked to self-actualisation. Data further indicate that *authentic* vintage fashion gains a different status, if the history of the garment is known, as emotional attachments can be formed and associations to prior owners made.

7.4.2 New Luxury and Authentic Vintage—Own Purchase Versus Gift Giving

When asked about luxury items (new and vintage), participants agreed that the brand name was of utter importance, as it portrays a mental image that can be either extremely favourable, trendy, elegant, or more mainstream or, in some instances negative—'*the brand image always plays an important role when I decided to purchase from a luxury fashion brand, it adds value to every fashion item*' (Is1). Yet, the '*brand image is not about what the brand says, it's more about what the consumer thinks*' (Is2), which further emphasises the fact that the brand image is a subjective concept that can be different for different people (Low and Lamb 2000). Although the brand's image is of importance, participants made clear distinctions between different types of luxury brands: '*building a brand image is not important for classic or famous luxury fashion brands, but it is very necessary for newly* (established) *luxury fashion brands*' (Is5). This indicates that established brands with a rich heritage that have already been on the market for a significant amount of time may no longer need to try and create a favourable brand image, as they already seem to have one that may only need some updating over the years. Contrarily, newly emerging fashion brands within the luxury sector do need to work hard on their image, as participants pointed out that '*sometimes the brand image cannot be understood the first time, but it can be understood as time goes on and it's more well known*' (Is7). This implies that luxury fashion brands need to gain social acceptance before they are classified as 'being' luxury.

Participants have different preferences when purchasing luxury items for themselves or as a present for a third party. Whilst they may be

inclined to purchase *authentic* vintage for themselves, '*if I want to purchase something as a gift for someone, especially for older people, it is better to choose a luxury fashion item with a well-known brand name*' (Is10). It is implied here that saving face plays a key role in making this decision, as participants do not want to be seen as purchasing a 'cheap' gift and/or something that could offend the recipient of the present—as secondhand fashion remains to have a negative connotation (Chen and Kim 2013; Chen and Lamberti 2015). This finding is important in that even though the *authentic* vintage item could be an Yves Saint Laurent handbag or Lanvin dress and thus, have been produced by a reputable brand with a positive brand image, the fact that it is vintage overshadows the brands' brand images and creates a negative connotation. Simply the word 'vintage' seems to trigger the association with lower income and social status, even though some vintage garments may have been never worn or only once at a catwalk show.

The quote by Interviewee 10 implies that whilst luxury items may be purchased for '*older people*', the younger generation of Chinese consumers are more acceptant of the vintage movement: '*different times bring different concepts for which we develop a different image*' (Is2). Interviewee 15 further emphasises that for new luxury and *authentic* vintage, '*the target groups are not the same, so the brand image has changed. In that generation, vintage fashion represent a kind of fashion, and now represents a different feeling*'. This suggests that millennial consumers are more inclined to change their opinion about vintage fashion and embrace a new trend within the industry.

The findings indicate that *authentic* vintage fashion and its associated brand image is standing at a crossroad. Whilst it has a potential market value, as it can create a unique identity that moves away from mainstream fashion and thus may be seen as slightly more rebellious, the fact that saving face is a powerful cultural underpinning in the Chinese market, which can diminish this trend in the fashion industry. Data suggest that *authentic* vintage fashion has the potential to grow in China, yet it needs to be carefully marketed, by clearly highlighting the history and heritage of the garments.

7.5   Conclusion

This chapter was set out to explore Chinese millenials' perceptions and attitudes towards *authentic* vintage clothing consumption in China and compares this to luxury fashion. In doing so, we found that *authentic* vintage fashion purchases are almost secretive investments. Whilst some participants are proud of the treasures they have acquired, saving face and the fear of being classified as someone from a lower social class dictate that general behaviour of talking about these items. Interestingly, the more is known about the garment's history and heritage, the more acceptable it becomes among consumers, which highlights a marketing opportunity. Rather than following the Western style of selling *authentic* vintage clothes in stores that are tight of space, it seems that being able to provide information and potentially displaying the garments history would create a unique selling proposition. In this manner, *authentic* vintage stores in China could be modified to closer align with new luxury fashion stores, in which customer service is vital.

References

Amaldoss, W., & Jain, S. (2005). Pricing of conspicuous goods: A competitive analysis of social effects. *Journal of Marketing Research, 42*(1), 30–42.

Atsmon, Y., Dixit, V., & Wu, C. (2016). *Tapping China's luxury-goods market.* McKinsey [online]. Retrieved September 23, 2016, from http://www.mckinsey.com/business-functions/marketing-and-sales/our-insights/tapping-chinas-luxury-goods-market.

Beard, N. D. (2008). The branding of ethical fashion and the consumer: Luxury niche or mass-market reality? *Journal of Fashion Theory, 12*(4), 447–468.

Belk, R. W. (1988). Possessions and the extended self. *Journal of Consumer Research, 15*(2), 139–168.

Berthon, P., Pitt, L., & Parent, M. (2009). Aesthetics and ephemerality: Observing and preserving the luxury brand. *California Management Review, 52*(1), 45–66.

Beugge, C. (2013). £60 second-hand dress that sold for £7,000. *Telegraph* [online]. Retrieved April 27, 2017, from http://www.telegraph.co.uk/

finance/personalfinance/investing/9832206/Invest-in-vintage-clothes-60-second-hand-dress-that-sold-for-7000-at-auction.html.

Blattberg, R. C., & Deighton, J. (1996). Manage marketing through the customer equity test. *Harvard Business Review, 74*(July–August), 136–144.

Brooks, A. (2015). The hidden trade in our second-hand clothes given to charity. *The Guardian* [online]. Retrieved October 6, 2016, from https://www.theguardian.com/sustainable-business/sustainable-fashion-blog/2015/feb/13/second-hand-clothes-charity-donations-africa.

Cervellon, M. C., Carey, L., & Harms, T. (2012). Something old, something used: Determinants of women's purchase of vintage fashion vs second-hand fashion. *International Journal of Retail & Distribution Management, 40*(12), 956–974.

Chen, J., & Kim, S. (2013). A comparison of Chinese consumers' intentions to purchase luxury fashion brands for self-use and for gifts. *Journal of International Consumer Marketing, 25*(1), 29–44.

Chen, S., & Lamberti, L. (2015). Entering the dragon's nest: Exploring Chinese upper-class consumers' perception of luxury. *Qualitative Market Research, 18*(1), 4–29.

D'Arpozio, C., Levato, F., Zito, D., & de Montolfier, J. (2014). *Luxury goods worldwide market study fall-winter 2014.* Bain & Company [online]. Retrieved May 23, 2016, from http://www.bain.com/bainweb/PDFs/Bain_Worldwide_Luxury_Goods_Report_2014.pdf.

De Barnier, V., Falcy, S., & Valette-Florence, P. (2012). Do consumers perceive three levels of luxury? A comparison of accessible, intermediate and inaccessible luxury brands. *Journal of Brand Management, 19*(7), 623–636.

Easterby-Smith, M., Thorpe, R., & Jackson, P. (2015). *Management research* (5th ed.). London: Sage.

Gerval, O. (2008). *Fashion: Concept to catwalk*. London: Bloomsbury.

Giovannini, S., Xu, Y., & Thomas, J. (2015). Luxury fashion consumption and Generation Y consumers: Self, brand consciousness, and consumption motivations. *Journal of Fashion Marketing and Management, 19*(1), 22–40.

Henninger, C. E., Alevizou, P. J., Tan, J., Huang, Q., & Ryding, D. (2017). Consumption strategies and motivations of Chinese consumers—The case of UK sustainable luxury fashion. *Journal of Fashion Marketing & Management*, *21*(3), 419–434.

Kort, P. M., Caulkins, J. P., Hartl, R. F., & Feichtinger, G. (2006). Brand image and brand dilution in the fashion industry. *Journal Automatica, 42*(8), 1363–1370.

Low, G. S., & Lamb, C. W. J. (2000). The measurement and dimensionality of brand associations. *Journal of Product and Brand Management, 9*(6), 350–368.

McQuarrie, E. F., & Philips, B. J. (2014). The megaphone effect in social media: How ordinary consumers become style leaders. *GfK Marketing Intelligence Review, 6*(2), 16.

Mintel. (2017). *China consumer trends 2017*. London: Mintel.

Phau, I., & Prendergast, G. (2000). Consuming luxury brands: The relevance of the 'rarity principle'. *Journal of Brand Management, 8*(2), 122–138.

Roberts, F. (2017). *China's luxury market set for steady performance amid unfavourable market environment*. Euromonitor [online]. Retrieved April 26, 2017, from http://blog.euromonitor.com/2017/03/china-luxury-market-steady-performance-amid-unfavourable-market-environment.html.

Roux, D., & Korchia, M. (2006). Am I what I wear? An exploratory study of symbolic meanings associated with secondhand clothing. *Advances in Consumer Research, 33,* 29–35.

Seo, Y., & Buchanan, O. M. (2015). Luxury branding: The industry, trends, and future conceptualizations. *Asia Pacific Journal of Marketing and Logistics, 27*(1), 82–98.

Smith, K. T. (2011). Digital marketing strategies that millennials find appealing, motivating, or just annoying. *Journal of Strategic Marketing, 19*(6), 489–499.

Tolkien, T. (2002). *Vintage: The art of dressing up*. London: Pavillion Books.

Vickers, J. S., & Renand, F. (2003). The marketing of luxury goods: An exploratory study—Three conceptual dimensions. *Marketing Review, 3*(4), 459–478.

Wang, Y., Sun, S., & Song, Y. (2011). Chinese luxury consumers: Motivation, attitude and behavior. *Journal of Promotion Management, 17*(3), 345–359.

Xu, Y., Chen, Y., Burman, R., & Zhao, H. (2014). Second-hand clothing consumption: A cross-cultural comparison between American and Chinese young consumers. *International Journal of Consumer Studies, 38*(6), 670–677.

Zhan, L., & He, Y. (2012). Understanding luxury consumption in China: Consumer perceptions of best-known brands. *Journal of Business Research, 65*(10), 1452–1460.

8

Sources of Value for Luxury Secondhand and Vintage Fashion Customers in Poland—From the Perspective of Its Demographic Characteristics

Edyta Rudawska, Magdalena Grębosz-Krawczyk and Daniella Ryding

8.1 Introduction

For the past few decades, the major factors determining the Polish clothing industry were secondhand clothing shops as well as cheap imports from China, Vietnam and Taiwan, lowering its revenues and profits.

E. Rudawska (✉)
Faculty of Economics and Management, Department of Marketing,
University of Szczecin, Szczecin, Poland
e-mail: edyta@rudawska.pl

M. Grębosz-Krawczyk
Faculty of Organization and Management, Department of European
Integration and International Marketing, Lodz University of Technology,
Lodz, Poland
e-mail: magdalena.grebosz@p.lodz.pl

D. Ryding
School of Materials, University of Manchester, Manchester, UK
e-mail: Daniella.Ryding@manchester.ac.uk

Initially, i.e. in the mid-1990s, secondhand clothing shops were identified in Poland solely with point-of-sale low-quality garments. Over the last few years, the Polish secondhand clothing market has undergone numerous changes. Retail shops have changed their interior arrangements, visual designs and product display styles. Also, the number of secondhand clothing shop customers in Poland increased along with improvements in the quality of imported garments. The group of clients no longer included only the poorest people focused on low prices. Obviously, originally, the secondhand clothing market was created to meet the needs of less fortunate customers, and thus, bargain prices were a major reason for people to purchase secondhand clothing. However, nowadays, these retail formats have begun to be visited by so-called treasure hunters, customers who look for nostalgia or authenticity. Currently, the secondhand clothing market in Poland appears to be saturated. In recent years, the number of secondhand clothing shops has reached only 30,000, and a slowdown in their increase is being observed. Nowadays, secondhand clothing shops are becoming modern supermarkets with carefully selected goods, and even elegant boutiques offering Chanel and Giorgio Armani brands as well as niche brands of old, but at the same time stylish, clothes (vintage). Companies are investing in this sector as the market is developing at a pace of 10–15% annually, while traditional clothing shops are reporting a 20–30% decrease in turnover.

The dynamic market growth of the secondhand market, as well as the changing attitudes of customers towards this form of retailing, calls for developing new strategies to enable retailers to compete successfully over a long period of time. These strategies should be focused on creating long-term relationships with customers through providing them with the expected value (Mitręga 2006). Understanding the value that customers of luxury secondhand and vintage shops perceive in an offer, creating that value for them and then communicating it over time should be recognised as essential elements of the luxury secondhand and vintage retailers' business model.

A shopping value proposition is defined as the complete shopping experience and not simply product purchase or low price. The approach according to which a product is perceived as the only source of value for customers is regarded as insufficient nowadays. Customers search for brands that deliver additional intangible values, based on pleasure,

hedonist gratification, luxury, authenticity, nostalgia or other symbolic benefits. Some authors understand value for the customer as the emotional relationship between a customer and a retailer (Landrogues et al. 2013). Positive, emotional consequences which result from the customers' experiences constitute a multidimensional and difficult-to-imitate attribute of an offer. Thus, all shopping experiences might be viewed as a process that provides customers with utilitarian values (*convenience seeking*, *variety seeking*, *searching for quality* and *reasonable price*) and hedonic values (*adventure*, *sustainability*, *learn new styles*, *happiness*, etc.). Shopping value is therefore defined as the complete shopping experience and not simply product acquisition.

Despite the growing importance of the luxury secondhand and vintage market in the Polish clothing industry, it is still absolutely an emerging phenomenon in Poland. To the best knowledge of the authors, very few, if any, research had been done in this area. While more research has been conducted to analyse the Polish clothing retail sector as such, there are very few analyses dedicated to the Polish luxury secondhand and vintage trade. Thus, the objectives of the study are threefold. Firstly, we aim to explore the potential and characteristics of the secondhand market in Poland. Secondly, based on a literature study, the paper focuses on identifying the sources of value for customers shopping in luxury secondhand and vintage clothing stores. Finally, the study aims to examine what the main values are for customers purchasing luxury secondhand and vintage clothes, and whether as well as how the sources of value for secondhand clothing shoppers differ among various groups identified on the basis of such demographics as gender, age and income. The paper is organised as follows. First, we set out the theoretical framework of this paper, analysing the potential of the luxury secondhand and vintage fashion market in Poland and identifying the attitudes of postmodern consumers towards luxury and vintage brands in the context of their availability in secondhand shops. Then, building on the existing literature on the concept of value for the customer, we identify sources of value for customers in the luxury secondhand and vintage fashion market. Next, the results of a survey conducted among 510 customers of luxury secondhand and vintage clothing shops in Poland are described. Finally, the theoretical contributions and managerial implications of the study are discussed.

8.2   The Potential of the Luxury Secondhand and Vintage Fashion Market in Poland

Initially, i.e. in the mid-1990s, secondhand clothing shops were identified in Poland solely with point-of-sale low-quality garments. Over the last few years, the Polish secondhand clothing market has undergone numerous changes. Retail shops have changed their interior arrangements, visual designs and product exposure styles. Younger personnel have been employed, and better locations have been chosen. The most important aspect, though, is the fact that the assortment has also changed. At the beginning of the 1990s, the dominant commodities in Poland were from Germany. In the years that followed, and until the end of the first decade of the twenty-first century, the assortment of Polish secondhand clothing shops was enriched with products from West European countries. Among the largest suppliers were the Netherlands, Belgium, Luxemburg, France and Italy, respectively. In this period, Polish customers were offered top-level, high-quality designer clothes. The number of secondhand clothing shop customers in Poland increased along with the improvement in the quality of imported garments. Also, this group of customers no longer included only the poorest people, as such places started to be visited by so-called treasure and bargain hunters. Shops were mushrooming at an unimaginable pace, reaching, by the end of the decade, more than 20,000 (Moda second hand – czas na made in Poland 2014).

Such a rapid development in the sector resulted from the fact that the small capacities of the BeNeLux countries were not able to satiate the demand of the Polish market. It quickly transpired that there was huge hidden potential in the British Isles. This was a turning point for the whole sector. It turned out that the fashions worn in the streets of England, Ireland and Scotland were very attractive for Polish customers, mostly because of their colours and fanciful cuts. Seasonal sales in British shops, reaching even 90% of the price, resulted in the fact that Poland was flooded with an unprecedented level of new clothes, often with original labels. Over time, both the quantity and the quality of the imported garments ceased to be attractive and satisfactory, which

in turn forced a search for a new source of supplies. This was Polish consumers who, in recent years, have been more and more frequently associated with a trend connected with passing on garments, especially designer clothes, which they no longer wear. As a result, well-known clothing brands, previously present only in shopping arcades, are most frequently represented in this type of retail outlet (ibid.).

Currently, the secondhand clothing market in Poland appears to be saturated. In recent years, the number of secondhand clothing shops has reached only 30,000, and a slowdown in their increase is being observed (ibid.). Nowadays, the Polish secondhand clothing market has started to undergo a consolidation process. This is an evolutionary phenomenon in the direction of huge chains, which today cover several dozen shops gathered under one shop-sign. One-third of outlets already operate in chains, among which the 5 biggest ones encompass approximately 15–30 shops and have their own foreign suppliers and their own sorting services (Moda second hand – czas na made in Poland 2014; Szmateksy 2011). The primary basis is still constituted by assortments from England, Germany and Scandinavian countries.

Poland still lacks the clear division of luxurious secondhand clothing shops that are found in highly developed markets, such as charity shops and vintage shops (Najlepsze butiki second hand i vintage w Warszawie i Internecie 2014). Nevertheless, secondhand clothing shops are becoming modern supermarkets with carefully selected goods, and even elegant boutiques offering Chanel and Giorgio Armani clothing. Companies are investing in this sector as the market is developing at a pace of 10–15% annually, while traditional clothing shops are reporting a 20–30% decrease in turnover (Ponad połowa Polaków interesuje się modą 2013). The turnover of secondhand shops exceeded PLN 5 billion in 2010, and their growth is not fuelled solely by the poorest people (Szmateksy 2011). The fashion for outstanding old styles derived from vintage clothes was promoted by well-known Vogue and Elle designers, who started dressing their models in the clothes of famous designers from the 1980s and 1990s. This trend is used by the owners of small secondhand clothing shops to focus on the sale of unique designer clothes.

8.3   The Concept of Value for Customers Shopping in Luxury Secondhand and Vintage Clothing Stores

Since the origin of the concept of marketing, managers have followed various ideas in order to build a successful relationship with their customers. Over time, alternative concepts of value for customers were created and were implemented by producers and retailers to achieve their goals. The notion of value in marketing has always been strictly related to a product. The simple notion of value refers to the product's usability and is directly connected with a product's material features. In the literature, product and service quality are perceived as antecedent to value (Bolton and Drew 1991; Woodruff 1997). Zeithaml (1988) defined value for the customer as an overall assessment of the utility of a product based on perceptions of what is received and what is given, and Keeney (1999) as the net value of the benefits and costs of a product as well as the processes of finding, ordering and receiving it. Value for customers has also been viewed as customers' functional and/or hedonic experiences that are served through product and/or service usage (Woodruff 1997), or simply a function of quality and price (Cronin et al. 2000; DeSarbo et al. 2001). In 2001, Mathwick, Malhotra and Rigdon described four dimensions of value: consumer ROI, service excellence, playfulness and aesthetic appeal. Also, the experimental character of value has started to be stressed. Over the last few years, more and more marketers have become conscious of the fact that customers, when making their purchase decisions, are influenced by something other than the product or the service itself. The expectations about value and satisfaction—of different market offerings—are currently formed by customers (Kotler and Amstrong 2014). Value for customers can include a bundle of expected benefits, varied in nature that will improve customers' everyday quality of life. It ought to be emphasised that consumers are constantly looking for goods/services compatible with their lifestyle (Wiechoczek 2016). According to Kumar and Reinartz (2016), today, sellers have to create perceived value for customers and provide customer perceptions of value through

marketing-mix elements. One of the most important tasks in marketing is to communicate value to customers to drive their satisfaction.

The concept of customer value is a fundamental element of contemporary marketing theories, such as relationship marketing, aimed at developing and managing long-term relationships with customers based on trust (Gummesson 1987); value-based marketing, based on 'developing and implementing strategies to build relationships of trust with high-value customers and to create a sustainable differential advantage' (Doyle 2008); and marketing 3.0 that focuses on providing value and additional benefits to the society in which a company operates (Kotler et al. 2010).

The approach according to which a product is perceived as the only source of value for a customer is regarded as insufficient nowadays. Today, the value proposition should have an exceptional/unique character (Kaplan and Norton 2004). According to Keller et al. (2008), the most important sources of value are as follows: tangible and intangible product assets, the services offered, price premiums, price elasticity, marketing communication messages, retailer's characteristics, brand awareness, as well as associations with the brand or retailer and other customer attitudes. Customers often search for the brands that deliver them additional intangible values, based on pleasure, hedonist gratification, luxury, authenticity, nostalgia or other symbolic benefits. The brands offered by luxury secondhand and vintage clothing stores perfectly meet these conditions.

Both luxury and fashion play a key role in our social lives (Kapferer and Bastien 2009). Vintage clothing and luxury clothing help in differentiation and allow customers to avoid being engulfed by the anonymous crowd. Luxury goods provide extra pleasure to owners, act simultaneously on all the senses and are inherent in the distinguishing process (Kapferer 1997). It should be emphasised that psychological motives often have a greater influence on the purchase of luxury goods than on other types of goods, even if they are bought in secondhand stores. Luxury clothes are often treated as a differentiator of wealth and good taste; their possession excites admiration and respect (Arghavan and Zaichkowsky 2000). They create value for customers because they draw attention and they are unique, social and emotive; however, many

people also appreciate their high quality (Vigneron and Johnson 1999). Customers have own specific sources of value in the case of luxury goods (Wiedmann et al. 2007). They are connected with the following:

- financial value, represented by the price;
- functional value, which deals with utility, quality and the uniqueness of a given item;
- individual value, containing in itself a sense of value regarding their own identity, hedonistic and material;
- social value or prestige, showing off and demonstrating social status.

The luxury and well-known brands offered by luxury secondhand and vintage clothing stores can provide consumers with benefits, if they effectively appeal to the values appreciated by a given group of buyers. Luxury brands—as a collection of intangible attributes such as name, packaging, price, history, reputation and advertising policy—provide added value associated with symbolism, consumer relations and the user's identity or personality. As a result, a luxury or vintage brand is not a simple clothing product, but the sum of the impressions that consumers get when using it. In this case, a brand means trust, certainty, pride and the guarantee of prestige. A brand represents a range of promises—it encompasses trust, constancy and a certain set of expectations. Brands not only help to sell a product, but also create and affect customers' lifestyles. The production of a symbol has become a 'spectacular activity' (Firat and Venkatesh 1995); the contemporary customer is becoming a consumer of symbols/spectacles, buying images, looking for meanings, illusions and experiences while marketers produce the spectacles. The competitive advantage arises from emotions produced by the imaginary projections of consumers in search of identity (Elliot 1997). Kornberger (2010) explores the role of brands in the creation of our society, and with it, its ethics and aesthetics. Postmodern consumers are not patrons of this service primarily due to its use-value but due to its 'linking value', in order to feel a part of a community and to satisfy social needs (Carù and Cova 2015). Consumers do not seek goods and services but social bonds, namely 'the link is more important than the thing' (Cova 1995).

The importance of the relationship between the brands offered by luxury secondhand and vintage clothing stores and customers, as well as its influence on their sense of value and other emotional advantages, also comes from the link with retailers. Consequently, value for a customer can be also understood as an emotional relationship between a customer and a retailer. Thus, it should be stressed that all shopping experiences might be viewed as a process that provides customers with utilitarian as well as hedonic values. Based on value classifications and the characteristics of luxury goods, various authors have identified the following sources of value for the customers of luxury secondhand and vintage clothing stores:

1. high quality of products (quality value),
2. access to new styles (value coming from the access to fashion novelties),
3. pleasure of searching (recreational-hedonistic value),
4. reasonable price (economic value),
5. sustainable character of this type of store (value coming from ethics and ecology),
6. adventure and treasure hunting (value coming from the possibility of nosing around, ferreting, coming across a find, finding non-repetitive products),
7. nostalgia/ostalgia feelings (value coming from a feeling of happiness, security and calm related to a cherished past, longing for the past).

Shopping value is therefore defined as a complete shopping experience and not simply product acquisition or low price. In this case, positive, emotional consequences which result from customers' experiences constitute a multidimensional and difficult to imitate attribute of an offer.

8.4   Research Methodology

In order to examine what the main values for customers purchasing luxury secondhand and vintage clothes are, and whether as well as how the sources of value for secondhand clothing shoppers differ depending

on various demographic variables, including gender, age and income, the authors conducted field research in 2016. The questionnaire was commissioned through, and distributed by, the Brand Experience Research Agency in Poznań in Poland. The survey had the form of a web interview and was conducted as a CAWI online panel among Poles who declared that they purchased clothes in luxury secondhand and vintage stores at least two or three times a year. In all, 509 effective interviews were conducted. A detailed view of the structure of respondents is presented in Table 8.1.

The research participants comprised a representative sample according to gender. Most of them lived in a city of more than 500 thousand residents (25.9%) and were 'lower level employees' (25.9%), followed by 'physical workers' (17.9%) and unemployed (14.9%). The majority of respondents fell into the 25–35 (32.6%) and 36–45 (21%) age brackets. The average monthly income per person in the household was between 1501–3000 PLN (40.5%) followed by 3001–5000 PLN (27.3%).

A questionnaire was chosen as the research tool, and it was divided into two parts. The first section was designed to collect demographic data from consumers completing the questionnaire, such as gender, age, educational background, occupation, average monthly income, place of living and frequency of shopping in luxury secondhand and vintage stores. In the following research, secondhand goods are described as previously owned and used clothes, where the financial value is lower compared to new ones. In turn, vintage clothes are ones previously owned, but not necessarily being used items, which represent the specific style of a couturier or era. Their value is linked to the vintage of the clothes and era (Turunen and Leipämaa-Leskinen 2015). The second part comprised a set of sentences (statements) regarding seven identified sources of value. The statements were rated by respondents on a 5-point Likert scale, which ranged from strongly disagree (1) to strongly agree (5). This section of the questionnaire contained 48 questions. In the process of statistical analysis, nonparametric methods were employed, using the Mann–Whitney *U* test and Kruskal–Wallis test to indicate whether there were any differences in the way the value proposition was perceived among groups of respondents identified on the base of gender, age and income.

Table 8.1 Structure of respondents (authors' own)

	Frequency	Percentage	Cumulative percentage
Total	**509**	**100**	
Gender			
Female	268	52.7	52.7
Male	241	47.3	100
Age			
Under 18	2	0.4	0.4
18–24	81	15.9	16.3
25–35	166	32.6	48.9
36–45	107	21.0	69.9
46–55	81	15.9	85.9
55+	72	14.1	100
Residence			
Village	65	12.8	12.8
A city of less than 20 thousand residents	59	11.6	24.4
A city of 20–50 thousand residents	64	12.6	36.9
A city of 50–100 thousand residents	58	11.4	48.3
A city of 100–200 thousand residents	72	14.1	62.5
A city of 200–500 thousand residents	70	13.8	76.2
A city of more than 500 thousand residents	121	23.8	100
Occupation			
Executive/CEO	29	5.7	5.7
Mid-level employee (manager)	81	15.9	21.6
Lower-level employee	132	25.9	47.5
Worker (manual worker)	91	17.9	65.4
Self-employed/own company	37	7.3	72.7
Unemployed/retired	76	14.9	87.6
Pupil/student	54	10.6	98.2
Others	9	1.8	100
Income			
(average monthly income per person in the household)			
Less than 1500 PLN	95	18.7	18.7
1501–3000 PLN	206	40.5	59.1
3001–5000 PLN	139	27.3	86.4
5001–8000 PLN	50	9.8	96.3
8001–10,000 PLN	13	2.6	98.8
More than 10,000 PLN	6	1.2	100

8.5   Research Results

As mentioned earlier, following an analysis of the literature, seven elements were identified as potential sources of value for customers purchasing clothes in luxury secondhand and vintage stores. Each of the value propositions was described by several variables which respondents were asked to respond to in order to examine the significance of a given source of value. The manner in which the specific sources of value were defined is presented in Table 8.2.

An analysis of the results of the survey shows that the key source of value sought by the customers of luxury secondhand and vintage stores is the chance to find unique opportunities, unique clothing, as well as the ability to 'browse around', 'ferret around' and be a kind of treasure hunter (TH $\bar{X} = 3.6$). The economic value connected with purchasing clothes at a lower price (RP $\bar{X} = 3.5$) and the value associated with the high quality of the products (HQ $\bar{X} = 3.5$) were assessed almost as highly. In contrast, the values connected with ethical and ecological behaviour, along with those related to hedonistic attitudes, were the least important to the Polish buyers of luxury secondhand and vintage clothing who participated in the survey (Fig. 8.1).

The aim of the study was, among others, to examine whether as well as how the sources of value for secondhand clothing shoppers differ depending on various demographic variables, including gender, age and income. The statistical analyses revealed important differences in the responses between the groups of customers distinguished on the basis of the gender variable. Table 8.3 shows that intergroup differences are evident for two of the value sources identified in the study. The calculations performed made it possible to determine statistically significant differences between men and women in terms of the importance of such sources of value as the possibility of seeking fashion novelties (FN) and the possibility of hunting for 'treasures', i.e. unique, distinctive products (TH). Both these sources of value were more important and played a greater role as regards the willingness to shop in luxury secondhand and vintage clothes stores, among women.

Table 8.2 Value measures for the identified value propositions (authors' own)

No.	Value proposition	Value measures
1.	High quality of products (HQ)	• Getting very good quality is very important to me • When it comes to purchasing products, I try to get the very best or perfect choice • In general, I usually try to buy the best overall quality • I make a special effort to choose the very best quality products • I really don't give my purchases much thought or care • My standards and expectations for the products I buy are very high • I shop quickly, buying the first product or brand I find that seems good enough • A product doesn't have to be perfect, or the best, to satisfy me
2.	Fashion novelties (FN)	• I usually have one or more outfits of the very newest style • I keep my wardrobe up-to-date with the changing fashions • Fashionable, attractive styling is very important to me • To get variety, I shop in different stores and choose different brands • I am interested in fashion and new trends • The brand is very important to me • I like original, unique, designer clothes very much • I like to buy clothes of European or global brands
3.	Recreational-hedonistic value (RV)	• Shopping is not a pleasant activity for me • Going shopping is one of the enjoyable activities in my life • Shopping in stores wastes my time • I enjoy shopping just for the fun of it • I make my shopping trips quick
4.	Reasonable price (RP)	• I buy as much as possible at sale prices • Lower priced products are usually my choice • I look carefully to find the best value for money

Table 8.2 (continued)

No.	Value proposition	Value measures
5.	Sustainable character of this type of store (SV)	• I always check for the producer country • I always check for the raw materials composition • I only buy natural clothes • By shopping secondhand or vintage, I feel in a small way I'm fighting against waste • I like secondhand or vintage shopping, because I don't like seeing things thrown away that can still be worn • I always consider whether the product involves child labour • I frequently consider whether or not the rights of workers have been infringed • I always check if the clothes have eco-labels or eco-symbols • I purchase secondhand or vintage clothing mostly to help the environment • I always consider whether the rights of the workers making the garments were infringed • I always pay attention to whether the clothes are made of environmentally friendly materials
6.	Adventure and treasure hunting (TH)	• When buying clothes I plan to wear them for several years • I go to secondhand shops to nose around and see what I can find • I like strolling around secondhand or vintage shops because I always hope to come across a find • What's on sale is never repetitive, and that's what I like • In some secondhand or vintage shops I feel a bit like I'm treasure hunting • I go to secondhand or vintage places to ferret around and discover something • Secondhand or vintage shopping enables me to track down things for my family, since I know their needs
7.	Nostalgia/ostalgia feelings (NV)	• I like buying secondhand mainly for old objects • I'm much more attracted by old things than by new things • I like buying secondhand clothes because I find them authentic • I like buying secondhand clothes because they remind me of a past time • I love buying secondhand clothes because they evoke the past • Above all, I buy secondhand clothes because they're old and have a history

Fig. 8.1 Average customer assessments for the significance of specific sources of value ($\bar{X}$) (authors' own)

Table 8.3 The importance of value propositions according to gender ($p < 0.05$) (authors' own)

Item	$\bar{X}$ all	$\bar{X}$ female	$\bar{X}$ male	Z (Mann–Whitney U test)	Significance—p
HQ	3.5	3.48	3.52	0.637237	0.52
FN	3.4	3.47	3.34	−2.11510	0.03
RV	3.1	3.07	3.10	0.691694	0.48
RP	3.5	3.48	3.44	−0.794591	0.42
SV	3.1	3.17	3.05	−1.38580	0.16
TH	3.6	3.69	3.43	−3.10796	0.00
NV	3.2	3.24	3.07	−1.81694	0.06

This study has also assumed that the value proposition for the customers of luxury secondhand and vintage stores may differ depending on the customers' age. However, analyses using the Kruskal–Wallis test showed that this variable was a factor that significantly differentiated the importance of only one source of value, namely the value associated with pleasure and hedonistic gratification (RV) in the groups of respondents aged 25–35 and 55+. An analysis of the average values for specific subgroups shows that the younger customers of luxury secondhand and vintage stores are decidedly more likely to treat their visits to such stores as a form of fun and an enjoyable way of spending their

free time, unlike the 55+ group, for whom other values such as treasure hunting are more important (Table 8.4).

The last variable that was assumed to influence perceptions regarding the importance of individual sources of value in the decision-making process was people's financial situation. Based on the data presented in Table 8.5, it can be concluded that statistically significant differences between the groups exist for three sources of value, namely the high quality of products (HQ), fashion novelties (FN) and the recreational-hedonistic value (RV).

As regards product quality, statistically significant differences exist between the first income group, where the average gross monthly income per household member is less than 1500 PLN, and the fourth

Table 8.4 The importance of value propositions according to age group ($\bar{X}$) (authors' own)

Item	All	Average for each age group					
		Under 18	18–24	25–35	36–45	46–55	55+
HQ	3.5	3.75	3.47	3.49	3.47	3.54	3.52
FN	3.4	3.00	3.26	3.43	3.38	3.46	3.52
RV	3.1	3.00	3.11	3.21	3.03	3.07	2.87
RP	3.5	3.00	3.44	3.53	3.47	3.43	3.31
SV	3.1	2.10	2.98	3.07	3.13	3.09	3.35
TH	3.6	3.08	3.47	3.53	3.60	3.65	3.65
NV	3.2	1.90	3.02	3.21	3.21	3.19	3.13

Table 8.5 The importance of value propositions according to income group ($\bar{X}$) (authors' own)

Item	All	Average for each income group					
		Less than 1500 PLN	1501–3000 PLN	3001–5000 PLN	5001–8000 PLN	8001–10,000 PLN	More than 10,000 PLN
HQ	3.5	3.37	3.50	3.55	3.65	3.46	3.04
FN	3.4	3.24	3.37	3.47	3.72	3.52	3.08
RV	3.1	2.97	3.01	3.15	3.36	3.15	3.50
RP	3.5	3.49	3.41	3.51	3.46	3.38	3.22
SV	3.1	2.97	3.07	3.14	3.33	3.48	3.23
TH	3.6	3.56	3.59	3.51	3.66	3.64	3.22
NV	3.2	3.10	3.11	3.23	3.22	3.43	3.00

group, where the income ranges between 5001 and 8000 PLN. For higher income respondents, the value propositions relating to the high quality of luxury secondhand and vintage clothing (HQ $\bar{X} = 3.65$) and the possibility of looking for fashion novelties (FN $\bar{X} = 3.72$) are significantly more important than for respondents from lower income groups (HQ $\bar{X} = 3.37$; FN $\bar{X} = 3.24$). The latter, on the other hand, more highly appreciate the value connected with searching for 'treasures', i.e. unique and distinctive products (TH $\bar{X} = 3.56$). The respondents' financial situation also had an impact on the perception of the value relating to pleasure and hedonistic gratification (RV). Statistically significant differences exist between three income groups, namely the lowest earning respondents, those who earn between 3001 and 5000 PLN, and those from the 5001 to 8000 PLN income bracket: whereby the higher the income, the greater the importance of the hedonistic value associated with the pleasure of shopping.

8.6   Theoretical Contribution and Managerial Implications

It can be stated that this paper has resulted in two important contributions. From a theoretical standpoint, it has contributed to the value proposition concept as well as providing a better understanding of potential value and the development possibilities in the luxury secondhand and vintage retailing sector in Poland, a sector that is under researched. The authors have presented the specific case of the Polish market arising from its particular economic situation. From a substantive standpoint, it has shed light on the potential and characteristics of the luxury secondhand and vintage market in Poland as well as on the sources of value for Polish customers shopping in these stores.

The aim of this study was to explore the potential and characteristics of the luxury secondhand and vintage sector in Poland along with the empirical identification of what the main values are for customers purchasing luxury secondhand and vintage clothes, and whether as well as how the sources of value for secondhand clothing shoppers differ among various groups. The present study provides answers to the

questions posed concerning the value proposition in the luxury second-hand and vintage fashion market.

Nowadays, producers and retailers have to profitably manage customer relationships by searching for new features in the value proposition. The principles and models of traditional marketing have therefore become insufficient and need to be supplemented by new concepts and business models. In the textile market, producers and retailers can develop new technologies, introduce new materials or use new tools of communication. However, the most important sources of value in this market are connected with intangible assets, such as fashion trends, brand awareness, price premiums, as well as the retailer's characteristics and other customer attitudes. In this sector, customers often search for the brands that deliver symbolic benefits to them as well as experiences related to the act of shopping. The results of empirical research partially confirm this statement. Among the seven sources of value identified by the authors (high quality of products, fashion novelties, reasonable price, recreational-hedonistic value, sustainable character of this type of store, adventure and treasure hunting, and nostalgia/ostalgia feelings), the most important values—influencing customers choice of luxury second-hand and vintage clothing stores—are 'adventure and treasure hunting', reasonable price and high quality of products. The research results show that Polish customers are rational buyers and the functional characteristics of products are crucial to them. This can be explained by specifics of the Polish market (in comparison with Western markets) and the rather low-income levels. Nevertheless, 'treasure hunting' (value coming from the opportunity to search, come across a find and discovering original, non-standard products) was the most important one indicated by Polish customers. This means that in addition to rational features, symbolic ones related to the shopping experience are becoming more and more important. This is why the offerings of the luxury secondhand and vintage clothing stores in Poland perfectly satisfy the needs and wants of Polish customers. It should be underlined that Polish women—more often than men—appreciate the symbolic benefits of luxury secondhand and vintage offerings. Following fashion trends and enjoying shopping (after rational and functional characteristics) are key sources of value for female Polish customers, as well as customers with a higher income.

This paper provides the basis not only for a theoretical discussion, but also for pointing to some practical implications for managers working in the sector of luxury secondhand and vintage stores. From the perspective of managers of luxury secondhand and vintage stores, it is important to understand how to manage the various sources of value for different customers in order to create a unique customer experience. The approach of understanding the concept of value for customers based on symbolic benefits (like following fashion trends and enjoying shopping), after the tangible characteristics of a product, has important implications for managers. It points to the need to identify and differentiate the sources of value properly. Several sources of value for customer have been distinguished in the paper. These sources of value are based on qualitative, ethical, social, aesthetic and practical customer expectations. They are connected with the product—its quality, attractiveness and appeal, and financial value plus individual value—such as pleasure seeking, adventure and treasure hunting, as well as nostalgic feelings and social values. An understanding of this classification in case of luxury secondhand and vintage clothing can be very important for retailers in order to gain the most out of their customer relationships. Managers need to understand the potential that luxury secondhand and vintage clothes offer them in Poland. In addition, it emphasises the importance for retailers of creating relationships with their customers based on special values for chosen groups (like symbolic 'hunting' benefits in the case of women, or financial value in the case of customers on low incomes). Retailers should not just make offer presentations; identifying the sources of value for customers should be emphasised as the final goal for these businesses. Knowing the sources of value for their customers can be useful for the managers of luxury secondhand and vintage stores in the process of creating and implementing retailing and communication strategies, including creating advertising messages as well as promotional tools, taking into account the ways various groups of clothing shoppers differ (things like gender, age and income).

The creation of expected value for customers is the basis for all businesses nowadays. The retailer is fundamentally a value implementer, but during interactions with customers, the retailer can, furthermore, become a co-creator of value for them. Thanks to their interactions with

customers, stores managers also contribute to the fulfilment of value. The assessment and use of retailer–customer interactions helps to satisfy the expectations of customers. The identification, communication and provision of values important for a particular group directly influence customer satisfaction. Thus, from a managerial point of view, the importance of value identification and creation has to be emphasised. Such an understanding will guide managers of luxury secondhand and vintage stores to a meaningful implementation of the values essential for customer orientation. This can serve as a guide for managers in defining what they propose to the customer and can help managers identify the crucial values that they need to focus on regarding customers' expectations.

The conclusions in this paper are presented with a caveat as to the limitations of the sample. This study was based on a sample of Polish customers only, and consequently, it may not have captured the full extent of consumers' attitudes towards luxury secondhand and vintage clothing. To provide a more comprehensive analysis, similar studies should examine customers from other countries.

References

Arghavan, N., & Zaichkowsky, J. L. (2000). Do counterfeits devalue the ownership of luxury brands? *Journal of Product & Brand Management, 9*(7), 485–497. https://doi.org/10.1108/10610420010351402.

Bolton, R. N., & Drew, J. H. (1991). A multistage model of customers' assessments of service quality and value. *Journal of Consumer Research, 17*(4), 375–384.

Carù, A., & Cova, B. (2015). Co-creating the collective service experience. *Journal of Service Management, 26*(2), 276–294. https://doi.org/10.1108/JOSM-07-2014-0170.

Cova, B. (1995). *Au-delà du marché: quand le lien importe plus que le bien*. Paris, France: Editions L'Harmattan.

Cronin, J. J., Brady, M. K., & Hult, G. T. (2000). Assessing the effects of quality, value, and customer satisfaction on consumer behavioral intentions in service environments. *Journal of Retailing, 76*(2), 193–218.

DeSarbo, W. S., Jedidi, K., & Sinha, I. (2001). Customer value analysis in a heterogeneous market. *Strategic Management Journal, 22*(9), 845–857.

Doyle, P. (2008). *Value-based marketing: Marketing strategies for corporate growth and shareholder value* (2nd ed.). US: Wiley.

Elliott, R. (1997). Existential consumption and irrational desire. *European Journal of Marketing, 31*(3/4), 285–296. https://doi.org/10.1108/03090569710162371.

Firat, A. F., & Venkatesh, A. (1995). Liberatory modernism and the reenchantment of consumption. *Journal of Consumer Research, 22*(3), 239–267.

Gummesson, E. (1987). The new marketing – Developing long term interactive relationships. *Long Range Planning, 20*(4), 10–20.

Kapferer, J.-N. (1997). Managing luxury brands. *Journal of Brand Management, 4*(4), 251–260.

Kapferer, J.-N., & Bastien, V. (2009). The specificity of luxury management: Turning marketing upside down. *Journal of Brand Management, 16*(5–6): 311–322. https://doi.org/10.1057/bm.2008.51.

Kaplan, R. S., & Norton, D. P. (2004). *Strategy maps: Converting intangible assets into tangible outcomes*. Boston: Harvard Business School Press.

Keeney, R. L. (1999). The value of internet commerce to the customer. *Management Science, 45*(4), 533–542. https://doi.org/10.1287/mnsc.45.4.533.

Keller, K. L., Apéria, T., & Georgson, M. (2008). *Strategic brand management: A European perspective*. Harlow: Pearson Education.

Kornberger, M. (2010). *Brand society: How brands transform management and lifestyle*. Cambridge: Cambridge University Press.

Kotler, P., & Amstrong, G. (2014). *Principles of marketing*. Harlow: Pearson Education.

Kotler, P., Kartajaya, H., & Setiawan, I. (2010). *Marketing 3.0: From products to customers to the human spirit*. US: Willey.

Kumar, V., & Reinartz, W. (2016). Creating enduring customer value. *Journal of Marketing, 80*(6), 36–68. https://doi.org/10.1509/jm.15.0414.

Landrogues, S., Castro, C., & Cepeda-Carrion, G. (2013). Developing an integrated vision of customer value. *Journal of Services Marketing, 27*(3), 234–244.

Luksusowe szmateksy. (2011). [online]. Retrieved May 26, 2016, from http://forsal.pl/artykuly/480206,luksusowe-szmateksy.html.

Mathwick, C., Malhotra, N., & Rigdon, E. (2001). Experiential value: Conceptualization, measurement and application in the catalog and internet shopping environment. *Journal of Retailing, 77*(1), 39–56.

Mitręga, M. (2006). Building strong relationships between services' providers and consumers: Evidence from Poland. *Transformations in Business & Economics, 5*(2), 148–162.

Moda second hand – czas na made in Poland. (2014). [online]. Retrieved May 28, 2017, from http://pionki24.pl/nowosci,moda_i_styl_fashioncode,54,1,moda_second_hand_czas_na_made_in,3664.html.

Najlepsze butiki second hand i vintage w Warszawie i Internecie. (2014). [online]. Retrieved June 26, 2017, from http://pionki24.pl/nowosci,moda_i_styl_fashioncode,54,1,najlepsze_butiki_second_hand_i_v,3660.html.

Ponad połowa Polaków interesuje się modą. (2013). [online]. Retrieved April 29, 2017, from http://www.wirtualnemedia.pl/artykul/ponad-polowa-polakow-interesuje-sie-moda.

Turunen, L., & Leipämaa-Leskinen, H. (2015). Pre-loved luxury: Identifying the meanings of second-hand luxury possessions. *Journal of Product & Brand Management, 24*(1), 57–65.

Vigneron, F., & Johnson, L. W. (1999). A review and a conceptual framework of prestige-seeking consumer behavior. *Academy of Marketing Science Review, 1,* 1–15.

Wiechoczek, J. (2016). Creating value for customer in business networks of high-tech goods manufacturers. *Journal of Economics & Management, 23*(1), 76–90.

Wiedmann, P., Hennings, N., & Siebels, A. (2007). Measuring consumers' luxury value perception: A cross-cultural framework. *Academy of Marketing Science Review, 7,* 1–21.

Woodruff, R. B. (1997). Customer value: The next source for competitive advantage. *Journal of the Academy of Marketing Science, 25*(2), 139–153. https://doi.org/10.1007/BF02894350.

Zeithaml, V. (1988). Consumer perceptions of price, quality, and value: A means-end model and synthesis of evidence. *Journal of Marketing, 52*(July), 2–22.

9

Secondhand Index and the Spirit of Green Vintage Fashion

Cecilia Fredriksson and Devrim Umut Aslan

9.1 Introduction

> Buying secondhand can seem like breaking into a treasure chest. In this world, most of the time, you find the most amusing and unique things, while doing your bit for the environment.[1]

In Sweden, buying secondhand is a phenomenon, which during recent years has become closely intertwined with fashion, the environment and sustainability issues. The ability to transform 'trash into treasure' is a desirable practice for many fashion consumers in Sweden, and the interest in pre-owned and re-using is great. The introductory quote is taken from the marketing material of a vintage boutique in

C. Fredriksson (✉) · D. U. Aslan
Department of Service Management and Service Studies, Lund University, Helsingborg, Sweden
e-mail: Cecilia.Fredriksson@ism.lu.se

D. U. Aslan
e-mail: Devrim.UmutAslan@ism.lu.se

Helsingborg, a mid-sized city in southern Sweden. The boutique, *Second Hand De Luxe*, opened its doors as a physical store in 2016, specialising in selling pre-owned branded clothing. Only a year later, this boutique had to close. Today, *Second Hand De Luxe* is being run as an Internet store, and Malin Wendt, who runs the store, says on the municipality's website that she 'feels passionate about re-use' and wants to introduce more people to the secondhand market:

> I feel a personal sense of satisfaction from re-use. There's too much new stuff being bought and produced in the world. The making of new clothes is far from environmentally-friendly, and uses lots of toxins.[2]

The story of Malin Wendt and her vintage boutique, *Second Hand De Luxe*, in several ways constitutes a representative key scenario for the connection between green vintage, fashion space and retail planning. Malin both lives in and runs her boutique from 'Plantagen', a district of southern Helsingborg. The decision to move to Plantagen is described in the article on the municipality's website as something of a challenge for Malin and her partner. She says that they 'really enjoy' living in Plantagen, that it is 'close to town and there's a mix of people'. Malin feels that it is a pity that the area has such an undeservedly poor reputation:

> "Do you dare to go out in the evenings, isn't there a lot of crime", are two comments that have been made to me. Unfortunately, there are lots of preconceptions about this residential area. We got the same comments while living in the southern quarter.[3]

The decision to open a boutique was also the result of more personal experiences. The thought had been there for a longish period of time, but when Malin underwent back surgery, the idea was developed even further. While off sick for a long time, she started buying and selling on *Tradera* (Swedish version of eBay), to give herself something to do. As she learned more about the market and the sector, Malin started saving money. She then did a start-your-own-business course. In the article on the municipality's website, Malin advises people with thoughts of

starting their own businesses to acquire 'lots of knowledge of the sector, to have a good business plan, and to be *au fait* with bookkeeping and finances':

> It's a lot of work. I do everything myself and I've had an incredibly educational first year but I've also worked a lot.[4]

Working with fashion is often described as personally satisfying, like a passionate interest or a great challenge (Fredriksson 2011; Petersson McIntyre 2014; McRobbie 2016). Not infrequently, success stories of women who start up a store of their own are lined by polarised and contradictory themes. 'Living the dream' is a challenge that demands hard work (de Wit Sandström 2016). In this context, the stories about the *Second Hand De Luxe* boutique show how different practices dealing with fashion, consumption and space all work together. This chapter aims to analyse how secondhand, vintage and sustainable consumption are incorporated into Swedish urban life and the retail planning context. The chapter is a part of an ongoing research project which studies retail planning and vintage fashion consumption practices using a mixed method approach (Aslan and Fredriksson 2017).[5]

The chapter also aspires to contribute towards an understanding of the conditions under which secondhand and vintage fashion markets operate. What happens to retail thinking when secondhand and vintage fashion are involved? Which values are expressed in secondhand and vintage fashion practices? How can these values be transformed into sense-making strategies in retail planning?

Taking our starting point in broader urban and societal transformations, we will present some empirical findings from an applied retail research project in order to shed light on the complex relationships existing between vintage, fashion, sustainable consumption and retail planning. In particular, we investigate how a mid-sized city in Sweden, Helsingborg, reflects and responds to sustainable fashion consumption patterns, to 'green' aspirations and to so-called green consumers. The chapter is based on material acquired using both qualitative and quantitative research methods. During the first phase, 12 consumers were video-interviewed during their

shopping trips within the city of Helsingborg. During these go-along interviews, sustainable consumption was one of the topics brought up and discussed. During the second phase, a survey was conducted among the retailers running business in the city centre, in order to gather information about the sustainable product ranges they offer.

9.2   Urban Retail Space

The secondhand and vintage fashion market represent an economic grey area, as well as an important part of sustainable consumption (Gregson and Crewe 2003; Appelgren and Bohlin 2015; Ekström 2015). Stores, which sell secondhand goods (including the different stakeholders involved in the flow of used goods), and those dedicating themselves to re-use and other forms of alternative products, have their own specific history and organisation (Sherry 1990). The secondhand index within an urban space can communicate specific values and imagery. In the Western welfare context, however, re-use and secondhand goods obtained a specific significance via the fashion transformation of pre-owned items which took place during the post-war era (Fredriksson 2013). In place development and retail planning, there is trust in the potential of fashion, sustainability and creativity. This finds specific expression in the production of urban retail space.

During the economic boom of the 1980s, urban life came to be re-valued when increasing numbers of middle-class individuals chose to live in city centres (Kärrholm 2012). This inward migration reflected the establishment of new ideals regarding housing and consumption, as well as the social and aesthetic upgrading of the urban space. These ideals have manifested themselves in numerous ways; for example, pedestrian streets provide places to meet, socialise and relax, as well as shop, eat and experience the culture of the city centre. Parts of these cultural ideals live on to a great extent in today's conceptions of the good life in good cities (Zukin 2004). The transformation of retail over recent decades has meant the internationalisation of the retail trade and its concentration to major global actors, with specific establishment requirements. The retail trade's economic geography has shaped our

cities and urban environments in a radical way (Jackson and Thrift 1995; Wringley and Lowe 1996; Hankins 2002; Goss 2004; Mansvelt 2005; Zukin 2009; Kärrholm 2012). Two key concepts when discussing retail and localisation are attractiveness and accessibility (Crewe 2003; Wrigley and Dolega 2011; Findlay and Sparks 2012). The retail–city relationship can be studied from various perspectives, e.g., the optimisation of retail placement inside or outside the city (cf. Nelson 1958; Ghosh and Craig 1983; Hernandez and Bennison 2000), how retail and consumption co-create cities as we know them (cf. Proudfoot 1937; Lowe 2005; Zukin et al. 2009) or how some newer retail formats challenge traditional retail establishments and drain sections of civil life from city centres (cf. Schiller 1986; Guy 1998). Another perspective could be the tension between societal change as regards consumption patterns and the retail planning processes.

The role that retail plays in towns and cities is often perceived as an important driving force in the development of a city as a dense nexus of civic and personal places. The presence of retail in any city geography triggers numerous processes and actors; it facilitates movements of humans, vehicles, trends and goods; it co-shapes the architectural texture; it produces, for example, attraction centres or dead zones; and it co-generates senses for places. Issues such as establishment concerns, store format, shifting patterns of consumption, logistics and urban and spatial planning are of key importance during this process and make an impact on how these processes enfold (Findlay and Sparks 2013; Grimsey 2013; Warnaby 2006, 2009; Portas 2011). Since the 1990s, the literature has been centring on the title of new retail geography (cf. Wrigley and Lowe 1996; Lowe and Wrigley 2000), also underlining the dynamic interrelationship between consumers and places. It has been shown that consumers, although partially limited by spatial and social structures, have the capacity to reflect upon, resist and alter the scripts of retail places.

The cities of today are often characterised by their unique qualities and their spirit of creativity. In the so-called experience society, retail and fashion consumption are regarded as everyday activities for identity development and communication (Crewe 2017). Goods and services have become value-creating components of a hedonistic

fashion consumption culture that is characterised by increasingly knowledgeable and demanding fashion consumers. We also see how altered and alternative approaches to consumption are establishing new behaviours and practices (Gregson et al. 2002; Fredriksson 2016). The customer is becoming increasingly knowledgeable and often displays an active interest in sustainability issues and in so-called green consumption (Dolega 2012; Fredriksson and Fuentes 2014; Fredriksson 2016; Fuentes and Fredriksson 2016). This increased interest in ethics, the environment and social responsibility coincides with an increasing level of individualisation that entails the individual being expected, in various ways, to realise himself/herself through consumption (Miller et al. 1998; Jackson 1999; Arnould and Thompson 2005; Campbell 2005; Lury 2011; Wrigley and Dolega 2011; Fredriksson 2013).

9.3   Wanting to be a Sustainable Consumer: Green Aspirations

> I don't shop that often, I believe, in comparison with other people. When I shop it's mostly because I really need something. For instance, I bought a new coat this week (she shows the coat). This one I bought from a second-hand shop in the southern quarter, *Pingstkyrkan*, for only 95 Swedish crowns; so I'm very satisfied (she smiles). In the southern quarter, I buy things from that second-hand shop quite a lot. […]I also buy second hand items from online auctions. (She shows the chairs by the dinner table.) For instance, I bought these chairs at an auction, at *Helsingborgs aktionsverk*. […] I also check out the second-hand shops in the city centre, but they're very expensive and they have very limited product ranges. […] I wish there was a larger second-hand shop in the city centre, close to where I live. (Sanna, 26)

Today, different consumer groups are expressing their disinterest in consumption, with some people even experiencing great reluctance to consume (Fredriksson 2016). Similar to what Sanna, a university student from Helsingborg, claims, some try to not 'shop so often' and aspire to shop only when they 'really need something'. This can be a

matter of preferring to buy one's goods digitally or of not perceiving traditional retail to be sufficiently environmentally aware and thus not to be offering a sustainable range.

Today, the link between retail and sustainability issues is a meaningful field that activates various norm systems and discursive practices. In addition, we also see how the altered relationship between retailer and consumer is creating new consumption patterns, which bring traditional retailers both opportunities and challenges (Wrigley and Brookes 2014; Wrigley and Lambiri 2014). There is a demand for locally produced goods with a focus on the environment and sustainability:

> I'm not especially fond of consumption. In the southern quarter, we have a really nice second-hand store, we also have a couple here in the city centre that are really good. I'm happy to buy my clothes there. […] I buy quite a lot on the Internet. Above all, I buy fair-trade and ecological stuff from the Internet. The range available on the Internet is a lot better. […] I seldom shop at weekends. If I shop at weekends, then maybe I'll go to flea markets, and then I'll go by car, outside Helsingborg kind of thing. Sometimes I go to Malmö and sometimes to Copenhagen. […](She wants to buy a dress to wear at a wedding) My favourite second-hand store is over here, I thought of checking it first. It's a very nice second-hand store that also has good prices. […] I buy from second-hand stores as it's a sustainable way to consume. […] (She could not find what she was searching for)
> (Nina, 32)

The quote describes how a young woman, Nina, living in Helsingborg, searches in vain for an environmentally friendly and ecologically made dress to wear at the upcoming wedding of a good friend. In a videotaped interview, Nina expresses the difficulties of being the environmentally aware consumer that she would like to be and what sort of tactics she is developing in order to live up to her 'green' aspirations. The shortage of green alternatives and a varied secondhand range sometimes make her shop online, or go by car to Malmö, or even drive across the bridge to Copenhagen to visit flea markets and secondhand stores.

Hence, as indicated above, this article aims to discuss how mid-sized cities like Helsingborg are planning for, meeting and handling green fashion consumers like Nina who seek sustainable, secondhand, vintage and ecological product ranges. Regarding the contradictory practice of needing to take the car and drive 100 kilometres in order to shop in an environmentally friendly way, this example sheds light on the challenges a mid-sized city or commercial centre face as regards its capacity to offer and make available alternative, secondhand and sustainable consumption opportunities.

Offering green alternatives is bound up with certain challenges (Moisander 2007; Connolly and Prothero 2008; Fuentes 2014; Fuentes and Fredriksson 2016). As we have seen, there is a demand for 'green' and locally produced goods, but there is also a demand for a locally unique range which differs from the chain stores' global ranges. These conflicting interests coincide with the establishment of more and more markets for recycled, secondhand, vintage and pre-owned things (Gregson and Crewe 1998, 2003; Watt and Dubbeld 2016). New and old blends of fashion are intertwined with new forms of sense- and identity-making in which phenomena such as secondhand, recycling and the 'sharing economy' are making more and more inroads all over Europe (Heinrichs 2013; Hamari et al. 2016). As we saw in the examples of Sanna and Nina, this can also lead to consumers preferring to buy their goods digitally and not seeing traditional fashion retail as sufficiently environmentally aware or the sellers of sustainable ranges (Cherrier 2009; Lee et al. 2009).

In the same way, quite a lot of 'work' is involved for consumers striving to choose sustainable and 'correct' products. In the quotes taken from video interviews, we saw some of the challenges that distinctly environmentally aware consumers have to deal with in order to live up to their aspirations in terms of being greener fashion consumers and consuming in an environmentally friendly way. In order to ease the 'work' that they are required to do, consumers develop certain tactics and make use of various tools (Perera et al. 2016; Sörum and Fuentes 2016). These tactics can include talking to trusted friends, looking for certain product quality certificates or using online intermediaries to help them make 'green' decisions.

These online intermediaries take the form of online review websites, mobile applications, online forums or digital maps, which promote and locate sustainable alternatives such as secondhand and fashion vintage.

9.4 Guiding the Customer: Vintage-Maps and Fair-Maps

When an increasing number of consumers feel their personal consumption practices can have a greater influence on global sustainability issues than political involvement does, it will then be of crucial importance for retail outlets and commercial centres to live up to customer expectations and help these customers achieve their sustainability goals (Micheletti et al. 2004; Holzer 2006; Pharr 2011). Here, networks of actors are arising, which seek to develop, on the basis of various driving forces and strategies, the environmental strategy of local and regional retail.

All around Sweden, various digital initiatives are being taken in order to guide consumers towards sustainable consumption. One such example is the mapping of all secondhand stores. This is being done both nationally and more locally. One popular site is www.vintagekartan.se, a private initiative in which vintage and secondhand stores throughout Sweden are graded and reviewed. This version of a secondhand index can signify, to some consumers and visitors, an important marker that signals the degree of awareness of fashions and trends, and of environmental issues. Other examples include Swedish mobile phone apps which provide information to consumers about environmentally friendly retail and services and which are called: *Grön Guide* (The Green Guide),[6] the Fairtrade Sweden mobile phone app and Shopgun,[7] which is another mobile phone app for helping consumers in their more environmentally friendly, healthy and ethical consumption activities (Sörum and Fuentes 2016).

Popular vintage destinations in Sweden include the major cities of Stockholm, Gothenburg and Malmö, but also mid- and small-sized cities like Jönköping, Borås, Västerås, Norrköping and Halmstad, which number among the most popular destinations for secondhand

shopping. Relatively far down on the list comes the commercial city of Helsingborg. As opposed to many other Swedish cities, the choice of secondhand stores is shrinking here. Exactly as we said in the introductory example of the *Second Hand De Luxe* boutique, several vintage boutiques have closed down. This is an interesting phenomenon vis-à-vis the transformation of attitudes towards secondhand and pre-owned items that has been occurring in Sweden during recent decades. One of the secondhand stores to have closed early in Helsingborg was *Humana Sverige,* whose operational manager explained that 'secondhand has changed in nature from being a cheap alternative to attracting those interested in fashion'.[8] He was also of the opinion that this trend 'also goes hand-in-hand with new clothes becoming increasingly cheaper'. Thus, secondhand can no longer compete with newly produced clothes, and the consequence of this is that Sweden's secondhand ranges have become considerably more trend-focused (cf. Fredriksson 2012, 2013).

Today, Helsingborg is undergoing a transformation phase during which several consumers, as we have seen, are demanding secondhand, vintage and re-use. An important element of this transformation process is how a market like this is organised. Therefore, it is important to create knowledge of the dynamics of sustainable consumption in cities such as Helsingborg, i.e. how the market for sustainable consumption is organised, the product range, the consumer's perspective and how retailers engage with these green consumers. Using this approach, at the end of 2014, some actors in Helsingborg worked on a survey of city-centre stores or businesses, which, according to the information they themselves provided, were able to offer sustainable product ranges.[9] There was a unified desire to draw up a so-called fair-map[10] of environmentally friendly goods and services in the centre of Helsingborg. In conjunction with this survey, a questionnaire was conducted in which 70% (494) of Helsingborg's city-centre retail traders/businesses took part.[11] The survey resulted in a concrete product which was made available on the website of Helsingborg Municipality and which aimed to guide the green consumer.[12]

In the map and questionnaire, environmentally friendly retail was defined on the basis of four kinds of ranges and services: ecological

goods and services, ethical goods and services, secondhand products and repair services. Selling a single product or service coming under the above categories was enough to get a store included on the map.

9.5   Identifying Sustainable Ranges

The overarching result of the questionnaire shows that more than half of the businesses/stores investigated offer some environmentally friendly products or services; 41% of the stores were selling eco-labelled product or services, 20% ethically labelled, 6% secondhand and 20% were offering repairs. Overall, 58% of the stores were selling products or providing services, which would fall into the above four categories. However, self-identify as green or environmentally friendly however, were deemed important; hence, selling an item featuring an environmental label was enough for it to be included on the map, as described earlier.

Ecological products were more available in food stores and stores selling health-related ranges. Fashion and home furnishing stores also had a relatively extensive range of ecological products. For the stores selling children's clothes, the proportion of eco-labelled or ecological clothing was extensive. Among the stores with the lowest proportion of ecological products, or none at all, distinguishing themselves were those selling kitchen and household goods, as well as glassware, chinaware and antiques. Not one of the city's five music stores felt, for example, that it had an ecological range. When it comes to the ten secondhand stores that participated in the survey, only three of these were selling eco-labelled products. This can be interpreted such, as regards the secondhand stores in Helsingborg, that the sustainability perspective had not coherently been integrated into their business models.

When it comes to the choice of repair services, we gain another interesting perspective on sustainability. Here, it was predominantly stores focusing on technology and electronics that were able to extend the lives of various products. Opticians, bike shops and gardening shops also offered repair services, in addition to stores selling computers, mobile phones, TVs and TV games, consumer electronics and also music and camera shops. The fashion and home furnishing

category rarely or never included repair services. It is of interest to note that, in contrast to fashion and home furnishing stores, however, the technology and electronics stores that offered repair services are not perceived as specifically environmentally friendly or sustainable. This also provides a thought-provoking perspective on the contemporary relationship between retail and handicrafts. Interestingly, almost none of the secondhand stores were providing repair services, another sign that these stores are not adopting a holistic approach to sustainability discussions.

Based on this overarching result, it becomes clear that the environmentally friendly ranges centre on food, clothing and home furnishing. These are lifestyle products, which are often experienced as more intimate and personal by the consumer. This coincides with the increased level of interest in fashion, health and well-being. The sustainable products sought by the customer are often closely linked to his/her own body, while the environmentally friendly ranges of food, home ware, health and clothing offered by Helsingborg reflect a green lifestyle consumption which is often described, to varying degrees, as *exclusive*. However, stores with a technical range also commonly offered repair services and secondhand products, which is widely ignored in the literature. On the other hand, it is important to remember that these stores did not market themselves as sustainable and were not perceived as such. Finally, a small number of secondhand stores in Helsingborg were not promoting themselves as integrated green fashion alternatives to any great degree, and their sustainability ranges were mostly limited to only selling used products, excluding, in particular, ecologically labelled products and repair services.

When it comes to organisational scale, interestingly, there was no huge difference in terms of offering environmentally friendly ranges. National chain stores led in two categories, selling more eco-labelled and ethically labelled products, while local or regional chain stores led in the provision of repair services and in sales of secondhand goods. The fact that the independent stores, including fashion stores, were not generally behind the chain stores is important. This means that the independent stores, which are perceived to be vital for city-centre commerce, have the potential to meet the expectations of green consumers.

The results have also indicated that the national chains are more environmentally sensitive than the global ones.

Another aspect is the relationship between price and environmentally friendly products. The number of stores self-identifying as environmentally friendly and selling exclusive products was twice as many as those self-identifying as environmentally friendly and having a value-for-money business model. This strong correlation between price and retail using sustainable product ranges is in line with existing research (Gleim et al. 2013). The fact that the exclusive stores sold twice as many secondhand products as the rest reminds us that secondhand retail and vintage have become more about identity and ideology than about saving money. The spirit of green vintage fashion, in Helsingborg too, manifested itself in the survey.

During the investigation, some of the more or less common stereotypes regarding green consumers also emerged. A consumer like this is described by retailers, in this context, as well-educated, well-paid, knowledgeable and aged between 25 and 50. This customer is often female and shows a great interest in how goods are produced. Above all, the younger generation is perceived to be specifically interested in environmental issues, while some retailers feel that senior citizens can also be interested in these issues 'when buying for their grandchildren'. Other descriptions of the environmentally friendly customer link terms like 'leftist' with those who 'buy ecological bread' or knowledgeable customers who 'bring their own bags and know a lot about the products'. Some retailers, however, feel that their customers are not 'as aware as they think they are'.

Retailers also expressed a relatively strong belief in how sustainable retail will develop in future. Many of these were of the opinion that sustainable consumption was 'the future' and that 'people want more and more ecological stuff on the basis of the health perspective'. Some put their faith in the mechanisms of fashion, and when recycling 'becomes a trend', it will then be possible to develop sectors such as secondhand. Some retailers feel, in a similar vein, that the increased level of interest in sustainability means that 'the market will regulate itself'.

9.6   Sustainable City Centres and the Spirit of Green Vintage Fashion

Retail and fashion consumption both have and have had a strongly normative societal function; above all, fashion consumption is a practice linked today to identity and active self-fulfilment. Here, the retail trade and various centres of commerce have major opportunities to make an image for themselves as societal actors. Over the last decade, the market for sustainable consumption has been growing, both globally and in Sweden, rising on the pillars of secondhand and vintage fashion retail, ecological and ethical products, and repair services. Although this trend is stronger in the metropolitan areas, even mid-sized cities such as Helsingborg need to accept this phenomenon and develop strategies for catering to and meeting the needs of green consumers such as Nina and Sanna. The survey showed that Helsingborg city centre provides a wealth of ranges of goods and services concerning sustainable retail. However, this resource is not evenly allocated between the retail sectors, and they are not being brought together into the framework of sustainable retail as business models. The secondhand index is very low and does not allow for changes in consumption patterns.

The changed social significance of consumption is leading to the retail trade having to market concepts and values that reach further than the good or service itself does. Goods and services have become value-creating components of this change in consumption culture, characterised by an increasingly knowledgeable customer who is very demanding. These changed consumption patterns are placing new demands on retail actors and on the relationship between retail and the society that surrounds it. However, it is also significant to acknowledge that these new consumer trends concerning sustainable consumption are not equally distributed throughout the world (and not in Sweden either), and that they are mostly being realised and represented in so-called global cities and major urban centres (Straughan and Roberts 1999). Mid-sized cities often find themselves in the grey zone, experiencing significant tension between strong traditional retail

patterns and traditions and emerging or shifting consumption trends. Despite this, the literature on how green or sustainable consumption trends are infiltrating into such urban establishments is limited.

Today, there is a strong belief in retailing and possibilities of retailing 'saving' our town and city centres. The role that retail plays in towns and cities is an important driving force in the development of place. In Sweden, the trend towards larger shopping centres and out-of-town developments has been accelerating during recent years. Today's consumer space is characterised by geographic retail concentrations, mergers, slimmed-down organisations, new technology and rapidly growing companies. The standardisation of retail is an international tendency whereby many are afraid that the evolution of retail will lead to 'clone towns'. As a consequence, we see growing investment in the urban centre, including streetscapes, experience-focused squares, floral arrangements, small specialised shops, showcase stores, handicrafts, beauty care, delicatessens and cafés. The creation of such environments appeals to individuals who want to stroll, discover, socialise and consume the city. The town, as a lifestyle environment, has become a creative project for both planners and citizens. To what extent does this 'lifestyle environment' support the creation of sustainable consumer spaces?

By locating urban establishment issues, retail planning and new consumer habits in a wider context, analyses of place, sustainability and trading area will have a greater chance of generating general knowledge that may be developed into long-term tools for sustainable consumer space planning. This will lead to the identification of best practice when it comes to balancing different stakeholders in order to inform broader national policy and legislative agendas on different geographical scales and in order to develop sustainable policy recommendations that support sustainability and encourage the development of consumer space transformation. The 'secondhand index', as used in a centre of commerce, can signify, for some consumers and visitors, an important marker that signals a degree of awareness of fashions and trends, and of environmental and sustainable issues.

Notes

1. https://www.herwinning.se.
2. https://planteraplantara.helsingborg.se/malin-brinner-for-secondhand/.
3. https://planteraplantara.helsingborg.se/malin-brinner-for-secondhand/.
4. Ibid.
5. https://www.handel.lu.se/en.
6. https://www.naturskyddsforeningen.se/vad-du-kan-gora/gron-guide.
7. http://www.klimatsmart.se/mataffarer/shopgun.html.
8. https://www.hd.se/2011-10-11/ny-satsning-pa-begagnat.
9. The departments taking part in the survey were: The Environmental Unit, The Business Development Department and the Geographic Information System Unit (GIS). Devrim Aslan, as a municipal PhD student and retail researcher, led this collaboration.
10. In Swedish, *schyssta kartan*.
11. This was done by means of visiting stores and giving them the surveys in paper form and then collecting them again after a couple of days, in many cases requiring multiple visits.
12. The updated version of the map (31/07/17): http://www.helsingborg.se/startsida/bo-bygga-och-miljo/hallbar-livsstil/schyssta-kartan-din-ekoguide/.

References

Appelgren, S., & Bohlin, A. (2015). Growing in motion: The circulation of used things on second-hand markets. *Culture Unbound: Journal of Current Cultural Research, 7*(1), 143–168.

Arnould, E. J., & Thompson, C. J. (2005). Consumer culture theory (CCT): Twenty years of research. *Journal of Consumer Research, 31*(4), 868–882.

Aslan, D. U., & Fredriksson, C. (2017). Den hållbara handelsstaden: Om konsten att hantera gröna konsumenter. In D. U. Aslan & C. Fredriksson (Eds.), *Handelsstad i förvandling: Stadsliv, konsumtion och digitalisering*. Lund: Lund University.

Campbell, C. (2005). The craft consumer: Culture, craft and consumption in a postmodern society. *Journal of Consumer Culture, 5*(1), 23–42.

Cherrier, H. (2009). Anti-consumption discourses and consumer-resistant identities. *Journal of Business Research, 62*(2), 181–190.

Connolly, J., & Prothero, A. (2008). Green consumption life-politics, risk and contradictions. *Journal of Consumer Culture, 8*(1), 117–145.

Crewe, L. (2003). Geographies of retailing and consumption: Markets in motion. *Progress in Human Geography, 27*(3), 352–362.

Crewe, L. (2017). *The geographies of fashion. Consumption, space and value.* London: Bloomsbury.

de Wit Sandström, I. (2016). Unik butik. Om 'egna linjer' på modets marknad. In I. de Wit Sandström & C. Fredriksson (Eds.), *À la mode. Mode mellan konst, kultur och kommers* (pp. 70–87). Göteborg: Makadam.

Dolega, L. (2012). *UK high streets during global economic crisis.* Southampton: University of Southampton.

Ekström, K. M. (2015). *Waste management and sustainable consumption. Reflections on consumer waste.* New York: Routledge.

Findlay, A. M., & Sparks, L. (2012). Far from the magic of the mall: Retail (change) in other places. *Scottish Geographical Journal, 128*(1), 24–41.

Findlay, A. M., & Sparks, L. (2013, November). Reviewing high streets and town centres. *Town and Country Planning, 82,* 456–456.

Fredriksson, C. (2011). Retail and fashion – A happy marriage? The making of a fashion industry research design. *Culture Unbound: Journal of Current Cultural Research, 3*(1), 43–54.

Fredriksson, C. (2012). *BeGreppbart – Mode* [Conceptual fashion]. Stockholm: Liber.

Fredriksson, C. (2013). Second-hand values and the making of a green fashion eco market. In *Making sense of consumption* (pp. 197–212). Göteborg: CFK, Gothemburg University.

Fredriksson, C. (2016). Fashion thinking practice. On crafting confessions and the creative consumer. *Fashion Practice. The Journal of Design, Creative Process & the Fashion Industry, 8*(1), 149–167.

Fredriksson, C., & Fuentes, C. (2014). *Att sälja hållbara produkter: Detaljhandelsföretagens strategier för att skapa mening och värde för kunderna* (Report). Stockholm: Swedish Retail & Wholesale Council.

Fuentes, C. (2014). Managing green complexities: Consumers' strategies and techniques for greener shopping. *International Journal of Consumer Studies, 38*(5), 485–492.

Fuentes, C., & Fredriksson, C. (2016). Sustainability service in-store: Service work and the promotion of sustainable consumption. *International Journal of Retail & Distribution Management, 44*(5), 492–507.

Ghosh, A., & Craig, C. S. (1983). Formulating retail location strategy in a changing environment. *The Journal of Marketing, 47*(3), 56–68.

Gleim, M. R., Smith, J. S., Andrews, D., & Cronin, J. J. (2013). Against the green: A multi-method examination of the barriers to green consumption. *Journal of Retailing, 89*(1), 44–61.

Goss, J. (2004). Geography of consumption I. *Progress in Human Geography, 28*(3), 269–380.

Gregson, N., & Crewe, L. (1998). Dusting down second hand rose: Gendered identities and the world of second-hand goods in the space of the car boot sale. *Gender, Place and Culture, 5*(1), 77–100.

Gregson, N., & Crewe, L. (2003). *Second-hand cultures*. Oxford: Berg Publishers.

Gregson, N., Crewe, L., & Brooks, K. (2002). Discourse, displacement, and retail practice: Some pointers from the charity retail project. *Environment and Planning A, 34*(9), 1661–1683.

Grimsey, B. (2013). *The Grimsey review: An alternative future for the high street*. Available at www.vanishinghighstreet.com.

Guy, C. M. (1998). Controlling new retail spaces: The impress of planning policies in Western Europe. *Urban Studies, 35*(5–6), 953–979.

Hamari, J., Sjöklint, M., & Ukkonen, A. (2016). The sharing economy: Why people participate in collaborative consumption. *Journal of the Association for Information Science & Technology, 67*(9), 2047–2059.

Hankins, K. (2002). The restructuring of retail capital and the street. *Tijdschrift voor Economische en Sociale Geografie, 93*(1), 34–46.

Heinrichs, H. (2013). Sharing economy: A potential new way to sustainability. *Ecological Perspectives for Science and Society, 22*(4), 228–231.

Hernandez, T., & Bennison, D. (2000). The art and science of retail location decisions. *International Journal of Retail & Distribution Management, 28*(8), 357–367.

Holzer, B. (2006). Political consumerism between individual choice and collective action: Social movements, role mobilization and signalling. *International Journal of Consumer Studies, 30*(5), 405–415.

Jackson, P. (1999). Consumption and identity: The cultural politics of shopping. *European Planning Studies, 7*(1), 25–39.

Jackson, P., & Thrift, N. (1995). Geographies of consumption. In D. Miller (Ed.), *Acknowledging consumption* (pp. 204–238). London: Routledge.

Kärrholm, M. (2012). *Retailising space: Architecture, retail and the territorialisation of public space*. Abingdon: Routledge.

Lee, M. S. W., Motion, J., & Conroy, D. (2009). Anti-consumption and brand avoidance. *Journal of Business Research, 62*(2), 169–180.

Lowe, M. (2005). The regional shopping centre in the inner city: A study of retail-led urban regeneration. *Urban Studies, 42*(3), 449–470.

Lowe, M., & Wrigley, N. (2000). Retail and the urban. *Urban Geography, 21*(7), 640–653.

Lury, C. (2011). *Consumer culture*. New Brunswick: Rutgers University Press.

Mansvelt, J. (2005). *Geographies of consumption*. London: Sage.

McRobbie, A. (2016). *Be creative: Making a living in the new culture industries*. Cambridge: Polity Books.

Micheletti, M., Follesdal, A., & Stolle, D. (2004). *Politics, products, and markets: Exploring political consumerism past and present*. New Brunswick: Transaction Publishers.

Miller, D., Jackson, P., Thrift, N., Holbrook, B., & Rowlands, M. (1998). *Shopping, place, and identity*. Abingdon: Routledge.

Moisander, J. (2007). Motivational complexity of green consumerism. *International Journal of Consumer Studies, 31*(4), 404–409.

Nelson, R. L. (1958). *The selection of retail locations*. New York: FW Dodge Corporation.

Perera, C., Auger, P., & Klein, J. (2016). Green consumption practices among young environmentalists: A practice theory perspective. *Journal of Business Ethics, 138*, 1–22.

Petersson McIntyre, M. (2014). Commodifying passion: The fashion of aesthetic labour. *Journal of Cultural Economy, 7*(1), 79–94.

Pharr, J. M. (2011). At the intersection of politics & consumption: A research agenda for investigating the effects of fair-trade marketing claims on ethical shopping behavior. *Journal of Leadership, Accountability and Ethics, 8*(5), 63–72.

Portas, M. (2011). *The Portas review: An independent review into the future of our high streets.* London: Department for Business, Innovation and Skills. Available at http://www.bis.gov.uk.

Proudfoot, M. J. (1937). City retail structure. *Economic Geography, 13*(4), 425–428.

Schiller, R. (1986). Retail decentralisation: The coming of the third wave. *The Planner, 72*(7), 13–15.

Sherry, J. F., Jr. (1990). A sociocultural analysis of a Midwestern American flea market. *Journal of Consumer Research, 17*(1), 13–30.

Sörum, N., & Fuentes, C. (2016). Materialiserad moral: Smartphones, applikationer och etisk konsumtion. *Kulturella Perspektiv, 25*(2), 6–15.

Straughan, R. D., & Roberts, J. A. (1999). Environmental segmentation alternatives: A look at green consumer behavior in the new millennium. *Journal of Consumer Marketing, 16*(6), 558–575.

Warnaby, G. (2006). Marketing retail provision in UK towns and cities: Present practice and future prospects. *Place Branding, 2*(3), 195–209.

Warnaby, G. (2009). *A town over time: Place representation in official guides.* Conference paper, Association of Business Historians Annual Conference, Liverpool.

Watt, K., & Dubbeld, B. (2016). Enchanting the worn-out: The craft of selling second-hand things at Millerton Market, Cape Town. *Social Dynamics, 41*(1), 143–160.

Wrigley, N., & Brookes, E. (2014). *Evolving high streets: Resilience & reinvention: Perspectives from social sciences.* Southampton: University of Southampton.

Wrigley, N., & Dolega, L. (2011). Resilience, fragility, and adaptation: New evidence on the performance of UK high streets during global economic crisis and its policy implications. *Environment and Planning A, 43*(10), 2337–2363.

Wrigley, N., & Lambiri, D. (2014). *High street performance and evolution.* Southampton: University of Southampton.

Wrigley, N., & Lowe, M. (1996). *Retailing, consumption and capital: Towards the new retail geography.* London: Longman.

Zukin, S. (2004). *Point of purchase: How shopping changed American culture.* London: Routledge.

Zukin, S. (2009). *Naked city: The death and life of authentic urban places.* Oxford: Oxford University Press.

Zukin, S., Trujillo, V., Frase, P., Jackson, Recuber, T., & Walker, A. (2009). New retail capital and neighborhood change: Boutiques and gentrification in New York City. *City & Community, 8*(1), 47–64.

10

Dedicated Follower of Fashion

Secondhand Vintage Fashion, Celebrity Culture and Fashion Svengalis: Strategies for Branding and Development

Neil Robinson and Crispin Dale

10.1 Introduction

The growth of vintage luxury fashion has its origins in the hedonistic inspired time frame of the 1960s, 1965 to be precise. The fashionistas of London's Portobello Road saw a business opportunity to sell retro-inspired secondhand clothes associated with military regalia, striped blazers and related Beatnik fashion paraphernalia, resulting in the birth of vintage fashion. Whilst pre-owned/secondhand clothes have been traded throughout the centuries, the 1960s with its musical back-drop saw an increased growth in vintage apparel, predominately the ownership of the youth generation and in some cases a subconscious

N. Robinson (✉)
University of Salford, Salford, UK
e-mail: N.Robinson@salford.ac.uk

C. Dale
University of Wolverhampton, Wolverhampton, UK
e-mail: c.dale@wlv.ac.uk

counter-response to the conservative fashion beliefs of their parents' generation, which was ruled by a conservative fashion order.

The secondhand luxury and vintage fashion market have become increasingly commercialised. Vintage clothing has been popularised through contemporary culture as media and celebrated icons dress in attire that reflects their identity and sense of self. This is illustrated in the take-up of secondhand vintage clothing by popular media stars including television presenters, actors, singers and musicians, with the likes of Julia Roberts, Renee Zellweger, Rihanna, Lily Allen, Taylor Swift and Kirstie Allsopp, all acting as devotees of the vintage fashion genre.

Whilst many consumers attempt to replicate the appearance of their idols, this has subsequently resulted in developing demand for the secondhand clothing market. Indeed, many outlets across the globe focusing specifically on the vintage and secondhand market have seen a growth in both patronage and sales in recent years. Cities and locations that have become synonymous with this market where demand from consumer savvy individuals is high, with emphasis upon the consumption of vintage apparel that is somewhat different yet reassuringly endorsed by the great and the good of stage and screen. We must also not forget how the chronology of time and its relationship with place and fashion has impacted greatly on society, with seminal time zones of the twentieth century acting as timely reminders of opulence, grace and innovation in design. Several key decades of the twentieth century encapsulate this perfectly. Examples include Berlin in the 1930s (art deco and Bauhaus), Paris in the 1950s (Dior), London in the 1960s (Beatles, Twiggy and the mini dress) and New York 1970/80s (disco and studio 54).

The chapter will review how popular culture has positioned secondhand and luxury vintage fashion as a reputable marketplace. In doing so, the chapter will present two case studies. One related to Affleck's Palace, Manchester, and the other Camden Market, London. Both cases illustrate how urban modernity associated with place and the specific locations where secondhand and vintage emporiums are based has reinvigorated those cities. The chapter will identify those strategies that have been successful in establishing these destinations as key providers of secondhand vintage fashion and use this as a platform to rejuvenate and enhance other locations.

10.2 Vintage Luxury Fashion Through Time

From a chronological perspective, history is littered with examples of trade that existed between merchants, trading in garments. A number of noteworthy time frames exist, firstly and during the Roman Empire, both the toga and the tunica were popular within male circles associated with those of status and nobility, and often, these clothes would be made by servants and worn as a symbol of status and social standing and also for practical functionality. During the Middle Ages, clothes merchants engaged in manufacturing and distribution based on a simple import/export model. Many of these merchants used draper's shops to showcase their wares which were predominately purchased by the wealthy of the day. In common with the Roman time frame, clothes possessed a high degree of functionality (i.e. to keep the wearer dry and free from the elements) and at the same time to present the individual as being socially mobile and cash rich. During the seventeenth century, it was not uncommon for landed gentry to use clothes as part payment for their servants' duties, and often, servants would receive secondhand clothes from their master which would be worn by the servant. It can be argued that this marked the development of the *hand me down* market with servants happy to wear clothes that were no longer needed by their master. During the early parts of the twentieth century, pre-owned clothing was distributed through junk shops, often facilitated through immigrant communities. Many of the ragmen in New York during this time frame would have been Jewish and Italian migrants, in some cases fleeing persecution from Europe and settling in North America and finding employment in buying and selling secondhand clothes.

10.3 Contemporary Culture and Vintage Fashion

Changing fashion tastes are bound by popular trends, political changes and cultural shifts in society, and these have all influenced the growth of the vintage fashion market. Firstly, the simple economics of secondhand clothing are plain to see. In times of austerity, people have sought alternative ways of limiting their expenditure on luxury items whilst still seeking a bargain (Ferraro et al. 2016). Though this has not

necessarily been the prime reason for the growth of the vintage second-hand clothing market. Indeed, the rise of low-cost fashion stores such as Primark and supermarket fashion lines have been a substitute for reducing personal fashion expenditure. There has therefore been a cultural shift from the post-war years when flea markets and jumble sales were ever popular in attracting the economically challenged consumer.

Secondly, from an ethical and cultural standpoint, it can be argued that the purchase of secondhand clothing is a niche counterculture in reaction to the system (Fletcher and Tham 2015). It can be viewed as a response to the consumerist and unsustainability of modern life. When exploring the motivations for secondhand purchasing, Ferraro et al. (2016) argue that culturally one of these motivators can be a reaction to the system. A system that comprises consumption, waste and exploitation. The fast fashion phenomenon which is 'characterized by shorter life cycles, quicker response production, faster distribution, more erratic customer preferences and impulsive purchasing' (Choy et al. 2009) has resulted in negative consumerist associations. The disposable nature of fast fashion generates a reaction amongst those who wish to be perceived differently, extolling the virtues of ethical behaviour and anti-capitalism. Indeed, secondhand clothing can be seen as counter to fast fashion where the latest catwalk items are rapidly reproduced for mass-market consumption (McNeill and Moore 2015). Such an approach has been criticised as exploiting developing economies and workers, producing clothing under poor conditions (Clark 2008). Though the irony of wearing secondhand clothing from luxury fashion outlets, which potentially have followed these features, cannot be ignored. Through the acquisition of vintage clothing, Veenstra and Kuipers (2013, p. 356), therefore, state, 'individuals compensate 'dislocation' – caused by a fast-changing society – by invoking the past'.

Thirdly, for the individual, vintage fashion is the creation of identity and self-expression. It becomes a meaning-making process about your beliefs and your identity. As Botticello (2014, p. 112) contends, 'fashion is not about perpetual acquisition of the new, but is instead a continual and processual affirmation of an individual's sense of self as she responds to life's shifts and changes'. In this respect, vintage clothing becomes an expression of a person's individuality (DeLong et al. 2005)—a step away from

the mass production and consumption of homogeneous fashion apparel. The consumption of vintage fashion can actually be a retro step to times, periods and memories that are perceived to be preferable to a person's current existence (Botticello 2014). However, vintage clothing is often mixed with modern fashion to resemble a hybrid look, thus transforming the past into the present and making it new (Botticello 2014). Nowhere is this more apparent than in the vintage fashion market where the modern and kitsch collude. DeLong et al. (2005) propose this as a cultural commodisation, 'involving a cultural shaping in its change in status through a process of withdrawal from one setting and rebirth into another setting' (p. 26). It is also viewed that the actual sale, purchase and consumption of vintage attire play out as a performance in its own right (Peters 2014).

Fourthly, the experience of vintage fashion purchasing can be, in itself, a liberating experience (McRobbie 1989). Rummaging through the different garments looking for items to wear brings a sense of uniqueness and distinctiveness to the shopping encounter. This is contrary to modern consumerism of searching through racks of the same clothing types in high-street stores. The vintage shopping experience becomes 'an addictive and thrilling adventure' (DeLong et al. 2005, p. 24). Indeed, the purchase of vintage clothing becomes highly charged emotionally bringing about a sense of endeavour and achievement with a time that has past. In this respect, the experience of vintage clothes shopping could arguably be viewed as a form of ritualistic behaviour. The notion of collective effervescence (Durkheim 2001) comes into play here, where the binding of shared beliefs, values and opinions (Shilling and Mellor 1998) manifests themselves through the purchase and adorning of vintage fashion.

10.4 Celebrity Culture and Vintage Fashion

The chronology of fashion design and its relationship with music has many reference points, most notably one can view seminal time frames of the mid-twentieth century, notably the 1950s with the evolution of Rock'n'Roll. Of particular interest here was the Teddy Boy movement which evolved and was patronised by young men of the day following a

style of clothing as advocated by the dandies in the Edwardian period, a style which tailors of Savile Row had attempted to reintroduce in Britain post-World War II. Not only did the Teddy Boy style have its own fashion reference points in terms of shoes (crape shoes, aka brothel creepers), hairstyle, jacket, trousers and bootlace tie, but also in some cases created a tribe-like mentality, with young men of the time engaging in violence with non-devotees of the Teddy Boy movement. Whilst there had been many teen/youth groups with their own dress codes in Britain during the nineteenth century, one could argue that the Teddy Boy movement was the first youth tribe/movement to differentiate themselves from other teenagers, of the day. By example, the US film Blackboard Jungle created mayhem when shown in the UK for the first time (Elephant and Castle, south London circa 1956) with teenage Teddy Boy tyrants rioting, slashing seats and causing general anarchy (albeit in a mid-1950s style, probably tame by today's standards). Other youth movements that followed a particular fashion style was the pseudo-academic Beatnik movement that advocated the pleasures of a beat generation of the 1950s to mid-1960s, often caricatured by the black beret and polo neck jumper. The movement was predominately associated with beat poetry, a particular dress sense and the literature works of John Kerouac, whose philosophical output heavily influenced the early works of Bob Dylan and the Beatles. Fischer (2015) notes how The Beatles cleverly interweaved vintage fashion with mainstream pop culture in their representation on the cover of the Sgt Pepper album.

The Mods (modernity) and Rockers of the 1960s continued this fashion tribe mentality, advocating different dress style based on music, the rockers styling black leathers and greased back hair, in contrast with the mods who with their parker coat, Ben Sherman shirts and mopeds (Vespa or Lambretta). Whilst both groups shared a common like of music (clearly not the same sounds), their hatred of one another was clear to see, with regularly fights breaking out between mods and rockers, the seminal time frame of May 1964 saw mods and rockers meeting and fighting in the seaside towns, of Margate, Brighton and Clacton in an attempt to prove their physical superiority and musical prowess (later to be framed in celluloid, in the 1979 film Quadrophenia).

Moving forward in time, the music scenes of punk, new wave and grunge all have associations with vintage clothing wear. The 1980s band

The Smiths were characteristic with selective classic attire, and DeLong et al. (2005) note the vintage clothing styles of alternative grunge bands such as Nirvana and Pearl Jam in the 1990s, which gave impetus to a generation of young fans desiring the same image. Furthermore, vintage fashion associations with popular music cut across genres. Indeed, Fischer (2015) highlights the Grammy-winning rappers Macklemore and Ryan Lewis and their rap song 'Thrift Shop'—a rap song that celebrates the culture of secondhand shopping and vintage clothing.

Through wearing vintage fashion, renowned personalities seek the style of pensioner chic. A notion famously coined by fashion luminary and designer, Wayne Hemmingway (Woods 2002), to describe a counterculture to elitist designer fashion wear. Others such as McRobbie (1988) use the terminology 'anachronistic dressing' (McRobbie 1988 cited from Fischer 2015). Words to describe secondhand clothing such as retro or vintage often provide a linguistic contest behind meaning and association. Though many attach the meaning with recognition of authenticity. Veenstra and Kuipers (2013, p. 362) contend, 'vintage communicates and expresses a longing for an authentic identity that is informed by a sense of nostalgia'. Though this message has to be understood by the audience/receiver viewing the attire (Gregson et al. 2001 in Veenstra and Kuipers 2013).

In this respect, it could be argued that celebrity culture attempts to communicate particular values to its chosen markets. Economically, at a personal level, celebrities may have moved away from needing inexpensive items, but secondhand clothing reflects a meaning, which needs to be communicated to the wider public. Obviously, this can come into conflict when secondhand attire clashes or is not compatible with the message of sponsors or corporate backers.

10.5   Affleck's Palace, Manchester

Affleck's Palace (AP) is located in the Northern Quarter in Manchester, England; the building contains a number of independent retailers who predominately sell secondhand apparel/vintage fashion items. The building itself was originally owned by Affleck & Brown in the 1860s, trading in drapery; with the decline in shopping post-war 1945,

economic trading was problematic and the building was sold to the Debenhams group in 1950. Trading was good during 1960, but with the advent of additional retail outlets in Manchester, the store closed in 1973.

AP opened in 1981, the brainchild of James and Elaine Walsh, the business model offered traders a user-friendly location for selling goods, with affordable rents and appropriate length contracts to entrepreneurs wishing to tip their toes into a new business venture. A hallmark of which was the easy business rent terms, which allowed traders to rent shop space on a weekly basis, with none of the traditional red tape and contractual problems that often face many early career retailers.

Running parallel to AP success and popularity was the early 1990s independent music scene, which cemented AP in the consciousness of the young indie/alternative shopper. The Manchester music scene (AKA Manchester) saw bands associated with the location (in this case Manchester) experience a meteoric rise in fame, on the alternative music scene. The 1990s North West alternative music scene was characterised by low melodic vocals accompanied by bass and simple guitar chord structures. Such a sound became known as the Manchester sound, and with it, a subculture developed based on clothes, image and dance; luminaries such as The Stone Roses, Inspiral Carpets, The Happy Mondays, Northside and The Pelican Feather Jackets were at the vanguard of this musical movement. By associating itself with a particular musical genre and dress sense associated with an urban location, AP place has been cemented itself in musical retail history.

10.6 Camden Markets, London

Camden Markets are based in Camden Town, London. The market represents a collection of stores, bazaars and shops and originated in the early 1970s from a simple crafts market (https://www.camdenmarket.com, 2017). This has since grown to become arguably the largest market in London. The town now hosts markets including Camden Lock, Buck Street and Inverness Street. Teddy Sagi, the founder of Market Tech Holdings, has acquired a number of the sites where the markets are located with plans for redevelopment and change (The Independent 2013). The market is

the fourth largest London attraction with an estimated footfall of 100,000 people (Londontopia 2017).

Camden itself has developed a reputation with its cult music associations. The infamous Dingwalls dance hall housed acts including The Clash, The Sex Pistols and Blonde through to the modern era with bands such as Mumford and Sons and the Foo Fighters (https://www.camdenmarket.com, 2017). The Electric Ballroom on Camden High Street is another venue that epitomises music culture in the town. The venue has a legacy with cult bands including Joy Division, The Smiths and Blur, to name a few, all having performed there.

A number of leading designers began their trade in Camden with, for example, the previously mentioned Wayne Hemingway who started trading vintage fashion there in the 1980s. More recently, branded vintage outlets such as Collectif also began as a stall in Camden. Other vintage outlets including the likes of Modfather's which sells vintage fashion from the mod and skinhead years are also frequented by famous musicians such as the Gallagher brothers and Paul Weller.

The popularity of rag markets in Camden Market has blurred the boundaries between high fashion and street style (Fischer 2015). Indeed, when fused with music, vintage fashion in this context develops cult associations and a legacy of historical memory. This memory is embedded in the heritage of the area resulting in reticence to change in some instances (The Guardian 2016). At various times, vintage fashion and music have collectively, and independently, re-engineered the Camden Marketplace. Davies (2013) notes how Camden went through a decline period during the 1980s before being rejuvenated through the indie music scene in the 1990s.

10.7   Secondhand Vintage Fashion as a Platform to Rejuvenate and Enhance Locations

The retail of secondhand clothing has become global multi-million-dollar business with an established supply chain (Mhango and Niehm 2005). Yet the fashion industry consists predominately of SMEs

(Malem 2008) and nowhere is this more apparent than with vintage fashion retailers. With this in mind, it is not unusual for towns and cities to consider the sale of vintage fashion and merchandise as a means to rejuvenate their locations. The aforementioned case study examples illustrate the synergy between fashion and popular culture and the impact this has had on the image of the place. With the secondhand market being redefined as attractive to consumers (Ferraro et al. 2016), locations should consider a number of strategies for the development of vintage secondhand fashion.

Firstly, the brand equity of the location has to be considered. The extent to which vintage fashion buyers and consumers recognise the location over other places should be considered. Affleck's Palace and Camden Market have developed their brand equity over time, cultivating their stock alongside celebrity culture. They have, over time, developed a strong brand identity associated with music and vintage fashion. However, with both these examples, their development has been organic in style growing from a collection of smaller outlets. The locations have consisted of a hybrid of outlets that have fused a sense of individuality and style. This has what has made them so popular with markets that wish to express the same values. Alongside this, these places have cultivated a music scene that has played hand in hand with the vintage fashion market. Music personalities have visited the outlets associated with the vintage fashion, further developing brand equity in the location.

Secondly, the positioning of the location is of importance. Through the sale of vintage fashion, the location should consider the values it is attempting to express. As has already been mentioned, vintage denotes a higher sense of prestige (Ferraro et al. 2016). This has a knock on effect to the outlet and location where the item is being sold, thus acting as a means of differentiation from other places. Furthermore, Cervellon et al. (2012, p. 970) argue 'eco-consciousness is related to the intention to purchase secondhand pieces through the mediating effect of bargain hunting'. Locations should consider the extent to which an eco-philosophy is part of their overall retail planning strategy and what they wish to communicate to a target market.

Thirdly, the location should be clear about the target markets it is seeking to attract. Targeting consumers who are connected to music and

vintage fashion may require initiatives where live music is also promoted in the location. The power of personality cannot be underestimated. Music personalities act as opinion leaders to others and can drive consumers to the area and the individual outlets. In addition, celebrity culture develops a sense of prestige and credibility to the location that would otherwise be challenging to cultivate. Locations should also consider the motivations and purchasing behaviour of target markets. As nostalgia is believed to be a key factor in the purchase of vintage fashion (Cervellon et al. 2012), outlets may wish to consider making use of radio-frequency identification (RFID) technology and tagging of items to associate memories with the merchandise (Ferraro et al. 2016). These can be further linked to the musical heritage of the area relating vintage apparel to bygone pop culture.

10.8   Conclusion

Whilst the long-term trends associated with fashion reinventing itself over the years and the continual demand by the consumers forever more elaborate fashion concepts, the industry itself is probably being overburdened and challenged by its end-user. For vintage fashion to fully appreciate its self-worth, mass consumers must recognise it not as a quirky alternative to the mainstream, but as an appropriately positioned and respected alternative. Indeed, if we are to view the evolution of fashion and benchmark it against other forms of social evolution, vintage fashion has the potential to eclipse all other forms of fashion genre. Take for example its green, moral and ethical standing that advocates the recycling of clothes that appear to be old hat (pardon the pun) and at the end of their product life cycle, the economic benefits that see additional revenues being created from their sale and the social benefits that society can display in donating such garments to worthwhile causes. Comparisons can be drawn here with the early steps of the green retail movement that saw consumers changing their purchase habits for products whose green credentials advocated a more caring socially responsible mindset/ethical purchase behaviour. For vintage fashion to truly arrive at the catwalk of acceptability, its moral

and ethical characteristics need to be more positively advocated by the great and the good within the social and media collective. In the same way that Morrissey did for bespectacled clad teenage hearing aid wearers of the 1980s, vintage fashion needs a social champion to take it to the next stage of evolution, or will this be its demise; vintage fashion one could argue is a wonderful secret; its style and characteristics are themselves known only to the user/wearer; and its respectability and beauty are in the fact that it is simple, unchanged and not yet fully exploited by those who in society, who might want to make it the mainstream norm. For vintage fashion to become the norm would see its whole social ethos change from one of reuse and rewind to possibly one of exploit and accessories, lets share the secret, as custodians of fashion history, vintage fashion deserves to be shared, albeit in the confines of those who value its creation and love its simplicity and underexposure.

References

Botticello, J. (2014). Fashioning authentic selves: Second-hand clothing and the materialization of enduring values. *Critical Studies in Fashion & Beauty, 5*(1), 111–124.

Camdenmarket.com. (2017). *Camden Market.* Retrieved May 31, 2017, from https://www.camdenmarket.com.

Cervellon, M.-C., Carey, L., & Harms, T. (2012). Something old, something used: Determinants of women's purchase of vintage fashion vs second-hand fashion. *International Journal of Retail and Distribution Management, 40*(12), 956–974.

Choy, K. L., et al. (2009). A RFID-case-based sample management system for fashion product development. *Engineering Applications of Artificial Intelligence, 22*(6), 882–896.

Clark, H. (2008). Slow+fashion—An oxymoron or a promise for the future…? *Fashion Theory, 12*(4), 427–446.

Davies, C. (2013). *Camden Lock and the market*. London: Frances Lincoln.

DeLong, M., Helnemann, B., & Relley, K. (2005). Hooked on vintage. *Fashion Theory, 9*(1), 23–42.

Durkheim, E. (2001). *The elementary forms of religious life*. Oxford: Oxford University press. (original work published in 1912).

Ferraro, C., Sands, S., & Brace-Govan, J. (2016). The role of fashionability in second-hand shopping motivations. *Journal of Retailing and Consumer Services, 32*(September), 262–268.

Fischer, N. L. (2015). Vintage, the first 40 years: The emergence and persistence of vintage style in the United States. *Culture Unbound, 7,* 45–56.

Fletcher, K., & Tham, M. (Eds.). (2015). *Routledge handbook of sustainability and fashion*. London: Routledge.

Gregson, N., Brooks, K., & Crewe, L. (2001), cited from Veenstra, A., & Kuipers, G. (2013). It is not old-fashioned, it is vintage, vintage fashion and the complexities of 21st century consumption practices. *Sociology Compass, 7*(5), 355–365.

Londontopia. (2017). *Camden Lock: 10 interesting facts and figures about Camden Market you might not know*. Retrieved May 31, 2017, from http://londontopia.net/site-news/featured/camden-lock-10-interesting-facts-figures-camden-market-might-know/.

Malem, W. (2008). Fashion designers as business: London. *Journal of Fashion Marketing and Management, 12*(3), 398–414.

McNeill, L., & Moore, R. (2015). Sustainable fashion consumption and the fast fashion conundrum: Fashionable consumers and attitudes to sustainability in clothing choice. *International Journal of Consumer Studies, 39,* 212–222.

McRobbie, A. (1989). *Zoot suits and second-hand dresses*. London: HarperCollins.

Mhango, M., & Niehm, L. (2005). The second-hand clothing distribution channel: Opportunities for retail entrepreneurs in Malawi. *Journal of Fashion Marketing and Management, 9*(3), 342–356.

Peters, L. (2014). Performing vintage: The cultivation and dissemination of vintage sensibilities at the Brooklyn Flea. *Canadian Review of American Studies, 44*(2), 214–239.

Shilling, C., & Mellor, P. (1998). Durkheim, morality and modernity: Collective effervescence, homo duplex and the sources of moral action. *The British Journal of Sociology, 49*(2), 193–209.

The Guardian. (2016). *Uncool Camden: Will redevelopment ruin London's legendary market?* Retrieved May 31, 2017, from https://www.theguardian.com/cities/2016/nov/15/uncool-camden-market-london-redevelopment-market-tech.

The Independent. (2013). *Camden Market stall holders in 'state of fear' over development plans*. Retrieved May 31, 2017, from http://www.independent.co.uk/news/business/news/camden-market-stall-holders-in-state-of-fear-over-development-plans-9936681.html.

Veenstra, A., & Kuipers, G. (2013). It is not old-fashioned, it is vintage, vintage fashion and the complexities of 21st century consumption practices. *Sociology Compass, 7*(5), 355–365.

Woods, V. (2002). *It's enough to make you blow your budget.* Retrieved May 02, 2017, from http://www.telegraph.co.uk/news/uknews/1413323/Its-enough-to-make-you-blow-your-budget.html.

11

Do Fashion Blogs Influence Vintage Fashion Consumption? An Analysis from the Perspective of the Chinese Market

Marta Blazquez Cano, Stephen Doyle and Yiyuan Zhang

11.1 Introduction

Vintage has been defined as a rare and authentic piece that represents the style of a particular couturier or era with clothing originating from 1920s to 1980s being normally considered vintage (Gerval and Wardell 2008). It has evolved from being a subcultural phenomenon since mid-1990s to become part of mainstream collective consciousness (Peters 2014).

The vintage trend is linked to different factors such as consumers' different attitudes towards disposing of old and used goods, designers' use of vintage inspirations in their new designs or eco-sustainability awareness (Cassidy and Bennett 2012). Vintage represents a form of alternative consumption that meets the expectations of consumers looking for

M. Blazquez Cano (✉) · S. Doyle · Y. Zhang
School of Materials, University of Manchester, Manchester, UK
e-mail: Marta.Blazquezcano@manchester.ac.uk

S. Doyle
e-mail: Stephen.Doyle@manchester.ac.uk

more authentic consumption experiences (Fischer 2015) and has been related to the factors of nostalgia, authenticity and identity (Veenstra and Kuipers 2013).

The way of obtaining information about vintage fashion has significantly changed. While movies, advertisements and fashion magazines were traditionally the most common way to get information about vintage items (Jens 2005), now the Internet, and more specifically social media, has taken over as the most popular channel. One form of social medium, blogs, has been regarded as one of the core information sources for consumers with respect to vintage fashion with consequences in terms of consumers' judgements of products and decision-making (Ho et al. 2015). However, the relationship between vintage fashion and fashion blogs has not been considered in the literature before. This research intends to identify the main motivators that could influence consumers' awareness and purchase intention of vintage fashion and to establish the influence of fashion blogs on these motivators and consumer behaviour outcomes through the development and test of a conceptual framework.

11.2   Literature Review

11.2.1   Vintage Consumption

Different motivations have been identified in the literature towards vintage consumption. One of the most relevant ones with respect to vintage fashion is the feeling of nostalgia that those vintage clothes project. Following Davis (1979), nostalgia involves a positive preference for the past and negative feelings towards the present or future. Individuals intend to experience a time they do not belong to through consuming authentic and genuine pieces from that period (Jens 2005). The way that people find their way to the past through vintage items as nostalgia is commonly related to specific objects. Consequently, the intention to purchase vintage clothing could be impacted by nostalgia in both an indirect and direct way (Cervellon et al. 2012). While no age boundaries have been noted in terms of feelings of nostalgia (Holbrook and

Schindler 1996) differences in terms of gender have been identified by previous literature suggesting that women experience nostalgia more than men (Holbrook 1993).

Vintage items express uniqueness and authenticity in a way that cannot be embodied by mass-produced clothes (DeLong et al. 2005). Authenticity has been defined as 'truthfulness, originality and the feeling of being true to one's self or others' (Vannini and Franzese 2008, p. 1621). Consumers highly value garments produced between 1920s and 1930s and vintage pieces from recognised designers or Haute Couture houses especially if they are unworn pieces or emblematic designs of a period. The rarity of such products promotes consumers' desires to have them, which has an effect on purchase intention (Wu et al. 2012). There are three key attributes which distinguish the authenticity of vintage clothing. The first is that these garments are made predominantly made of natural fibres. The second is that they are often hand-crafted and of exceptional quality and the third that they are generally considered to be of a better fit (Fischer 2015).

In addition, Snyder and Fromkin proposed the uniqueness theory in 1977 stating that an individual's desire to be unique is a kind of social need that could be a powerful motivation for consumption. Consumers' need for personal uniqueness has been defined as '*the trait of pursuing differentness relative to others through the acquisition, utilization and disposition of consumers goods for the purpose of developing end enhancing one's social and self-image*' (Tian et al. 2001, p. 50). In recent years, marketers have also developed advertising messages to promote consumers' desire to be unique, including product-scarcity appeals, uniqueness appeals and appeals to be outside of the norm of their reference groups (Lynn and Harris 1997). Consumers perceive themselves with a different degree of uniqueness, which determines their different need to be unique. That way, people with high need of uniqueness will be more willing to search for infrequent products and consume fashionable garments with vintage apparel which they consider to be exclusive and unique (Burns and Warren 1995; Amaldoss and Jain 2005).

The Scarcity–Expensiveness–Desirability (S-E-D) model supports this theory as well, stating that consumers endow scarce goods with a higher price, which also confers better quality and higher status in their mind (Lynn and Harris 1997). Products have symbolic meanings,

which are used to demonstrate owners' social status based on others' estimation (Levy 1959; Dawson and Cavell 1987). This, according to Kujala (2009), has the added dimension of contributing to the users' experience privately and publically. Therefore, apparel, as a vital component of the social construction of identity, performs an important role in class distinction and is an evident indication of pecuniary affordability at first glance (Crane 2000; Veblen 2005). The theory of 'conspicuous consumption' or 'status consumption' refers to the behaviour that demonstrates wealth or social status by purchasing and showing costly products associated with status symbols (Veblen 1889). This phenomenon was earlier prominent in developed Western countries and was spread worldwide in recent years with the transformation of economy patterns in developing countries. Vintage garments are considered markers of distinction (Jens 2005), and vintage consumption is associated with shopping for identities and constructing identities that include presenting status in public and revealing our private selves. As a consequence, it can be assumed that need for status is the other important motivation for vintage consumption.

Apart from these main motivations for vintage fashion consumption, there are other drivers that could influence the process such as fashion involvement or environmental-friendly proneness (Veenstra and Kuipers 2013; Cervellon et al. 2012). Consumers with high fashion involvement hold stronger purchase intention to vintage pieces due to the 'trendiness' of the pieces. Also, the development of an 'alternative consumerism' and the association of vintage consumption to a discovery experience have influenced consumers' preference for vintage clothing (Gregson and Crewe 2003).

11.2.2 Fashion Blogs

The development of Web 2.0 and blogs has increased the ways in which people can receive information and evaluate products before shopping (Ho et al. 2015). Blogs are two-way communication platforms that allow both organisations and consumers and consumers and other users to reach each other and to communicate interactively. From blogs, consumers can acquire product advice and suggestions, especially from

people outside their daily social circle (Ballantine and Yeung 2015). Blogs have existed for years as a medium to create personal logs on web pages (Wright 2005). Nowadays they have become one of the most prevalent digital channels and are considered to be an efficient platform for people to exchange personal feelings and viewpoints related to specific events (Hsu et al. 2013). One of the main reasons for this blog expansion relates to enjoyment, navigability, knowledge sharing and social factors (Hsu and Lin 2008).

According to Kozinets (2010), as an information source, blogs can contain rich, detailed, longitudinal data about individuals and their consumption practices, values, meanings and beliefs. Blogs provided an open platform for consumers to reach product recommendation, purchasing experience and suggestions and are regarded to be more believable compared to traditional media and other online communities (Johnson and Kaye 2009). For this reason, consumers' judgments of the product and their decision-making process can be influenced by blogs (Ho et al. 2015).

One of the most important ways to influence decision-making process is through word-of-mouth communication. Traditionally, word-of-mouth (WOM) has been defined as an '*oral form of interpersonal communication about products, brands, or services between a non-commercial communicator and a receiver*' (Arndt 1967, p. 3). As a derivative and expansion of the traditional word-of-mouth, electronic-word-of-mouth (eWOM) communication refers to any positive or negative statement made by potential, actual and former customers about products or brands via the Internet (Hennig-Thurau et al. 2004). It has become a vital form of social interaction allowing consumers to exchange their opinions and comments on products or brands with any other unfamiliar peers on review websites, discussion forums or social networking sites among others (Hennig-Thurau et al. 2004; Cheung et al. 2008; Mangold and Faulds 2009).

Fashion blogs are blogs with specific content related to the fashion industry. Engholm and Hansen-Hansen (2014) have identified four categories of fashion blogs: the professional (established by fashion magazines such as Bazar Report, Stylefile or Vogue), the fashiondustrias

(focused on fashion industry events via a semi-professional and micro-media format), street-style blogs (bloggers taking photographs of 'real people' in the street that aroused their attention to show more credible and less artificial format of fashion) and Narcissus (posted by bloggers with their own photographs and experience, it is the most widespread form of fashion blogs, creating a reflective relationship between fashion bloggers and their readers). According to Peters (2014), apart from vintage consumers and vintage sellers, street-style bloggers represent the core individuals who are 'performing vintage' with their images and text through the fashion blogosphere. These fashion bloggers are opinion leaders in the fashion industry that act as information brokers that contribute to influence consumers' behaviours and more specifically, consumers' decision-making process (Li et al. 2013) including consumers' awareness and purchase intention.

11.2.3 Consumer Awareness and Purchase Intention

The concept of awareness has been considered in different ways in the literature. Lavidge and Steiner (1961) defined awareness as the individuals' knowledge of the existence of a product. Awareness is related to information or ideas including consumers' knowledge and opinion of a product. The main dimensions of awareness are recall and recognition, both of them regarded as the basic stage of a successful marketing strategy. Brand performance and marketing effectiveness could be measured by the degree of awareness as well (Alhaddad 2015).

Awareness relates to the ability of consumers to recognise a brand or a product under different situations and is the result of abundant exposure (Rossiter and Percy 1987). In the field of consumer behaviour, exposure is considered as the first requirement for marketers to change consumer perception, attitude or behaviour (Evans et al. 2006). Consumers are likely to choose the product with higher brand awareness when they are facing diverse merchandises in the same category (Keller 1993). That way, high brand awareness provides consumers with more confidence and trust to the brand (Laroche et al. 1996), which will reduce the perceived risk related to the purchase decision (Ho et al. 2015).

Consumers may recover information about brands or products that hold relevant associations in their minds and use that information to justify purchasing decisions (Aaker 1992).

Different academic models consider the role of awareness on consumer decision-making processes. Lavidge and Steiner (1961) proposed the hierarchy of effects model including the following sequential steps that start with awareness and continue with knowledge, liking, preference, conviction and purchase. The model was expanded and completed including seven sequential steps to the final purchase: exposure, attention, perception, learning, attitude, action and post-purchase (Evans et al. 2006).

Consumers may feel more familiar with the products in their set of awareness if, for example, they get recommendations about them from fashion blogs. This may, at least in part, be because content relevance and integrity of information are important factors to take into consideration when consumers are browsing for product information on the Internet and the source as well as the narrative can influence consumers' awareness (Cheung et al. 2008). The influential relationship between awareness and purchase intention has been proposed by different authors (Ho et al. 2015). Purchase intention was defined by MacKenzie and Lutz (1989) as the consumers' willingness to consume products that are advertised. Notwithstanding that, while purchase intention cannot be considered literally to lead to actual purchase (Young et al. 1998), it remains the best predictor of the final purchase behaviour in that it incorporates the relevant factors that may influence individuals in the consumption context (Fishbein and Ajzen 1977). In terms of the factors that can influence purchase intentions, as stated before, blogs are deemed to be a highly credible source compared to other media, and bloggers' recommendations are considered to be more believable and valuable to consumers than commercial information. Consequently, eWOM is regarded as one of the most influential factors that impact on purchase intention (Sen and Lerman 2007).

In the context of blogs, usefulness, credibility and reputation are the key aspects to influence consumers' shopping intentions. Usefulness is described as the degree to which blog readers believe that bloggers' recommendations may enhance their shopping performance (Hsu et al. 2013). Credibility relates to the source of information. Messages from

highly credible sources are considered to be more persuasive and could arise positive attitude towards the product mentioned in the reviews (Wei and Wu 2013). The source will be perceived as less credible if it is firm-sponsored or associated with specific commercial purposes. Credibility is linked to the concepts of trust and reputation. The reputation of the blog is the reason for trusting the source, which subsequently provides credibility to the content.

11.2.4 Conceptual Framework and Hypotheses Development

Based on the previous literature review, the following conceptual framework for this research has been developed (Fig. 11.1):

According to the conceptual framework, the following hypotheses will be tested in the research:

H1 There is a positive relationship between vintage information provided by fashion blogs and consumers' nostalgia proneness

H2 There is a positive relationship between vintage information provided by fashion blogs and consumers' need of uniqueness
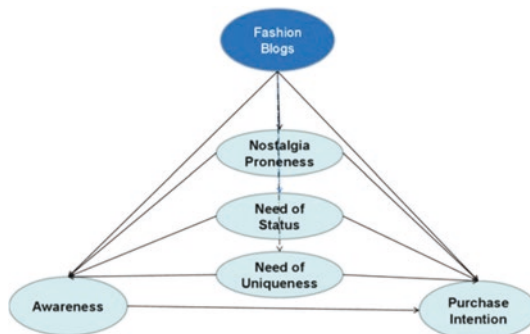
Fig. 11.1 Conceptual framework (authors' own)

H3 There is a positive relationship between vintage information provided by fashion blogs and consumers' need of status

H4 Nostalgia proneness, need of uniqueness and need of status have a significant effect on consumers' awareness about vintage fashion

H5 Nostalgia proneness, need of uniqueness and need of status have a significant effect on consumers' purchase intention of vintage fashion

H6 There is a positive relationship between consumers' awareness about vintage fashion and their purchase intention towards it

11.3 Methodology

The study adopts a positivist research philosophy and a deductive approach through the use of quantitative methods to test the relationship between the variables proposed in the theoretical framework. Data collection has been made through the development of a questionnaire based on validated scales. The constructs measured are nostalgia proneness (Holbrook 1993), need of status (Eastman et al. 1999), need of uniqueness (Tian et al. 2001), consumer awareness (Schlinger 1979; Lastovicka 1983) and consumers' purchase intention (Li et al. 2002; Wu and Wang 2005; Duffett 2015). The wording of the constructs was adapted to the context of vintage fashion.

The questionnaire was released via Chinese social media using Weblog and WeChat. The sampling strategy was based on Chinese consumers with previous knowledge about vintage fashion with no specific requirements in terms of age or gender. A total of 179 valid questionnaires were collected of which 159 respondents were female and 29 male. With respect to age, the largest proportion (136 respondents) falls within the age group 21–25 years old. This is consistent with the key category of social media users. In total, 129 respondents have used fashion blogs to learn about vintage fashion while the 50 remaining respondents elected to use television, magazines or other social media as their source(s) of information. Data were analysed through the use of SPSS 23.

11.4   Results

11.4.1 Reliability and Validity

Reliability of scales applied in the questionnaire is assessed through the use of Cronbach's alpha coefficient. The internal consistency of the different scales used and the overall coefficient of the questionnaire are detailed in Table 11.1. All coefficients are above the recommended minimum level of 0.7 (Nunnally 1978).

Construct validity of the scale was confirmed with the use of exploratory factor analysis, applying principal component method with varimax rotation to determine how observed variables were linked to their underlying factors in the multi-item scales applied for both channels (Allard et al. 2009). The total variance explained by the different constructs in the research is 70.55% for nostalgia proneness, 76.05% for need of status, 85.95% for need of uniqueness, 70.95% for consumers' awareness and 71.62% for purchase intention.

11.4.2 Hypotheses Testing

Correlation analysis has been used to test hypotheses Q1, Q2 and Q3 related to the influence of fashion blogs on consumers' nostalgia proneness, need of status and need of uniqueness. Pearson correlation coefficients have been used to test the relationship between every 2 variables. Values of Pearson correlation range from −1 to 1 to indicate either a negative (below 0) or positive (above 0) correlation. The Pearson correlation coefficients were 0.563 for nostalgia proneness, 0.031 for need of

Table 11.1   Cronbach's coefficients to test validity of scale (authors' own)

Cronbach's alpha	
Nostalgia proneness	0.714
Need of uniqueness	0.841
Need of status	0.806
Consumers' awareness	0.770
Consumers' purchase intention	0.838
Overall coefficient questionnaire	0.849

status and 0.024 for need of uniqueness. So for the three variables Q1, Q2 and Q3 are confirmed. Q4 and Q5 were tested through multiple linear regression in order to determine the influence of nostalgia proneness, need of uniqueness and need of status on both consumers' awareness and purchase intention about vintage fashion. The results show a significant level below 0.05 for Q4 with the 3 factors considered altogether, so Q4 is supported, but the significance level goes over 0.05 for Q5, so the hypothesis needs to be rejected. Finally, Q6 is tested through correlation analysis with a significance level of 0.149, so the hypothesis is rejected.

In summary, the quantitative enquiry aimed to test the relationship between the variables developed for the conceptual framework. From the 6 hypotheses proposed, Q1, Q2, Q3 and Q4 have been supported while Q5 and Q6 have been rejected. Next, the implications of these results are discussed in the context of literature (Table 11.2).

11.5 Discussion, Implications and Conclusions

The research has demonstrated that fashion blogs could increase nostalgia proneness in consumers which is considered one important reason to purchase vintage fashion (Veenstra and Kuipers 2013; Cervellon et al. 2012). This way social media becomes an important mechanism for

Table 11.2 Results from hypotheses testing (authors' own)

Hypothesis	Status
H1: There is a positive relationship between vintage information provided by fashion blogs and consumers' nostalgia proneness	Supported
H2: There is a positive relationship between vintage information provided by fashion blogs and consumers' need of uniqueness	Supported
H3: There is a positive relationship between vintage information provided by fashion blogs and consumers' need of status	Supported
H4: Nostalgia proneness, need of uniqueness and need of status have a significant effect on consumers' awareness about vintage fashion	Supported
H5: Nostalgia proneness, need of uniqueness and need of status have a significant effect on consumers' purchase intention of vintage fashion	Rejected
H6: There is a positive relationship between consumers' awareness about vintage fashion and their purchase intention towards it	Rejected

spreading information about vintage fashion and to reach consumers in innovative ways. Two other important motivators of vintage consumption—need of uniqueness and need of status—are positively related to information spread by fashion blogs too. Fashion blogs help underpin vintage clothing with the social need of being unique (Snyder and Fromkin 1977) and to promote individual's self-image through the use of vintage items (Tian et al. 2001). Regarding the need of status, vintage pieces featured in premium fashion blogs can make consumers feel in a status position (Jens 2005) with relevant implications for practice. Fashion blogs position themselves as an important medium to promote vintage items, and this promotion can be linked to the different motivations considered in this research. As an example, websites such as Vestiaire Collective that sells secondhand luxury vintage items could be featured by premium fashion bloggers creating an association with the need of uniqueness and need of status motivations. Other vintage brands can follow similar strategies to reach their consumers and generate more sales. Furthermore, this is in line with the prevailing literature on social media with respect to the interconnectedness of the participants.

Regarding the relationship between motivations and consumer behaviour outcomes, the results show that the three motivations considered have a positive influence on generating consumers' awareness regarding vintage fashion. But even if awareness is the first stage that could lead to the final purchase of the product (Lavidge and Steiner 1961; Evans et al. 2006), this research has not found a direct influence between the nostalgia proneness, need of uniqueness and need of status and consumers' purchase intentions towards vintage fashion and either a positive relationship between consumers' awareness and purchase intention. This may be due to the fact that the research has been developed in a specific market context, China, where attitudes towards and availability of vintage clothing may be different to that in a Western context. It would be worthy to replicate the study with different targets and social media in order to determine the applicability of the conceptual framework. In order to promote purchase intention from fashion blogs, some proposals could include to incorporate evident links in social media post regarding availability of vintage items or even direct links for purchasing.

Within the context of China, Li and Su (2007) examine the distinctions between Western and Chinese consumption behaviours and in particular, attitudes motivations. As suggested in the previous paragraph, care needs to be taken that data relating to a Chinese consumer base is not (over-)interpreted using Western values, particularly where the considerable majority of the literature is generated from Western-focused research and built upon Western paradigms. There is, however, one particular area identified by the authors that resonates with this research and that relates to the high demand for status goods. In this context, vintage has been shown to present a source of status and of collective knowingness (a characteristic of social media) that may be highly relevant to the motivations of Chinese consumers. This is what Zhou and Belk (2004) describe as buying for 'face'. The outcome may therefore be the same, but nuanced differently across cultures.

In terms of credibility and reach, it would be worthwhile engaging in collaboration with relevant street-style blogs that have a relationship with the representation and use of vintage by both the general public and fashion insiders (e.g., The Sartorlist). Such collaboration would also extend the potential reach of the research as well as adding a further dimension to its insights. It is also worth stressing that vintage clothing can be the subject of a wide range of blog formats, not just street-style blogs and thus any research development should take cognizance of this. However, all blogs must convey the values of perceived usefulness and credibility (Wei and Wu 2013), the content must be relevant, and the information must be accurate (Cheung et al. 2008). Vintage brands can and do select specific blogs to collaborate with and may even develop their own blogs based on these values. Such own brand blogs can exist in parallel with the brand's presence on non-internalized, brand-controlled blogs.

In terms of implications for theory, this research expands social media research to a specific fashion sector, vintage fashion. It has identified three important motivators that could influence consumers' awareness and purchase intention of vintage fashion and has also established the main characteristics of fashion blogs in order to get that influence. This exploratory enquiry has resulted in a theoretical model that can be applied to different market contexts. Finally, this research is based on Chinese social media, which is under-researched in spite of having a huge number of social media users.

References

Aaker, D. A. (1992). The value of brand equity. *Journal of Business Strategy, 13*(4), 27–32.

Alhaddad, A. A. (2015). The effect of advertising awareness on brand equity in social media. *International Journal of e-Education, e-Business, e-Management and e-Learning, 5*(2), 73.

Allard, T., Babin, B., & Chebat, J. C. (2009). When income matters: Customers evaluation of shopping mall's hedonic and utilitarian orientations. *Journal of Retailing and Consumer Services, 16*(1), 40–49.

Amaldoss, W., & Jain, S. (2005). Pricing of conspicuous goods: A competitive analysis of social effects. *Journal of Marketing Research, 42*(1), 30–42.

Arndt, J. (1967). Role of product-related conversations in the diffusion of a new product. *Journal of Marketing Research, 4*(3), 291–295.

Baer, J. (2017). *Social pros all-stars: Career paths from 27 big company social media professionals*, e-book. Retrieved August 25, 2017, from www.convinceandconvert.com.

Ballantine, P. W., & Yeung, C. (2015). The effects of review valence in organic versus sponsored blog sites on perceived credibility, brand attitude, and behavioural intentions. *Marketing Intelligence & Planning, 33*(4), 508–521.

Burns, D. J., & Warren, H. B. (1995). Need for uniqueness: Shopping mall preference and choice activity. *International Journal of Retail & Distribution Management, 23*(12), 4–12.

Cassidy, T. D., & Bennett, H. R. (2012). The rise of vintage fashion and the vintage consumer. *Fashion Practice, 4*(2), 239–261.

Cervellon, M.-C., Carey, L., & Harms, T. (2012). Something old, something used: Determinants of women's purchase of vintage fashion vs second-hand fashion. *International Journal of Retail & Distribution Management, 40*(12), 956–974.

Cheung, C. M., Lee, M. K., & Rabjohn, N. (2008). The impact of electronic word-of-mouth: The adoption of online opinions in online customer communities. *Internet Research, 18*(3), 229–247.

Crane, D. (2000). *Fashion and its social agendas: Class, gender, and identity in clothing*. Chicago, IL: University of Chicago Press.

Davis, F. (1979). *Yearning for yesterday: A sociology of nostalgia*. New York: Free Press.

Dawson, S., & Cavell, J. (1987). Status recognition in the 1980s: Invidious distinction revisited. *Advances in Consumer Research, 14*, 487–491.

DeLong, M., Heinemann, B., & Reiley, K. (2005). Hooked on vintage! *Fashion Theory, 9*(1), 23–42.

123456789

10111213141516171819

Jens, H. (2005). Sixties Dress Only! The consumption of the past in a retro scene. In A. Palmer & H. Clark (Eds.), *Old cloth, new looks: Secondhand fashion* (pp. 177–196). Oxford, NY: Berg.

Johnson, T. J., & Kaye, B. K. (2009). In blog we trust? Deciphering credibility of components of the internet among politically interested internet users. *Computers in Human Behavior, 25*(1), 175–182.

Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *Journal of Marketing, 57*(1), 1.

Kozinets, R. V. (2010). *Netnography: Doing ethnographic research online*. Los Angeles: Sage.

Kujala, S. (2009). *Product symbolism in designing for user experience*. International Conference on Designing Pleasurable Products and Interfaces, DPPI09, 13–16 October 2009, Compiegne University of Technology, Compiegne.

Laroche, M., Kim, C., & Zhou, L. (1996). Brand familiarity and confidence as determinants of purchase intention: An empirical test in a multiple brand context. *Journal of Business Research, 37*(2), 115–120.

Lastovicka, J. L. (1983). Convergent and discriminant validity of television commercial rating scales. *Journal of Advertising, 12*(2), 14–23.

Lavidge, R. J., & Steiner, G. A. (1961). A model for predictive measurement of advertising effectiveness. *Journal of Marketing*, 25(6), 59–62.

Levy, S. J. (1959). *Brands, consumers, symbols, & research*. Thousand Oaks, CA: Sage.

Li, H., Daugherty, T., & Biocca, F. (2002). Impact of 3D advertising on product knowledge, brand attitude, and purchase intention: The mediating role of presence. *Journal of Advertising, 31*(3), 43–57.

Li, J. J., & Su, C. (2007). How face influences consumption: A comparative study of Chinese and American consumers. *International Journal of Market Research, 49*(2), 237–256.

Li, Y., Ma, S., Zhang, Y., & Huang, R. (2013). An improved mix framework for opinion leader identification in online learning communities. *Knowledge-Based Systems, 43,* 43–51.

Lynn, M., & Harris, J. (1997). The desire for unique consumer products: A new individual differences scale. *Psychology & Marketing, 14,* 601–616.

MacKenzie, S. B., & Lutz, R. J. (1989). An empirical examination of the structural antecedents of attitude toward the ad in an advertising pretesting context. *Journal of Marketing, 53*(2), 48–65.

Mangold, W. G., & Faulds, D. J. (2009). Social media: The new hybrid element of the promotional mix. *Business Horizons, 52*, 357–365.

Nunnally, J. C. (1978). *Psychometric theory* (2nd ed.). New York: McGraw-Hill.

Peters, L. D. (2014). Performing vintage: The cultivation and dissemination of vintage sensibilities at the Brooklyn Flea. *Canadian Review of American Studies, 44*(2), 214–239.

Retro Style Tips and Advices (sic). Retrieved August 25, 2017, from www.vintagefashionclub.com.

Rossiter, J. R., & Percy, L. (1987). *Advertising and promotion management* (2nd ed.). New York: McGraw-Hill.

Schlinger, M. (1979). A profile of response to commercials. *Journal of Advertising Research, 19*, 37–46.

Sen, S., & Lerman, D. (2007). Why are you telling me this? An examination into negative consumer reviews on the web. *Journal of Interactive Marketing, 21*(4), 76–94.

Snyder, C. R., & Fromkin, H. L. (1977). Abnormality as a positive characteristic: The development and validation of a scale measuring need for uniqueness. *Journal of Abnormal Psychology, 86*(5), 518.

Tian, K. T., Bearden, W. O., & Hunter, G. L. (2001). Consumers' need for uniqueness: Scale development and validation. *Journal of Consumer Research, 28*(1), 50–66.

Vannini, P., & Franzese, A. (2008). The authenticity of self: Conceptualization, personal experience, and practice. *Sociology Compass, 2*(5), 1621–1637.

Veblen, T. (1889). *The theory of the leisure class*. Boston, MA: Houghton Mifflin.

Veblen, T. (2005). *The theory of the leisure class*. Boston, MA: Houghton Mifflin.

Veenstra, A., & Kuipers, G. (2013). It is not old-fashioned, it is vintage, vintage fashion and the complexities of 21st century consumption practices. *Sociology Compass, 7*(5), 355–365.

Wei, K. K., & Wu, Y. L. (2013). Measuring the impact of celebrity endorsement on consumer behavioural intentions: A study of Malaysian consumers. *International Journal of Sports Marketing and Sponsorship, 14*(3), 157–178.

Wright, J. (2005). *Blog marketing*. New York: McGraw-Hill Professional.

Wu, J. H., & Wang, S. C. (2005). What drives mobile commerce? An empirical evaluation of the revised technology acceptance model. *Information Management, 42*(5), 719–729.

Wu, W. Y., Lu, H. Y., Wu, Y. Y., & Fu, C. S. (2012). The effects of product scarcity and consumers' need for uniqueness on purchase intention. *International Journal of Consumer Studies, 36*(3), 263–274.

Young, M. R., DeSarbo, W. S., & Morwitz, V. G. (1998). The stochastic modeling of purchase intentions and behavior. *Management Science, 44*(2), 188–202.

Zhou, N., & Belk, R. W. (2004). Chinese consumer readings of global and local advertising appeals. *Journal of Advertising, 33*(3), 63–76.

12

Vintage Fashion: A Cross-Cultural Perspective

Lindsey Carey, Marie-Cécile Cervellon, Julie McColl, Aileen Stewart and Yuet Chak Yuki Yuen

12.1 Introduction

Fashion is often a personal representation and interpretation of a trend or movement; therefore, achieving a definition for a particular style is arduous and open to interpretation. However, vintage fashion has been

L. Carey (✉) · J. McColl · A. Stewart
Glasgow School for Business and Society, Glasgow Caledonian University,
Glasgow, UK
e-mail: l.carey@gcu.ac.uk

J. McColl
e-mail: j.mcoll2@gcu.ac.uk

A. Stewart
e-mail: a.stewart3@gcu.ac.uk

M.-C. Cervellon
Edhec Business School, Nice, France
e-mail: marie-cecile.cervellon@edhec.edu

Y. C. Y. Yuen
Sun Yat-sen University, Guangzhou, China
e-mail: yuenych@mail2.sysu.edu.cn

presented in past research as having a time-bound delineation which confines its representative fashion garments and objects to a specific era (sometimes defined as from the 1920s to 1980s but also described as anything designed and produced at least 20 years before the current fashion trends (Sinha et al. 2016)). The additional impediment of the diverse terminology attached to fashion from the past, which is also categorised as 'antique', 'retro' even 'secondhand', adds to the complexity surrounding this context. Vintage fashion and its extended notions described above have primarily been investigated within the confines of an individual cultural and national context (Fischer 2015; McColl et al. 2013). This research uses visual as well as traditional interpretative methods to explore transcultural attitudes of students of fashion and business from France, the UK and China towards fashion garments, which are not produced or representative of current trends and offering. Graphical and DAP (Draw a Picture) inspired methods are used to elicit visual representation of the understanding of this style (McDonagh and Storer 2004), and more traditional qualitative interviews explore the dimensions of the concept through the lens of divergent cultural backgrounds. The results inform the debate surrounding the boundaries of vintage fashion, in terms of its cultural heritage and place within different cultural contexts. The originality of this research is twofold: firstly, the cultural dimension of vintage fashion has been largely overlooked in past research, and the elicitation of this facet of the concept is valuable for academics, students and practitioners alike. Secondly, the use of visual methodologies within cross-cultural research adds to methodological advances for contexts which are traditionally complex environments from which to extract meaningful data from.

12.2 Vintage Trends

Over the past 50 years, the vintage scene has grown steadily to become a multi-million pound industry, reflected in popular culture, nostalgic trends in fashion and a move towards a more sustainable fashion industry and society (McMeekin 2007). The vintage trend is said to have

grown from the highly influential Beatles Sergeant Pepper record, which was surrounded by publicity and associated with military uniforms and Edwardian dresses bought from Carnaby Street's specialist vintage stores. The trend for vintage clothing spread to other fashion capitals with nostalgia for the Hollywood era of elegance and 1940s dresses and 1950s men's suits becoming the vintage items of choice in New York (Hamilton 2012). The 1970s saw the student movement, still influenced by the fashion and cultural freedoms of the 1960s, adopting the trend, the secondhand clothing market, giving them access to affordable and unique items reflecting the free-spirited individuality of the period. The influential anti-fashion Punk movement and the utilitarian New Romantic fashions of the late 1970s and the 1980s saw continued interest in the individuality afforded by vintage clothing (McRobbie 1989), the younger generation defining their individuality through the purchase of oversized coats, jackets and shirts. These were not only fashionable but also practical and of good quality. The new millennium saw a new generation of vintage enthusiasts and a rise in vintage fashion stores reflecting not just the fashions of a bygone era but also nostalgia for the lifestyle from a particular period in time (McColl et al. 2013). In fact, high-street retailers have responded to the vintage trend by introducing either genuine vintage ranges or ranges influenced by vintage fashion (Tungate 2008). The response to vintage trends, however, is coming from the sole trader, the vintage enthusiast and the small-scale entrepreneur with the opening of vintage cafes, vintage hairdressers and vintage furniture stores (Woodward 2009).

12.3 Defining Vintage

There is a lack of consensus in the literature as to a clear definition of the term vintage, often used interchangeably with the term retro and in some cases antique. The nature of the vintage clothing movement as it develops alongside evolving fashion movements renders a clear definition almost impossible (McColl et al. 2017). With this in mind, and in recognition of the wide variety of eras and enthusiasts, DeLong et al. (2005, p. 23) propose:

in clothing, vintage usually involves the recognition of a special type or model, and knowing and appreciating such specifics as a year or period when produced or worn.

Whilst Tungate (2008) would suggest that vintage clothing is not newly designed. More recently, research by McColl et al. (2013, p. 148) defines vintage fashion as:

Garments and accessories which are more than twenty years old, which represent a particular fashion era, and which are valued for their uniqueness and authenticity.

Recent research has identified the fashion forward vintage consumer is now looking to the later 1990s and even the early 2000s for their vintage inspiration. And whilst many vintage stores reflect items from a particular era, others reflect clothing from a wide range of eras from the past.

12.4 Popular Vintage Clothing

The era of vintage clothing sold in individual stores often reflects the interests and enthusiasm of the storeowner dedicated to a particular era in history or fashion genre (Nobbs et al. 2013). Items are sought from vintage warehouses, vintage fares, secondhand stores, car boot sales, the Internet and markets at home and abroad (Marzella 2015). Additionally, items come from contacts and from customers and individuals who wish to sell on valuable items that they have inherited or that they no longer want or need (Tungate 2008). In doing so, these individuals are guaranteeing that the items will in turn be sold to individuals who will value them and who may be interested in the story of where they came from. A particularly lucrative source of vintage clothing for traders in the west is that of Eastern Europe, where a rich heritage of culture and clothing exists and where, because many of these areas are still developing in economic terms, there is a yearning for the new and more prosperous times, and therefore a lack of local interest in vintage goods. This applies to most developing economies

where the need for secondhand clothing still exists and does not reflect the experience of more prosperous economies where nostalgia and sustainability are more relevant.

Vintage retailers often tell the story of a particular era, for example the rock and roll era of the 1950s, the Harley Davidson era of the 1960s and 1970s or the glamour of the 1940s (Hamilton 2012). Other vintage retailers focus on periods of utility such as the war eras with military uniforms commonly seen in vintage stores, whilst there is focus on the streetwear of the past few decades. Many simply focus on vintage as a concept and have a wide variety of pieces, which reflect the individuality of the vintage scene. Particularly valuable items are iconic brands such as Biba, Bus Stop, Mary Quant, Burberry, Dior and Chanel; however, designer items from any era are popular for the value for money they provide to the customer (McColl et al. 2013). Because vintage retailers can source from such a variety of sellers and from a broad range of eras and genres, they are able to build an individual and unique store image which differentiates them in the market, matching the image of the store and the artefacts sold within the store to the era in question, for example vintage television sets, movie posters and toys that are items of nostalgia such as the Chopper bikes or an ET toy (Nobbs et al. 2013; McColl et al. 2017). In this way, the vintage store becomes a reflection of the storeowner and of the customer who shops there, building a story around the vintage brand which creates loyalty and is a key element of the success of the company.

12.5 The Vintage Consumer

High-street fashion retailers normally focus their business activity on a narrow range of customers segmented by age, image and lifestyle (Jackson and Shaw 2008). Just as it is difficult to define the concept of vintage fashion, it is equally difficult to define the vintage consumer. Vintage consumers are not so readily defined by age, though many are younger consumers who desire fashionable clothing at a much lower price (Silverman 1986). Others are those searching for individuality, for the lifestyle of a past era or who are looking for high-quality or designer

goods. Vintage consumers, therefore, may be individuals who desire clothes that are of a high quality but at a lower price, young professionals wishing to make an impression in the workplace (Hansen 2000). They may also be groups of consumers interested in an era or genre such as Punk Rock, streetwear of the 1970s to the early 2000s or those interested in the Mod era of the early 1960s (Woodward 2009). They may also, however, be looking for an evening dress and accessories which reflect the glamour of a bygone age. McColl et al. (2013) have identified two main groups of consumers. The first is consumers aged between 18 and 25 years who are driven by price and trends, and the over-30 age group who are more loyal vintage consumers and who desire individuality and who are less driven by price. Furthermore, identified groups such as stylists, designers and image-makers use vintage items as a source of inspiration. In addition, customers such as television and theatre companies use vintage retailers as a source of costume and props and people interested in Burlesque who are looking for more flamboyant styles of clothing.

The research reviewed above is largely based on Western literature and in particular studies from the UK. This research opens out the field by introducing the importance of cultural underpinning towards the understanding of a concept such as vintage fashion, which is currently being considered on a global scale.

12.6 Research Method

The method used in this research built on work related to cross-cultural attitudes and representations of ethical fashion presented in the Carey and Cervellon (2014) paper. Visual methodologies in the fashion context are particularly useful for the elucidation of deeper cultural and societal influences, which underpin consumer representations of a trend or phenomena. This exploratory research compared the representations and attitudes towards vintage fashion by geographical delineation between the UK, France and China. These three countries, although culturally very different, are at the forefront of fashion trends. The research followed a qualitative approach whereby fashion and business students

from all three countries (14 in the UK; 10 in China; and 4 in France) produced a graphical representation of their concept of vintage fashion followed by a one-to-one interview discussing the essence and meanings relating to their symbols and depictions. Cross-cultural studies present a challenge for researchers. Craig and Douglas (2005) suggested that data equivalency, in terms of meaning and reliability, is difficult to achieve particularly during the collection and analysis process due to differences in language, culture and interpretation. Projective techniques such as mood boards, as used in this research, enabled the participants to communicate more clearly their concept of vintage fashion and underpinned the analysis of the transcribed data from the qualitative interviews. The interviews were carried out in three languages: English, French and Chinese. The research team included individuals fluent in all three languages. All data were translated and transcribed into English; grounded theory analysis (as described by Easterby-Smith et al. 2012) was carried out using the prescribed seven-stage process on the transcripts; and the emerging themes were cross referenced, discussed and finalised by the whole research team. The mood boards, although they functioned principally as an aid or underpinning for the development of the participant narrative, were also analysed following a method used to interpret still photographs described by Hurworth et al. (2005). This enabled both sets of data and analyses to be triangulated into themes, which are discussed below.

12.7 Research Findings and Discussion

The purpose of the research was to investigate the cultural differences which are attached to a phenomenon or trend such as the rise of the engagement with vintage fashion or lifestyle choices within different countries and cultures. The fashion industry is often referred to as a 'global village'; however, this may not extend to all aspects of the industry. When investigating cross-cultural attitudes towards ethical fashion, Carey and Cervellon (2014) found that, in fact, there were notable differences between the UK, France and Canada in terms of the perceived availability and motivations towards the engagement with ethical

fashion in these countries. The key themes which emerged from this research related to vintage fashion differences across cultures are presented in the table below and will be discussed in turn (Table 12.1).

12.7.1 Delineation/Classification of Vintage

The first key theme to emerge from the data was the difference in perception towards the delineation or classification of vintage. The definition of vintage fashion is not prescribed within the literature (DeLong et al. 2005; Tungate 2008; Cervellon et al. 2012; McColl et al. 2013), and this research adds a further layer to this complexity by introducing the notion that a fashion trend may be global in terms of terminology but the consumer perception, engagement or understanding may be quite different from the marketplace.

There are three main concepts which underpin the definition of vintage fashion within the current literature: the variations in representation of the time periods which vintage pertains to (Palmer and Clarke 2005); the fluidity of styles which inform vintage fashion (i.e. is it retro or vintage?) (Tungate 2008); and the array of terminology associated

Table 12.1 Thematic representation of data (authors' own)

Themes	Key concepts
Delineation/Classification of vintage fashion	• a particular era
	• type
	• gender referral
	• use and reach of terminology
	• counterfeit and trust
Cultural underpinning	
Marketplace	• purchasing outlets
	• accessibility
	• experiential component
Transfer/Sharing in familial context	• storytelling
	• nostalgia
	• attachment
	• expert endorsement
Contribution towards self-identity	• uniqueness
	• lifestyle endorsement
	• social status/wealth

with the concept (i.e. secondhand; vintage; antique) (Cervellon et al. 2012; McColl et al. 2013). Many of the definitions associated with vintage which currently appear in the literature are purely linked to time-related notions where vintage is taken to represent a period or era within a specific timescale. Although time periods were a consideration in the definition of vintage presented by the respondents within all three cultures, the specificity of the timescale varied greatly. Past dynasties were prominent (in China), forgotten/defunct fashion houses; couturiers were put forward as the epitome of vintage in France; and the concept was taken to be represented by current vintage-inspired high-street retail trends in the UK. This indicates a wide disparity in the time representation of vintage amongst these countries.

The notion of vintage therefore is related to time, but the need to define that timescale is not necessarily paramount from a consumer perspective. However, an insight into the personal nature of the representation of time within vintage is given below, where the experience of the era, or, in this case, the non-experience, is at the centre of the definition.

So vintage has the connotations of a time era that we were unable to experience (UK Participant)

In terms of the fashion styles, which feed into the vintage trend, this was not a prominent distinction made within the presentations and discussions relating to the understanding of the concept. Again, this is not surprising as within the current research related to vintage fashion, there are some disparities as to the delineation of styles and their appellation (Tungate 2008). High-end fashion, couture and traditional brands in any style were related to the French participants and couture, retro and antique all featured within the Chinese understanding. The one area of disparity which presented uniquely within the UK segment was the inclusion of a gendered bias perception towards men's clothing and an added norm of acceptability in relation to mainstream women's fashion incorporating or adapting men's vintage clothing.

> It normally is men's garments you see …I'm more drawn to look at men's stuff to look at how I can wear it and make it into my sort of body shape. (UK Participant)

The terminology span relating to vintage clothing was very similar across the three sets of participants, and, as already determined, there is a wide array of terms used interchangeably as part of, and alongside, vintage fashion (luxury, retro, antique, secondhand, charity shop clothing). Other areas which fed into the definition of vintage were related to the exclusivity of the products, their quality and finally, specifically in China, the necessity for them to be of very high monetary value.

> If people have enough money, they can buy the vintage luxury but if they cannot afford it…I think the price of vintage luxury cannot exceed their income level. (Chinese participant)

Relating to the classification and delineation of vintage fashion, the cultural underpinning of the participants revealed distinctions in their understanding of the concept. The essence of fashion is naturally determined by culture, and the differences which emerged in this research gave a real understanding as to the effect cultural foundations can have on the development of a fashion trend and its unique life within a specific culture.

12.7.2 Cultural Underpinning

There was a definite variation between the cultural influences, which were referred to by the participants. A respect for tradition and heritage was apparent in both Chinese and French contributors. The French aspect related to couture, tradition and heritage brands

> In my case, if I am looking for vintage fashion, I am interested in specific designers, Dior, Saint-Laurent, Chanel. (French participant)

The Chinese feature related to historical Chinese dynasties and traditional Chinese weddings.

> Usually we wear the vintage clothing we want to take some traditional Chinese style photos. As I mentioned just now, in the wedding you may wear some vintage accessories. (Chinese participant)

A particular and specific concept purely relating to Chinese culture was the reference to the spirituality of clothing and the possible presence of spirits (in this instance, the fear of remnant bad spirits) being passed on:

> I know in China maybe people don't have the habit or they don't like to buy secondhand products in China. Because it depends on the Chinese culture, they might think there are some spirits or some other things attached that aren't good for them. (Chinese participant)

This is in complete contrast with the attitude within the UK sample which relished the thought of the past being part of a garment:

> For example, the shirt I've got, I don't know whose shirt that might have been. It could be someone's Dad's shirt and I'm wearing it in the street. I think it would be quite cool to know a wee bit about it actually, where it came from. (UK respondent)

The differences in the relationship to the past and the connotations attached to the cultural beliefs relating to garments and artefacts feed directly into the understanding of the attitude of consumers towards vintage in the positions demonstrated by the respondents above. In addition, in the UK, the particularity of cultural underpinning was mainly related to film and televisual culture (i.e. the feature film Grease featuring John Travolta from 1978) but also to a particular feed-forward situation where vintage, or its specific aesthetic, is the inspiration for fast fashion high-street retailers creating a 'fake vintage' fashion trend.

> I have this and it's from Topshop and it's a man's large shirt and they've cut it up and made it into a wee two piece so they've kind of taken something that was vintage but kind of made it modern so it still is vintage but it's kind of vintage with a twist. (UK Participant)

These cultural differences feed into the understanding of vintage within the different retail landscapes. The marketplace, in terms of the accessibility of vintage fashion, has an important role to play in the development of this fashion segment but also shows contrast within the data gathered for this research.

12.7.3 Marketplace

Market research carried out by IBISWorld Ltd determined that in the UK, the market for secondhand clothing (there is no distinctive market segment for vintage clothing, and it is subsumed within the secondhand market statistics) is continually growing and has become part of the routine clothing purchasing options for mainstream fashion consumers. Vintage, retro and secondhand clothing can be purchased at specialist retail shops, online and a charity shops and more recently, as part of a newly developing phenomenon, at vintage kilo sales which are popping up all over the UK, mainly within universities and colleges, where clothing is sold by weight rather than per item (Kelly 2016). The perception of accessibility of vintage fashion was clearly contrasting within the three sample sets. UK respondents were very clear as to where vintage clothing could be purchased:

> I know where I would buy vintage clothing (UK respondent)
> I feel vintage clothing is more jumping online now (UK respondent)
> When you pass by a vintage store and you walk in (UK respondent)

The marketplace for vintage clothing is underdeveloped in China, and the respondents were mostly unclear as to the possible outlets (physical retail outlets or online) where they would have the opportunity of purchasing these garments. Some respondents had experienced the sale of this type of fashion in other countries, but the perception was that this market was very restricted in China.

> When we went to Germany, we bought a lot of goods (Chinese respondent)

> I know that there is a vintage store in Japan. The store sells the secondhand bags of Louis Vuitton, Chanel and other famous brands (Chinese respondent)

In France, the perception of access to vintage clothing was restricted to small, specialist and exclusive boutiques (although online availability was mentioned). The added dimension within this cultural context was related to the marketplace offering a wider experiential involvement which included the incorporation of the overall experience, not only related to the purchases themselves but also to the retail environment and to the sales staff.

> If I buy vintage, I prefer to go to the shop. I need to touch, it's very sensorial, I need to handle the garment…the salesperson in the shop….if they do not know their jobs, I find that disrespectful. It makes me angry. (French respondent)

The overall purchasing experience was only considered within the latter culture, and the rarity of potential access, as in China, did not contribute towards the enhancement of the appeal of this segment of clothing as it would for luxury brands, for example. However, a fundamental purpose of vintage fashion, relating to the transfer/sharing or passing on or down of clothes within a familial context, was understood and engaged within all three cultures.

12.7.4 Transfer/Sharing Within a Familial Context

Within the realms of fashion and luxury, many products are linked to consumers through aspects of nostalgia and attachment. This is particularly prominent in the area of perfume choice, for example, where Carey et al. (2016) demonstrated that nostalgia and brand attachment have a prominent role to play in decision-making. These two concepts, attachment as defined by Thomson et al. (2005, p. 78) as 'having positive feelings of affection, passion, and connection…' towards a brand or object and nostalgic research which suggests that certain brands, fashion styles and garments stay with consumers who have formed links in their

pivotal early/late teenage years (Holbrook 1993), were present through-
out the discourse relating to vintage fashion in all three cultural contexts.

> I know my grandma's given me some accessories and even my mum, not
> so much clothing, but bags and shoes and they tell a story to me person-
> ally. (UK respondent)

> Sometimes the vintage product is a symbol of the family and parents pass it
> on to the next generation. And in some important moments such as a wed-
> ding, the bride usually wears some precious accessories. (Chinese respondent)

> I am an aficionado of the Yves Saint Laurent (YSL) vintage scarfs. This
> refers back to my grandmother and to my girlfriend as well who is very
> YSL. YSL embodies the designer and has subversive connotations. He
> identified and showcased the masculine essence present within women.
> (French respondent)

The sharing of tradition, the importance of heritage, the nostalgic con-
notations of garments or accessories being passed down between gen-
erations within a familial context are universal notions. The storytelling
and respect for these products are also clear in the extracts above and
instinctive. This feeds into the vintage fashion market on a wider basis
within the different markets, but to varying degrees across the cultures.
China, bearing the inheritance of a more collective society, has a par-
ticular credence with the exclusivity of heritage kept within the family
context and therefore is not as open as the other cultures represented in
this sample towards the acceptance of heritage in its wider sense. This
may explain the slow growth of the vintage market in this country and
the importance of understanding culture within the fashion context.
In addition, a clear motivation which emerged from the data for the
engagement with vintage fashion related to the contribution wearing
unique and unusual garments made to the self-identity of the wearer.
Again, although, this theme was present in all three data, the outcomes
and concepts of self-identity presented were very different.

12.7.5 Contribution Towards Self-Identity

Fashion choices have long been associated with the development of personal identity (Belk 2014), and the engagement with vintage fashion is no different in the motivation of consumers to engage with it. A key difference within the three cultures reflects a desire for the identity to be associated with social status and wealth in China

> Yes, sometimes people buy the vintage luxury because they want to pursue a higher quality of life like that presented in the movie the Great Gatsby. People buy the vintage goods to put in their house and host a party. They live a higher lifestyle. (Chinese respondent)

Whereas in the UK, the vintage choice is more clearly associated with presenting an individual and unique look that will make the purchaser stand out.

> I think it makes you look kind of unique. It's a little bit different because not everyone's going to have it because unlike Topshop….there's not going to be mass produced or anything like that. (UK respondent)

Additionally, in the UK sample, there was also a clear distinction between secondhand and vintage in as much as clothing labelled as vintage would be appropriate in terms of the transfer of meaning that it represents for the individual whereas secondhand labelled clothing carries a stigma and would not be desirable.

> I think now the word vintage has like a different aspect attached to it so people think it's trendy whereas if you said she's wearing a secondhand top it wouldn't have the same ring to it and I don't think people would see it as desirable. (UK respondent)

12.8 Conclusion

Vintage fashion, as a particular segment, is associated with many connotations and definitions and is considered to be a growing and noteworthy sector within the wider fashion industry (Kasprzak 2012). Most of the research and definitions emanate from a Western viewpoint and are linked to that particular culture. With the rising globalisation of fashion brands and retailers, whether within the luxury or the mainstream segment of the market, the vintage trend does not seem to be following the same pattern. This research, although based on a very restricted sample and exploratory in nature, suggests that cultural conventions and connotations have a greater role to play in terms of consumer engagement for this context than for other fashion areas. The definitions related to vintage vary, and the knowledge of the scope of the concept diverged considerably across the three data as represented aesthetically within the mood boards. The access to this type of clothing through the marketplace presents different engagement points and outlets within each country as well as a clear variation in the number and range of possible purchasing opportunities. Finally, the motivations to engage with vintage fashion were also shown to be disparate and related back to cultural connotations linked to specific approaches such as the notions of collectivity and individuality.

The limitations to this research have been acknowledged previously in terms of the breadth and scope of the respondents and its interpretative approach as a lack of representation of the mainstream consumer base within each cultural data sample selected. However, it contributes to the interdisciplinary body of literature, which straddles psychology, culture and decision-making in terms of the understanding of the motivations behind fashion choices as well as adding to the relative paucity of intercultural studies within the fashion context.

The managerial implications are useful for current fashion retailers who may rethink the development of a trend on a global scale (such as the one currently in place in UK international retailers such as Topshop where vintage-inspired garments are being promoted) and for specialist vintage retailers who need to be aware of the importance and

subtlety of cultural connotations attached to past fashion and accessories. This research also contributes to the rhetoric surrounding the terminology attached to vintage and to the understanding that a definitive meaning may not be necessary as the individual perception varies so widely within and across cultures, countries and even individual consumers. As with many aspects of fashion, the transference of meaning is subjective, and although a loose classification and delineation of what vintage represents and encompasses are useful, it is not absolutely necessary for the development of the trend.

References

Belk, R. (2014). Digital consumption and the extended self. *Journal of Marketing Management, 30*(11–12), 1101–1118.

Carey, L., & Cervellon, M. (2014). Ethical fashion dimensions: Pictorial and auditory depictions through three cultural perspectives. *Journal of Fashion Marketing and Management, 18*(4), 483–506.

Carey, L., Stewart, A., & Walkinshaw, S. (2016). Luxury perfume brands: Consumer brand relationship and the mature consumer. In *Anonymous Global Fashion Conference Proceedings*. Stockholm: Sweden.

Cervellon, M., Carey, L., & Harms, T. (2012). Something old, something used: Determinants of women's purchase of vintage fashion vs second-hand fashion. *International Journal of Retail & Distribution Management, 40*(12), 956–974.

Craig, C. S., & Douglas, S. P. (2005). *International marketing research.* (3rd ed.). Chichester: Wiley & Sons.

DeLong, M., Heinemann, B., & Reiley, K. (2005). Hooked on vintage! *Fashion Theory, 9*(1), 23–42.

Easterby-Smith, M., Thorpe, R., & Jackson, P. R. (2012). *Management research.* London: Sage.

Fischer, N. L. (2015). Vintage, the first 40 years: The emergence and persistence of vintage style in the United States. *Culture Unbound: Journal of Current Cultural Research, 7*(1), 45–66.

Hamilton, C. (2012). Seeing the world second hand: Mad men and the vintage consumer. *Cultural Studies Review, 18*(2), 223.

Hansen, K. T. (2000). *Salaula: The world of secondhand clothing and Zambia.* Chicago and London: University of Chicago Press.

Holbrook, M. B. (1993). Nostalgia and consumption preferences: Some emerging patterns of consumer tastes. *Journal of Consumer Research, 20*(2), 245–256.

Hurworth, R., Clark, E., Martin, J., & Thomsen, S. (2005). The use of photo-interviewing: Three examples from health evaluation and research. *Evaluation Journal of Australasia, 4*(1/2), 52.

Jackson, T., & Shaw, D. (2008). *Mastering fashion marketing*. Basingstoke: Palgrave Macmillan.

Kasprzak, E. (2012). Vintage style: The rise of retro fashion. *BBC News Online* [online]. Available from http://www.bbc.co.uk/news/uk-england-17667524.

Kelly, J. F. (2016). Vintage clothes priced by weight attract young shoppers. *BBC News Online* [online].

Marzella, F. (2015). The second-hand market: The practice of reusing goods in cultures dominated by the new. *Italian Sociological Review, 5*(1), 105.

McColl, J., Canning, C., McBride, L., Nobbs, K., & Shearer, L. (2013). It's vintage darling! An exploration of vintage fashion retailing. *Journal of the Textile Institute, 104*(2), 140–150.

McColl, J., Canning, C., Shearer, L., & McBride, L. (2017). Vintage fashion retailing: Building the store brand. In P. Chow, C. H. Chiu, A. K. Y. Tang, & A. C. Y. Yip (Eds.), *Contemporary case studies on fashion production, marketing and operations* (pp. 125–132). Heidelberg: Springer.

McDonagh, D., & Storer, I. (2004). Mood boards as a design catalyst and resource: Researching an under-researched area. *The Design Journal, 7*(3), 16–31.

McMeekin, E. (2007). Shaping a bright new future. *The Herald* [online]. Available from http://www.heraldscotland.com/news/12772877.Shaping_a_bright_new_future/.

McRobbie, A. (1989). Second-hand dresses and the role of the ragmarket. In *Zoot suits and second-hand dresses* (pp. 23–49). London: Palgrave Macmillan.

Nobbs, K., McColl, J., & Shearer, L. (2013). An exploratory study into the strategic significance of visual merchadising: The case of vintage fashion retailing. In M. L. Pedroni (Ed.), *From production to consumption: The cultural industry of fashion* (pp. 65–72). Oxford: Inter-Disciplinary Press.

Palmer, A., & Clark, H. (2005). *Old clothes, new looks: Second-hand fashion*. New York: Berg Publishers.

Silverman, K. (1986). Fragments of a fashionable discourse. In T. Modelski (Ed.), *Studies in entertainment: Critical approaches to mass culture* (pp. 139–152). Bloomington: Indiana University Press.

Sinha, P., Muthu, S. S., & Dissanayake, G. (2016). The remanufactured fashion design approach and business model. In *Remanufactured fashion* (pp. 17–31). Heidelberg: Springer.

Thomson, M., Macinnis, D. J., & Park, C. W. (2005). The ties that bind: Measuring the strength of consumers' emotional attachments to brands. *Journal of Consumer Psychology, 15*(1), 77–91.

Tungate, M. (2008). *Fashion brands: Branding style from Armani to Zara.* London: Kogan Page Publishers.

Woodward, S. (2009). The myth of street style. *Fashion Theory, 13*(1), 83–101.

13

Commercialisation and the Authenticity of Vintage Fashion

Anthony Kent, Suzanne Winfield and Charlotte Shi

13.1 Introduction

Vintage fashion retailing has been typified by its evolution from secondhand shops to independent small-scale businesses and its position outside the mainstream designer and fast fashion system, reflected in their collections of vintage clothing focused on specific pieces and looks (Mhango and Niehm 2005). Its antecedents can be found in the 1960s youth culture and its engagement with unusual clothes sold through emporia and boutiques that satisfied consumer needs for an alternative style. They provided an opportunity for customers to find unique and chic products not usually available through traditional shopping channels

A. Kent (✉) · S. Winfield · C. Shi
Nottingham Trent University, Nottingham, UK
e-mail: Anthony.kent@ntu.ac.uk

S. Winfield
e-mail: Suzanne.winfield@ntu.ac.uk

C. Shi
e-mail: Charlotte.shi@ntu.ac.uk

205

and by the possibility of finding many brands gathered into a single location. Secondary sites and locations near secondhand markets provided not only distinctive, but also low-cost stores for these and subsequent vintage clothing retailers. Their point of difference was often communicated through the owner's expertise in sourcing merchandise, the personality and 'quirkiness' of the store interior and word of mouth communication (McColl et al. 2013).

As vintage gained acceptance, vintage boutique chains emerged with stores across the larger cities in the UK (McColl et al. 2013; Ferrier 2016). Moreover, multiple fashion retailers such as Topshop and Urban Outfitters introduced their own vintage ranges. This marked a further change in the market towards the commercialisation of vintage fashion and new competition to earlier forms of vintage retailing and the authenticity of vintage. Paradoxically, the very rejection of mass market retail by consumers may have contributed to this process. In these circumstances, characterised by an independent fashion and retailing tradition, the discussion of vintage using conventional, economic marketing theory may not be particularly helpful. It may be more appropriate to recognise that marketing constitutes a range of organisational functions and activities (Duguid 2005; Warde 2005) and that the marketing process entails 'linked and implicit ways of understanding, saying and doing things…that include practical activities, performances and representations or talk' (Schau et al. 2009, p. 31). Resonating with this view, some scholars have indicated the need for a stronger focus on marketing as practice (Skalen and Hackley 2011).

From a market and marketing perspective, vintage clothing and accessories do not conform to the conventions of the fashion industry, which emphasises 'new' looks, styles and products, delivered through a fast fashion system. Instead, it is characterised as an emergent, unformalised market that depends on the negotiation of vintage clothing by retailers through networks of suppliers, informed too by consumers and the media. In this context, economic definitions of markets and marketing may not fully account for the creation and maintenance of the vintage market. It shares attributes of markets that are not universal, self-contained entities, but instead have distinct discursive forms and material practices in different social contexts and over time (Venkatesh and Peñaloza 2006).

A constructivist view of markets focuses on how markets emerge and organise, through the unceasing configuration and reconfiguration taking place through different marketing practices and expertise (Araujo and Kjellberg 2010). They are considered as bundles of practices in which material objects can have a significant influence on how the market actors act in market spaces (Araujo et al. 2010). A practice-based approach directs attention to the concrete interactions between entities as part of an event or situation. It does not search for enduring causes of action but how individual practices interlink to form temporally emergent entities such as buyers, sellers, goods and markets (Araujo and Kjellberg 2010). The approach recognises a diversity of buyer–seller interactions in market exchanges. Especially interesting in this account are the contexts and differences between buyers and sellers in their respective sense-making and negotiation of the meanings of exchange. The account relies on interplay between human and non-human elements in the actor world, in which cultural and interpretative dimensions can form the basis of misunderstandings, disputes and incommensurabilities. These are argued to be important characteristics of actors' encounters in markets with the potential of stimulating actors' imagination and creativity (Finch and Geiger 2010). If vintage is regarded as a distinctive, but changeable approach to the use of previously used fashion products, it deserves closer examination of the changing practices and relations.

As vintage retailing has expanded from small, independent owned and managed stores, to larger and more complex businesses so it has come under pressure to take on more commercial, competitive practices. But these have to be balanced with its distinctive appeal based on unique, merchandise that is historically and materially authentic. To achieve these objectives, a marketing positioning model for vintage fashion retailing can be developed through its merchandising strategy, customer service, communications and trading format (McColl et al. 2013). Given the relatively unformed nature of the vintage retail market, this chapter draws on McColl et al.'s (2013) model combined with a focus on its marketing practices. Given the importance of the merchandise and its provenance in vintage fashion, the aim is to provide new insights into merchandising strategy through the less well-explored

practices of product sourcing and merchandising. By drawing on research with three different categories of retailer, independent, boutique chain and multiple branded retailer, it contributes to explaining how vintage fashion retail is changing through more commercial practices and the implications for sourcing authentic vintage fashion.

13.2 The Concept of Vintage

A significant challenge with vintage fashion is its very definition. It has clear associations with the past and its historical, temporal dimension. But while some products are precisely valued by their date of production, for example vintage wine (Cervellon et al. 2012), vintage clothes are not. This dimension is particularly unstable, as vintage tends to be defined by sellers and buyers in the course of trading. Vintage certainly implies something old, distinguishing products by a particular age, provenance and scarceness. The retailers, in our study, themselves acknowledge that by the early 2000s what was classified as vintage clothing may have been completely different to that of ten years later. The declining availability of older merchandise combined with rapidly changing fashions has led to a more flexible understanding of what can be sold as 'vintage'. Not all merchandise is more than twenty years old; fashions from fifteen years, or more recent 2000s fashion from five to ten years ago, are also sellable as vintage.

Vintage is not only old but must be fashionable; it has to be in demand and sellable, and so customer usage and their fashion attitude should also define vintage fashion retailers (McColl et al. 2013). From the early 1980s, an understanding about buying an authentic period look emerged among consumers. 1950s Americana was popular at this time and people bought into a James Dean or other classic movie star look. In this way, vintage clothing made it possible for certain images from the past to 'live on' in a different form (Silverman 1994). As fashion and fashion designers have consistently drawn on earlier eras and looks for inspiration, the sense of the past in the present tends to blur the boundaries of new and old. This is evident in the explicit referencing of the past in designs and collections accounted for by descriptions that include

retro as well as vintage. In these circumstances, the authenticity of a look becomes more problematic. In vintage, the focus on eras, for a certain look from a certain time, enables the consumer to buy a classic, timeless piece that can be kept and then passed on to the next generation, as a form of personal heritage. But, in practice, it's very difficult to establish whether a particular product is from an era; branded merchandise has to be checked to make sure it is real and as authentic as possible. For retailers, it has become more of a struggle to find the same stock, harder to acquire the classic item, such as the old Levi's denim jacket or black 501 jeans. Moreover, some vintage retailers rework lower-grade merchandise to upcycle them into more sellable garments. These are 'genuinely made in store', but the reworking further differentiates the authenticity of vintage by its look, from the garment itself in its integral, physical form.

Previous ownership creates a blurred and unstable relationship with secondhand trading. 'Secondhand' categorises any piece of clothing which has been used before, notwithstanding the age of the clothes (Cervellon et al. 2012), and vintage is used to sell secondhand merchandise to a more discerning and valuable market; its more prestigious meaning distances it from secondhand in a different way, from its old and musty connotations. Moreover, the labelling and display of vintage merchandise can hide previous ownership from customers; they simply may not be aware that a fashion item is not new.

More generally, visual merchandising, the organisation and location of the retailer, contribute to its market position between branded retailers and charity shops. In this way, vintage retailers distinguish themselves from the formal and typically branded mainstream retailers and at the other extreme, less focused, lower cost charity shops. It also enables them to compete with the full margin brands on price, and 'the whole point of shopping vintage' may be to buy the look more cheaply and with secondhand shops, on fashion, store design and layout. Above all, the interpretative possibilities of vintage clothing enable the consumer to actively create a distinctive individual look; personalisation and the uniqueness of an item are an essential part of vintage consumption. For younger customers, its appeal draws on the individualistic culture of streetwear and vintage's tradition of alternative looks as an escape from the homogeneity of mainstream fashion.

In the development of both secondhand and vintage fashion retailing and its consumption, authenticity and nostalgia are held to make important contributions. They can serve as 'authentic' representations of another time or place (Palmer and Clark 2005), and vintage can define consumers as being true to their existential being, their authenticity as personalities (Palmer 2005). A nostalgic longing for an actual past or a reappropriation and reinvention of a past through consumer goods may inform the quest for authenticity (Gregson et al. 2001). A seemingly less commercialised past therefore offers many greater opportunities for the presentation of an authentic self. A more nuanced approach is found in Steiner's (1994) studies of the art market, and the 'paradox of authenticity' as traders offers markers of authenticity, while on the other hand their role as middlemen and economic intermediaries denies consumers direct access to the 'genuine' article, when something is marked as authentic, it is mediated and hence not authentic in terms of unspoilt.

From a brand perspective, authenticity can be interpreted as an interaction between objective factors, subjective constructs and existentialist motivations (Beverland and Farelly 2010). Authenticity can be contextual, and Bertoli et al. (2016) observe that consumers seek different forms of authenticity based on their own personal objectives, and in some situations, attributes leading to subjective and self-expressive attributes count more than objective authenticity attributes. Consumers can also define an authentic product as the opposite to a commercial one due to its real, genuine, true and non-commercially intended attributes (Beverland and Farelly 2010).

High-end vintage stores often authenticate their merchandise as rare and present them ensemble to the consumer which sanitises the experience: designer wear for the elite removes the negative connotations of used clothing. New vintage boutiques reinforce their authenticity by locating near traditional secondhand markets, for example Portobello Road in London. Upscale market settings are created for those who don't have the time to seek out other authentic sites (Palmer and Clark 2005). Although as Steiner (1995) observes, 'the manipulation of context through the calculated emplacement of objects, is a widespread practice among art dealers around the world, …. part of the collectors quest is to discover what has previously gone unremarked' (p. 154).

Based on three case studies, some generic characteristics can be identified among the retailers to encourage a sense of the treasure hunt as random conditions authenticate the experience and heighten the sense of achievement. For some, it is the process of sifting through, hunting around and ultimately trying to locate something that stands out, but is genuine and good quality. This discovery impetus is further heightened as secondhand shopping is an unreliable and unpredictable activity with no guarantee of success. Our research suggests that vintage shops offer elements of surprise and fascination. One of the most captivating features about vintage shop is its ability to satisfy customers' curiosity and desire for novelty, platforms to discover unique pieces and to reinterpret past trends and styles in a contemporary way. What vintage fashion retailing demonstrates are sophisticated consumption practices enabled by the wealth of consumption choices and practices (Veenstra and Kuipers 2013).

13.3 Vintage Fashion Sourcing and Supply

The quest for authentic fashion requires an unusual level of expert knowledge by vintage retailers as it does not follow the fashion industry's ordering and supply conventions. Fashion retailers are usually concerned with new products, range planning, demand forecasting and specifications. Instead, as one retailer explained, at one time if it was up to him and if it were at all possible, he would only sell the things that he likes. But commercial demands require him to make money and the only way to do it is to sell to customers what they want. As his business expanded, his stock became dictated by current fashions so the retailer has had to act more like a mainstream retailer and become adept at identifying trends in the market.

From both suppliers' and retailers' perspectives, this process has become more sophisticated, changing dramatically from the early days of vintage in the 1980s. Some products prove particularly problematic to source; good women's wear is very difficult to buy, and dresses are probably the hardest category because 'they generally won't be right. There'll be something wrong and you'll have to re-work them'.

Vintage particularly lends itself to unisex clothes that are not so formal and do not have to fit particularly well so sweatshirts or jeans are very easy to sell to both sexes. A second general buying principle is to locate products that seem to be missing from more conventional outlets, for example that use real materials such as leather. Many customers want to buy leather products, handbags, belts, leather jackets and leather skirts, which in vintage fashion are generally competitively priced compared to many of the 'vintage inspired' fashions offered by mainstream fashion brands.

There have been concerns about whether the supply of authentic, older pieces can meet the increasing demand for vintage fashion. But although they are becoming more expensive to buy, retailers indicated that new markets, including the Far East, were emerging for both suppliers and buyers. Suppliers themselves range from recyclers to specialist vintage suppliers. One retailer has several suppliers in the UK and Europe, two in America and some in the Far East as well. As vintage retailing has expanded so global sourcing has become both more accessible, becoming more like fast fashion itself.

Personal involvement in sourcing is important. The emphasis is on the buyer, usually the owner or senior manager using their knowledge of their business and the market to handpick types of product. Some retailers said it was very easy to start buying overseas by sourcing nearly all their supplies from the USA. It was described as a learning process rather than formal market research, and that by building up knowledge through trading the retailer got to know people who sold secondhand clothing to importers. As the suppliers would not divulge this confidential trade information, the retailer simply visited a library, which held a trade directory for every major city in the USA and made lists of the traders. These were phoned up to ask if they were looking for new customers. Two suppliers responded and the retailer 'hit it off' with both of them straight away, remaining close friends after many years. Other important suppliers in the USA are charities, as the amounts donated to them are so large that they require specialist contractors to clear all their surplus stock.

An increasingly commercial approach among the suppliers was evident in their investment in digital inventory systems in response to increased demand and a need for an immediate and accurate recording

of types of available merchandise. Digitised lists of stock or bales of clothing are made available to retailers who can request popular items or styles of clothing. As with mainstream fashion retailers, it highlights the need for suppliers and retailers to develop close working relationships. Moreover, this level of organisation ensures that the right quality of clothing can be supplied to avoid waste. For retailers, sustainability of the clothing and textile industry has become a competitive element of their business, as their customers are more knowledgeable about clothing waste and the reuse of garments.

Where overseas buying is the norm, different patterns of supply emerge. A more direct approach saw regular visits by the retailer to overseas suppliers to grade the clothes is necessary. During those trips, retailers were able to sort and grade the clothes based on the style, size and quality of the clothing to ensure they brought the right products to the market. Some contractors undertake the grading into different categories such as denim, wool, overcoats, jeans for onward sale to their vintage fashion retailers. A second, relatively informal process was less direct: images of currently popular products were sent to trusted suppliers. The popularity of the look and its on-trend features are described with a request for 'anything you've got that you can send us in these quantities'. In these cases, sometimes the first batch of what is sent can be difficult to sell, as, for example, the garment print may be in fashion but not the shape. However, they can be reworked by the retailers' sewing teams to adapt them to a more sellable shape. This level of informality extends to feedback from the stores about what is selling; photographs from new deliveries are sent to the buying director for products to be 'like not this, not this, not this…'. As the store staff observed, the buying director does not really know the details of sellable lines and relies on their customer knowledge.

Other retailers rarely go abroad and handpick. Sourcing can be subcontracted, but its disadvantage is that deliveries are made in large bales that require secondary sorting. A visit to the processing factory shows how it works: a guideline for what goes in what box, which is marked up as a certain grade, its price and so on. The buyer specifies a grade/bale and undertakes a second level of sorting to remove 'imperfect' items. Trust and expertise are key as despite the sorting process, fakes,

can sometimes appear in the deliveries. Avoiding fakes is a continuing problem, but over time it becomes easier for the buyers to tell the difference and trusted suppliers remove many of the fakes. Nevertheless, it is vital that retailers can rely on suppliers to select goods that are of the correct quality, and the vintage buyer always checks the merchandise to be sure. From the larger suppliers, the retailer can simply enquire about a specific product availability or get a list from some of them of what they've got or what they offer and they'll tell you if they've got any. A supplier's list can show what's available as a crude but quite accurate summary. The problem is that the lists are readily accessible to any vintage buyer, which reduces product availability and drives the price up. Consequently, it stimulates a different sourcing strategy, to 'find different routes to getting that stuff that aren't as conventional'.

Despite the complex sorting and grading process and increased retail of secondhand and vintage, the barriers to entering the vintage industry remain low. Indeed, there is a notable increase in entrepreneurial businesses that focus on curating and trading vintage products. The low cost of online vintage trading provides opportunities for specialist as well as more general opportunities for a global vintage clothing community that connects vintage sellers and buyers (Ford 2017).

Previous studies show that vintage has regularly featured in leading fashion and lifestyle media and promoted as a sign of individuality and connoisseurship (Palmer 2005; Cassidy and Bennett 2012). The Internet and social media in particular have had the most profound effect in popularising vintage due to the ease and accessibility of sites ranging from vintage retailers to vintage forums and vintage communities on sites such as Pinterest and Facebook. An increasing number of blogs that are dedicated to giving advice on how to shop vintage on the high street. In these ways, online media provide easy access to up-to-date information. Social media allows retailers the opportunity to promote their brand of vintage and capitalise on the desire for vintage promoted by celebrities and designers themselves. Celebrities like Kate Moss with her vintage-inspired collections for Topshop in 2014 have given extra exposure to the trend.

The recycling of fashion trends in this sense is not new but the reappropriation and reinvention of symbols of past design linked to the

term vintage may be. It contributes to the movement of vintage from its earlier place in the margins of retailing and consumption, to become a highly commodified mainstream phenomenon (Veenstra and Kuipers 2013, p. 356). In this, customers are no longer passive recipients in the marketing exchange process (Hanna et al. 2011), but rather they become pivotal authors of brand stories through networks of consumers and brands formed through social media and the easy sharing of brand experiences in such networks (Gensler et al. 2013). Developing a strong and personal customer–brand relationship is a crucial part for vintage retailers. Employees in the stores are encouraged to promote merchandise via platforms such as Instagram, and the research demonstrated how this helped them develop retellable content that added to the personality of the customer–brand story.

13.4 Conclusion

Vintage fashion retailing has evolved from its origins in independent specialist stores and the informal practices of these retailers that relied on detailed, personal knowledge of vintage fashion suppliers. Its position as an alternative lifestyle, though it involves not only clothes but also store merchandising and locations, encroaches on the practices of mainstream fashion. However, 'vintage acceptance' (Butchart 2017) can mean anything that has been pre-owned or looks old; it's becoming very accessible to everybody. This has significant implications for the vintage supply chain, from fashion trends, often inspired by vintage and throwback looks, to the 'sorting' process, store merchandising and displays.

A practice-based approach to the market of vintage fashion retailing demonstrates how retailers, suppliers and consumers, each knowledgeable in specialist areas of interest, define the buying and selling of merchandise. They can identify and define authentic vintage items that originate in a period of time and fashion context. Specialisations have proliferated as consumers have the ability to access looks and styles online and through social media, becoming knowledgeable partners in the process. Informal practices typify the early development of vintage fashion retailing and remain evident in the personal involvement of the owner or

senior manager in buying from known and trusted sources. The research shows that they are closely engaged in the sorting processes, partly not only to grade but also to establish real and fake—in their terms—merchandise. However, it also requires the engagement of employees, consumers and suppliers with the material objects. The vintage retailers' strategy for merchandising is constructed around a strong organisational culture, an awareness of feasible and acceptable of the strategic options provided by the micro-level activities of these elements in the market.

Increasing numbers of vintage retailers are turning to other distribution channels in fast fashion retailers, such as Topshop, Urban and e-tailers. Further, there are very few barriers and a growing consumer base for new online platforms. Meanwhile, fashion brands have introduced archive collections, which are limited editions of pieces that aim to reinterpret fashion history. Consequently, the boundaries between 'vintage' and 'high-street' fashion are fading fast leading to the commodification of vintage and the adoption of more formal practices. However, as Veenstra and Kuipers (2013) observe, expansion of the market leads to a paradox where the originals continue to be recognised by those 'in the know' while critical awareness is commodified in reaching a larger audience.

In this process, the selection and retailing of vintage merchandise occupy marketing space on a spectrum between new and secondhand merchandise. Exchanges between buyer and seller, mediated by the clothes themselves, contribute to its authenticity, adding value to secondhand clothing and transforming it into 'vintage'. Steiner's (1994, 1995) discussion of authenticity of African artefacts in the art trade finds a strong resonance with the commercial development of vintage fashion that at 'all levels of the trade individuals are linked to one another by their vested interest in the commoditization and circulation of an object in the international economy' (1994, p. 164). But unlike the objects traded in the art market, vintage fashion is distinguished by knowledgeable individuals and a close understanding of participants in the trade, of its value and meaning. The marketing as practice approach, with its attention to routine, micro-level interactions between multiple actors seeking to create value for themselves and others (Araujo and Kjellberg 2010), provides valuable insights into vintage, its authenticity and the fashion market.

References

Araujo, L., Finch, J., & Kjellberg, H. (Eds.). (2010). Introduction. In *Reconnecting marketing to markets* (pp. 1–13). Oxford: Oxford University Press.

Araujo, L., & Kjellberg, H. (2010). Shaping exchanges, performing markets. In P. Maclaren, M. Saren, B. Stern, & M. Tadajewski (Eds.), *The Sage handbook of marketing theory* (pp. 195–218). London: Sage.

Bertoli, G., Busacca, B., Ostilio, M. C., & Di Vito, S. (2016). Corporate museums and brand authenticity: Explorative research of the Gucci Museo. *Journal of Global Fashion Marketing, 7*(3), 181–195.

Beverland, M. B., & Farelly, F. J. (2010). The quest for authenticity in consumption: Consumers' purposive choice of authentic cues to shape experienced outcomes. *Journal of Consumer Research, 36,* 838–856.

Butchart, A. (2017, May 11). From rags to riches. *BBC Radio 4.* Retrieved August 16, 2017, from http://www.bbc.co.uk/programmes/b08psd8t.

Cassidy, T. D., & Bennett, H. R. (2012). The rise of vintage fashion and the vintage consumer. *Fashion Practice, 4*(2), 239–261.

Cervellon, M.-C., Carey, L., & Harms, T. (2012). Something old, something used: Determinants of women's purchase of vintage fashion vs second-hand fashion. *International Journal of Retail & Distribution Management, 40*(12), 956–974.

Duguid, P. (2005). 'The art of knowing': Social and tacit dimensions of knowledge and the limits of the community. *The Information Society, 21* (April–June), 109–118.

Ferrier, M. (2016). *Vintagewear takes over the catwalk … with help from Amal Clooney and Alexa Chung.* Retrieved August 16, 2017, from https://www.theguardian.com/fashion/2016/jun/18/vintagewear-takes-over-the-catwalk-with-help-from-amal-clooney-and-alexa-chung.

Finch, J., & Geiger, S. (2010). Markets are trading zones: On the material, cultural and interpretive dimensions of market encounters. In L. Araujo, J. Finch, & H. Kjellberg (Eds.), *Reconnecting marketing to markets* (pp. 117–137). Oxford: Oxford University Press.

Ford, C. (2017). *Newcastle fashion blogger aims to go global with Trendlistr vintage clothing website.* Retrieved August 17, 2017, from http://www.chroniclelive.co.uk/business/business-news/newcastle-fashion-blogger-aims-go-13164513.

Gensler, S., Völckner, F., Liu-Thompkins, Y., & Wiertz, C. (2013). Managing brands in the social media environment. *Journal of Interactive Marketing, 27*(4), 242–256.

Gregson, N., Brooks, K., & Crewe, L. (2001). Bjorn again? Rethinking 70's revivalism through the reappropriation of 70's clothing. *Fashion Theory, 5*(1), 3–28.

Hanna, R., Rohm, A., & Crittenden, V. L. (2011). We're all connected: The power of the social media ecosystem. *Business Horizons, 54*(3), 265–273.

McColl, J., Canning, C., McBride, L., Nobbs, K., & Shearer, L. (2013). It's vintage darling! An exploration of vintage fashion retailing. *The Journal of the Textiles Institute, 104*(2), 140–150.

Mhango, M. W., & Niehm, L. S. (2005). The second-hand clothing distribution channel: Opportunities for retail entrepreneurs in Malawi. *Journal of Fashion Marketing and Management, 9*(3), 342–356.

Palmer, A. (2005). Vintage whores and vintage virgins: Second hand fashion in the twenty-first century. In A. Palmer & H. Clark (Eds.), *Old clothes, new looks. Second hand fashion* (pp. 197–214). Oxford: Berg.

Palmer, A., & Clark, H. (Eds.). (2005). *Old clothes, new looks. Second hand fashion*. Oxford: Berg.

Schau, H. J., Muñiz, A. M., Jr., & Arnould, E. J. (2009). How brand community practices create value. *Journal of Marketing, 73,* 30–51.

Silverman, K. (1994). Fragments of a fashionable discourse. In S. Benstock & S. Ferriss (Eds.), *On fashion* (pp. 183–195). New Brunswick, NJ: Rutgers University Press.

Skalen, P., & Hackley, C. (2011). Marketing-as-practice. Introduction to the special issue. *Scandinavian Journal of Management, 27*(2), 189–195.

Steiner, C. B. (1994). *African art in transit*. Cambridge: Cambridge University Press.

Steiner, C. B. (1995). The art of the trade: On the creation of value and authenticity in the African art market. In G. E. Myers & F. R. Myers (Eds.), *The traffic in culture: Refiguring and art and anthropology* (pp. 151–165). London: University of California Press.

Veenstra, A., & Kuipers, G. (2013). It is not old-fashioned, it is vintage, vintage fashion and the complexities of 21st century consumption practices. *Sociology Compass, 7*(5), 355–365.

Venkatesh, A., & Peñaloza, L. (2006). From marketing to the market. A call for a paradigm shift. In J. N. Sheth & R. S. Sisodia (Eds.), *Does marketing need reform? Fresh perspectives on the future* (pp. 134–150). Armonk, NY: M.E. Sharpe.

Warde, A. (2005). Consumption and theories of practice. *Journal of Consumer Culture, 5*(2), 131–153.

Index