LUND UNIVERSITY
School of Economics and Management

Department of Business administration

BUSN39

Degree Project in Global Marketing

Spring 2022

Archetypes of Second-hand Luxury Fashion

A qualitative study of second-hand luxury fashion consumption

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Abstract

Title:	Archetypes of Second-hand Luxury Fashion - A qualitative study of second-hand luxury fashion consumption
Date of the Seminar:	03-06-2022
Course:	BUSN39 - Degree project in global marketing
Authors:	Camilla Hallin & Sixten Nyhlén
Advisors:	Javier Cenamor
Keywords:	second-hand luxury, consumer archetypes, luxury fashion consumption,
Thesis purpose:	the purpose of this research is to understand how and if different motives simultaneously influence consumers' decision to acquire second-hand luxury fashion online. Through this, we want to find different consumer archetypes in second-hand luxury fashion. This study aims to contribute with both theoretical and managerial implications to the second-hand luxury research field.
Methodology:	this study is based on a philosophy of social constructionism. A qualitative study has been conducted with an abductive scientific approach.
Theoretical perspective:	to reach the aim of this study, this study focused on reviewing the areas of literature that were of value to the research purpose. The literature review and theoretical background concerns the definition of luxury, the perceived value of luxury and different perspectives and elements of second-hand consumption.
Empirical data:	the empirical data was collected by conducting twelve semi-structured in-depth interviews.
Conclusion:	by investigating how different motives simultaneously influence the consumer's decision to acquire second-hand luxury fashion, we identified four different consumer archetypes. By relating the empirical data to previous research on the topic, we found distinctive characteristics and different constellations of motives for each one of the archetypes.

Acknowledgements

We are very grateful to everyone who has shared their opinions and ideas during our research process. We would like to say a special thank you to all the research participants who helped contribute to this master thesis. However, there is one person who we would like to thank particularly. Our supervisor Javier Cenamor, thank you for all the time, effort and encouragement. Your knowledge and enthusiasm has been invaluable during the entire process.

All the remaining shortcomings are our own.

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Camilla Hallin Sixten Nyhlén

Lund, Sweden 31 maj 2022

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1 Introduction

The introduction chapter begins by presenting the background of the studied research topic. Further, this chapter discusses the problematization of the research topic before it presents the purpose of the research. The chapter highlights the relevance and explains the existing research gap followed by the aim and objectives of the research. Lastly, an outline of the disposition of the thesis is presented.

1.1 Background

In recent years the growth for luxury brands is slower while the second-hand market is thriving. The second-hand luxury market was estimated in 2020 to be around 25-30 billion US dollars (Berg et al., 2021). Further, industry watchers believe that the second-hand luxury industry will have an annual growth of ten to fifteen percent in the coming decade. Since consumption patterns are changing, prices of brand new products are sometimes seen as excessive and consumers are eager for constant product turnover. Consequently, such shifts in behaviour have led to the success of the luxury second-hand market (Amatulli et al., 2018). However, despite the fact that second-hand consumers constitute a relevant segment for luxury brand retailers, it is largely ignored (Berg et al., 2021).

The way marketers are defining luxury keeps changing and is therefore an ongoing conversation (Czellar, Morhart & Wilcox, 2020). Luxury can be described as "ordinary consumption of extraordinary people and the extraordinary consumption of ordinary people" (Czellar, Morhart & Wilcox, 2020: pp. *xix*). According to Berry (1994) a luxury good is widely desired due to the fact that it is not yet attained by many and the object of luxury is exceptional. Originally, the market for luxury goods was reserved for the so-called elite. However, this has changed through time due to generally higher disposable income and the consumer's willingness to pay high prices for luxury goods (Cicic & Husic, 2009).

Within luxury, there is an ever expanding offer of luxury categories. However, there are four principal categories of luxury goods: fashion (couture, ready-to-wear and accessories), perfumes and cosmetics, wines and spirits and watches and jewellery. More recently, the categories of luxury automobiles, hotels, tourism, private banking, home furnishing and airlines have been added (Cisic & Husic, 2009). In this study we will be focusing on the luxury good category of fashion.

Historically, the focal purpose of luxury has been to establish a certain position in society and to impress other people with luxurious belongings (Cicic & Husic, 2009). Consumers that believe that prestige is important, also tend to feel safe when wearing recognised labels. Luxury and fashion luxury goods refer to a market of goods with both unique experience and symbolic meaning. The concept of luxury implies complex characteristics across and within social groups, whether it be economic, social or environmental (Berg et al., 2021). Sustainability, which is a driver for second-hand fashion, is expected to gain more prominence and even dominance throughout the century (Kim, Woo & Ramkumar, 2021). This is partially attributed to the response to the negative publicity and effects of fast-fashion clothes (Ryding, Henninger & Blazquez Cano, 2018).

There are now a variety of available sales channels where consumers can buy second-hand luxury fashion, not only from brick-and-mortar stores but also from a myriad of online channels (Turunen & Pöyry, 2019). For example, the emergence of platforms such as Vestiaire Collective has simplified and increased the availability of online second-hand luxury shopping. The market leader, Vestiaire Collective, has more than one million items online and achieves over a thousand transactions a day (Capital, 2016). Further, traditional retailers launch or acquire online marketplaces to gain a share of this thriving market. For example, Galeries Lafayette acquired InstantLuxe, another platform that focuses on selling second-hand luxury fashion (Ryding, Henninger & Blazques Cano, 2018).

The luxury fashion industry is in constant change and therefore there is a need to be updated on trends in order to understand the evolution of luxury fashion goods. The market of pre-owned luxury goods is, however, not a trend that will pass but rather a lasting opportunity (Berg et al., 2021). As previously mentioned, the global luxury market has experienced significant positive growth. This has led to an increased interest in researching the topic to understand motivations and reasons behind consumers' decisions in purchasing luxury (Turunen & Leipämaa-Leskinen, 2019).

1.2 Problematization

The fashion industry is under increasing pressure and scrutiny regarding its environmental and societal impact (European Parliament, 2019). Therefore, knowledge of sustainable ways of consuming fashion is needed. The second-hand fashion market is a more sustainable option for consumers to avoid contributing to the negative impact on the environment. Additionally, consuming fashion second-hand has become a trendy way to express awareness of sustainability (Mohr, Fuxman & Mahmoud, 2022). Even though second-hand consumers comprise a relevant segment for luxury brand retailers, it has been largely neglected. Previous discussions of luxury consumption and marketing have almost entirely focused on brand-new luxury goods (Han, Nunes & Drèze, 2010; Hung et al., 2011).

Several trends indicate that the greater availability of luxury goods poses challenges to contemporary luxury markets. Luxury products are now available to a higher number of consumers (Thomas, 2007; Corbellini & Saviolo, 2009). A reason for this "democratisation" of luxury is that technological development enables luxury products to be widely available; the Internet has expanded opportunities to acquire luxury products from multiple different channels (Okonkwo, 2009). However, the market growth poses many challenges and complexities to the global fashion luxury market. There is a need for better understanding of consumers' new buying behaviours, their profiles and market activities (Turunen & Leipämaa-Leskinen, 2015).

Previous research has recognised the emergence of the trends of acquiring used and/or recycled luxury goods. There have been several studies that investigated and categorised the motivations for acquiring second-hand from the consumers' perspective (see e.g. Cervellon, Carey & Harms, 2012; Guiot & Roux, 2010; Turunen & Leipämaa-Leskinen, 2015). Additionally, findings in previous studies found that saving money and being sustainable are the main motives for acquiring second-hand luxury fashion (Joung & Park-Poaps, 2013; Cervellon, Carey & Harms, 2012). However, there are limited studies investigating how these motivations simultaneously can influence the consumer's decision to purchase second-hand and if some motives are more dominant than others.

The variety of second-hand, vintage and thrift stores is increasing, both offline, online, local and global. Thus, there is a growing need to understand how consumers approach second-hand luxury shopping and how they motivate their decision to buy second-hand fashion. Additionally, as luxury does not solely relate to an object as an attribute, there are incentives to investigate how the previous life of the luxury branded product affects the values related to these possessions (Turunen & Leipämaa-Leskinen, 2015). This knowledge is also relevant for luxury fashion goods sold in the primary markets. The more effective and attractive the second-hand markets become, the more it affects the first-hand markets (Chu & Liao, 2010; Liao & Chu, 2013).

As previously mentioned, there have been conducted studies investigating the motives for acquiring second-hand luxury fashion. However, there is a research gap in understanding how different motives simultaneously influence the consumers' decisions to acquire second-hand luxury fashion online. By investigating and categorising consumers' combinations of these motives, we aim to identify different archetypes of second-hand luxury consumers.

1.3 Purpose of research

The purpose of this research is to understand how and if different motives simultaneously influence consumers' decision to acquire second-hand luxury fashion online. Through this, we want to find different consumer archetypes in second-hand luxury fashion. This study aims to contribute with both theoretical and managerial implications to the second-hand luxury research field.

1.4 Research question

To fulfil the aim of the research, the following research questions have been developed:

What are the consumer archetypes of second-hand luxury fashion?

1.5 Intended contributions

This study will attempt to broaden the understanding of the motives for acquiring second-hand luxury fashion. Further, the study intends to enrich and extend the research field by examining how different motives exist simultaneously within a consumer. As previously mentioned, there has been extensive research about the motives behind purchasing second-hand, however, there is limited research about how the motives exist simultaneously. This study will therefore strive to extend the existing academic literature and contribute to a broader research field.

1.6 Outline of thesis

The structure of this thesis starts with the introduction chapter that contains the background of our research topic followed by a problematization to engage the reader to the topic. Further, the purpose of the thesis is presented followed by the research question and contributions. The second chapter is the literature review that outlines theoretical concepts used in order to build a basis for the later analysis and to understand previous research of the topic. The third chapter describes our research philosophy and approach, our methodological choices such as research design, the methods used to collect data and the sample of participants. Further, in the third chapter the method of analysis is presented, as well as a thorough discussion of the methods' trustworthiness along with ethical considerations. Moreover, chapter four presents an extensive analysis of the empirical findings in relation to previous research. The fifth and final chapter is dedicated to the discussion and conclusions drawn from the research, followed by the theoretical implications, practical implications, limitations and potential suggestions for future research.

2 Literature Review and Theoretical Background

This chapter is aimed at introducing the reader to existing literature to ensure that they have an understanding of the context regarding relevant theories, concepts and definitions of the research field. The chapter begins by defining luxury consumption to give the reader an overview of the research topic. Further, the chapter presents previous research of the perceived value of luxury as well as different perspectives of second-hand consumption.

2.1 Defining luxury consumption

Luxury branded products are often defined by external attributes that position these products at the far end of the continuum of ordinary goods (Vigneron & Johnson, 2004). However, product attributes are rarely sufficient to hold luxury on their own (Berthon et al., 2009). Luxury branded products are more than a set of physical attributes, therefore, expensive and handmade designer products with high quality are not always regarded as luxury products. Besides functional aspects such as physical attributes, experiential and symbolic dimensions also play an important role when defining luxury.

The mix of three dimensions, i.e. the functional, experiential and symbolic dimensions, differentiates luxury products from non-luxury products. The functional, experiential and symbolic dimension, change over time and are dependent on the context. For example, in the fifth century coral was valuable in China, but is not nearly as valuable today. Furthermore, in the 1920s, Rolex watches were accurate to one second a month, something that the cheapest digital watch easily outperforms. The experiential dimension of luxury consumption might also change over time due to that an individual's taste evolves or changes. For example, even gourmets might consider $335 ounce of Beluga caviar to be excessive, but as their tastes become more sophisticated over time, they often strive to try such exclusive products (Berthon et al., 2009).

The functional dimension concerns the product attributes, and their ability to satisfy the consumer's functional performance needs, or to solve the customer's problem (Olson, 2002). The functional dimension concerns how the luxury brand is materially embodied. Both product and service brands have physical manifestations. Functionality is the domain of how the product can be utilised in the material world, rather than what it represents. Thus, Louis Vuitton made great bags designed to last for worldwide travel, while Christian Dior initially designed exceptional clothes of great functionality. Similarly, Rolls-Royce is known for excellent quality of craftsmanship and materials and outstanding driving performance (Berthon et al., 2009).

The experiential dimension highlights the individual subjective value of luxury consumption. In the past decades research concerning the experiential nature of brands has received increased attention (Brakus, Schmitt & Zarantorello, 2009). Consumers' experiences of brands have been conceptualised as emotions, feelings, cognitions and behaviours evoked by brand-related stimuli constituted by a brand's identity, communications, environments and formation (Brakus, Schmitt & Zarantonello, 2009). The person's subjective taste is the ultimate factor of luxury consumption; it is where the personal and hedonic value is found in a brand. Thus, what might be considered luxurious to one consumer is trivial, or even repulsive to other consumers (Berthon et al., 2009). For example, during the early 2000:s, the luxury fashion brand Burberry became associated with the cultural repertoire of the low status, so-called "Chav" consumers in the UK. While some consumers viewed Burberry to be a timeless authentic luxury brand, others believed that the brand had become devalued (Hayward & Yar, 2005).

Symbolic aspects are integral parts of brands, reaching beyond the tangible object. The symbolic dimension is the realm of the social collective. Here the symbolic nature of luxury brands is highlighted. A symbol is something that signifies a constructed narrative, association or dream-world. There are two main aspects of a symbol, the value a luxury brand signals to other people and the value that is created of that signalling to the signaler (Berthon et al., 2009) This is also recognised by Elliot and Wattanasuwan (1998) who argue that brand meanings can be used as resources to shape and maintain one's identity and self image. For example a Ferrari may signal wealth and status and it can be used to create and reinforce the self image of the owner as well. Similarly, wearing Gucci clothes might signal wealth as well as an edgy, trendy taste to others (Berthon et al., 2009). This can be related to Dubois and Ordabayeva's (2015) argument, that the desire for status is the most essential social motive to purchase luxury products.

Furthermore, Keller (1993) argues that brands whose main associations are primarily non-functional related attributes and benefits that are mostly symbolic, the relevance in usage imagery is critical.

To summarise, luxury is defined by three core dimensions: functional, experiential and symbolic. These dimensions help differentiate luxury from non-luxury. However, the dimensions are in constant change and the concept of luxury is subjective. Further, luxury branded products are more than a set of physical attributes. As luxury does not only relate to a product as an attribute, it is interesting to investigate how the previous life of the luxury product affects the values attached to these possessions (Turunen & Leipämaa-Leskinen, 2015).

2.2 Customer perceived value

Aycock (2021) argues that the prior research on perceived value of luxury fashion is essential to understand the meanings attached to second-hand luxury possessions. Perceived value has been a widely researched concept and emerged as a defining business subject of the 1990s. Additionally, it has continued to receive extensive interest in recent decades (Sánchez-Fernández & Iniesta-Bonillo, 2007; Chang & Wang, 2011). Perceived value can be defined as "the consumer's overall assessment of the utility of a product based on perceptions of what is received and what is given" (Zeithaml, 1988, p. 14). Hence, the consumer plays an essential role in the creation of value. Fundamentally, brands can only make a value offering to consumers, but cannot choose to what extent the value of the brand is perceived subjectively by the consumers (Merz et al., 2009). The perceived value can emerge before the purchase, during the purchase, when using the product and after using the product (Sánchez-Fernández & Iniesta-Bonillo, 2007).

Perceived value can be regarded as a construct that has evolved from two essential dimensions: economic and psychological. The economic dimension relates to the tradeoff between the benefits received: price, social and relationships and the sacrifices made: effort, financial risk, time and convenience (Bigné & Blesa, 2005). The psychological dimensions relate to the affective and experiential aspects of consumption (Babin, Darden & Griffin 1994). The psychological dimension highlights the need for recognition of the variety of the potential outcomes in order to understand the concept of the perceived value. This perspective widens the scope of the perceived value from only involving transaction costs to considerations related to brands. The research of perceived value has in recent years been extended to involve more elaborated dimensions. For example, the functional dimension, the affective dimension and the social dimension (Wuestefeld et al., 2012).

The functional dimension represents the main benefits and basic utilities for e.g. the quality, the uniqueness, the utility, the reliability, and the endurance of a certain product (Sheth, Newman & Gross, 1991). The affective dimension relates to the experiences and feelings a certain brand or product evokes for the consumer in addition to its functional utility (Wuestefeld et al., 2012). The social dimension of customer value refers to the customer's personal bond towards a brand or product and addresses personal aspects such as consumer's self-worth, self-concepts or self-identity value (Vigneron & Johnson, 2004). Even though pursuing status is associated with luxury consumption (Kastanakis & Balabanis, 2014), it is unknown if pursuing status plays an integral part in second-hand luxury consumption (Aycock, 2021).

Teng and Wang (2013) argues that it is essential to understand consumer behaviour (e.g., perception and intention) towards product purchases and consumption, since perceived value is a subjective construct in several senses and therefore varies between customers. This is especially relevant when exploring the perceived value of luxury consumption, since an important motive for purchasing a more expensive product is to adorn one‘s ego (Eastman et al., 1997). Therefore, not only the socially oriented luxury brand consumption and the human desire to impress others‘ should be considered, but also a personally oriented type of consumption. When examining the personal and interpersonal oriented perceptions of luxury, it is expected that consumers would have different perceptions of the luxury value for the same brands and that the overall luxury value of a brand would integrate these perceptions from different perspectives.

Furthermore, perceived value is a construct that varies between cultures and different times. Therefore, it is necessary to include subjective or emotional reactions that are generated in the consumer's mind (Havlena & Holbrook, 1986; Prebensen et al., 2013). Thus, disregarding interpersonal aspects (Mason, 1992), situational conditions such as economy and politics as well as personal aspects such as perfectionism and hedonist motives (Dubois & Laurent, 1994) have to be taken into account (Vigneron & Johnson, 1999, 2004).

Vigneron and Johnson (1999, 2004) developed an integrated conceptual framework of consumers‘ luxury value perception to measure the dimensions of individual luxury perception. The model highlights that individual, social, financial and functional dimensions significantly impact the consumer‘s luxury value perception and consumption. Wiedmann, Hennigs and Siebels (2007) extended Vigneron and Johnson's model (1999), which outlined dimensions of perceived value of luxury consumption to enhance research on consumer perceived value in relation to luxury consumption. The previous literature of perceived value related to luxury displays that social and interpersonal orientation dominates luxury-related research, often without considering the personal aspects. Drawing from previous research of perceived value related to luxury consumption, these authors developed a framework consisting of four dimensions: financial, functional, individual, and social.

The financial dimension addresses financial aspects such as price, eventual resale price and discounts. It concerns the value of the product expressed monetarily, and what is sacrificed to obtain a product (Chapman, 1986; Mazumdar, 1986).

The functional dimension of luxury concerns the primary benefit and utilities that drive the consumer-based luxury value for e.g. the quality, uniqueness, reliability, utility and durability of the product (Sheth, Newman & Gross, 1991; Berthon et al., 2009).

The individual dimension focuses on the consumer's personal orientation of luxury consumption, and refers to personal issues such as materialism (Richins and Dawson, 1992), self-identity and hedonistic values (Vigneron & Johnson, 2004).

The social dimension refers to the perceived utility individuals acquire by consuming products recognised within their own social group, such as notability, status and prestige, which may significantly influence the evaluation and the tendency to consume luxury brands (Vigneron & Johnson 1999, 2004).

To conclude, perceived value can be regarded as a construct evolving from two dimensions: economic and psychological. Weidmann, Hennigs & Siebels (2007) further developed four dimensions of customer perceived value of luxury consumption: financial, functional, individual, and social. Since perceived value is a subjective construct in several senses, the consumers play an essential role in the creation of value. Further, Turunen and Leipämaa-Leskinen (2015) argue that the previous life of the luxury product affects the values attached to these possessions. Hence, it is interesting to investigate the perceived values within the context of second-hand luxury.

2.3 Perspectives on second-hand consumption

Arnould and Thompson (2005) claim that there are two perspectives of second-hand consumption, the disposing of possessions and the acquiring of used possessions. These two perspectives are intertwined and keep the cycle of second-hand consumption going and developing. However, this study investigates different consumer archetypes of acquiring second-hand. Thus, the perspective of disposing of possessions is not in focus for this research. Sherry (1990) investigated the consumer behaviours that are characterising the flea market experiences and found three consumer behaviours; negotiating, socialising and searching. Sherry's (1990) research can be seen as an original study on the meanings related to second-hand consumption.

After the financial crisis in 2008, there was a significant rise in second-hand consumption, including luxury second-hand consumption, with consumers being more conscious to gain value for money (Turunen & Leipämaa-Leskinen, 2015; Battle, Ryding & Henninger, 2018; Ferraro, Sands & Brace-Govan, 2016). Since the financial value is often lower second-hand than first-hand, the main acquisition driver is commonly the price point. However, the consumer might also be motivated by a sustainable lifestyle (Carrigan, Moraes & McEachern, 2013; Cervellon, Carey & Harms, 2012). Joung and Park-Poaps (2013) even claim that conservation and sustainability is the main characteristic of consumer's motivations when acquiring second-hand clothing. The awareness and concern for sustainability and social issues within the fashion industry has risen and thus, led to the increased interest for second-hand and second-hand luxury trade (Turunen & Leipämaa-Leskinen, 2015; Ferraro, Sands & Brace-Govan, 2016). This is also recognised by Carrigan, Moraes and McEachern (2013) who argue that acquiring second-hand fashion products is a way for the consumer to feel conscious and sustainable.

Some consumers collect used possessions, which can be connected to a strong motivation of emotional relationship between the consumer and the brand, product and/or collection (Belk, Sherry & Wallendorf, 1988). Collecting is a process where the consumer actively searches for selective possessions in their way of acquiring both first- and second-hand goods (Belk, 1995). Thus, consumers that do collect, better known as the collectors, cherish the possessions and would therefore not dispose of them due to their feelings towards the possessions (Price, Arnould & Curasi, 2000). However, acquiring second-hand luxury goods might hold multiple meanings and motivations for consumers (Cervellon, Carey & Harms, 2012).

When it comes to second-hand luxury, there are several concepts that are related; vintage, second-hand and collector's pieces. The concept of vintage relates to goods that have been previously owned, however, not necessarily used and the financial value of the item is linked to condition, age and time produced (Gerval, 2008; Guiot & Roux, 2010; Cervellon, Carey & Harms, 2012). Further, the concept of collector's pieces relates to the acquisition of ownership rather than the functional value of the product and often has a psychological value to the collector (Belk, 1995; Price, Arnould & Curasi, 2000). From this, it is possible to see a difference between vintage, second-hand and collector's pieces. Second-hand acquisition versus vintage acquisition are both bought from a previous owner, however, they are not necessarily acquired by the same motivation even though they are both to be used. Additionally, collector's pieces have more emphasis on the possession of a specific piece than the use of the piece, which is what the former two concepts are emphasised by (Cervellon, Carey & Harms, 2012).

In this research, the emphasis is on the motivations behind acquiring previously owned pieces, more specifically the luxury fashion pieces. This includes all types of second-hand possessions which have been described in previous paragraphs. As previously mentioned, it can be concluded that second-hand consumption is linked to different motives and meanings.

2.3.1 Elements of acquiring second-hand

Cervellon, Carey and Harms (2012) have investigated consumer characteristics and drivers of acquiring second-hand. According to the authors, there are seven elements of acquiring second-hand: nostalgia, fashion involvement, need for uniqueness, need for status, frugality and value consciousness, environmental-friendly proneness and the mediators bargain hunting and treasure hunting.

The element of *nostalgia* is investigated as one of the motivations behind buying second-hand clothing and people that are exposed to vintage clothing created during their existence tend to show positive memories (Cervellon, Carey & Harms, 2012). Additionally, Iverson (2010) argues that vintage clothing produced before a consumer's existence can lead to nostalgic feelings. This is supported by Jens' (2005) research stating that vintage pieces are appealing to a great degree to consumers who did not experience the time where the piece was created and that they now can consume. Thus, the consumer gets to experience that time period through wearing a vintage piece from that time. Moreover, Cervellon, Carey and Harms (2012) claim that genuine and authentic pieces are more prone to evoke nostalgia than fake and unauthentic pieces.

Fashion involvement can be defined as how the consumer personally relates to the fashion piece (O'Cass, 2000). Additionally, high fashion involvement means a greater self relevance connected to the item. The more important fashion is to a consumer, the higher involvement the consumer has in the product. Thus, fashion goods involvement will increase the acquisition rate of the items and information about it (Cervellon, Carey & Harms, 2012). Moreover, fashion involvement has a direct connection to being updated on fashion trends. Therefore, when vintage and second-hand clothing is trending, fashion involvement has a positive impact on purchasing second-hand (O'Cass, 2000).

The *need for uniqueness* element relates to consumers differentiation from others through their acquisition of goods with the idea of enhancing their self-image (Tian, Bearden & Hunter, 2001).

The idea is for consumers to express their uniqueness in comparison to other groups and individuals. If a consumer's uniqueness is considered to be insufficient, the consumer may acquire fashionable pieces in an attempt to improve their uniqueness (Cervellon, Carey & Harms, 2012). Moreover, consumers with a strong call for being unique are more likely to purchase second-hand to demonstrate their uniqueness. Additionally, Guiot and Roux (2010) argue that second-hand consumption may also be motivated by the opportunity to find rare products.

The *need for status* is concerned with consumers' tendency to acquire goods in order to establish their status and social prestige (Eastman, Goldsmith & Flynn, 1999). Consumers that have a strong need for status are more likely to spend money on remarkable products that proves their status. Additionally, Han, Nunes and Drèze (2010) claim that people with a need for status also tend to consume products from brands that signal their wealthy status (e.g., luxury brands with well-known logos). Owning vintage products confirms consumers' social status as wealthy (Han, Nunes & Drèze, 2010).

The element of *frugality and value consciousness* is prominent in consumer’s behaviour when purchasing second-hand (Guiot & Roux, 2010). In the case of luxury fashion, second-hand pieces are not necessarily more cost effective. However, frugality is strongly connected to value consciousness and is a trait of lifestyle (Cervellon, Carey & Harms, 2012). Consumers possessing this trait might tend to make smart choices (e.g., spending money on worthy and long lasting pieces). Roux and Guiot (2008) claim that consumers who possess frugality are more likely to spend money on second-hand. The authors also link frugality to consumers who tend to enjoy second-hand fashion.

The *environmental-friendly proneness* is an element that has grown amongst consumers and is concerned with the production, environment and society at large considering clothing (Cervellon, Carey & Harms, 2012). Consumers believe that the re-use of someone else’s clothing is an effective way to be environmentally friendly. Additionally, one of the motives behind acquiring second-hand is the idea that it will make the product lifespan longer and limit waste (Guiot & Roux, 2010). Moreover, acquiring second-hand items is a way for consumers to rebel against the fast paced consumption society of today (Cervellon, Carey & Harms, 2012). By choosing to acquire fashion second-hand, consumers can express their socially- and environmentally-friendly selves (Roux & Korchia, 2006).

The element of *mediators: bargain hunting and treasure hunting* is related to economic and hedonic motives, which are often concerned as main drivers of second-hand purchasing (Roux & Guiot, 2008). This is also in line with previously mentioned Bigné & Blesa's, (2005) theory of the economic dimension where consumers compare benefits such as price and financial risks. The economic motives are strongly related to second-hand fashion and bargain hunting should be seen as the forerunner to second-hand shopping (Cervellon, Carey & Harms, 2012). Consumers attain pleasure from finding a piece to a cheap price. However, hedonic motives are related to the pleasure from the experience (social, friendly, entertaining) of second-hand consumption (Roux & Guiot, 2008). Roux and Guiot (2008) argue that the hedonic motives behind second-hand consumption can be described as the happiness achieved from finding unexpected pieces. Thus, the mediators are emotional drivers rather than functional drivers.

2.4 Summary of literature review and theoretical background

To sum up, there are different dimensions of the perceived value of second-hand luxury possessions. How consumers value these possessions are subjective. Findings of previous literature claim that the main drivers for acquiring second-hand and luxury second-hand is being financially or environmentally conscious. However, there are multiple elements and motives for acquiring second-hand fashion.

To meet the aim of this study, the literature review and theoretical background provide a basis to study how different motives simultaneously influence the consumer's decision when acquiring second-hand luxury fashion. Consequently, the purpose of using these theories and previous findings is to gain a nuanced understanding of the topic, where the objective is to contribute to existing literature, as well as to provide practical implications.

3 Methodology

This chapter aims at describing our full research process. It will explain how we have conducted our research by presenting the research philosophy along with the research design and research approach. Additionally, the data collection approach with the sampling methods and interview guide will be presented followed by the analysis process of the collected data. The chapter further explains the research's trustworthiness before it finishes off with a discussion of the ethical considerations.

3.1 Research philosophy

In regards to the research and to be able to explain the methodology, it is of importance to understand the epistemological and ontological philosophical concepts. The first philosophical concept, epistemology, is the theory of understanding knowledge and it helps researchers understand how to *"enquire into the nature of the world"* (Easterby-Smith et al., 2018: pp 69). Further, the authors claim that there are two points of views on how to understand knowledge and epistemology, a constructivist point of view and a positivistic point of view. This research's epistemological view mostly resembles a constructivist point of view. The constructionist approach, also called social constructionist, is primarily concerned with understanding human behaviour and how they make sense of reality. This, according to social constructionism, is concerned and constructed by people who also give meaning to interactions and daily activities. Moreover, the constructionist approach appreciates experiences and believes communication is key. The concepts within constructionist research argues for incorporating stakeholder perspective (Easterby-Smith et al., 2018).

The second philosophical concept, ontology, is the philosophical understanding of nature, reality and existence (Easterby-Smith et al., 2018). According to the authors, there are four different philosophies within ontology; realism, internal realism, relativism and nominalism. We have a relativistic ontology approach, meaning that we believe that the reality is dependent on different people's points of views, hence, the truth is not to be found in nature but to be created by people. There are not only one but many truths, which means that a theory or an idea is reached through discussions. Additionally, the relativistic approach helps us answer questions exploring underlying causes to phenomenons, just as the research question for this study is exploring, and the approach is social rather than physical (Easterby-Smith et al., 2018).

3.2 Research design

Research designs concern the organisation of research activities, in ways to most likely achieve the purpose of the research. Further, the main purpose of a research design is to make choices on how and what the researchers, in the best possible way, should observe in order to answer the research question (Easterby-Smith et al., 2018). The aim of this research is to identify and understand the different consumer archetypes of online second-hand luxury fashion. Bell, Bell, Bryman and Harley (2019) argue that a qualitative research approach is suitable when the goal is to achieve an in-depth understanding of a subject. Therefore, we chose a qualitative research approach for this study. We found it to be the most appropriate since we wanted to understand consumers' motives in order to identify different archetypes of second-hand luxury fashion consumption. Additionally, Queirós, Faria and Almeida (2017) argue that a qualitative approach helps produce an illustrative understanding when studying individuals' comprehensions, since they are highly complex. Our research design involved the collection of primary data by conducting several semi-structured interviews with second-hand luxury fashion consumers. Conducting qualitative interviews can be justified by Easterby-Smith et al. (2018) who argue that interviews provide the opportunity of a mutual understanding and discovery and can be used to help explain a subjective viewpoint. Finally, by using this research design, we aimed to contribute to and extend a limited research area.

3.3 Research approach

This study contains the elements of both deductive and inductive research approaches, which means that it will take on an abductive approach (Alvesson & Sköldberg, 2009). Thus, our research is built on both empirical data and existing theories. The study is built from two ends where it combines our research strategy to establish a link between our primary empirical data and the chosen existing theory in order to answer our research question. The abductive approach balances theoretical and empirical reflection, where comparisons between the two are made continuously, in order to reflect on empirical discoveries and eventual implications on theory

(Alvehus, 2013). Further, the abductive research approach allowed us to use the findings of previous literature, to both extend the existing body of research and find new additional insights. Thus, our chosen research approach has allowed us to better understand and enrich our knowledge of second-hand luxury fashion consumers and also allowed us to be more accurate and concise in our analysis.

3.4 Data collection method

In this section, we will extensively describe the primary data collection methods used for this qualitative study. Firstly, the interview approach is explained, including the structure of the interviews and an interview guide. Secondly, we outline the sampling method, which describes what sampling approach we have used. Further, we believe that the semi-structured interviews enabled us to get an in-depth understanding of the consumers' motives to acquire second-hand luxury fashion in order to answer our research question.

3.4.1 Semi-structured interviews

As earlier mentioned, we have conducted qualitative interviews. However, qualitative interviews is a term that is used to describe many different types of interviews, whether they be structured, semi-structured, unstructured, non-directive or directive (Easterby-Smith et al., 2018). For this study, we chose to collect our primary data through semi-structured interviews. With a qualitative interview approach we were able to gain an in-depth understanding of the archetypes within second-hand luxury shopping. Further, as argued by Easterby-Smith et al. (2018), by conducting qualitative interviews it is possible to gain an understanding of the respondents perspectives when it comes to both their viewpoints on a phenomenon but also why they have this particular viewpoint. Charmaz (2014) argues that semi-structured interviews are appropriate when it is of importance to understand constructs that respondents use as a foundation for their beliefs and opinions about a particular phenomenon or matter. Moreover, semi-structured interviews allow us as interviewers to ask the interviewees to develop and further explain their answers (Easterby-Smith et al., 2018). Hence, these interviews enabled flexibility, which we believe was crucial in our research to enable us to understand the motives' of the respondents in order to be able to identify different consumer archetypes. Additionally, the lack of flexibility within structured interviews and questionnaires was also a reason why we chose to do semi-structured interviews (Easterby-Smith et al., 2018). Finally, Bell, Bryman and Harley (2019) argue that semi-structured interviews can provide unexpected findings.

3.4.2 Interview guide and process

In preparation for conducting our interviews, an interview guide and interview questions were created (see appendix 1). Previous research, presented in chapter two, was used as the basis in formulating our interview questions. Furthermore, we avoided using complex theories and concepts in the interview questions to be able to steer clear from potential errors. We also divided the interview questions into themes to be able to gain different insights in order to answer the research question. The interview guide and interview questions were both written in English, however, it was also translated into Swedish since some of the interviews were conducted in Swedish. Back translation was also used to avoid inconsistencies.

Before starting the official interview process, we tested our interview guide and interview questions by conducting two pilot interviews. With feedback from the pilot interviews we were able to make a few alterations in the interview questions. When the alterations had been made and after consultation from our supervisor, we started the official interview process. When conducting the interviews, we divided clear roles to make it as smooth and easy going for both the interviewees and us interviewers as possible. For 7 of the interviews, Camilla Hallin acted as lead interviewer and Sixten Nyhlén acted as assistant interviewer. During the rest 5 of the interviews, Sixten Nyhlén acted as lead interviewer and Camilla Hallin acted as assistant interviewer. The lead interviewer was in charge of asking questions while the assistant interviewer was in charge of analysing body language and movements. The interviews have been based on a series of questions to follow our purpose of understanding the different consumer archetypes within second-hand luxury consumption. We conducted 12 interviews before we believed that we had enough empirical data to be able to answer our research question.

To begin each interview we started with an introduction of ourselves as the researchers and then asked the respondent for a brief introduction of him-/herself to become familiar with each other and to break the ice. We then moved on to the first theme of the interview where we asked our questions and discussed the respondents answers before we moved on to the next theme. Each interview lasted between 27 to 41 minutes which depended on the discussions and extensiveness of the interviewees responses. The written transcript falls under the interviewer's responsibility. It is possible to misinterpret what interviewees meant, therefore, it is crucial that the interviews are prepared carefully and appointments conveniently scheduled (Robson, 2011). To avoid misinterpretations, all interviews were recorded with the purpose to be transcribed in order to analyse the results. The interviews conducted in Swedish were transcribed in Swedish and only the findings later used in this research paper were translated into English.

3.4.3 Sampling method and sample

In our process of choosing the right sampling approach for our interviews we decided to use a non-probability sampling approach. This sampling approach is symbolised by the probability of likelihood to be chosen to be interviewed is unknown which means that the sample selection is non-random (Easterby-Smith et al., 2018). After choosing to use a non-probability sampling design, we had to decide on what sampling method we wanted to use. With a non-probability sampling design there are four different types of sampling; convenience sampling, quota sampling, purposive sampling and snowball sampling (Easterby-Smith et al., 2018). We chose to use a purposive sampling method. This sampling method was appropriate for our research since we already had a clear understanding and idea of what type of interviewees we needed in order to answer our research question. With our approach of purposive sampling we had to agree on a clear criteria and make sure that our respondents met that particular criteria. For this research our criteria for sampling was that the respondents did consume second-hand luxury fashion.

Non-probability sampling has been criticised due to the sampling method not having strong generalisability (Bell, Bryman & Harley, 2019). However, with this qualitative research approach we are not focusing on achieving generalisability, but rather studying experiences and individuals perceptions of a phenomenon. The aim of this study is therefore not to acquire a representative sample.

Table 1 - List of participants

Interview	Pseudonym	Gender	Age	Date	Duration
1	Carter	Male	26	5/5-2022	27 minutes
2	Mike	Male	26	5/5-2022	29 minutes
3	Sara	Female	25	9/5-2022	28 minutes
4	Clara	Female	26	10/5-2022	34 minutes
5	Carmen	Female	26	12/5-2022	31 minutes
6	Kenny	Male	25	12/5-2022	41 minutes
7	Karen	Female	24	16/5-2022	29 minutes
8	Lisa	Female	25	16/5-2022	32 minutes
9	Cecilia	Female	24	17/5-2022	27 minutes
10	Benedict	Male	24	17/5-2022	34 minutes
11	Ruth	Female	24	17/5-2022	31 minutes
12	Harry	Male	24	18/5-2022	29 minutes

The sample consisted of 7 females and 5 males ranging from the age of 24 to 26 years. We wanted to have a sample consisting of both females and males, however, this was not the most important aspect of our sampling but rather an added perspective. Furthermore, we chose not to ask participants of their gender identity, nationality or occupation since we did not believe it was of importance for the aim of our study.

3.5 Analysis of data

The intent of the data analysis is to make sense of the collected information (Creswell & Creswell, 2018). To analyse the empirical data we used a template analysis approach that involved creating a coding template from the gathered qualitative data, thereby summarising important and relevant themes. Codification of themes allowed us to recognise and explore patterns and relationships within the qualitative data (Bryman & Bell, 2017). The analysis started with the organisation and preparation of the collected data. In order to prepare for the different analysis steps, interviews were transcribed. By going through the interviews and transcriptions, we found different themes with the help of our coding templates. This was followed by reading all the data, to be able to reflect on the meaning of the collected data. Next, we identified a priori themes by codifying the data that we assessed to be potentially relevant. The a priori themes we found from previous research were financial aspects such as bargain hunting, environmental aspects such as sustainability consciousness and social and personal aspects such as uniqueness, status and fashion involvement. This step involved the categorization of data from the transcripts and labelling of relevant terms in order to generate codes, descriptions and themes (Cresswell & Cresswell, 2018). The main themes we found through our empirical data were financial motivations, environmental motivations, social and personal motivations and experiential motivations. After identifying important themes, we continued by thoroughly reading the data sets of the interviews in order to identify and mark connections and relationships relevant for the research question. Themes that were corresponding to a priori themes were coded, and for those that were not, new themes were developed. Themes and links were categorised, becoming an initial template to be applied to the data sets of the other interviews, which enabled a review of codes during this process (Saunders, Lewis & Thornhill, 2009).

3.6 Trustworthiness

The trustworthiness of empirical data is dependent on many different factors (Easterby-Smith et al., 2018). The different methods that can be used are ultimately affecting the trustworthiness of the study. The conducted empirical data in this research is based on interviews, which means that the data collected is based on individuals' opinions and experiences and is therefore exposed to the risk of being subjective. Bell, Bryman and Harley (2019) claim that qualitative research should be evaluated through trustworthiness which in itself is made up of four criterias; credibility, transferability, dependability and confirmability. Moreover, the authors state that the most important aspect in qualitative research is that the criterias of quality seen below is in line with the philosophical assumptions.

The credibility of the study is the most important criterion of qualitative study trustworthiness (Polit & Beck, 2013). It concerns social reality and within qualitative research it is of importance to acknowledge that there are several aspects of social reality. Thus, the credibility of the findings of qualitative research is dependent on the researchers' acceptability of others. It is therefore important to ensure that the research is understanding of the social world where the research takes place. This technique can be referred to as member validation or respondent validation (Bell, Bryman & Harley, 2019). In order to increase the credibility of this study, we informed our interviewees that they can receive the interview summary on request. As previously mentioned, we continued with conducting interviews until we reached data saturation, to enhance the study's credibility by reducing the risk of missing potential important insights.

Transferability, which is the second criteria of trustworthiness, is associated with that qualitative studies focus on depth rather than breadth which leads to the findings being unique and significant for the specific study and social world of that study (Bell, Bryman & Harley, 2019). In other words, there is a transferable issue that the empirical results of a study can not be applied in other contexts. However, qualitative researchers tend to produce thick descriptions instead, where there are strong details of the culture or setting being studied (Amankwaa, 2016). Therefore, the study provides a database of judgments where the findings can be transferred and put in context in other settings (Bell, Bryman & Harley, 2019). In this regard, this issue may be considered as a weakness of our study. Despite that we produced thick descriptions by studying a minor group of individuals with certain similar characteristics, the sample of our study is narrow. Thus, the transferability of the findings to other contexts can only be considered with caution due to their dependency on the specific context.

Dependability, which is the third criteria of trustworthiness, concerns the adoption of a so-called auditing approach. The auditing approach ensures that records are being kept for all phases of the process and that they are accessible to others. Peers, in this case the supervisor or examiner, make sure that the procedures have been followed properly (Bell, Bryman & Harley, 2019).

Since we conducted semi-structured interviews and analysed our transcripts, we collected a substantial amount of data during our research process. Therefore, we argue that our research's dependability is sufficient. We have documented all steps in the research on both our laptops and on Google Drive. The accessibility of the documents are consequently ensured and offers a research audit possibility.

Lastly, confirmability is the fourth criteria in trustworthiness and is referring to the ensuring of the researcher's act in good faith, even though it is impossible to be completely objective. Therefore, it is of importance that the researchers are unbiased and do not let personal values and opinions change the course of research and findings (Bell, Bryman and Harley, 2019). During the semi-structured interviews, we did not express our opinions or our own perspectives on the subject in order to not influence our participants. However, qualitative research is subjective by nature. Thus, qualitative studies are inevitably biassed to a certain degree (Easterby-Smith et al., 2018).

Additionally, it can be argued that there should be a fifth criteria of authenticity. Authenticity is concerned with social and political impacts on the research, or rather the lack of it. The researchers are responsible to represent different viewpoints in a fair manner to enable a better understanding and empower participants to engage in action (Bell, Bryman & Harley , 2019). By transcribing the interviews, we ensured the authenticity of the participants' perceptions and viewpoints. Since authenticity also concerns the researchers' deep understanding of the research subject, we aimed at conducting a thorough literature review (Easterby-Smith et al., 2018).

3.7 Ethical considerations

When conducting primary research data and material, it is of importance to consider ethical issues. Easterby-Smith et al. (2018) argue that research ethics within management and business research revolve around guiding participants to behave in an orderly manner. The authors argue that it is of importance to protect both the research participants and the integrity of the research community (Easterby-Smith et al., 2018). Therefore, we have taken measures in an attempt to ensure that the study has been ethical and that our interview process can be considered respectful and harmless.

Prior to starting the interviews we made sure to inform the interviewees about the purpose of the study along with a process of ensuring their consent, anonymity, privacy and the confidentiality of the data about to be gathered. Furthermore, the interviewees were made aware of the fact that they were there voluntarily and that they could withdraw their participation at any point, without being asked questions. The interviewees were also offered to retrieve the results if they wanted to, once the full research was completed. To protect the participants' identities, we kept personal data private and confidential and we used pseudonyms for each interviewee. This was also handled in line with the general data protection regulation (GDPR). Due to GDPR, we did not ask the interviewees of their religion, sexual orientation or status of health, since this can be considered sensitive or inappropriate (IMY, 2021). Further, this information was of no use for the purpose of this study. Lastly, we did our best to ensure transparency, truthfulness and trustworthiness in our presentation of the findings and when reporting the results.

4 Empirical Findings and Analysis

This chapter aims at presenting the empirical findings from our 12 semi-structured interviews. This chapter presents the collected empirical data, the sorting and development of the four main themes identified through the empirical findings, followed by an analysis of the themes and the collected emperics. Lastly, this chapter concludes with a presentation and description of the identified consumer archetypes we have found through the empirical data.

4.1 Recurring themes found in the research

When conducting our semi-structured interviews we found four main recurring themes regarding online second-hand luxury consumption. The themes we have found concern the respondent's motivations for acquiring second-hand luxury fashion. The first recurring theme was financial motives, such as finding items to a good price second-hand. The second theme that recurred were the consumers' focus on sustainability and their worry for the environmental impacts that the fashion industry is contributing to. Further, the third recurring theme was related to social and personal motives such as feeling like a part of a social group and/or finding unique pieces. Finally, the fourth and last recurring theme was experiential motives, more specifically how consumers value experiences associated with luxury fashion.

4.1.1 Financial motivations

The emperics shows in accordance with previous research that the financial dimension is an essential aspect of second-hand luxury consumption (see e.g. Chapman, 1986; Mazumdar, 1986). Our empirical data indicate that the monetary value of the product and what is sacrificed to obtain a product is an important aspect in the luxury second-hand context. Further, our emperics show that consumers strive to save money. This is aligned with what Roux and Guiot (2008) describes as bargain hunting, which refers to economic motives. These motives are often concerned as main drivers for purchasing second-hand. That saving money is the main motive for acquiring second-hand fashion goods is further supported by Carrigan, Moraes and

McEachern (2013). The authors argue that the financial value is lower second-hand than first-hand and is therefore usually the main driver for acquiring second-hand goods:

> *I would probably say that, since I am a 'horrible' person that does not consider sustainability when shopping, the main reason that I buy luxury second-hand fashion is that I can save money since the price is way lower in comparison to what the item would cost if I bought it when it was brand new. Especially if it is vintage. -Clara*

> *Primarily because it's cheaper.. And I'm a student.. So for me, it's the economic incentive. Also, I think it's fun. It feels like I'm on the hunt more than if it's just available for everyone. -Karen*

Furthermore, the empirics is also aligned with the findings of Roux and Guiot (2008) who argue that saving money is driven by emotions, since consumers attain pleasure from finding items to a lower price:

> *There's also something quite rewarding if you buy something luxury online and you got, like, a good deal. -Mike*

Further, we found that consumer's motives for acquiring second-hand luxury goods opposed to buying brand new luxury goods often are complex, and that different motives can coexist in the mind of the consumer. In accordance with previous research, price is undoubtedly often the main motive for choosing the second-hand option, however, there are consumers who might have other motives nonetheless. Even though one motive might be dominant, some consumers discuss that other motives might also come into play, at least to some extent:

> *Like there was a pair of shoes, a pair of Dior sneakers that I'm really keen on and I've thought about maybe getting them second-hand because that would save me money and at the same time it would be sustainable and so on. -Sara*

> *Sustainability is absolutely in the back of my head, even though the price is the main reason for choosing the second-hand option. If they have done nice luxurious clothes*

which someone has grown tired of I believe it feels better to reuse it. I think I get like an ego-boost, since I'm not only doing something for myself but for others too. -Kenny

Even though the findings of our emperics show that price often is the main driver for acquiring second-hand luxury, other motivations, such as the aspiration to be sustainable, may also be the driving motive.

4.1.2 Sustainability and environmental motivations

The majority of respondents considered sustainability and the environmental impact in regards to second-hand luxury fashion consumption. Many consumers believe that by acquiring second-hand luxury fashion they are more sustainable than when acquiring brand new luxury fashion. This belief is in line with previous research which disclosed that a motivation to buy second-hand is to maintain a sustainable lifestyle (see e.g. Carrigan, Moraes & McEachern, 2013; Cervellon, Carey & Harms, 2012). This can be seen in the following quote from one of the interviewees:

I mean, there's obviously an increased focus on sustainability. And I think shopping second-hand is a great way to contribute to a more sustainable world. So I really try to do that when I can. -Sara

Moreover, previous studies also claim that sustainability is the main driver when it comes to acquiring second-hand fashion (Joung & Park-Poaps, 2013). For example, according to several respondents, being environmentally friendly was argued to be the main motive behind the decision of acquiring second-hand fashion:

[second-hand] it's more environmentally friendly. That's why I do it, because I'm vegan. So if I want to buy leather, it is from second-hand. -Cecilia

Being aware of the environmental impacts further seemed like an important aspect for one of the interviewees:

I think it's a mindset thing as well. I think we all prefer having something new and, like, shiny. But we all love the idea of, like, buying second-hand and doing things for the *planet. [...] after that feeling is gone anyway so we could be better and save the planet and buy stuff second-hand. So yeah, I think it's a thing of like, I like the idea [second-hand], I just need to get more used to it. -Mike*

To have a mindset of being environmentally aware is in line with Cervellon, Carey and Harms (2012) who claim that sustainable fashion consumption is associated within consumers who are concerned with the production, environment and society at large. The authors also argue that second-hand consumption is a way to rebel against the fast paced consumption society of today. Additionally, one of the motives behind acquiring second-hand relates to the idea that it will make the product lifespan longer and limit waste (Guiot & Roux, 2010). This is aligned with what the interviewee Mike said about second-hand consumption:

Well, I think it's better because the item is already out there. So it doesn't have to be produced again. If we can all just use the things that we've all already bought and like exchanged between each other by reselling them and buying them second-hand, we wouldn't need to buy anything new. At least not as much as we are now. So that should be a massive change technically, for the environment. -Mike

Moreover, the empirical findings stated that sustainability is not always the main driver but rather an additional reward or factor that comes after other aspects when consuming second-hand luxury:

Of course. It's a factor [sustainability] but it's not something obvious that I think of as much [as the financial aspect]. -Karen

As I said before, I should buy more second-hand because it's more sustainable. It is a really good way to find nice things that are sustainable, but I think that I mainly buy second-hand to save money. -Clara

Most participants believe that multiple aspects are affecting their purchase decisions within second-hand luxury fashion. For example, the environmental aspect is argued by interviewee Sara to be intertwined with being recognised within their own social group and similar personal motivations. Thus, consumers want to be environmentally friendly but they also want people around them to acknowledge that they are environmentally friendly:

> *I definitely would want to send the signal of being sustainable, not supporting, like, fast fashion; changing your wardrobe four times a year.. that type of thing. But having more, like, staple pieces that you can use for so many different occasions just by, like, accessorising differently and so on. Yeah, that is my main thing. -Sara*

The emperics show that the issue of sustainability in regards to second-hand consumption is extremely complex. Further, some consumers consider one aspect to weigh heavier than another aspect while other consumers consider multiple aspects to be of the same importance.

4.1.3 Social and personal motivations

The social aspects of second-hand consumption is somehow equate to consumers' bond towards a brand or product, which can further reflect consumers' self-worth or self-identity (Vigneron & Johnson, 2004). Participants are more likely to choose a product or a brand they feel a personal or social connection with than a brand they have less connection with. Further, the social motivations can be linked to the social dimension which refers to customers' perceived utility through consuming goods that are recognised within their own social group (Vigneron & Johnson 1999, 2004; Kim, 1998). Choosing a product that would help improve and nourish a status amongst a social group were also a seen factor in our empirics:

> *You want to be part of that group of people that managed to have that experience and [...] got the product and be able to be part of their social image, I guess, again, like, being part of that group for, like, outside of people that's like 'Oh, you got it when no one else was able to'. -Mike*

> *I think if it was down to two similar products and then one of the brands was a brand that I know very well and also know that other people know very well and maybe I associated, like, the celebrities that wear that brand with, you know, people I like and so on.. I think that definitely would have been the deciding factor for me. -Sara*

Moreover, Sheth, Newman and Gross (1991) argues that the functional aspects of a product can be related to the perceived value of what consumers are purchasing, such as quality, uniqueness, utility and reliability. The author claims that depending on the consumer's perceived value related to these aspects are influencing whether they are more or less likely to make a purchase. Seen in the emperics, functional aspects such as quality and uniqueness were often discussed in relation to purchasing second-hand luxury fashion:

> *A good part of buying things second-hand is that there's some uniqueness to it.. Often if it's like a vintage item -Sara*

> *I think that the quality would be important to me.. And like finding unique pieces I can't find in stores with like.. New collections. So, I guess maybe finding unique clothes or maybe, like, vintage clothes. -Harry*

Further, participants argued strongly for online instead of offline second-hand luxury fashion due to the large offer and availability:

> *Because I feel like you can find, like, gems, like, very specific, unique pieces online that you can't find in-store. And also, [...] you can find like previous seasons, so you don't walk around with the exact same stuff as everyone else. -Carmen*

> *I mostly buy luxury second-hand online because it is a lot easier to find things that I like, more personal and unique things as well. -Benedict*

Sara, Harry, Carmen and Benedict argue for the importance of uniqueness when purchasing second-hand luxury fashion. This can be related to the element need for uniqueness by Tian, Bearden and Hunter (2001) who argue that consumers purchase goods with the idea of differentiating themselves from others and enhancing their self image. Also, if the consumer is interested in the personal orientation of fashion, they are more likely to acquire second-hand (O'Cass, 2000). This can be seen in the empirics where participants express their feelings towards being unique and refusing to buy "too popular" items. Further, some participants also argued that by shopping second-hand they can find unique pieces and create their own style instead of following trends:

If you can find luxury items from, like, 10 years ago. Yeah, then chances aren't as high that you're going to meet someone else wearing the exact same thing. It gives it a bit more of, like, a personal touch, I think. For sure. -Sara

[...]when you buy new vs. second-hand… You can find, like, your own style, rather than just going to the store where they have the, like, just the last season or like, what's on trend now. -Carmen

It would influence me [social image and popularity of an item], but in like the opposite way. I'd rather not buy something that's very popular or like something that's big online. -Carmen

Belk et al. (1998) argue that some consumers are so-called collectors who purchase and collect used possessions in order to feel a strong emotional connection towards a brand, product and/or collection. However, through the empirical data we have also found that emotional connections exists between consumers and their role models acting as ambassadors for a brand:

If it's something that, for example, celebrities that I really like that I've seen, I've seen them wear that, yeah, that would just be positive association for me. But I also think it can go too far. If it's something that sort of just taken over [...] like an online phenomenon, whatever, everyone has it, that type of thing. Then that can sort of put me a little bit off again. Yeah, so I think there's a fine balance between like seeing things and be like ´Oh, I like that' but then seeing too much of it. -Sara

The emperics show that social and personal motivations are important to consumers' identities. Consumers tend to acquire second-hand luxury fashion in order to feel and be part of their social group, as well as emotional connections towards brands and products. Additionally, the product's quality and the need for uniqueness are important factors for consumers when acquiring second-hand fashion.

4.1.4 Experiential motivations

The previously mentioned functional and social dimensions can further be linked to hedonic values which are linked to experiences and emotional involvement (Berthon et al., 2009). The experience of purchasing luxury fashion is something that some of our interview participants were missing when shopping luxury fashion second-hand. The experiential motives can also be related to the affective dimension by Wuestefeld et al., (2012) who claim that experiences evoke feelings between a brand or product and the consumer. However, the participants felt like they were missing a large part of the experience when purchasing second-hand luxury:

> *The experience when you go in [store] and you don't have if you buy a second-hand online. Yeah. And a lot of times, it's like every part of the experience, like, sometimes the dust bag is missing if you buy it online. Or, I don't know, even like, even like the shopping bag you might get in store. It's the whole experience of buying luxury. -Mike*

> *When I walk into a store like that [second-hand], I expect… it depends on if you're in a more or less exclusive second-hand shop [...] but I don't feel that I expect the same welcoming or personal attention as when I walk into for example Louis Vuitton where you get a private shopping assistant that helps you when you're there. -Clara*

It can be interpreted that purchasing luxury is an experience of its own. Berthon et al., (2009) claims that the experiential dimension is connected to the value of luxury consumption. The author bases this dimension on people's subjective taste which decides whether they experience their consumption as luxurious or not. Hence, consumers experience the concept of luxury in different ways and through different objectives. For example, one interview participant clearly states that shopping luxury fashion in-store creates an experience:

> *I do mainly, like, shop in-store because it's like a whole experience. But I also enjoy buying stuff online for the convenience [of it]. -Carmen*

While another interview participant experiences positive unexpected service as luxurious when it comes to second-hand consumption:

Maybe you get like a dust bag or like a little handwritten note or something. You don't expect it, but when you get it… It's like really nice and it makes you I think it makes you more prone to go back to that place for sure. -Sara

Moreover, as can be seen in the emperics, an experience is something consumers cannot explain but rather a feeling they get through association to a brand/product and/or from making a purchase with a brand, especially a luxury fashion brand. Additionally, respondents explain luxury shopping as "a feeling" or "that feeling". Thus, experiences are personal and extremely abstract in regards to second-hand luxury fashion consumption:

There's also something about, like, being able to go to Dior's store and, like, buy them [Dior sneakers] there and get like the service and the nice packaging etc. So that also definitely does play a part in it when it comes to luxury brands. -Sara

Getting that feeling of buying something, you know, opening it… the excitement really and truly. It's a little bit different.. which is why I say sometimes with second-hand, depending on whoever is selling it, if they are able to put it in the original box [...] it still gives you that same feeling. -Carter

When acquiring second-hand luxury fashion, consumers tend to feel like they are missing out on the experiences they initially relate to luxury. However, these experiences are subjective. Thus, all consumers might not feel like they are missing out on this experience.

4.2 Archetypes of second-hand luxury fashion consumers

Through analysing our empirical data we have identified four different consumer archetypes. Since price and sustainability were the two main motives, we compared how the respondents related to those motives as a basis for identifying the archetypes. Then, we proceeded with investigating and categorising constellations of the coexisting motives of each respondent. By doing this we identified similar characteristics that distinguished the archetypes from one another. Further, we have analysed the characteristics of each archetype in relation to the previous literature and our own empirical findings.

Table 2 - Second-hand luxury fashion consumer archetypes

Price		
	Saver: *E.g. Karen, Kenny, Clara* Motivates the price aspect to be the main driver when purchasing second-hand luxury fashion, sustainability is not as important.	**Eco-saver:** *E.g. Lisa, Sara, Benedict* Motivates both the price aspect and the sustainability aspect to be main drivers when purchasing second-hand luxury fashion.
	Posh: E.g. *Carter, Carmen, Harry* Does not motivate the price aspect or the sustainability aspect to be main drivers when purchasing second-hand luxury fashion	**Eco-posh:** *E.g. Ruth, Cecilia, Mike* Motivates the sustainability aspect to be the main driver when purchasing second-hand luxury fashion, the price is not as important.
	Sustainability	

4.2.1 Consumer archetype 1: Posh

The posh second-hand luxury consumer does not typically consider what Amatulli et al. (2018) describes as the "opportunity to save money" a motive for acquiring second hand luxury. Although the majority of our interviewees either consider the lower price or being eco-friendly as driving motives for acquiring second-hand, this archetype does not. Here, the personal and social motives are dominant and the strive for uniqueness are the driving motives for buying luxury second-hand fashion goods. For this archetype the individual dimension of luxury consumption (Richins & Dawson, 1992) is especially relevant, since the consumer's personal orientation and focus on materialism are distinctive characteristics.

Additionally, this archetype feels a need for uniqueness and desire to differentiate from others through the acquisition of goods to enhance the self-image (Tian, Bearden & Hunter, 2001). This can be related to how Cervellon, Carey and Harms (2012) describes the need for the uniqueness element of second-hand consumption. The authors argue that consumers with a strong call for being unique are more likely to purchase second-hand to demonstrate their uniqueness (Cervellon, Carey & Harms, 2012) which can be seen in the emperics:

> *When you buy new vs. secondhand. You can find, like, your own style, rather than just going to a store where they have the like, just the last season or like, what's on trend now. I'd rather buy something that I actually enjoy wearing all the time. For me that is more important than the price. -Carmen*

Moreover, the social dimension plays an important role for this archetype. Consuming products in order to become recognised within their own social group, attaining notability, status or prestige is described as an important motive for acquiring second-hand luxury goods. This aligns with Eastman, Goldsmith and Flynn (1999) who argue that consumers that pursue status and prestige by consuming products that they perceive to grant them status or notability, are significantly more likely to consume luxury brands. The empirics shows that the respondents representing the posh archetype consider acquiring second-hand luxury products, especially vintage, as a way to attain status. This is supported by Han, Nunes and Drèze (2010), who argue that owning vintage products confirms consumers' social status as wealthy. This can also be related to Turanen and Leipämaa-Leskinen's (2015) findings, that second-hand luxury possessions may hold even deeper meanings than brand new luxury possessions and that the consumers establish an even closer relationship with them than with brand-new luxury products:

> *As I said before.. I think that my main reason for buying second-hand luxury instead of brand new luxury is that you can find more unique clothes, often vintage for example. And yeah I do believe that nowadays when vintage and older styles has become very popular I think having older products of brands like Gucci, Louis Vuitton and Burberry is even more prestigious or like cooler than new ones -Harry*

Additionally, apart from the previous discussed motives, the functional dimension is of importance for the posh second-hand luxury consumer. Although, almost all interviewees consider the functionality as important, a distinctive characteristic of this archetype is that they are significantly less willing to sacrifice quality for a lower price. In other words, the posh consumer might even prefer to buy a brand new luxury item to be assured that the product has the desired functional utility:

> *Authenticity and quality is really important to me. Because if I don't get the quality I want I would just go to the store and buy it full price. -Carmen*

To conclude, as mentioned earlier this archetype neither considers the price point or sustainability as important when acquiring second-hand luxury fashion. The personal orientation and social motives of attaining status, prestige or endorsing their self-image are their most defining characteristics.

4.2.2 Consumer archetype 2: Eco-posh

The eco-posh consumer is the more eco-friendly and -conscious alternative to the posh consumer. Here, sustainability is the most dominant motive for choosing second-hand luxury opposed to brand new luxury. Similar to the posh consumer archetype, the eco-posh archetype does not consider the lower prices to be the main motive behind their choice of acquiring second-hand. Instead their consumption's impact on the environment is essential. This aligns with previous research by Carrigan, Moraes and McEachern (2013) and Cervellon, Carey and Harms (2012) who argue that a sustainable lifestyle might also be a motive for buying second-hand:

> *It's more environmentally friendly. That's why I do it, because I'm vegan. So if I want to buy leather, it is from second-hand. -Cecilia*

> *I think it is like the environmental thing, first and foremost. We know that, like, fashion is producing so much waste and if you know what you want like a specific item and you can find it for a good price and a good condition second hand then you should buy it there and not new. Because then it's one less item being produced. So I think that my main objective would be the environmental aspect. -Mike*

This archetype believes that reusing clothes that have belonged to someone else is an effective way to be environmentally friendly. The idea is that acquiring second-hand will increase the product lifespan and limit waste. Thus, how consumers justify their motive to be sustainable through second-hand consumption is in accordance with previous research (Guiot & Roux, 2010). This characteristic of the eco-posh archetype can also be related to the findings of Joung and Park-Poaps (2013) who claim that being sustainable is the main motivation for consumers when acquiring second-hand clothing. The aspiration is to be sustainable and to refrain from contributing to the fashion industry's environmental and social impact.

Furthermore, this archetype's ambition to be sustainable is reflected in almost all aspects of their attitude towards fashion-consumption. For example, this archetype considers sustainability to be one of the most important traits of a brand, and might even be reluctant to buy a luxury product from a brand that does not appear to be sustainable. Thus, unlike the other archetypes, the status or prestige that can be obtained by owning a luxury product is only considered desirable if the product is sustainable. Further, the empirics shows that the relationship between these consumers and brands is influenced by their awareness of sustainability and environmental consciousness. This is also aligned with Roux and Korchia (2006) who argue that consumers may choose the second-hand option to express their social and environmentally friendly identity:

> *If I buy stuff I try to like look at either sustainable brands, or perhaps if it is something that will last for a long time. -Mike*

> *The first thing I do when shopping at second-hand websites is to filter the search for brands which I know are sustainable, because I have decided to not buy from brands that I know harms the environment. I guess that it would feel, like, wrong to support them. If it is a status-ish brand then that is just a bonus. -Ruth*

Furthermore, similar to the posh archetype, this archetype is more concerned with treasure hunting than bargain hunting. As previously mentioned the low price is not considered to be a driving motive for the eco-posh consumer when acquiring second-hand, but rather finding pieces that are unique and personal. Their personal orientation as well as expressing their identity through their sustainable consumption are defining characteristics. Hence, the identity and personal dimension in Wiedmann, Hennigs and Siebels (2007) framework on customer perceived value is especially relevant for this archetype.

In essence, the dominating motive for acquiring second-hand is the aspiration to be eco-friendly and sustainable. The desire to consume sustainably and rebel against the fashion industry's social and environmental impact is therefore the most distinguishing characteristic of this archetype. However, this archetype also considers the second-hand option as a means to find unique and authentic products that are closely linked to their identity. Thus, even though consuming environmentally conscious is predominant, the desire for uniqueness also comes into play.

4.2.3 Consumer archetype 3: Saver

In contrast to the posh and eco-posh consumer archetypes, the saver consumer archetype is mainly characterised by being financially conscious. The main driver to purchase second-hand luxury fashion for this archetype is to find pieces at a "good" price while the sustainable aspects do not influence their purchase decision to a great extent. However, even though the consumer's purchase decision is not influenced by sustainable focus, this archetype does still see it as rewarding that consuming second-hand is sustainable:

> *Sustainability is absolutely in the back of my head, even though the price is the main reason for choosing the second-hand option. If they have done nice luxurious clothes which someone has grown tired of I believe it feels better to reuse it. I think I get like an ego-boost, since I'm not only doing something for myself but for others too. -Kenny*

For the saver consumer archetype, the financial dimension by Wiedmann, Hennigs and Siebels (2007) is especially relevant since aspects such as price, resale value and discounts are strongly concerned and influencing the consumer's decisions to purchase second hand:

> *I would probably say that, since I am a 'horrible' person that does not consider sustainability when shopping, the main reason that I buy luxury second-hand fashion is that I can save money since the price is way lower in comparison to what the item would cost if I bought it when it was brand new. -Clara*

> *In first-hand, I would kind of feel like it's not a bargain. Like, I'm almost losing money… But second-hand, and I know it has, like, the second-hand value. And that I would argue*

into my purchase as well. Like, I can also sell it off. And I know that it has a value on the second-hand market. I think that says a lot. -Karen

Furthermore, the social and individual dimensions of Wiedmann, Hennigs and Siebels' (2007) theoretical framework on the perceived value of luxury, can also be argued to be of importance within the saver archetype. The personal orientation of the respondents representing this archetype is important, and consider the acquisition of second-hand luxury as a way to express self-identity (Vigneron & Johnson, 2004). Further, this consumer archetype is influenced by their surroundings and sees their purchase of second-hand luxury as a way to be recognised within their social group. Consumers within the saver archetype argue for the fact that it is impossible to know if they bought a luxury item second-hand or first-hand:

I'd love to say that purchasing second-hand luxury is only for myself, but of course… It's fun to know that similar people [to me] are aware and it feels good to know that they know what it is that I have. There are also people that do not know anything about purses and for them, I do not feel any purpose in showing off. -Clara

I would not say that it is a big difference generally, it is probably possible to gain the same status purchasing second-hand as purchasing first-hand… In my surroundings /group of friends it is not justified to spend crazy amounts of money [on luxury]. -Kenny

I think I use certain [luxury] brands, because I like what they stand for. And like, I want to be associated with them. -Karen

The saver consumer archetype's need to be recognised by their social group can be related to Eastman, Goldsmith and Flynn's (1999) element need for status. This element is recognised by characteristics such as establishing status and social prestige in society. According to Han, Nunes and Drèze (2010) consumers with a need for status have strong needs to prove their wealthiness by consuming luxury products. Further, this consumer archetype does not motivate the sustainable aspect of second-hand as an important driver.

Moreover, the element of bargain hunting (Roux & Guiot, 2010) is strongly recognised within the saver consumer archetype. Within this element, the consumers are argued to attain pleasure from finding a piece for a cheap price. Thus, the element of bargain hunting is an emotional driver for consumers in their journey of purchasing second-hand luxury fashion. This can be seen in the following quote:

> *For me, it's the economic incentive. Also, I think it's fun. It feels like I'm on the hunt more than if it's just available for everyone. -Karen*

To summarise, the most noticeable and important characteristic for the saver archetype is the financial aspect. Finding luxury fashion at a reasonable price is the main driver to purchase second-hand luxury fashion. Additionally, the desire to obtain a specific status in society or amongst a social group is also important for this consumer archetype's purchase decision regarding second-hand luxury. According to this consumer archetype, there is no visible difference between owning second-hand luxury from brand-new luxury.

4.2.4 Consumer archetype 4: Eco-saver

The last identified consumer archetype in this research is the eco-saver archetype. Consumers within this archetype are motivated and driven by both the financial and sustainable aspects:

> *I wouldn't be able to afford a lot of, like, luxury stuff first-hand because it's just so expensive. And it's one of those things that loses value very quickly. Once you bought it right. So you can find some pretty reasonably priced items second-hand. -Sara*

> *I would say that both price and sustainability plays a role together to why I buy it [luxury fashion]. I think that those are my main motives, but also that you can find personal things even if that is not as important. -Benedict*

In contrast to the saver consumer archetype, the eco-saver archetype is not mainly driven by the financial aspect of bargain hunting. Similar to the eco-posh consumer archetype, the eco-saver consumers are strongly aligned with what Cervellon, Carey and Harms (2012) describes as environmental-friendly proneness:

Even if I would have more money in the future I would still not buy brand-new luxury, I think I would buy second-hand either way. Because it is better for the environment, and that would not change. -Benedict

Consumers who are environmentally friendly tend to be concerned with the production, environment and society at large when it comes to the fashion industry. Further, consumers express their environmentally-friendly selves by choosing to acquire fashion second-hand (Roux & Korchia, 2006).

I want to see myself as a person who cares about the environment. And I think that buying fashion second-hand is a great way for me to show that. -Lisa

Moreover, the eco-saver archetype is more likely to purchase non-luxury fashion second-hand compared to the other archetypes. This is due to the fact that the consumers see second-hand as both a financially conscious and more sustainable choice than purchasing fast fashion first-hand:

I would actually prefer, like, normal, more fast fashion, to buy it second-hand because that might not be true but in my head… Buying, like, new fast fashion clothes is even worse [...]. For example, I use Depop a lot because I can get things that I could easily get at Zara but for like, for you know less money and then it's more sustainable. -Sara

To me, it feels good to buy things second-hand in general, it’s a moral issue for me. You don’t affect the environment and the last thing we need is to produce more clothes. -Benedict

Additionally, a motive for acquiring luxury fashion second-hand is related to the element of frugality and value consciousness. Cervellon, Carey and Harms (2012) argue that frugality and value consciousness reflects consumer’s lifestyle choices rather than direct financial choices. Within this archetype, consumers tend to make smart choices such as spending money on long lasting pieces and since they are environmentally conscious they tend to enjoy second-hand luxury fashion consumption to strengthen their lifestyle of being sustainable:

There's obviously an increased focus on sustainability. And I think shopping second-hand is a great way to contribute to a more sustainable world. -Sara

Because it's a sustainable way for me to find things with good quality for a good price. So it's like a win-win.. Like, I can find a Louis Vuitton bag that's both cheaper and more eco-friendly [than brand new]. -Lisa

To conclude, the eco-saver consumer archetype is mainly characterised by their desire to find luxury fashion pieces at a good price while also being ecologically friendly. The eco-savers are more prone to shopping fast fashion second-hand and are driven by their aspiration to live a sustainable and eco-conscious lifestyle. Additionally, the eco-saver believes that purchasing second-hand shows their fashion awareness which aligns with O'Cass (2000) element of fashion involvement. The author argues that when it is trendy to purchase second-hand clothing, the element of fashion involvement comes into play and contributes to a positive impact on purchasing second-hand. Hence, this archetype shows their eco-consciousness through their fashion awareness, and even if their financial situation were to change, they would not stop purchasing luxury fashion second-hand.

5 Discussion and Conclusion

This is the final chapter and aims at presenting the conclusion and discussion of this qualitative research study. Firstly, the aim of this research along with the main findings and a possible answer to the research question are presented. This is followed by the contributions of this paper. Then, managerial implications are presented. Finally, limitations and future research is being discussed.

Second-hand luxury has been studied from a variety of perspectives in previous literature. One of those perspectives is the identification and categorisation of motives for acquiring second-hand luxury. The purpose of the current study was to identify different consumer archetypes of second-hand luxury fashion, by investigating how different motives simultaneously influences the consumer's decision to acquire second-hand luxury fashion online. By investigating consumer’s different coexisting motives, we identified four different archetypes of second-hand luxury fashion consumers. By analysing the empirical data in relation to the existing body of research, we were able to identify distinctive characteristics of each archetype.

In accordance with previous research, the empirical data showed that saving money and consuming sustainably are the two main motives for acquiring second-hand luxury fashion. However, we found that although one motive might be dominant for choosing second-hand opposed to brand new luxury, the consumers often consider several other motives simultaneously. This demonstrates that consumers’ reasons for acquiring second-hand luxury fashion are complex, and that there are a variety of individual constellations of different motivations influencing the consumer’s decision for choosing the second-hand option. For example, although some consumers considered the lower price to be the most important motive for acquiring second-hand, they also believed that their choice had a complementary positive effect, namely, in reducing environmental impact.

When investigating and categorising the variety of constellations of coexisting motives we identified similar characteristics that distinguished the archetypes from one another. The first archetype we identified was the *posh* archetype. We found that the main distinctive characteristic of the posh archetype is that it neither considers price or sustainability as driving motives for acquiring second-hand luxury fashion. Instead, the more predominant motive for acquiring second-hand luxury fashion was its personal orientation and strive for uniqueness. Additionally, the posh archetype considered the status and prestige that could be obtained by acquiring second-hand luxury fashion as more important than the other archetypes. Owning second-hand luxury fashion was often even considered to be more prestigious and impressive than owning brand new luxury goods. In this regard, the perceived value of second-hand luxury fashion of the posh archetype was similar to the *eco-posh* archetype.

Further, unlike the other archetypes, the eco-posh archetype considered the desire to consume sustainably to be the main motive for acquiring second-hand luxury fashion. We found this to be the main distinctive characteristic of the eco-posh archetype. The archetype's desire to be sustainable is reflected in almost all aspects of their attitude towards fashion consumption. For example, the respondents representing this archetype only considered the status and prestige attached to a luxury product as desirable, if the product was sustainable.

The third archetype we identified was the *saver* archetype. Here, we found the low price and the opportunity to save money to be the main motive for acquiring second-hand luxury. Unlike the eco-posh and posh archetype, the saver archetype considered the prestige and status associated with owning second-hand luxury fashion to be similar to brand new luxury fashion. Almost all respondents representing this archetype stated that the lower price is the only reason for choosing to acquire second-hand luxury opposed to brand new luxury fashion. Further, for this archetype, the strive for uniqueness appeared to be a complementary motive. The respondents representing this archetype considered this to be a bonus of acquiring second-hand luxury, but not something that would influence their decision. In essence, the most distinctive characteristic of this archetype is the dominance of the motive to save money, and the relative indifference to second-hand luxury as a sustainable option than brand new goods.

Unlike the other archetypes, we found that the main distinctive characteristic of the *eco-saver* archetype is that it both considers price and sustainability as driving motives to acquiring second-hand luxury fashion. Even though the opportunity to save money by acquiring luxury second-hand is an important reason, consuming sustainably is equally important. In contrast to the saver archetype, the eco-saver would not buy brand new luxury even if they had the financial means to do so, since the second-hand option is seen as more sustainable.

In conclusion, by investigating how these motives simultaneously influence the consumer's decision to acquire second-hand luxury fashion we identified four different consumer archetypes. By relating the empirical data to previous research on the topic, we found distinctive characteristics and different constellations of motives for each one of the archetypes.

5.1 Theoretical implications

This study contributes to prior research by identifying four consumer archetypes of second-hand luxury fashion. Previous research has found that there are different motives for acquiring second-hand luxury fashion. However, we found that consumers might have several motives simultaneously. By categorising the respondents' different coexisting motives, we identified four different archetypes.

Secondly, our study supports the findings of previous research, that saving money and being sustainable are the main driving motives for acquiring second-hand luxury. Almost all respondents considered at least one of these two as the main motives for acquiring second-hand. However, one of the identified archetypes of respondents', the posh consumer, did not consider either of these as main motives for acquiring second-hand. Thus, this study demonstrates that there may be other motives that are more dominant for some consumers. Since our study attempts to categorise different consumer motives into archetypes, this study therefore contributes with a nuanced perspective of the motives to acquire second-hand luxury fashion.

Furthermore, we found that the perceived value of second-hand luxury fashion varies between the different archetypes. Previous research has investigated and outlined customer perceived value of second-hand fashion. However, this study contributes with a deeper understanding of consumers' perceived value in the context of second-hand luxury fashion. For example, the saver and eco-saver archetype considered the prestige and status associated with owning second-hand luxury goods to be similar to brand new luxury goods. In contrast to the posh and eco-posh archetype, that considered owning second-hand luxury as more prestigious and impressive. Further, all archetypes considered second-hand luxury goods to often be more unique and personal than brand new luxury goods. Thus, this study contributes to the findings of previous research by demonstrating the varieties of perceptions of the values attached to second-hand luxury goods.

5.2 Practical implications

The emerging trend of second-hand consumption poses challenges to the traditional luxury markets, demanding a more comprehensive understanding of the market. These challenges could be integrated in strategic brand management decision making. We found that there are mainly two managerial implications of this study for the luxury fashion industry to consider. Firstly, we propose that the entire lifecycle of luxury brands should be integrated into luxury brand marketing. Considering the fast-growing size of the second-hand luxury market, luxury fashion brands should put greater emphasis on understanding the entire lifecycle of luxury goods, instead of solely focusing on first-hand consumers.

Secondly, we suggest that luxury brands should further incorporate sustainability in their brand strategy. Our findings indicate that consumers that desire luxury branded products often consider the sustainability of luxury fashion goods, which also is one of the main motives for choosing to acquire second-hand goods opposed to brand-new goods. Up to now, the communication regarding sustainability from luxury brands has been rather limited. Thus, there are incentives for luxury brands to put greater emphasis on incorporating sustainability into their brand strategy.

Furthermore, we found that there is one main practical implication for second-hand luxury retailers. Namely that there is a need for second-hand luxury retailers to understand the complexity and variety of second-hand consumers, and that the consumer often has several coexisting motives for acquiring luxury second-hand. Thus, this study provides these retailers with knowledge regarding the typical categories of consumers' acquiring second-hand luxury fashion.

5.3 Limitations and future research

When it comes to qualitative research methods and studies, it can be hard to control the progress, end points and the credibility of these types of studies (Easterby-Smith et al., 2018). Even though we have taken measures to make sure this study has been as sufficient as possible, a number of limitations have been identified regarding our qualitative research. For example, the findings are based on individuals' opinions and experiences and the study is therefore exposed to the risk of being subjective. However, qualitative research studies are subjective by definition. Thus, the study is inevitably biassed to a certain degree.

The study was conducted in Lund, Sweden, and the informants were Swedish and European students studying at Lund University. Due to the small sample size and specific context, the results are not generalizable to other markets and consumer segments. For example, certain characteristics are typical for Western cultures that are more individualistic, such as consumers' strive for uniqueness (Hofstede, 2001). Hence, the study can be considered as western biassed. However, the empirics indicates that consumers are prone to acquire second-hand luxury fashion through online channels. Thus, the market of second-hand luxury is global and therefore not limited to national borders.

Further, an opportunity for future research would be to conduct an experiment in the form of a quantitative study to investigate if consumers act in accordance with their opinion or if there is an attitude-behaviour gap. If conducting a quantitative study, there is also an opportunity to include more variables when identifying the archetypes, such as sex, age, disposable income, profession and so on. However, by conducting a qualitative study, we believe that we were able to achieve a deeper understanding of the motives to acquire second-hand.

Lastly, to be able to identify the different archetypes we did general categorisations based on the respondents' different motives. Thus, it is possible to assume that by doing multiple studies with bigger samples, we believe that future research could identify more specific consumer archetypes. Additionally, a suggestion for future research would be to conduct a global study that includes a sample of multiple nationalities and a variety of age groups.

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Appendix

Appendix 1: interview guide and questionnaire

Step 1

Welcome the participant and thank the participant for being part of our study. Make sure the participant is aware that the interview is voluntary and that we will not be using their real names. Further, make sure that the participant knows that they can withdraw their consent and participation at any time without any questions being asked.

Step 2

Ask participants if it is ok to record the interview for transcription purposes.

Step 3

Introduce ourselves along with the purpose of the study and the subject we are studying.

Step 4

Start the interview questionnaire.

Theme 1 questions:

1. Do you shop luxury fashion second-hand online?
    - If no, why not?
    - If yes, how so?
    - Look for answers from both the online and second-hand aspect.
2. Do you prefer to shop online or in a store?
    - How come?
    - Do you feel that there is a difference when shopping for luxury products?
3. Do you prefer to shop fast fashion second-hand over luxury fashion second-hand (or the opposite)?
    - Does the price influence your choice in any way?
    - If so, how and why?
4. Do you prefer to shop second-hand or brand-new products?

- How come?
- Do you feel that there is a difference when shopping for luxury products?

5. When shopping luxury fashion second-hand (online/offline depending on their answer) what are your criterias?
    - When saying criterias we mean what do you look for specifically?
    - Both luxury aspects and second-hand aspects.
6. What type of brands do you shop second-hand?
    - Luxury vs. non-luxury
7. Do you think that the brand is important when shopping luxury fashion second-hand?
    - In what way?
    - How would you motivate yourself?
    - Does the specific brand influence your decision when buying second-hand?
    - Is it common that you prefer one brand over the other?
    - Please elaborate.
8. Does your approach to second-hand luxury fashion products differ depending on which brand you want to shop?
    - Do your objectives for choosing second-hand products vs first-hand products depend on the product's brand?
    - Or, is it more focus on the product rather than brand?

Theme 2 questions:

9. What is the primary motive of consuming luxury fashion second-hand in comparison to first-hand luxury shopping?
    - Is it one motive in particular or is it more than one motive that influences your choice?
10. How does the functionality of the item govern your decision in buying fashion luxury second-hand?
    - Is it to satisfy a functional performance need or to solve a specific problem?
    - Example, durability of the material or authenticity of the material?

- Does the quality of the item influence your choice of purchase?

11. How does the price of the item govern your decision in buying fashion luxury second-hand?
12. How does the social image or popularity which the item provides you with govern your decision in buying fashion luxury second-hand?
    - By purchasing luxury fashion brands second-hand, do you feel like it is a way to signal to others wealth/prestige/fashion awareness to increase your status?
    - Or is it more to reinforce your own self image?
13. Do you feel nostalgic when finding pieces from eras you did not experience?
    - Do you feel like you are a part of an era which you might not have experienced yourself when purchasing an item from another time period?
14. Do you think that acquiring second-hand luxury products is more "personal" or unique than shopping for brand-new goods?
    - If so, in what way?
    - If not, in what way?
15. Do you consider sustainability when choosing to purchase second-hand luxury fashion?
    - If so, please elaborate why and in what way?
    - If not please elaborate why and in what way?

Appendix 2: Transcripts of interviews

Transcripts from the interviews are available on request.