Consumer Motivations in Fashion Resale

A Comparative Study of Vintage and Second-Hand Terminology

By

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May 2024

Master's Program in International Marketing and Brand Management

Abstract

Title: Consumer Motivations in Fashion Resale:
A Comparative Study of Vintage and Second-Hand Terminology

Course: BUSN39 Degree Project in Global Marketing, Master level

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Keywords: Consumer Motivation, Preowned Fashion, Vintage Fashion, Second-Hand Fashion, Theory of Planned Behavior, Fashion Resale Market

Research question: How do consumer motivations differ in response to the use of the term vintage compared to second-hand, influencing willingness to buy?

Purpose: The purpose of this thesis is to investigate young adults' motivations and willingness to buy in the context of preowned fashion. Through a comparative study, from a consumer perspective, this study aims to understand how terms like second-hand and vintage evoke different motivations influencing consumer planned behavior. Understanding the distinct impacts of terminology on consumer planned behavior, provides valuable insights for companies to better adapt to consumer expectations and improve their competitiveness in the marketplace.

Methodology: This research adopted a qualitative approach conducting eleven semi-structured interviews with young adults in Europe who have a demonstrated interest in preowned fashion. The results were analyzed using deductive category assignment and structured content analysis to investigate how terminology influences consumers' motives and intentions.

Theoretical Perspective: The research is grounded in the Theory of Planned Behavior, which explains how attitudes, subjective norms, and perceived behavioral control influence individuals' intentions. The study extends the Theory of Planned Behavior by the components terminologies and consumer motivations. This theoretical perspective provides a robust framework for analyzing how terminological framing impacts consumer motivations and their willingness to buy in the fashion resale market.

Findings/Conclusion: The findings reveal differences in motivations evoked by the terms second-hand and vintage. Vintage uniquely evokes resale value consciousness, ethical considerations, and historical value, while second-hand is driven by frugality and ecological considerations. For aspects such as trust, authenticity, fashion trends, and self-identity, no distinct difference was observed between the two terms. The results highlight the complexity of consumer perceptions, showing that terminology significantly affects willingness to buy through a nuanced interplay of motivations and consumer knowledge.

Acknowledgments

First and foremost, we would like to express our deepest gratitude to our supervisor, Annette Cerne, for her unwavering guidance, encouragement, and field-specific expertise throughout the course of our thesis. Her valuable contributions have been instrumental to our research.

We also extend our sincere thanks to all the interviewees who generously dedicated their time to participate in our study. Their contributions were invaluable and greatly enriched our research.

Additionally, we are profoundly grateful to our families and friends for their unwavering support and encouragement throughout this journey.

We hope that this study provides new insights and perspectives that will aid businesses in the fashion resale market in developing effective marketing strategies and deepen the theoretical understanding of consumer motivations and decision-making processes. We also hope it inspires you as a reader.

Elena Rüffel   Diep My Dinh

Lund, Sweden, 26 May 2023

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List of Abbreviations

Abbreviation	Definition
GT	**Grounded Theory**
PBC	**P**erceived **B**ehavioral **C**ontrol
QCA	**Q**ualitative **A**nalysis
TPB	**T**heory of **P**lanned **B**ehavior
TRA	**T**heory of **R**easoned **A**ction
WTB	**W**illingness **t**o **B**uy

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1 Introduction

1.1 Background

"When you get the year, you get the quality, you get everything, you feel secure to spend your money." (Interviewee 9)

In recent decades, there has been a notable shift in the fashion industry as consumers increasingly prioritize the 'ethical impact' of their purchases on both the environment and society (Beard, 2008). This heightened focus on eco-friendliness and sustainability has spurred the emergence of the second-hand market as a significant alternative (Stolz, 2022), resulting in a remarkable growth of second-hand shops at a rate approximately ten times faster than that of traditional retail stores (Yan et al., 2015). The surge in the second-hand market, which includes buying and selling used items like clothing, accessories, furniture, and electronics, is largely due to their eco-friendly and sustainable appeal (Beard, 2008). This market thrives by offering more affordable options while aligning with consumers' growing concerns about environmental sustainability through the reuse and recycling of goods. In fact, second-hand goods are seen to reduce environmental pollution by reducing consumption (Carrigan et al., 2013; Roux & Korchia, 2006) and the amount of disposed clothing (Farrant et al., 2010) thus positioning second-hand shoppers as advocates of conscious and sustainable consumption (Turunen & Leipämaa-Leskinen, 2015).

The sprouting interest in second-hand consumption has led to for-profit companies entering the market alongside non-profit organizations. This expansion has been fueled by several factors, including price pressure from fast fashion, which is shaping consumer expectations for even lower prices in the secondhand market (Persson & Hinton, 2023). Furthermore, recent studies show that the perception of second-hand fashion has changed, with the stigma attached to it decreasing and the association with trendiness, also known as fashionability, increasing (Tangri & Yu, 2023). Previously, second-hand fashion was often associated with negative connotations, including hygiene concerns (Edbring et al., 2016), perceived social status (Hur, 2020), and the belief that only individuals with limited financial means resorted to purchasing second-hand items (Ferraro et al., 2016). However, with the emergence of the concept of fashionability, encompassing originality, uniqueness, authenticity, and self-expression, as a significant motivator for second-hand shoppers (Tangri & Yu, 2023), second-hand shopping is now perceived not only as environmentally responsible but also as a means of expressing individuality and creativity through unique finds (Yan et al., 2015). This shift reflects a broader cultural acceptance of second-hand fashion, where it is celebrated for its eco-consciousness and embraced as a stylish and savvy choice by consumers across various demographics.

Price remains the most important purchase decision factor, combined with sustainability (Riesgo et al., 2023; Tangri & Yu, 2023). Hence, second-hand shopping offers consumers access to affordably priced clothing (Farrant et al., 2010) and the opportunity to acquire brands and preowned luxury items that might otherwise be financially out of reach (Silva et al., 2021), particularly appealing to younger consumers (Yan et al., 2012; Xu et al., 2014). This

accessibility has also been driven by the rise of online stores or services through discounted offers in the late- or off-season (Kapferer & Bastien, 2012; Xia et al., 2013; Kapferer & Laurent, 2016), further emphasizing the attractiveness of lower prices and frugality as important factors in the demand for second-hand goods (Cervellon et al., 2012; Guzzeti, 2021). However, the declining quality of new garments due to the increasing number of fast fashion items in second-hand has led consumers to seek higher-quality vintage items (Persson & Hinton, 2023). In this context, second-hand shops serve as venues for consumers to purchase vintage products that are no longer in production (Tully, 2012), providing opportunities to find unique pieces that express personal style without spending too much money (Guiot & Roux, 2010; Yan et al., 2015). Therefore, vintage has been a prevalent term used within the second-hand category and has also experienced significant popularity alongside second-hand. Vintage items carry inherent cultural, historical, and nostalgic significance (Amatulli et al., 2018; Turunen et al., 2019).

In line with the quote introducing this chapter, vintage items evoke motivations such as historical value and quality, which convey a sense of security and increase the readiness to consume. This nuanced understanding of consumer motivation complements the broader shift towards eco-friendliness and sustainability in the fashion industry, indicating that while these factors have driven the growth of the second-hand market, motivations for purchasing vintage items can differ from those for generic second-hand. Compared to second-hand, vintage is broadly accepted as fashion produced between the 1920s and the 1980s, with items from earlier decades often commanding higher prices due to their age and scarcity, imbuing them with additional value (Gerval, 2008; Bellazza, 2022; Cervellon et al., 2012; Stolz, 2022). They embody authenticity, often meticulously crafted by hand decades ago, underscoring their uniqueness in today's context (Amatulli et al., 2018; Turunen et al., 2019). Furthermore, vintage characteristics, such as high-quality craftsmanship, heritage, and durability, seamlessly align with the emerging trend known as 'quiet luxury'. This trend, in contrast to the ostentatious displays of wealth such as big luxury brand name logos on clothes associated with 'loud luxury', reflects a shift towards more subtle expressions of luxury appreciation, particularly among young consumers. Quiet luxury fashion is common items without logos and less distinctive product features, making it difficult to recognize them as luxury products at first glance (Jiang et al., 2021).

In an era marked by economic instability, consumers increasingly seek classic, enduring fashion pieces that offer lasting value. Notably, Generation Z individuals, born between 1997 and 2012, are predicted to exhibit a significant 29 percent increase in searches for quiet luxury brands in 2023 (Dimock, 2019). This trend may stem from a desire among this demographic to adopt the fashion sensibilities associated with affluence, possibly influenced by apprehensions about the future (The RealReal, 2023). Quiet luxury embodies a refined elegance that is understated yet sophisticated. Vintage items often fit this concept of quiet luxury as they convey a sense of timeless style and quality craftsmanship without flaunting wealth or extravagance. In addition, vintage has been closely associated with traits connected to luxury such as exclusiveness, uniqueness, and rarity (Roper et al., 2013), making it especially popular among various second-hand categories. This may further explain the rising popularity of vintage, visible through a simultaneous increase of 40 percent in spendings of Gen Z for vintage bags in addition to their quiet luxury purchases (The RealReal, 2023). Vintage being trendy is particularly observable in fashion, where celebrities increasingly favor vintage ensembles over modern styles (Amatulli et al., 2018; Schibik, 2022). Luxury brands like *Gucci* and *The Row* further embrace this shift

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by integrating refurbished vintage fashion pieces into their collections (Bellezza, 2023). Overall, these past shifts in consumer fashion preferences set an interesting basis for this study.

1.2   Problematization and Research Question

The fashion industry has seen widespread adoption of the term second-hand, often rebranded as vintage due to its trendiness and its resemblance to quiet luxury (Gerval, 2008). This strategic use of terminology has led to the proliferation of second-hand and thrift shops leveraging the positive connotations associated with vintage to enhance popularity and broaden appeal (Beard, 2008). As vintage and second-hand become increasingly intertwined, the once-clear boundary between these terminologies has blurred. Consumers now find themselves navigating through a marketplace where genuine vintage pieces coexist alongside generic second-hand items, creating confusion and potential dissatisfaction (Roux & Guiot, 2008). However, it is crucial to note that while vintage and second-hand share some similarities, they are not interchangeable terms (Turunen et al., 2019). It is important to recognize that not all vintage pieces have been previously used, and conversely, not all second-hand items are necessarily old (Roux & Guiot, 2008). This interchangeable use has fueled the growing confusion between the terms vintage and second-hand. This confusion can be problematic as it can distort consumers' value perception due to false associations leading to consumer dissatisfaction and mistrust when they realize during post-purchase.

To illustrate, vintage products inherently have higher value than second-hand products as they often carry cultural and historical significance, reflecting the fashion trends, societal values, and craftsmanship of their respective eras. Hence, they also often appreciate in value over time, distinguishing them from mere second-hand goods (Amatulli et al., 2018; Turunen et al., 2019). Furthermore, vintage items typically command higher prices due to their associations with prestige traits of luxury such as timelessness, exclusivity, and heritage. In contrast, second-hand goods are associated with lower prices and are mainly purchased due to frugality and price consciousness (Yan et al. 2015). Therefore, labeling mere second-hand products as vintage may lead to purchases of products with a discrepancy between perceived value and actual value. This leads to consumers willing to buy items they believe to be of higher value and status than they actually are. As a result, the blurring of lines between vintage and second-hand items erodes consumer trust, possibly giving sellers unfair advantages and leading to market distortion and dissatisfaction (Beard, 2008). This underscores ethical issues surrounding transparency and fair practices within the second-hand market.

Central to understanding consumers' planned behavior in this context is the use of the *Theory of Planned Behavior (TPB),* developed by Ajzen (1991). By replacing the model's traditional component *Intention* with *Willingness to Buy (WTB)* as a behavioral indicator, the study seeks to capture consumers' planned behavior more accurately. Studies have shown that factors such as the perceived quality of the clothing, value relative to price, and sustainability significantly influence consumers' WTB for second-hand fashion (Colasante & D'Amo, 2021). Additionally, consumer motivation, driven by emotional factors, plays a pivotal role in determining WTB. The motivations to purchase vintage or second-hand products differ due to

their distinct characteristics and associations. Vintage items evoke emotions such as nostalgia, admiration for craftsmanship, and appreciation for heritage, leading consumers to perceive them as more valuable and willing to pay a premium (Amatulli et al., 2018). In contrast, motivations for purchasing second-hand items often revolve around practicality, affordability, and sustainability, influencing consumers to seek lower prices (Yan et al., 2015). Therefore, differentiating between vintage and second-hand is essential not only for maintaining consumer trust but also for accurately assessing consumer motivations and their corresponding WTB.

Numerous studies have explored consumer motivations regarding second-hand and vintage fashion:

- *Management* (Cervellon et al., 2012; Padmavathy et al., 2019; Hur, 2020; Medalla et al., 2021)
- *Marketing* (Amatulli et al., 2018; Schibik et al., 2022; Roux & Guiot, 2008; Guiot & Roux, 2010; Ferraro et al., 2016; Sihvonen & Turunen, 2016; Sarial-Abi et al., 2017; Amatulli et al., 2018; Machado et al., 2019; Schibik et al., 2022; Silva et al., 2022)
- *Social Sciences* (DeLong & Reiley, 2015; Yan & Xu, 2015; Cassidy & Bennett, 2012; Seo & Kim, 2019)

Most of these investigations concentrate on consumer preferences for contemporary second-hand fashion (Roux & Guiot, 2008; Guiot & Roux, 2010; Yan & Xu, 2015; Ferraro et al., 2016; Sihvonen & Turunen, 2016; Sarial-Abi et al., 2017; Machado et al., 2019; Padmavathy et al., 2019; Seo & Kim, 2019; Hur, 2020; Medalla et al., 2021; Silva et al., 2022). Only a few studies focus specifically on vintage fashion (Cassidy & Bennett, 2012; DeLong & Reiley, 2015; Schibik et al., 2022; Amatulli et al., 2018). Cervellon et al. (2012) is the only source distinguishing vintage motivation from second-hand. Some studies examine vintage motivation focusing on the luxury fashion industry (Turunen & Leipämaa-Leskinen, 2015; Guzetti et al., 2021.)

Despite the extensive research, a notable gap exists regarding the excessive usage of the term vintage and the blurring distinction between vintage and second-hand in the fashion resale market and its impact on consumer's WTB. This ambiguity has yet to be explored in terms of whether terminologies significantly influence consumer planned behavior in this market. While one consumer may prioritize the precise use of terminology, another may find it inconsequential. Furthermore, it not only confuses consumers but also erodes trust and satisfaction. Despite its significance, the influence of different labels within the fashion resale market on consumers' WTB remains unclear, and the mechanisms driving these consumer responses are yet to be fully explored. This comparative study bridges this gap in the literature by how terms like vintage or second-hand impact consumers' purchasing intentions for preowned fashion, uncovering the motivations underlying their behavior. Hence, the central research question guiding this comparative study is:

How do consumer motivations differ in response to the use of the term vintage compared to second-hand, influencing willingness to buy?

1.3   Aim and Objectives

In this comparative study, the use of the TPB (Ajzen, 1991) proves invaluable as a methodological framework for answering the main research question. This framework is known for its effectiveness in understanding human behavior. It provides a structured approach to understanding how the terminology choices like second-hand and vintage, evoke motivations and affect consumer behavioral intentions, specifically understood as WTB in this study. Extending the TPB model by incorporating the role of terminology as a key determinant of consumer motivation, aligns with this study's aim to reveal how terminologies affect *Attitude, Subjective Norm*, and *Perceived Behavioral Control (PBC),* ultimately influencing WTB. *Attitude* reflects individuals' beliefs and evaluations of the behavior's outcomes, while *Subjective Norm* captures perceived social pressures. *PBC* reflects the ease or difficulty of performing a behavior (Ajzen, 1991). This adaptation of the TPB model enables a detailed examination of the factors influencing the consumer decision-making process regarding terminology in the fashion resale market and provides insights into the evolving significance of vintage items and their broader impact on consumer planned behavior and industry practices.

Academically, this comparative study aims to contribute to the preowned fashion literature by specifically demonstrating the difference between the motivational factors of second-hand and vintage fashion. Therefore, this thesis outlines the distinct characteristics associated with the terms second-hand and vintage shedding light on their nuanced differences. This clarification is important as previous research on second-hand fashion has often not clearly differentiated between the motivations for second-hand and vintage items (Ferraro et al., 2016; Guiot & Roux, 2010; Padmavathy et al., 2019). So far this study is presumably, the first one to extensively analyze consumer motivations in connection to terminology, thereby highlighting and contributing to the significance of labeling in consumer planned behavior studies.

This research also aims to offer practical implications for marketing practices in the fashion resale industry. By highlighting the importance of transparency and ethical labeling in the fashion resale market, this study guides practitioners to enhance consumer trust. The findings can help practitioners aiming to improve marketing practices, to foster a more transparent and trustworthy marketplace for preowned fashion items. Additionally, this comparative study highlights the crucial role of terminology in shaping consumer perceptions and motivating their planned behavior. By emphasizing the importance of terminology in evoking specific consumer motivations, this research provides valuable insights for businesses aiming to align with consumer expectations and strengthen their competitive position in the market.

1.4   Delimitations

As the aim of this study is to interview young adults about their motivations and experiences concerning second-hand and vintage fashion, several delimitations have been established to maintain a clear and manageable scope. The study focuses on participants from Europe, a region where the fashion resale market is particularly prevalent and well-developed (Yan et al., 2012; Lemire, 2015). While the findings may have broader implications, they are primarily applicable to the European context. In terms of sampling, the study focuses solely on young adults, born between 1994 and 2004, with a demonstrated interest in preowned fashion. Furthermore, this study exclusively centers around the preowned fashion industry, making the findings primarily relevant to observing consumer planned behavior specifically in this industry.

The study is confined to the use of the TPB framework, which is adapted by incorporating the role of terminology in influencing consumer planned behavior. Additionally, this study is concentrated on consumer motivation and WTB, primarily researching consumer planned behavior rather than consumer behavior. Focusing on planned behavior provides valuable insights into consumers' motivations and intentions, offering a foundation for predicting and influencing future behavior. Clearly defining these delimitations, ensures that the research objectives are achievable within the constraints of the methodology and resources available. This clarity also helps to set realistic expectations for the findings and their applicability.

1.5 Outline of the Thesis

This master thesis consists of six chapters presented in Figure 1.

Chapter 1: **Introduction**	The first chapter introduces the topic of second-hand and vintage fashion and sets a clear framework for this study. It outlines the background, the problematization and research question, the aim and objectives, and its delimitations.
Chapter 2: **Literature Review**	The second chapter provides an overview of the academic literature on second-hand, vintage, consumer motivation, consumer planned behavior. It introduces the framework used to study how terminological framing impacts consumer motivations and their willingness to buy in the preowned fashion market.
Chapter 3: **Methodology**	Chapter three explains the research philosophy, design, and methodological approach, including the methods used to collect and analyze data. It also assesses the quality criteria of the research process.
Chapter 4: **Analysis**	Chapter four, the empirical results and their analysis based on deductive categories are presented and interpreted.
Chapter 5: **Discussion**	The fifth chapter discusses the results and their wider implications for the fashion resale industry. It links the findings to the previously reviewed literature.
Chapter 6: **Conclusion**	The final chapter summarizes the findings and contributions of the study and makes suggestions for future research. It concludes with reflections on the general implications of the study findings for theory and practice.

Figure 1: Outline of the Research

2 Literature Review

This chapter demonstrates the key literature and findings that create this study's basis. The Venn diagram in Figure 2 provides a visual representation of the intersection of the four key themes guiding this study: *Second-Hand*, *Vintage*, *Consumer Motivation*, and *Consumer Planned Behavior*. Each circle in the Venn diagram corresponds to one of these topics and illustrates their overlaps and individual contributions, leading to this study's topic.
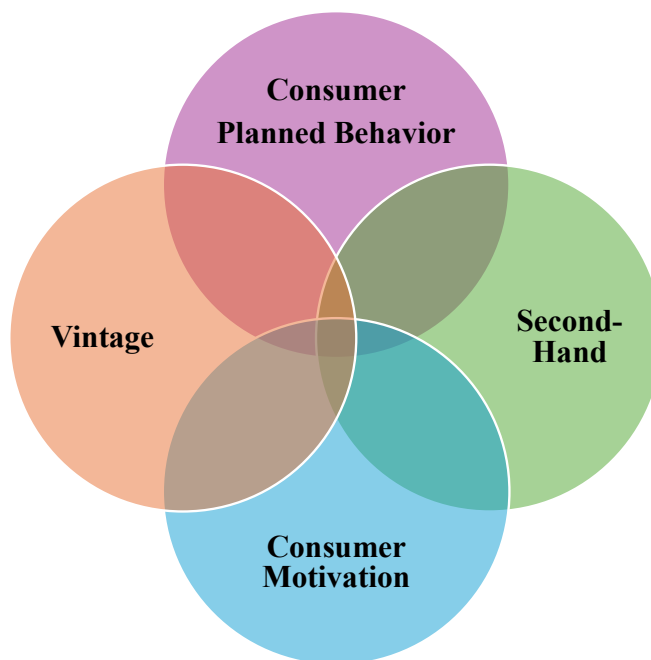
Figure 2: Venn Diagram with the four main topics of the study (Own illustration inspired by Easterby-Smith et al., 2021, p. 33)

2.1 Second-Hand Fashion Definition and Characteristics

Second-hand fashion, as defined by Seo and Kim (2019), encompasses used garments sold at reduced prices, driven by economic and ecological motivations. Historically, second-hand goods were primarily associated with consumers of limited financial resources (Padmavathy et al., 2019), leading to a *Social Stigma* surrounding their use, often linked to notions of poverty and economic necessity (Guiot & Roux, 2010). Traditionally, these items served the purpose of providing bargains for those seeking cheaper alternatives (Padmavathy et al., 2019). However, since the 2000s, the second-hand market has experienced a resurgence in popularity and de-stigmatization (Padmavathy et al., 2019), as it is increasingly viewed as a matter of choice for certain consumers (Ferraro et al., 2016). This shift has been fueled partly by growing environmental concerns, particularly among younger demographics who prioritize eco-friendly behaviors (Ek Styvén & Mariani, 2020), especially given the significant environmental impact of the fashion industry (Vehmas et al., 2018). By opting for second-hand fashion, consumers

can reap both environmental and financial benefits, including reduced material usage, water consumption, production costs, and landfill waste associated with new clothing production (Hur, 2020).

Consequently, second-hand shopping is increasingly perceived as sensible, and even cool or trendy (Ferraro et al., 2016) appealing to consumers across various socio-economic backgrounds and classes including artists and high-profile individuals such as members of royal families (Herjanto et al., 2016), thereby solidifying its status as a global fashion trend. The increasing trend towards second-hand fashion has promoted the growth of specialized markets tailored to the different preferences and interests of various consumer groups, particularly in the Western world. Notably, young adults constitute the primary demographic targeted within these markets (Herjanto et al., 2016). This is supported by the recent revival of second-hand shops, particularly among those consumers who seek out unique and rare pieces unavailable in markets for new goods (Yan et al., 2015). Furthermore, with the rise in demand for luxury goods, the second-hand market has become an attractive avenue for accessing luxury brands (Turunen et al., 2019) and valuable products at lower prices than those found in the primary market for new goods. These lower-priced items offer not only economic value but also psychological satisfaction (Roux & Giout, 2008), further enhancing their appeal (Amatulli et al., 2018).

2.2   Vintage Fashion Definition and Characteristics

The term vintage originates from medieval French, originally used to denote the year and location of production for branded wines. This historical association has shaped consumer perceptions and experiences of vintage products, extending to clothing as well (Schibik et al., 2022). Vintage items are characterized by their authenticity, rarity, and often a specific historical era. While many vintage items are previously owned, some may have remained unused or stored away for decades, maintaining pristine condition (Sihvonen & Turunen, 2016; Seo & Kim, 2019; Kessous & Valette-Florence, 2019). In marketing, vintage fashion is strategically positioned to evoke nostalgia and establish a connection to the past, mirroring the way wines are marketed based on their vintage (Schibik et al., 2022). The '80s saw the emergence of vintage fashion, which led to increased acceptance of flea markets and thrift stores (Delong et al., 2005). This trend has persisted and gained traction in contemporary consumer society due to the perception that modern fashion lacks exclusivity (Cassidy & Bennett, 2012; Wuestefeld et al., 2012). A common characteristic of vintage fashion lovers is their appreciation for original pieces, especially those from well-known designer brands that are at least 25 years old. Occasionally, these brands include limited edition reproductions in their collections (Veenstra & Kuipers, 2013; Vehmas et al., 2018; Seo & Kim, 2019).

Vintage fashion stands apart from other categories such as historical, antique, second-hand, consignment, reused, or resale fashion due to its distinctive attributes and historical significance. When discussing attire, vintage typically involves recognizing specific styles and appreciating details like the era in which they were produced or worn (Delong et al., 2005). Gregson et al. (2001), in their examination of vintage usage in London, describe blending

vintage pieces with new fashion items as a form of standing out from others, expressing discernment. The appeal of vintage is therefore very complex and requires the consumer to have a trained eye, a sense of aesthetics, dressing skills, historical curiosity, and the ability to recognize authentic pieces, all re-evaluated in a contemporary context (Gregson et al., 2001). Vintage fashion offers stability in a fast-paced world and allows consumers to reminisce about times gone by as if they were looking through the window of the past (Cassidy & Bennett, 2012). The decoupling of production and consumption in vintage fashion presents an intriguing case for exploring existing theories of consumption (Veenstra & Kuipers, 2013).

Vintage items serve as powerful connectors between the past, present, and future, embodying consistency of existence that resonates with consumers. This connection is evident in the way vintage products offer a tangible link to earlier eras, allowing individuals to bridge past and present fashion trends (Sarial-Abi et al., 2017). Crafted from traditional materials and often employing handmade techniques, vintage items are synonymous with quality and craftsmanship, elevating their cultural and nostalgic value. These characteristics contribute to their appeal as alternatives to mass-produced goods, attracting collectors who appreciate their symbolic meaning. Additionally, vintage pieces are prized for their rarity and unique design, making them coveted items that may increase in value over time (Amatulli et al., 2018). Vintage shopping is characterized by its adventurous nature, demanding expertise to navigate different eras and discover hidden gems (Delong et al., 2005). Despite its charm, vintage fashion can be costly due to the meticulous curation process undertaken by sellers. However, this investment ensures that the items are expertly restored and ready for wear, sparing buyers any additional expenses post-purchase. Historically, vintage items were defined as those dating back at least two decades. However, with fashion's rapid pace and constant new releases, this timeframe is shrinking. Consequently, certain items may attain vintage status in a shorter period (Bellezza, 2023).

2.3   Blurring of Vintage and Second-Hand Fashion

The distinction between vintage and second-hand fashion has become increasingly blurred in contemporary consumer contexts. While both categories share commonalities, such as being previously owned or acquired from non-traditional retail settings, they also possess distinct characteristics that shape consumer perceptions (Schibik et al., 2022). Historically, vintage items were usually considered to be those that date back at least two decades and reflect the essence of certain eras (Turunen et al., 2020). This definition has served as the basis for understanding and classifying vintage fashion, with consumers often seeking rare pieces with historical significance. This reflects a longing for authenticity and individuality (Cervellon et al., 2012). Second-hand fashion, encompassing a broader range of previously owned items, has gained prominence, driven by factors such as price-consciousness and eco-friendliness, appealing to consumers seeking unique pieces at affordable prices (Turunen et al., 2020). Marketers have responded by adopting tactics to enhance the perceived worth and scarcity of second-hand products, resembling approaches used for marketing vintage items.

By highlighting the historical backgrounds and production stories of second-hand fashion, marketers aim to mitigate negative perceptions linked to consumer contagion (Schibik et al., 2022). However, this practice blurs the lines between vintage and second-hand categories, potentially leading to confusion among consumers (Schibik et al., 2022). Retailers have also contributed to the confusion by renaming their stores vintage, regardless of the age and origin of their products (Cervellon et al., 2012, 2010). Studies have shown that this re-imaging of thrift shops as vintage stores has led to increased customer visitation and profitability, highlighting the strategic advantages of such labeling tactics (Medalla et al., 2020). Furthermore, the fashion industry's tendency to capitalize on the popularity of vintage aesthetics has further complicated matters. Recycled clothing marketed as 'vintage-inspired' may evoke the look and feel of authentic vintage pieces but lacks the historical authenticity and age associated with true vintage fashion (Ryding et al., 2017). As a result, consumers may struggle to navigate the distinctions between vintage and second-hand fashion, leading to misunderstandings or misrepresentations of the products offered. The overuse of the term vintage in media and marketing further contributes to this confusion, as some retailers label their inventory as vintage fashion without adhering to the age criteria (Ryding et al., 2017). Although both vintage and second-hand fashion are items that have been owned by people, they are essentially differentiated by the historical significance, rarity, and authenticity associated with vintage pieces. Nevertheless, marketing strategies and consumer perceptions have somewhat blurred these distinctions, creating a challenge for consumers who expect a differentiation of vintage from second-hand.

2.4   Consumer Motivations for Preowned Fashion

Given that consumer motivations have been shown to have varying degrees of impact on perceived value in different study contexts (Aycock et al., 2023), it is crucial to analyze consumer motivation to understand its influence on *Willingness to Buy* (WTB). In 2008, Roux and Guiot established a widely referenced categorization for understanding the motivations behind the consumption of second-hand fashion, which was refined two years later by Guiot and Roux (2010). Numerous subsequent studies have employed this framework to explore motivations related to second-hand fashion (Ferraro et al., 2016; Machado et al., 2019; Padmavathy et al., 2019; Seo & Kim, 2019; Medalla et al., 2021). Building on this foundation, Cervellon et al. (2012) were the first to suggest that distinguishing between vintage and second-hand fashion could be pivotal in comprehending diverse consumer motivations and resulting behaviors. Interestingly, some studies did not explicitly mention the term vintage (Ferraro et al., 2016; Padmavathy et al., 2019; Seo & Kim, 2019), while Machado et al. (2019) and Medalla et al. (2021) acknowledged the concept of vintage, however without differentiating its motivational factors. Consequently, in the following, the categorization proposed by Guiot and Roux (2010) is utilized to compare motivations behind second-hand and vintage fashion.

2.4.1   Economic Motivations

One of the drivers influencing the WTB is economic motivations (Roux & Guiot, 2008; Medalla et al., 2021). Economic motivations in consumers' planned behavior encompass price-related factors and financial considerations. Guiot and Roux (2010) highlight the importance of price gratification and seeking fair pricing. These aspects heavily influence the consumer decision-making process, especially in acquiring second-hand fashion. Strähle and Klatt (2017) emphasize affordability as a primary driver for purchasing second-hand items. Guiot and Roux (2010) mention price-related motives, including the desire to spend less, seeking fair pricing, bargain hunting, and finding price satisfaction which reflect consumers' budget management and assessment of value. Budget constraints and income restrictions (Herjanto et al., 2016), have been largely shaping second-hand consumption, particularly among consumers such as students and young professionals (Medalla et al. 2021). Also, for vintage fashion, income determines whether someone can afford vintage fashion, which is sometimes even more expensive than new luxury items (Cervellon et al., 2012). However, economic motivations extend beyond mere budget constraints and income levels, encompassing price consciousness, frugality, and resale value consciousness (Medalla et al., 2021).

Price Consciousness

Price consciousness, as defined by Lichtenstein et al. (1990), refers to the extent to which consumers prioritize paying low prices for goods and services. In the second-hand fashion market, consumers often exhibit this characteristic (Roux & Guiot, 2008; Guiot & Roux, 2010). Individuals who exhibit price consciousness are highly aware of the value they receive for their money and are motivated to seek out bargains or discounts (Yan et al., 2015; Ferraro et al., 2016; Padmavathy et al., 2019). Furthermore, the second-hand market holds particular appeal as second-hand fashion items are often priced significantly lower than their brand-new counterparts. This aligns with the preferences of price-conscious consumers who prioritize paying less for similar or identical products. By purchasing second-hand fashion, these consumers can fulfill their fashion needs at a fraction of the cost that would incur when buying new items (Yan et al., 2015).

Frugality

Another term, directly related to price consciousness is frugality, characterized by an inclination to spend less, prioritize financial savings, and avoid unnecessary spending (Roux and Guiot, 2008; Medalla et al., 2021). This economic lifestyle decision is grounded in delayed financial gratification, wherein individuals opt to forego immediate consumption in favor of long-term financial stability and security (Medalla et al., 2021). By embracing frugality, consumers acknowledge the importance of maximizing the value of their financial resources and minimizing wasteful spending, thereby impacting their WTB. Bargain hunting is an essential part of frugality, particularly pronounced in the second-hand market (Cervellon et al., 2012). It reflects the proactive approach of individuals who manage their finances wisely by looking for ways to save money and maximize the value of their purchases (Medalla et al., 2021). This mindset resonates strongly with the traditional second-hand market as the allure of reduced prices fosters a sense of satisfaction known as price gratification since consumers feel they are maximizing the economic value of their purchases (Guiot & Roux, 2010; Hur, 2020).

Consequently, the satisfaction derived from securing a bargain contributes to consumers' overall perception of value, influencing their WTB for second-hand items. When it comes to vintage fashion, being frugal is not necessarily a requirement for purchasing vintage items (Cervellon et al., 2012).

Resale Value Consciousness

One unique aspect of second-hand consumers, as observed by Turunen and Pöyry (2019), is their perspective on fashion purchases. They do not see themselves as end-users of the purchased item but rather as potential future sellers who may pass on the purchased items to new users, treating their acquisitions as investments rather than mere transactions. This mindset gives rise to what is termed as resale value consciousness, wherein consumers actively consider the potential resale value of products (Arnould & Thompson, 2005). Hence, some consumer's second-hand shopping is driven by the future aims to sell the product (Turunen & Pöyry, 2019). This consideration prompts consumers to make more strategic and calculated purchasing decisions, assessing the long-term value proposition of each acquisition. Consequently, their WTB for second-hand fashion is influenced by the perceived resale value and potential return on investment. However, while studies have primarily focused on examining resale value consciousness in the context of second-hand fashion, its significance becomes even more pronounced when considering vintage items. Unlike general second-hand fashion, vintage pieces often command premium prices and can be sold for more than double their original retail price (Amatulli et al., 2018). This phenomenon can be attributed to the unique characteristics of vintage items, including their cultural and historical significance, as well as their timeless appeal. For this reason, vintage fashion holds a special allure for consumers due to its ability to appreciate in value over time, in contrast to the depreciation typically associated with second-hand garments (Keim & Wagner, 2018). As a result, consumers may be willing to buy more vintage items, recognizing them as investments that could yield higher returns in the future (Amatulli et al., 2018). The allure of cultural capital and investment potential plays a more significant role in determining the value of vintage garments (Amatulli et al., 2018; Veenstra & Kuipers, 2013). This underscores the difference between second-hand and vintage fashion.

2.4.2   Critical Motivations

Critical motivations in consumer behavior, as outlined by Guiot & Roux (2010), encompass grievances toward and withdrawal from the conventional market system, which includes both ethical and ecological considerations. These motivators prompt consumers to explore alternatives, such as shopping for second-hand fashion, allowing them to seek out vintage or recycled items, as observed by Strähle and Klatt (2017). Guiot and Roux (2010) further reveal a crucial dimension that challenges conventional consumption patterns, emphasizing the importance of distancing oneself from societal pressures to constantly acquire new possessions, which are perceived as wasteful. This critique extends beyond dissatisfaction with consumerism, encapsulating ethical and ecological concerns. Consumers appreciate the originality, stimulation, and social interaction offered by alternative channels while expressing reservations about the resource-intensive nature of conventional consumption (Guiot and Roux (2010).

Ethical Considerations

Regarding second-hand fashion, young consumers often exhibit counter-cultural orientations and are motivated by ethical reasons to disassociate from mainstream markets. This behavior reflects a rebellion against a society that promotes waste and throw-away behaviors (Medalla et al., 2021; Ferraro et al., 2016). By choosing second-hand fashion, these consumers aim to challenge the norms of consumerist culture and reduce their environmental footprint. Similarly, consumers purchasing vintage items are driven by aesthetic preferences, allowing them to fulfill both aesthetic and ethical considerations simultaneously (Amatulli et al., 2018). The combination of aesthetic appreciation and ethical values makes vintage fashion particularly appealing to those who are environmentally conscious and desire to make sustainable fashion choices. By choosing vintage items, consumers not only express their individual style but also contribute to a more sustainable fashion industry (Amatulli et al., 2018).

Ecological Considerations

Young consumers demonstrate a strong environmental consciousness, driving their preference for second-hand fashion as a means of sustainable and conscientious consumption (Medalla et al., 2021; Ferraro et al., 2016). Similarly, vintage fashion's allure stems from its association with sustainability and resourcefulness, emphasizing recycling and reusing practices over disposable fashion (Cassidy & Bennett, 2012). Moreover, vintage items are increasingly valued for their minimal environmental impact, aligning with the contemporary trend of eco-conscious consumption (Amatulli et al., 2018). In evaluating the significance of ecological considerations, both second-hand and vintage fashion are underscored as equally important. Both reflect a broader societal shift towards environmentally responsible consumer behavior.

2.4.3   Hedonic and Recreational Motivations

Hedonic motivations also play a significant role in driving second-hand consumption (Roux & Guiot, 2008; Cervellon et al., 2012; Padmavathy et al., 2019). These motivations are closely associated with the enjoyment and leisure aspects of products and shopping channels, as highlighted by Guiot & Roux (2010). While hedonic motivation involves seeking immediate pleasure and emotional gratification, recreational motivation focuses on leisure activities and hobbies pursued for relaxation and personal fulfillment. In contemporary Western society, the role of entertainment in retailing has become increasingly significant, with consumers seeking pleasurable and engaging shopping experiences. The browsing behaviors often associated with second-hand shopping exemplify positive hedonic shopping motivation, where individuals leisurely peruse through shops without a specific intent to purchase (Ferarro et al., 2016). These items hold appeal for their potential to express individuality and creativity, allowing purchasers to imbue them with personal meaning that may diverge from their original purpose, as noted by Guiot & Roux (2010). These motivations include aspects such as the shopping experience, fashion trend, self-identity, uniqueness, authenticity, trust, rarity, availability, quality, brand consciousness, nostalgic pleasure, and historical value which are geared towards individual gratification and satisfaction (Ferarro et al., 2016; Padmavathy et al., 2019). For simplicity, 'hedonic and recreational motivation' will be referred to as 'hedonic motivation' in this thesis.

Shopping Dynamics

In the fashion resale market, shopping dynamics play a pivotal role in shaping consumer behavior and preferences. Turunen and Pöyry (2019) delineate two fundamental shopping orientations, hedonic and utilitarian. The hedonic orientation revolves around deriving pleasure and satisfaction from the shopping experience, while the utilitarian orientation prioritizes efficiency and goal-oriented shopping, focusing on practicality and effectiveness in achieving specific tasks or objectives. Retail channel design significantly influences shopping dynamics, with retailers leveraging unique displays and narratives to attract customers seeking enjoyable experiences, particularly in social contexts. By optimizing visual merchandising both offline and online, such as through captivating window displays and curated sections, retailers can cater to individuals seeking hedonistic experiences (Hur, 2020). Furthermore, DeLong et al. (2005) highlight how second-hand retailers create a museum-like atmosphere in their stores, where touchable merchandise and socialization foster a sense of community between buyers and sellers.

Treasure hunting is all about the sense of adventure and excitement associated with discovering hidden treasures among a variety of items available in stores (Ferraro et al., 2016). Consumers engaged in treasure hunting derive satisfaction and joy from the discovery of unexpected treasures imbued with historical significance enhancing their overall shopping experience (Roux & Guiot, 2008; Ferraro et al., 2016). This underscores that treasure hunting may be more associated with vintage rather than second-hand shopping as treasure hunting is driven by the anticipation of finding timeless and iconic pieces from bygone eras, prominent traits of vintage fashion (Padmavathy et al., 2019; Guzetti et al., 2021).

Fashion Trend

Fashion trends serve as a potent motivator for engaging with second-hand fashion, driven by the search for authenticity and originality. This motivation extends beyond mere imitation, encompassing the desire to align with specific fashion trends, cultivate a distinct personal style, or intentionally distance oneself from mainstream fashion norms (Ferraro et al., 2016). However, while many studies have only attributed fashion motivations towards second-hand fashion in general, fashion motivation is seen to be evoked heavily by vintage. Vintage styles, rooted in past decades, serve as enduring sources of inspiration for contemporary fashion trends (Cervellon et al., 2012). Certain past decades have remained influential in shaping fashion trends over the last two decades and are expected to continue inspiring designers for the foreseeable future (Cassidy & Bennett, 2012). In addition, celebrities have elevated the image of vintage fashion, making it trendy and desirable. Their endorsement of vintage attire, especially on red carpet events, has prompted fashion-conscious consumers to embrace vintage fashion (Cassidy & Bennett, 2012). Consequently, the influence of fashion motivation on consumer WTB is also particularly prevalent in the fashion resale market.

Self-Identity

In the fashion resale market, self-identity emerges as a powerful motivator for consumers. Engaging in second-hand consumption allows individuals to invest in their identities, thereby cultivating social and cultural capital within their communities (Arsel & Thompson, 2011).

Medalla et al. (2021) highlight that consumers strongly desire to express their individuality through purchases, especially those that enhance their social image. Consumers who value their identity are drawn to the idea of owning fashion pieces that are not commonly found in mainstream fashion outlets, allowing them to express their style in a distinctive manner (Padmavathy et al., 2019). Moreover, second-hand consumption enriches personal creativity and self-identity, leading to emotional satisfaction (Hur, 2020). The pursuit of unique clothing enables consumers to build their identities through items they resonate with. For instance, Machado et al. (2019) illustrate this with an individual's expression of affection for second-hand clothes, which signifies more than their material presence. Avoiding similarity, or the effort to maintain individual identity by not buying common products, also plays a role. Creating a personal style through unique consumer goods is the most common way of expressing individuality (Cervellon et al., 2012). Shopping and wearing vintage allow consumers to act as their own designers, blending various styles and eras to forge new and unique identities (Delong et al., 2005). Furthermore, vintage fashion is often perceived as exclusive and authentic, symbolizing individuality and connoisseurship, which appeals to consumers seeking something distinctive and rare (Cassidy & Bennett, 2012).

Uniqueness

While self-identity involves understanding oneself as an individual, uniqueness emphasizes what distinguishes each person as special or different from others. The hunt for unique finds in second-hand shopping is driven by the thrill of getting items that distinguish oneself from others. This pursuit encompasses the acquisition, utilization, and disposition of goods to project a distinct social image (Roux & Guiot, 2008). It involves acquiring, utilizing, and disposing of items to bolster one's social standing (Medalla et al., 2021). A significant aspect of this quest is the exclusivity transferred by the unavailability of certain items in mainstream retail channels, adding prestige to the experience (Sihvonen & Turunen, 2016). Consumers are drawn to these one-of-a-kind pieces for their intrinsic value and the distinctiveness they bring to their collections. Moreover, the appeal of unique pieces lies in their potential to infuse outfits with individuality and style (Yan et al., 2015). Vintage items allows individuals to bridge past and present fashion trends (Sarial-Abi et al., 2017). Second-hand shoppers relish the opportunity to curate ensembles that set them apart from the crowd, free from the constraints of mainstream fashion trends.

Authenticity

Especially in online second-hand shopping, the authenticity of branded goods is an important concern (Sihvonen & Turunen, 2016). Perceived authenticity encompasses various brand-related attributes, including heritage, rarity, and quality, all of which help to increase perceived value and credibility (Wuestefeld et al., 2012; Sihvonen & Turunen, 2016). In terms of vintage, authenticity reflects consumers' desire for genuine and unstaged experiences (Amatulli et al., 2018). Vintage products are considered true originals from previous eras, often made entirely by hand and mirroring the values and culture of their time (Bellezza, 2023). This emphasis on authenticity is further emphasized by the distinction between true vintage and new vintage, with the latter often perceived as less authentic (Cassidy & Bennett, 2012). Vintage fashion enthusiasts seek authenticity in garments that reflect bygone eras' style and craftsmanship. While modern reproductions are somewhat appreciated, genuine vintage pieces are particularly

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valued for their originality and historical context (Veenstra & Kuipers, 2013). Vintage fashion lovers value authentic experiences and appreciate items that reflect the aesthetics of bygone eras (Veenstra & Kuipers, 2013). Overall, comparing the authenticity of second-hand to vintage fashion reveals nuanced differences. In vintage fashion, it encompasses historical provenance, craftsmanship, and cultural significance (Amatulli et al., 2018; Bellezza, 2023; Veenstra & Kuipers, 2013), while for second-hand fashion, it involves verifying the legitimacy of branded items, especially in online markets, relying on attributes like origin and quality (Sihvonen & Turunen, 2016).

Trust

Trust is a crucial element in second-hand shopping, significantly shaping consumer engagement and satisfaction. It involves customers' evaluation of a business or product based on its reliability, trustworthiness, and the delivery of promises (Padmavathy et al., 2019). In the context of online shopping, trust is especially vital, encompassing brand trust and company performance, and is tied to the functionality and accessibility of the platform, as well as the convenience of services like delivery (Sihvonen & Turunen, 2016). On business-to-consumer platforms, shoppers build trust through established e-commerce practices, while on consumer-to-consumer platforms, trust develops through familiarity with the website's operations (Padmavathy et al., 2019). Retailers can boost trust among second-hand consumers by creating strategies that enable confident purchasing decisions (Hur, 2020). In physical stores, trust is fostered through direct interactions with salespeople, allowing for personal connections to be made (Padmavathy et al., 2019).

Rarity and Availability

As highlighted by Sihvonen & Turunen (2016), the rarity of an item can enhance its perceived value, whereas high availability diminishes it. This perception of rarity is closely tied to the passage of time, as products become rarer over time, increasing their perceived value as coveted treasures that are no longer readily available in stores. However, in the realm of fast fashion, trends change rapidly, leading to a decline in perceived value. This is often referred to as the 'aging of the product' (Sihvonen & Turunen, 2016). Unlike other fashion categories where limited availability can increase perceived value, fast fashion suffers from the abundance and rapid turnover of products, leading to a decrease in perceived value as items become outdated or less fashionable when they are off-season (Sihvonen & Turunen, 2016).

In contrast, vintage fashion is inherently scarce, as its longevity and avoidance of typical deterioration make it a rarity (Schibik et al., 2022). The rarity of vintage items naturally increases over time as fewer and fewer pieces are in circulation. This scarcity is exacerbated by consumers' desire for elusive products, as marketers exploit limited quantities and artificially restrict supply to capitalize on this phenomenon (Schibik et al., 2022). As retro, vintage, and timeless classic items gain value over time and develop an aged patina, their scarcity becomes more noticeable, often resulting in situations where demand exceeds supply (Sihvonen & Turunen, 2016).

Quality

Another factor influencing the WTB of consumers is quality. It serves as a critical determinant of perceived value, directly influencing consumer preferences and purchase decisions (Sihvonen & Turunen, 2016). Generally, higher quality products command higher WTB from consumers, reflecting their appreciation for well-crafted and durable items. One aspect that contributes to the perceived quality of second-hand items is their age. Over time, certain second-hand products acquire an aging that signifies durability and longevity, characteristics that are often associated with high-quality brands (Turunen & Pöyry, 2019). In some cases, the used and patinated condition, particularly of luxury second-hand products, is even preferred. However, it is important to acknowledge that not all second-hand items exhibit high quality, as mass-produced fashion with lower quality may also populate second-hand stores, leading to variability in the quality of offerings (Persson & Hinton, 2023). In contrast, vintage fashion offers a more consistent level of quality, often surpassing contemporary high-street offerings in craftsmanship and materials (Cassidy & Bennett, 2012). Vintage pieces are renowned for their meticulous construction and enduring styles, making them highly desirable among consumers seeking superior quality fashion (Cassidy & Bennett, 2012). Consequently, vintage fashion exerts a positive influence on WTB, as consumers recognize and value the inherent quality of these timeless pieces.

Brand Consciousness

Brand consciousness plays a pivotal role in shaping consumer planned behavior within the fashion resale market, influencing perceptions of quality, familiarity, and risk. The brand name serves as an extrinsic cue, offering consumers insights into the expected quality of a product (Sihvonen & Turunen, 2016). This familiarity with certain brands instills confidence in buyers, reducing the perceived risk associated with purchasing preowned items (Medalla et al., 2021). Consumers often have a general understanding of the quality and sizing consistency associated with specific brands, further enhancing their preference for familiar brands (Sihvonen & Turunen, 2016). Moreover, brand consciousness extends beyond mere quality considerations to encompass broader socio-cultural factors, such as status. In some cases, consumers' WTB is driven less by price and quality and more by the brand's perceived popularity and prestige (Sihvonen & Turunen, 2016). For many consumers, brand consciousness translates into loyalty and preference for particular brands or labels (Medalla et al., 2020).

Trusted brands often become synonymous with personal style and identity, driving individuals to seek out these brands even in the second-hand market (Turunen & Pöyry, 2019). Consequently, consumers may exhibit a higher WTB for preowned garments bearing the logos of their favored brands, reflecting the perceived value, quality, and status associated with these items. This higher WTB is strongly influenced by the knowledge that the original products from these brands have always commanded high prices, thus making consumers generally more WTB. In essence, brand consciousness significantly impacts consumer planned behavior and WTB within the fashion resale market.

Nostalgic Pleasure

Herjanto et al. (2016) and Kessous and Valette-Florence (2019) discovered that nostalgia contributes to the motivation to consume second-hand and vintage fashion. Nostalgia, as identified by Medalla et al. (2021), involves the inclination to seek out old items embodying a historical era, outmoded products, or forgotten traditions. Defined as a longing for past experiences, objects (Amatulli et al., 2018), images, or historic looks (Veenstra & Kuipers, 2013), nostalgia is commonly evoked by vintage items due to their connection to earlier eras (Amatulli et al., 2018; Veenstra & Kuipers, 2013). Sarial-Abi et al. (2017) differentiate between vintage and nostalgic fashion, highlighting that nostalgia primarily involves a yearning for personal past experiences and serves a social function. However, vintage fashion may or may not evoke such feelings. For instance, while an individual in their '60s might purchase a vintage dress out of nostalgia, recalling their youth, a younger person buying the same item may not share the same nostalgic connection. Additionally, Cervellon et al. (2012) differentiate between personal nostalgia, stemming from personally remembered past experiences, and historical nostalgia, which relates to broader cultural or historical contexts. Furthermore, nostalgia is not merely about yearning for the past but involves reviving consumer goods, a sentiment increasingly capitalized upon by the fashion industry through marketing efforts to revive old brands and products (Veenstra & Kuipers, 2013). Therefore, nostalgia's presence in preowned fashion consumption reflects a broader sense of connection and longing for the past, contributing to its perceived value and influencing consumer WTB.

Historical Value

Wuestefeld et al. (2012) highlight the impact of brand heritage on customer perceived value, emphasizing the significance of a brand's history and symbols in shaping consumer perceptions. Additionally, Sihvonen and Turunen (2016) identify the origin of a brand as a crucial determinant of perceived value. They note that the country of origin serves as a particularly important extrinsic cue to the perceived value of a brand, especially when the brand is unfamiliar to buyers. Furthermore, the product's history or story, including its previous owner, influences the perceived value of second-hand items (Sihvonen & Turunen, 2016). The historical significance of vintage pieces resonates deeply with consumers, fostering connections to past eras and personal histories (Delong et al., 2005; Cassidy & Bennett, 2012; Amatulli et al., 2018). Additionally, vintage items hold historical value by linking consumers with significant events and cultural narratives, influenced by personal associations or family history (Delong et al., 2005). The age of a vintage garment, measured in years since its production, contributes to its historical significance, appealing to collectors and fashion enthusiasts alike (Veenstra & Kuipers, 2013). Moreover, keeping vintage clothes preserves their historical significance and the memories attached to them, underscoring the wearer's reluctance to let go of these valued connections (Cassidy & Bennett, 2012). Vintage fashion serves as a tangible reminder of historical eras, inspiring present-day approaches to consumption and lifestyle (Cassidy & Bennett, 2012). The concept of *Pastness* further highlights the importance of historical connections, as it describes a product's alignment with earlier times or eras, evoking a sense of historical significance beyond mere nostalgia (Schibik et al., 2022). Consumer desires to acquire vintage items are heightened when perceptions of product scarcity and pastness are combined, highlighting the allure of these items in the marketplace (Cassidy & Bennett, 2012; Schibik et al., 2022).

2.5   Theory of Planned Behavior

2.5.1   Reasoning for Applying Theory of Planned Behavior

Within the realm of consumer behavior research, the *Theory of Planned Behavior* (TPB) serves as a valuable framework developed by Ajzen in 1991, providing insights into decision-making processes and intention formation (Figure 3). One of the benefits of the TPB is its concise explanation of behavior determinants (Conner & Armitage, 1998). TPB is an extension of the *Theory of Reasoned Action* (TRA) developed by Fishbein and Ajzen (1975). In contrast to TRA, which is limited to volitional behaviors, TPB incorporates perceptions of behavioral control as an additional predictor, making it more applicable to a broader range of behaviors, including non-volitional behaviors (Ajzen, 1991). By considering individual *Perceived Behavioral Control* (PBC) in addition to behavioral *intentions*, the TPB accounts for complex goals and outcomes that depend on a range of behaviors (Ajzen, 1991). This makes the TPB more versatile and comprehensive, allowing for the prediction of a broader range of behaviors, from actions that are easy to perform to those that require resources, opportunities, and specialized skills.
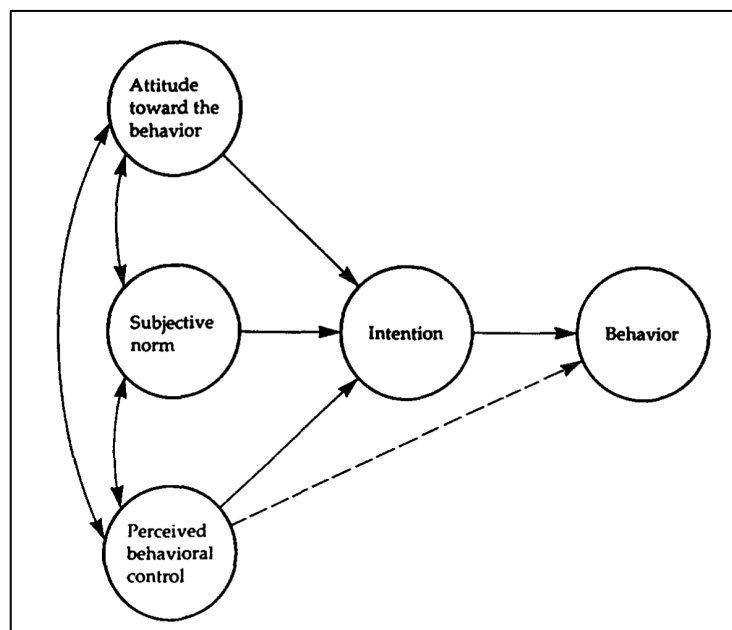
Figure 3: Theory of Planned Behavior (Ajzen, 1991, p. 182)

Therefore, TPB delineates three key factors influencing individuals' intentions: *Attitude* toward the behavior, *Subjective Norm*, and *PBC*. *Attitude* refers to how positively or negatively a person evaluates the behavior in question (Fishbein & Ajzen, 1975; Ajzen, 1991). *Subjective Norms* capture the individual's perception of social pressure from sources such as family, friends, or colleagues to engage in the behavior, as well as their motivation to comply with such pressure. PBC reflects the individual's perception of the ease or difficulty of performing the behavior (Ajzen, 1991). These factors collectively shape an individual's inclination to engage in a specific behavior, with stronger intentions typically arising from more favorable attitudes,

subjective norms, and PBC (Ajzen, 1991). However, the relative importance of these factors may vary depending on the context, with attitudes, subjective norms, and PBC playing pivotal roles in different situations. By applying the TPB framework to explore how the terminology used in the fashion resale market influences these factors via different motivations, researchers can gain deeper insights into the cognitive and social mechanisms driving consumers' WTB. This structured approach facilitates a comprehensive understanding of how terminology impacts consumer planned behavior and decision-making processes within the realm of vintage and second-hand fashion.

2.5.2   Extended Model of Theory of Planned Behavior

According to Ajzen (1991), the TPB can be expanded to include new predictors if they significantly contribute to explaining intention or behavior beyond the current variables. Many researchers have already applied this possibility in the context of fashion-related studies (Becker-Leifhold, 2018; Brandão & Costa, 2021; Youn et al., 2021). Therefore, in this study, an extended version of the TPB model can be applied to better suit the particular context of understanding the impact of terminologies used in the fashion reused market on preowned fashion items. The extended TPB developed in this study is visualized in Figure 4.
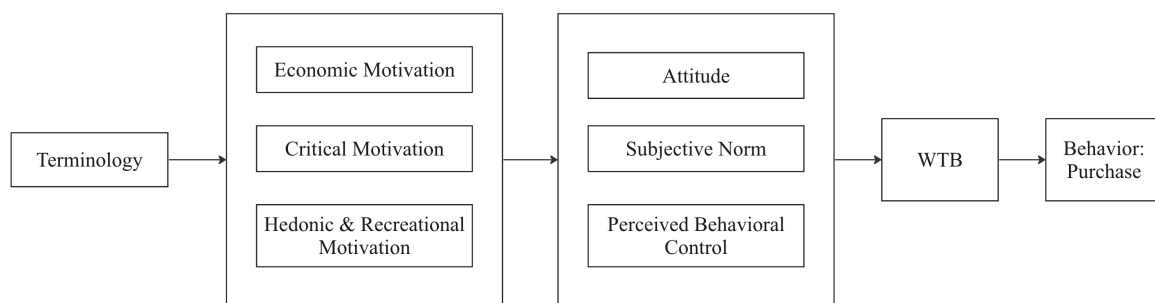
Figure 4: Extended Model of Theory of Planned Behavior (Own illustration)

In this extended TPB model *Attitude, Subjective Norm,* and *PBC*, as well as the final component *Behavior*, remain unchanged and two crucial components are added: *Terminology* is the initial trigger and consumer motivations (*Economic Motivation*s, *Critical Motivations*, *Hedonic Motivations*) driven by a specific terminology (Figure 4). Therefore, the motivations' tripartition presented in Chapter 2.4, is also implemented in the extended model. By extending the TPB framework with the terminology as the starting point, the model offers a nuanced understanding of how consumer motivations shift in response to preowned fashion items, labeled as vintage or second-hand, thereby influencing their WTB. Consumer motivations for preowned fashion items serve as the overarching drive behind purchases in this market. Evoked by the terminology employed, consumer motivations shape consumers' *Attitude*, *Subjective Norm*, and *PBC*.

Consumer *Attitude* toward preowned fashion are influenced by a blend of economic, critical, and hedonic motivations. Economic motivations such as price consciousness and resale value consciousness play a significant role, as many consumers are attracted to the cost savings and

potential future resale value that preowned items offer. Critical motivations, including ethical considerations like sustainability and reducing environmental impact, also shape consumer attitudes, reflecting a growing awareness and commitment to ethical and ecological consumption. Additionally, hedonic motivations are crucial, with consumers often valuing the authenticity, uniqueness, and rarity of preowned items, as well as the dynamics of shopping for distinctive fashion pieces. Economic motivations, such as price consciousness and resale value consciousness, are thought to enhance *PBC* by providing consumers with confidence in making financially prudent decisions. Critical motivations, including ethical considerations like sustainability, may boost PBC by aligning shopping behaviors with personal values. Hedonic motivations, such as the pursuit of authenticity, uniqueness, and fashion trends, could further increase PBC by leveraging consumers' expertise and enjoyment of the shopping experience. Resale value consciousness can influence *Subjective Norm* by creating a social expectation to make financially savvy decisions, especially in contexts where economic prudence is valued. Critical motivations, such as ethical considerations, significantly influence subjective norms as consumers may feel social pressure to make environmentally friendly and sustainable choices due to growing societal awareness and advocacy for ethical consumption. Hedonic motivations also impact subjective norms, particularly as fashion trends evolve and the social desirability of owning unique and authentic vintage pieces grows. Economic motivations like price consciousness can also influence subjective norms if there is social approval for being frugal or budget-conscious, reinforcing the positive social pressure to buy preowned items.

Purchase intention, as per TPB, has been consistently proven as a strong predictor of subsequent behavior (Tan et al., 2023). In academic literature, the terms *Willingness to Buy* (WTB) and *Purchase Intention* are often used interchangeably (Grunert & Ramus, 2005; Cheah et al., 2015; Habib & Sarwar, 2020). This allows to replace the concept of *Intention* in the traditional TPB with the term WTB. That way this study can reflect a more accurate insight into consumer's motivations compared to purchase intention in the context of differentiating responses to the terms vintage and second-hand. In this study, WTB indicates a more immediate and tangible likelihood of making a purchase, offering a clearer measure of potential sales compared to the broader, more hypothetical nature of purchase intention.

Therefore, in this study, WTB is considered as the intention to buy a product at a certain price for second-hand fashion items, which is influenced by attitude, subjective norm, and PBC depending on the terminology used. By focusing on WTB, researchers can gain deeper insights into the specific drivers and barriers that influence consumers' planned behavior in response to these terms. This alignment allows for clearer connections between consumer intentions and subsequent behaviors, thereby strengthening the interpretability and generalizability of the results. Ultimately, *Behavior* stays the culmination of this model. It is influenced by WTB and represents the outcome of the decision-making process initiated by terminology and propelled by consumer motivation. This adapted TPB model provides a systematic framework for researchers to explore how terminology triggers varied consumer motivations, forming *Attitude*, *Subjective Norm*, and *PBC*, ultimately impacting WTB in the realm of preowned fashion. This holistic approach enhances the theoretical validity of the research findings and enables the development of a more comprehensive understanding of the research findings and the impact of labeling on WTB.

2.6 Chapter Summary

The literature review starts by defining the concepts of second-hand and vintage fashion, illustrating their differences and the blurring lines between them. Second-hand fashion refers to previously owned fashion items sold at reduced prices with growing popularity due to increasing environmental concerns and evolving consumer perceptions. Vintage fashion, on the other hand, is characterized by its authenticity, rarity, historical significance, and high quality. It is explored how marketing strategies and consumer perceptions contribute to the overlap between these categories, often leading to confusion.

Next, consumer motivations are categorized into three primary types: Economic, critical, and hedonic. Economic motivations include cost savings and resale value, critical motivations encompass ethical and ecological considerations such as sustainability and reducing environmental impact, and hedonic motivations focus on the pleasure and uniqueness derived from the shopping experience for preowned items. These motivations play a significant role in shaping consumer *Attitude*, *Subjective Norm*, and PBC, which are key components of the TPB.

The TPB framework is extended in this study to investigate how consumer motivations differ when responding to the terms vintage versus second-hand, and their subsequent impact on WTB. This extended TPB model incorporates terminology as the initial trigger, with consumer motivations acting as mediating factors that influence attitudes, subjective norms, and PBC, ultimately affecting WTB. This comprehensive approach provides a nuanced understanding of how different labels affect consumer behavior in the fashion resale market, highlighting the critical interplay between terminology and consumer motivations in driving purchase intentions.

3 Methodology

3.1 Research Approach

Researchers' assumptions and beliefs significantly shape the perspectives on their work and influence the methodologies employed (Bell et al., 2022). Therefore, it is crucial to examine the philosophical foundations guiding the methodology applied in this study, with particular emphasis on the relevance of the philosophical concepts of ontology and epistemology. Reflecting on the researcher's standpoint regarding the relationship between data and theory becomes essential in this regard. By remaining aware of these foundational assumptions, researchers can enhance the quality of their research endeavors (Easterby-Smith et al., 2021).

This comparative study's ontological position is rooted in *Critical Realism*, acknowledging the existence of an objective reality while recognizing the influence of language and social constructs on perceptions and motivations (Easterby-Smith et al., 2021). The study examines how terminology such as second-hand and vintage evokes distinct consumer motivations and influences *Willingness to Buy* (WTB) in the fashion resale market. *Critical Realism* serves as the philosophical foundation, aiming to unveil the underlying causal mechanisms driving differences in WTB in response to the terms vintage and second-hand. Through an exploration of young adults' perceptions and values, this study seeks to uncover patterns of planned behavior as well as their deeper underlying structures. Central to *Critical Realism* is the acknowledgment of the interplay between observable phenomena and underlying generative mechanisms (Bell et al., 2022).

In explaining the researcher's approach to understanding consumer planned behavior towards preowned fashion, it is crucial to clarify the epistemological framework guiding the study. Embracing *Detached Positivism* (Easterby-Smith et al., 2021), this study systematically applies the Theory of Planned Behavior (TPB) model to investigate consumer motivations in the fashion resale market. It operationalizes key constructs of the TPB, such as *Attitudes*, *Subjective Norm*, *and Perceived Behavioral Control,* to examine how terminology influences WTB. Through *Structured Content Analysis* and *Deductive Category Assignment*, the study ensures a systematic examination of consumer responses, adhering to the principles of *Detached Positivism*. Additionally, the motivations examined in this research are derived from existing literature and applied as deductive categories to answer the research question, providing a solid foundation rooted in empirical observation and theory-driven inquiry. Thus, this study exemplifies a detached positivist approach, characterized by its systematic analysis, and theory-driven investigation.

The research methodology of this comparative study focuses on semi-structured interviews, which are designed to align with the principles of *Detached Positivism*. *Detached Positivism* prioritizes objective observation and systematic analysis. Consequently, the semi-structured interviews in this study are designed to balance structured questions with the flexibility to explore participants' responses in depth, facilitating comprehensive data collection and analysis. By employing semi-structured interviews within a positivist framework, the study

aims to provide empirical insights into consumer perceptions of preowned fashion terminologies. This approach seeks to uncover generalizable patterns in consumer attitudes and behaviors, while still allowing for in-depth exploration of participants' responses.

3.2 Research Design

Before delving into the research design, it is essential to take into account the methodological considerations guiding this study. Quantitative methods were considered less preferable because they prioritize numerical data over qualitative insights (Bryman et al., 2019). Relying solely on quantitative approaches may overlook the nuanced perceptions, motivations, and behaviors of consumers regarding terms like vintage or second-hand in the fashion resale market. Opting for quantitative approaches would limit the depth of insights, exploration, and interpretations of the phenomenon, thus impeding a diverse understanding of complex cultural and social contexts (Easterby-Smith et al., 2021). This limitation arises from the fact that quantitative studies primarily offer statistical data, limiting the exploration and understanding of personal experiences.

Conversely, a qualitative study allows for the collection of detailed and rich data, capturing contextual variations, and enabling follow-up questions and close interaction to gain a deeper understanding of experiences. As a result, a qualitative approach ensures rich responses in non-numerical form, providing detailed descriptions of consumer motivation concerning different terminologies in the fashion resale market. The suitability of a qualitative approach is further supported by its flexible nature, which aligns well with the research question (Easterby-Smith et al., 2021). Additionally, qualitative research facilitates the exploration of new aspects and the context of the topic that have not been previously investigated.

Given the complexity of researching consumer planned behavior in the fashion resale market, a method enabling an in-depth investigation is essential. In this context, qualitative research, designed to describe, analyze, and interpret social phenomena to understand individuals' thoughts (Easterby-Smith et al., 2021), is particularly relevant for understanding the underlying thoughts and forces driving consumers of preowned fashion influenced by different terminologies. The interpretation of the study's empirical data in qualitative research depends on theoretical considerations, starting from a preliminary basis of the TPB (Ajzen, 1991).

3.2.1 Semi-Structured Interviews

In this comparative study, semi-structured interviews were the chosen method for data collection, with focus groups initially considered but ultimately deemed unsuitable for several reasons. Within the setting of focus groups, researchers may encounter challenges in assessing participants' comprehension of diverse terms, such as distinguishing between vintage and second-hand due to the influence of group dynamics that can foster conformity (Krueger, 2014). Additionally, the presence of social desirability bias might inhibit participants from freely expressing opinions or acknowledging gaps in their knowledge, potentially skewing results

(Fisher, 1993). Delicate topics such as specific instances of WTB could be challenging to inquire about or even go unexplored due to discomfort or concerns regarding confidentiality within the group dynamic (Sim & Waterfield, 2019). Furthermore, potential unequal participation and interruptions from dominant individuals could further complicate matters, possibly limiting the perspectives shared. In addition, focus groups are primarily used to explore collective views, whereas this study's research focuses on individual motivations and consumer planned behavior. Moreover, based on the researcher's past experiences, the challenges are compounded in online focus groups, where managing interruptions and ensuring equitable participation poses additional challenges, exacerbating the existing complexities. Therefore, alternative approaches, such as semi-structured interviews, allow for more private and in-depth discussions, making them better suited for investigating WTB in this context (Gill et al., 2008; Gill & Baillie, 2018).

Semi-structured interviews offer distinct advantages in exploring individual consumer behaviors and motivations. Generally, interviews can establish an environment where participants feel comfortable sharing authentic insights. This sense of privacy encourages participants to disclose sensitive or personal experiences they might hesitate to share in a group setting (Liamputtong, 2011). Moreover, the one-on-one format fosters a more personalized interaction, potentially enabling deeper rapport and trust between the researcher and participant (Harris & Brown, 2010). This trust may elicit richer and more detailed responses as participants may feel more inclined to share their experiences, preferences, and motivations. The open-ended nature of semi-structured interviews further facilitates this by allowing participants to freely express their thoughts, enhancing the richness of the data collected (Harris & Brown, 2010). Additionally, semi-structured interviews facilitate thorough probing and follow-up questioning, enabling a comprehensive exploration of participants' perspectives and experiences (Levashina et al., 2014).

Unlike structured interviews, which may restrict participants to predetermined questions, semi-structured interviews offer a balanced approach (Gill et al., 2008). They provide a structured framework while allowing flexibility to explore unexpected insights, making them particularly advantageous for studying the influence of terms like vintage or second-hand on consumer planned behavior in the fashion domain. This approach enables a deeper examination of participants' motivations and perceptions (Gill et al., 2008). Through the utilization of semi-structured interviews, this comparative study aims to achieve a comprehensive understanding of consumer motivations and planned behavior in the context of preowned fashion purchases (Kallio et al., 2016). This method sheds light on the significance of terminology in shaping consumer perceptions and preferences, providing valuable insights into the complexities of decision-making processes (Kallio et al., 2016).

For this study, video interviews were conducted in English via the platform *MS Teams* to facilitate remote participation, allowing for a diverse sample across different geographic locations. To establish trust and rapport with participants, cameras were switched on during the interviews. This offers researchers a valuable tool for communication, allowing for the observation of participants' non-verbal cues in addition to their verbal responses. This dual perspective enhances researchers' understanding of participants' perspectives and enriches qualitative data collection. Moreover, MS Teams provides a cost-effective and flexible solution, enabling convenient scheduling within research budgets. Nonetheless, potential limitations may

arise due to participants requiring access to technology and internet, potentially restricting participation (Gill & Baillie, 2018).

3.2.2   Sampling

For this research focusing on the implications of the terminologies second-hand and vintage, a purposive sampling strategy was necessary. Purposive sampling allows for the deliberate selection of participants who possess specific characteristics or experiences relevant to the study's objectives (Tongco, 2007; Campbell, 2020). This ensures that participants possess the requisite knowledge, experiences, and perspectives to provide valuable insights into the implications of terminology on consumer planned behavior in the fashion resale market. This targeted approach enhances the relevance and validity of the findings, contributing to a more robust understanding of the subject matter. In this case, the aim was to gather insights from individuals who are actively engaged in or have a vested interest in the fashion resale market, particularly vintage and second-hand items.

The sample comprises individuals interested in preowned fashion. Half of the participants were chosen for their general interest and experience in second-hand fashion, while the other half were specifically selected for their particular interest and extensive experience in vintage fashion. Vintage fashion represents a significant subcategory within the fashion resale market. Thus, vintage enthusiasts can be considered part of the broader group of second-hand fashion lovers, with a specific focus on vintage apparel. Consequently, they possess more specialized requirements and deeper knowledge of vintage fashion compared to those with a general interest in second-hand items. This variation in participant selection facilitates a comprehensive investigation into how the motivations of consumers who favor generic second-hand fashion differ from those who have a specific preference for vintage fashion. By examining their perceptions and responses to the interchangeable use of terminologies within the fashion resale market, valuable insights can be gained regarding how terminologies like second-hand or vintage matter to both generic enthusiasts and specifically vintage enthusiasts. This, in turn, might shed light on how such perceptions influence their WTB for preowned fashion items. To ensure this criterion, all participants were additionally required to have purchased at least one vintage fashion or second-hand fashion item in the last 12 months depending on their interest. Furthermore, to focus on young adult consumers, individuals born between 1994 and 2004 were recruited. This demographic choice is deliberate, as young adults are often key participants in the fashion resale market (Yan et al., 2012, Xu et al., 2014), and their perspectives are crucial for understanding evolving consumer planned behaviors. Geographically, the focus is on participants from Europe, given the resale market is especially prevalent and well-developed in that region (Yan et al., 2012; Lemire, 2015).

The acquisition process was conducted through *Instagram*, utilizing this social media platform's extensive presence of young adults as well as vintage and second-hand shops across Europe. Therefore, 'European vintage store' and 'European second-hand store' were used as online search words to select authentic stores focusing particularly on vintage fashion as well as stores offering all types of second-hand fashion, possibly including vintage pieces. Subsequently, potential interview participants were recruited from these stores' Instagram follower lists.

The 16 selected *Instagram* profiles are:

Second-Hand stores: Humana Portugal, 2024; Humana España, 2024; Indaco Second Hand, 2024; episode, 2024; thrift+, 2024 ; Vinted, 2024

Vintage stores: Vintage & Rags, 2024; Los Féliz, 2024; Deadstock, 2024; Dynasty Vintage, 2024; Vintage System Shop, 2024; Bivio Milano, 2024; Beyond Retro, 2024; Domno Vintage, 2024; 97th Vintage, 2024; Italian Vintage Wholesale, 2024

The followers of these selected shops, individuals with a demonstrated interest in vintage and second-hand fashion, were identified as potential participants and were contacted through direct messages. When reaching out for interviews via direct messages on *Instagram*, invitations had to be sent out first. This text-only invitation will appear in their message requests box. The messages will show up in their regular chat list only when individuals accept the invitation. As the users' age is not always discernable on *Instagram*, individuals' profile pictures and biographies were taken into account to find suitable participants more efficiently. Specifically, individuals whose *Instagram* biography showed that they meet the required age range or whose profile picture appeared to be within the range of age needed were contacted. The messages clearly outlined the requirements for participation, ensuring that potential participants were aware of the study's focus and expectations from the outset. Specifically, individuals were informed about the nature of the interview, the topics to be discussed, and the exact criteria for eligibility. This outline served as an opportunity for participants to explicitly confirm whether they fulfilled the requirement for this study. Upon confirmation of eligibility, selected participants were invited to participate in virtual interviews via *MS Teams*. The virtual format allowed for flexibility and convenience, enabling participants from diverse geographical locations within Europe to engage in the study without logistical constraints.

Determining an appropriate sample size is crucial (Guest et al., 2006; Francis et al., 2009; Wasihun & Fikire, 2022). However, defining interview numbers for qualitative research is challenging, lacking universal guidelines. Achieving theoretical saturation, where no new insights emerge, adds complexity. In this case, researchers must consider research questions, topic complexity, and data quality for meaningful analysis (Wasihun & Fikire, 2022). The initial analysis sample, comprising eight interviews (seven plus one pre-test interview), served as a robust starting point to assess data saturation (Francis et al., 2009). By focusing on two distinct yet internally homogeneous groups, vintage lovers and second-hand lovers, each group's perspectives are adequately explored, ensuring representation across relevant demographic factors (Guest et al., 2006). This approach aligns with recommendations and facilitates a comprehensive exploration of consumer motivations within the fashion resale market (Wasihun & Fikire, 2022). Consequently, these eight initial interviews suffice to capture meaningful insights and achieve data saturation, striking a balance between depth and practicality in the research context. Additionally, to ensure data saturation, a stopping criterion was applied after the initial eight interviews. The stopping criterion refers to the point at which researchers can conclude that data saturation has been achieved, meaning that no new shared themes or ideas are emerging from additional interviews (Francis et al., 2009). Following the initial analysis sample of eight interviews, three more interviews were conducted (one second-hand lover and two vintage lovers) to check for saturation. As after these additional interviews, no new themes or insights emerged, it could be concluded that data saturation has been achieved. Therefore,

conducting eight initial interviews (including the pre-test) followed by three additional interviews to check for saturation aligns with the principles proposed for analysis and reporting, as well as the specific requirements of this study. Concluding, the total sample size of this study was eleven.

These eleven interviews have been conducted within the 17th week of 2024. Five were interviewed based on the vintage and six on the second-hand guideline. Among the second-hand participants the first, called 'Interviewee 0', represents the pretest to generally test the interview guideline. Fundamentally, the guideline was a good basis. However, small adjustments were made according to the posing of questions for better understanding and the order of the questions has been revised. A detailed overview of the interviews in the form of a table is provided in Appendix C.

3.2.3 Interview Guideline

To structure the interviews and guide participants thematically without imposing restrictions (Kallio et al., 2016) two guidelines were developed. One for participants specifically selected as vintage enthusiasts (Appendix A), and one for participants with general interest and experience in second-hand fashion (Appendix B). These guidelines include introductory questions to familiarize participants with the research topic and aim of the interview. This is followed by a request for a detailed answer and the question if there are any further details to clarify before the recording starts. Questions were designed to elicit descriptive responses, starting with 'WH' question words (what; who; when; where; how) to encourage detailed answers (Kallio et al., 2016). Kallio et al. (2016) also suggest starting with questions about familiar topics. Therefore, before the literature-based theoretical blocks, interviewees are first asked to introduce themself in terms of age, location, and nationality. Further questions aim to understand past shopping preferences and experiences in the fashion resale market. This involves examining critical incidents to uncover the motivations behind these experiences. Critical incidents represent only raw data and are interpreted to set standards and determine requirements. The essence of the critical incident technique is that only simple types of judgments by qualified observers are required (Flanagan, 1954).

The three following building blocks are each based on one of the three core components summarized in detail in Chapter 2.4. This approach ensures consistency in data collection and enables thorough analysis of participants' perceptions and experiences related to the terms second-hand and vintage. Additionally, here the critical incident technique is applied to minimize the influence on respondents and thereby identify underlying motivations (Flanagan, 1954). Thematic block one addresses *Attitude* component and was split into a vintage-specific, a second-hand-specific and a comparison part. The second thematic block covers *Subjective Norm*. It examines participants' perception and awareness of their peers' purchase behavior if they feel pressured by others' choices, and how market changes impact their preferences and spending habits. Thematic block three investigates the *PBC*. It explores factors influencing trust in participants' preferred resale store, adequacy of seller information for decision-making, and methods for ensuring value for money when buying preowned fashion. It also delves into strategies like thorough research or communication with sellers to enhance their sense of

control. The guideline ends with a concluding question that requests future readiness and interest in continuing with the project (Adams, 2015). In addition, respondents are allowed to ask questions and make comments (Appendix A & B). A review of the guideline was conducted with the first available respondent (cf. Kallio et al., 2016). Based on this pretest, the effectiveness of the questions could be evaluated thereby offering opportunities to optimize questions.

3.3 Data Analysis

3.3.1 Evaluation of Qualitative Analysis Methods

In comparing *Grounded Theory* (GT) and *Qualitative Content Analysis* (QCA) for this study, it is crucial to consider the time constraints and methodological appropriateness. GT offers a creative and holistic approach to theory generation thereby excelling in generating rich theoretical insights. However, its demanding and time-intensive nature may not align with the practicalities of this study (Cho & Lee, 2014). In contrast, QCA provides efficiency and flexibility in data processing and analysis, accommodating both inductive and deductive approaches depending on one's research objectives. This makes it well-suited for examining consumer motivations in the fashion resale market, especially within the confines of a master's thesis. Moreover, QCA enables the extraction of both manifest and latent content meanings from data, aligning closely with the study's aim of exploring nuanced insights within qualitative data (Cho & Lee, 2014).

In evaluating various methods of QCA, several authors present distinctive approaches, each with its advantages and drawbacks. Hsieh and Shannon (2005) propose two strategies for directed QCA, emphasizing initial coding with predetermined codes derived from theory or prior research findings. While their method offers systematic guidance, the interchangeability of terms like 'predetermined code' and 'category' may confuse novice researchers. Elo and Kyngäs (2008) suggest structured and unconstrained paths for QCA, with a focus on categorization matrices. Despite its clarity, their method raises concerns about ambiguity in selecting relevant content for coding. Zhang and Wildemuth (2009) outline an eight-step method, emphasizing category development and consistency testing. However, the lack of clarity in linking preliminary codes to predetermined categories poses challenges. In contrast, Kuckartz (2019) integrates concept-driven and data-driven coding, introducing additional category types and employing qualitative data analysis software. While Kuckartz's approach offers modernization, it may lack the structured guidance provided by other methods.

Among these approaches, Mayring (2014) stands out for his structured and theory-driven method, ideal for guiding directed QCA. Mayring's approach emphasizes clear guidelines for category development and coding, enhancing trustworthiness through defined coding rules and anchor examples. Despite some ambiguities regarding preliminary coding and the implicit use of quantitative approaches, Mayring's method offers a systematic framework for analyzing textual data. His emphasis on theory-guided category development and interpretation patterns aligns well with the objectives of this study, providing a structured approach to unraveling

consumer planned behavior in the fashion resale market. Therefore, Mayring's method is chosen for its applicability, offering a comprehensive and systematic approach to qualitative content analysis suited to the study's objectives and timeframe. Thus, the collected data is analyzed according to Mayring's (2014) general content-analytical process model in 11 defined steps (Appendix F).

3.3.2 Mayring's Structured Approach

This step-by-step approach (Appendix F) makes the analysis intersubjective. Steps 1 to 5 focus on determining the starting material. The material to be analyzed comprises eleven interview transcripts (Mayring, 2014). These transcripts were automatically generated by MS Teams while conducting the interviews. All transcripts have been checked manually by the authors to correct transcription mistakes. Passages that remain incomprehensible were marked with [inaudible]. The interviews are numbered according to their chronological order. Furthermore, participants' names are anonymized. Direct quotes in Chapter 4 have been adjusted for the analysis by excluding filler words and replacing less relevant parts of a quote with '[…]' to increase comprehensiveness. The interviews were intended to encourage participants to report on their experiences with preowned fashion purchases, including their motivations. According to Roux and Guiot (2010) motivations in the fashion resale market can be categorized in three dimensions: *Economic, Critical, and Hedonic Motivation*. Therefore, this analysis examines the variations between vintage and second-hand fashion in each dimension. It specifically evaluates how these motivational differences are shaped by the different terminology, ultimately impacting the WTB.

In step 6 the technique of analysis is determined and a concrete procedural model is established. Based on relevant previous research on different motivations, the highly theory-based *Structuring Technique*, applying a *Nominal Deductive Category Assignment* as procedural model, is reasonable. The structuring approach aims to extract a specific structure from the material using predefined categories. These categories, called 'nominal structuring dimensions', are formulated based on the research problem and existing theories. These dimensions are then subdivided, forming a category system. This systematic process allows researchers to extract relevant text components from the material in line with the established categories (Mayring, 2014).

To increase the precision of the analysis, in step 7 the content analytical units are defined:

Analysis unit: All conducted interviews are evaluated in an orderly manner according to order of their implementation.

Context unit: The largest material component is any statement made by an interviewee, which may include several sentences.

Coding unit: The smallest material component corresponds to a single word, which summarizes the statements (Mayring, 2014).

Step 8 comprises the specific analytical steps taken by means of the derived category system. Appendix G represents Mayring's 7-step approach for the Deductive Category Assignment giving a more detailed procedure. The three motivation categories based on Roux and Guiot (2010) presented in Chapter 2.4, are used as main categories. 16 subcategories are also derived based on Chapter 2.4. In the following, these categories are presented with a description and the scientifically based source as stated in step 2 of the *Deductive Category Assignment* model (Appendix G). *Economic Motivation*, as the first main category contains three subcategories, *Price Consciousness*, *Frugality,* and *Resale Value Consciousness*, presented in Table 1.

Categories	Description	Sources
1. Economic Motivations	Extracts statements on aspects related to pricing and financial aspects that include considerations beyond basic budget limitations and income levels, encompassing factors like price sensitivity, thriftiness, and awareness of resale value	Roux & Guiot, 2010; Medalla et al., 2021
1.1 Price Consciousness	Extracts statements on consumers' prioritization of low prices when importance of affordability in purchasing decisions is mentioned	Lichtenstein et al., 1990
1.2 Frugality	Extracts statements indicating an inclination to spend less, prioritize financial savings, and avoid unnecessary spending when consumer attitudes towards expenditure are mentioned	Roux and Guiot, 2008; Medalla et al., 2021
1.3 Resale Value Consciousness	Extracts statements reflecting a consumer mindset actively considering the potential resale value of products at the time of purchase when discussing consumer attitudes towards product acquisition	Arnould & Thompson, 2005; Turunen & Pöyry, 2019

Table 1: Economic Motivations (Own illustration)

The second main category, *Critical Motivation*, comprises two subcategories, *Ethical Considerations* and *Ecological Considerations* (Table 2).

Categories	Description	Sources
2. Critical Motivations	Extracts statements concerning discontentment with and disengagement from traditional market systems encompassing ethical and environmental concerns, reflecting a desire for alternatives	Guiot & Roux, 2010; Strähle & Klatt, 2017
2.1 Ethical Considerations	Extracts statements indicating moral or ethical motivations to disassociate from mainstream markets, reflecting a rebellion against societal waste and throw-away behaviors	Medalla et al., 2021; Ferraro et al., 2016
2.2 Ecological Considerations	Extracts statements reflecting a conscious effort towards sustainability and resourcefulness, driven by values of recycling, reuse, and reducing environmental impact	Medalla et al., 2021; Ferraro et al., 2016; Cassidy & Bennett, 2012

Table 2: Critical Motivations (Own illustration)

The third main category is *Hedonic Motivation*, which comprises the most subcategories (Table 3). In total eleven subcategories were developed from theory (Chapter 2.4).

Categories	Description	Sources
3. Hedonic Motivations	Extracts statements on enjoyment aspects of products and shopping covering elements like the shopping dynamics, fashion trends, self-expression, authenticity, brand perception, product rarity, quality, nostalgia, and historical significance	Guiot & Roux, 2010; Ferarro et al., 2016; Padmavathy et al., 2019
3.1 Shopping Dynamics	Extracts statements on shopping strategies and experiences including bargain hunting entailing seeking financial savings and cost-effective deals, as well as treasure hunting, consumer motivations and experiences in the realm of second-hand shopping	Medalla et al., 2021; Padmavathy et al., 2019; Guzetti et al., 2021; Cervellon et al., 2012
3.2 Fashion Trend	Extracts statements on cultural and stylistic trends and aesthetics, highlighting their driving force like a desire for authenticity, originality, and creative self-expression, and social belonging	Ferraro et al., 2016
3.3 Self-Identity	Extracts statements regarding self-identity entailing individual's perception, recognition, and comprehension of themselves, including personality traits, values, beliefs, and experiences, all of which contribute to their sense of individuality	Cervellon et al., 2012; Sarial-Abi et al., 2017; Cassidy & Bennett, 2012
3.4 Uniqueness	Extracts statements on uniqueness including originality or individuality, emphasizing the significance in distinguishing something from others	Medalla et al., 2021; Padmavathy et al., 2019
3.5 Authenticity	Extracts statements emphasizing authenticity in connection to genuineness, truthfulness, legitimacy, or originality of the items, reflecting its adherence to its true nature, origin	Sihvonen & Turunen, 2016; Wuestefeld et al., 2012;
3.6 Trust	Statements on evaluations of reliability and trustworthiness of products and sellers emphasizing aspects such as the importance in fostering confidence and dependability in transactions.	Padmavathy et al., 2019
3.7 Rarity & Availability	Extracts statements on scarcity or limited availability of the products relative to its demand including enhanced perceived value or desirability due to product scarcity	Schibik et al., 2022; Sihvonen & Turunen, 2016
3.8 Quality	Extracts statements on the quality of products including superiority, durability and adherence to standards or expectations	Sihvonen & Turunen, 2016; Turunen & Pöyry, 2019
3.9 Brand Consciousness	Extracts statements on consumer's awareness, recognition, and preference for certain brands over others	Medalla et al., 2020
3.10 Nostalgic Pleasure	Extracts statements on emotional longing, preference and liking for past experiences, objects, images, or historic aesthetics	Amatulli et al., 2018; Veenstra & Kuipers, 2013; Sarial-Abi et al. 2017
3.11 Historical Value	Extracts statements on the significance, importance, or relevance of the product within the context of history including connections to past events, cultural heritage, or societal evolution	Wuestefeld et al., 2012; Sihvonen & Turunen, 2016; Cassidy & Bennett, 2012

Table 3: Hedonic Motivations (Own illustration)

In step 3 of Appendix G, a coding guideline was developed to ensure a controlled application of categories. This guideline for the main categories (Appendix D) helps with general first-step coding. Then, a second guideline for the subcategories (Appendix E) was created to assist with more specific coding. Each category is defined, and an anchor example and a coding rule are given (Mayring, 2014). Based on these three main categories and the subcategories derived from theory the material was coded using the computer-assisted qualitative data analysis software NVivo (QSR International, 2024). This program was used by the researchers to store, code, and organize data. To investigate differences within each category according to the terms vintage and second-hand, each of the 16 subcodes was further divided into *Second-Hand* and *Vintage* (Figure 5). Based on the questions and interviewee type, each statement clearly referred to terminology second-hand or vintage and could be coded accordingly.
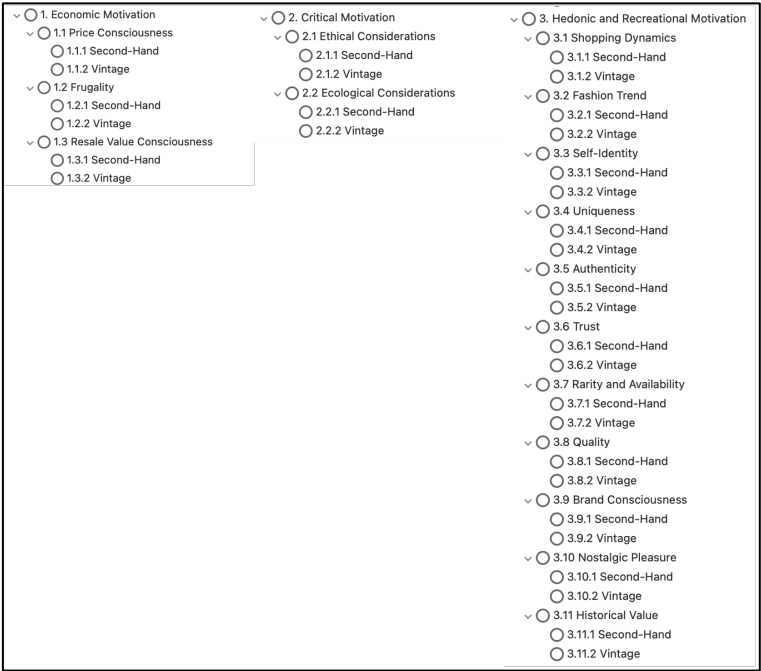
Figure 5: Code System in NVivo (Own illustration)

Step 9 covers the refinement of the category system. Furthermore, in case of changes, a re-run of material is performed. These nine steps are elaborated in this chapter. Step 10 covers the interpretation of the results in the direction of the research question and will be elaborated in Chapter 4. Step 11, the application of the content analytical quality criteria (Mayring, 2014), is presented in Chapter 3.4. This ensures that the QCA is esteemed as a reliable social science method by meeting certain quality standards. These standards include *Credibility, Transferability, Dependability, and Confirmability,* as outlined by Lincoln and Guba (1985).

3.4 Quality Criteria

When doing research, it is important to establish trustworthiness. After analyzing the data, criteria application provides a path to expertise by helping in learning, practicing, and perfecting methodologies (Tracy, 2010). Qualitative researchers challenge the three established quality criteria, *Validity*, Reliability, and *Generalizability*, used in quantitative research. Achieving perfect agreement between different analysts is almost impossible, because interpretative elements always contain some subjectivity. Therefore, Lincoln and Guba (1985) introduced four quality criteria specifically for qualitative research. These four qualitative criteria are listed below, with each one corresponding to a general criterion from quantitative research (indicated in parentheses):

Credibility (according to internal validity)

Transferability (according to external validity/generalizability)

Dependability (according to reliability)

Confirmability (according to objectivity)

These quality criteria, often cited and adopted by researchers, are applied to this study (Tracy, 2010; Kallio et al., 2016; Flick, 2022). This is in line with the last step of Mayring's *General Content Analytical Procedural Model* (Appendix F).

Credibility

To establish confidence that the research participants, context, and processes are believable, source citations are provided throughout the study, confirming the knowledge base of high-quality journals. Relevant details about the participants are provided in Appendix C. The recordings of all explorative data collection are stored with the researchers. These recordings serve as valuable documentation of their research process, capturing crucial insights, observations, and data points gathered during the exploration phase. Keeping these recordings on hand ensures that researchers have a comprehensive record of their activities, facilitating analysis, review, and future reference.

Transferability

The extent to which findings can be generalized to other contexts or groups outside the study is enhanced by providing the research context, the scope of the investigation, and the assumptions fundamental to the research. This basis ensures that the reader who wishes to transfer the results to another context can judge how useful the transfer is. Readers are encouraged to make associations between the motivations determined in the research and their own experiences within the fashion resale market. Transferability is mainly conceivable in *Business-to-Consumer* or *Consumer-to-Consumer*. By considering two perspectives, second-hand lovers and vintage lovers, on the motivations within the fashion resale market, naturalistic generalization is given in a specific case, leaving the readers free to make a decision based on their own intuitive understanding of the scene.

Dependability

To ensure the replicability of the study findings, the researchers have provided a detailed description of the research approach and methods employed. Regarding content analysis, intercoder agreement was assessed by comparing the codes assigned by the two researchers. Any disparities were discussed and resolved through face-to-face meetings. This process serves two purposes. Externally, it assures readers that the analysis was conducted meticulously and consistently. Internally, it motivates researchers to maintain the consistency of their coding decisions (O'Connor & Joffe, 2020).

Confirmability

Self-reflection in research design ensures that the research is neutral and not influenced by the researcher's assumptions. Awareness about the purpose, goal, timing, and accessibility of knowledge has been thought out. The researchers themselves acquired participants following the criteria determined. Furthermore, it cannot be ruled out that the researchers may have unconsciously influenced the respondents with follow-up questions to gain deeper insights. The research is transparent, revealing the challenges and proving the stepwise process of data collection, analysis, and interpretation. Results of the data analyses are consistently provided with references to the respective data basis.

4 Analysis

All 16 of the deductive subcategories were coded in the eleven interview transcripts. However, second-hand lovers and specifically vintage lovers have different priorities. Based on participants' responses about their favorite aspects of preowned fashion, the following preferences were noted: Second-hand lovers embrace preowned fashion for several of reasons, blending both critical and hedonic motivations. From a critical standpoint, ecological considerations are essential, as evidenced by respondents who value the sustainability aspect of reusing clothes (Interviewee 3, 6) and prioritize avoiding fast fashion for ethical reasons (Interviewee 8). However, their affection for preowned fashion is not solely driven by these critical factors. It also fulfills hedonic desires, such as the freedom to express individuality. Interviewee 0 and Interviewee 1 value self-identity and Interviewee 5 the nostalgic pleasure, the enjoyment of the personality, and stories embedded in preowned fashion. In contrast, vintage lovers primarily engage with preowned fashion for hedonic reasons. They relish the quality (Interviewee 10), uniqueness (Interviewee 2), and historic value (Interviewee 9) of preowned pieces and enjoy the adventurous shopping experience (Interviewee 4) of uncovering rare finds (Interviewee 7). While second-hand lovers integrate both critical and hedonic motivations, vintage lovers predominantly find pleasure in the aesthetic and historic allure of preowned fashion. In the following section, the study results are presented by subcategory. Respondents' motivations for second-hand fashion and vintage fashion are examined separately within each subcategory. Each subchapter provides a comparative analysis. First, the results for the general term second-hand fashion are discussed, followed by the findings on vintage fashion specifically. This structured approach allows for a nuanced understanding of respondents' perspectives within each motivational category.

4.1 Economic Motivations

4.1.1 Price Consciousness

Second-Hand

Interviewees define second-hand as *"cheap"* (Interviewee 0, 5, 6) and *"affordable"* (Interviewee 1). This is further highlighted by another Interviewee:

> *"I think it's kinda cheap, everyone can afford it"* (Interviewee 10)

The affordability aspect of shopping at thrift shops is emphasized, indicating that consumers prioritize low prices and value the ability to build a wardrobe at affordable prices:

> *"There's the money aspect that it's affordable and you can build a*
> *wardrobe with very affordable prices [...] You can buy 10 items for the*
> *same price as you can buy new"* (Interviewee 1)

This suggests a focus on seeking financial savings and cost-effective deals, which reflects the importance of affordability in purchasing decisions. However, Interviewee 6 is noticing the change that *"second-hand starts to be a bit more I mean, not expensive, but just like a price increase just because it's very popular"*. This indicates that consumers are increasingly attuned to the prices of second-hand items, noticing a rise in prices attributed to the rising popularity of second-hand shopping. Their awareness implies careful consideration of item prices. Thus, it indicates a heightened price sensitivity among consumers, consistent with the aspect of price consciousness.

"If the products are not cheap, I do have to make certain choices between them" (Interviewee 1)

When faced with products that are not cheap, this participant needs to carefully consider her choices, indicating a focus on finding the most cost-effective options and ensuring that her purchases fit within her budget constraints.

"I'm very conscious about how much I spend on certain things"
(Interviewee 0)

Interviewee 0 expresses a conscious approach to spending, indicating a deliberate effort to monitor and manage expenses. This price consciousness is evident in the consideration given to the cost of items relative to their perceived value or utility. Furthermore, she indicates a preference for online shopping due to potentially cheaper prices, suggesting a desire to find cost-effective options.

"I wouldn't pay that for a mango skirt, because I would also know what she also paid for it" (Interviewee 0)

This quote highlights a reluctance to pay high prices for items, especially when the participant is aware of the original cost. This suggests a tendency to evaluate value based on price and a desire to avoid overpaying. Interviewees 1 and 3 highlight that young adult consumers are increasingly turning to second-hand luxury as a more affordable option compared to purchasing new items. The emphasis on affordability and the ability to access luxury goods through second-hand markets reflects a conscious decision to prioritize financial considerations while still indulging in luxury purchases.

Vintage

Participants are also aware of pricing dynamics tied to vintage (Interviewee 0, 3, 5, 6, 8). When presented with a second-hand piece that is not specifically labeled as vintage, Interviewee 3 could guess the item to be vintage:

"It looks kind of vintage and usually it makes the price higher"
(Interviewee 3)

Thereby it is acknowledged that items associated with vintage fashion typically command higher prices in the market. Furthermore, price-conscious behavior was also seen for the term vintage. Interviewee 10 prefers open markets because vintage items are often overpriced in stores. Thus, she would rather buy new than overpriced vintage pieces (Interviewee 10). She

also actively compares the prices of new products with similar items available online. By assessing the value of the product to its market price, the participant is prioritizing affordability and seeking to ensure that she is getting a good deal for her money:

> *"Maybe I check the price nowadays so the new product. How much it cost and [...] I found it online the same product [...] So I can check the value and on the market somehow people sell it. So maybe I can see if it's worth it or not."* (Interviewee 10)

As already discussed above for Interviewee 0 concerning generic second-hand, Interviewee 2 also prefers buying vintage fashion online as it is cheaper:

> *"I bought a designer pants. It's a French designer called Barbara Bui from the 90s I think, and I bought it for like 15 euros and I was sure that this payment was actually less the price, than it's really, but I looked at it like for the same on vinted and on Vestiaire and then I saw another one at like 3 or four times the price. So I bought it immediately, but yeah, I search it on the website to see some difference"* (Interviewee 2)

Although he was buying a designer piece from the '90s, he checked the price carefully and searched diligently for the best deal by comparing prices on various platforms. Discovering that the same item was being offered at a much higher price elsewhere showed that he was aware of the value of the item. This behavior underlines the importance of affordability and the search for cost-effective alternatives when buying vintage pieces. While Interviewee 2 emphasizes price comparison across different platforms to ensure the best deal, Interviewee 4 broadens this strategy by evaluating the value of the purchase relative to other potential uses of the money:

> *"And then I'll compare that to other things that I could get with that money"* (Interviewee 4)

However, not all participants show price consciousness as one vintage lover states:

> *"I'm not bothered by the expense [...] But for me, it's a gain of time. I will go to a thrift store. I know they have the things that I like. It's more expensive, but actually, I don't care, because for me, I'm going to, like, spend 45 minutes in this boutique and they'll go home with things I love."*
> (Interviewee 7)

This statement by Interviewee 7 indicates that she places a higher value on factors like selection, time saved, and personal satisfaction rather than affordability. She seems to have the financial means to afford more expensive items and is willing to buy items she truly loves and enjoys. This shows a different priority focusing on convenience, enjoyment, and satisfaction derived from the shopping experience and outweighing concerns about price. It reflects a consumer who values the overall experience and emotional connection with her purchases more than just getting the best deal. Therefore, she may not be as price-conscious in terms of her vintage shopping habits.

4.1.2 Frugality

While *Price Consciousness* could be found related to both second-hand and vintage, *Frugality* is only seen to be connected to the term second-hand:

> *"I feel like it's not really about my budget. It's more like if I buy one piece*
> *that is super expensive, I don't have money to buy other pieces, so I would*
> *rather buy, one piece that is cheaper, but then being able to buy a lot of*
> *pieces. So I have more clothes and then also when it's really expensive […]*
> *I do also bargain a lot."* (Interviewee 0)

While the individual acknowledges the impact of their budget, their primary concern seems to be maximizing the quantity of items they can purchase within their financial means. This reflects a pragmatic approach to shopping, prioritizing frugality, and value for money. Furthermore, the reference to bargaining reflects a proactive approach to maximizing their budget, demonstrating a savvy mindset in pursuit of cost-effective deals. Interviewee 0 also emphasizes the emotional excitement derived from bargain hunting, finding fulfillment in discovering quality items at affordable prices:

> *"Like finding something really good for like for really cheap money. That's*
> *like the thrill I get from secondhand shopping"* (Interviewee 0)

Therefore, their motivation for second-hand shopping appears to be driven by a desire for affordability and practicality rather than purely by budget constraints. Interviewee 3 focuses on finding cheaper alternatives and minimizing expenditure, indicating a conscious effort to prioritize affordability and avoid unnecessary spending. She also values finding items at lower prices and sees thrift shops as a way to avoid spending excessive amounts of money on clothing:

> *"thrift shops they were like kind of savers for me because I would find*
> *something wear something and I didn't pay in like much more money."*
> (Interviewee 3)

Interviewee 6 says *"I don't really like to spend that much money on clothes."* and therefore prefers to avoid spending large amounts of money on clothing and is conscious of their expenditure. Interviewee 5 acknowledges that while she enjoys shopping, she is conscious of the potential expense, especially in certain shops where prices can vary widely. By mentioning the disparity in prices and expressing concern about the cost, the speaker demonstrates a desire to spend less and make financially prudent decisions.

4.1.3 Resale Value Consciousness

Vintage

The *Resale Value Consciousness* is a prevalent motivational factor, particularly explored within vintage fashion rather than generic second-hand fashion. Participants indicate a strategic approach used for buying vintage items not only based on personal preference and quality but also to make a future profit. One interviewee stated:

> *"It's worth buying it. Just not because you like it and it's good quality, but because you can invest it and earn money in the future […] So it's a mix of things that you have to see in a product and just imagine in the future what you can do. Maybe you just give it to your daughter or to your niece, but you can also. And give it to other people for money"* (Interviewee 10)

Particularly, Interviewee 4 actively considers the potential resale value of products at the time of purchase. He suggests that many people are adept at sourcing designer items, often dead stock from outlets, to sell them later for profit. This behavior indicates a strategic approach to acquiring goods, where individuals may purchase items not only for personal use but also to resell them to others to generate income:

> *"[…] really good at sourcing designer stuff and then selling it […] Sourced dead stock stuff from outlets and stuff and then they are really good at selling it that way […] They'll come to some of their friends or someone and buy it with the intention to sell it"* (Interviewee 4)

Additionally, one interviewee mentions this phenomenon concerning vintage fashion:

> *"People use like this kind of vintage tag to put higher prices and as well there is such kind of movement of people who go to thrift shops in the first day when new clothes arrive […] and buy the best pieces of clothes and then they will resell it for higher prices."* (Interviewee 3)

This highlights awareness of the dynamics in the fashion resale market, where individuals look at market demand and profit potential. However, it also raises concerns about the accessibility of preowned fashion items for those who want to afford them, as well as ethical considerations regarding the exploitation of thrift stores for personal gain. Interviewee 3 noted that such behavior can discourage other shoppers from visiting thrift stores, as they know that certain individuals are quick to buy the best items and leave little for others. Nevertheless, the focus on the resale of vintage items underlines their perceived higher value compared to regular second-hand items.

4.2   Critical Motivations

4.2.1   Ethical Considerations

Second-Hand

When it comes to second-hand, participants prioritize the practical benefits of thrift shopping, emphasizing individual actions to mitigate the negative impacts of consumerism and fast fashion on society and the environment (Interviewee 1, Interviewee 8). Interviewee 1 even associates the fashion choices with broader social issues such as female empowerment:

> *"I'm also very into female empowerment. If the brand is very active on*
> *social issues, I connect to it"* (Interviewee 1)

Consequently, participants view active consumption of second-hand fashion as a less guilty or a *"better way"* (Interviewee 1) to engage in fashion. This highlights their avoidance of fast fashion brands and consumerism in favor of more ethical consumption practices. Their motivations stem from concerns about unethical labor practices such as child labor and particularly overconsumption within the fashion industry. One participant expressed a commitment to purchasing only clothes that they will use, thereby avoiding situations of overconsumption.

> *"I would buy only that clothes that I will use after that and there will be no*
> *situation like with this overconsumption"* (Interviewee 3)

This underscores their focus on practicality and affordability, as well as their desire to minimize their environmental impact by avoiding unnecessary purchases. Therefore, participants demonstrate a lower WTB with an inclination to consume little even when second-hand shopping. In this context, it can be concluded that ethical consideration does not increase WTB for second-hand labeled items.

Vintage

In contrast, within vintage fashion, participants expressed a desire to enact societal change through their consumption habits, demonstrating a commitment to ethical considerations as a form of activism (Interviewee 7, Interviewee 9). Their focus extends beyond personal preferences to encompass broader societal and cultural implications. For them, purchasing vintage items becomes a means of advocating for change within the fashion industry. Quotes such as *"I really want to change something in this society"* (Interviewee 9) exemplify their commitment to enacting societal transformation through their consumption habits. Additionally, they see their rejection of fast fashion as a personal stance and activism against unethical practices within the fashion industry. One participant characterized her vintage consumption as being *"militant against fast fashion"* (Interviewee 7). Furthermore, social pressures surrounding consumption, particularly in countries like France, were cited as influencing factors in choosing vintage items. This reflects a desire to exhibit responsible behavior and compliance with social expectations which is highlighted in this statement:

"[...] you have to think twice when you want to talk about what you were buying. So when you're buying second-hand stuff, you have a good behavior" (Interviewee 7)

Consequently, vintage participants have higher value perception for vintage labeled items that evoke salient ethical aspects or reflect participants' ethical stance, contributing to a higher WTB.

4.2.2   Ecological Considerations

Second-hand

Sustainability emerged as a significant motivator for engaging in second-hand shopping, with participants viewing it as being *"good for the planet"* (Interviewee 5) and a tangible way to contribute to environmental preservation (Interviewee 0, 1, 5). In fact, participants viewed second-hand shopping as an active contribution to the environment (Interviewee 6). Participants minimize environmental impact by diverting fashion from landfills, promoting reuse (Interviewee 3, Interviewee 5), and reducing the demand for garment production:

"Some way I can help the environment to be more clean because I will not create the opportunity for a company to create more clothes for me"
(Interviewee 3)

Second-hand fashion was especially perceived to give garments a *"second life"* (Interviewee 2) emphasizing the practical and ecological benefits of reutilization (Interviewee 9, Interviewee 10).

Vintage

In contrast, participants emphasized personal values and intrinsic motivations concerning eco-consciousness as driving factors for their choices in vintage fashion:

"it's important to me because it is part of my values" (Interviewee 2)

Participants also perceived vintage fashion as a sustainable alternative to fast fashion (Interviewee 2, 7, 10). To illustrate, vintage enthusiasts highlighted the pollution associated with the fashion industry (Interviewee 9) and acknowledged the environmental benefit of vintage fashion (Interviewee 10, Interviewee 7). This shows the importance of opting for sustainable alternatives. However, their commitment to sustainability is more about personal values and intrinsic motivations. Thus, while ecological considerations are an important motivational factor, they do not directly enhance the WTB for vintage-labeled items.

4.3 Hedonic Motivations

4.3.1 Shopping Dynamics

Second-Hand

Interviewee 1 approaches second-hand fashion from a social and communal perspective. Thrift shopping is framed as a bonding activity, fostering connections with friends and family:

> *"I have a lot of friends who love thrifting as well, so it's kind of a connecting hobby or activity"* (Interviewee 1)

The sense of community and familiarity in thrift store environments contributed to a sense of belonging and comfort. This created a welcoming atmosphere for this participant and thus enhances the overall shopping experience. The following statement highlights this:

> *"I know the people who work there and it's kind of a community vibe, so it's always very welcoming and it feels like a second home to me"*
> (Interviewee 1)

Another participant emphasized the higher effort needed to find something they consider good:

> *"you're going to have to do a lot of looking to find something good"*
> (Interviewee 8)

Participants, particularly in second-hand fashion, often engage in online searches and price comparisons, especially for pricier items (Interviewee 5). However, they also value in-person shopping for trying on garments and evaluating their condition (Interviewee 1, 3, 5). Visual appeal and material characteristics are crucial in their shopping process, with participants heavily relying on images to assess desirability (Interviewee 1, 5, 6):

> *"I think it's the picture; I can see how I like the photos, I just like how shiny it is and I think I like quilting on the inside"* (Interviewee 5)

Overall, it can be said that shopping dynamic enhances the WTB for second-hand labeled items, particularly through the sense of community and social bonding.

Vintage

When it comes to vintage fashion, participants are very specific with their search for vintage products online. They often conduct extensive online research, focusing on specific designers and eras to find unique, high-quality pieces (Interviewee 2, Interviewee 7). Simple quotes such as *"I'm like searching with keywords like looking at the archives of the designers"* (Interviewee 7) and more extensive descriptions of their product search like *"I'm searching with keywords like some things which are very precise in the in the aesthetic, the style. When I want a flat pants or like a military vest from this designer or this French or this English designer"* (Interviewee 2) underscores their specific searching habits while shopping. Their extensive online research and focus on specific keywords and designer archives also allow them to

identify rare and desirable items. Similarly to second-hand fashion, visual elements play a crucial role in vintage fashion, with participants emphasizing the importance of images over textual descriptions (Interviewee 2, Interviewee 7). Both second-hand and vintage participant groups show similarities in shopping for vintage fashion. They like to search products and brands online to price compare (Interviewee 1, Interviewee 2). If the price of the product is generally higher during their research, the value perception on the item will increase:

> *"If I see that the product retails for a high price then immediately in my head that gives the product the now price higher as well"* (Interviewee 1)

Notably, while many participants do engage in online shopping, most have a higher preference for offline shopping, particularly in the context of vintage fashion, to assess the item's fit and feel (Interviewee 5, Interviewee 10). This reflects the importance of physical interaction with items and highlights the tactile nature of vintage shopping evident in the statement:

> *"I really want to go in person and not buy it online because I feel like you it's really about like how it fits you and like how it makes you feel in the clothes"* (Interviewee 5)

Additionally, vintage shopping is seen as having a better shopping experience due to the higher curation with some appreciating the ability to find desired items with less extensive searching:

> *"I don't have to spend hours and hours thrifting for this one top that [...] I know that I can go to one store find the thing that I like"* (Interviewee 7)

This shows their appreciation for the curated nature of vintage fashion, contributing to increased WTB. In fact, when it comes to vintage *"someone else has already done the work and like find the good pieces"* (Interviewee 8). Moreover, the thrill of discovering perfectly preserved vintage items adds excitement to the shopping journey evident in the remark:

> *"I am excited when I find something [...] from the '90s that it still is perfect"* (Interviewee 9)

4.3.2   Fashion Trend

Second-Hand

Within second-hand fashion, participants are influenced by a more diverse range of fashion trend motivations, including their own style preferences, and trend awareness (Interviewee 1, 5, 6). Particularly, social media platforms like *Instagram* and *TikTok* play a significant role in popularizing second-hand shopping among younger generations. Especially influencers inspire consumers with their styling and online hauls (Interviewee 0, 1, 6). This is evident in the statement:

> *"I feel like people do it because it's cool, like in a way that in TikTok you can see hauls that people go to second hand, they will find all those cool items"* (Interviewee 1)

Besides influencers, participant's peers were also mentioned to inspire second-hand consumption through different styles:

> *"I mean my friends always show me like their new purchases from second-hand shop. So like online and I'm thinking, yeah, I kind of want something similar"* (Interviewee 6)

Furthermore*,* celebrity endorsements, such as those seen with Hailey Bieber, were also mentioned as sources of inspiration for seeking out second-hand fashion (Interviewee 8). The increase in second-hand purchases was highlighted as being driven by the recycling movement and the trend towards sustainability, indicating increased environmental awareness. In addition, second-hand shopping is increasingly perceived as fashionable and attracts many consumers, including those from abroad:

> *"Now, with the time and with opening new stores, making them more attractive, I can see more young people go there and also a lot of foreigners that come to Estonia to second-hand shop. So it's definitely becoming a cooler in some communities"* (Interviewee 1)

Vintage

When it comes to vintage fashion, one participant acknowledges its current popularity and perceives it as a trend as expressed by *"when you talk about vintage it's a trend"* (Interviewee 2). Similarly to second-hand fashion, participants consider this trend to be mainly driven by social media exposure and influencers (Interviewee 2, Interviewee 10). Influencer culture, particularly on social media platforms like *Instagram*, was highlighted as a driving force behind the popularity of vintage fashion, with influencer endorsements influencing consumers (Interviewee 3, 5, 6), especially among young consumers like Gen Alpha. One participant explained:

> *"I think with social media as well, that definitely plays a huge role in style as well and especially when a lot of vintage clothes coming back and recycling the trends from back like 20 years ago. I think that definitely plays a huge role in people wanting to buy more vintage clothes"* (Interviewee 5)

This additionally highlights the resurgence of past trends such as Y2K fashion as motivations for embracing vintage styles (Interviewee 3, Interviewee 6). Despite the trendiness of vintage fashion, one participant expressed concerns about its commercialization and the pressure to conform to certain aesthetics (Interviewee 4). The commercialization has already been witnessed as participants noted a trend of thrift shops labeling generic second-hand items as vintage (Interviewee 1, Interviewee 8), due to their resemblance to the vintage Y2K style (Interviewee 1) rather than the actual historical characteristic. One participant described:

> *"[...] something looks like Y2K and that's why it's put to the Humana. But it's put there because of the aesthetic. More of their aesthetic rather than the era it's actually from, so this has happened"* (Interviewee 1)

This can be especially problematic as there was a recognition that many new consumers in the vintage market are attracted to vintage primarily because of its trendiness, lacking deeper

knowledge about what vintage truly entails (Interviewee 2, Interviewee 9). Purchases from these consumers are based mainly on the perceived coolness of the vintage term:

> *"So all my friends are much more in the 'ohh, I saw this. It's really beautiful. I bought it and I was like ohh, what is it? Oh I don't know, but it's vintage.' So it's cool"* (Interviewee 2)

This shows that new vintage consumers are particularly receptive to the vintage terminology, as they may only have superficial associations rather than deep knowledge about vintage, falsely increasing their WTB.

4.3.3   Self-Identity

Second-Hand

According to Interviewee 3, individuals who shop second-hand have a unique sense of style and a particular eye for fashion. It implies that their ability to mix and match different pieces reflects their individuality. It speaks to how their fashion choices align with their self-perception and contribute to their sense of identity, reflecting their personality traits, values, and beliefs.

> *"When I say that I bought something from a thrift shop they would say wow"* (Interviewee 3)

This positive feedback reinforces her values and beliefs, especially as someone who appreciates second-hand shopping and the benefits it brings, thus contributing to her self-esteem. In addition, Interviewee 5 states that she feels that people treat her differently when she buys beautiful second-hand items, which makes her feel recognized and admired. This reaction reinforces individuality and encourages others to try to do the same. This contributes to secondhand shoppers' self-image and how they want to be perceived by others.

Vintage

Participants also vintage for aligning with self-identity:

> *"You look in the mirror, you know, if it's worth it for you, for your person"*
> (Interviewee 10)

This quote emphasizes the importance of self-perception and personal evaluation in the decision-making process. It suggests that individuals consider their own values, beliefs, and experiences when determining whether a purchase is worthwhile for them.

> *"I like the fact that it's not new and it's of course something very sustainable. So it's important also for me because it's part of my values"*
> (Interviewee 2)

The values of Interviewee 2 influence his purchasing decisions and how he perceives himself. By valuing sustainability and preferring items that are not new, the individual is expressing a part of his identity and the importance of these values in shaping his consumer behavior.

*"[…] my mother and I were always into the kind of vintage stuff. So we're
like the Black Cats everywhere. If we always wear this crazy unique stuff
that we proved it and for me, when I was in high school, it was a kind of a
shame to say that I thrifted"* (Interviewee 9)

Interviewee 9 highlights a strong connection between the individual's self-identity and their engagement with vintage fashion. The mention of being *"into the kind of vintage stuff"* along with sharing this interest with her mother suggests a shared value or belief system within their family. The reference to wearing *"crazy unique stuff"* indicates a desire for self-expression and individuality, which are key components of self-identity. For Interviewee 9 *"to buy some vintage clothes", "it's a way to live"*. Buying vintage clothing is more than just a transaction; it is closely linked to her self-image and lifestyle. By incorporating vintage clothing into her life, she perceives it as a reflection of her identity, values, and experiences and uses clothing as a form of self-expression. Furthermore, Interviewee 4 acknowledges that personal attachment to an item leads to a higher appreciation, suggesting that his preference for a particular item is influenced by his self-identity and personal preferences. This emphasizes the connection between his self-image and his appreciation for the garment.

4.3.4   Uniqueness

Second-Hand

In second-hand fashion, one participant finds value in discovering broken or fixable items because potential is seen in them:

*"I really like also finding broken items or items that can be fixed. So that's
also something interesting that I find something and I can see a vision and
do something with it and give a life to it"* (Interviewee 1)

By envisioning ways to repair or repurpose these items, she can breathe new life into them, thereby creating something unique and distinct from what is commonly available. This highlights a desire to engage in creative endeavors and to cultivate a sense of originality in her possessions. Furthermore, Interviewee 0 emphasizes a shift in consumer preferences away from generic styles and trends typically found in physical stores, towards more unique and distinctive items. This could be interpreted as a desire to express one's style and stand out from the crowd. Another interviewee states that second-hand *"has that uniqueness"* (Interviewee 4).

Vintage

Interviewee 10 emphasizes how vintage items stand out from mass-produced clothing. She expresses a preference for distinct vintage products over ones that are more ordinary or mainstream:

*"But I didn't like it so much because there were not these unique products
different from the new, so it was not useful for me."* (Interviewee 10)

She was not attracted to the products because they lacked uniqueness or differentiation, which indicates that she values items that stand out or have a sense of originality. She also mentions

liking that she is the only one owning unique items. This resonates with the views expressed by Interviewee 7, Interviewee 9, and Interviewee 4, with Interviewee 4 specifically seeking *"something that stands out"*. This underscores their appreciation for vintage items because they are less commonly seen on others. The distinct aesthetic qualities that set vintage fashion apart from mass-produced retail products are mentioned by Interviewee 2. Therefore, vintage pieces offer a level of uniqueness that is often lacking in mainstream retail, giving them a special appeal to consumers. Overall, the statement *"I love to have these special and unique pieces"* sums it up perfectly (Interviewee 9).

4.3.5   Authenticity

Second-Hand

Concerning second-hand fashion, Interviewees 0 and Interviewee 5 agree that for expensive products, a certificate, receipt, or tag is required to guarantee authenticity.

> *"But when I see the actual tags on it that is of that brand and I know it is*
> *that brand and that it is real, I will get that."* (Interviewee 5)

Another interviewee states that authenticity increases when an item is original, combined with its good condition (Interviewee 4). However, she observes instances where sellers attempt to oversell items by exaggerating their rarity and condition:

> *"[…] finally they try and sell it as much as they can. They will try and*
> *increase the condition when it's not that good and they're trying to say like,*
> *super, super rare and you'll see like 50 of the same and that's not rare*
> *then."* (Interviewee 4)

This behavior undermines the authenticity of the products and compromises the integrity of the second-hand market. It suggests a desire for genuine, truthful representations of products, emphasizing the importance of authenticity in their consumption choices.

> *"If I'm going to buy something from the thrift store and somebody in the*
> *thrift store told me that this is a vintage Zara from the '80s or the '90s*
> *maybe. And it's very, very old and very rare […] But something from 2015?*
> *Don't tell me that it's vintage"* (Interviewee 7)

This statement underscores the importance of genuineness in product representations, particularly in the context of second-hand fashion. The interviewee expresses skepticism towards labeling contemporary items as vintage, emphasizing the need for accurate and truthful descriptions of products to maintain authenticity in the marketplace.

Vintage

In terms of vintage, Interviewee 10 only cares about authenticity if a product is expensive. But *"on the Internet, there are many things that are not original, but you just can't have an idea if it's a good thing to buy or not."* (Interviewee 10). Therefore, this respondent expresses concerns about the authenticity of products available on the internet and the difficulty in determining whether they are genuine or not.

> *"I feel like browsing online I've come across stuff that is said like vintage style. They weren't vintage, but they would say like the vintage style and that's the way they get around it. Like, they'll be like this is vintage style. If you buy it, it would be, you can say it's vintage kind of the thing, but that's I think that's what happened a couple of times online with, like some fast fashion brands"* (Interviewee 4)

This statement highlights how some sellers or brands may use terms like *"vintage style"* to create an illusion of authenticity or origin that may not truly exist. By labeling their products as such, they may be attempting to tap into the appeal of vintage items without providing a genuine item. Furthermore, by asking about certificates, Interviewee 4 is seeking assurance regarding the true nature and origin of the products he is considering to purchase. He wants tangible evidence or documentation that validates the authenticity of the items he is interested in. This reflects a concern for ensuring that the products they purchase align with their expectations of being genuine and legitimate. For Interviewee 9 it matters how the textile label looks like:

> *"The label also looks like real I mean, not this new vintage that is fake."*
> (Interviewee 9)

According to this quote, the appearance of the textile label is seen as an indicator of authenticity. By contrasting real vintage with *"new vintage that is fake"* the respondent suggests a distinction between true vintage pieces and modern reproductions or imitations. Also, the presence of specific decade labels enhances an item's authenticity, increasing its value compared to items lacking such markers:

> *"[...] you will not recognize because there are so many dupes of these products and at least that you check everything you will know that that is a fake or not. So if you have more information, you will feel more secured."*
> (Interviewee 9)

Overall, respondents express skepticism towards mainstream brands like *Bershka* that incorporate a vintage section into their offerings (Interviewee 7, Interviewee 9). For them, authenticity extends beyond just labeling; it encompasses the true essence and quality of vintage fashion. Their skepticism indicates a desire for fashion items that authentically represent the style, craftsmanship, and history of past eras.

4.3.6 Trust

Second-Hand

Regarding *Trust,* it must be distinguished if purchases are made online or offline. Apps that offer insurance increase Interviewee 0's trust:

> *"I feel safer because usually most of the apps they have like insurance. So if you receive the piece and it's like not in the condition that the seller told you or it's like it's not as expected, you would do get your money back."*
> (Interviewee 0)

Another respondent states that online reviews help (Interviewee 6). However, it is preferred to be in-store as it is easier and one can see the quality:

> *"If I want to find information about the second-hand product, I can find it inside of the product for the material or I usually do detect the materials myself, or if I can't find it, I honestly don't care that much if the product is cheap."* (Interviewee 6)

Another participant's emphasis on the visual aspect suggests that she perceives the aesthetic and overall atmosphere of a store as indicative of trust (Interviewee 1). She believes that when second-hand store owners demonstrate a clear aesthetic and purpose, it implies a genuine commitment to their cause or mission, thereby instilling trust in the products they sell. Participants are more likely to trust and engage with stores that express a clear purpose and identity. This reinforces the credibility of both the products and the store. Interviewee 3 states *"You cannot trust the seller by all means always"*. Agreeing, Interviewee 8, therefore states *"Sometimes I'll google the brand"*. Interviewee 5 also researches brands and looks at tags online. In addition, an interviewee states his strategy while second-hand shopping online:

> *"I'd be asking to see if there are more pictures first"* (Interviewee 4)

He also expresses skepticism towards a thrift shop's pricing strategy, suggesting a potential exploitation of customer demand.

Vintage

Regarding vintage, "*the more there are details, the more it's good for the seller and for the buyer*" (Interviewee 2). This is supported by Interviewee 9 stating:

> *"When you get the year, you get the quality, you get everything, you feel secure to spend your money"* (Interviewee 9)

Providing detailed information about vintage items, including the year or era they originate from, instills a sense of security for consumers. Interviewee 9 also implies that buyers are likely to purchase items accompanied by comprehensive descriptions, including details about their origin and authenticity. Furthermore, when consumers are familiar with the seller, their trust is also higher (Interviewee 4). Even if one does not know the seller, genuine interest and engagement from sellers inspire trust in the authenticity and reliability of the products being

sold (Interviewee 2). Conversely, encountering sellers with minimal information or a lack of transparency raises doubts about the trustworthiness of the transaction. Thus, Interviewee 2 values detailed information, transparency, and genuine engagement as key factors in fostering trust when making purchases. This is also expressed by Interviewee 7:

"[…] you can buy a lot of stuff and they don't know anything about the brands. They don't know anything about the things selling, and I don't like this kind of shops" (Interviewee 7)

Furthermore, *"Everything changed, and everything is so professionalized now"* (Interviewee 7). This describes the emergence of thrift stores with sophisticated branding strategies and extensive marketing campaigns across various platforms, including social media. Interviewee 9 expresses surprise and skepticism about inflated prices for vintage items, particularly when they perceive the prices as disproportionate to the perceived value of the items. She references experiences where sellers bundle items together without transparent pricing, leading to confusion and questioning the fairness of the transaction. This highlights the importance of trust in vintage fashion transactions.

In terms of trust, Interviewee 9 values the reliability and trustworthiness of information provided by the sellers. She believes that ensuring the transparency and accuracy of the information transmitted can promote trustworthiness in transactions. Interviewee 10 suggests that buyers' moods and intuitions, along with their interactions with sellers, play a crucial role in determining the value of vintage items. By emphasizing the importance of personal intuition and assessing seller credibility, the statement highlights how trust influences buyers' WTB in the vintage market:

"Depends from maybe the mood in which you are and also if you see the product if it tells you something […] and also, the owner maybe the way he speaks, the way he acts […] I noticed also that many owners of this vintage shops […] don't really know what they have. So […] you have to understand if it's worth it or not." (Interviewee 10)

Another participant states:

"If I go to the shop and I just see a lot of Shein, Zara around and stuff, I would think I'm getting scammed and the shops shouldn't be named Vintage Store because that's not what it is obviously." (Interviewee 1)

Thereby it is argued that such stores should not be labeled as *"Vintage Stores"* because they do not meet the expectation of authenticity associated with that term. Consumers rely on the reputation of sellers and the authenticity of products to make informed purchasing decisions. When stores misrepresent themselves or fail to meet expectations, it erodes trust in the marketplace.

4.3.7 Rarity and Availability

Second-Hand

In general, second-hand fashion is characterized by *"a lot more styles that you can choose from"* (Interviewee 0) and is distinguished from vintage since *"you can find an H&M T-shirt at the second-hand shop, but you couldn't find in the vintage shop"* (Interviewee 0). Interviewee 5 agrees:

"I feel like you get like a lot of variety" (Interviewee 5)

Rather than perceiving second-hand fashion as rare, these respondents emphasize the wide range of options and point out that individuals have plenty of opportunities to explore and discover pieces of different styles. In contrast, other participants express the challenge of finding clothing items in their size due to competition from others with similar sizing preferences (Interviewee 1). This rarity of items in their size adds to the appeal of finding unique and special pieces while thrift shopping, evoking a rewarding feeling as *"[...] it's hard work finding something that fits you and that you like"* (Interviewee 8). Additionally, Interviewee 1 mentioned the limited availability of thrift shops in Estonia, emphasizing the need to frequently visit these shops to increase the chances of discovering desirable items. Consumers may be drawn to rare materials like linen, for their unique qualities, such as breathability, durability, and eco-friendliness, but highlight the challenge that *"it's hard sometimes to find linen cloth in the thrift shops"* (Interviewee 3).

Vintage

In contrast, vintage has *"less options"* (Interviewee 0) than second-hand. Because of this rarity, there is a higher value for vintage (Interviewee 2). By stating *"I will pay more for vintage because it's something very rare"* Interviewee 7 underscored her WTB vintage items suggesting a direct correlation between the rarity of these pieces and the perceived value. This rarity-driven motivation indicates that as the rarity of vintage fashion increases, so does the interviewee's WTB. Interviewee 10 repeated several times that vintage has *"special products that do not exist anymore or they are no more produced"*. Similarly, Interviewee 4 expressed a preference for unique pieces that are one of a kind or have been stored in archives for a long time. The mention of seeing pieces that have been never encountered before indicates that discovering rare items contributes to their excitement and interest in vintage fashion. This suggests that the scarcity of certain vintage pieces enhances their desirability, driving the interviewee's motivation to acquire them. Interviewee 9 valued the idea of owning items with limited availability, implying a desire for exclusivity and a sense of accomplishment in acquiring such pieces:

"When its maybe limited when you can find, I don't know, limited number of these piece in the world" (Interviewee 9)

This reflects a motivation rooted in the rarity of vintage items, where the limited supply adds value and allure to the collection. Interviewee 4 introduced the term *"deadstock"* referring to items purchased but unused, often in original packaging. He linked deadstock closely with vintage fashion, especially if the item is old, suggesting that age enhances rarity.

4.3.8 Quality

Second-Hand

For second-hand fashion, participants acknowledge the importance of quality, particularly in terms of durability and longevity (Interviewee 0, Interviewee 5) but approach it from a pragmatic standpoint. Participants are attuned to variations in quality based on brand reputation and previous use (Interviewee 1, 9, 10). Statements such as *"The difference is that usually, second hand is more damaged than vintage"* (Interviewee 10*)* highlight concerns about wear and tear. The lower quality is attributed to the fact, that second-hand fashion also consists of used fast fashion which is generally associated with lower quality and lower durability. Consequently, one participant expressed her avoidance of second-hand fast fashion:

> *"But if I do see products in second-hand shops that are from fast fashion. I personally don't buy them, not because from where they are from, but because of the quality"* (Interviewee 1)

Therefore, attention to detail, such as inspecting through images, assessing stitching and material condition, or even contacting the seller for more information, was cited as a method for assessing the quality of second-hand items (Interviewee 0, 3, 6). One interviewee stated:

> *"Apart from photos that reseller posts, at first I usually write the reseller and I usually ask for more photos"* (Interviewee 6)

Nevertheless, while second-hand items were acknowledged to be less pristine than vintage, participants noted that many second-hand pieces were still in good condition and offered excellent value (Interviewee 0, Interviewee 3). However, the inclusion of fast fashion items in the second-hand market leads to lower perceived quality overall, influencing participants' WTB for second-hand items negatively.

Vintage

In terms of vintage fashion, one vintage participant prioritized quality as the primary factor in her shopping decisions.

> *"When you buy something, if it's vintage or not, or if it's from a big brand or not, I think quality is the main characteristic for a product"*
> (Interviewee 10)

However, participants emphasized the superior quality often associated with vintage items (Interviewee 1, 4, 5, 6, 8, 10). They underscore that quality is an inherent characteristic of vintage products. Hence, it represents a superior alternative to contemporary fashion which is characterized by a decline in quality and mass production (Interviewee 10). This leads to a generally higher WTB for vintage fashion. One participant expressed this as:

> *"I think it's important and nowadays I think many people buy bags or clothes, but also from big brands and they are new but the quality is not so good. So at that point it's better to buy the vintage"* (Interviewee 10)

Participants attributed the high quality to the meticulous curation and brand specificity (Interviewee 0, Interviewee 1). This implies that quality is strongly connected to vintage:

> *"But in terms of quality, I do believe that nowadays the vintage shops are*
> *very curated and very brand specific. There are only few ones that are not,*
> *so that's why I think it's superior"* (Interviewee 1)

The superior quality of vintage fashion is also seen through their durability in participants' personal experience as these clothes hold on for a very long time:

> *"I love the quality. When you take something like vintage from 90S sixties,*
> *you really see the quality on the yarn and even the is heavy is different'*
> *(Interviewee 9) and 'I feel like when I'm buying vintage it's going to last me*
> *like a long time. So that's why I think it's definitely worth the investment"*
> (Interviewee 5)

Consequently, vintage fashion is seen as durable and long-lasting. Participants express confidence in the longevity of vintage items due to their material integrity, viewing this as a mark of high quality (Interviewee 5, 6, 7, 9). Furthermore, craftsmanship and attention to detail emerge as defining features of the quality of vintage fashion, further enhancing its appeal, and justifying premium price points (Interviewee 7, Interviewee 9). This is particularly evident in the statement:

> *"They had more, more quality, just not in the in the product, but just*
> *aesthetically speaking [...] So people tend also to maintain it, Keep it in*
> *good shape so the price is higher in that case"* (Interviewee 10)

Therefore, vintage products are overall seen as having better quality than second-hand as stated by one participant:

> *"So I think the quality definitely vintage would be like more durable than a*
> *second hand"* (Interviewee 6)

The higher quality associated with vintage fashion increases consumers' WTB, emphasizing the importance of quality in driving demand for vintage items.

4.3.9   Brand Consciousness

Second-Hand

Participants display a nuanced approach to brand selection when shopping for second-hand fashion (Interviewee 0, Interviewee 8). Brands hold particular importance within the second-hand shopping context, as they are perceived as indicators of durability and quality (Interviewee 0, Interviewee 8). Participants exhibit heightened sensitivity to brand avoidance in second-hand shopping, as evidenced by statements such as:

"[…] it's more about avoiding brands that you know aren't going to last'
(Interviewee 8) or 'I don't buy second hand when it's Zara, Bershka"
(Interviewee 9)

This underscores their preference for slow fashion brands and reluctance to prefer fast fashion labels known for their disposable nature and lower quality (Interviewee 0, Interviewee 8). This also indicates that participants use brands to make sense of the expected quality and durability of second-hand items. In addition, brand values play a role in second-hand purchasing decisions, with participants aligning their choices with brands that reflect their values (Interviewee 1). Participants also favor brands that demonstrate transparency and ethical practices (Interviewee 1, Interviewee 6). Moreover, effective marketing and branding strategies influence consumers' perceptions and choices in the second-hand market, highlighting the role of branding in shaping WTB, evident in the statement:

"But if you want to seduce me as an expert in second hand, you have to
seduce me with all the work and the branding that you were given to your
thrift store online" (Interviewee 7)

Vintage

Participants associate vintage fashion with high-end luxury brands like *Chanel* and *Hermès*. The perceived prestige and exclusivity of vintage items are deeply intertwined with the reputation and heritage of these renowned brands (Interviewee 0, 6, 10). This association contributes to a heightened value perception among participants, particularly vintage enthusiasts, as they attribute value not only to the intrinsic qualities of the item but also to the brand's history and design legacy. Within the vintage community, their deep knowledge of vintage brands and their history shows their expertise and appreciation for designer pieces from specific eras (Interviewee 9, Interviewee 2). For instance, a participant noted:

"I know the value of these pieces. One, Pierre Balmain from the '60s or
some Versace from the '80s" (Interviewee 2)

This illustrates the depth of their understanding, subsequently increasing their WTB.

4.3.10 Nostalgic Pleasure

Second-Hand

Interviewee 1's reflection *"Sometimes I think about what stories are behind the clothes. Who could have worn them? […] It reminds me of good emotions and also something"* reveals a curiosity about the garments' histories and their previous owners, signaling a longing to connect with the memories and narratives intertwined with the items. Participants also experience nostalgia when they come across items that remind them of their childhood or past experiences and evoke positive emotions and cherished memories. This highlights the influence of emotional connections and personal history on their preference for second-hand fashion and emphasizes the importance of past experiences, objects, and historical aesthetics in their consumption decisions.

*"I think the fact that it's like lived in before, I feel like it has its own sort of
like personality [...] they hold their own stories and I feel like carrying it on
when you're buying preowned clothes"* (Interviewee 5)

This quote shows a strong emotional bond with second-hand clothing, hinting at a motivation driven by nostalgic pleasure. This interviewee highlights how preowned clothes hold their own personality and stories from past owners, evoking feelings of nostalgia. This emotional resonance adds value to the fashion beyond its physical attributes, making the act of buying preowned fashion a way to connect with the past and experience a sense of continuity.

Furthermore, participants recalls how seeing something in a second-hand shop sparks memories, possibly from family photos or personal moments (Interviewee 10). This connection to the past enhances the item's value and influences their decision to buy it. It underscores a deep personal emotional tie to second-hand fashion, rooted in nostalgia and the desire to relive moments from the past.

Vintage

Similarly, vintage fashion evokes nostalgia, as Interviewee 10 noted, allowing one to explore past eras and historical fashion trends despite not having lived through them personally:

*"you can have a general idea of all the products and also maybe an idea of
the past. I mean, I'm 20 years old. For example, I don't know in the 80s
what people wore"* (Interviewee 10)

This suggests a nostalgic pleasure derived from exploring fashion from different decades. Immersing themselves in vintage fashion, they feel connected to history and gain insights into past generations, reflecting a deep emotional longing for nostalgia and cultural preservation. Some participants derive their nostalgic pleasure from series, movies, art, and music. Interviewee 7 mentions *"I love watching Friends and [...] the style inspired me a lot"* indicating a fondness for the past experiences associated with the show. Since *Friends* aired in the '90s, it often evokes nostalgia for that era, reflecting the respondent's enjoyment of the show and nostalgia for past times and cultural references.

*"Movies, the movies, the music, is not just the vintage, is not for me just the
clothes, of course. And the first thing that I see is Video Music. I love the
music from I don't know, '90s, '80s, the '50s. [...] All these stories I like
I'm kind of emotional with clothes, so for sure I can buy something if
someone tell me that it's a special, yeah."* (Interviewee 9)

With this quote, Interviewee 9 expresses a fondness for fashion styles depicted in movies and music from past decades like the '50s, '80s, and '90s. This emotional attachment influences her preference for vintage fashion, associating it with the cultural aesthetics and experiences of those eras. Her interest in vintage fashion goes beyond the clothes themselves, intertwining with a broader nostalgic appreciation for past decades' cultural elements. These memories evoke a sense of longing and appreciation for the aesthetics of previous eras, emphasizing her emotional attachment to vintage fashion, by mentioning special memories associated with specific items such as *"special dress for summer movie"* or *"stylish purses"* in a *"special movie from '50s"* reminiscent of their grandmother's accessories.

While both second-hand and vintage may evoke nostalgic pleasure, the latter carries an added dimension of historical consciousness that enriches the wearer's experience. Accordingly, Interviewee 5 initially highlights the narratives woven into second-hand fashion and later when discussing vintage fashion specifically delves deeper into the emotional resonance of nostalgia:

> *"I think cause it's nostalgia. It means more to people, especially when it's like their childhood role models or icons where you know, I feel like it's definitely something that's coming back, like people wanting to dress like maybe their favorite celebrity"* (Interviewee 5)

She mentions how vintage items evoke memories of one's childhood role models, or iconic figures, indicating a strong emotional connection to the past. The resurgence of people wanting to dress like their favorite celebrities from previous eras further underscores this nostalgic pleasure. This shift in focus suggests a deeper connection to the cultural and personal history embodied by vintage items, as they evoke specific emotions and memories tied to the wearer's past. Furthermore, the sentiment *"I want to feel like that person, I will try and represent them as much as I can with what I'm wearing on the outside to make me feel like that person because I want to be them"* (Interviewee 5) expresses a profound desire to embody the persona of historical or iconic figures associated with the clothing.

4.3.11 Historical Value

Second-Hand

One participant defines second-hand fashion as *"trends from another time like the '90s or the '80s or like a bit earlier or not that long ago"* (Interviewee 0), acknowledging the historical significance of certain items. She attributes this to second-hand items in general, indicating a broader interest in second-hand fashion rather than specific subcategories like vintage. Additionally, Interviewee 3 questioned the journey of an item and reflected on how many hands had touched it, demonstrating a curiosity about the histories embedded within each piece. By wondering about on *"what did this jacket see in previous years?"*, this interviewee evokes a sense of curiosity about the lives and experiences intertwined with the item. This underlines that the significance of terminology depends on consumers' personal definitions and understanding of the terms used. In the realm of second-hand fashion, there are two types of shoppers: Those indifferent to the historical value of preowned fashion and those particularly interested in it. One participant who is not interested in the historical aspects of items states:

> *"it's not about all the extra stuff that it's been situated from the 80s. That doesn't really matter to me"* (Interviewee 0)

The dismissal of *"all the extra stuff"* from the '80s suggests that the historical aspect is not a primary motivation for consuming second-hand fashion. Interviewee 0 seems to prioritize the aesthetic appeal or practical aspects of the clothing over its historical relevance. Therefore, while she acknowledges the historical origins of second-hand items, she does not assign significant importance to this aspect in her decision-making process. This is further emphasized by another interviewee's statement:

"The era, it doesn't define anything for me." (Interviewee 1)

While these interviewees showed particular disinterest in the historical value others do appreciate and demonstrate special interest in the historical value of second-hand pieces (Interviewee 3, Interviewee 5). For instance, Interviewee 3 expressed:

"It's all about history for me as well" (Interviewee 3)

Particularly, Interviewee 5 expressed heightened excitement and admiration for a *"Tommy Hilfiger trench coat [...] from like the '80s or '90s"*. The bright red color and unique design caught her eye, prompting her to acquire it. This indicates that Interviewee 5 attributes significance to the historical value of the fashion piece, viewing it as a symbol of a certain era's style and cultural relevance. For this interviewee, the allure of second-hand fashion goes beyond just looks. It involves delving into the broader narratives of fashion history and cultural evolution. Therefore, this highlights the difference in relevance of the historical value of second-hand fashion. However, some participants suggest a more specific distinction based on the differences in the perceived and inherent historical value of the terms (Interviewee 6, Interviewee 9). This implies that second-hand items, such as those recently donated to charity, may lack historical significance, making historical value more associated and prevalent within vintage fashion rather than generic second-hand fashion:

"While second hand, it can be something like. I don't know. Someone wore
it a month ago and then decided to give it to charity" (Interviewee 6)

Vintage

This viewpoint is further supported by Interviewee 1, who defined vintage fashion by emphasizing the necessity for items to be older than 20 years, distinguishing it from generic second-hand goods. She states that *"vintage needs to be older than 20 years, something a product older than 20 years, so 2000s and older."* This shows the general awareness of preowned fashion shoppers regarding the historical past of vintage items, suggesting this to be a greater aspect of vintage fashion. In fact, historical value plays a much bigger role in vintage fashion as it allows creating various narratives around certain pieces. Interviewee 2 highlights the significance of connecting with the narrative behind each piece, emphasizing the importance of storytelling within the realm of vintage fashion. He asserts, *"the story about every piece. I think it's important to relate to it"* (Interviewee 2), suggesting that establishing a personal connection with the narrative behind a garment is essential. The narrative of a garment's history and culture becomes a crucial part of its appeal, influencing how consumers view its value. For those who value connecting with the stories behind clothing, vintage fashion provides a special way to engage with history, driving their interest and appreciation for these pieces. By another interviewee the joy of unraveling historic pasts and cultural stories of items is further emphasized:

"For me, I see one history behind the clothes, and I remember when [...] I
was always checking the labels and checking and about the brand, the
quality, where these clothes are from. For me, this is the thing that I enjoy
the most to discover." (Interviewee 9)

The interviewee's reminiscence about examining labels and uncovering the origins of clothes underscores the thrill of discovering the history behind brands, quality, and origin. This resonates with consumers who prioritize the historical value of vintage fashion, as it reflects their eagerness to delve into fashion history and reveal the stories within each garment. For vintage enthusiasts, this journey of exploration and connection with fashion's rich heritage adds a distinctive charm to vintage fashion pieces. The historical value and its resulting influence on the WTB for vintage fashion is further highlighted by the statement:

"I can think that the Tom Ford era at Gucci is very valuable. John Galliano, of Dior also justify some price" (Interviewee 2)

Interviewee 2 stated specific eras, such as the *Tom Ford* era at *Gucci* and *John Galliano*'s tenure at *Dior*, as exemplifying periods of significant creative and cultural influence within the fashion industry. By referencing these designers and their respective time periods, the interviewee suggests that the historical context and the impact of their past work justify higher prices for vintage pieces from these collections. Consumers drawn to vintage fashion for its historic value are likely to be more willing to buy pieces that symbolize pivotal moments in fashion history and renowned designers. The historical significance of vintage fashion is also recognized by generic second-hand shoppers as Interviewee 0 states:

"When I think about vintage, I think about runway clothes from like the 80s and the 90s" (Interviewee 0)

This association underscores her appreciation for the historical value inherent in vintage clothing. Referencing runway styles from previous decades implicitly acknowledges the cultural significance and evolution of fashion across time. Similarly, Interviewee 3 reflects on how the history behind a piece of clothing adds to its appeal and can justify a higher price.

"[…] I think some vintage has much higher price exactly because of history, because so maybe some events, you know, some celebrity wore that"

By reflecting on the events and celebrities linked to a specific item, people might find themselves more inclined to make a purchase, drawn by the cultural significance it holds. This reveals how vintage fashion's historical value goes beyond its material worth, reflecting a broader cultural admiration for items with stories or ties to significant historical moments. This underscores that the term vintage evoke special motivation related to historical value, positively enhancing the WTB.

4.4   Chapter Summary

The analysis chapter of this thesis provides a detailed examination of the motivations evoked by the terms vintage and second-hand, driving consumers' WTB. Key findings reveal that economic motivations, particularly *Price Consciousness* and *Frugality*, positively influence WTB for second-hand fashion. *Ecological Considerations* also play a crucial role, especially among younger demographics. Second-hand consumers prefer these items due to their strong ecological awareness, seeing such purchases as both environmentally and ecologically beneficial. The motivational factors *Quality*, *Rarity & Availability,* and partly *Brand Consciousness* seem to decrease WTB, while *Shopping Dynamics, Uniqueness,* and *Nostalgic Pleasure* increase the WTB for second-hand labeled items. Whereas for vintage items, the economic motivation *Price Consciousness* decreases the WTB, the motivation *Resale Value Consciousness* increases the WTB of consumers. *Ethical Considerations* also contribute to a heightened WTB due to their alignment with consumers' personal values. Additionally, hedonic motivations, specifically *Historical Value*, further drive the WTB. The motivational factors *Quality*, *Rarity & Availability, Brand Consciousness, Shopping Dynamics, Uniqueness,* and *Nostalgic Pleasure* increase all lead to a higher WTB. *Trust, Authenticity, Fashion Trend* and *Self Identity* further stimulate WTB for both categories. Both second-hand and vintage terminologies evoke these motivations, similarly, indicating that consumers derive pleasure from these motivational factors, regardless of the terminology used.

5 Discussion

This comparative study confirms that terminology evokes distinct motivations, influencing consumers' *Attitude*, *Subjective Norm*, and *Perceived Behavioral Control* (Ajzen, 1991), resulting in varying *Willingness to Buy* (WTB). In this study, vintage evokes different motivations than second-hand, thereby altering WTB. The three core components of TPB have been the foundation applied as an effective theoretical lens to examine the different underlying consumer motivations. For visualization of the results, the extended *Theory of Planned Behavior* (TPB) model derived for this study (Chapter 2.5.2) is applied to the terminologies second-hand and vintage (Figure 6). Thus, the model's component 'Terminology' is replaced by the terms second-hand and vintage. 'Consumer Motivation' is divided into three parts: One part contains the motivations only evoked by the term vintage or have a differentiated effect on WTB, while the other part is also structured the same way but for the term second-hand. In between, a third part contains the motivations that similarly affect the WTB. A plus symbolizes a positive effect, increasing WTB while a minus symbolizes a negative effect, decreasing consumers' WTB.
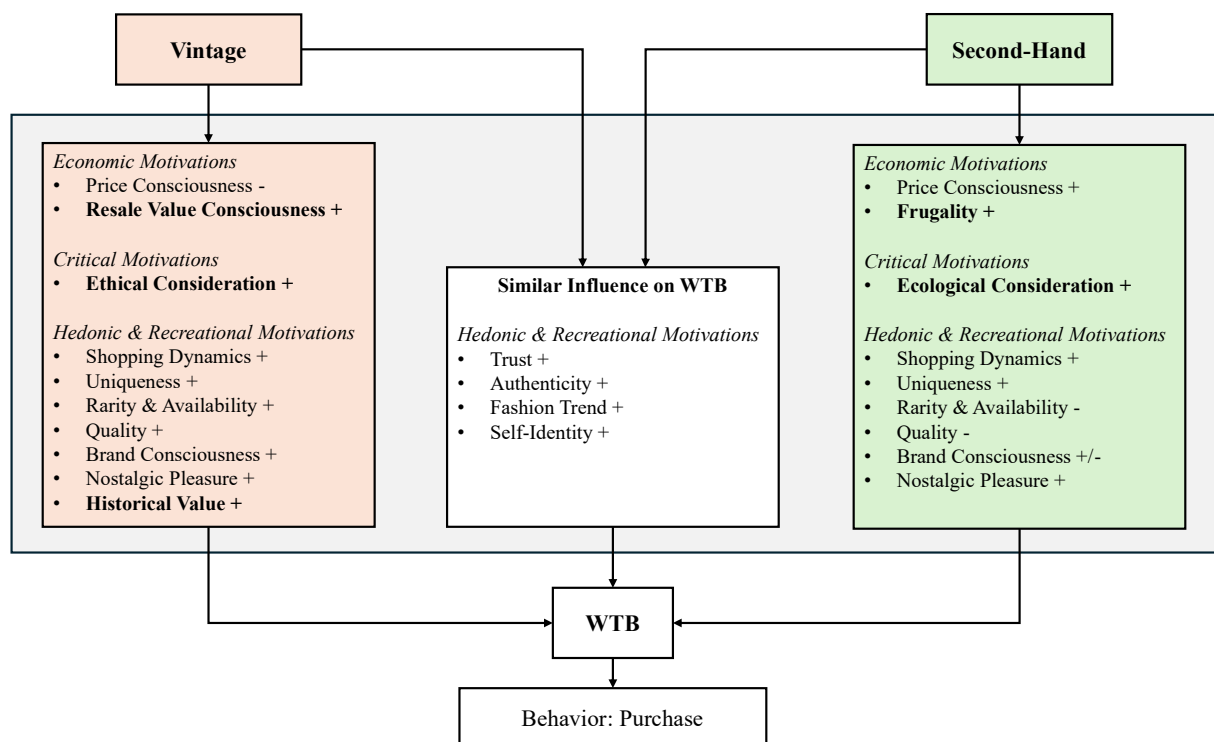
Figure 6: Applied Theory of Planned Behavior Model (Own illustration)

The model is explained by the following discussion that first examines each terminology separately followed by the motivations that affect the WTB for both terms in a similar way. These results are compared with the literature review. By structuring the discussion in this manner, the readers can gain insights into how different terminologies evoke varied consumer responses and motivations within the fashion resale market, providing a comprehensive understanding of the factors influencing purchasing decisions in each context, thereby shedding

light on the impact of terms second-hand and vintage on consumer WTB for preowned fashion. In the subsequent discussion, the subcategories identified through the analysis chapter are discussed, highlighting the distinctiveness of the terms second-hand versus vintage.

5.1   Motivations Evoked by the Term Second-Hand

The analysis reveals that the motivations *Price Consciousness*, *Frugality*, *Ecological Consideration*, *Shopping Dynamics*, *Uniqueness*, *Rarity*, *Quality*, *Brand Consciousness*, and *Nostalgic Pleasure* are evoked by the terminology second-hand and have an influence on the WTB for second-hand labeled items.

Economic Motivation

The findings of this study reveal that economic motivations, particularly *Price Consciousness* and *Frugality*, play a significant role in driving WTB concerning the term second-hand. For the term second-hand, consumers elicit a priority for cost-effectiveness. This aligns with existing literature that defines price consciousness as a prevalent trait among second-hand fashion consumers (Yan et al., 2015; Ferraro et al., 2016; Padmavathy et al., 2019) and emphasizes affordability as a primary driver for purchasing second-hand items (Strähle & Klatt, 2017). The proactive approach of engaging in bargain hunting, highlighted by Cervellon et al. (2012), is particularly evident as second-hand shoppers frequently compare prices to ensure they are obtaining the best deals and derive psychological satisfaction when obtaining items at reduced prices, additionally supporting the findings of Roux and Giout (2008) and Amatulli et al. (2018). This underscores that consumers are motivated to control and manage their spending when purchasing items labeled as second-hand. This leads to heightened sensitivity to price changes and reinforces the focus on frugality associated with the term second-hand. In this context, consumers often perceive second-hand items as cheap and affordable, which aligns with their desire for price consciousness and frugality. As a result, they tend to exhibit a higher WTB when presented with items labeled as second-hand.

Critical Motivation

The findings of this study demonstrate that the term second-hand triggers consumers' critical motivations, which are primarily rooted in *Ecological Considerations*. Consumers exhibit a high level of awareness regarding the pollution prevalent in the fashion industry, confirmed by Vehmas et al. (2018). This heightened awareness aligns with existing literature, such as the work by Ek Styvén and Mariani (2020), which highlights growing environmental concerns, particularly among younger demographics, and reinforces the ecological motivations evoked by second-hand terminology. Participants connect the term second-hand to cost-effectiveness but also to a meaningful way to contribute positively to the environment. They prioritize thrift shopping to mitigate the negative environmental impacts of consumerism and fast fashion. Their focus is on practical benefits and minimizing their environmental footprint, as evidenced by their avoidance of overconsumption and commitment to using clothes efficiently. This willingness is driven by the association of the term second-hand with giving items a second life, allowing consumers to feel that they are actively contributing to environmental

preservation. This confirms the findings of Hur (2020) that opting for second-hand fashion allows consumers to reap both environmental and financial benefits. This dual benefit of environmental contribution and financial savings highlights a critical aspect connected to the term second-hand. Hence, ecological considerations represent a significant motivation evoked by the second-hand terminology, enhancing the WTB specifically for items labeled as second-hand.

Hedonic Motivation

In terms of *Shopping Dynamics*, the utilitarian shopping orientation is reflected more prominently among second-hand shoppers, as outlined by Turunen and Pöyry (2019). Second-hand shoppers engage in online searches and price comparisons, emphasizing practicality and efficiency, especially for higher-priced items. However, they also value in-person shopping for evaluating items' conditions and rely heavily on visual appeal and material characteristics to assess desirability. These behaviors and attitudes demonstrate a goal-directed behavior and hence utilitarian approach focused on effectiveness and affordability rather than seeking experiential satisfaction or nostalgia often associated with vintage fashion. Interestingly, second-hand shopping also fosters a sense of community and social bonding. Consumers often view thrift shopping as a communal activity, enhancing connections with friends and family, and contributing to a higher perceived value of the items. This communal perspective, as highlighted by DeLong et al. (2005), suggests that second-hand retailers create a museum-like atmosphere that fosters a sense of community between buyers and sellers. Visual appeal and material characteristics also play a crucial role in the decision-making process for second-hand shoppers. Participants heavily rely on images to assess the desirability, quality, and condition of items, which significantly influences their WTB. Therefore, the study confirms that the term second-hand evokes motivations related to shopping dynamics, increasing the WTB for second-hand labeled items.

The term second-hand evokes a different motivational aspect of *Uniqueness* compared to the term vintage. Unlike vintage items, which are often perceived as inherently unique, second-hand items are generally perceived as less unique. Interestingly, one participant highlighted an alternative perspective on uniqueness, suggesting that the true value of second-hand lies not in the items themselves but in their potential for repurposing. This aligns with the idea that consumers can create unique pieces by modifying and personalizing second-hand garments, thus infusing their wardrobes with individuality and creativity (Yan et al., 2015). Hence, this research additionally highlights the potential for repurposing as a unique aspect connected to the term second-hand. This repurposing aspect suggests a dynamic form of uniqueness, where the consumer actively participates in the creation of distinctive pieces. However, while uniqueness increases the WTB for items labeled as second-hand, the lower perceived uniqueness of second-hand items compared to vintage items results in a lower WTB for second-hand terminology than for vintage terminology.

Concerning *Rarity & Availability*, the term second-hand influences consumers' WTB by emphasizing accessibility and variety rather than rarity. Consumers perceive second-hand fashion as offering a wide range of styles and options, which makes it distinct from the more exclusive and rare items typically associated with vintage fashion. This aligns with Sihvonen & Turunen (2016) stating due to rapidly changing trends the perceived value declines over time.

Particularly, fast fashion has been considered to be less rare. This broad availability comes with certain challenges that can affect WTB. Consumers often face difficulty in finding items in specific sizes due to competition, from others with similar preferences. This scarcity of particular sizes or styles adds desirability to the items they do find, making these discoveries feel more rewarding and valuable. Additionally, the limited number of thrift shops in certain areas means that consumers must put in more effort and visit these shops frequently to find desirable items. Moreover, some consumers are particularly drawn to second-hand items made from rare materials. The challenge of finding such materials in thrift shops further adds to the appeal and perceived value of these items. Generally, because second-hand items are more widely available, consumers are willing to buy less for them compared to vintage items, which are perceived as rarer. However, if a second-hand item has specific desirable features, such as a rare size or material, consumers may be willing to buy more. In summary, while second-hand fashion usually leads to a lower WTB due to its availability, certain unique attributes can increase its value.

The findings of this study highlight that second-hand consumers place a high value on *Quality*, which serves as a critical determinant of perceived value and directly influences their WTB. This aligns with Sihvonen and Turunen's (2016) observations that quality is a significant factor in consumer preferences. However, this study also reveals that consumers are aware of the variability in quality among items labeled as second-hand, prompting associations with lower quality. This variability is especially pronounced as fast fashion items, characterized by low quality, fast deterioration, or damages, is closely affiliated with the term second-hand. This perception also aligns with the literature, as Persson and Hinton (2023) note that mass-produced fashion with lower quality is often found in second-hand stores. As a result, consumers engage in tactics such as relying heavily on images to assess the quality and condition of pieces before purchasing to mitigate the risk of obtaining low-quality items. Despite these strategies, the associations of the term second-hand with lower quality and the great variance in item conditions lead to a general hesitancy among consumers to buy second-hand items. These findings confirm Persson and Hinton (2023) that emphasize the variability and sometimes questionable quality of second-hand items. Consequently, this reinforces the association of low quality with the term second-hand, resulting in lower WTB compared to items labeled as vintage.

The findings from this study underscore a different role of *Brand Consciousness* in shaping consumers' WTB for the term second-hand compared to vintage. Unlike the term vintage, which is often associated with high-end luxury brands, the term second-hand encompasses a broader spectrum, including fast fashion brands. This diversity makes consumers rely on brands as indicators of quality and durability. In fact, consumers use brand consciousness to mitigate perceived risks, particularly associated with the term second-hand by avoiding pieces from fast fashion brands, which are generally lower in quality and less durable. This aligns with Sihvonen and Turunen's (2016) findings that brand names provide extrinsic cues about product quality. Additionally, consumers exhibited a preference for well-known brands, aiming to ensure consistent quality and sizing. This finding aligns with Medalla et al. (2021) as well as Sihvonen and Turunen (2016), whereby both emphasized that familiarity with certain brands diminishes the perceived risk associated with purchasing. Therefore, especially for the term second-hand, brand consciousness is considered as important. Better brand reputation also correlates with higher perceived quality for items labeled as second-hand, which directly enhances the WTB.

Additionally, the general understanding of quality and sizing consistency associated with specific brands, as noted by Sihvonen and Turunen (2016), further supports the findings that consumers rely on brands. However, the study adds a nuanced perspective by highlighting the active avoidance of fast fashion brands in the second-hand market due to perceptions of lower quality. This avoidance underlines the crucial role of brand awareness not only in identifying high-quality items but also in avoiding items that are considered less durable. Finally, this highlights a particular strategy of second-hand shoppers that has been less explored in previous studies. Therefore, the influence of brand consciousness on WTB depends on the brand. Brands associated with fast fashion lower the WTB, whereas brands associated with slow fashion enhances WTB.

By exploring the *Nostalgic Pleasure* associated with the terms second-hand and vintage, this study observed that both evoke profound emotional connections to the past. According to Herjanto et al. (2016), nostalgia significantly motivates the consumption of second-hand fashion. However, the findings confirmed one of the two types of nostalgia as distinguished by Cervellon et al. (2012). While historic nostalgia could not be related to the term second-hand, personal nostalgia could. Accordingly, consumers express deep emotional connections to second-hand fashion, reflecting memories of past experiences and childhood. Furthermore, the desire to associate items with past experiences, particularly with elusive finds as stated by Medalla et al. (2021) resonates with the participants' descriptions of how preowned clothes carry their own stories and personalities from previous owners. This adds a sentimental value beyond physical attributes. Therefore, nostalgia surrounding the term second-hand is deeply rooted in personal memories and experiences which increases the WTB for second-hand labeled items.

5.2   Motivations Evoked by the Term Vintage

The analysis reveals that the motivations *Price Consciousness*, *Resale Value Consciousness*, *Shopping Dynamics*, *Uniqu*eness, *Rarity*, *Quality*, *Brand Consciousness*, *Nostalgic Pleasure*, and *Historical Value* are evoked by the terminology vintage and have an influence on the WTB for vintage labeled items. Accordingly, in contrast to the term second-hand, while *Resale Value Consciousness* and *Historical Value* are added as important influences on the WTB, *Frugality* and *Ecological Considerations* are not evoked by the term vintage.

Economic Motivation

When it comes to the term vintage, the impact of *Price Consciousness* is different compared to the one evoked by the term second-hand and often leads to a lower WTB. Consumers generally perceive items labeled as vintage to be more expensive compared to second-hand labeled items. This confirms Delong et al. (2005) expressing that vintage stands apart from further categories within the fashion resale market. This perception stems from the association of vintage with high-end brands and the specific curation typically found in vintage collections. This confirms the research by Bellezza (2023) who states that consumers who value vintage items often recognize the additional expenses involved in their upkeep and restoration. This awareness can

decrease their WTB for vintage labeled items, as the association with higher prices may contradict their price-conscious mindset.

While previous research has explored *Resale Value Consciousness* within the broader context of second-hand fashion, this study reveals that it emerges as a primary motivational factor specifically within vintage fashion, distinct from generic second-hand items. Vintage enthusiasts demonstrate a strategic purchasing approach, considering not only personal preference and quality but also future profit potential. This aligns with the perspective observed by Turunen and Pöyry (2019), where consumers view themselves as potential future sellers, indicating that some engage in second-hand shopping intending to resell the product. The term vintage seems to trigger this motivation uniquely, as consumers evaluate vintage-labeled fashion items as long-term investments and valuable assets. This perception aligns with existing literature highlighting vintage pieces' superior quality, rarity, and uniqueness, contributing to their desirability and potential appreciation in value over time (Amatulli et al., 2018). Unlike the typical depreciation associated with second-hand garments, vintage items hold allure for consumers due to their potential to increase in value, a notion supported by both Amatulli et al. (2018) and Keim and Wagner (2018). As a result, resale value consciousness positively affects consumers' WTB for vintage labeled items.

Critical Motivation

Within the critical motivation, ecological considerations influence WTB evoked by the term second-hand, *Ethical Considerations* influence WTB evoked by the term vintage. While vintage fashion enthusiasts also recognize the ecological benefits, their motivations are more deeply rooted in personal values and intrinsic eco-consciousness. They view vintage fashion as a means of enacting societal change and activism against unethical practices within the industry, which aligns with Ferraro et al. (2016) calling this, a rebellion against mainstream consumption patterns. They reject fast fashion and unethical practices, choosing vintage items to advocate for ethical fashion and cultural preservation. Their motivations are more deeply rooted in personal values and intrinsic eco-consciousness. By choosing vintage, they can satisfy both their desire for stylish clothing and their commitment to ethical responsibility as seen in the study of Amatulli et al. (2018). This results in a higher WTB for items that align with their ethical stance and cultural significance, reflecting their belief in the ethical aspects and societal implications of vintage fashion. It also demonstrates their desire to align with responsible consumption practices and social expectations.

Hedonic Motivation

In terms of *Shopping Dynamics*, the hedonic orientation aligns more closely with vintage shopping, one of the two shopping orientations as outlined by Turunen and Pöyry (2019). This study revealed that participants predominantly exhibit a hedonic shopping orientation when it comes to the term vintage. They actively seek enjoyment and experiential satisfaction by exploring unique and nostalgic items from past eras. Engaging in extensive online research, they focus on specific designers and eras to uncover unique, high-quality pieces that resonate with their aesthetic preferences and nostalgic interests. Moreover, participants perceive vintage shopping as offering a curated experience, allowing them to find desired items more efficiently compared to traditional thrifting methods. This mentioned curation further confirms the

observation of Belleza et al., (2023) that highlights the meticulous curation of vintage fashion. The excitement of discovering well-preserved vintage items further enhances the enjoyment associated with the shopping journey. This study's findings offer empirical support for the idea that vintage shopping shares more similarities with treasure hunting than second-hand shopping as outlined by Padmavathy et al., (2019). Participants demonstrated excitement and satisfaction upon discovering impeccably preserved vintage items. Their enthusiasm mirrors the anticipation of uncovering timeless and iconic pieces from past eras, a defining feature of vintage fashion, contributing to a higher WTB.

The term vintage also evokes a motivational aspect of *Uniqueness*, even stronger compared to the term second-hand. The findings of this study highlight that the term vintage is strongly associated with the desire to own and purchase unique pieces that stand out from the crowd. This association is a key motivator for consumers who seek to convey their individuality through their fashion choices, a quality often perceived as lacking in mainstream retail. Therefore, it can be concluded that the term vintage evokes a strong affiliation with uniqueness. This is partly because the term vintage does not carry the connections to fast fashion which diminishes the perceived uniqueness of items compared to second-hand. Vintage-labeled items are often valued for their historical significance and age, as well as their link to high-end brands that produce limited products or designer and era-specific designs. Consequently, items labeled as vintage are perceived as more unique compared to those labeled as second-hand. This perception aligns with the literature, where the exclusivity conferred by the unavailability of certain items in mainstream retail channels adds prestige to the vintage shopping experience (Sihvonen & Turunen, 2016). Furthermore, this study demonstrates that consumers are motivated by the uniqueness that vintage items offer, confirming the findings of Yan et al. (2015) who revealed that the appeal of unique pieces lies in their potential to infuse outfits with individuality and style. Hence, labeling items as vintage effectively triggers motivations related to uniqueness and exclusivity, leading to an even higher WTB compared to second-hand.

Concerning *Rarity & Availability*, the term vintage carries a significant association with rarity, adding allure and value to items labeled as such. This rarity primarily arises from the age of vintage pieces, as they become less available in large quantities over time. This scarcity enhances their desirability among consumers who are drawn to the perception of rarity. This perception makes vintage-labeled items more appealing, leading consumers to exhibit a higher WTB for items that fulfill their need for individuality and exclusivity. The rarity of vintage fashion is attributed to several factors, including its historical value and connection to high-end brands or designers of a particular era. This aligns with Schibik et al. (2022), who highlighted that vintage fashion inherently embodies rarity, as its longevity and avoidance of typical deterioration make it rare. This relationship between rarity and consumer preferences is further emphasized by Sihvonen and Turunen (2016), who note that rarity significantly impacts consumers' WTB in the fashion resale market, enhancing perceived brand value and desirability. Moreover, Schibik et al. (2022) highlight that consumers perceive vintage products as scarcer compared to new or second-hand items due to their association with the past. Thus, the findings underscore the importance of rarity in increasing the value perception and WTB for vintage fashion items.

Unlike generic second-hand items, which may vary in condition and *Quality*, vintage-labeled items are consistently perceived by consumers as possessing superior quality and durability.

This perception arises from the inherent traits of vintage items, often crafted from natural materials with meticulous attention to detail. Consequently, the term vintage evokes associations of enduring quality and excellence, contributing to a heightened value perception among consumers. This aligns with existing literature highlighting the superior quality of vintage fashion when compared to contemporary offerings (Cassidy & Bennett, 2012). Moreover, the preservation of vintage items, some of which may have remained unused or meticulously stored for decades, further enhances their pristine condition and reinforces the perception of quality (Sihvonen & Turunen, 2016; Seo & Kim, 2019; Kessous & Valette-Florence, 2019). Crafted with traditional materials and often employing handmade techniques, vintage items are synonymous with craftsmanship, enhancing their perceived value (Amatulli et al., 2018). Consequently, the consistent level of quality associated with vintage fashion instills confidence in consumers, leading to a generally higher WTB for vintage-labeled items compared to generic second-hand counterparts. This finding contrasts with the fluctuating perceptions of quality and value associated with second-hand items, further highlighting the distinct motivations and value perceptions evoked by the terms vintage and second-hand (Sihvonen & Turunen, 2016).

Unlike the broader term second-hand, *Brand Consciousness* takes on a distinct significance when it comes to the term vintage. In this context, brand consciousness contributes significantly to a higher WTB, driven by the association of the term vintage with renowned designers and iconic style eras. This aligns with existing literature, underscoring how consumers often assign intrinsic value to vintage goods because of their connection to luxury and high-end brands (Sihvonen & Turunen, 2016). The historical context and design legacy associated with luxury brands further elevate the perceived value of vintage-labeled items, leading to increased demand and premium pricing for these pieces. This aligns with research suggesting that consumers' WTB for vintage items is driven less by price and more by the perceived popularity and prestige of a brand (Sihvonen & Turunen, 2016). The association with prestigious brands and iconic fashion eras elevates the desirability of vintage items, making consumers more willing to buy them. Thus, the findings underscore that the term vintage evokes brand consciousness, which enhances consumers' perception of value and enhances their WTB.

The findings highlight the significant role of *Nostalgic Pleasure* specifically relating to the term vintage consistent with Kessous and Valette-Florence (2019). The nostalgia associated with the term vintage operates at an even deeper level, interwoven with a broader sense of history and cultural appreciation. Accordingly, unlike for the term second-hand, the results confirmed both differentiations made by Cervellon et al. (2012) specifically for the term vintage. On the one hand, the respondents in the study showed examples of personal nostalgia that are consistent with Cervellon et al.'s (2012) categorization. Their memories reflect a deep emotional connection to certain cultural references or specific objects. On the other hand, historical nostalgia is evident in respondents' comments about their curiosity and fondness for past eras, such as the '80s, '90s, and even the '50s. This also confirms the suggestion by Sarial-Abi et al. (2017) to differentiate between nostalgia and vintage. Nostalgia is more general and can include personal experiences from the past and social connections. In contrast, vintage fashion also includes historical aspects, which means that it can evoke both personal nostalgia and historical nostalgia. To summarize, while nostalgia generally affects WTB for second-hand items, it is even stronger, on a deeper level for vintage items. The importance of nostalgia in the context

of vintage lies in its ability to transcend individual experiences and connect consumers to a collective nostalgia for bygone eras and their cultural heritage.

This study's findings confirm a great association of *Historical Value* with the term vintage particularly highlighting the appeal of '80s and '90s runway styles for their insight into fashion history. This highlights the importance of a brand's history and values in shaping consumer perceptions, consistent with the conclusions drawn by Wuestefeld et al. (2012) and Sihvonen and Turunen (2016), who emphasized the significance of brand heritage and origin in influencing how consumers perceive value in vintage fashion. Moreover, the acknowledgment of the vintage's higher price, justified by its history, reinforces historical value as a key factor that increases consumers' WTB. This corresponds with Sihvonen and Turunen's (2016) observation that a product's history or story enhances its perceived value of preowned fashion. References to specific fashion epochs explored in this study, like the Tom Ford era at Gucci and John Galliano's tenure at Dior, further highlight the appreciation of historical context and cultural heritage associated with the term vintage. This sentiment aligns with Cassidy and Bennett's (2012) view of vintage fashion as a tangible link to historical eras, illustrating an appreciation for the fashion domain's historical significance. Consequently, the term vintage plays a crucial role in signaling historical value, contributing to increased WTB compared to second-hand labeled items especially among young adult consumers who value unique narratives.

5.3 Motivations with Similar Influence on WTB

Trust, *Authenticity*, *Fashion Trends*, and *Self-Identity* are the subcategories of *Hedonic Motivations* that did not show a particular difference on the WTB when distinguishing between second-hand and vintage terms. The influence was either unclear or exhibited similar patterns for both categories. Their effect is more indirect, enhancing the perceived value in combination with other critical factors. In general, to maximize WTB, fashion sellers should focus on building trust through reliable and transparent practices while ensuring high product standards and clear, honest communication:

Trust

For the terms second-hand and vintage, the study's findings suggest that *Trust* alone does not significantly affect WTB for items. For example, in the second-hand market, while online platforms may enhance trust through insurance policies and user reviews (Sihvonen & Turunen, 2016), this study's participants rather expressed a preference for in-store shopping based on factors such as the ability to assess product quality visually. Similarly, in the vintage market, while detailed product information and seller familiarity contribute to trust, participants also expressed skepticism about inflated prices and misrepresentation by sellers, indicating that trust does not necessarily translate into a higher WTB. Furthermore, the level of trust is more closely linked to the seller's knowledge, transparency, and overall shopping experience than to the specific terms vintage or second-hand. This also confirms the findings of Padmavathy et al. (2019), who said that trust is generated through direct contact with the salesperson.

Authenticity

In the second-hand fashion market, the *Authenticity* of expensive products is often verified through certificates, receipts, or tags. This requirement aligns with findings by Sihvonen and Turunen (2016), who noted that authenticity in second-hand fashion primarily involves confirming the legitimacy of items. Similarly, in the vintage fashion market, authenticity also becomes critical when a product is expensive, suggesting that the importance of authenticity varies more with price than with brand recognition. Furthermore, the importance of authenticity is underscored by the increase of non-genuine items labeled as vintage, raising concerns about product authenticity and difficulty in determining legitimacy. This concern aligns with Schibik et al. (2022), who found that marketers blur the distinction between vintage and second-hand categories by marketing generic second-hand products as vintage, causing potential consumer confusion. Consequently, vintage enthusiasts express skepticism towards products labeled as 'vintage style'. Ultimately, whether an item is labeled vintage or second-hand doesn't change the impact of authenticity on WTB what truly matters is ensuring the item is genuinely authentic.

Fashion Trend

Both terms, vintage and second-hand, evoke *Fashion Trend* as a motivation, such as the aspiration to align with specific styles or eras among consumers. Highly driven by social media and influencers, both terms are a trend among consumers. This study highlights the resurgence of past trends like Y2K fashion which resonates with Cassidy and Bennett's (2012) findings, emphasizing the enduring impact of specific past decades on contemporary fashion trends. The findings that vintage fashion is making a comeback, especially styles from about 20 years ago, confirm the findings identified by Ferraro et al. (2016) stating that consumers in the fashion resale market desire to follow specific fashion trends. Moreover, the influence of celebrity endorsements in promoting second fashion further validates its appeal, which supports the findings of Cassidy and Bennett (2012). Thus, it can be inferred that the choice between using the terms second-hand or vintage evokes the motivation of fashion trends which shows no significant difference, but influences the WTB in a similar way.

Self-Identity

The findings indicate that both second-hand and vintage consumption allow individuals to express their *Self-Identity* and gain social recognition, aligning with Arsel and Thompson's (2011) concept of cultivating social and cultural capital. This also aligns with the preference observed by Padmavathy et al. (2019), where consumers opt for distinctive pieces over mainstream options. Participants in the study noted that positive feedback on their second-hand purchases enhances their self-identity, reflecting pride and validation in their choices. Similarly, the desire for self-expression and individuality within vintage fashion and the role of vintage fashion in shaping and expressing the consumers' self-identity resonates with Delong et al.'s (2005) observation that wearing vintage allows consumers to curate their own styles. However, despite these insights, no discernible differences were observed in the motivations evoked by the terms second-hand and vintage. While both terms elicit similar motivations related to self-identity, their influence on WTB does not differ.

5.4   Resulting Consumer Insights

Based on the discussed motivational factors, contrary to previous assumptions, consumers show a clear understanding of the differences between second-hand and vintage items, especially among long-time fashion resale enthusiasts. Their knowledge challenges prior beliefs about consumer awareness in this market (Vargo & Lusch, 2004). While sellers were previously believed to have greater knowledge than consumers, this study demonstrated that consumers have high awareness and item specific knowledge in the fashion resale market. Notably, consumers are highly skeptical towards sellers and rather evaluate items independently based on the visual product-specific characteristics including fabric, textile label, stitching and condition. In fact, many acknowledged the trend of second-hand items being labeled as vintage as described by Schick et al. (2022), showing their frustration and discontent. This underscores the need for transparency and truthful labeling since it could evoke negative sentiment and distrust among consumers. Vintage veterans, in particular, are more likely to directly recognize when items marked as vintage do not correspond to the specific characteristics of vintage items and develop unfavorable impressions. Thus, making them avoid future purchases from these sources of supply. This indicates that terminology may play a less significant role than previously assumed. Thus, consumers' WTB not solely relies on terminology and the motivations it evokes but also on their level of knowledge.

However, the emergence of vintage as a popular trend among new and young consumers, supporting the findings of Yan et al. (2015), introduces complexities into the market. Vintage lovers recognized that many of these newcomers often possess only superficial knowledge of vintage fashion. This lack of expertise can lead them to purchase items labeled as vintage that lack the inherent qualities associated with true vintage, driven by the allure of the trend. Clever marketing and the strategic use of buzzwords can easily mislead them, making them prime targets for sellers aiming to capitalize on the trend without adhering to genuine vintage standards. The newcomers' reliance on terminology and trend-driven purchasing behavior can perpetuate the cycle of misinformation and misrepresentation. This highlights the urgent need for greater transparency and awareness within the fashion resale market to protect consumers and maintain the authenticity and value of true vintage fashion.

6 Conclusion

By thoroughly exploring and answering the research question 'How do consumer motivations differ in response to the use of the term vintage compared to second-hand, influencing *Willingness to Buy* (WTB), this study has successfully fulfilled its aim and objectives. Using an extended *Theory of Planned Behavior* (TPB) model, the study revealed that these terms evoke distinct motivations that significantly influence consumer attitudes, subjective norms, and perceived behavioral control, leading to different WTB between the terms vintage and second-hand. Thus, the fashion resale market is more complex than initially assumed. This study showed that consumers generally exhibit a distinct difference in WTB for items labeled as vintage compared to those labeled as second-hand due to the different motivations evoked by the terms. Particularly economic motivations like *Price Consciousness* and *Frugality* as well as critical and hedonic motivational factors such as *Ecological Considerations*, *Shopping Dynamics*, *Uniqueness*, and *Nostalgic Pleasure* contribute to an increased WTB for second-hand labeled items. Two hedonic factors, *Rarity & Availability* and *Quality* tend to lower the WTB for second-hand labeled items compared to vintage. *Brand Consciousness* can lead to both, higher and lower WTB depending on the brand's fashion segment. This study further identified that *Frugality* and *Ecological Considerations* are specifically associated with the term second-hand.

Conversely, for vintage-labeled items this study identifies motivations such as *Resale Value Consciousness*, *Ethical Considerations*, and *Historical Value* that are uniquely associated with the term vintage, positively influencing the WTB for vintage-labeled items. Additionally, motivational factors previously observed for the term second-hand, including *Shopping Dynamics*, as well as *Uniqueness*, *Rarity & Availability*, *Quality*, *Brand Consciousness*, and *Nostalgic Pleasure*, are found to also amplify the WTB of consumers for vintage labeled items. However, the economic motivation *Price Consciousness* was seen to lower the WTB for vintage labeled items. This distinction emphasizes that while terminology may play a crucial role in shaping consumer perceptions, its impact is mediated by the consumers' underlying motivations and level of knowledge. Thus, the influence of terminology on WTB is more complex than previously assumed, integrating both terminological effects and consumer expertise.

6.1   Theoretical Implications

The findings of this thesis offer significant theoretical contributions to the field of consumer behavior, particularly within the context of the fashion resale market. By applying the TPB to understand young adults' motivations and WTB concerning preowned fashion items, this study extends the existing literature on consumer decision-making processes. It highlights how terminological framing (e.g., second-hand vs. vintage) influences consumer perceptions and planned behaviors, thereby adding a nuanced understanding to the TPB framework. By doing so, it demonstrates that the TPB model can be effectively used to identify underlying consumer

motivations. Specifically, it provides a nuanced understanding of how specific terms evoke different motivations that shape consumer intentions.

By identifying these differentiated motivations and their impacts on WTB, this study provides a deeper understanding of consumer planned behavior in the fashion resale market. This contribution is significant as it bridges gaps in the literature regarding the psychological and planned behavioral responses to different terminologies within the fashion resale market. Furthermore, it shows how economic motivations are influenced not only by actual prices but also by the perceived value associated with specific terminologies. This intersection of economics and psychology enriches the theoretical discourse on consumer decision-making processes and provides a foundation for interdisciplinary research. This study reinforces and elaborates on hedonic vs. utilitarian shopping orientations by showing that vintage shoppers are driven by enjoyment and experiential satisfaction, whereas second-hand shoppers prioritize practicality and cost-effectiveness. This dichotomy contributes to existing theories on consumer planned behavior by providing empirical evidence that can be used to refine models of hedonic and utilitarian orientations in different retail contexts.

The research challenges prior assumptions in retail and service marketing (Vargo & Lusch, 2004) by demonstrating that consumers possess significant knowledge and awareness, especially in the fashion resale market. Contrary to earlier findings suggesting that sellers held superior knowledge, this study reveals that consumers are highly informed and capable of distinguishing between genuine vintage items and non-genuine ones. This insight into consumer knowledge and awareness adds depth to our understanding of the fashion resale market and suggests that consumers are not passive recipients but active participants with sophisticated evaluative skills. In summary, this research significantly advances the theoretical understanding of consumer planned behavior in the fashion resale market by integrating terminological framing and motivational factors into the TPB. These contributions offer valuable insights for academics and researchers, providing a robust framework for future studies in consumer planned behavior, marketing, and branding.

6.2 Managerial Implications

The findings of this research offer several important management implications for businesses and marketers in the fashion resale industry. These insights can guide strategic branding, marketing, and consumer engagement decisions to increase WTB through the effective use of terminology. Understanding the different motivations evoked by the terms vintage and second-hand will allow marketers to develop more targeted and effective marketing strategies. For vintage items, marketing should emphasize their historical significance. Emphasizing their exclusivity and the stories behind each piece can increase their perceived value and desirability. Conversely, marketing for second-hand items should focus on affordability and environmental benefits.

Furthermore, marketing and branding communications should be designed to reflect the different emotional and rational appeals associated with vintage and second-hand items.

Second-hand buyers have a utilitarian approach and focus on practical benefits such as price and quality. In contrast, vintage shoppers seek hedonic pleasure, look for unique, nostalgic items, and value the shopping experience itself. To appeal to this group, marketing should use experiential and emotional appeals. This study supports the segmentation of consumers based on their responses to terminological framing. Marketers can use this information to create personalized and relevant marketing messages that resonate with specific consumer groups, particularly in the fashion resale market. This can help improve engagement and conversion rates. As consumers in the fashion resale market are well-informed and able to distinguish between genuine and counterfeit vintage pieces, businesses should recognize and take advantage of consumers' strong discernment. Therefore, ethical practices and transparency are essential to building trust and credibility with consumers. Companies must ensure clarity in their product offering to avoid consumer dissatisfaction. The introduction of services that certify the authenticity of vintage products can reassure consumers that the quality and authenticity of their purchases are assured, improving the overall shopping experience.

The managerial implications derived from this study highlight the importance of understanding consumer motivations, ensuring transparency, and strategizing marketing efforts to align with consumer values. By utilizing these insights, companies can effectively position themselves in the competitive fashion resale market and foster greater customer loyalty.

6.3   Limitations and Future Research

While this thesis makes important contributions to theory and practice, it also has some limitations that open possibilities for future research. One notable limitation is the language barrier, as not all participants were native English speakers. Consequently, some participants may not have expressed their thoughts and feelings as freely as they would have in their native language. In addition, the study's focus on young adults in Europe limits the generalizability of the results to other demographic groups and geographic regions. Broadening the demographic spectrum beyond young adults and European consumers would allow for a more comprehensive view. Future research also could conduct similar studies in other cultural and regional contexts to validate and extend the findings. Exploring cultural differences in the interpretation and impact of vintage and second-hand can provide valuable insights for international marketing strategies. Understanding how different cultures perceive these terms can help develop customized concepts for global markets. The findings that environmental and ethical considerations differ between second-hand and vintage consumers deepen the literature on sustainable consumption. This contribution is relevant to the academic field as it nuances the understanding of consumer planned behavior in the context of ethical consumption. Future research can build on this by examining how different ethical frameworks and environmental concerns influence consumer choices in different product categories.

The exclusive focus on the fashion industry also implies that the results are not fully transferable to other industries where second-hand goods are widely used. Comparative studies across different industries could provide a more comprehensive understanding of consumer planned behavior in relation to preowned fashion. Another comparative analysis suggested could be of

different retail environments, for example, physical stores vs. online platforms, showing how the shopping experience influences consumer perceptions and WTB for vintage and second-hand items. Another point to consider is that consumers themselves have considerable knowledge, not just sellers. Future research could investigate whether this increased consumer knowledge is also present in other markets. As this study is qualitative in nature, providing in-depth insights, the results can only be generalized to larger populations to a limited extent. Future studies could incorporate quantitative approaches to complement the qualitative findings and improve the robustness of the results. Moreover, this study relies on self-assessments from semi-structured interviews, which may be subject to biases such as social desirability, recall bias, and response bias. Participants may not always accurately report their motivations or WTB, which may affect the validity of the results. Moreover, this study was limited to examining experienced consumers, future research could examine how terminology influences the purchase intentions of new preowned fashion consumers.

Addressing these limitations and exploring the suggested areas for future research may allow for a more comprehensive and nuanced understanding of consumer planned behavior related to vintage and second-hand fashions. Such efforts will contribute to more effective marketing strategies and a deeper theoretical understanding of consumer motivations and decision-making processes in the fashion resale market.

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ChatGPT was employed as aids in generating ideas and conducting preliminary research for our study. The primary objective was to enhance the efficiency of idea generation and initial research, with a clear understanding of the potential limitations and the necessity for our intellectual input in critical analysis. The writing and critical analysis presented in our study are entirely our own, ensuring originality and authenticity. We acknowledge the ethical considerations associated with the use of AI, particularly in avoiding the input of confidential or sensitive information into these tools. Additionally, throughout this thesis, DeepL was utilized to diversify wording, improve clarity, and ensure linguistic precision. This tool significantly enhances the quality of academic writing by providing varied vocabulary and refining the overall readability, resulting in a more polished and professional presentation.

Appendix A: Vintage - Interview Guideline

Vintage- Interview Guideline – Master Thesis

Introduction:

Thank you very much for taking the time for this interview. Before we start, we introduce ourselves briefly and present the framework of this conversation.

Introduction interviewers:

My name is Elena Rüffel/My Dinh and I am My Dinh/Elena Rüffel. Both of us are currently doing a master's in IMBM at Lund University in Sweden.

Explain the topic of the research:

We are currently researching differences in the motivations among consumers in the fashion resale market.

Explain aim of the interview:

Therefore, we are interested in gaining insights into how different motivations lead to different purchase behaviors.

Notices:

Before we begin, we would like to ask you to answer as detailed as possible. Take your time because your subjective opinion is very valuable!

Do you agree with us recording? Do you have any questions before we start recording?

-Start recording-

The recording has now started.

Getting Started Questions

- Please introduce yourself (age - location - nationality)
  - o
- Tell us about your first experience in purchasing preowned fashion that comes to your mind.
  - o Where was it, what context (holiday?), was it positive, was it intentional or rather coincidental?
- What do you like and not like about shopping preowned fashion?
  - o And what makes it special for you/what makes you repeat purchasing it
- What do you prioritize when considering purchasing vintage?
    - ▪ Characteristics: rarity, quality, sustainability, authenticity, brand consciousness, price, ethical consideration, treasure hunting, heritage etc.
- Where do you shop for preowned fashion?
  - o Online or Offline
- How often do you visit preowned stores (online/ offline)?

I Attitude

Vintage

1. When you hear the term "vintage" in relation to fashion, what thoughts or images come to mind?
    o What specific qualities or characteristics do you associate with the term "vintage" when it comes to preowned fashion?
2. What associations increase the value of a vintage product for you?

Second-Hand

3. When you hear the term "second-hand" in relation to fashion, what thoughts or images come to mind?
    o What specific qualities or characteristics do you associate with the term "second-hand" when it comes to preowned fashion?
4. What associations increase the value of a second-hand product for you?

Difference

5. Do you believe there is a difference between vintage and second-hand fashion? If so, what are those differences to you?
    o *Ask a question related to the answered WTP*

II Subjective Norm

6. In the last few years, have you noticed a tendency among your peers to purchase more vintage or second-hand?
7. Do you feel any social pressure or influence from others regarding your choice to purchase vintage vs. second-hand fashion?
8. Can you describe any other changes in regards to aspects such as stores, labeling, prices, customers etc. you've noticed in the preowned clothing market in recent years?
9. To what extent do you feel these changes influenced your own preference for vintage or second-hand?
    o Did it influence how much you're willing to spend on the item?

III Perceived Behavioral Control

10. Thinking of second-hand items from current fast fashion brands like Zara or H&M, What experience comes to your mind, where you saw these items under the term vintage?
    o Reflectively, how do you feel about that?
11. When you think about your favorite resale store, what makes you trust the seller?
12. Is the information provided by the sellers concerning the product's characteristics sufficient to make a purchase decision?
13. How do you ensure that the item you bought is worth the price?
    o Do you have any strategies or tactics you use to increase your sense of control when buying preowned clothing, such as thorough research or communication with sellers?

Final Questions

Do you have any additional points that you think are relevant to the investigation? Perhaps important topics have not been addressed so far? Every information is valuable for the result of the examination!

Who else should we interview?

Closing:

Thank you very much!

-Stop recording-

Appendix B: Second-Hand - Interview Guideline

Second-Hand - Interview Guideline – Master Thesis

Introduction:

Thank you very much for taking the time for this interview. Before we start, we introduce ourselves briefly and present the framework of this conversation.

Introduce interviewers:

My name is Elena Rüffel/My Dinh and I am My Dinh/Elena Rüffel. Both of us are currently doing a master's in IMBM at Lund University in Sweden.

Explain the topic of the research:

We are currently researching differences in the motivations among consumers in the fashion resale market.

Explain the aim of the interview:

Therefore, we are interested in gaining insights into how different motivations lead to different purchase behaviors.

Notices:

Before we begin, we would like to ask you to answer as detailed as possible. Take your time because your subjective opinion is very valuable!

Do you agree with us recording? Do you have any questions before we start recording?

-Start recording-

The recording has now started.

Getting Started Questions

- Please introduce yourself (age - location - nationality)
- Tell us about your first experience in purchasing preowned fashion that comes to your mind.
  - Where was it, what context (holiday?), was it positive, was it intentional or rather coincidental?
- What do you like and not like about shopping preowned fashion?
  - And what makes it special for you/what makes you repeat purchasing it
- What do you prioritize when considering purchasing second-hand?
  - Characteristics: rarity, quality, sustainability, authenticity, brand consciousness, price, ethical consideration, treasure hunting, heritage etc.
- Where do you shop for preowned fashion?
  - Online or Offline
- How often do you visit preowned stores (online/ offline)?

I Attitude

Second-Hand

1. When you hear the term "second-hand" in relation to fashion, what thoughts or images come to mind?
    o What specific qualities or characteristics do you associate with the term "second-hand" when it comes to preowned fashion?
2. What associations increase the value of a second-hand product for you?

Vintage

3. When you hear the term "vintage" in relation to fashion, what thoughts or images come to mind?
    o What specific qualities or characteristics do you associate with the term "vintage" when it comes to preowned fashion?
4. What associations increase the value of a vintage product for you?

Difference

5. Do you believe there is a difference between vintage and second-hand fashion? If so, what are those differences to you?
    o *Ask a question related to the answered WTP*

II Subjective Norm

6. In the last few years, have you noticed a tendency among your peers to purchase more second-hand or vintage?
7. Do you feel any social pressure or influence from others regarding your choice to purchase vintage vs. second-hand fashion?
8. Can you describe any other changes in regard to aspects such as stores, labeling, prices, customers etc. you've noticed in the preowned clothing market in recent years?
9. To what extent do you feel these changes influenced your own preference for second-hand or vintage?
    o Did it influence how much you're willing to spend on the item?

III Perceived Behavioral Control

10. Thinking of second-hand items from current fast fashion brands like Zara or H&M, what experience comes to your mind, where you saw these items under the term vintage?
    o Reflectively, how do you feel about that?
11. When you think about your favorite resale store, what makes you trust the seller?
12. Is the information provided by the sellers concerning the product's characteristics sufficient to make a purchase decision?
13. How do you ensure that the item you bought is worth the price?
    o Do you have any strategies or tactics you use to increase your sense of control when buying preowned clothing, such as thorough research or communication with sellers?

<u>Final Questions</u>

Do you have any additional points that you think are relevant to the investigation? Perhaps important topics have not been addressed so far? Every information is valuable for the result of the examination!

Who else should we interview?

Closing:

Thank you very much!

-Stop recording-

Appendix C: Interview Participants

Interview Number	Nationality	Location	Type	Gender	Age	Format	Language	Date	Duration (h:min:sec)
Pretest/0	Danish	Danemark	Second-Hand	Female	24	Videocall	English	April 21, 2024	00:38:48
1	Estonian	Italy	Second-Hand	Female	26	Videocall	English	April 22, 2024	00:50:00
2	French	France	Vintage	Male	21	Videocall	English	April 22, 2024	00:37:04
3	Ukranian	Lithuaniaa	Second-Hand	Female	24	Videocall	English	April 23, 2024	00:47:17
4	British	UK	Vintage	Male	19	Videocall	English	April 23, 2024	00:27:12
5	British	UK	Second-Hand	Female	21	Videocall	English	April 24, 2024	00:38:22
6	Romanian	UK	Second-Hand	Female	26	Videocall	English	April 24, 2024	00:46:33
7	French	France	Second-Hand	Male	28	Videocall	English	April 25, 2024	00:33:52
8	Irish	USA	Vintage	Female	29	Videocall	English	April 25, 2024	00:46:33
9	Spanish	Spain	Vintage	Female	30	Videocall	English	April 26, 2024	00:48:49
10	Italian	Italy	Vintage	Female	20	Videocall	English	April 28, 2024	00:40:15

Appendix D: Coding Guideline Main Categories

Number	Category	Definition	Example	Coding Rule
1	Economic Motivations	Price-related factors and financial considerations; extend beyond mere budget constraints and income levels, encompassing factors such as price consciousness, frugality, and resale value consciousness	"Like finding something really good for like for really cheap money. That's like the thrill I get from secondhand shopping" (Interviewee 0)	Statements on aspects related to pricing and financial aspects that include considerations beyond basic budget limitations and income levels, encompassing factors like price sensitivity, thriftiness, and awareness of resale value.
2	Critical Motivations	Grievances toward and withdrawal from the conventional market system, which includes both ethical and ecological considerations	"I would buy only that clothes that I will use after that and there will be no situation like with this overconsumption" (Interviewee 3)	Statements concerning discontentment with and disengagement from traditional market systems encompassing ethical and environmental concerns, reflecting a desire for alternatives.
3	Hedonic Motivations	Enjoyment and leisure aspects of products and shopping channels; include aspects such as the shopping experience, fashion trend, self-identity and uniqueness, authenticity and trust, rarity and availability, quality and brand consciousness, nostalgic pleasure and historical value which are geared towards individual gratification and satisfaction	"But if I do see products in second-hand shops that are from fast fashion. I personally don't buy them, not because from where they are from, but because of the quality" (Interviewee 1	Statements on the enjoyment and leisure aspects of products and shopping channels covering elements such as the shopping experience, fashion trends, self-expression, authenticity, brand perception, product rarity, quality, nostalgia, and historical significance, all aimed at providing individual satisfaction and gratification.

Appendix E: Coding Guideline Sub Categories

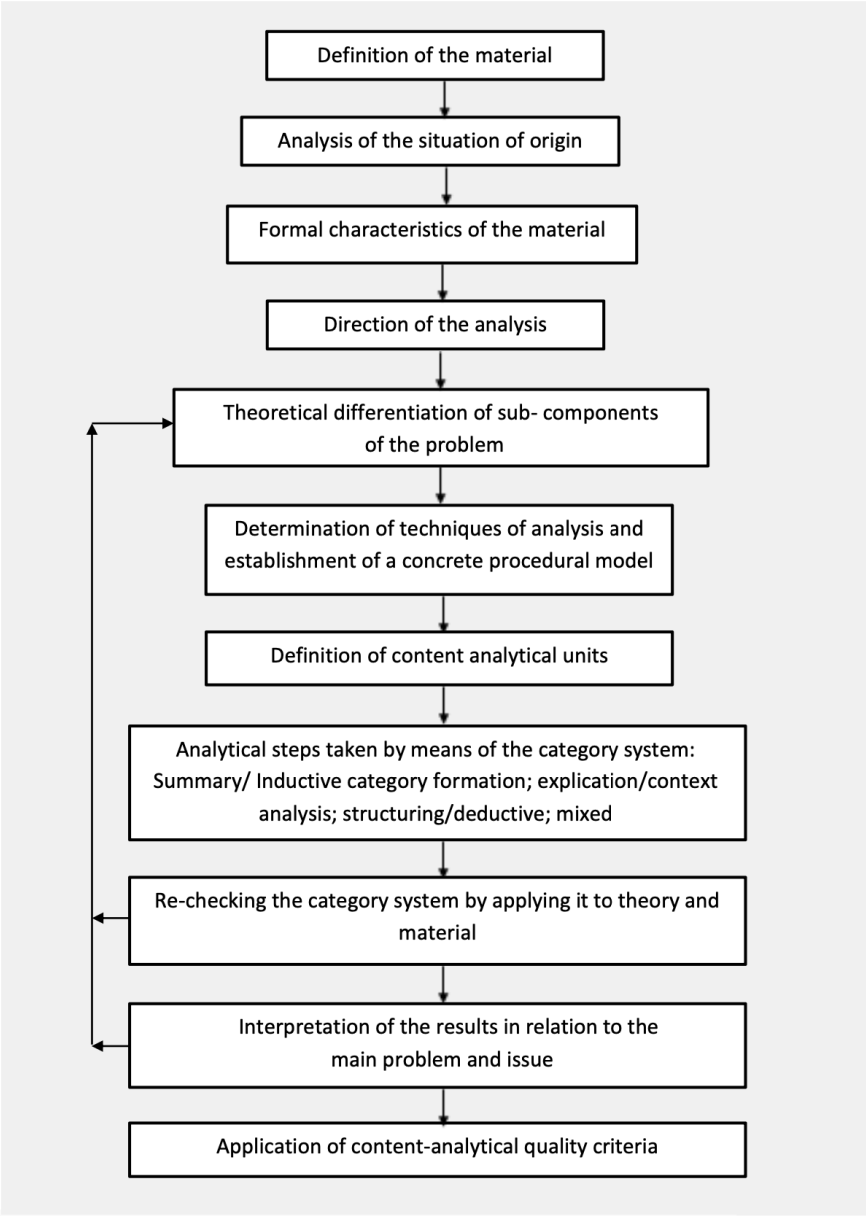| Number	Category	Definition	Example	Coding Rule
1.1	Price Consciousness	The extent to which consumers prioritize paying low prices for goods and services	"If the products are not cheap, I do have to make certain choices between them" (Interviewee 1)	Statements on consumers' prioritization of low prices mentioning the importance of affordability in purchasing decisions
1.2	Frugality	Inclination to spend less, prioritize financial savings, and avoid unnecessary spending	"Like finding something really good for like for really cheap money. That's like the thrill I get from secondhand shopping" (Interviewee 0)	Statements indicating an inclination to spend less, prioritize financial savings, and avoid unnecessary spending mentioning the consumer attitudes towards expenditure
1.3	Resale Value Consciousness	A consumer mindset characterized by the active consideration of the potential resale value of products at the time of purchase.	"It's worth buying it. Just not because you like it and it's good quality, but because you can invest it and earn money in the future" (Interviewee 10)	Statements reflecting a consumer mindset actively considering the potential resale value of products at the time of purchase, discussing consumer attitudes towards product acquisition

Number	Category	Definition	Example	Coding Rule
2.1	Ethical Considerations	Moral or ethical reasons to disassociate from mainstream markets, reflecting a rebellion against a society promoting waste and throw-away behaviors	"I'm also very into female empowerment. If the brand is very active on social issues, I connect to it" (Interviewee 1)	Statements indicating moral or ethical motivations to disassociate from mainstream markets, reflecting a rebellion against societal waste and throw-away behaviors, discussing consumer attitudes towards consumption choices.
2.2	Ecological Considerations	Conscious effort towards sustainability and resourcefulness driven by values of recycling, reuse, and reducing environmental impact	"Some way I can help the environment to be more clean because I will not create the opportunity for a company to create more clothes for me" (Interviewee 3)	Statements reflecting a conscious effort towards sustainability and resourcefulness, driven by values of recycling, reuse, and reducing environmental impact, discussing consumer attitudes and behaviors related to consumption choices.
3.1	Shopping Dynamics	General shopping strategies and experience including aspects of bargain hunting that involves seeking financial savings and cost-effective deals in second-hand shopping, while treasure hunting focuses on the thrill of discovering hidden gems and rare finds with historical and cultural significance	"I have a lot of friends who love thrifting as well, so it's kind of a connecting hobby or activity" (Interviewee 1)	Statements encompassing general shopping strategies and experiences including bargain hunting, which entails seeking financial savings and cost-effective deals in second-hand shopping, as well as treasure hunting, which emphasizes the thrill of discovering hidden gems and rare finds with historical and cultural significance, discussing consumer motivations and experiences in the realm of second-hand shopping

Number	Category	Definition	Example	Coding Rule
3.2	Fashion Trend	Represent influential cultural and stylistic movements driven by a desire for authenticity, originality, and creative self-expression	"in TikTok you can see hauls that people go to second hand, they will find all those cool items" (Interviewee 1)	Statements on influential cultural and stylistic trends, shifts aesthetics including aspects highlighting their driving force, which is a desire for authenticity, originality, and creative self-expression, and social belonging
3.3	Self-Identity	Individual's perception, recognition, and understanding of themselves, including their personality traits, values, beliefs, and experiences, contributing to their sense of individuality	"You look in the mirror, you know, if it's worth it for you, for your person" (Interviewee 10)	Statements regarding self-identity entailing individual's perception, recognition, and comprehension of themselves. This includes personality traits, values, beliefs, and experiences, all of which contribute to their sense of individuality
3.4	Uniqueness	The state or quality of being one-of-a-kind, distinct, or different from anything else, often prized for its originality or individuality.	"But I didn't like it so much because there were not these unique products different from the new, so it was not useful for me." (Interviewee 10)	Statements on uniqueness including originality or individuality, emphasizing the significance in distinguishing something from others
3.5	Authenticity	Genuineness, truthfulness, or originality of something, reflecting its adherence to its true nature, origin, or identity. Here, it is primarily about verifying the legitimacy of branded items, especially in online markets	"But when I see the actual tags on it that is of that brand and I know it is that brand and that it is real, I will get that." (Interviewee 5)	Statements emphasizing authenticity in connection to genuineness, truthfulness, legitimacy, or originality of the products, reflecting its adherence to its true nature, origin
3.6	Trust	Evaluations of reliability and trustworthiness	"I'd be asking to see if there are more pictures first" (Interviewee 4)	Statements on evaluations of reliability and trustworthiness of products and sellers emphasizing aspects such as the importance in fostering confidence and dependability in transactions.

Number	Category	Definition	Example	Coding Rule
3.7	Rarity and Availability	Refers to the scarcity or limited availability of something relative to its demand, enhancing its perceived value or desirability	"I feel like you get like a lot of variety" (Interviewee 5)	Statements on scarcity or limited availability of the products relative to its demand including aspects such as enhanced perceived value or desirability due to product scarcity
3.8	Quality	The degree of excellence or superiority of something, reflecting its adherence to standards, specifications, or expectation	"Apart from photos that reseller posts, at first I usually write the reseller and I usually ask for more photos" (Interviewee 6)	Statements on the (perceived) quality of products including degree of excellence, superiority and durabilty of a product and indications of its adherence to standards, specifications, or expectations
3.9	Brand Consciousness	A consumer's awareness, recognition, and preference for certain brands over others, often influenced by factors such as brand reputation, image, and perceived value	"I know the value of these pieces. One, Pierre Balmain from the 60s or some Versace from the 80s" (Interviewee 2)	Statements on consumer's awareness, recognition, and preference for certain brands over others including factors such as brand reputation, image, and perceived value of a brand
3.10	Nostalgic Pleasure	Longing for past experiences, objects images or historic looks	"you can have a general idea of all the products and also maybe an idea of the past" (Interviewee 10)	Statements on emotional longing, preference and liking for past experiences, objects, images, or historic aesthetics
3.11	Historical Value	The significance, importance, or relevance of something within the context of history, often derived from its connections to past events, cultural heritage, or societal evolution.	"When I think about vintage, I think about runway clothes from like the 80s and the 90s" (Interviewee 0)	Statements on the significance, importance, or relevance of the product within the context of history including connections to past events, cultural heritage, or societal evolution

Appendix F: General Content Analytical Procedural Model (Mayring, 2014, p. 54)

Appendix G: Steps of Deductive Category Assignment (Mayring, 2014, p. 96)

Step 1
Research question, theoretical background

Step 2
Definition of the category system (main categories and subcategories) from theory

Step 3
Definition of the coding guideline (definitions, anchor examples and coding rules)

Step 4
Material run-through, preliminary codings, adding anchor examples and coding rules

Step 5
Revision of the categories and coding guideline after 10 - 50% of the material

Step 6
Final working through the material

Step 7
Analysis, category frequencies and contingencies interpretation