

FASHIONABLE SECOND-HAND?

CONSUMERS' ROLES IN SECOND-HAND FASHION MARKET

Linda Turunen
University of Helsinki

AGENDA

1. Structuring fashion consumption through consumption cycle
2. Second cycle of fashion consumption
3. Consumer's roles in second-hand market
4. Growing second-hand market & trends shaping it


TODAY'S READINGS

Turunen, L. L. M., Leipämaa-Leskinen, H., & Sihvonen, J. (2018). Restructuring Secondhand Fashion from the Consumption Perspective. In *Vintage Luxury Fashion* (pp. 11-27). Palgrave Macmillan.

Additional readings:

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

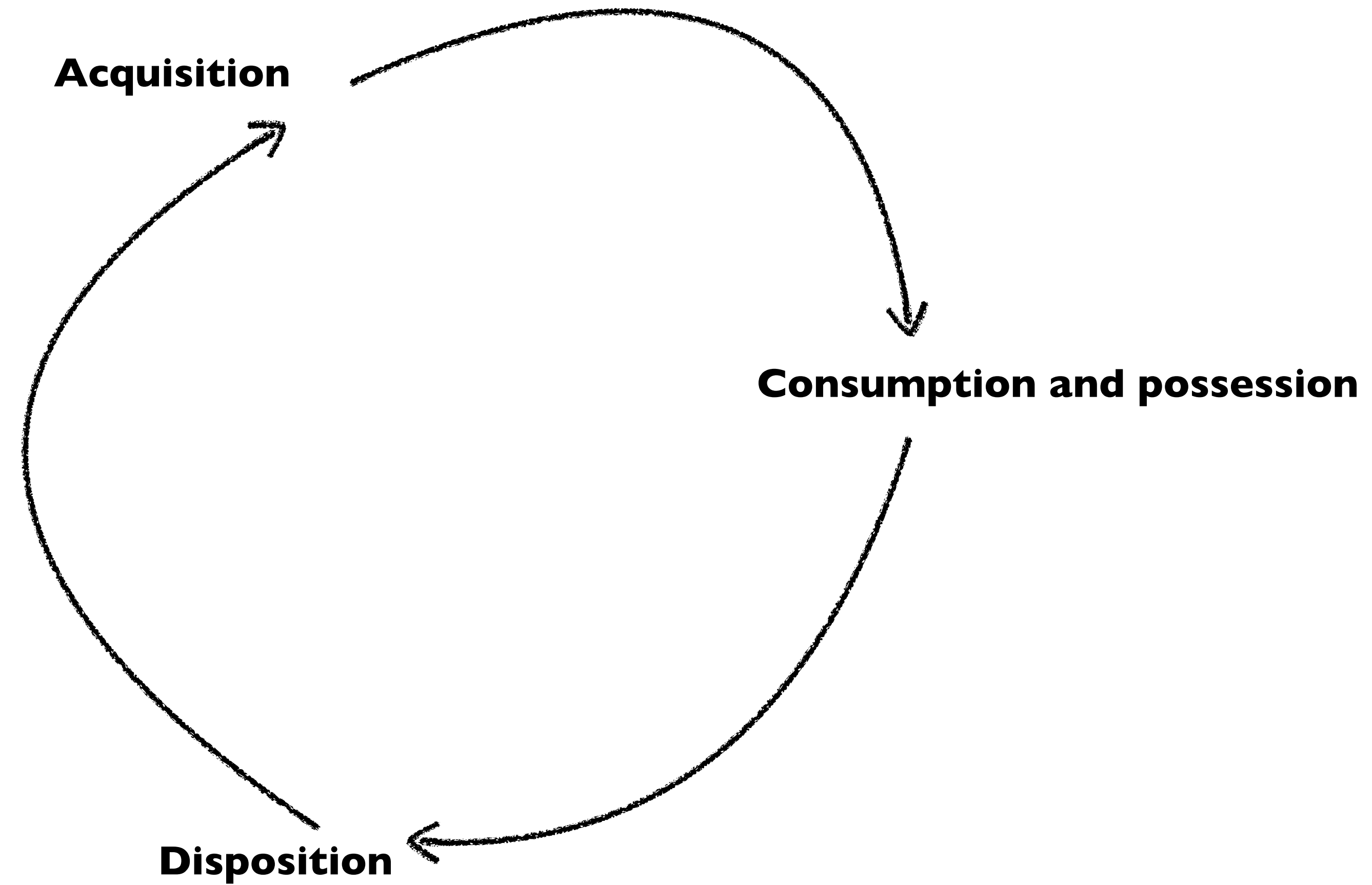
Ferraro, C., Sands, S., & Brace-Govan, J. (2016). The role of fashionability in second-hand shopping motivations. *Journal of Retailing and Consumer Services*, 32, 262-268.

A person is lying face down on a bed covered with a large pile of crumpled, light-colored clothing. Their right hand is raised, palm facing up, in a gesture of surrender or exhaustion. The scene is dimly lit, with a soft light source from the left creating a gentle glow on the person's hand and the surrounding fabric. The overall mood is one of despair or helplessness.

FASHION CONSUMPTION - WHAT IS IT?



CONSUMPTION CYCLE



(Arnould & Thompson, 2005)

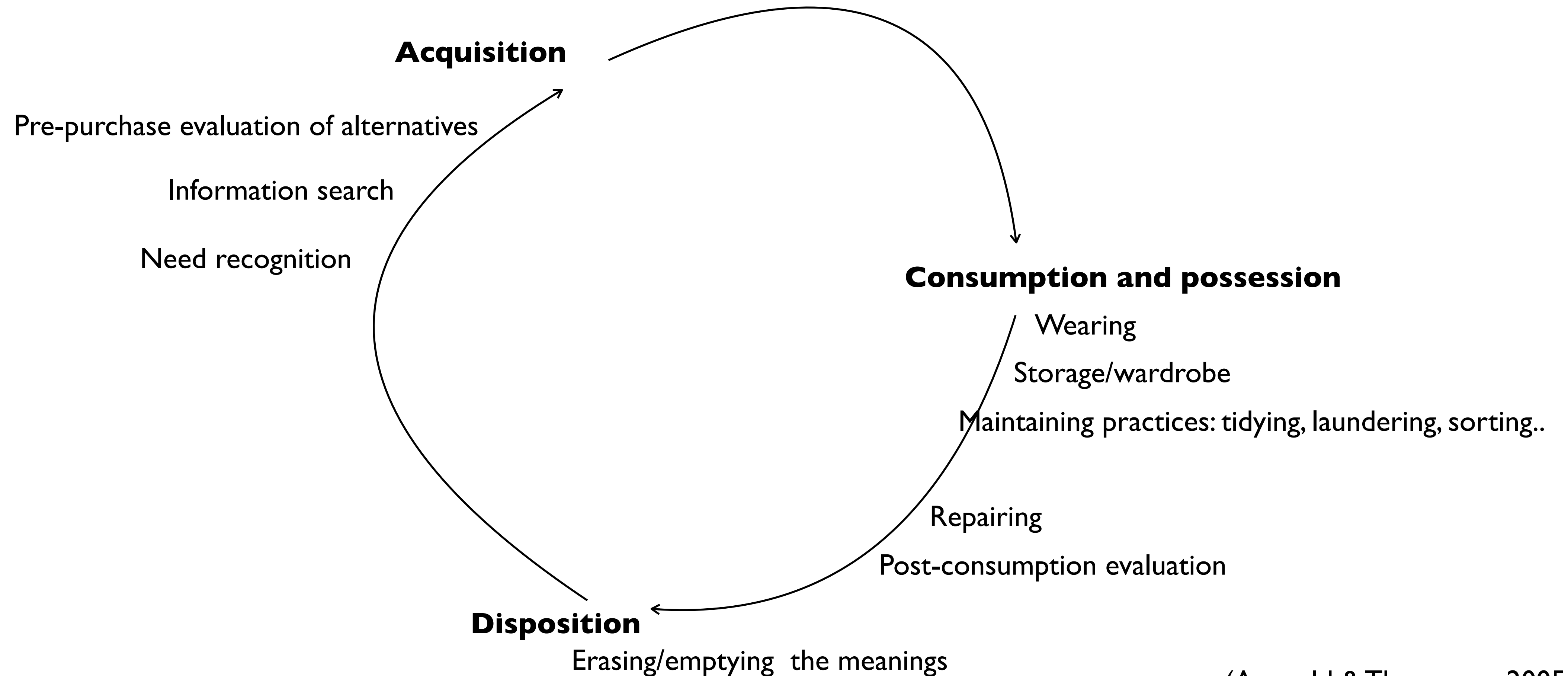
PRODUCTION OF FASHION

What are the multiple worlds where the meaning of fashion is produced?

How fashion is produced in fashion consumption?

- fashion is a particular cultural industry: practices of cultural production are not shaped only industry's "internal" fashion production & meaning creation, but also in relationship to the seemingly "external" activities of fashion consumption.
 - e.g. How are consumers interacting with garments? How are consumers involved in "production" of fashion?

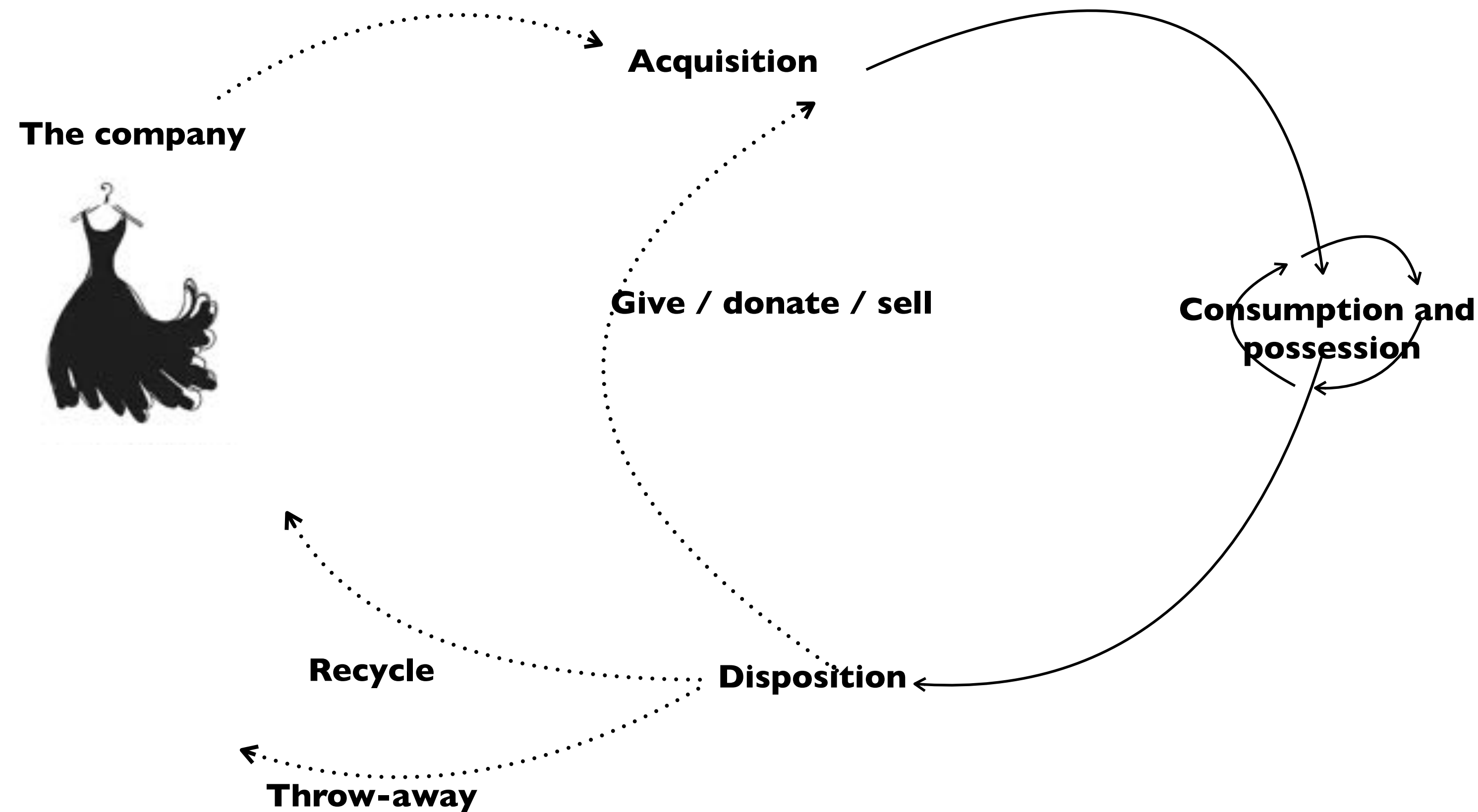
FASHION CONSUMPTION CYCLE



(Arnould & Thompson, 2005;
Blackwell et al. 2001;
McCracken, 1986)

CIRCULATION OF CLOTHING

- Circulation of clothes “inside of home”
 - Our practices influence on the circulation of clothes (how we wear, storage, maintain, repair, dispose)
- Circulation of clothes “outside of home”; clothes have lives beyond their initial possessors and lives which may exceed them (Gregson & Beale, 2004)
 - Wardrobes are not just containers of memory, but also “temporary” holding places in the lives of clothes
 - Lifecycle of garments > the cycle can start again after disposition of first consumer > circulation/flow in & out



PURCHASING FASHION

A photograph of a modern fashion boutique. The room is filled with clothing racks on both sides, displaying various garments in neutral tones like beige, black, and white. In the center, a plush, tufted red sofa sits on a light-colored rug. Large windows in the background offer a view of a city street. The overall atmosphere is clean, minimalist, and sophisticated.

WHY DO PEOPLE BUY FASHION?

- For **experiential** reasons: entertainment, to enjoy the shopping experience?
- For **expressive/symbolic** reasons: to belong, to differentiate?
(NOTE: This often relate to possessing & usage phase, to 'consume' fashion)

Why do people buy clothes?

- For **functional** reasons: To be warm, to cover oneself?

FASHION SHOPPING AND PURCHASING LITERATURE IS EXTENSIVE...

There exist an extensive body of literature related to purchasing and shopping fashion:

shopping attitude (e.g. Shim & Eastlick, 1998; Zhang & Kim, 2013)

shopping motivation (e.g. Arnould & Reynolds, 2003; Kang & Park-Poaps, 2010; Wagner & Rudolph, 2010; Nwankwo et al., 2014)

shopping styles /orientations (Eastman et al., 2013; Babin et al., 1994)

decision-making (e.g. Häubl & Trifts, 2000; Bakewell & Mitchell, 2003; Riley et al., 2004; Cowart & Goldsmith, 2007)

atmospheric effects & context (e.g. Turley & Milliman, 2000; Bitner, 1992; Mattila & Wirtz, 2001)

online/offline purchasing, retail experience (McCormick & Livett, 2012; Pettinger, 2004; Blázquez, 2014; Kautish & Sharma, 2018)

How is fashion context different compared to other product categories? What is characteristic for fashion field (from purchasing perspective)?

PURCHASING FASHION

Fashion as a context of purchasing:

- Continuously evolving and changing. Fashion cycle: creating new desires, new seasons, redefining what is “in fashion”
- Rhythm of fashion purchases; To what extent fashion purchasing is tied to seasonality? What is the impact of micro seasons?
- “The essence of fashion in clothes is that it compels us to discard a garment before it has outlived its usefulness” (Du Guy, 1997: 121)

A modern, organized walk-in closet with white shelving, hanging clothes, and drawers. The closet is filled with various items, including folded clothes on shelves, hanging garments on wooden hangers, and several orange storage boxes. The overall aesthetic is clean and minimalist.

USING AND POSSESSING

YOU ARE WHAT YOU WEAR?

- **Using and possessing** fashion have received the most attention in previous fashion literature
 - Identity, self and fashion (role in identity construction - signalling to self / signalling to others)
 - Belonging & differentiating (tribes, subcultures etc.)
 - Meanings of specific artefacts; life transitions
 - Ritualistic dimensions / practices of usage (e.g. possession rituals & grooming rituals by McCracken 1986)

PRACTICES RELATED TO USING AND POSSESSING OF FASHION

Using and possessing fashion can be approach from different perspectives:

- wearing (often relates to identity, signalling, belonging etc.)
- maintaining practices (laundering, tidying & sorting, repairing)
- storage & wardrobe



**FASHION USAGE WITHOUT POSSESSING:
ALTERNATIVE BUSINESS MODELS**

NOT OWNING, JUST USING

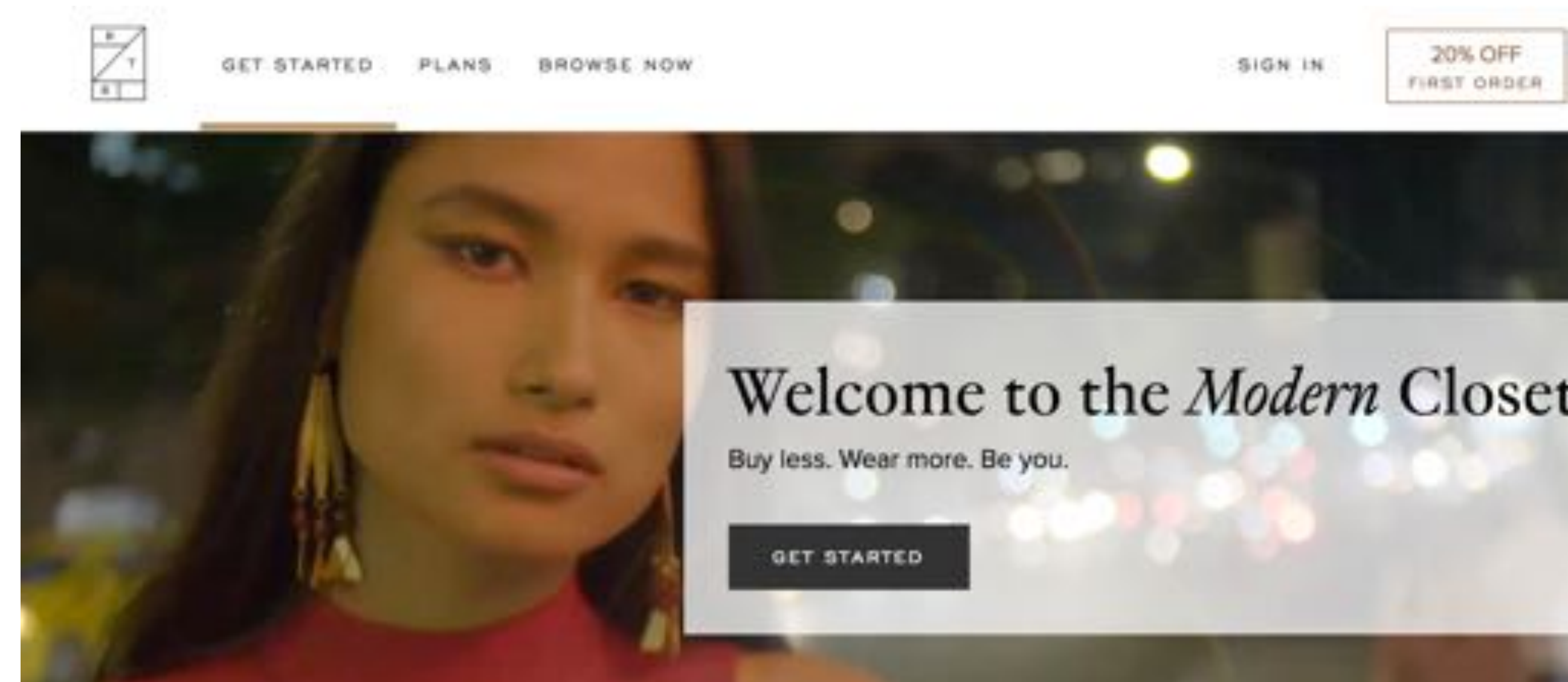
Alternative to possessing:

- Fashion as a service, e.g. short/longterm renting
 - How does the meaning of the garment change?
 - Functional/usage value: why to possess when the value often comes from usage?
 - Status & signalling: possibility to use apparel & accessories that might not be otherwise available
 - No emotional / personal attachment?
 - Sustainability: company possess the garment, and takes care of the garment's whole lifecycle
- “You are what you can access” (Belk 2014)



ACCESS VS. OWNERSHIP

- The importance of ownership, once the symbol of success and accomplishment, is on the wain.
- The meaning of possession is changing in many industries — streaming in music & film industry, car-share etc..
- The changing role of possession opens up the door to the possibilities offered by a shared economy (e.g. AirBnB, Uber, kuinoma..)



Three Ways to Access the *Dream* Closet



Think about your wardrobe:

Do you possess many garments that don't fit?

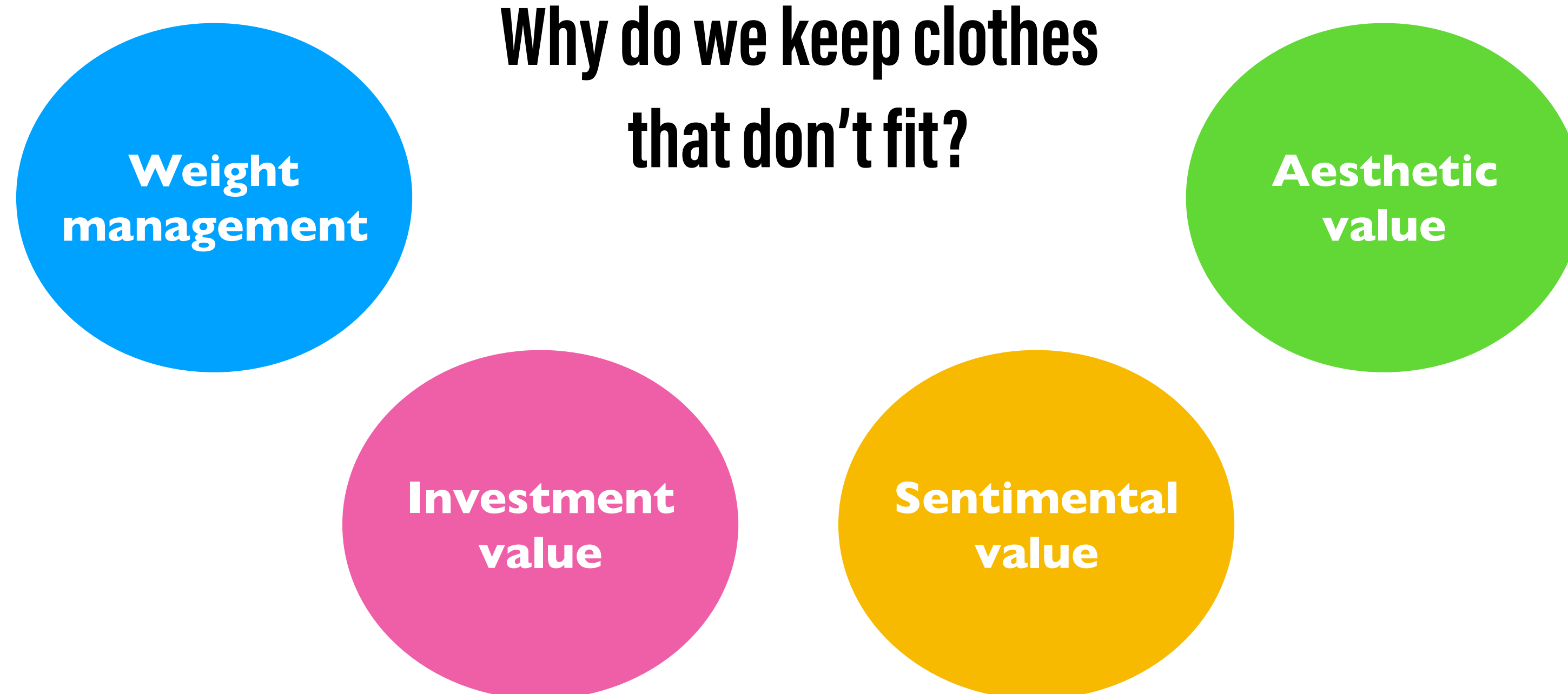
Why are you still possessing them?

POSSESSING: WHY WE KEEP CLOTHES THAT DON'T FIT?

Bye & McKinney, 2015:

“Wardrobe is a materialisation of the identities of a woman.”

“Garments hold value well beyond their ability to be worn.”





FASHION DISPOSAL

DISPOSAL BEHAVIOR

- Disposal has defined through two-step process:
 - First step of disposal takes place when consumer stop using the garment that still maintains its ability to function (Hanson 1980; Paden & Stell, 2005)
 - The second step: the consumer will discard the garment through a disposal method (Jacoby et al. 1977)
- Product-disposal has implication for consumers, businesses, society and the environment (Cruz-Cárdenas & Arévalo-Chávez, 2018).
- Disposal activities are closely associated with purchasing new products (ibid.)
- Consumers' disposal methods also determine whether the product continues to circulate among other consumers or becomes relegated to garbage / landfills (Bianchi & Britwistle, 2010)

FASHION DISPOSAL

- Particularly **fashion disposal** have been topical lately in the news: fashion industry as a whole is the second largest polluter in the world. Fashion disposal has a huge influence on that.
- Fast fashion is one of the biggest challenge > short selling cycle (fashionability), low price, lower quality... = “disposable fashion”
- Fashion companies have taken action and been vocal about collecting used garments lately.
 - Challenge 1: how to motivate consumers to bring back used clothes?
 - Challenge 2: what companies do with the collected garments?
- How about fashion disposal of unsold / overstock garments - those that are never sold?



Join in a
global fashion
movement
for the planet.

"Zero waste is the goal. Together we can close the loop."



*CONSCIOUS COLLECTION
IS PART OF H&M'S ACTIONS
FOR A MORE SUSTAINABLE
FASHION FUTURE.



FASHION
AGAINST
AIDS !!!



Thank you for not letting
fashion go to waste.
15% off one item of your choice.

#H&MCONSCIOUS

Filippa K Circle

Exterior-to-Interior Lookbook • 4000 MATERIALS • PRODUCTION • CONSUMPTION • 1000000

More





How Lease

A Jeans

works

- We introduced a pioneering Lease A Jeans model to ensure that we stay the owners of the raw materials and get them back after use.

Lease A Jeans is a formula that keeps the respect of the earth and its resources at its core. Rumor has it; on average, 30% of the garments in our closets have not been worn in almost a

The old ones will be recycled to make new wonderful items. Recycling saves water, resources and waste. We love to hear where you take your jeans. Your adventures create unique MUD stories that live on in our vintage jeans collection.

Thanks to the business model of Lease A Jeans we surround ourselves with a community of forward-thinking people. True



Fact 1: The average garment is only worn seven times before it gets thrown out.

Fact 2: 50 percent of fast fashion pieces are disposed of within a year.

Fact 3: 140 million kilo's of clothing is burned each year.

Fact 4: We consume 400 per cent more clothing today versus 20 years ago.

Sustainability

LINDEX SUSTAINABILITY IN

2022

OUR MISSION

SUSTAINABILITY & ANTI-CORRUPTION

Water usage

Chemicals

Waste

Energy

Climate

The collection

Partner with Reformation

Reformation

Production

Quality tests

Safe with you

Anti-Corruption Training System

Compliance

Live Your Values

WITH PEOPLE & PLANET IN

MIND

EXTERNAL STAKEHOLDERS

REPORTS & POLICIES

SUPPLIERS AND FACTORIES



Related images



Shop
now

The collection

In March 2017 we launched ReDesign, a collection of exclusive upcycled products made from denim garments from our previous seasons. The collection consisted of 8 pieces within women's wear that was redesigned and reworked in Berlin, Sweden. The denim garments were given new details as taken apart and put back together, creating a whole new product.



REIMAGINE

REDUCE
We make durable gear. We don't buy what we can't bring back.
REPAIR
We have repair shops. We send it to the best repair shop.
REUSE
We reuse what we have. We sell or donate gear no longer used.
RECYCLE
We will take back. We donate to the best recycling plant.
REIMAGINE TOGETHER
We reimagine the world where we use only what we need and reuse.



**WORN WEAR
STORIES**

Patagonia's Mission Statement

Build the best product, cause no unnecessary harm, use business to inspire and implement solutions to the environmental crisis.

What do you think:

Is it green-washing, and bringing a good conscious to consumer?

What is the role of the consumer?

Can the players in the market make the change happen?

Whose responsibility is it to make the change?

Think about your wardrobe:

What have you disposed last time? Why?

Why do you dispose?

CONSUMERS MOTIVATIONS TO DISPOSE FASHION

Young Lee et al. (2013) categorized the disposal motivations into three groups:

Individual attributes	Product attributes	Situational attributes
<ul style="list-style-type: none">• lack of psychological fit / physical fit• financial need / economic interest• desire to buy new• downsize the wardrobe• habit (fall/spring cleaning)	<ul style="list-style-type: none">• condition of the item	<ul style="list-style-type: none">• new trend / unfashionable• external stimuli• lack of storage• transition in life (e.g. maternity clothes)

DIFFERENT METHODS TO DISPOSE THE UNWANTED FASHION ITEMS

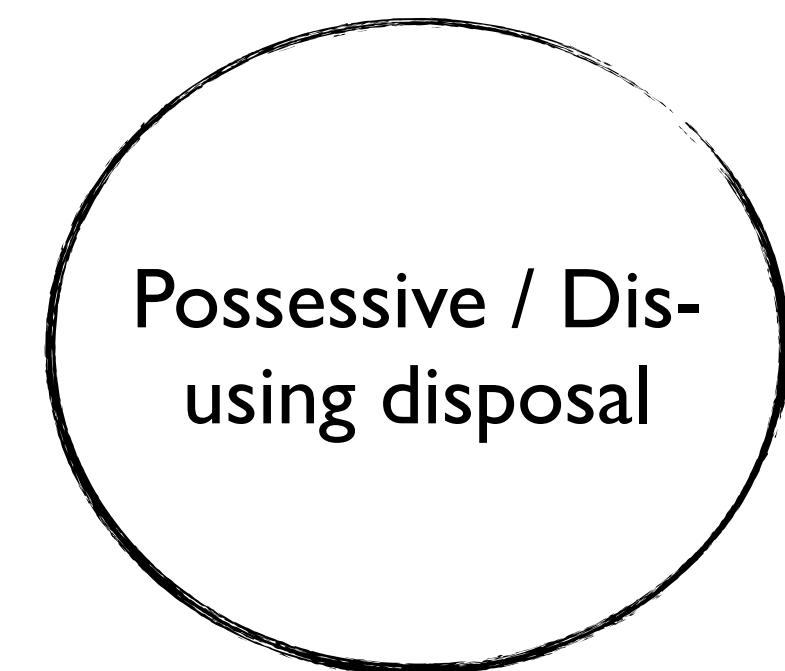
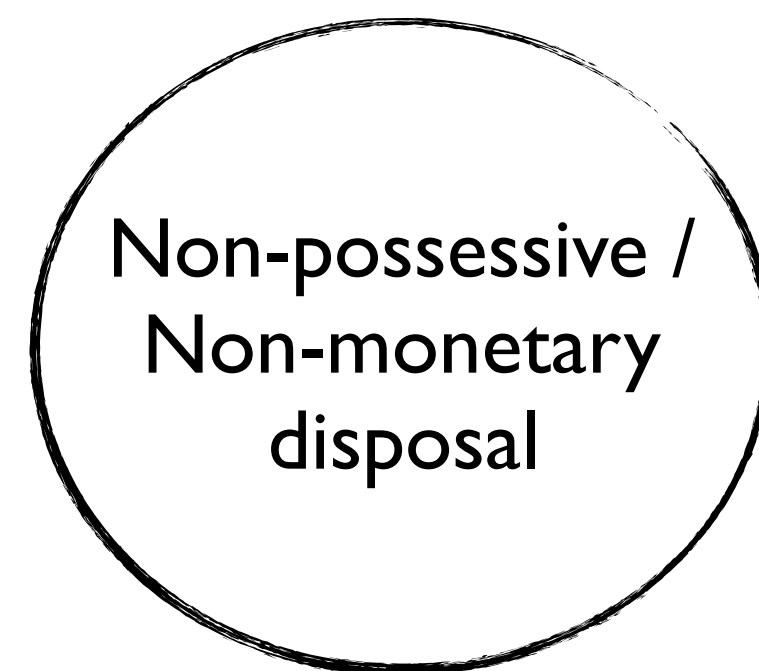
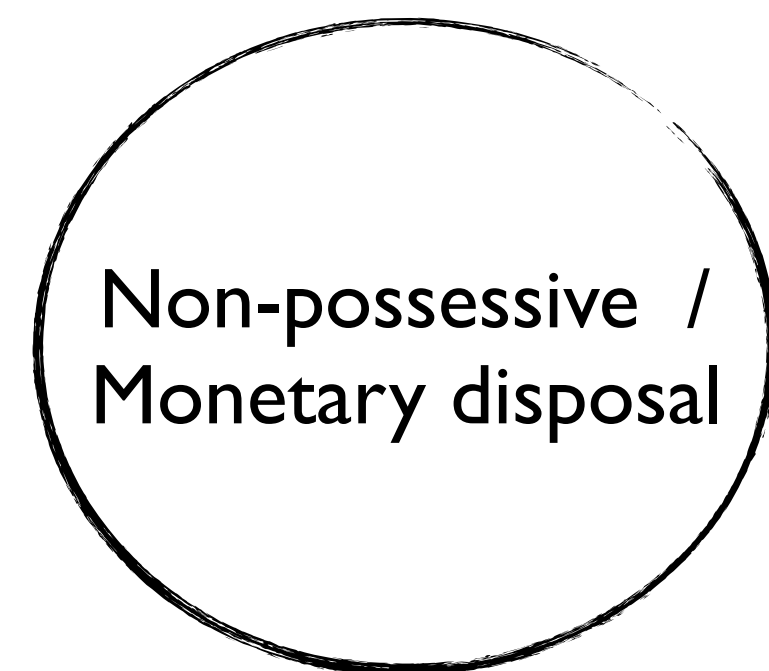
1. repurposing (converting it to new purpose) / extending product's lifecycle / storage
2. swapping / lending
3. throwing away / recycling
4. donating / giving
5. selling

> disposition process depends about the individual characteristics, type of the product, the condition of it, and the circumstances (Hanson, 1980; Jacoby et al., 1977).

LUXURY DISPOSITION

“While luxury goods encounter greater amount of perceived financial and psychological costs due to their high price and strong symbolic values, specific disposal behaviours are adapted, such as reselling, bartering and swapping, dis-using and re-using” (Lee et al., 2015)

Disposition behaviour of luxury goods:



WHY IS IT HARD TO DO IT?

- Discarding unwearable clothes is not logical process, due to personal connections, and emotional reasons
- Clothing may be a communication tool, basis for self-representation and carrier of personal meanings

McCracken (1986 p. 80) suggest that divestment rituals play a central role in the disposition process:

- 1) "First, divestment ritual takes place when the individual is about to dispense with the good, either giving it away or selling it. The consumer will attempt to erase the meaning that has been invested in the good by association."
- 2) "When the individual purchases a good that has been previously owned , the ritual is used to ease the meaning associated with the previous owner. (...) It can be cleaning or re-decorating , something that free up the meaning properties of possession."

FASHION DISPOSAL

How does fashion disposal relate to fashion consumption?

- Last phase of consumption cycle
- Highly important from environmental perspective: **up to 40% of the products' impact on environment is on consumers hands** (includes everything from washing and maintenance practices to disposal behaviour, e.g. it has an influence whether fashion apparel & accessories end up to landfill.)

One method to dispose is to **sell**

- New market & market dynamics, second cycle
- New role of consumer: disposer > seller

The Consumption Problem

OVER 1/3 OF
WOMEN WEAR AN ITEM
 ≤ 5
times before
getting rid of it



 **43%**
of all purchases
are "impulse buys"

70%
of the average
woman's closet
goes unworn

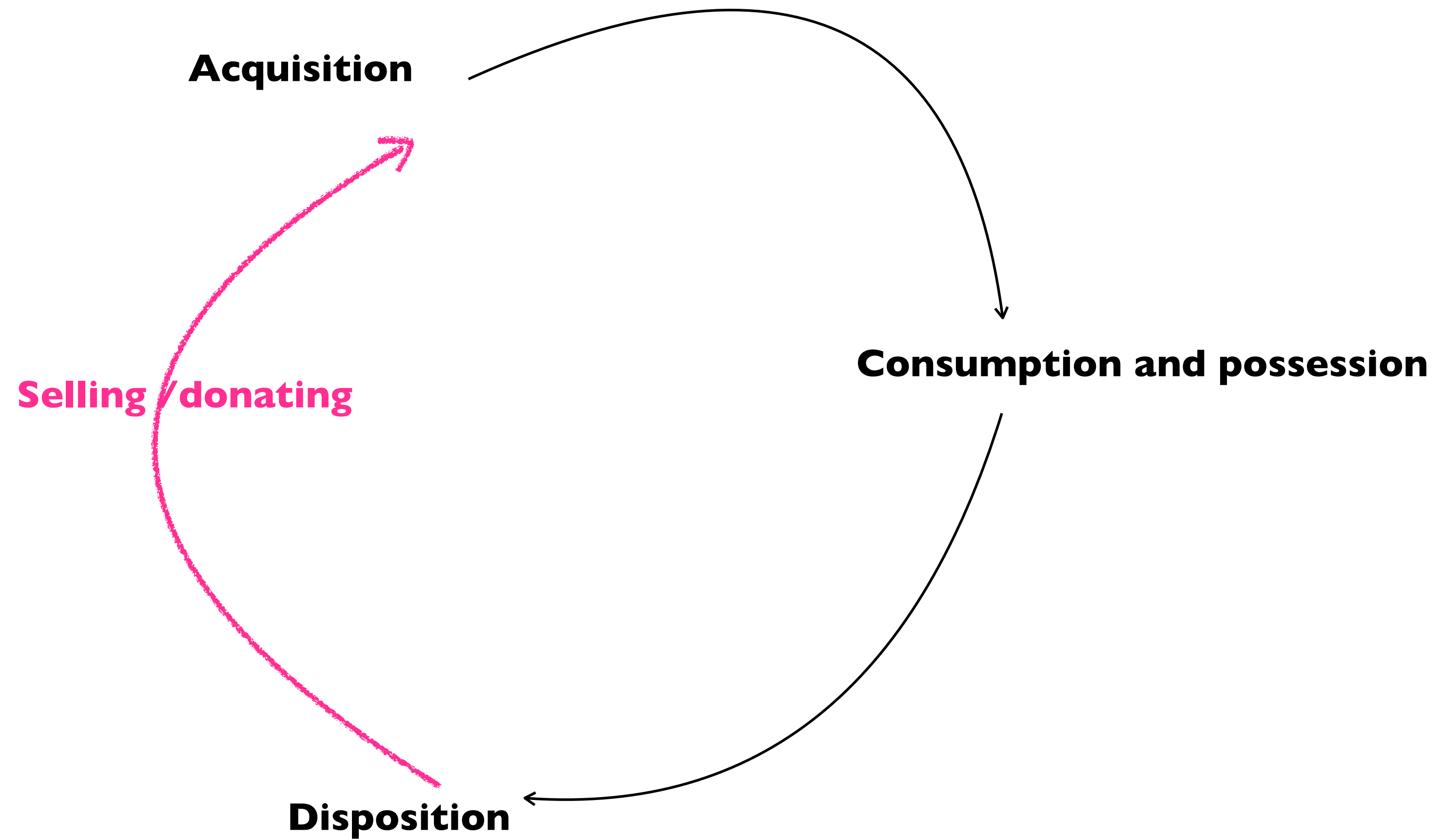


ThredUp Resale Report 2018

SECOND CYCLE OF FASHION CONSUMPTION



CONSUMPTION CYCLE



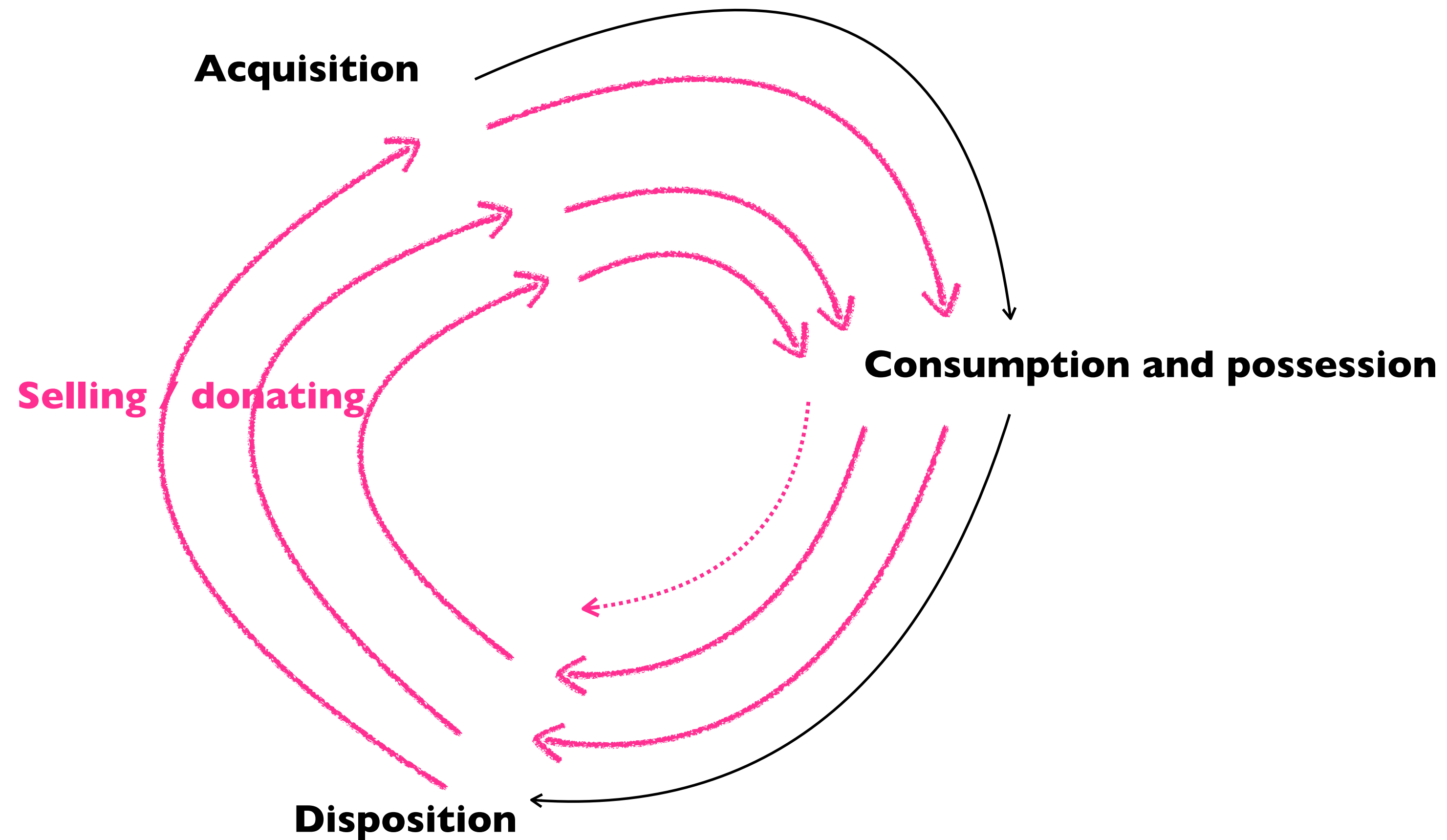
(adapted Arnould & Thompson, 2005)

SECOND CYCLE OF FASHION?

- **Most of the marketing literature in fashion field has focused on the brand-new goods.**
- **There exists the growing body of literature concerning previously used goods and consumption**
 - Currently, most of the literature focus on purchasing side of the second-hand fashion consumption (Turunen et al. 2018)
 - Research in second-hand field about topics such as: meanings (Turunen & Leipämaa-Leskinen 2015), motivations to buy (Cervellon et al. 2012; Ferraro et al. 2016; Guiot & Roux 2010), second-hand customer journey online/offline (Cervellon & Vigreux 2018), second-hand shopping styles (Turunen & Pöyry, forthcoming)

**What does “second cycle”
of fashion products mean?**

MULTIPLE CYCLES OF FASHION GOODS



(adapted Arnould & Thompson, 2005)

OVERLAPPING TERMS

- Previously used, pre-owned, pre-loved... all refer to something that has not purchased from original sales channel and is not brand-new. (*Note: overstock or sample sales etc. alternative channels facilitated by fashion brand is not discussed here! Second-hand relates to something that has been possessed by a consumer.*)
- Conceptualising the overlapping terms in luxury fashion context (Turunen & Leipämaa-Leskinen, 2015):

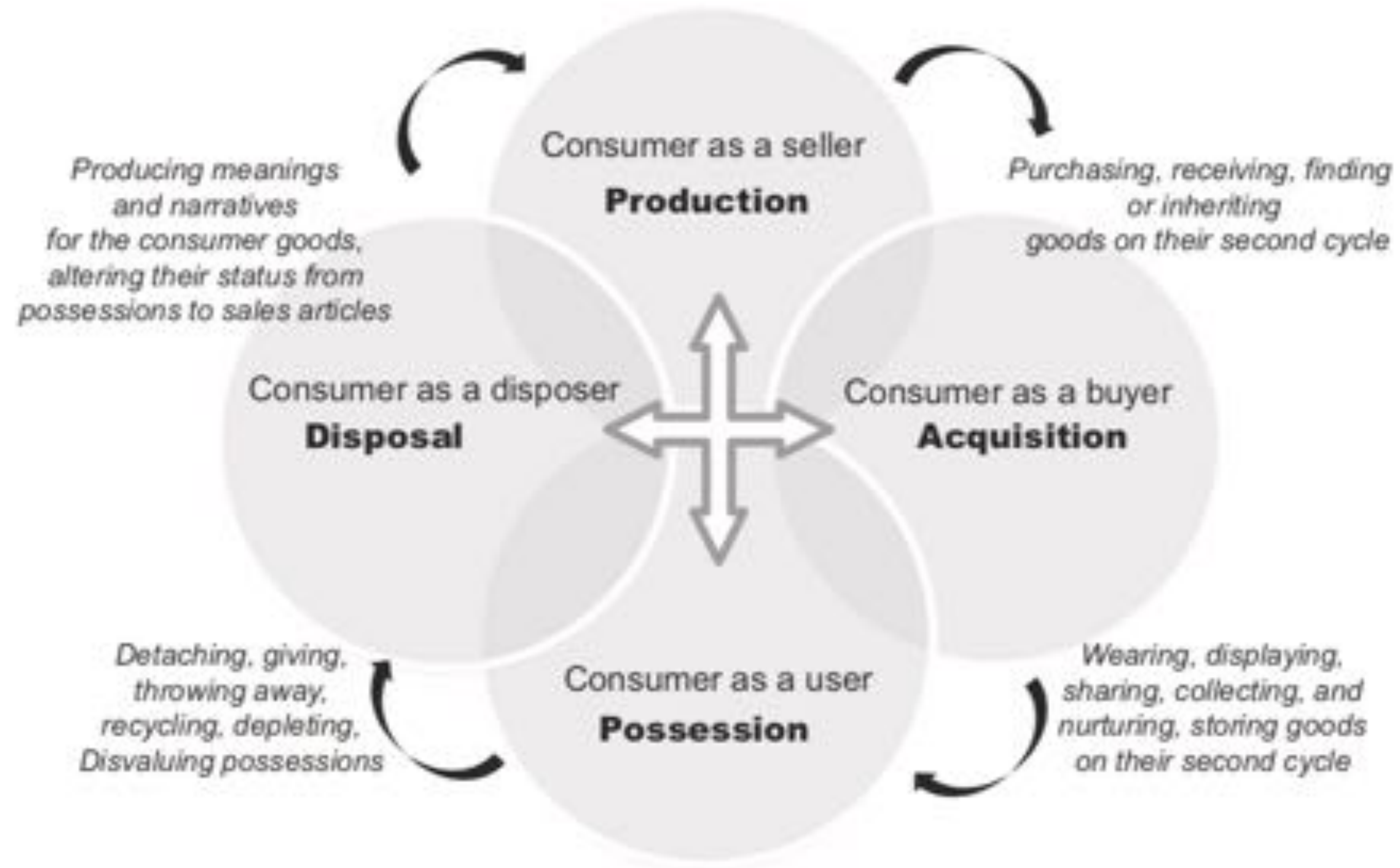
Second-hand	Vintage	Collector's item
<ul style="list-style-type: none"> • Previously owned and used item • Financial value is lower compared to brand new items <p>(e.g. Guiot & Roux 2010; Cervellon et al. 2012)</p>	<ul style="list-style-type: none"> • Previously owned, but not necessarily used items • Represent specific style of couturier era • Value comes from age of the goods, era and condition <p>(e.g. Gerval 2008; Cervellon et al. 2012)</p>	<ul style="list-style-type: none"> • Previously owned item that is acquired to own & posses per se, not for items functional use • Intrinsic and psychological value is important for collector <p>(e.g. Belk et al. 1988; Price et al. 2000; Belk 1995)</p>

A close-up photograph of a person's hands holding a piece of fabric, likely in a clothing store. The hands are positioned in the center-right of the frame, with fingers gently gripping a piece of light-colored, textured fabric. The background is filled with various other pieces of clothing, including a striped shirt and a patterned fabric, creating a sense of a well-stocked wardrobe. The lighting is soft and focused on the hands and the fabric being held.

CONSUMER'S ROLES IN SECOND-HAND MARKET

**The market is dependent on both;
the consumers who dispose and sell,
and those who buy.**

MULTIPLE ROLES OF CONSUMERS



The second cycle of consumption Turunen et al. 2018

PLATFORMS AND PLACES OF TRANSACTION

- The number of second-hand, vintage and thrift stores opening (particularly online resale) is growing fast: besides eBay, Tori, huuto.net — Facebook flea market groups also reach tens of thousands of consumers who are actively buying and selling used goods (Sihvonen and Turunen 2016).
- In particular, the **digitalisation** of exchange platforms has changed the rules of second-hand retail and **empowered consumers to become sellers** of fashion items too.
- It appears that the growing consumer segment for second-hand fashion searches for **something more than affordability** and low prices; for many, second-hand consumption offers the end-value of **individuality**, the experience of **treasure hunting** or that feel-good moment produced by **reducing the environmental footprint** and rescuing an item from landfill (e.g. Thomas 2003; Guiot and Roux 2010; Turunen and Leipämaa-Leskinen 2015).



BUYING SECOND-HAND

WHAT FASCINATES IN SECOND-HAND?

Second-hand consumption studies has pointed out drivers acquiring and consuming used products:

- Avoidance of conventional channels & products
- Financial value (cheaper price, "bargain")
- Originality (e.g. perceived rarity / uniqueness of the product)
- Self-expression
- Sustainability / environmentally conscious choice, recycling
- Nostalgic pleasure
- Treasure hunting
- Social contact

(e.g. Isla 2013; Guiot & Roux 2010; Roux & Korchia 2006; Cervellon et al. 2012; Joung & Park-Poaps 2013; Carrigan et al. 2013; Turunen & Leipämaa-Leskinen 2015)

PROFILING SECOND-HAND BUYERS

Bowser et al. (2015) suggest three types of second-hand buyers:

Perfection seeking shoppers (product + fit for oneself)

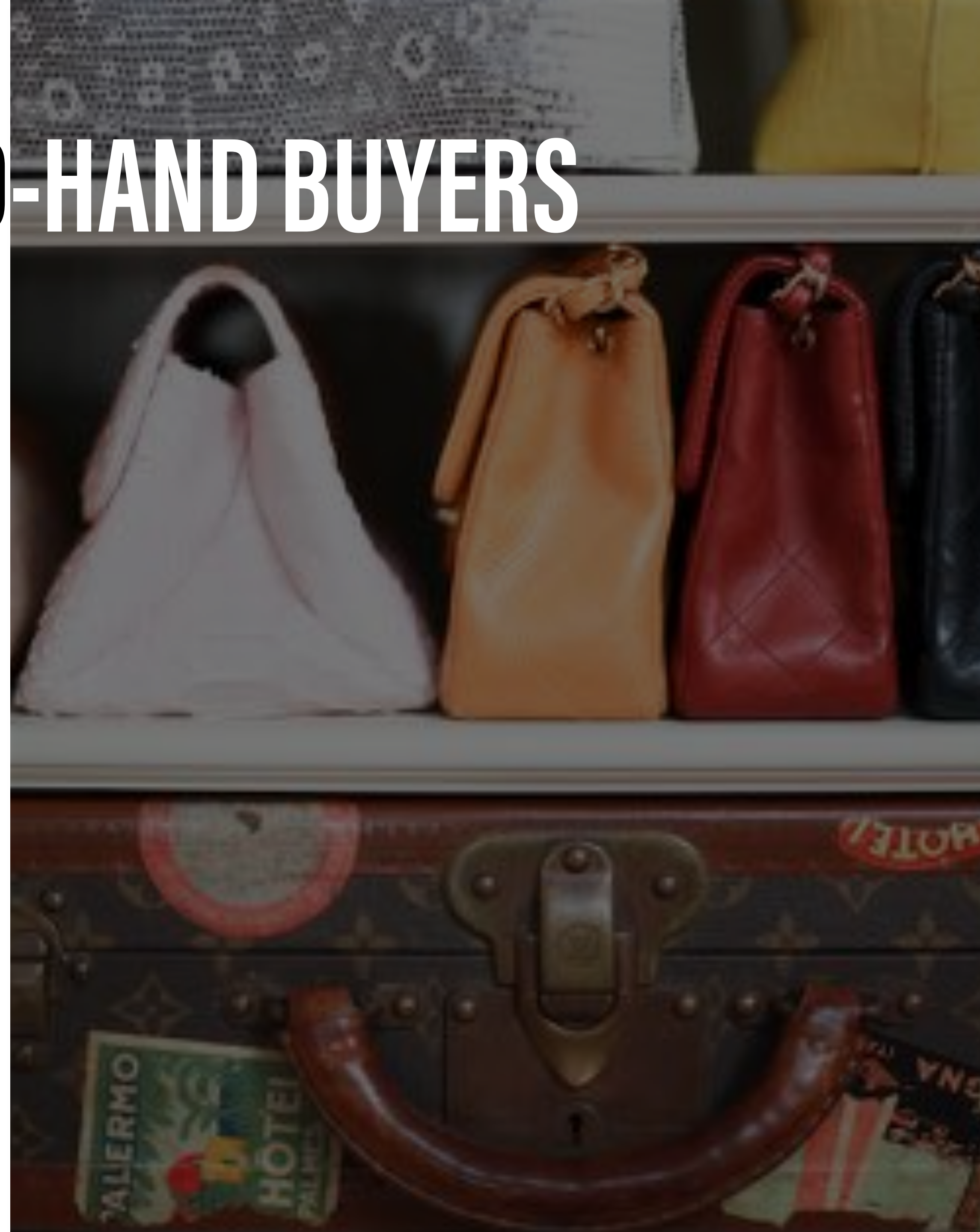
- Driven to support a unique and personal style
- Problematic; promising item but wrong size/ problem with condition etc.

Casually curious shoppers (experiential)

- Value social interaction, storytelling, experience
- Passionate about products' story, previous owners
- Searching for inspiration & authenticity

Digging (product related)

- Treasure hunters who search some exact product



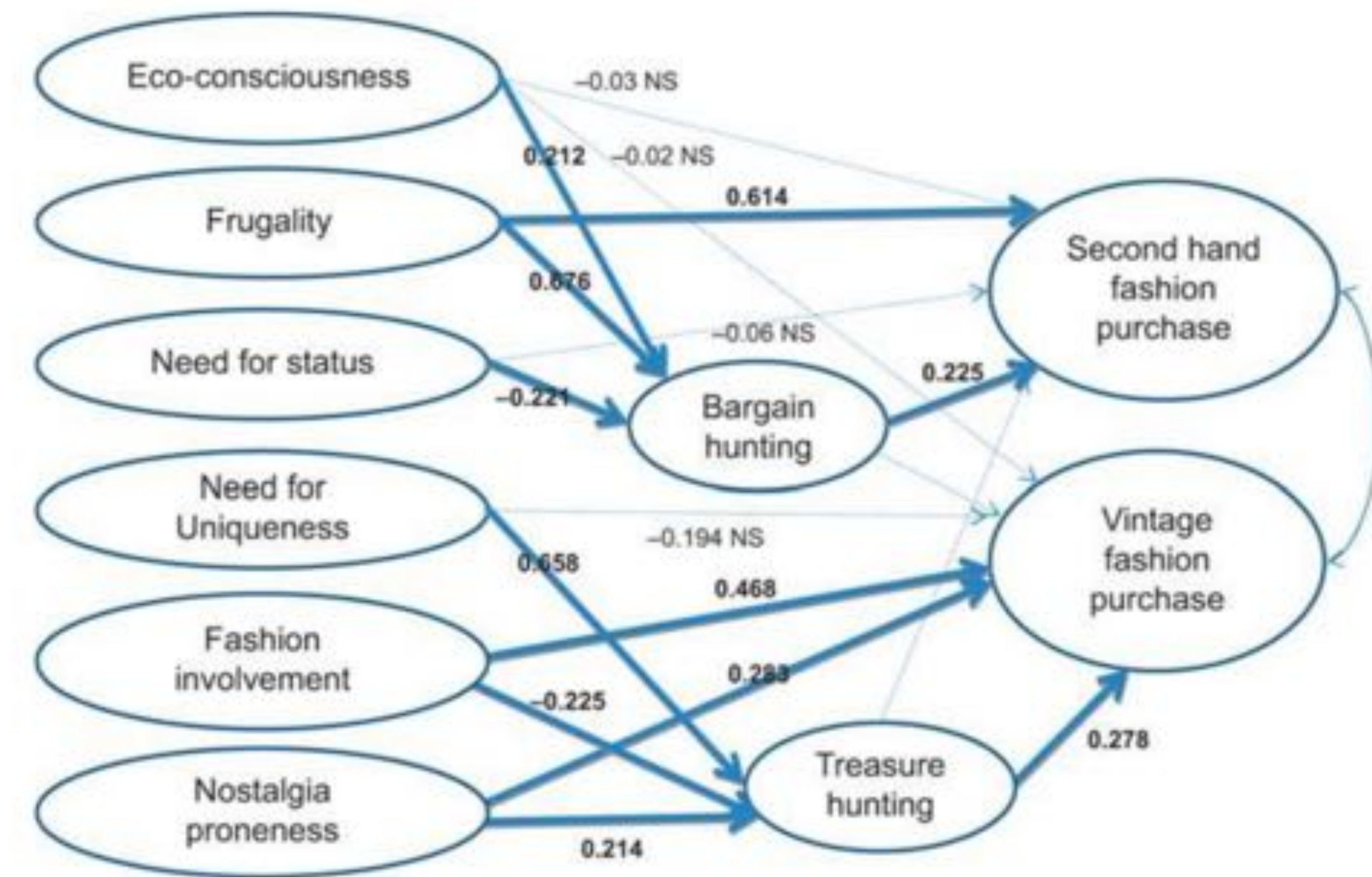
PRE-LOVED LUXURY



Pre-loved luxury; meanings of second-hand luxury possessions
(Turunen & Leipämaa-Leskinen, 2015)

SECOND-HAND EXPERIENCE: TREASURE- OR BARGAIN HUNTING

- Hedonic and economic (bargain) motives are consistently mentioned as the main drivers to second-hand consumption (Roux and Guiot, 2008).
- **Bargain hunting** - goal oriented, frugality, economic motivations, eco-consciousness, thrift shopping > second-hand
- **Treasure hunting** - nostalgia, fashionability, uniqueness, experiential, social contact, entertaining, unexpected encounter with certain objects > vintage
- NOTE: second-hand & thrift shopping is not just economic oriented; overlapping with hedonic motivations, “pleasure in bargain hunting. (Bardhi 2003)



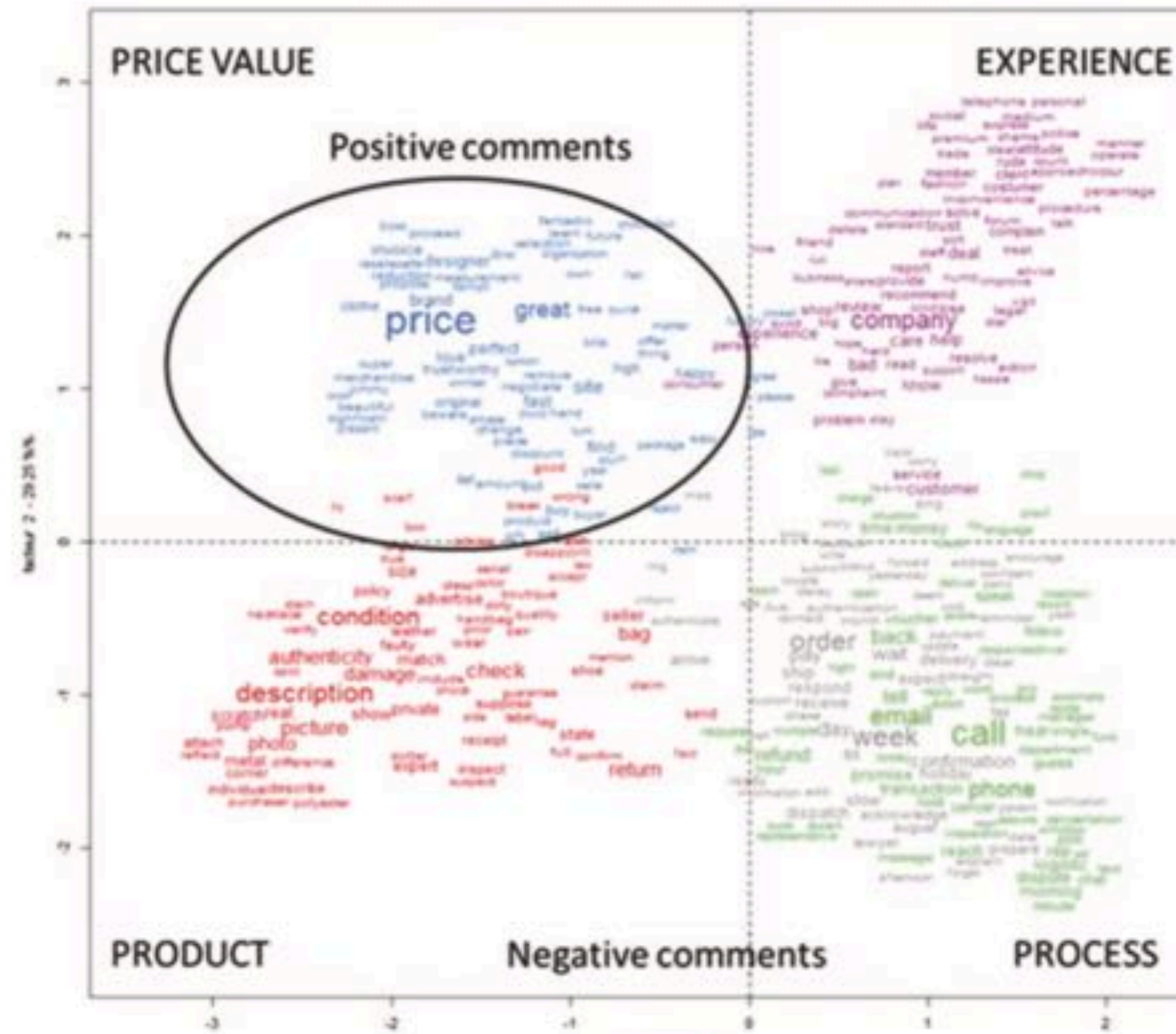
(Cervellon et al. 2012)

CONSUMER EXPERIENCE



Second-hand consumer experience along the customer journey (Cervellon & Vigreux 2018, p. 85)

CONSUMER EXPERIENCE



Correspondance analysis of customer reviews on secondhand platforms (Cervellon & Vigreux 2018)

SECOND-HAND LUXURY SHOPPING STYLES

1 Perfectionism / high quality consciousness	2 Brand consciousness	3 Novelty / fashion consciousness
4 Hedonistic / recreational shopping consciousness	5 Price / quality consciousness	6 Impulsiveness and unplanned shopping
7 Confusion from over-choice	8 Habitual, brand-loyal orientation	9 Resale value consciousness

(Turunen & Pöyry, forthcoming)

SELLING USED GOODS



ALEXANDER MCQUEEN
Mink clutch bag
NOW | 553,64 € ~~776,00 €~~



CÉLINE
Leather handbag
NOW | 344,49 € ~~444,50 €~~



TIBI
Leather mid-length skirt
Size: 4 US
NOW | 185,92 € ~~219,34 €~~



YEEZY
Size: M International
NOW | 283,23 € ~~419,74 €~~



LOEFFLER RANDALL
Exotic heels
Size: 8 US
NOW | 61,39 € ~~111,04 €~~



GUCCI
Wool jumper
Size: L International
NOW | 147,42 € ~~200,00 €~~



MAISON MARTIN MARGIELA
Wool dress
Size: 36 IT
NOW | 280 € ~~650 €~~
(LOWEST)



AQUAZZURA
Leopard print pump
Size: 39 EU
NOW | 188,91 € ~~232,26 €~~



ELLERY
Black skirt
Size: 36 FR
NOW | 229 € ~~300 €~~



JIMMY CHOO
Exotic leather ballet flats
Size: 39 EU
NOW | 283 € ~~350 €~~



SELF PORTRAIT
Blue polyester jacket
Size: 38 FR
NOW | 211,49 € ~~264,67 €~~



CÉLINE
Wool coat
Size: 38 FR
NOW | 1350,18 € ~~1600,00 €~~



MIU MIU
Croch boots
Size: 41 EU
NOW | 270,01 € ~~393,72 €~~



RYKIEL
Letter print sweater
Size: M International
NOW | 270 € ~~400 €~~



VALENTINO
Light look leather handbag
Size: 38 FR
NOW | 990 € ~~1250 €~~



CÉLINE
Silk skirt
Size: 38 FR
NOW | 210 € ~~400 €~~



PRADA
Wool jacket
Size: M International
NOW | 807,29 € ~~990,00 €~~



MIU MIU
Jacket
Size: 46 IT
NOW | 408,58 € ~~603,84 €~~

PROFILING SELLERS

people who **only buy**
brand new

+

sell used

people who **buy new**
& used

+

sell used

WHERE OR IN WHICH CHANNELS?

	consumer is seller, c2c transactions	consumer is seller, company helps with the process	consumer outsources the whole selling for company	consumer donating, company selling
offline	siivouspäivä (Bruno, Hietsu)	Flea markets where the table is rented / (Relove, Kaivarin kanuuna)	Vintage and second-hand boutiques (Kaunis Veera)	UFF, Fida, Recci
online	Facebook flea market groups, Ebay, huuto.net	Vestiaire Collective, Zadaa	Rekki, Emmy	

WHY THEY ARE SELLING?

Are Sellers of Second-Hand Luxury Goods Radically Changing Conventional Luxury Consumption? (Ongoing project with Marie-Cécile Cervellon / EDHEC, France and Lindsey Carey / Glasgow Caledonian University, UK)

Preliminary findings

- Selling before buying new; product as an investment, seeing the resale value
- Fail purchase, impulsiveness - does not feel “own”
- The emergence of an entrepreneurial self: “Playing against system” — requires knowledge: when to buy & what, when to sell, where & how.
- Selling “fashionable” products before it is too mass, investing on iconic (never selling products with emotional attachment)
- Detachment from the past: The product is associated to too many memories > selling = life transition
- Possessing too many > getting rid & space for new
- Dissociating from second-hand purchasers: Buying luxury experiences > selling luxury products

“CONSUMER AS A MEANING PRODUCER”

Sihvonen & Turunen (2016): As good as new – valuing fashion brands in the online second-hand markets

- Consumer who is selling can reshape the meanings of the product, e.g. build value for the product through narrative
- Platforms (& administrators) define what are suitable brands (“Laatumerkkien flea market”; “Semimerkkien Flea market;” “Samuji Secondhand”)

Seller: *New UGG W BIANKA boots in mahogany color. Price 150 euros or best offer mailing costs. Size 38. Inner measurement 23.5-24 cm. 12 cm heels, plateau 1-2 cm. Perfect shoes for the autumn! This model is not produced anymore. You'll get the authenticity certificate and own box for the shoes. These have never been worn, only tried on – they are too small for me. Inside, there is a wonderful soft and warm insole, as shown in the extra pictures. (Flea market for branded products for adults)*

Seller: *Gant's blouse 104 cm. The blouse is as good as new and bought from Kamppi Gant store [located in Helsinki]. 20 euros. (Flea market for kids' brand clothes)*

Seller: *Guess bag. Only used once, and then realized that it does not fit my own style. Bought from Dubai. 100 per cent authentic. Comes with a dust bag. 80 euros or best offer. (Flea market for quality brands)*

A photograph of a closet with a wooden rack filled with various clothing items, including sweaters, blouses, and dresses in different colors and patterns. The lighting is soft and slightly dim, creating a warm atmosphere. The text is overlaid in the center of the image.

**GROWING SECOND-HAND MARKET &
TRENDS SHAPING IT**

GROWING SECOND-HAND MARKET

- The second-hand and vintage fashion market represent an economic grey area, as well as an important part of sustainable consumption (Gregson and Crewe, 2003; Appelgren and Bohlin, 2015; Ekström, 2015).
 - Size of the second-hand market hard to estimate (e.g. due to C2C transactions)
 - Annual growth of resale apparel is expected to grow rapidly

Resale is Capturing Market Share



ThredUp Resale Report 2018

SUSTAINABLE SECOND-HAND?

- The re-use and recycling of clothes are considered by consumers as effective ways to reduce waste and impact positively on the environment (Bianchi and Birtwistle, 2010).
- Different consumer groups are expressing their disinterest in consumption, with some people even experiencing great reluctance to consume (Fredriksson 2016)
 - > Second-hand that prolong the lifespan of the product is one way of doing it
 - > Note: second-hand does not erase the root-cause; the product might not be sustainable produced.
 - > In addition, growing second-hand market (i.e. possibility/easiness to sell) may influence to the increasing level of purchases of brand-new goods.
- In fashion field, sustainability / environmental aspects are not often drivers, but post-rationalizations
 - > Consumers are not buying fashion to save the world, they buy to belong / differentiate, to express oneself, to be fashionable.



UNIQUENESS & INDIVIDUALISM

One's Trash, Another's Treasure?

- Second-hand market contains variety of products you cannot find from the market — something unique and different. Requires more effort and devoted attitude.
 - One of the kind — treasure in terms of size, quality, condition.
 - Authentic (& quality) pieces from 90's - vs. re-produced fast fashion
 - Creation of personal style > creative and unpopular choices, avoidance of similarity (Cervellon et al. 2012)

FASHIONABLE SECOND-HAND?



New and old blends of fashion are intertwined with new forms of sense- and identity-making in which phenomena such as secondhand, recycling and the 'sharing economy' are making more and more inroads all over Europe (Heinrichs 2013; Hamari et al. 2016).



FASHIONABILITY

“Fashion motivations are related to the need for authenticity and originality, but specifically concern attempts to follow a specific fashion trend, create a personal and unique fashion style, or avoid mainstream fashion (DeLong et al., 2005; Reiley and DeLong, 2011).”

- Second-hand clothing itself **has become fashionable** (Beard, 2008) vs. second-hand clothing was necessary for economic reasons and garments regarded as undesirable (DeLong et al., 2005).
- Not all secondhand consumers are driven from fashionability - based on Ferraro et al. (2016). However, **83% of the second-hand shoppers are motivated by fashionability at some level.**
- **Motivations are intertwined** e.g. critical (moral & ethical), and fashion motivations are also intertwined economic and recreational (hedonic) motivations for some consumers. (Ferraro et al. 2016)

FASHIONABILITY

- Archiving is trendy, but how do you combine the treasures?
 - Requires more **knowledge**: You need to know the **delicate signals** — what is “in fashion”?
 - It’s about **combinations**, not single garments: How do you play with the pieces?

TO CONCLUDE: FROM CONSUMER TO FASHION PERSPECTIVE

- It is not just a fashion brand who is creating the “fashion”. Fashion cycle is rolling, consumer is actively involved in the meaning production.
- Second cycle - classics & vintage, high quality & durable clothes, rarely fast-fashion pieces.
- Empowered consumers find a way to express themselves - against fast-fashion and trendiness.
- **Sustainability**: secondhand is consumers way to impact on sustainability. What you buy & possess, how do you dispose. Extending the lifecycle of products that are already in the cycle is better than buying brand-new.
 - Designers: How to design goods with durability in mind, aiming to long lifecycle? Is there possibility to be involved in different phases of the cycle?
 - How to see the value in “waste”?

What kind of impact the increasing second-hand market has on fashion in general, on fashion companies and brands?

*What is the role of consumer influencing on it?
Can consumers have an impact on fashion industry?
How?*

How is fashion & ”what is regarded as fashionable” changing?

FURTHER READINGS ABOUT SECOND-HAND

- Cervellon, M. C., Carey, L., & Harms, T. (2012). Something old, something used: Determinants of women's purchase of vintage fashion vs second-hand fashion. *International Journal of Retail & Distribution Management*, 40(12), 956-974.
- Cervellon, M. C., & Vigreux, E. (2018). Narrative and Emotional Accounts of Secondhand Luxury Purchases Along the Customer Journey. In *Vintage Luxury Fashion* (pp. 79-95). Palgrave Macmillan.
- Ferraro, C., Sands, S., & Brace-Govan, J. (2016). The role of fashionability in second-hand shopping motivations. *Journal of Retailing and Consumer Services*, 32, 262-268.
- Guiot, D., & Roux, D. (2010). A second-hand shoppers' motivation scale: Antecedents, consequences, and implications for retailers. *Journal of Retailing*, 86(4), 355-371.
- Lee, M., Ko, E., Lee, S., & Kim, K. (2015). Understanding luxury disposition. *Psychology & Marketing*, 32(4), 467-480.
- Sihvonen, J., & Turunen, L. L. M. (2016). As good as new—valuing fashion brands in the online second-hand markets. *Journal of Product & Brand Management*, 25(3), 285-295.
- Turunen, L. L. M., & Leipämaa-Leskinen, H. (2015). Pre-loved luxury: identifying the meanings of second-hand luxury possessions. *Journal of Product & Brand Management*, 24(1), 57-65.
- Turunen, L. L. M., Leipämaa-Leskinen, H., & Sihvonen, J. (2018). Restructuring Secondhand Fashion from the Consumption Perspective. In *Vintage Luxury Fashion* (pp. 11-27). Palgrave Macmillan.