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VINTAGE CLOTHING CONSUMPTION: UNDERSTANDING VINTAGE SHOPPING MOTIVES, ANTECEDENTS AND CONSEQUENCES

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VINTAGE CLOTHING CONSUMPTION: UNDERSTANDING VINTAGE
SHOPPING MOTIVES, ANTECEDENTS AND CONSEQUENCES

Vintage Kıyafet Tüketimi: Vintage'ın Geçmişini, Vintage Kıyafet Satın
Alma Motivasyonunu ve Sonuçlarını Anlamak

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Anahtar Kelimeler (İngilizce)
1) Vintage
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ABSTRACT

Even Vintage is a kind of style that reflects a postmodern perspective, it is the part of recent fashion trends. Especially in recent years, it takes place on social media, on TV, in fashion shows, and in stores and has become more visible, as a result of that it has become the fashion phenomenon that many people follow. As a result of fashion designers reflecting the inspiration they received from vintage products to their designs, the vintage has become a proper fashion term (Cassidy, 2012).

The vintage clothing culture has created an increase in economic demand for second-hand clothing and changed its perspective on second-hand usage (Cassidy, 2012). Adding new styles and forms to the rapidly changing fashion industry has brought a new breath; especially it has given a new perspective to consumers who want to create a unique identity under the influence of postmodern trends (Bulut, 2016).

The vintage movement was born as an attitude against the consumption culture by creating consumers' own apparel and style of clothing. But with the increasing interest in this movement, it became a subculture of fashion. In this respect, Jameson describes vintage as "random cannibalization of all styles of the past" (Jameson & Flores, 1993). Customers buy vintage garments due to their mysterious stories, which are hidden in history (Crewe & Gregson, 2003).

Another factor in the creation of vintage fashion is the increased awareness of environmental sustainability that touches every part of life. This awareness showed that the current fashion industry would be merely consumption without sustainable ecological products. (Cassidy, 2012).

In this context, vintage fashion is supported by individuals, media, and laws as a solution for environmental problems that is caused by the fashion industry's harmful production processes. (Cassidy, 2012).

In this research, the proposed model is designed by considering eight factors that are listed below by aiming to investigate the customers' use of vintage products.

1.   Treasure hunting

2.   Need for uniqueness

3.   Nostalgia proneness

4.   Need for status

5.   Fashion involvement

6.   Nature relatedness perspective

7.   Clothing-time effort-attention

8.   The public self-consciousness

ÖZET

Vintage postmodernizmi yansıtmasına rağmen, son moda trendlerin de bir parçası haline gelmiştir. Özellikle son dönemlerde sosyal medya, TV, moda showları ve mağazalarda yer alması sonucu daha görünür bir hal almıştır ve bir çok kişinin takip ettiği akım haline gelmiştir. Moda tasarımcılarının vintage ürünlerden aldığı ilhamı tasarımlarına yansıtması sonucu vintage tam olarak bir moda terimi olmuştur. (Cassidy, 2012).

Vintage giyim kültürü, ikinci el kıyafetlere iktisadi talep artışı yaratmış ve ikinci el ürün kullanımına bakış açısını değiştirmiştir. (Cassidy, 2012). Hızla değişen moda sektörüne yeni stil ve formlar katarak yeni bir soluk getirmiş; özellikle postmodern akımların etkisinde özgün bir kimlik yaratmak isteyen tüketicilere yeni bir bakış açısı kazandırmıştır. (Bulut, 2016).

Vintage akımı tüketicilerin kendi stil ve kıyafet tarzlarını yaratmasıyla tüketim kültürüne karşı bir tavır olarak doğmuştur. Ancak bu akımın gördüğü ilginin artmasıyla modanın bir alt kültürü halini aldı. Bu minvalde, Jameson, Vintage'ı geçmişin tüm stillerinin rastgele yamyamlaştırılması olarak tanımlamaktadır. (Jameson & Flores, 1993). Tüketiciler, geçmişte saklı olan gizemli hikayelerinden dolayı vintage ürünleri tercih edebiliyorlar. (Crewe & Gregson, 2003).

Vintage modasının oluşmasındaki başka bir etken ise yaşamın her evresine dokunan çevresel sürüdürülebilirliğe olan farkındalığın artmasıdır. Bu farkındalık, mevcut moda endüstrisinin sürdürülebilir ekolojik ürünler olmadan sadece tüketimden ibaret kalacağının gösterdi. (Cassidy, 2012). Bu kapsamda vintage akımı, moda endüstrisinin üretim süreçlerinin sebep olduğu çevresel problemlere

bir çözüm olarak bireyler, medya ve yasalar tarafından da desteklenmektedir. (Cassidy,2012).

Bu araştırmada, müşterilerin vintage ürünleri neden kullanmayı tercih ettikleri aşağıda listelenen sekiz faktör göz önüne alınarak irdelenmiştir.

1.   hazine avı içgüdüsü

2.   özgünlüğe duyulan ihtiyaç,

3.   nostalji eğilimi,

4.   statü ihtiyacı,

5.   modayı takip etmek,

6.   doğaya duyarlılık,

7.   giyinmeye harcanan zaman, çaba ve özen,

8.   toplum içindeki kişisel farkındalık

INTRODUCTION

The consumption habits are changing over and over again. Today, people are anxious to be updated as if they are missing something. Young population has a creative mindset to be original and significant among the rests of the crowd as well as millennial and older consumers are eager to slow down the time. It reflects the lifestyle and the appearances that are a part of the lifestyle that the consumers want to show to the others as a way of self-expression..

According to some consumers, vintage items bring some memories back. It may sound romantic but the consumers are likely to remember the best part of the past to cope with the present and future. They may have a chance to lost the stores in the past as well as imagining the stories of the old items and their first owners' stories even though they are not the witness of that time personally.

Although using vintage items is a personal choice to have a unique and original look, the studies show that if any of items used for the sake of acceptance in society, then the items are generally popular or part of a fashion trend. Contrary to the born of vintage style, vintage is now part of the fashion trends. Vintage is such a phenomenon that includes contrast regarding consumption reason and eclectic approaches that can change with different interpretations.

Over time, the concept of vintage began to exist in different ways in the sectors that valued the design. The vintage is far away to its original meaning in some situations, it is a comprehensive approach that is used with different meanings for different situations. In this study the meaning of vintage is explained, antecedents and consequences of vintage consumption, how it becomes a part of fashion are detailed.

1.1   SCOPE AND SIGNIFICANCE OF THE STUDY

Vintage fashion as a part of the new consumer trend is worth to study on it. There are several academic works of literature to determine the factors about vintage

fashion. In these studies, it was found that several structures played an important role in explaining vintage purchase intention.

Nevertheless, researchers mostly focused on to identify the elements that are affecting second-hand usage intention. Vintage fashion studies are relatively less than the studies about second-hand. However, in some studies that are conducted for fashion, second-hand, luxury or environmental sensitive consumption analyze vintage as a part of their study. Even if there are many studies in the literature about vintage, the factors that are in this study were analyzed separately at the previous research. When the research was conducted about vintage fashion, clothing effort and public self-consciousness were disregarded. These factors were added to the research model since it is found influential on vintage fashion purchase intention. Since looking at previous academic studies, the importance of this study is explained by the inclusion of the purchase intention to the structure by feeding with previous factors affecting vintage consumption.

1.2 ORGANIZATION OF THE DISSERTATION

The dissertation is organized as follows: the following section, section Two, academic literature is covered by focusing on the meaning of vintage, vintage clothing antecedents and other dimensions are reviewed. In section three, the model that reviewing the factors affecting vintage purchase intention is given and hypotheses are evaluated. Section four indicates the research design and methodology. In section five, the collected and analyzed data is evaluated and the results are granted. In section six, the results are figured and managerial implications are argued as well as the limitations and suggestions are given for future research.

2 LITERATURE REVIEW

This chapter describes and discusses the related literature about vintage fashion consumption, purchase intention, and related factors. The theoretical background is developed at the first place. The first section begins with the definition of the

terms that are related to vintage consumption and the differences between the words that are well known but commonly misused about the vintage market. In the second section, previous studies and relevant theories are reviewed. Finally, the major factors are explained.

2.1   Introduction to Vintage

There are wide ranges of alternatives to choose among the new items, brands with different price and quality range in well-known retail markets. The vintage clothes become part of daily life as an alternative to brand new products by enabling the consumer to buy without additional economic pressure. (Williams and Windebank, 2000); (Gregson and Crewe, 1997)

At the moment, the use of vintage products became a phenomenon while the use of someone else's clothing was an indicator of economic weakness in the past periods. The reason for this is that the perspective and the definition of the vintage products have evolved over time.

As articulated by Gregson, The vintage is to look great without looking like the others (Gregson, Brooks, & Crewe, 2001) Palmer states that the media effects on the demand of vintage items can be seen in the leading fashion and lifestyle magazines' pages to boost and publicize as a signal of "individuality" and "connoisseurship". (Palmer,2005)

Moreover celebrity endorsement has significant effect on vintage clothing. Trendsetters that have media attention and effect on consumer such as Kate Moss and Michelle Obama prefer to wear vintage clothing. In 2000s, The TV series called "Mad Man" that refers lives of people involved in the advertising industry in 1960s' America and represents unforgettable American " good old time" cultures and the styles of the American people at that era. After mad man became popular, E-bay reports that vintage products' sale increases due to viewers of drama that want to revival the 1960s look. (Cassidy, 2012) Furthermore the

blogs, e-commerce web sites have started to put vintage products to their collections.

Figure 2:1: Madman the TV Series , (Source: Hoevel, 2014)

In the following sections, the diverse terminology attached to vintage will be detailed. The vintage term that is related to the old products are also categorized as 'antique', 'retro' even 'secondhand', it causes to misunderstanding and confusion around this context. The differences, similarities, and intersections of these terms are explained with the remarks of the previous literature.

Meaning of the vintage term and the other related concepts covering vintage market

In this section, the meaning of the vintage term and the factors that make a product "vintage" is defined in detailed. Besides the definitions mentioned below, in this study, vintage, as terminology, is limited with the garments and

accessories, which are revaluated by customers after the first owners use them. From the point of this study, vintage is not the group of old products, the combination of the present feelings or attitudes towards the old one. Vintage is the recreation the new looks by catching the opportunity of having the authentic pieces that make the second users imagine their previous owners. The second owners of the garments have fun while discovering them, bargaining for them, reusing and turning into life again with the harmony of present and the past.

2.1.1.1 Meaning Evaluation of Vintage

When the vintage term is evaluated as of its dictionary meaning, the origin of "vintage" is coming from late Middle English. It means "alteration of earlier vendage" from Old French, from Latin "vindemia" (Wikipedia, 2015)

The etymology of the word "vintage" is about winemaking, points out the time that it is made and the location . In recent times, it has started using to define clothes, accessories, furnitures, automobiles, and other garments and products that originally belong to the earlier era. (Sarial-Abi, Vohs, Hamilton, & Ulqinaku, 2017)

According to the Oxford dictionary, the other meaning of vintage is "Denoting something from the past of high quality, especially something representing the best of its kind." The term vintage has been used as fashion term to define " a rare and authentic piece that represents the style of particular couturier era" (Olivier, 2008) The term become so popular not just to refer to the meaning of vintage in subjects of fashion but to describe the goods such as jewels or cars in an elegant way rather than their ages.

The vintage term stretched out to other subjects such as a vintage automobile that means a type of model that is ideal exemplars (Smith Medin, 1981). When the subject is clothing, the term is used to be discriminated the difference among

historical, antique, second-hand, consignment, reused or resale clothing. From this point of view, the vintage definition includes knowing and appreciating features of a particular type or model, such as year or period when produced or worn. (DeLong et. al, 2005)

However, there is no clear definition of the vintage term in the literature. In fact retro as a term is used as a replacement of vintage term by using for the same manner. (Daniella, Claudia E., & Marta Blazquez, 2018) Etymologically retro means back or backwards-in Latin. The other usage of the terminology is imitative style, fashion or design from the recent past. (Wikipedia, 2015) The products imitate the original ones which means "repro" that is reproduction of the past looks. (Bulut, 2016). The contemporary look can be adjusted by matching with the original vintage items to reach the vintage appearance (DeLong et. al, 2005)

To clarify the definition, (Mackinney-Valentin, 2010) attempted to organize the retro in three categories that are material revival, immaterial revival and literal revival.

Material revival is to take back the fame of an item that is previously owned but excluded from fashion system. This term is used for vintage items that are not used for a while after used by the first owner due to its style is out of fashion. (Mackinney-Valentin, 2010). After a while the materials come back again with retrieving the old one.

Apart from material revival, **immaterial revival** is about interpretation of older styles and appearances. (Mackinney-Valentin, 2010) It is a kind of fashion approach that the designers are using as a source of inspiration to create their brand new collections. The new designs inspired by old designs of the brands such as the Marc Jacobs, Levis, and Dolce Gabbana are the examples of immaterial retro.

Literal revival is also new fashion item that is the exact copy of the classic items. Nike is still producing Air Jordan-I shoes without any change.

Diane von Furstenberg is an example for literal revival with its deathless envelope dress design. Mackinney (2010) states that she had utilized the retro trend in 1997 by coming up with her famous wrapped dress from 1972.

Figure 2:2 YSL Vintage Collection (Left) & Envelope Dress (Right)

Yves Saint Laurent Haute Couture 1971 that is one of the most famous collections of all time is recreated again. This is also another example of the literal revivals.

2.1.1.2 Vintage Products

The vintage fashion is bond to the history and the cultures of the society. Vintage is the nonverbal communication that tells the stories about previous decades and periods. If the products are older enough, the well-known luxury brand's bag that is accepted at the global range or hand made jewelry that is an item represents the

cultural background or unforgettable aspiration can be vintage. It is not enough that some object and styles come from the past but success to remain in the present. The vintage items that are recognizable and well-known icons that represent the times but have new meaning after the first owner used it. Vintage regarding fashion is special second-hand clothing. The details of the dimensions of vintage will be given in the following section. It briefly represents the garments that are at least 20 years old garments that have recognizable look that is a way of non-verbal communication of the earlier decade. The key factor of the vintage meaning is to have old pieces to combine to have a unique look with barely found pieces rather than newer items of fast fashion production that try to be old. So vintage is a concept that has a connection with the authenticity that is the artifact from the past, a genuineness that an effort to find the original one, uniqueness that is related with the identification of self and exploration of the different one. The confusion is how consumers that exposed to the new and second-hand items could recognize the vintage products. In the following section, the dimensions of the vintage product will be evaluated to comprehend the concept of vintage with its common and different specialties from new and second-hand items with the work of literatures that have been previously written.

2.1.1.3 Dimensions of Vintage Products

In this study, the scope of vintage product evaluation is limited with the items that are more than 20 years old, previously owned, and in good, working condition (Veenstra & Kuipers, 2013). Vintage products are examined into four dimensions regarding the time that belongs to, the condition that a vintage item has, symbolic meaning in the consumer's mind and being second hand by nature.

2.1.1.3.1 Age of Vintage items

At least 20 years old items are mostly considered vintage (Bardey & Cogliantry, 2002; Cervellon et al., 2012). Vintage is a piece of clothing or accessories that are aged more than 20 years. It is neither what reproducers calls "vintage" to their

recent collections, nor the consumers' look that they buy from the reproduced clothing. Vintage is between modern and antique pieces in regarding time period that they are used and produced. But vintage is not necessarily antique pieces.

The modern is designed and made using the most recent ideas and methods. (Cambridge) . On the other hand antique means "something made in an earlier period that is collected and considered to have value because it is rare, old or of high quality." (Cambridge) The antique is a special kind of used items such as furniture, books and jewelry. "Collectors" or "connoisseurs" seek antique items due to their age and patina. (Stobart & Damme, 2010) Clothing is produced before the 1920s are categorized as antiques, nevertheless the clothing that is originated after the 1980s are accepted modern or contemporary. (Cornett, 2010) Age and scarcity add value to both antique and vintage products. Clothes that are produced at the periods between the 1920s and 1930s are mostly more expensive comparing with the newer one.

2.1.1.3.2 Vintage Symbols of the Time Periods

The vintage items are the artifacts that are symbols of the time period when they actually belong to. At the time when the vintage items were used for the first time in the past, they were either phenomenon or iconized over time. That is why the vintage is the time-depicted that describes the fashionable clothing and objects that can be from the 1920s to the 1980s. Bardey and Cogliantry (2002) argue that vintage items are not connecting to one time, but can be symbols of the time that connects the past and the present. (Bardey & Cogliantry, 2002)

For instance, zoot suit that has high-waisted, wide-legged, tight-cuffed, pegged trousers, and a long knee-length coat with wide lapels and wide padded shoulders was the part of the culture of African Americans (Journey, 2017) After the 1930s with the media communication, the culture expanded, adjusted into consumer culture (Crane D. , 2000)

Figure 2.3: Zoot Suits

Vintage is the old fashion items that are iconized by the time. Lots of designers inspire from the old styles while doing the new designs. The fashion blogs are designated the street style by inspiring from vintage trend.

Figure 2.4 : 1940s, 50s and 60s have own vintage symbols.
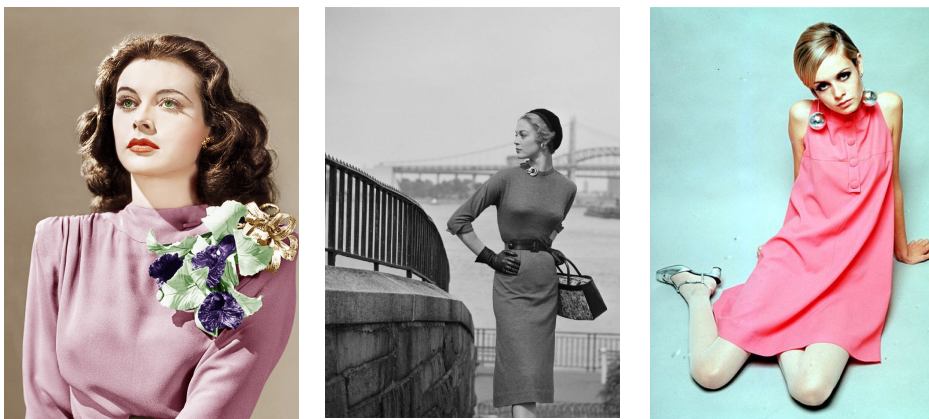
2.1.1.3.3 Condition of Vintage Products

Vintage items should be the items that are still in good condition and matching with the new or the old items to create a totally different style at a different time. Condition level of the vintage products affects the value in the consumer's mind

The condition of the product determines the value of the vintage item regarding customer perception. The consumers look for reusable, matchable, adaptable, combinable items to get a new life to the hidden treasures again. Vintage garments represent past and present together at the same time, make customers continue using them again with different aims to customize. Vintage products offer the opportunity to things that come from the past by giving new life. (Campbell,1987). Bardey and Cogliantry (2002) (p. 22) use the term "juxtaposition of the old with the new" to explain combining vintage garments with contemporary styles. Vintage is the way of combination old one with the new items. The old garments could be similar due to the inspiration of recent designers. The best match could be the mother's shirt with the pant in the new collection of the well-known brand.

Palmer and Clark (2005) mention that the vintage wearers give importance to original items as well as they also wear reproductions (Jenß, 2004; Palmer and Clark, 2005). Jenß (2005) says vintage can be capitalized by the retail brands as a response to the consumer's " real thing seeking" demands by selling the products with their own personality and aura by connecting the brand name and it's histories. Jenß (2005) adds that revaluation of the second-hand products turns the product on to the cool "vintage" brand concept. Vintage product usage reflects the authenticity of the period in which they belong to. Vintage is the bridge between today's consumers and old garments in a way of genuine and authentic. Heike Jenß (2005) points out; authenticity refers to recreation and revival of objects and motives of the past. Genuineness is the originality of the vintage pieces and authenticity is what the customer's nostalgic feeling about the

garments. Heike Jenß (2005) Heike Jenß (2005) defines that vintage can be both new and old garment that builds the past image that the consumer's authentic artifacts.

2.1.1.3.4 Second-hand Dimension of Vintage Products

The "second hand" and "second hand clothing" terms must be defined to understand the vintage consumerism.

The definition of "second hand" in Cambridge Dictionary is not new; having been used in the past by someone else. With the other saying, second hand is previously owned by someone else (Cambridge). Charbonneau (2008) defines second hand clothing term, pieces of clothing that have been owned before by someone else. (Charbonneau, 2008) According to these definitions it can be claimed that vintage garments must be second-hand and mostly second-hand shops are selling them. However, this inference does not mean that all second-hand items are vintage garments.

DeLong et al. (2005) discriminated the term "vintage clothes" from second-hand clothes. Second-hand clothes were bought and sold for economic reasons in the period before the industrial revolution. However, vintage clothing consisted of used clothes, which carry the spirit of the 1970s. Therefore, the term vintage defines old clothes of a particular fashion style that reflects the spirit of a specific past eras, but it does not cover only the second-hand, historical and handover clothes. (DeLong et al. 2005), (Jenß H. , 2004), (Palmer & Clark, 2005)

The history of second-hand consumption demonstrates the main differences between second hand and vintage terms. Second hand clothing trades date back to the Pre-renaissance era. During the 13th century in Florence, Italy the guilds class to supply population's needs with clothes commercialized revalued second-hand garments. Second-hand clothing trades introduced by these guild marketplaces in many European countries by reason of "guild regulations and sartorial dress rules"

reinforced consumption of second-hand clothing (Hansen, 2000). As same as Pre-renaissance era, in the Renaissance era, poverty of humanity was one and only factor of the consumption of second-hand clothing (Frick, 2005).

At the dawn of industrial revolution era, buying and selling second hand clothing became prevalent in England until serial production completely supply community's demand for clothes. (Ginsburg, 1980), (Lambert, 2004) (Lemire B. , 1991), (Lemire B. , 2005), (Sanderson, 1997). At the beginning of the 18th century, which is the same as the Renaissance era, second-hand clothing was a substitute for new garments which were purchasable for only the higher social classes (Lambert, 2004), (Damme & Vermoesen, 2009) states that second-hand clothing was demanded by both poor and wealthy people. Therefore, the general population during the industrial revolution era preferred second hand clothing. (Han J. , 2013)

Throughout the 17th and 18th centuries, the second-hand clothing market had expanded significantly as a result of Industrial Revolution. (Han J. , 2013). According to Jinhee Han, the reason behind the increasing demand for second-hand clothing is the poor population that brought about by the industrial revolution. After the Industrial Revolution, the structure of trade has changed apparently and the number of second-hand trades in London reached its peak in the middle of the 19th century (Ginsburg, 1980). By the end of the 19th century, the volume of trade decreased by half and the number of ready-to-wear clothes increased. Thus, the clothes prices reduced and product variety increased. (Han J. , 2013)

Old fabrics and yarns could be recovered due to the development of spinning wheel. This industrial development led to a decline in second-hand clothing trade. Thanks to this new technology, shabby clothes could be recycled as yarn and it allowed the production of ready-to-wear clothes cheaper. Therefore, new clothes

became more accessible for the majority of the population and second-hand clothes demanded only by poor people. (Ginsburg, 1980)

Although most of the major cities in the 20th century had second hand clothing stores, they took a small-scale share in the economic activity. Large quantities of old clothes were regularly transported to the Third World countries by ship. In these countries, clothing is still scarce and traded (Crane D. , 2003)

Ready-to-wear clothing in the 20th century had a significant volume in international trade and the consumption level was very high in parallel with the easy production of ready-to-wear clothing. This high level of consumption has led to a waste disposal problem form many developed countries (Allwood, Laursen, Rodríguez, & Bocken, 2006). Only a small part of the unwanted second-hand clothes was donated and exported to the poor third world countries for re-use (Thomas, 2003), (Crane D. , 2003)

In the light of the evaluations above, the main motivation for second hand consumption until the 1980s seems to be economic factors. Until the 1980s, some youth subcultures such as hippies and punk culture preferred second hand consumption with motivations other than economic factors, but these trends did not spread throughout the society.

McRobbie (1988) was one of the first researchers who discuss why second-hand clothes were preferred by these youth subcultures. She claimed that the reason why these subcultures choose second-hand clothes was to condemn the material wealth. Although these subcultures were born against common culture, the capitalist market and the fashion industry were fed on them. Thus, antique shops and handicraft shops belonging to the hippie era turned into punk boutiques and record shops. (Hebdige, 1979). Second-hand clothing has gained new meaning in the 1990s with the emergence of "retro" fashion and renascence of 1970's styles. (DeLong et. al, 2005) .

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Second-hand clothing has become widespread in the historical process due to economic reasons. However, today the only reason for demanding second-hand clothes is not economic reasons. Especially in developed and emerging countries, environmentally conscious consumers prefer second-hand clothes. Hedonic and recreational shopping experiences also encourage consumers to buy second-hand clothes. Jinhee Han in her comprehensive studies defines the motivation of second-hand consumption under four dimensions (Han J. , 2013).

Economical Motivations

According to Hansen (2000) , conventionally one way to save money is to wear second-hand clothes that are relatively cheaper. In the countries that export second-hand clothes from the west, second-hand clothes are still preferred for cost factors. (Hansen, 2000) That is why western countries that export second-hand clothes are central to modernity and development (Mhango & Niehm, 2005). Second-hand products are often cheaper than new products, and this price advantage leads price-sensitive consumers to prefer to use them. (Anderson & Ginsburgh, 1994) , (Stroeker, 1995)

Motivations of Ethnical Consumerism

Ethical consumer awareness is nurtured by individual volunteerism and is embraced by a wealthy consumer group who is living literally simple lives (McDonald, Oates, Young, & Hwang, 2006). People who are ethically and ecologically concerned are more prone to second-hand shopping (Guiot & Roux, 2010). Furthermore, Jinhee Han (2013) emphasized that, purchasing of second-hand clothing and reusing of clothes in good condition cause less run out of natural resources and prevent the increase in the number of waste products (Han J. , 2013).

Hedonic and Recreational Shopping Motivations

In many studies have been found that consumers visit second hand shops with the hedonic and recreational motivations. Consumers who tend to buy second-hand clothes generally look for second-hand shops with the motivations such as treasure hunting, authenticity, socialization and nostalgic pleasure (Gregson & Crewe, 2003), (Guiot & Roux, 2010).

Motivations to Follow Fashion Trends

Used clothing that was previously considered to be unwanted goods and preferred only for economic reasons, became fashion trend in the 1990s (DeLong et. al, 2005). In this decade, dressing in second-hand clothes from the 1970s became fashionable (Gregson, Brooks, & Crewe, 2001). The concept of retro was a trend of fashion, and retro fashion followers wore new clothes inspired by the past with the old clothes of the 70s. The emulation of the 70s took several decades, and this movement perceptibly increased demand for vintage clothing (Han J. , 2013).

Vintage culture creates a new identity by feeding from various historical periods. The desire to be original by staying away from mainstream fashion and the search for better expression of personal identity are the motivations of vintage (DeLong et. al, 2005). Jenβ (2004) has described the same conclusion in his study as follows: consumers, who wear vintage clothes, build their identity with an original and authentic look (Jenß H. , 2004). Consequently, reinterpreting fashion styles of past times is a consumer behavior specific to people who have aesthetic concerns and seek their identity (Han J. , 2013).

2.1.1.4 Vintage Regarding Fashion Perspective

Before considering vintage fashion, it is defined that fashion and its variation and alteration over the decades. Fashioned is defined as the symbolic, aesthetic, and

cultural meanings of objects, in special the way people use the objects in order to express taste, lifestyle, social status and emphasize their belonging to a community. (Pan, Roedl, Blevis, & Thomas, 2015).

2.1.1.4.1 Fashion Cycle and Related Fashion Theories

While many consumers buy clothes, the primary motivation is adornment; the secondary motivation is functionality and comfort. The clothes are purchased in this way are usually worn for a short period of time and are discarded aside with the new fashion stream. Veblen found the opportunity to make many observations on women in 19th century and demonstrate that people were showing their wealth is through consumption. Veblen brought conscious consumption concept. For the conspicuous consumption, goods and services are deliberately consumed in order to show off the social status to someone without need arousal. Although goods have a value in practice, Veblen has shown in his study that many goods are purchased because they a sign of superiority and elegance of human dignity. (Veblen T. , 1899, s. 69) In the 19th century, women's clothing is an example of conspicuous consumption. During this period, women wear comfortable shoes, dresses and corsets. They lived out of working life and consumed for showing off. (Veblen T. , 1899, s. 181)

Similar with Veblen's opinion, Simmel (1957), who initiated one of the first academic studies on fashion, argued that fashion was used to differentiate higher classes from lower classes. Using fashion as a tool to gain socially acceptance and differentiation has created trickle-down approach. (Bouraieu, 1984), (Simmel, 1957) and (Veblen T. , 1994). Trickle Down Theory is one of the oldest and most accepted fashion change theory that suggests the flow of fashion among consumers with a higher socioeconomic status and downward to the general public.

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Like Simmel and Veblen, Herbert Blumer (1969) explained in his work that the high classes consumed the fashion until they reached the same level as the other classes. In addition, it is emphasizing that following fashion is not only to accept fashionable, but also to choose according to own tastes. Fashion serves those who are willing to realize the new tastes that appear in a changing world (Blumer, 1969). This requires extensive knowledge and skills to choose from alternatives. The common theme in all these writers is that the uppers class does not determine the fashion; on the contrary, it is the potential fashion of the design that allows the prestige of the higher class to be added to it (Blumer 1969). In other words, trendsetters do not belong to a particular class, or fashion is not specific to a particular class. But people who see themselves in the upper class use the fashion as a tool to distinguish themselves from the lower class.

Bouraieu, (1984) distinguishes between wealth, income, and the cultural presence that comes with education and upbringing. Both are elements that determine the consumer's position in society and the effect on fashion. It is possible for people who have either cultural or material assets to differentiate from others with clothing.

As a result, fashion has often become the target of research in order to reveal the cultural, personal and social aspects of changing and shaping consumer behavior related to clothing and clothing accessories. (Benjamin, 1999) ; (Simmel, 1957)

2.1.1.4.2 The History of Vintage Fashion Symbols

When considered the age of the world, 100 years is not a very long period of time for human history. It is a rather long period in terms of fashion history because the difference between people's clothing patterns and accessories is very striking. Most popular samples of past decades of the 20th Century fashion trends is seen below representing all decades. Every decade has its own vintage symbols that success to come back to life again either being the part of fashion or unique style.

Figure 2.5 : Feathered Hat (Left) & Edward's Corset (Right)

In 1910s the feathered hats with wings that are often referred to, as the "Plume Boom" was popular. (D'Souza, 2018) (George-Parkin, fashion by the decade, 2017) (Spivack, 2013) Furthermore, Edwards corset, which puts the women body into a demand curve figure by pulling back the shoulders, raising chest, while shoving the hips backwards, highlights a woman's breasts and buttocks. (D'Souza, 2018) But nowadays they are retrieved and copied as symbolic vintage costumes for the specific occasions rather that daily usage by combining to create new recent style.

In 1920s, as a result of the struggle of Women's Right to Vote, women gained their freedom and independence. Parallel to this flow, women's fashion made a hard turn. In order to have a masculine look, these "flapper" women, chopped off their hair and used special underwear to flatten their chests and wore straight cut dresses that are over the knee. Women started to prefer the bob haircut in which they feel much more independent and comfortable. The Eton crop was the shortest and the most severe of the "bobbed" hairstyles for women throughout these years. The hair was cut very short in the back on the ears. These strong-willed, confident and disobedient women use some accessories to obtain a more feminine appearance with the mannish hairstyle like headbands that cut across their forehead and cloche hat. (D'Souza, 2018) (George-Parkin, fashion by the decade, 2017) (Spivack, 2013), (Caulton, 2009) (Glamourdaze, 2013)

Figure 2.6: Bodded Hair Styles (Right), Headband & Cloche Hat (Left) source: getty
images

During these years, the Jazz Age influenced woman to removed their corsets and uncomfortable underwear from their wardrobes and start dressing in the up-and-coming garconne look. Garconne means "boy" with a feminine suffix in French. This look was designed by Coco Channel.

Figure 2.7: Garconne look was designed by Coco Channel

Dangling from shoulder to knees, lowered the waist to the hip level, short crop and bob hairstyles, cloche hats are remarkable as the fashion trend of the 1920s.The intensive use of combinations of cardigans and sweaters with pleated skirts stands out immediately.

Figure 2.8: Evening Dresses in the 1920s source: getty images

The silk stockings worn with shoes of the period were marked by the 1920s. In addition, velvet and furs are visibly used in outerwear. (Glamourdaze, 2013) In contrast to daily look, the evening dresses called flapper dresses were much more creative and inventive. Sequined fringe dresses, which were more probably preferred as a costume by dancers, were fashionable in 1920s. (D'Souza,2018) (George-Parkin, fashion by the decade, 2017) (Glamourdaze, 2013)

Figure 2.9 Women Silhouette in the 1930s source: getty images

Women of the 1930s abandoned gamine look that was dominant in 1920s and returned back to more feminine styles. Puff-sleeved clothing, popular in the 1930s, is evidence of the effort to return to feminine lines by emphasizing the curves of a woman's body. So the style of thirties is generally defined with words "elegant" and "sophisticated". (Jessica, 2008)

The silhouette was long, slender and curvier, highlighting broad shoulders, a small chest and a standard waist. Puff sleeves, shoulder pads, polka dots, floral pattern and tailored skirt suits whose length range from floor to slightly below the knee and matching with thin belts worn with matching simple handbag, small angular hat and shoes were very popular. (Jessica, Gallery by decade, 2008)

Figure 2.10 : Tortoiseshell Framed Glasses

The fashion pioneers of the 1930s were the stars of Hollywood from whom the women were impressed. Tortoiseshell framed tinted sunglasses used by these actresses become popular among women as a sportswear or beach accessory. (D'Souza, 2018) (Glamourdaze, 2013)

In 1940s, hourglass silhouette, big skirts, corsets and tight bodice launched by some fashion pioneers like Christian Dior were remarkable in the fashion trend of the 1940s. (D'Souza, 2018) (George-Parkin, 2017) (Glamourdaze, 2013)

In this decade, fashionable, affordable products that did not conform to the fashionable term became fashionable. People seemed to be wearing uniforms. These clothes were known as "civilian uniforms" in the 41s and were called CC41. In the 1940s women's fashion, the new silhouette came in jackets and shirts with shoulder pads. Padded jackets gave women a wide-shouldered look.

Synthetic and nylon fabrics were used more than ever before due to scarcity of war. (Mason M. , 2011)

Figure 2.11: New Fashions for American women in the 1940s - source: getty image

Figure 2.12: Rosie the Riveter

Rosie Riveter, a character created by the government to involve women in the labor force, was one of the most iconic symbols of the decade. Women rolled their arms of clothes, tied their hair and began to work. Despite the lack of materials, creative solutions for garments came into life. Women recycled old clothes, linens, and other scrap materials to create new clothes. One of the surprising consequences of wartime scarcity was the two-piece swimsuit. (D'Souza, 2018) (Parkin, 2017)

Figure 2.13: Two Pieces Swimsuit

In the 1950s with the end of the war came up with the beginning of a generation of rock 'n' roll dancers.

Figure 2.14: Saddle Shoes (Left), Chansonette Bra (Middle), Poodle Skirts (Right)
Sources: Flickr, Getty Images

These dancers preferred moveable clothes and the poodle skirt allowed them to dance freely without any restrictions. Knee-length skirts were often worn with cardigans, frilly socks, and oxfords. In the '50s, with the start of dances such as Lindy Hop and Jitterbug, the saddle shoes became a most preferred shoe. These shoes, which look like Oxfords, can be worn in both sexes and in various colors. After a long period of scarcity, women discovered her chansonette bra, which emphasized the female silhouette. (D'Souza, 2018) (Parkin, 2017) The female icons of the 50s popularized these bras. It was called a "bullet bra" because it had a breast pocket that was said to help her breasts breathe at the top of each cup. The other icon Cat-eye glasses were at the stage with Marilyn Monroe who made it popular in the 1953 with the film How to Marry a Millionaire. It became "must have" accessory that was presumed necessity for the women in America. (D'Souza, 2018)

Figure 2.15: Marilyn Monroe in How to Marry a Millionaire (1953)

Figure 2.16: Audrey Hepburn in Breakfast in Tiffany's

In 1960s social movements generated their own fashions figures with help from international celebrities such as Twiggy from England, Brigitte Bardot from France. Women in America began trying new trends for the sake of being stylish. Although pearls have become popular among the upper classes since the middle ages, much cheaper pearls made of plastic in the 60s were fashionable. These pearls reflected social status as well as became the determinant of femininity and social class. Audrey Hepburn's black dress and pearls became a memorable one. (D'Souza, 2018)

Figure 2.17: Fringes on Clothes Source: thefinefinder.com

The fringes and floppy hats had been on the scene for many years and became iconic. Wearing fringe on almost all of the clothing in the '60s shows the influence American Indian culture on women and men styling. Floppy hats were mostly worn by young people in search of freedom.(D'Souza, 2018)
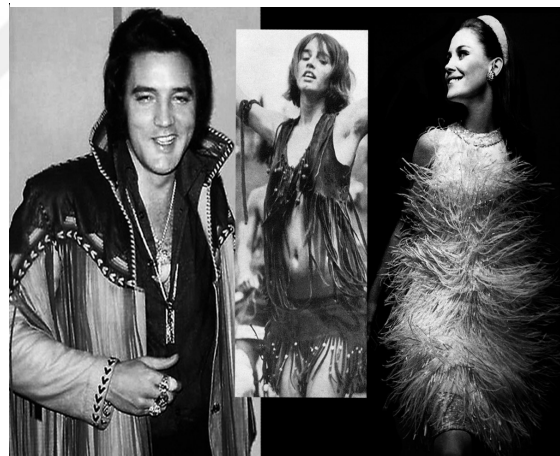
Eventually, in the '70s, Catherine Bach who played in the very popular film called Dukes of Hazard and wore cut off denim shorts and her cropped top shirt. Surprisingly she was one of the first women who dare to show wear that kind of clothes on TV. In this period of social change and increased freedom, people wanted to be a part of what they had never seen on TV. Thus, crop top became popular. (D'Souza, 2018) For men and women, in the '70s, wide-brimmed hats and

bell-bottom pants came out. Bridget Bardot was an icon remembered with his wide-brimmed hats. Bell-shaped trousers began to rise in the 1960s, flare pants became quite common with the fast production began in the 70s. (D'Souza, 2018)

Figure 2.18: Duke of Hazard (Right) & Bridget Bardot with Wide-brimmed Hat (Left)

Figure 2.19: Lady Diana with Her Shoulder Pads

The 1980s were times of self-indulgence. Women inspired fashion from their television shows, films, and music videos, and fashion became more important than anything else. Women became an important part of the work force during this period. The Power Suit that had sharp cuts, wide shoulder pads, and a stiff rigidity emerged as a woman's outfit in the business world. The larger the shoulders, the smaller the waist. Lady Diana can be said to be the style icon

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inspired by the 80s. The designs of the '80s were mostly focused on the upper body, making every accessory bigger - hairs, shoulder pads, and even glasses. (D'Souza, 2018)

Figure 2.20 : Julia Roberts in Oscar Awards in 2001

The iconic looks and fashion has changed over years. It shows that fashion is a cycle that is a loop that recurs the past again. The most important moment for Vintage was when Julia Roberts wore a vintage Valentino dress in 2001 when she won an Oscar for Best Actress. Valentino said, "The huge impact that Julia Roberts made in my vintage dress will never happen again". Not only has it made a big impression as a style, but also it has created a "vintage" label that will remain in minds even today. The vintage taste of celebrities was a breakthrough for the acceptance of the vintage concept.(Bulut,2016)

2.1.1.4.3 Vintage Fashion

Independence from how it is named and how long it is accepted, it is also known that some old fashion trends become popular again and this fact reveals the cyclical nature of fashion. In its recurring cycles, old or even obsolete garments can become popular and trendy again. The fashion industry, celebrities, media, advertising, and branding also have influence is determining what is fashionable. Nowadays, vintage fashion is a rising value as a fashion trend. In a way of getting attention, vintage garments pursued by millions via social media channels, TVs, fashion shows or physical stores and consolidate its place as a conspicuous fashion trend. The term vintage does not only relevant with the fashion industry, but also in these days most preferred and elegant definition of any "obsolete" goods, from jewelry to vehicles to digital devices. (Cervellon, Carey, & Harms, 2012) Vintage fashion development and its fast rising is fed from movies, old advertisements and fashion magazines, photos on record covers (Jenß H. , 2004) (Jens, 2005) In recent years, as the term vintage becomes popular it is misused by media to identify pieces of prior season collections without direct relevance except from not being a part of new season. Likewise, capitalizing on consumers' desire to purchase vintage style, some second-hand trade companies have changed their collection names to "vintage clothing", and this results in further confusion in unenlightened consumers' mind. The development of Internet and e-commerce also contributed to vintage fashion. Thanks to Internet connection and credit card, anyone can buy vintage from anywhere. So vintage clothes became very easily accessible. Consumers all over the world and in different geographies can see what is available and determine what is valuable through market places like eBay. The fact that vintage clothes are more fashionable at a time when more people can buy new fashion clothes is also an indication of the need for differentiation. However, as fashion becomes more suitable for larger consumer groups, it is

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becoming increasingly difficult for the consumer to differentiate their style in mainstream fashion trends Therefore, people seek a way of social discrimination. Therefore, wearing vintage clothes has become a luxury in creating social discrimination and own identity.

Palmer and Clark (2005) include the consumers in their study, who call experts, or collectionists who look for individuality, authenticity, and difference that refers to the vintage clothing consumer group.

Considering the problem of sustainability and creativity faced in every field in the contemporary period, a new perspective on fashion has been developed which rejects the idea of fashion that is only about new. The fashion in the postmodern period can appeal to different styles by offering many options to the consumer and various options for different styles and tastes. Unlike standard patterns, the consumer is expected to create an image that matches to his identity. (Crane D. , 2000)

Considering that fashion is full of hidden treasures it has accumulated over the years, different lifestyles can make a new look fashionable with different styles and identities. (Bulut, 2016) Therefore consumers use second-hand items to have a creative personal style by linking the past and present up. The usage of new and vintage items at the same time with harmony bring the chic look and also show the knowledge level about the past (Palmer & Clark, 2005)

3 PROPOSED MODEL AND HYPOTHESES

Based on the literature detailed in the previous chapters, this section proposes a model for vintage purchase intention and presents various hypotheses. In the next section, the hypotheses on the factors affecting the vintage purchase intention are indicated. Then, it finalize with hypotheses about the potential factors affecting vintage consumption. Treasure hunting, need for uniqueness, nostalgic pleasures, need for status, fashion involvement, nature relatedness perspective, the public self consciousness, clothing time and effort are defined motives for vintage purchase intention.

3.1 Proposed Model

Besides associated models, the relevant connections are established and included in the model to understand the effects on consumers towards vintage purchase intention. The proposed model is demonstrated in Table 3.1

Table 3.1 Proposed Model
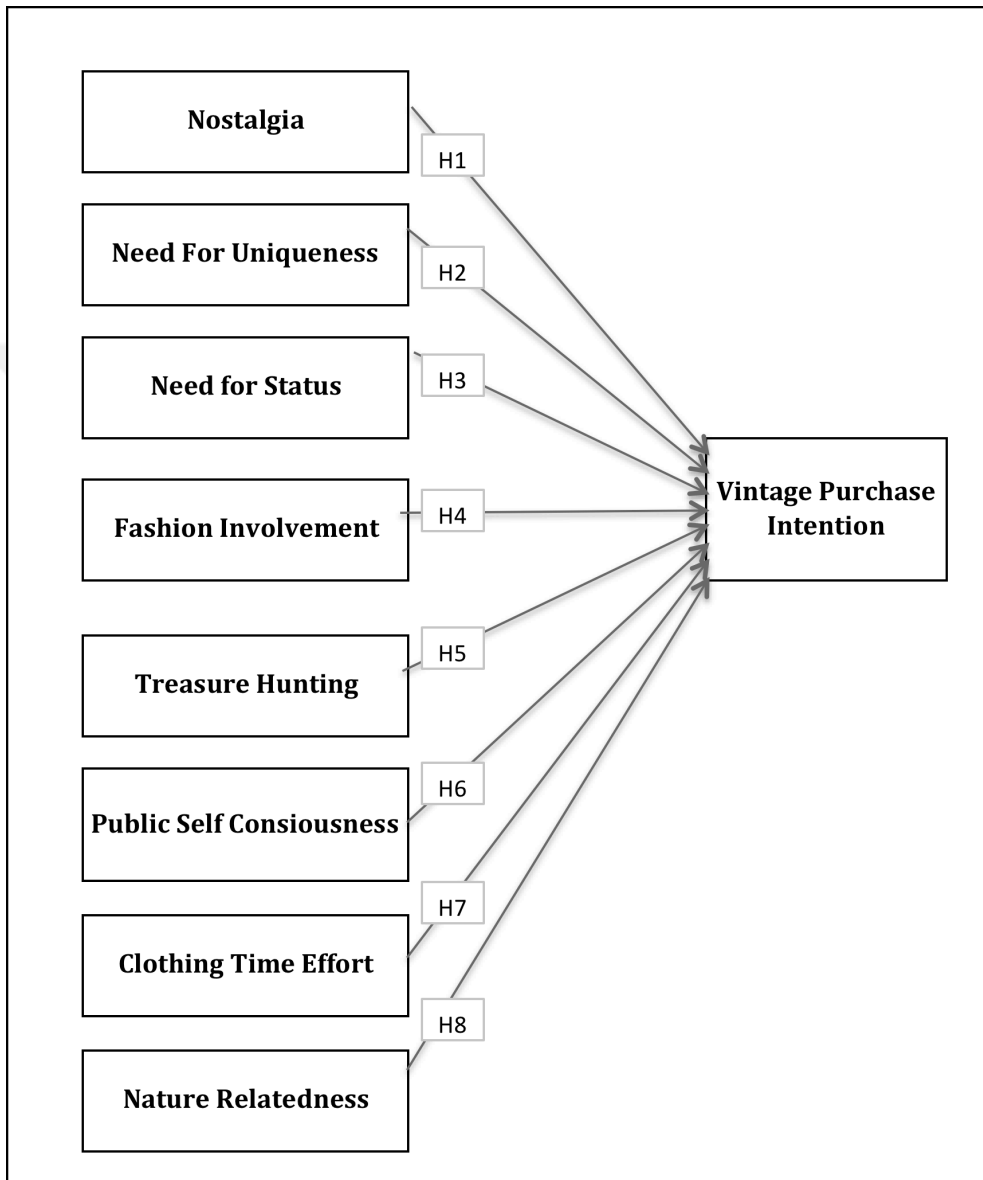
3.2 Nostalgia Proneness

The nostalgia element in vintage clothing is the element that encourages consumers to buy vintage items. Consumers who wear vintage clothing usually want to recall the positive feelings of the past. Therefore, consumers may have nostalgic feelings in the clothes of a period in which they do not live (Iverson, 2010). Davis (1979) describes nostalgia as preferring the positive feeling of the past while feeling negative emotions for the future or the present. Consumers believe that "the past is better". People collect memories of idealized past and reshape and eliminated the negative thought so they can have positive feeling through the past. (Stern, 1992)

Holbrook & Schindler (1991) define nostalgia as preferring to use the common and old popular products that belong to a certain period of time when the consumer was young. (Havlena & Holak, 1991); 1992) argue that consumer can feel nostalgia for the times that they were not born. Since nostalgia often makes it difficult to obtain, the experience of nostalgia is limited to the materials. It is likely that consumers will experience nostalgia for products that are no longer sold and have not been seen for some time. The original objects can be more successful in evoking nostalgic feelings because they keep the memories of "the real one" alive. Fake objects can create a short-term feeling of nostalgia, but they are temporary.

These aspects, (Holak & Havlena, 1992) in their studies on nostalgia, have found that participants can experience real nostalgic feelings for a specific time or situation. The literature divides nostalgia into two according to the consumer's response; personal nostalgia and historical nostalgia. Since personal nostalgia expresses emotions from a personally remembered past, historical nostalgia means that it has longed for a while at the time when people are unable to experience it. ((Stern, 1992) (Phau & Marchegiani, 2009)

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One of the important roles is Nostalgia that is longing for the past, yearning for yesterday, affection of possessions and activities related with the old days. (Holbrook, 1993) Vintage buyers like old objects and concern for their historical past. Customers visit to the second-hand shops to experience museum like atmosphere and exploring the history of second-hand goods. (DeLong & Reiley, 2011) Used items in second-hand stores represent the mementos in the past; they carry the souls of the history and the past's authenticity. (Roux & Guiot, 2008)

The reason why many consumers find a second-hand product attractive and valuable is the history-related creative potential of the old life. The value of vintage products is fed by situations such as who wears it, where is lived and how is lived. (Gregson and Crewe, 2003). The second-hand shops are the sophisticated, friendly, warm and causal atmosphere to socialize in these atmospheres. It has fun to talk with owner of shop, learn about the era of the item, looking the interesting items exhibited, the feeling of touching the past. Customers could go to the outlets just for looking around without buying anything. Impulse buys happen often not by comparing with new items but prefer to choose to go to these outlets (Roux & Guiot, 2008)(Guit and Reux, 2010). Second-hand products become a material that can use the past to create modern identities. Second-hand goods are bought due to their previous use that is imagined, that is placed in a historic past, and that is more valuable than the new one. (Gregson and Crewe, 2003).

H1: Nostalgia Proneness has a positive impact on vintage purchase intention.

3.3   Need for Uniqueness

The theory of uniqueness   is proposed by Snyder and Fromkin's (1977). According to the theory, the products and their meanings can demonstrate that being different may refer the symbols of uniqueness and specialness . The need

for uniqueness is the sence of freedom, self-ruled, anticonformity, creativeness, succes and self- esteem. (Snyder & Fromkin, 1977) Tian, Bearden, & Hunter describes the need for uniqueness is that "the trait of pursuing differentness relative to others through the acquisition, utilization and disposition of consumer goods for the purpose of developing and enhancing one's self-image and social image." (Tian, Bearden, & Hunter, 2001) People who have needs for uniqueness are more sensitive for resemblance and aspire higher level of dissimilarities. (Snyder C. R., 1992).

Philosopher Agnes Heller suggests that wearing clothes is not only the protection, it is also creating meaningful personality. Not only wearing the clothes, the fashion is also a way that the customers discriminate themselves to show their uniqueness. (Barnard, 2002). In contrast to the fashion perspective, re-wearing the vintage clothes is the opposite stance to rapidly changing and impersonal world by creating familiarity, enjoyment and individual style. Exploring vintage items is a kind of journey to find out self-identity and personal style based on distinctness. The second hand items including vintage garments are less standardized, not usual and widespread, as the opposition of the mass-produced products. Palmer and Clark (2005) describes the consumer group as "connoisseurs" or "collectors," who is looking for the garments that are special, extraordinary, differentiated, and unique. (Palmer & Clark, 2005) The desire for the uniqueness, being different from ordinary ones, seeking authentic garments points out buyer's individuality that is one of the motives for both second-hand and vintage consumption. (Roux & Guiot, 2008)

Lynn & Harris (1997) establish "the desire for unique consumer products" scale that aims to find the relationship between consumer efforts to find unique product and the desire level to get the unique products. Desire for the getting product can be explained the extension of a personal goal of the acquiring and possessing the

consumer goods and services that few people posses. The measure shows that if the desire is high for unique product, the effort to have the unique product, services or experiences increase. (Lynn & Harris, 1997) Moreover consumers who are ambitious about scarce products tend to customized products and shop at small, unique retail stores. . (Snyder C. R., 1992) Reiley (2008) specified his study to examine the uniqueness in vintage purchases. It result is that the consumer who wears vintage has higher desire for uniqueness than the consumers who wears the new clothing. (Reiley, 2008)

The consumers of the postmodern world tend to find original objects or brands that will help them express their authentic and personal identity. According to the Jenß's study, young people can success to create "credible" and "honest" characters since they believe that old clothes they use is the original. (Jenß H. , 2004)

There is strong relationship between uniqueness and authenticity. Authentic that the origin is coming from Greek is derived from the Greek word, meaning, "*the author or originator, means reliable, genuinely certified or personally handwritten*" (Jenß H. , 2004). The authenticity of consumer artifacts and brands is labeled on the products to certify "genuine article" or "authentic style". With this respect, authenticity is associated with new and original objects as well as recreating and revival the items from the past. (Jenß H. , 2004) Putting into wardrobe vintage clothing can be seen as the desire to recreate familiarity or pleasure to make feel stable and more personal in the rapidly changing impersonal world. (Palmer & Clark, 2005) Jenß conducted a fieldwork in Germany to find out how young population in the 1990s look back the 1960s to build up their self-identities. It is discovered that the participants who try to look like in 1960s buy vintage clothes or combine with the new garments to create original 1960s appearance. (Jenß H. J., 2005). According to Jenß 's study authenticity is the one

of the essential motive to prefer to wear vintage clothing among the 1990's youth in Germany. (Jenß H. , 2004)

In summary, the need for uniqueness comes from being different, authentic, and innovative, opposite to conformity, valuing the rare goods. Researchers conduct that second-hand garments are the items that accomplish consumers' need for uniqueness. (Lynn and Harris, 1997; Guiot and Roux, 2008; Palmer and Clark, 2005; Reiley, 2008) Re-wearing vintage items may be considered as producing a sense of sophistication of individuals and stand against mass production and global consuming brand. Bourdieu (1984) For vintage shoppers the important thing is to build a uniqueness and authentic identity. (Jenß, 2004; Palmer and Clark 2005; Gregson and Crewe, 2003).

H2: Need for Uniqueness has a positive impact on vintage purchase intention

3.4 Need for Status

In order to understand the need for status, which is one of the motivation factors fur buying vintage items, it is necessary to define the status word first. The meaning of the status word is defined by the Oxford Dictionary as "relative social or professional position; standing." There are different explanations in the literature to understand how the status turns into need. (Eastman, Goldsmith, & Flynn, 1999) defines the need for status as the propensity to buy goods and services for their status or social prestige value that provide to the owner. The amount of money that consumers tend to spend on products that are the symbolized the status is in parallel with their status need (Eastman et al, 1999;) (Eastman, Fredenberger, Campbell, & Calvert, 1997). (Han, Nunes, & Dre`ze, 2010) confirmed that brands which symbolize wealth and status are more preferred by individuals with higher need for status. They added that these types of customers prefer brands that have a prominent logo with a particularly

luxurious perception. Consumers who are status-loving but with a relatively low level of income mimic the behavior of the rich by buying imitation products of luxury brands (Cervellon et al. 2012)

In terms of vintage consumption preferences, it is a connoisseurship to understand which vintage product is a sign of status among the old products, according to Belk The specialization of vintage consumption requires knowledge and vintage connoisseurship necessitates an attractive snob appeal that excludes those who are ignorant and have no power of consumption. (Belk R. W., 1995) The classic dresses of the old European rich families, from generation to generation, are of historical value (Han et al., 2010). Having these old clothes, which are passed on from generation to generation, symbolizes the social status of a family. (Lloyd, 2010) Vintage products bring prestige to owners, not with the brand logos they carry on, with their historical value that is realised only by connoisseurs .(Cervellon et al. 2012)

The wealthies have the vintage clothing products with the original Louis XV style from the 1960s, while the low income group have reproductions off these vintage garments. As a result of the increasing interest in vintage garments, mass fashion companies produce creations inspired by vintage clothes and original vintage pieces can be found in second-hand markets more easily (Cervellon et al. 2012)

As a result, by considering the difference between vintage products and second-hand products, we can propse that: Second-hand products that are usually easy to access and cheap are not a status indicator but vintage products that can only be discerned by the connoisseurs are a status indicator.

H3: There is a positive correlation between the high need for status and the tendency to buy vintage products.

3.5   Fashion Involvement

The involvement of fashion clothes shows the extent to which the consumer is interested in fashion as a person. Individuals who are very relevant to self are highly involved in fashion. As fashion becomes the place of consumer life, the importance of fashion is increased. (O'Cass, 2004) Consumers who are interested in fashion products, learn more about fashion products, and tend to use fashionable products more often. (Kim, Damhorst, & Lee, 2002). It is known that the age and sex of the consumer have a significant effect on fashion involvement and fashion product usage. Previous research has shown that fashion involvement is more common in women and youth consumer. (Auty & Elliott, 1998) (Kim, Damhorst, & Lee, 2002) (O'Cass, 2004)

Fashion involvement is directly related to having information about fashion and being up-to-date about fashion trends. (O'Cass, 2000). (O'cass & Julian, 2001). As long as vintage is considered fashion, consumer perceive that vintage is stylish, trendy and worth to use and spend time for it. The fashion perception of vintage lifestyle is expected to have a positive effect on vintage purchasing intent. However, it is expected that the participation of second hand fashion distinguish as obsolete and recycled will not affect positively. (Cervellon et.al, 2010)

H4: There is a positive correlation between the high fashion involvement and vintage purchase intention

3.6   Treasure Hunting

Treasure hunting is one of the factors of shopping vintage that is essentially linked to the characteristic of second hand shopping outlets. (Roux & Guiot, 2008) Treasure hunting is both hedonic and recreational shopping motivation to explore and find a valuable, rare, original item among the other goods by searching. On

the other hand bargain hunting is an economic motive, which is mostly to have a special discount. (Roux & Guiot, 2008).

The satisfaction of getting into life of the hidden treasure is the most important thing to vindicate the impulsive shopping and continuous visiting to the certain outlets. (Roux & Guiot, 2008). Treasure hunting is a desire that is similar gambling, lottery, fishing or playing slot machines. (Stone, Horne, & Hibbert, 1996) . It is experiencing to discover unpredictable and unknown benefits in the vintage stores. In the Roux & Guiot's research, it is conducted that treasure hunting is widespread recreational motive. (Roux & Guiot, 2008)

Conceptually "hunting" of vintage items is the very basic motive within the vintage consumers. It makes customers hooked about vintage clothes adventure that drives a commitment for regular visit for the exploration of the stores and hunting for the fantasies and ideals. (Bulut, 2016) Weil also underlines the importance of the condition and the fitting of what the consumer finds out such as clothes and accessories in the second-hand shops. (Weil, 1999)

H5: There is a positive correlation between treasure hunting and vintage purchase intention

3.7   Public Self Consciousness

The public self-consciousness factor can be defined as being aware of self as a social object. The individual has a conscious of self that effects on others (Allan Fenigstein, 1975) Public self-consciousness is connected with the concept of social object of Mead's study. It is discussed that the awareness of self arises when a person knows another's point of view as a social object. It explains the effect of others on the actions of the self. Similarly, Public self-consciousness is being part of a community as a self but a social object. (Mead, 1934) High level of public self-consciousness, which directs attention to others' perception of the

self, might raise more likely biased emotions and feed less likely the positive feelings. (C.Green, Kaufman, Flanagan, & Fitzgeralda, 2017)

Publicly self-conscious people can be explained that they care about their identities in a social environment and adjust themselves in order to gain approval and stay away from the situations that cause disapproval. They are also in a manner of self-presentation to demonstrate the socially approved interactions and suppress the socially disapproved reciprocal actions. The individuals who are publicly self-conscious are motivated to adapt and conform to leave a good impression as well as standing apart unacceptable actions. (Doherty & Schlenker, 1991) Furthermore, they care about themselves more as well as how they are evaluated by others. (Fenigstein, Scheier, & Buss, 1975) (Carver C. S., Attention and self-regulation: A control theory approach to human behavior., 1981) , 1985)

Research has shown that if the public self-consciousness is high, people are more accurate while evaluating themselves and the image that represent to others. (Tobey & Tunnell, 1981). Nevertheless they are more nervous to interpersonal rejection (Fenigstein A. , 1979) Supportively, they are more likely to show publicly their opinion since it is agreeable in community. (Froming & Carver, 1981). The public self-consciousness is related with vintage consumption since it is considered as a part of fashion trends. Because they are more interested in fashion to affect their public image by using clothing and make-up (Miller & Cox, 1982); (Solomon & Schopler, 1982)

H6: There is a positive correlation between the high public self consiousness and vintage purchase intention

3.8 Clothing Time Effort

Previous studies have investigated the role of clothing. Women spend time to choose their outfits every day in their lives and so the choice of clothing represents an important appearance management behavior. (Cash, 1990) Nevertheless, this issue is relatively neglected in the research literature.

The small amount of evidence obtained shows that women use the clothing effort for a variety of purposes, especially as a tool promotes their appearance. The related concept of "self-objectification" means the internalization of the physical self-perspective that people begin to see objectively. (Fredrickson & Roberts, 1998) As it is foreseen, it can be seen that the feature itself is related to the negation of fashion with the positive, the negative with comfort. On the other hand, the choice of clothing for fashion, the desire to pair with ideals and the appearance has been emphasized. To support this concept, choosing clothes for fashion, the feature is positively associated with objectification.

H7: There is a positive correlation between the high clothing time and effort and vintage purchase intention

3.9 Nature Relatedness Perspective

In recent years, consumers that are interested in the effects of clothing production on health, the environment and society have increased and the eco-fashion movement has emerged (Cervellon et al. 2010; Cervellon et al. 2011; Butler and Francis, 1997). Reuse and recycling of clothes is seen as an effective way of protecting the environment by slowing or reducing consumption (Bianchi and Birtwistle, 2010). Reuse and recycling of clothes is seen as an effective way of protecting the environment by slowing or reducing consumption (Bianchi and Birtwistle, 2010)

One reason for purchasing vintage items is to extend the life of second-hand products as well as reduce the amount of waste by limiting production and consumption. (Roux & Guiot, 2008) Nevertheless, nature relatedness consumption notion is limited because this perspective is far from consumer engaging discourses such as being stylish and attractive that is offered by fashion perspective. (Cervellon et al. 2010) It is observed that young people's consumption habits, which are related to recycling and sustainable consumption practices, are not yet environmentally friendly. Recycling and reuse behaviors may seem more natural for products that need to be durable. (Morgan & Birtwistle, 2009)

H8: There is a positive correlation between nature relatedness and vintage purchase intention

3.10 Purchase intention

Purchase intention is the consumer's inclination of buying a product or service. The consumer is mostly unable to buy for some reasons at the time when they see the product for the first time. Purchase intention is a kind of given promise to buy the product when the circumstances occur at the next visit. (Fandos & Flavian, 2006); (Halim & Hamed, 2005) The purchase intention shows how much customer is ready to buy the products and prefer to visit the market again and again. It gives a clue about the frequency and market share. Purchase Intention constitutes purchase behavior towards the product. There are several studies conducted that show there is a positive correlation between purchase intention and purchase behavior. (Morwitz & Schmittlein, 1992); (Fitzsimons & Morwitz, 1996). There are many reasons behind increasing purchase intention including sensorial, expressive, and emotive that cannot be explained well in the studies.

For vintage product, the sensorial property plays an important role in purchase intention. The consumers visit vintage shops to hunt something from the past by searching between the other vintage products. The physical experience of the vintage shops that can be looks or the smell of the shop evokes the sensors. Nostalgia proneness creates positive feelings in consumers when buying. Vintage products can have symbolic dimensions to respond to human needs such as acceptance, love. Furthermore, the expressive property of purchase intention raises certain values that contribute to senses of identity. (Batey, 2008)

4   RESEARCH DESIGN AND METHODOLOGY

In this section, the design of research and methods are covered. The objective of this research is clarified. In the following of the part, variables are granted. Development of the survey and data collection is detailed. Finally, data analysis and sampling method are presented.

4.1   Research Objective

The initial objective of this study is to understand the relations between selected factors and empirically measure the effects on vintage purchase To More over the study will show the relationship between fashion and vintage consumption. In this model, all major factors that have potential to affect on vintage purchase intention are separately hypothesized and analyzed.

4.2   Operationalization of Variables

All statements have taken from the previous studies. In order to choose the related items, some scales are eliminated and the rest of them are employed. (Hattie, 1985) In this study, a multi-item scale is used. Cook & Hepworth (1981) claims that three items at minimum per construct should be used. Five-point Likert type scale is used for all of the variables which ask the statements to rate how strongly disagree for each statement,. Strongly agree. The only exception is demographic

questions in the questionnaire. In this section, the statements of each factor are explained with the former studies.

Nostalgia Proneness

Nostalgia proneness is measured by asking the respondents are how strongly they agree or disagree with each statement. Nostalgia Items have taken from the study of Holbrook M. B., (1993) to determine the effect of nostalgia on vintage purchase intention. Five-point Likert scale has been used where 1="strongly disagree" and 5="strongly agree". These items are shown in Table 4.1

Table 4.1: Nostalgia Proneness Scales

Statement	Source
They don't make 'em like they used to	(Holbrook, 1993)
Things used to be better in the good old days	(Holbrook, 1993)
Products are getting shoddier and shoddier	(Holbrook, 1993)
Technological change will insure a brighter future	(Holbrook, 1993)
History involves a steady improvement in human welfare	(Holbrook, 1993)
We are experiencing a decline in the quality of life	(Holbrook, 1993)
Steady growth in GNP has brought increased human happiness	(Holbrook, 1993)
Modern business constantly builds a better tomorrow	(Holbrook, 1993)
Newer is almost always better	(Holbrook, 1993)
In the future, people will have even better lives	(Holbrook, 1993)
Things used to be better in the good old days.	(Holbrook, 1993)
I believe in the constant march of progress	(Holbrook, 1993)
Yesterday, all my troubles seemed so far away.	(Holbrook, 1993)
Compared to our parents, we've got it good	(Holbrook, 1993)
When I was younger, I was happier than I am today.	(Holbrook, 1993)
Today's new movie stars could learn from the old	(Holbrook, 1993)
I must admit it's getting better, better all the time	(Holbrook, 1993)
The truly great sports heroes are long dead and gone.	(Holbrook, 1993)
Today's standard of living is the highest ever attained	(Holbrook, 1993)
Sometimes, I wish I could return to the womb.	(Holbrook, 1993)
Compared to the classics, today's music is mostly trash.	(Holbrook, 1993)

4.2.2 Treasure Hunting

Treasure hunting is measured by asking the respondents are how strongly they agree or disagree with each statement. The items have taken from the study of Roux & Guiot (2008) to determine the effect of nostalgia on vintage purchase intention. Five-point Likert scale has been used where 1="strongly disagree" and 5="strongly agree". These items are shown in Table 4.2

Table 4.2: Treasure Hunting Scales

Statement	Source
I go to them to nose around and see what I can find	(Roux & Guiot, 2008)
I like strolling around these second-hand channels because I always hope to come across a find	(Roux & Guiot, 2008)
What's on sale is never repetitive and that's what I like	(Roux & Guiot, 2008)
In some of these second-hand channels I feel a bit like I'm treasure hunting	(Roux & Guiot, 2008)
I go to such places to ferret around and discover something	(Roux & Guiot, 2008)
Second-hand shopping enables me track down things for my family since I know their needs	(Roux & Guiot, 2008)

Fashion Involvement

Fashion involvement is measured by asking the respondents are how strongly they agree or disagree with each statement. The items have taken from the study of Douglas J. Tigert, Ring, & King, (1976) to determine the effect of fashion involvement on vintage purchase intention. Five-point Likert scale has been used where 1="strongly disagree" and 5="strongly agree". These items are shown in Table 4.3

Table 4.3 Fashion Involvement Scale

Statement	Source
I put high effort to what I wear.	(Douglas J. Tigert, Ring, & King, 1976
I spend more than 10 minutes to get dressed in the morning	(Douglas J. Tigert, Ring, & King, 1976
It is worth to pay extra cost to wear an attractive and attention driving clothes.	(Douglas J. Tigert, Ring, & King, 1976
I prefer to purchase a cloth with a strong personality of its own.	(Douglas J. Tigert, Ring, & King, 1976
I have sometimes imagined being on the runway.	(Douglas J. Tigert, Ring, & King, 1976
Clothes offer me fun and enjoyment when life's pressures build up.	(Douglas J. Tigert, Ring, & King, 1976
Sometimes I get so wrapped up in my clothes.	(Douglas J. Tigert, Ring, & King, 1976
Clothes are nothing more than tools.	(Douglas J. Tigert, Ring, & King, 1976
I generally feel a sentimental attachment to the clothes I own.	(Douglas J. Tigert, Ring, & King, 1976
I do not pay much attention to fashion ads in magazines or on TV.	(Douglas J. Tigert, Ring, & King, 1976
I get bored when other people talk to me about their clothing.	(Douglas J. Tigert, Ring, & King, 1976
I have little or no interest in clothing.	(Douglas J. Tigert, Ring, & King, 1976
I don't like to think my outfit being ordinary / incompatible.	(Douglas J. Tigert, Ring, & King, 1976
I usually have one and more outfits of very latest style	(Douglas J. Tigert, Ring, & King, 1976
An important part of my life and activities is dressing smartly	(Douglas J. Tigert, Ring, & King, 1976
I like to shop for clothes	(Douglas J. Tigert, Ring, & King, 1976
I like to think I am a bit of a swinger	(Douglas J. Tigert, Ring, & King, 1976

For my fashion needs, i am increasingly shopping at boutiques or fashion specialty stores rather than department stores	(Douglas J. Tigert, Ring, & King, 1976
When I must choose between the two, I usually dress for fashion not comfort	(Douglas J. Tigert, Ring, & King, 1976

Need for Uniqueness

Need for Uniqueness is measured by asking the respondents are how strongly they agree or disagree with each statement. The items have taken from the study of Tian, Bearden, & Hunter, (2001) to determine the effect of the factor on vintage purchase intention. Five-point Likert scale has been used where 1=“strongly disagree” and 5=“strongly agree”. These items are shown in Table 4.4

Table 4.4: Need for Uniqueness Scale

Statement	Source
I collect unusual products as a way of telling people I'm different	(Tian, Bearden, & Hunter, 2001)
I have sometimes purchased unusual products or brands as a way to create a more distinctive personal image	(Tian, Bearden, & Hunter, 2001)
I often look for one-of-a-kind products or brands so that I create a style that is all my own	(Tian, Bearden, & Hunter, 2001)
Often when buying merchandise, an important goal is to find something that communicates my uniqueness	(Tian, Bearden, & Hunter, 2001)
I often combine possessions in such a way that I create a personal image for myself that can't be duplicated	(Tian, Bearden, & Hunter, 2001)
I often try to find a more interesting version of run-of-the-mill products be- cause I enjoy being	(Tian, Bearden, & Hunter, 2001)

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original

I actively seek to develop my personal uniqueness by buying special products or brands	(Tian, Bearden, & Hunter, 2001)
Having an eye for products that are interesting and unusual assists me in establishing a distinctive image	(Tian, Bearden, & Hunter, 2001)
The products and brands that I like best are the ones that express my individuality	(Tian, Bearden, & Hunter, 2001)
I often think of the things I buy and do in terms of how I can use them to shape a more unusual personal image	(Tian, Bearden, & Hunter, 2001)
I'm often on the look out for new products or brands that will add to my personal uniqueness	(Tian, Bearden, & Hunter, 2001)
When dressing, I have sometimes dared to be different in ways that others are likely to disapprove	(Tian, Bearden, & Hunter, 2001)
As far as I'm concerned, when it comes to the products I buy and the situations in which I use them, customs and rules are made to be broken	(Tian, Bearden, & Hunter, 2001)
I often dress unconventionally even when it's likely to offend others	(Tian, Bearden, & Hunter, 2001)
I rarely act in agreement with what others think are the right things to buy	(Tian, Bearden, & Hunter, 2001)
Concern for being out of place doesn't prevent me from wearing what I want to wear	(Tian, Bearden, & Hunter, 2001)
When it comes to the products I buy and the situations in which I use them, I have often broken customs and rules	(Tian, Bearden, & Hunter, 2001)
I have often violated the understood rules of my social group regarding what to buy or own	(Tian, Bearden, & Hunter, 2001)
I have often gone against the under stood rules of my social group regarding when and how certain products are properly used	(Tian, Bearden, & Hunter, 2001)
I enjoy challenging the prevailing taste of people I know by buying something they wouldn't seem to accept	(Tian, Bearden, & Hunter, 2001)
If someone hinted that I had been dressing inappropriately for a social situation, I would continue dressing in the same manner	(Tian, Bearden, & Hunter, 2001)

When I dress differently, I'm often aware that others think I'm peculiar, but I don't care	(Tian, Bearden, & Hunter, 2001)
When products or brands I like become extremely popular, I lose interest in them	(Tian, Bearden, & Hunter, 2001)
I avoid products or brands that have already been accepted and purchased by the average consumer	(Tian, Bearden, & Hunter, 2001)
When a product I own becomes popular among the general population, I begin using it less	(Tian, Bearden, & Hunter, 2001)
I often try to avoid products or brands that I know are bought by the general population	(Tian, Bearden, & Hunter, 2001)
As a rule, I dislike products or brands that are customarily purchased by everyone	(Tian, Bearden, & Hunter, 2001)
I give up wearing fashions I've purchased once they become popular among the general public	(Tian, Bearden, & Hunter, 2001)
The more commonplace a product or brand is among the general population, the less interested I am in buying it	(Tian, Bearden, & Hunter, 2001)
Products don't seem to hold much value for me when they are purchased regularly by everyone	(Tian, Bearden, & Hunter, 2001)
When a style of clothing I own becomes too commonplace, I usually quit wearing it	(Tian, Bearden, & Hunter, 2001)

Need for Status

Need for Status is measured by asking the respondents are how strongly they agree or disagree with each statement. The items have taken from the study of (Eastman, Goldsmith, & Flynn, 1999) to determine the effect of the factor on vintage purchase intention. Five-point Likert scale has been used where 1="strongly disagree" and 5="strongly agree". These items are shown in Table 4.5

Table 4.5: Need for Status Scale

Statement	Source
I would buy a product just because it has status.	(Eastman, Goldsmith, & Flynn, 1999)
I am interested in new products with status.	(Eastman, Goldsmith, & Flynn, 1999)
I would pay more for a product if it had status.	(Eastman, Goldsmith, & Flynn, 1999)
The status of a product is irrelevant to me (negatively worded).	(Eastman, Goldsmith, & Flynn, 1999)
A product is more valuable to me if it has some snob appeal.	(Eastman, Goldsmith, & Flynn, 1999)

Nature Relatedness Perspective

Nature Relatedness Perspective is measured by asking the respondents are how strongly they agree or disagree with each statement. The items have taken from the study of (Nisbet, Zelenski, & Murphy, 2009) to determine the effect of the factor on vintage purchase intention. Five-point Likert scale has been used where 1="strongly disagree" and 5="strongly agree". These items are shown in Table 4.6

Table 4.6 Nature Relatedness Scale

Statement	Source
Humans have the right to use natural resources any way we want	(Nisbet, Zelenski, & Murphy, 2009)
Conservation is unnecessary because nature is strong enough to recover from any human impact	(Nisbet, Zelenski, & Murphy, 2009)
Animals, birds and plants have fewer rights than humans	(Nisbet, Zelenski, & Murphy, 2009)
Some species are just meant to die out or become extinct	(Nisbet, Zelenski, & Murphy, 2009)
Nothing I do will change problems in other places on the planet	(Nisbet, Zelenski, & Murphy, 2009)
The state of nonhuman species is an indicator of the future for humans	(Nisbet, Zelenski, & Murphy, 2009)

Public Self Consciousness

Public Self Consciousness is measured by asking the respondents are how strongly they agree or disagree with each statement. The items have taken from the study of (Fenigstein, Scheier, & Buss, 1975) to determine the effect of the factor on vintage purchase intention. Five-point Likert scale has been used where 1="strongly disagree" and 5="strongly agree". These items are shown in Table4.7

Table 4.7:Public Self Consciousness

Statement	Source
I am concerned about my style of doing things	(Fenigstein, Scheier, & Buss, 1975)
I am concerned about the way I present myself	(Fenigstein, Scheier, & Buss, 1975)
I am self conscious about the way I look	(Fenigstein, Scheier, & Buss, 1975)
I usually work about making a good impression	(Fenigstein, Scheier, & Buss, 1975)
One of the last thing I do before I leave my house is look in the mirror	(Fenigstein, Scheier, & Buss, 1975)
I am concerned about what other people think of me	(Fenigstein, Scheier, & Buss, 1975)
I am usually aware of my appearance	(Fenigstein, Scheier, & Buss, 1975)

Purchase Intention

Clothing Time and Effort is measured by asking the respondents are how strongly they agree or disagree with each statement. The items have taken from the study of Hausman, A. V. and Siekpe, J. S., 2009 & Yoo, B., & Donthu, N., 2001 to determine the effect of the factor on vintage purchase intention. Five-point Likert scale has been used where 1="strongly disagree" and 5="strongly agree". These items are shown in Table 4.8.

Table 4.8 Purchase Intention Scales

Statement	Source
Likelihood: How likely are you to purchase this item? (1) Not likely at all (5) Very likely	Hausman, A. V. and Siekpe, J. S., 2009 & Yoo, B., & Donthu, N., 2001
Willing: Please indicate your willingness to buy this skirt: (1) None (5) Extremely	Hausman, A. V. and Siekpe, J. S., 2009 & Yoo, B., & Donthu, N., 2001
WTP: How much would you pay for this skirt if you were to purchase it right now?	Hausman, A. V. and Siekpe, J. S., 2009 & Yoo, B., & Donthu, N., 2001
I would purchase the item.	Hausman, A. V. and Siekpe, J. S., 2009 & Yoo, B., & Donthu, N., 2001
I would consider buying the item at the price listed.	Hausman, A. V. and Siekpe, J. S., 2009 & Yoo, B., & Donthu, N., 2001

Clothing Time and Effort

Clothing Time and Effort is measured by asking the respondents are how strongly they agree or disagree with each statement. The items have taken from the study of (Kwon & Parham, 1994) to determine the effect of the factor on vintage purchase intention. Five-point Likert scale has been used where 1="strongly disagree" and 5="strongly agree". These items are shown in Table 4.9

Table 4.8: Clothing Effort Scale

Statement	Source
I would select the clothes that will impress people	(Kwon & Parham, 1994)
I would select the clothes that are exciting	(Kwon & Parham, 1994)
I would select the clothes that are stylish	(Kwon & Parham, 1994)
I would select the clothes that are fashionable	(Kwon & Parham, 1994)
I would select dark colored clothes	(Kwon & Parham, 1994)
I would select loosely fitting clothes	(Kwon & Parham, 1994)
I would select which camouflage my figure	(Kwon & Parham, 1994)
I would select attention question, choose somewhat disagree	(Kwon & Parham, 1994)
I would select clothes that do not attention to my figure	(Kwon & Parham, 1994)
I would select clothes that are concealing	(Kwon & Parham, 1994)
I would select the clothes that make me feel better	(Kwon & Parham, 1994)
I would select the clothes that give me self confidence	(Kwon & Parham, 1994)
I would select the clothes that boost my morale	(Kwon & Parham, 1994)
I would select the clothes that make feel more sure of myself	(Kwon & Parham, 1994)
I would select the clothes that are different	(Kwon & Parham, 1994)
I would select the clothes that make distinctive	(Kwon & Parham, 1994)
I would select the clothes that are unique	(Kwon & Parham, 1994)
I would select the clothes that are relaxed	(Kwon & Parham, 1994)
I would select the clothes that are comfortable	(Kwon & Parham, 1994)
I would select the clothes that are stretchy and flexible	(Kwon & Parham, 1994)
I would select the clothes that allow me to move freely	(Kwon & Parham, 1994)

4.3   QUESTIONARE DEVELOPMENT AND DESING

In this study the literature was initially examined and the crucial data was gathered and curated in order to form the questionnaire. In this study, the structured questionnaire was used to standardize the questions that consist of close-ended statements applied to all participants accordingly.

The questionnaire involves fourteen sections and hundred and twenty nine questions in total, where, hundred and twenty five question (Treasure hunting, desire for uniqueness and authenticity, nostalgic pleasures, status, fashion involvement, nature relatedness perspective, the public self-consciousness, purchase intention, clothing time and effort) to understand motives for vintage purchase intention, four demographic questions for understanding the respondents' basic profile information. It is not allowed to skip a statements or leave the questions blank to prevent missing data.

The questionnaire was first constituted in English and then translated into Turkish due to the survey is applied to Turkish respondents. Translations have been redesigned to make use of Turkish language and equality of meaning. The questionnaire in English can be seen in Appendix B and the Turkish version is also shown in Appendix C.

4.4 QUESTIONARE ADMINISTRATION AND DATA COLLECTION

The study was executed based on the results gathered from the response given to the questionnaire released. The questionnaire form is applied on an internet-based questionnaire development service and generated the link was shared via Facebook, LinkedIn, e-mail services, Whatsapp and other messaging platforms.

The study was executed based on the results gathered from the response given to the questionnaire released. The questionnaire form is prepared on an internet-based questionnaire development service and generated the link was shared via social media accounts, e-mail, and other messaging platforms.

Before starting the questionnaire, it is explained that the information obtained for the sake of the study will not be misemployed and shared with the other person, organization or institution except the scope of this study. For further questions, the people who are in charge of the study were given. At the beginning of the

study, the aim of the study and the other instructions were clearly defined. Additionally, approval of age was obtained because the study required to be applied to the respondents that are over 18 years old. The vintage as a term was given throughout the related questionnaire sections. The time of the questionnaire completion is about 15 minutes since all the questions are fully answered. The data were collected approximately in one month.

4.5   SAMPLING

To get healthy and reliable responses to the questionnaire, it is noted in the beginning that the vintage as a term is not new collections that are inspired from the past, it is the original items that are retrieved from the past. There was no limitation to attend the questionnaire except age. The sampling is expected to represent Turkey in general.

Regarding sample size, the literature was checked to determine the proper sample size, the recommendations, and approaches were followed. To success accurate implications and useful predictions, avoiding non-normality and better power of analysis, the sample size was kept as large as possible. (Maxwell, 2000) (Cook et al., 1981) (McQuitty, 2004)

Considering these suggestions, a sample size of respondents was granted to set as three hundred. 390 participants started the survey, 304 of them finished the questionnaire by answering whole statements although 80 of the has left the questionnaire that means some of the answers were missing. 5 of the respondents were below the age of 18, so the questionnaire was terminated. Out of the 304 successful responses that are available for data analyses without missing values.

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4.6 DATA ANALYSIS METHOD

Statistical analysis methods that are factor analyses, reliability analyses, correlation analyses, and regression analyses were covered. In addition descriptive analyses were used to understand the profile of respondents with vintage purchase intention. Factor analyses and reliability analyses were applied to measure the reliability of the study as well as figuring out the factors. Correlation analyses were performed to understand the relationships between dependent and independent variables. In addition, regression analyses were performed to determine the power of independent variables on dependent variables. Data were analyzed using SPSS data program. The data is exported from internet-base questionnaire service to Excel file, and then imported to the SPSS tool to analyze

The eight constructs considered as antecedents to the purchase of vintage products were measured using validated scales. For Fashion Involvement (Douglas et al., 1976), for the need for uniqueness (NFU) (Tian et al., 2001), for the need for status (NFS) (Eastman et al., 1999), for nostalgia proneness (Holbrook, 1993), for public self consciousness (PSC) (Fenigstein et al., 1975) for clothing time and effort (Kwon & Parham, 1994), for treasure hunting (Roux & Guiot, 2008) scales has been taken as a whole. Out of the nature relatedness perspective scale (NRP) (Nisbet, Zelenski, & Murphy, 2009), it is selected the items most representative of eco-friendly behaviors in general.

5 DATA ANALYSES AND RESULTS

In this section, collected data from survey are examined and results are analyzed. The analysis initially starts with descriptive analysis. Factors are examined and each of the items is presented. In the following parts the results of correlation analyses and regression analyses are clarified.

5.1 DEMOGRAPHIC PROFILE

Demographic distribution of the consumers can be seen in Table 5.1

Table 5.1 Demographic Profile of Respondents

Characteristics	Frequency	Sampling
Gender		
Female	175	58,33%
Male	125	41,67%
Age (in years)	0	0,00%
less than 17	0	0,00%
18-24	59	19,67%
25-34	122	40,67%
35-44	89	29,67%
45-54	20	6,67%
55 and over	10	3,33%
Education Level		
Primary School	0	0,00%
Secondary School	0	0,00%
High School	40	13,33%
Proprietary School	36	12,00%
University	151	50,33%
Master	69	23,00%
Doctorate	4	1,33%
Income Level		
Less than 2.000 TRY	54	18,00%
2.000 - 3.500 TRY	61	20,33%
3.501 - 5.000 TRY	54	18,00%

5.001 - 7.500 TRY	55	18,33%
More than 7.500 TRY	76	25,33%

The research has been conducted 369 respondents. The 69 of them didn't prefer to give their demographic information. Further the question of gender is asked to be a group that consists of three items as "women", "men" and "other". But nobody has answered the third item that is "other". Out of 300 respondents, 58.33% of them are females and 41.67% are males. The participants' age is ranged from eighteen years to more than fifty five years, where 19.7% were between eighteen and twenty-four years old, 40.7% were between twenty-five and thirty-four years old, 29.7% were between thirty-five and forty-four years old, 6.7% were between forty-five and fifty-four years old and 3.4% were fifty years old and above.

Respondents were also asked about their income, it varies from less than 2000 TRY to more than 7500 TRY. 18% of them have less than 2000 TRY, 20.4% of them is between 2000 TRY and 3500 TRY, 18 % of them is between 3501 TRY and 5000 TRY, 18.33% of them is between 5001 TRY and 7500 TRY, 25.4% of them is between 7500 TRY and 25.33% 7000 TRY and above.

5.2   FACTOR ANALYSES

Factor analysis is a statistical method used to define the variability between the measures used in previous studies. Factor analysis aims to find independent variables. Factor analysis is a statistical method used to define the variability between the measures used in previous studies. Factor analysis aims to find independent variables. In other words, factor analysis is applied to find interrelated variable sets of factors that are related to each other (Hair et al., 2010) Sampling adequacy is previously measured to be sure that the factors are applicable for analysis (Durmuş et al., 2011). Factor analysis is used to find out

whether the relationship levels obtained in previous studies can also be obtained from different data sets and to examine the relationship between the responses obtained. (Hair et al. 2010)

Keizer-Meyer-Olkin (KMO) and Bartlett test are used for factor analysis. The KMO result shows whether the data are homogeneous. The limit for KMO test is accepted when the result is at least 0,50. (Hair et al. 2010). The Bartlett's test is generally accepted when the result is maximum 0.05. (Hair et al.2010). Reliability is measured with Cronbach's Alpha, which is the most widely used in SPSS program. Netemeyer et al.(2003). Nunnally and Bernstein (1994) recommend that Cronbach Alpha should be at least 0.70.

5.2.1 Factor and Reliability Analyses for Nostalgia Proneness

KMO and Bartlett results are satisfying with KMO = 0,893, c^2 Bartlett test = 1150,622 and p = 0,000.

Table 5.2 KMO and Bartlett's Test Results for Nostalgia Proneness

KMO and Bartlett's Test		Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy		0,893
Bartlett's Test of Sphericity	Approx. Chi-Square	1150,622
	df	21
	Sig.	0,000

The data set of this factor is composed of 19 items. Principal component analysis and varimax rotation were analyzed. The items were removed because 12 nostalgia scale items failed to pass component analysis and varimax rotation tests.

In order to test consistency of the scale, reliability analysis is performed and Cronbach's alpha value is estimated to be 0.877 after 12 items have been deleted. As a result, the total variance was found to be 57.623%. Factor analysis results are also given in Table 5.3.

Table 5.3 Factor Analyses Results for Nostalgia Proneness

Factor Item	Factor Loading	% Variance	Reliability Alpha)	(Cronbach's
nost9	0,845			
nost6	0,825			
nost1	0,798			
nostrev19	0,782	57,623		0,877
nost15	0,719			
nostrev7	0,679			
nost12	0,641			

Factor and Reliability Analyses for Need for Uniqueness

KMO and Bartlett results are satisfying with KMO = 0,962, c^2 Bartlett test = 3886,682 and p = 0,000.

Table 5.4 KMO and Bartlett's Tests Results for Need for Uniqueness

KMO and Bartlett's Test		Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0,962
Bartlett's Test of Sphericity	Approx. Chi-Square	3886,682
	df	66
	Sig.	0,000

The data set of this factor is composed of 29 items. Principal component analysis and varimax rotation were analyzed. The items were removed because 17 uniqueness scale items failed to pass component analysis and varimax rotation tests. In order to test consistency of the scale, reliability analysis is performed and Cronbach's alpha value is estimated to be 0,962 after 17 items have been deleted. As a result, the total variance was found to be 70,592%. Factor analysis results are also given in Table 5.5.

Table 5.5 Factor Analyses Results for Need for Uniqueness

Factor Item	Factor Loadings	% Variance	Reliability (Cronbach's Alpha)
nfu6	0,891		
nfu3	0,889		
nfu24	0,883		
nfu7	0,878		
nfu28	0,870		
nfu27	0,869		
nfu23	0,868	70,592	0,962
nfu26	0,863		
nfu10	0,815		
nfu11	0,801		
nfu4	0,769		
nfu21	0,654		

Factor and Reliability Analyses for Need for Status

KMO and Bartlett results are satisfying with KMO = 0,890, c^2 Bartlett test = 1075,605 and p = 0,000.

Table 5.6 KMO and Bartlett's Tests Results for Need for Status

KMO and Bartlett's Test		Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0,890
Bartlett's Test of Sphericity	Approx. Chi-Square	1075,605
	df	10
	Sig.	0,000

The data set of this factor is composed of 5 items. Principal component analysis and varimax rotation were analyzed. All items passed from component analysis and varimax rotation tests. In order to test consistency of the scale, reliability analysis is performed and Cronbach's alpha value is estimated to be 0.912. As a result, the total variance was found to be 74.495%. Factor analysis results are also given in Table 5.7.

Table 5.7 Factor Analyses Results for Need for Status

Factor Item	Factor Loading	% Variance	Reliability (Cronbach's Alpha)
nfs3	0,895		
nfs2	0,887		
nfs1	0,880	74,495	0,912
nfs5	0,879		
nfsrev4	0,767		

Factor and Reliability Analyses for Fashion Involvement

KMO and Bartlett results are satisfying with KMO = 0,935, c^2 Bartlett test = 1934,447 and p = 0,000.

Table 5.8 KMO and Bartlett's Tests Results for Fashion Involvement

KMO and Bartlett's Test		Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0,935
Bartlett's Test of Sphericity	Approx. Chi-Square	1934,447
	df	28
	Sig.	0,000

The data set of this factor is composed of 21 items. Principal component analysis and varimax rotation were analyzed. The items were removed because 13 items of fashion involvement scale failed to pass component analysis and varimax rotation tests. In order to test consistency of the scale, reliability analysis is performed and Cronbach's alpha value is estimated to be 0,937 after 13 items have been deleted. As a result, the total variance was found to be 69,749%. Factor analysis results are also given in Table 5.9.

Table 5.9 Factor Analyses Results for Fashion Involvement

Factor Item	Factor Loading	% Variance	Reliability (Cronbach's Alpha)
fi16	0,889		
fi14	0,884		
fi15	0,882		
fi21	0,864		
firev10	0,83	69,749	0,937
fi2	0,797		
fi7	0,793		
firev11	0,729		

Factor and Reliability Analyses for Purchase Intention

KMO and Bartlett results are satisfying with KMO = 0,915, c^2 Bartlett test = 1602,994 and p = 0,000.

Table 5.10 KMO and Bartlett's Tests Results for Purchase Intention

KMO and Bartlett's Test			Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.			0,915
Bartlett's Test of Sphericity		Approx. Chi-Square	1602,994
		df	15
		Sig.	0,000

The data set of this factor is composed of 7 items. Principal component analysis and varimax rotation were analyzed. The items were removed because pi6 item of purchase intention scale is failed to pass component analysis and varimax rotation tests. In order to test consistency of the scale, reliability analysis is performed and Cronbach's alpha value is estimated to be 0,943 after pi6 item have been deleted.

As a result, the total variance was found to be 78,122%. Factor analysis results are also given in Table 5.11.

Table 5.11 Factor Analyses Results for Purchase Intention

Factor Item	Factor Loading	% Variance	Reliability (Cronbach's Alpha)
pi1	0,907		
pi2	0,895		
pi5	0,895	78,122	0,943
pi6	0,888		
pi4	0,872		
pi3	0,846		

Factor and Reliability Analyses for Treasure Hunting

KMO and Bartlett results are satisfying with KMO = 0,914, c^2 Bartlett test = 1418,781 and p = 0,000.

Table 5.12 KMO and Bartlett's Tests Results for Treasure Hunting

KMO and Bartlett's Test			Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.			0,914
Bartlett's Test of Sphericity	Approx. Chi-Square		1418,781
	df		15
	Sig.		0,000

The data set of this factor is composed of 6 items. Principal component analysis and varimax rotation were analyzed. The items of treasure hunting scale are all passed from component analysis and varimax rotation tests. In order to test consistency of the scale, reliability analysis is performed and Cronbach's alpha

value is estimated to be 0,930. As a result, the total variance was found to be 74,334%. Factor analysis results are also given in Table 5.13.

Table 5.13 Factor Analysis Results for Treasure Hunting

Factor Item	Factor Loading	% Variance	Reliability (Cronbach's Alpha)
th1	0,914		
th5	0,91		
th4	0,873	74,334	0,930
th6	0,839		
th2	0,821		
th3	0,812		

Factor and Reliability Analyses for Public Self Consciousness

KMO and Bartlett results are satisfying with KMO = 0,758, c^2 Bartlett test = 271,434 and p = 0,000.

Table 5.14 KMO and Bartlett's Tests Results for Public Self Consciousness

KMO and Bartlett's Test		Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0,758
Bartlett's Test of Sphericity	Approx. Chi-Square	271,434
	df	6
	Sig.	0,000

The data set of this factor is composed of 7 items. Principal component analysis and varimax rotation were analyzed. The items were removed because 3 items of public self-consciousness scale are failed to pass component analysis and varimax rotation tests. In order to test consistency of the scale, reliability analysis is performed and Cronbach's alpha value is estimated to be 0,752 after 3 items have been deleted. As a result, the total variance was found to be 57,366%. Factor analysis results are also given in Table 5.15.

Table 5.15 Factor Analyses Results for Public Self Consciousness

Factor Item	Factor Loading	% Variance	Reliability (Cronbach's Alpha)
psc4	0,809		
psc6	0,793	57,366	0,752
psc1	0,728		
psc7	0,693		

Factor and Reliability Analyses for Clothing Time Effort

KMO and Bartlett results are satisfying with KMO = 0,874, c^2 Bartlett test = 1166,757 and p = 0,000.

Table 5.16 KMO and Bartlett's Tests Results for Clothing Time Effort

KMO and Bartlett's Test		Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0,874
Bartlett's Test of Sphericity	Approx. Chi-Square	1166,757
	df	21
	Sig.	0,000

The data set of this factor is composed of 23 items. Principal component analysis and varimax rotation were analyzed. The items were removed because 16 items of the scale are failed to pass component analysis and varimax rotation tests. In order to test consistency of the scale, reliability analysis is performed and Cronbach's alpha value is estimated to be 0,894 after 16 items have been deleted. As a result, the total variance was found to be 61,558%. Factor analysis results are also given in Table 5.17

Table 5.17 Factor Analyses Results for Clothing Time Effort

Factor Item	Factor Loading	% Variance	Reliability (Cronbach's Alpha)
ce22	0,837		
ce24	0,837		
ce23	0,834	61,558	0,894
ce1	0,789		
ce3	0,745		

| ce13 | 0,724 |
| ce15 | 0,712 |

Factor and Reliability Analyses for Nature Relatedness Perspective

KMO and Bartlett results are satisfying with KMO = 0,5, c2 Bartlett test = 71,924 and p = 0,000.

Table 5.18 KMO and Bartlett's Tests Results for Nature Relatedness Perspective

KMO and Bartlett's Test		Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0,500
Bartlett's Test of Sphericity	Approx. Chi-Square	71,924
	df	1
	Sig.	0,000

The data set of this factor is composed of 6 items. Principal component analysis and varimax rotation were analyzed. The items were removed because 4 items of the nature relatedness scale are failed to pass component analysis and varimax rotation tests. In order to test consistency of the scale, reliability analysis is performed and Cronbach's alpha value is estimated to be 0,632 after 16 items have been deleted. As a result, the total variance was found to be 73,137%. Factor analysis results are also given in Table 5.19.

Table 5.19 Factor Analyses Results for Nature Relatedness

Factor Item	Factor Loading	% Variance	Reliability (Cronbach's Alpha)
nrrew4 nrrew3	0,855 0,855	73,137	0,632

According to Hair et al., (2010)., the reliability value of Cronbach's alpha should be at least 0.70 However, in the literature it is also seen that the reliability value of Cronbach's alpha is also related with the number of items .Loewenthal (2004) explains that 0.60 can be acceptable when the factor amount is limited. (Hair et al., 2010). Moreover , if as the sample size is large, Cronbach's alpha below 0.70 can be accepted. Bacon (2004) As a result, the value of Cronbach's alpha for Nature Relatedness, which is 0.632, is found acceptable.

5.3 CORRELATION ANALYSES

Correlation testing is performed to ensure that there is a relationship between the independent variables. it was stated that the correlation between the independent variables should not exceed 0.85 (Kline, 2005) in order to show the discriminant validity of the independent variables. Hair et al. (2010), if different variables are supported by different analyzes, the correlations higher than 0.85 are acceptable. If the dependent variables have strong correlation that is high level of multicollinearity, there is a discriminant validity problem. According to Kalaycı (2010), if multicollinearity is less than 0,8, the multicollinearity between independent variables can be bypassed. In order to ensure the distinct validity of the structures R-values close to 0.80 need to be taken into account. VIF values should be checked before excluding the constructs as well. The VIF value of an independent variable should be below 10 not to face multicollinearity. Pearson correlation results are shown in Table 5.20.

As seen on Table 5.20, the relationship between fashion involvement and nostalgia with r = 0.788 found statistically significant. Additionally, there was also a significant relationship between uniqueness and purchase intention with r = 0.772. The relationship between fashion involvement and need for status is significant with r = 0.754.

Table 5.20 Correlation Analysis Results

	nostal	uniq	nstat	Finvolve	INTENT	THUNTING	PSCONS	CLOTHEFFORT	NATRELATED
nostal	1								
uniq	,408**	1							
nstat	-,683**	-,135*	1						
Finvolve	-,788**	-,178**	,754**	1					
INTENT	,444**	,772**	-,155**	-,220**	1				
THUNTING	,557**	,585**	-,325**	-,367**	,690**	1			
PSCONS	,183**	,382**	0,025	0,033	,364**	,223**	1		
CLOTHEFFORT	-,206**	,494**	,322**	,454**	,331**	,273**	,313**	1	
NATRELATED	,222**	0	-,221**	-,258**	,116*	,123*	0,057	-0,111	1

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

5.4 REGRESSION ANALYSES

Regression analyzes were performed to determine the effect of independent variables on dependent variables. In this section, the hypotheses of the proposed model are tested and the regression tables are evaluated with the help of multiple regression analysis and simple regression analysis method. The results are detailed in this section below.

Multiple Regression Analysis for Key Drivers and Purchase Intention

As a dependent variable, multiple regression analysis is performed using the purchase intention and all other important factors as independent variables and VIF and tolerance values are checked.

The detection coefficient, R squared, is showed at the model summary results table named Table 5.21. The R squared is standing for understanding how the dependent variable is related with the independent variables. The R squared increases as the higher the number of arguments increases, in which case Kalaycı (2010) recommends correcting the adjusted R-squared. In this model, 68.5% of purchase intentions can be explained with the dependent variables of the proposed model.

The Durbin Watson value is used to test for autocorrelation. The Durbin Watson value is in a range from 0 to 4; where "0" represents positive autocorrelation and "4" does not represent autocorrelation between variables. According to Kalaycı,(2010) the Durbin Watson is accepted within normal limits when the value is between 1.5 and 2.5 In this model, the DW coefficient was found to be 1,742, so there is no autocorrelation. As the stepwise regression method is applied, the last line of Table 5.21 should be examined

Table 5.21 Model Summary of Regression Analysis Between Key Drivers and Purchase Intention

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin Watson
1	,766a	0,587	0,585	0,64427	
2	,823b	0,678	0,676	0,56964	
3	,827c	0,684	0,681	0,56486	
4	,830d	0,688	0,685	0,56165	1,742

a. Predictors: (Constant), uniq
b. Predictors: (Constant), uniq, THUNTING
c. Predictors: (Constant), uniq, THUNTING, PSCONS
d. Predictors: (Constant), uniq, THUNTING, PSCONS, NATRELATED
e. Dependent Variable: INTENT

ANOVA can be seen at Table 5.22. ANOVA is testing to explore the meaningfulness of model. (Kalaycı, 2010). General explanatory power of the model is 56.6% (R = 0.830, R2 = 0.585, F = 201.002, p = 0.000).

Table 5.22 Anova Results of Regression Analysis Between Key Drivers and Purchase Intention

Model		Sum of Squares	df	Mean Square	F	Sig.
4	Regression	253,623	4	63,406	201,002	,000e
	Residual	114,823	364	0,315		
	Total	368,446	368			

a. Dependent Variable   TENT
b. Predictors: (Constant), uniq
c. Predictors: (Constant), uniq, THU TING
d. Predictors: (Constant), uniq THUNTING, PSCONS
e. Predictors: (C nstant), uniq, THUNTING, PSCONS, NATRELATED

The coefficients can be found in Table 5.23 that explains the value of Beta. B value represents the tendency of the variables, the Beta value indicates the importance of

each independent variable on the dependent variable (Kalaycı, 2010). If the B value increases, the effect of an independent variable on the dependent variable is expected to be higher (Kalaycı, 2010). On the other hand, T value is for the significance level of each variable in places where the significance level below 0.05. (Kalaycı, 2010) as previously described. VIF values are used to check whether the multicollinearity problem of independent variables occurs.

Table 5.23 Coefficient of Regression Analysis Between Key Drivers and Purchase Intention

Model		Unstandardized Coefficients		Std. Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	0,601	0,106		5,692	0		
	uniq	0,796	0,035	0,766	22,818	0	1	1
2	(Constant)	0,234	0,1		2,344	0,02		
	uniq	0,574	0,038	0,552	15,159	0	0,665	1,504
	THUNTING	0,376	0,037	0,37	10,172	0	0,665	1,504
3	(Constant)	-0,235	0,201		-1,17	0,243		
	uniq	0,540	0,04	0,52	13,678	0	0,6	1,667
	THUNTING	0,375	0,037	0,37	10,243	0	0,665	1,504
	PSCONS	0,147	0,055	0,085	2,688	0,008	0,857	1,166
4	(Constant)	-0,612	0,259		-2,359	0,019		

uniq	0,55	0,039	0,529	13,917	0	0,594	1,685
THUNTING	0,362	0,037	0,357	9,843	0	0,65	1,538
PSCONS	0,139	0,054	0,081	2,557	0,011	0,854	1,171
NATRELATED	0,097	0,042	0,068	2,277	0,023	0,974	1,027

The VIF values given in this regression analyses range from 1.027 to 1.685 and the tolerance values range from 0.594 to 0.974. Since there is no VIF value exceeding 10 and the tolerance values are greater than 0.10, it can be concluded that the partnership between the variables is in a considerable range.

In this model uniqueness with β = 0,529, treasure hunting with β = 0.357, public self-consciousness with β = 0.081, nature relatedness with β = 0.068 are achieved in statistically significant levels which the values are below 0.05) on vintage purchase intention.

Given the suggested hypotheses, it can be said that the hypothesis namely H2, H5, H6, H8 supports the model regarding the results. Uniqueness is be the most important factor that has a positive impact on vintage purchase intention. The second most effective factor in vintage purchasing intention is treasure hunting. The third most important factor is the self-consciousness, and the fourth and last important factor is nature relatedness. All of these factors were determined to have a positive impact on the intention of buying vintage fashion.

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Simple Regression Analysis for Key Drivers and Purchase Intention

A simple regression analysis is performed with the intention of purchasing as dependent variable and all other independent variables. VIF and tolerance values are also checked. The determination coefficient, that is, the R squared, can be seen at the model summary results table namely Table 5.24. In this model, 69.98% of the intention to buy is explained by the dependent variable independent variables. At this analyses, the Durbin Watson value was found to be 1.846, that is to say the autocorrelation is not found.

Table 5.24 Model Summary Regression Analysis Between Dependent Variable and Independent Variables

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin Watson
1	,836[a]	0,698	0,692	0,5556	1,846

a. Predictors: (Constant), NATRELATED, uniq, nstat, PSCONS, THUNTING, CLOTHEFFORT, nostal, Finvolve

b. Dependent Variable: INTENT

ANOVA results can be found in Table 5.25. The general explanatory power of the model was found as 69.0% (R = 0.836, R2 = 0.698, F = 104.219, p = 0.000).

Table 5.25 Anova Results of Regression Analysis Between Dependent Variable and Independent Variables

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	257,334	8	32,167	104,219	,000[b]
	Residual	111,113	360	0,309		
	Total	368,446	368			

a. Dependent Variable: INTENT

b. Predictors: (Constant), NATRELATED, uniq, nstat, PSCONS, THUNTING, CLOTHEFFORT, nostal, Finvolve

Table 5.26 Coefficients of Regression Analysis Between Dependent Variable and İndependent Variables

Model		Unstandardized Coefficients		Std Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	-0,805	0,36		-2,237	0,026		
	nostal	0,04	0,057	0,037	0,694	0,488	0,29	3,45
	uniq	0,599	0,045	0,576	13,251	0	0,443	2,255
	nstat	0,079	0,046	0,077	1,703	0,089	0,413	2,421
	Finvolve	0,072	0,06	0,07	1,188	0,236	0,241	4,143
	THUNTING	0,398	0,041	0,392	9,652	0	0,507	1,972

PSCONS	0,142	0,056	0,083	2,554	0,011	0,798	1,253
CLOTHEFFORT	-0,175	0,063	-0,124	-2,76	0,006	0,416	2,406
NATRELATED	0,109	0,043	0,076	2,519	0,012	0,917	1,09

The value of the VIF and the tolerance value are in a considerable range since the VIF is below 10 and the tolerance is above 0.10. In this model, purchase intention was found to be statistically significant with the beta values shown in Table 5.26 on the independent variables that are nature relatedness, treasure hunting, public self-consciousness, and uniqueness.

Table 5.27 Test Results of the Hypotheses

Hypotheses	Results
H1: Nostalgia Proneness has a positive impact on vintage purchase intention	Not Supported
H2: Need for Uniqueness has a positive impact on vintage purchase intention	Supported
H3: Need for Status has a positive impact on vintage purchase intention	Not Supported
H4: Fashion Involvement has a positive impact on vintage purchase intention	Not Supported

H5: Treasure Hunting has a positive impact on vintage purchase intention	Supported
H6: Public Self Consciousness has a positive impact on vintage purchase intention	Supported
H7: Clothing Time Effort has a positive impact on vintage purchase intention	Not Supported
H8: Nature Relatedness has a positive impact on vintage purchase intention	Supported

Demographic Differences

We asked the gender information to be 3 groups, but the responses showed that the answers of the participants were collected in two groups as female and male. Accordingly it is applied t-test to determine whether there is significant difference between gender regarding factors or not.

There is a significant difference between gender groups in terms of fashion involvement.

One-way ANOVA results show that there is a significant relationship between income groups regarding fashion involvement, purchase intention, nature relatedness. When income increases, fashion involvement level increases. The groups who have 5000TL or less monthly income level do not consider purchase intention. The group who has 7500+ monthly incomes has more nature relatedness perspective.

When it is considered the age groups, there is a significant difference between the age groups regarding purchase intention. Participants between the ages of 25-34 have significantly different than those aged between 35-44 and 45-54 in terms of purchase intention. Furthermore, participants between the ages of 25-34 have significantly different than those aged between 35-44 and 45-54 regarding uniqueness. Participants between the ages of 18-24 are more looking for treasure hunting than 25-34 years old; participants between the ages of 25-34 are seeking more treasure hunting more than those between the ages of 35-44

One-way ANOVA is run to test the significance level between education groups. The intention to buy vintage is higher in high school participants than in university participants. The need for the status of the high-school participants is higher than the participants with a university degree and master degree. Likewise, high school

participants have a higher level of fashion involvement than those with a university degree and master degree. Contrary, the level of treasure hunting of university participants is higher than that of high school participants.

6   DISCUSSION AND CONCLUSION

In the final chapter, findings and management practices are detailed. First, the discussion of the findings is detailed, the theoretical and managerial practices follow. Finally, the limitations and recommendations for the further research areas are given

6.1   DISCUSSION

The main purpose of this study is to find the relationship among the factors and their effects on the purchasing intention of vintage. The importance of this study is to include other important determinants in the proposed model to synthesize different approaches and evaluate their effects together. The conclusion is that some factors are effective in vintage purchase intention, whereas some factors that are found to be effective in other related researches are not effective in this study.

The results support that uniqueness is the most important factor that positively affects vintage purchase intention. In parallel with previous research (Tian, Bearden and Hunter, 2001; Palmer and Clark, 2005; Barnard, 2002, Roux & Guiot, 2008, Jenß H., 2004), it has been proven that uniqueness has a significant impact on vintage purchase intention Treasure hunting, on the other hand, is found to be the second most important influential factor on vintage purchase intention. When the earlier studies are (Roux & Guiot, 2008; Bulut, 2016) reviewed, the treasure hunting is found to be significant on vintage purchase intention.

According to the findings, the other important factor in purchase intention is public self-consciousness which supports the studies of (Miller & Cox, 1982, Solomon &

Schopler, 1982) Nature relatedness is found to be the last significant factor. In line with the earlier studies (Bianchi and Birtwistle, 2010; Cervellon et al. 2010; Roux & Guiot, 2008) the impact of vintage purchase intention is positive.

On the contrary of Holak & Havlena (1992) and Holbrook (1993) studies, nostalgia proneness is not found to be influential on purchase intention. Furthermore, the effects of other potential constructs on the vintage purchase intention, namely the need for status, fashion involvement, clothing time effort not supported. The model explains 68.5% of the variation in vintage purchase intention.

6.2   THEOROTICAL IMPLICATION

This study has brought some theoretical applications by combining the findings from its own data with the existing academic literature. The fashion perspective has been added to measure the intention of vintage purchasing. Moreover, combining different approaches in the same theory, the study has been enriched. As a result, it is proven that vintage purchase intention is mostly affected by the factors, namely uniqueness, treasure hunting, public self-consciousness, nature relatedness.

7   MANAGERIAL IMPLICATIONS

This study comprises significant implications for fashion, retailing, e-commerce, and the luxury industry. First of all, it ensures a general framework of vintage purchase intention with their demographic profiles. Considering the profile of the participants, it will be useful for retail dealers to concentrate on a similar profile of their customers based on the results of this study. Therefore, the results of this study will be a reference for retail dealers to understand vintage fashion apparel.

From a managerial point of view, it is useful to know the impact of each success factor on the intention of old-fashioned clothes. The results demonstrate that the most

important factor affecting the vintage purchase intention is the uniqueness of vintage fashion clothing. By uniqueness, it is meant that consumers are seeking originality for the sake of different from others. Focusing on uniqueness perspective while planning the marketing communication strategy of vintage apparel. Another significant aspect that has a positive affect on vintage purchase intention is found to be treasure hunting. Treasure hunting refers to discover unpredictable and hidden benefits of visiting the vintage stores. Treasure hunting refers to a call-to-action for customers and evokes the hedonic shopping motives. Retailers are recommended to invest in treasure hunting in the physical stores as well as e-commerce. Thus, retail dealers should give attention to find the possible ways that would make the customer visit the stores.

Public self-consciousness is other important factor affecting vintage purchase intention positively. To increase vintage fashion purchasing, the garments should be collected and the vintage collection should be created by concerning the customers who have high public self-consciousness. The clothing collection should be acceptable and socially adaptable. Vintage clothing must be marketed as a part of leaving a good impression in a manner of self-presentation. The marketers should show the vintage products as a part of fashion trends.

Another significant factor positively affecting purchase intention is found to be nature relatedness which indicates to the perception of consumers about the ecological point of view help them to protect the environment with their style as well as reducing waste of consumption. Retailers should support to increase the ecological consciousness and to add the information on the benefits of consuming vintage products to their labeling and product descriptions.

7.1   Limitations and suggestions for future researches

Some managerial implications are presented by this study. However, the results of the study should be evaluated in view of some limitations. First of all, cross-sectional data comprise a basis for this study. Thus, longitudinal studies can provide more information about the subject and whether the proposed factors can be stabilized over time. Second limitation is that all the participants are from Turkey where vintage fashion retail shops are quite low thus, if this study is carried out with different groups of participants in different countries, the results may vary. Therefore, for a future research proposal, this study can be expanded by focusing on diverse populations and areas. The third limitation is that the questions in the research were more related to vintage clothes. Whereas conventional fashion product purchase behavior can be asked as comparing questions to collect further information. The vintage questions can be shown as pictures with their styles to make understand the vintage fashion concept.   In this study, possible factors from some specific approaches are taken so that all the potential factors that are related to the second-hand consumption are not included. Thus, future research may include different factors into different models that would lead to a different result. Because of limited time, the sample comprises only 369 respondents, so that before generalizing the findings to the vintage fashion consumption repetition of this study with a larger group of people is advised.

In this study, old unused products in stock are eliminated. It is possible to find vintage products that left in stock for years. However, there is a possibility that experiences vintage purchase at different small retail stores that sell old but unused products.   Therefore, in a future study, the vintage concept may be detailed accordingly. Another limitation is that this study does not include vintage luxury consumption in detail to generalize the impacts influencing vintage purchase intention, so the consumers who are not willing to pay more for the vintage clothing

may be included into the research model as well. Furthermore, e-commerce purchasing behavior is also not included not to specify the shopping behavior. Fashion involvement of vintage purchasing may be associated with e-commerce behavior in future research. Consumer-to-consumer vintage commerce is excluded. Ecological consumption perspective is a trigger consumer-to- consumer vintage commerce. Nevertheless, consumer-to-consumer vintage purchase consumption may be studied. The effect of vintage usage intention and consumer-to-consumer commerce relationship may be determined.

The sample's demographic profile also shows that the biggest segment of the respondents is young (40.67% aged between 25 and 35), well educated (74.66% had a bachelor degree and above). Therefore, the generalization of results to a different group with a different demographic profile may not be valid. It is also recommended to incorporate different approaches such as cultural influences, observation in old shops to discover different results.

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APPENDICES

A. Abbreviations and Results

Constructs &Items	Statements	Results
Nostalgia (NOSTAL)		
NOSTALQ1	They don't make 'em like they used to.	Eliminated
NOSTALQ2	Newer is almost always better.	Retained
NOSTALQ3	In the future, people will have even better lives	Retained
NOSTALQ4	I believe in the constant march of progress	Retained
NOSTALQ5	Yesterday, all my troubles seemed so far away.	Retained
NOSTALQ6	Products are getting shoddier and shoddier.	Eliminated

NOSTALQ7	Compared to our parents, we've got it good	Eliminated
NOSTALQ8	Technological change will insure a brighter future	Retained
NOSTALQ9	When I was younger, I was happier than I am today.	Eliminated
NOSTALQ10	Today's new movie stars could learn from the old	Retained
NOSTALQ11	I must admit it's getting better, better all the time	Retained
NOSTALQ12	The truly great sports heroes are long dead and gone.	Eliminated
NOSTALQ13	History involves a steady improvement in human wellfare	Retained
NOSTALQ14	Today's standard of living is the highest ever attained	Retained
NOSTALQ15	Sometimes, I wish I could return to the womb.	Eliminated
NOSTALQ16	We are experiencing a decline in the quality of life.	Retained

NOSTALQ17	Steady growth in GNP has brought increased human happiness	Retained
NOSTALQ18	Compared to the classics, today's music is mostly trash.	Retained
NOSTALQ19	Modern business constantly builds a better tomorrow	Eliminated

Need For Uniqueness(UNIQ)		
UNIQQ1	I collect unusual products as a way of telling people I'm different	Retained
UNIQQ2	I have sometimes purchased unusual products or brands as a way to create a more distinctive personal image	Retained
UNIQQ3	I often look for one-of-a-kind products or brands so that I create a style that is all my own	Eliminated
UNIQQ4	Often when buying merchandise, an important goal is to find something that communicates my uniqueness	Eliminated
UNIQQ5	I often combine possessions in such a way that I create a personal image for myself that	Retained

	can't be duplicated	
UNIQQ6	I often try to find a more interesting version of run-of-the-mill products because I enjoy being original	Eliminated
UNIQQ7	I actively seek to develop my personal uniqueness by buying special products or brands	Eliminated
UNIQQ8	Having an eye for products that are interesting and unusual assists me in establishing a distinctive image	Retained
UNIQQ9	The products and brands that I like best are the ones that express my individuality	Retained
UNIQQ10	I often think of the things I buy and do in terms of how I can use them to shape a more unusual personal image	Eliminated
UNIQQ11	I'm often on the look out for new products or brands that will add to my personal uniqueness	Eliminated
UNIQQ12	When dressing, I have sometimes dared to be different in ways that others are likely to disapprove	Retained

UNIQQ13	When it comes to the products I buy and the situations in which I use them, I have often broken customs and rules	Retained
UNIQQ14	I often dress unconventionally even when it's likely to offend others	Retained
UNIQQ15	Concern for being out of place doesn't prevent me from wearing what I want to wear	Retained
UNIQQ16	When it comes to the products I buy and the situations in which I use them, I have often broken customs and rules	Retained
UNIQQ17	I rarely act in agreement with what others think are the right things to buy	Retained
UNIQQ18	I have often violated the understood rules of my social group regarding what to buy or own	Retained
UNIQQ19	I have often gone against the understood rules of my social group regarding when and how certain products are properly used	Retained
UNIQQ20	When I dress differently, I'm often aware that others think I'm peculiar, but I don't care	Retained

UNIQQ21	When products or brands I like become extremely popular, I lose interest in them	Eliminated
UNIQQ22	I avoid products or brands that have already been accepted and purchased by the average consumer	Retained
UNIQQ23	I give up wearing fashions I've purchased once they become popular among the general public	Eliminated
UNIQQ24	The more commonplace a product or brand is among the general population, the less interested I am in buying it	Eliminated
UNIQQ25	As a rule, I dislike products or brands that are customarily purchased by everyone	Retained
UNIQQ26	When a product I own becomes popular among the general population, I begin using it less	Eliminated
UNIQQ27	I often try to avoid products or brands that I know are bought by the general population	Eliminated
UNIQQ28	Products don't seem to hold much value for me when they are purchased regularly by everyone	Eliminated

UNIQQ29	When a style of clothing I own becomes too commonplace, I usually quit wearing it	Eliminated
Status (STAT)		
STATQ1	I would buy a product just because it has status.	Eliminated
STATQ2	I am interested in new products with status.	Eliminated
STATQ3	I would pay more for a product if it had status.	Eliminated
STATQ4	The status of a product is irrelevant to me (negatively worded).	Eliminated
STATQ5	A product is more valuable to me ifit has some snob appeal.	Eliminated
Fashion Involvement (FINVOLVE)		
FINVOLVEQ1	I put high effort to what I wear.	Eliminated
FINVOLVEQ2	I spend more than 10 minutes to get dressed in the morning	Retained
FINVOLVEQ3	It is worth to pay extra cost to wear an attractive and attention driving clothes.	Eliminated

FINVOLVEQ4	I prefer to purchase a cloth with a strong personality of its own.	Eliminated
FINVOLVEQ5	I have sometimes imagined being on the runway.	Eliminated
FINVOLVEQ6	Clothes offer me fun and enjoyment when life's pressures build up.	Eliminated
FINVOLVEQ7	Sometimes I get so wrapped up in my clothes.	Retained
FINVOLVEQ8	Clothes are nothing more than tools.	Eliminated
FINVOLVEQ9	I generally feel a sentimental attachment to the clothes I own.	Eliminated
FINVOLVEQ10	I do not pay much attention to fashion ads in magazines or on TV.	Retained
FINVOLVEQ11	I get bored when other people talk to me about their clothing.	Retained
FINVOLVEQ12	I don't like to think my outfit being ordinary / incompatible.	Eliminated
FINVOLVEQ13	I have little or no interest in clothing.	Eliminated
FINVOLVEQ14	I usually have one and more clothes of very	Retained

	latest style	
FINVOLVEQ15	I usually have one and more shoes of very latest style	Retained
FINVOLVEQ16	I usually have one and more accesories of very latest style	Retained
FINVOLVEQ17	An important part of my life and activities is dressing smartly	Eliminated
FINVOLVEQ18	I like to think I am a bit of a swinger	Eliminated
FINVOLVEQ19	I like to shop for clothes	Eliminated
FINVOLVEQ20	For my fashion needs, i am increasingly shopping at boutiques or fashion specialty stores rather than department stores	Eliminated
FINVOLVEQ21	When I must choose between the two, I usually dress for fashion not comfort	Retained
Purchase	Intention	(INTENT)
INTENTQ1	I buy vintage products.	Retained
INTENTQ2	I am willing to buy vintage products	Retained

INTENTQ3	I'm willing to pay more money to buy vintage products.	Retained
INTENTQ4	I would purchase the item.	Retained
INTENTQ5	I would consider buying the item at the price listed.	Retained
INTENTQ6	The probability that I would consider buying is high	Retained
INTENTQ7	I might consider to buy a vintage product in the future	Eliminated

Threasure Hunting (THUNTING)

THUNTINGQ1	I go to vintage stores to nose around and see what I can find	Retained
THUNTINGQ2	I like strolling around these vintage channels because I always hope to come across a find	Retained
THUNTINGQ3	What's on sale at vintage stores is never repetitive and that's what I like	Retained
THUNTINGQ4	In some of these vintage channels I feel a bit like I'm treasure hunting	Retained
THUNTINGQ5	I go to vintage stores to ferret around and	Retained

	discover something	
THUNTINGQ6	Vintage shopping enables me track down things for my family since I know their needs	Retained

The public self consciousness (PSCONS)		
PSCONSQ1	I am concerned about my style of doing things	Retained
PSCONSQ2	I am concerned about the way I present myself	Eliminated
PSCONSQ3	I am self conscious about the way i look	Eliminated
PSCONSQ4	I ususally work about making a good impression	Retained
PSCONSQ5	One of the last thing I do before I leave my house is look in the mirror	Eliminated
PSCONSQ6	I am concerned about what other people think of me	Retained
PSCONSQ7	I am usually aware of my appearance	Retained

Clothing Effort Time Attention (CLOTHEFFORT)		
CLOTHEFFORTQ1	I would select the clothes that will impress people	Retained
CLOTHEFFORTQ2	I would select the clothes that are exciting	Eliminated
CLOTHEFFORTQ3	I would select the clothes that are stylish	Retained
CLOTHEFFORTQ4	I would select the clothes that are fashionable	Eliminated
CLOTHEFFORTQ5	I would select dark colored clothes	Eliminated
CLOTHEFFORTQ6	I would select which camouflage my figure	Eliminated
CLOTHEFFORTQ7	I would select attention-grabbing clothes.	Eliminated
CLOTHEFFORTQ8	I would select clothes that do not attention to my figure	Eliminated
CLOTHEFFORTQ9	I would select clothes that are concealing	Eliminated
CLOTHEFFORTQ10	I would select the clothes that make me feel better	Eliminated
CLOTHEFFORTQ11	I would select the clothes that give me self confidence	Eliminated

CLOTHEFFORTQ12	I would select the clothes that boost my morale	Retained
CLOTHEFFORTQ13	I would select the clothes that make feel more sure of myself	Eliminated
CLOTHEFFORTQ14	I would select the clothes that are different	Retained
CLOTHEFFORTQ15	I would select the clothes that make distinctive	Eliminated
CLOTHEFFORTQ16	I would select the clothes that are unique	Eliminated
CLOTHEFFORTQ17	I would select loosely fitting clothes	Eliminated
CLOTHEFFORTQ18	I would select the clothes that are comfortable	Eliminated
CLOTHEFFORTQ19	I would select the clothes that are stretchy and flexible	Eliminated
CLOTHEFFORTQ20	I would select the clothes that allow me to move freely	Eliminated
CLOTHEFFORTQ21	I pay much attention to my appearance.	Retained
CLOTHEFFORTQ22	I spend time getting ready in the morning before leaving home	Retained
CLOTHEFFORTQ23	I effort much put into getting dressed	Retained

Nature Relatedness Perspective (NATRELATED)		
NATRELATEDQ1	Humans have the right to use natural resources any way we want	Eliminated
NATRELATEDQ2	Conservation is unnecessary because nature is strong enough to recover from any human impact	Eliminated
NATRELATEDQ3	Animals, birds and plants have fewer rights than humans	Retained
NATRELATEDQ4	Some species are just meant to die out or become extinct	Retained
NATRELATEDQ5	Nothing I do will change problems in other places on the planet	Eliminated
NATRELATEDQ6	The state of nonhuman species is an indicator of the future for humans	Eliminated

B. Questionnaire in English

	Survey no	
İstanbul Bilgi Üniversitesi LAUREATE INTERNATIONAL UNIVERSITIES	Interviewer	
	Date	

Dear Participant, Welcome to our research!

We are carrying out in Turkey as part of academic studies that we have done this survey at Istanbul Bilgi University.

The aim of our study is to examine the opinions of customers about their buying experience of vintage clothes and accessories.

The vintage product, by definition, means dating from the past and express a part or collection of a specific period. It is possible to buy from second hand stores that sell second hand products. The vintage is not new products designed by inspiring specific periods.

Thank you very much for your help in our study.

Please read the questions for each section and answer ALL questions. Some questions may be similar or seem strange, but they all have a purpose. There is no right or wrong answer. There are some filter questions to collect your attention in the survey. For these questions, simply select the option specified.

All your answers will be used only for academic purposes. All information collected in this survey will be kept confidential.

If you have any questions about your rights as a participant, you will be contact with Assistant Professor Neşenur Altıniğne via nesenur.altinigne@bilgi.edu.tr.

If you have any questions about research, please contact me at burcucanse@gmail.com

Thank you very much for your help!

The survey will take approximately 8-10 minutes to complete.

Volunteer Participation: Participation in this study is entirely voluntary. If you do not want to participate in the study, you can end the study at any point.

Confidentiality of the Study: All data in this study will be kept completely confidential. A report or article that we will publish will certainly not contain any information that may lead to your identity. The records of the study will be protected only in the locked file (in an encrypted file) accessible to the responsible persons of the study.

Participant Approval:

I have read the above information and I agree to participate by clicking the button below.

○ I am 18 years old or older and I agree to participate in the study.

○ I do not agree to participate in the study.

Questions about Nostalgia Proneness	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Q1.They don't make 'em like they used to.	1	2	3	4	5
Q2.Newer is almost always better.	1	2	3	4	5
Q3.In the future, people will have even better lives	1	2	3	4	5
Q4.I believe in the constant march of progress	1	2	3	4	5
Q5.Yesterday, all my troubles seemed so far away.	1	2	3	4	5
Q6.Products are getting shoddier and shoddier.	1	2	3	4	5
Q7.Compared to our parents, we've got it good	1	2	3	4	5
Q8.Technological change will insure a brighter future	1	2	3	4	5
Q9.When I was younger, I was happier than I am today.	1	2	3	4	5
Q10.Today's new movie stars could learn from the old	1	2	3	4	5
Q11.I must admit it's getting better, better all the time	1	2	3	4	5

Q12.The truly great sports heroes are long dead and gone.	1	2	3	4	5
Q13.History involves a steady improvement in human welfare	1	2	3	4	5
Q14.Today's standard of living is the highest ever attained	1	2	3	4	5
Q15.Sometimes, I wish I could return to the womb.	1	2	3	4	5
Q16.We are experiencing a decline in the quality of life.	1	2	3	4	5
Q17.Steady growth in GNP has brought increased human happiness	1	2	3	4	5
Q18.Compared to the classics, today's music is mostly trash.	1	2	3	4	5
Q19.Modern business constantly builds a better tomorrow	1	2	3	4	5

Questions about Need for Uniqueness	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Q20.I collect unusual products as a way of telling people I'm different	1	2	3	4	5
Q21.I have sometimes purchased unusual products or brands as a way to create a more distinctive personal image	1	2	3	4	5
Q22.I often look for one-of-a-kind products or brands so that I create a style that is all my own	1	2	3	4	5
Q23.Often when buying merchandise, an important goal is to find something that communicates my uniqueness	1	2	3	4	5
Q24.I often combine possessions in such a way that I create a personal image for myself that can't be duplicated	1	2	3	4	5
Q25.I often try to find a more interesting version of run-of-the-mill products because I enjoy being original	1	2	3	4	5
Q26.I actively seek to develop my personal uniqueness by buying special products or brands	1	2	3	4	5
Q27.Having an eye for products that are interesting and unusual assists me in establishing a distinctive image	1	2	3	4	5
Q28.The products and brands that I like best are the ones that express my individuality	1	2	3	4	5
Q29.I often think of the things I buy and do in terms of how I can use them to shape a more unusual personal	1	2	3	4	5

image

Q30.I'm often on the look out for new products or brands that will add to my personal uniqueness	1　2　3　4　5
Q31.When dressing, I have sometimes dared to be different in ways that others are likely to disapprove	1　2　3　4　5
Q32.When it comes to the products I buy and the situations in which I use them, I have often broken customs and rules	1　2　3　4　5
Q33.I often dress unconventionally even when it's likely to offend others	1　2　3　4　5
Q34.Concern for being out of place doesn't prevent me from wearing what I want to wear	1　2　3　4　5
Q35.When it comes to the products I buy and the situations in which I use them, I have often broken customs and rules	1　2　3　4　5
Q36.I rarely act in agreement with what others think are the right things to buy	1　2　3　4　5
Q37.If you're reading this question, check the "Neutral" option.	1　2　3　4　5
Q38.I have often violated the understood rules of my social group regarding what to buy or own	1　2　3　4　5

Q39.I have often gone against the understood rules of my social group regarding when and how certain products are properly used	1	2	3	4	5
Q40.When I dress differently, I'm often aware that others think I'm peculiar, but I don't care	1	2	3	4	5
Q41.When products or brands I like become extremely popular, I lose interest in them	1	2	3	4	5
Q42.I avoid products or brands that have already been accepted and purchased by the average consumer	1	2	3	4	5
Q43.I give up wearing fashions I've purchased once they become popular among the general public	1	2	3	4	5
Q44.The more commonplace a product or brand is among the general population, the less interested I am in buying it	1	2	3	4	5
Q45.As a rule, I dislike products or brands that are customarily purchased by everyone	1	2	3	4	5
Q46.When a product I own becomes popular among the general population, I begin using it less	1	2	3	4	5
Q47.I often try to avoid products or brands that I know are bought by the general population	1	2	3	4	5

Q48.Products don't seem to hold much value for me when they are purchased regularly by everyone   1   2   3   4   5

Q49.When a style of clothing I own becomes too commonplace, I usually quit wearing it   1   2   3   4   5

Questions about Need for Status	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Q50.I would buy a product just because it has status.	1	2	3	4	5
Q51.I am interested in new products with status.	1	2	3	4	5
Q52.I would pay more for a product if it had status.	1	2	3	4	5
Q53.The status of a product is irrelevant to me (negatively worded).	1	2	3	4	5
Q54.A product is more valuable to me fit has some snob appeal.	1	2	3	4	5

Questions about Fashion Involvement	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Q55.I put high effort to what I wear	1	2	3	4	5
Q56. I spend more than 10 minutes to get dressed in the morning	1	2	3	4	5
Q57.It is worth to pay extra cost to wear an attractive and attention driving clothes	1	2	3	4	5
Q58.I prefer to purchase a cloth with a strong personality of its own	1	2	3	4	5
Q59.I have sometimes imagined being on the runway	1	2	3	4	5
Q60.Clothes offer me fun and enjoyment when life's pressures build up	1	2	3	4	5
Q61.Sometimes I get so wrapped up in my clothes	1	2	3	4	5
Q62.Clothes are nothing more than tools	1	2	3	4	5
Q63.I generally feel a sentimental attachment to the clothes I own	1	2	3	4	5

Q64.I do not pay much attention to fashion ads in magazines or on TV	1	2	3	4	5
Q65.I get bored when other people talk to me about their clothing	1	2	3	4	5
Q66.I don't like to think my outfit being ordinary / incompatible	1	2	3	4	5
Q67.I have little or no interest in clothing	1	2	3	4	5
Q68.I usually have one and more clothes of very latest style	1	2	3	4	5
Q69.I usually have one and more shoes of very latest style	1	2	3	4	5
Q70.I usually have one and more accesories of very latest style	1	2	3	4	5
Q71.An important part of my life and activities is dressing smartly	1	2	3	4	5
Q72.I like to think I am a bit of a swinger	1	2	3	4	5
Q73.I like to shop for clothes	1	2	3	4	5
Q74.For my fashion needs, i am increasingly shopping at boutiques or fashion specialty stores rather than department	1	2	3	4	5

stores

| Q75.When I must choose between the two, I usually dress for fashion not comfort | 1 | 2 | 3 | 4 | 5 |

Questions about Purchase Intention	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Q76.I buy vintage products	1	2	3	4	5
Q77.I am willing to buy vintage products	1	2	3	4	5
Q78.I'm willing to pay more money to buy vintage products	1	2	3	4	5
Q79.I would purchase the item	1	2	3	4	5
Q80.I would consider buying the item at the price listed	1	2	3	4	5
Q81.The probability that I would consider buying is high	1	2	3	4	5
Q82.I might consider to buy a vintage product in the	1	2	3	4	5

future

Questions about Treasure Hunting	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Q83.I go to vintage stores to nose around and see what I can find	1	2	3	4	5
Q84.I like strolling around these vintage channels because I always hope to come across a find	1	2	3	4	5
Q85.What's on sale at vintage stores is never repetitive and that's what I like	1	2	3	4	5
Q86.In some of these vintage channels I feel a bit like I'm treasure hunting	1	2	3	4	5
Q87.I go to vintage stores to ferret around and discover something	1	2	3	4	5
Q88.If you're reading this question, check the "Neutral" option.	1	2	3	4	5

Q89.Vintage shopping enables me track down things for my family since I know their needs　　　1　2　3　　4　5

Questions about The Public Self Consciousness	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Q90.I am concerned about my style of doing things	1	2	3	4	5
Q91.I am concerned about the way I present myself	1	2	3	4	5
Q92.I am self conscious about the way i look	1	2	3	4	5
Q93.I ususally work about making a good impression	1	2	3	4	5
Q94.One of the last thing I do before I leave my house is look in the mirror	1	2	3	4	5
Q95.I am concerned about what other people think of me	1	2	3	4	5
Q96.I am usually aware of my appearance	1	2	3	4	5

Questions about Clothing Effort Time Attention	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Q97.I would select the clothes that will impress people	1	2	3	4	5
Q98.I would select the clothes that are exciting	1	2	3	4	5
Q99.I would select the clothes that are stylish	1	2	3	4	5
Q100.I would select the clothes that are fashionable	1	2	3	4	5
Q101.I would select dark colored clothes	1	2	3	4	5
Q102.I would select which camuflage my figure	1	2	3	4	5
Q103.I would select attention-grabbing clothes.	1	2	3	4	5
Q104.I would select clothes that do not attention to my figure	1	2	3	4	5
Q105.I would select clothes that are concealing	1	2	3	4	5
Q106.I would select the clothes that make me feel better	1	2	3	4	5
Q107.I would select the clothes that give me self confidence	1	2	3	4	5
Q108.I would select the clothes that boost my morale	1	2	3	4	5
Q109.I would select the clothes that make feel more sure of myself	1	2	3	4	5
Q110.I would select the clothes that are different	1	2	3	4	5

Q111.I would select the clothes that make distinctive	1	2	3	4	5
Q112.I would select the clothes that are unique	1	2	3	4	5
Q113.I would select loosely fitting clothes	1	2	3	4	5
Q114.I would select the clothes that are comfortable	1	2	3	4	5
Q115.I would select the clothes that are stretchy and flexible	1	2	3	4	5
Q116.I would select the clothes that allow me to move freely	1	2	3	4	5
Q117.I pay much attention to my appearance.	1	2	3	4	5
Q118.I spend time getting ready in the morning before leaving home	1	2	3	4	5
Q119.I effort much put into getting dressed	1	2	3	4	5

Questions about Nature Relatedness Perspective	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Q120.Humans have the right to use natural resources any way we want	1	2	3	4	5
Q121.Conservation is unnecessary because nature is strong enough to recover from any human impact	1	2	3	4	5
Q122.Animals, birds and plants have fewer rights than humans	1	2	3	4	5
Q123.Some species are just meant to die out or become extinct	1	2	3	4	5
Q124.Nothing I do will change problems in other places on the planet	1	2	3	4	5
Q125.The state of nonhuman species is an indicator of the future for humans	1	2	3	4	5

Questions about Demographic Information

Q126.Age

1> Less than 17   2> 18-24   3> 25-34   4> 35-44

5> 45-54   6> 55 and above

Q127.Gender   1> Female   2> Male   3> Other

Q128.Education Level

1> Primary   2> Secondary   3> High School

4>College   5> University   6> Master

7> Doctorate / PhD

Q129.Personal Monthly Income

   1> Less than 2.000TRY
   2> 2> 2.000TRY-3.500 TRY
   3> 3> 3.501TRY-5.000TRY
   4> 4> 5.001TRY-7.500TRY
   5> 5> More than 7.500TRY

C. Questionnaire in Turkish

İstanbul Bilgi Üniversitesi LAUREATE INTERNATIONAL UNIVERSITIES	Survey no	
	Interviewer	
	Date	

Değerli Katılımcı,

Araştırmamıza hoşgeldiniz!

Bu anketi, İstanbul Bilgi Üniversitesi'nde yapmış olduğumuz akademik çalışmanın parçası olarak Türkiye'de yürütmekteyiz. Çalışmamızın amacı, müşterilerin vintage kıyafet ve aksesuar satın alma deneyimleri ile ilgili görüşlerini incelemektir.

Vintage ürün tanım olarak, geçmişe ait olan anlamı taşır. Belirli bir döneme ait bir parçayı veya koleksiyonu ifade eder. İkinci el ürün satışı yapan mağazalardan ve ikinci el pazarlarından satın almak mümkündür. Vintage belirli dönemler ilham alınarak tasarlanmış yeni ürünler değildir.

Çalışmamıza yardım etme isteğinizden dolayı çok teşekkür ederiz.

Lütfen her bölüm için soruları okuyun ve TÜM soruları cevaplayın. Bazı sorular benzer olabilir veya tuhaf gelebilir, ancak hepsinin bir amacı vardır. Doğru veya yanlış cevap yoktur.

Anketin içerisinde dikkatinizi toplamak için bazı filtre sorular bulunmaktadır. Bu sorularda söylenen seçeneği işaretlemeniz yeterli olacaktır.

Bütün cevaplarınız sadece akademik amaçlar için kullanılacaktır.Bu ankette toplanan tüm bilgiler tamamen gizli tutularak saklanacaktır.

Katılımcı olarak haklarınız hakkında herhangi bir sorunuz varsa, İstanbul Bilgi Üniversitesi İşletme Fakültesi'nde görevli Dr.Öğr. Üyesi Neşenur Altıniğne ile nesenur.altinigne@bilgi.edu.tr adresinden iletişime geçebilirsiniz. Araştırmayla ilgili herhangi bir sorunuz varsa burcucanse@gmail.com adresinden bana ulaşabilirsiniz.

Yardımlarınız için çok teşekkür ederiz!

Anketin tamamlanması yaklaşık 8-10 dakika sürecektir.

Gönüllü Katılım Koşulu: Bu çalışmaya katılım tamamen gönüllülük esasına dayanmaktadır. Eğer çalışmaya katılmak istemezseniz, çalışmayı istediğiniz noktada sonlandırabilirsiniz.

Çalışmanın Gizliliği: Bu çalışmadaki bütün veriler tamamıyla gizli tutulacaktır. Yayınlayacağımız bir rapor ya da makale kesinlikle kimliğinizin ortaya çıkmasına neden olabilecek herhangi bir bilgi içermeyecektir. Çalışmanın kayıtları yalnızca çalışmanın sorumlu kişilerinin ulaşabileceği kilitli dosyada (şifreli bir dosyada) korunacaktır.

Katılımcı Onayı:

Yukarıdaki bilgilendirmeyi okudum ve aşağıdaki butona tıklayarak çalışmaya katılmayı kabul ediyorum.

○ 18 yaşındayım ya da daha büyüğüm ve çalışmaya katılmayı kabul ediyorum.

○ Çalışmaya katılmayı kabul etmiyorum.

Nostalji Eğilimi Hakkında Sorular	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Ne Katılmıyorum	Katılıyorum	Katılıyorum	Kesinlikle Katılıyorum
S1.Hiçbir şey eskisi gibi değil	1	2	3		4	5
S2.Daha yeni olan her zaman iyidir	1	2	3		4	5
S3.Bence gelecekte insanlar daha iyi bir yaşama sahip olacak	1	2	3		4	5
S4.Devamlı ilerleme kat edildiğine inanıyorum	1	2	3		4	5
S5.Dün, bütün sorunlarım benden çok uzak olan bir zamandı	1	2	3		4	5
S6.Bu dönemde kullandığımız ürünler eskilere göre daha kalitesiz olmaya başladı	1	2	3		4	5

S7.Ebeveynlerimize göre daha iyi durumdayız	1	2	3	4	5
S8.Teknolojik gelişmeler daha parlak bir gelecek sağlayacak	1	2	3	4	5
S9.Gençken (eskiden) daha mutlu biriydim	1	2	3	4	5
S10.Yeni sanatçılar eskilerden bir şeyler öğrenmeli	1	2	3	4	5
S11.Gidişatın her zaman daha iyiye doğru olduğunu söyleyebilirim	1	2	3	4	5
S12.Efsane sporcular çoktan öldü ve artık onlar gibisi yok	1	2	3	4	5
S13.Tarih istikrarlı bir şekilde ilerleme ve gelişme içerisinde olduğumuzu gösteriyor	1	2	3	4	5
S14.Bugünün yaşam standardı şu ana kadar ulaşılabilen en yüksek yaşam standardıdır	1	2	3	4	5
S15.Bazen keşke bebekliğime dönebilseydim diyorum	1	2	3	4	5
S16.Yaşam kalitesinde düşüş yaşıyoruz	1	2	3	4	5
S17.Bir ülkenin milli geliri arttıkça, insanların mutluluğu da artar.	1	2	3	4	5

	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
S18.Eskilerle kıyaslandığında şimdiki şarkılar çok kötü	1	2	3	4	5
S19.Modern iş dünyası, sürekli olarak daha iyi bir gelecek inşa eder	1	2	3	4	5

Özgünlüğe Duyulan İhtiyaç Hakkında Sorular	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne	Katılıyorum	Kesinlikle Katılıyorum
S20.Farklı olduğumu gösterebilmek için değişik ürünler toparlarım	1	2	3	4	5
S21.Bazen sıra dışı ürünleri veya markaları kendine özgü bir kişisel imaj yaratmak için satın alırım	1	2	3	4	5
S22.Eşi benzeri olmayan ürünler veya markalar tercih ederek kendime ait bir stil yaratırım	1	2	3	4	5
S23.Bir ürün satın alırken en önemli nokta benim benzersizliğimi yansıtan bir ürün olup olmamasıdır	1	2	3	4	5
S24.Sahip olduğum şeyleri kişisel imajımı yansıtacak şekilde farklı kombinleyerek, taklit edilemez bir hale	1	2	3	4	5

getiririm

S25.Orjinal olmak için genelde kullanılan ürünlerin farklı versiyonlarını bulmaya çalışırım	1	2	3	4	5
S26.Özel ürünler veya markalar satın alarak kişisel özgünlüğümü sürekli geliştirmeye çalışırım	1	2	3	4	5
S27.İlgi çekici ve sıra dışı olan ürünleri seçebilmek için zevk sahibi olmak, diğerlerinden farklı bir tarz oluşturmamda bana yardımcı olur	1	2	3	4	5
S28.En çok beğendiğim ürünler ve markalar kişiliğimi ifade eder	1	2	3	4	5
S29.Başkalarından farklı bir kişisel imaj oluşturmak için aldığım ve yaptığım şeyleri nasıl kullanabilirim diye sık sık düşünürüm	1	2	3	4	5
S30.Genellikle bana farklılık katacak yeni ürünleri veya markaları bulmaya çalışırım	1	2	3	4	5
S31.Giyinirken, bazen başkalarının onaylamama ihtimaline rağmen farklı olmaya cesaret ederim	1	2	3	4	5
S32.Şimdiye kadar, satın aldığım ürünlere ve bunları kullandığım durumlara bakacak olursam adetler ve kurallar çiğnenebilir diye düşünürüm	1	2	3	4	5

S33.Başkalarını rahatsız etse bile sık sık alışılmadık şekilde giyinirim	1	2	3	4	5
S34.Yersiz olma endişesi, giymek istediklerimi giymemi engellemez	1	2	3	4	5
S35.Satın aldığım ürünler söz konusu olduğunda genellikle kuralları ve adetleri dikkate almam.	1	2	3	4	5
S36.Sosyal grubumun neyi satın aldığına veya sahip olduğuna dair alışılmış kuralları sorgularım	1	2	3	4	5
S37.Bu soruyu okuyorsanız "ne katılıyorum ne katılmıyorum" seçeneğini işaretleyin.	1	2	3	4	5
S38.Satın aldığım veya sahip olduğum ürünler düşünüldüğünde sosyal grubumun normlarının dışında sayılırım.	1	2	3	4	5
S39.Sosyal grubumun belirli ürünlerin ne zaman ve nasıl kullanılacağına ilişkin alışılmış kurallarına sık sık karşı çıkarım.	1	2	3	4	5
S40.Farklı giyindiğimde, çoğu zaman diğerlerinin kendime özgü bir stilim olduğunu düşündüklerinin farkındayım.	1	2	3	4	5
S41.Beğendiğim ürünler ya da markalar son derece	1	2	3	4	5

popüler hale geldiğinde, onlara olan ilgimi kaybederim

S42.Ortalama tüketici tarafından zaten kabul edilmiş ve satın alınmış ürünlerden veya markalardan kaçınıyorum	1	2	3	4	5
S43.Sahip olduğum bir ürün genel nüfus arasında popüler hale geldiğinde, o ürünü daha az kullanmaya başladım	1	2	3	4	5
S44.Genel nüfus tarafından satın aldığını bildiğim ürün veya markalardan uzak durmaya çalışırım	1	2	3	4	5
S45.Genelde herkes tarafından geleneksel olarak satın alınan ürünleri veya markaları beğenmem	1	2	3	4	5
S46.Daha önceden satın aldığım ürünler insanlar arasında popülerleşmeye başladığında o ürünleri kullanmaktan vaz geçerim.	1	2	3	4	5
S47.Genel nüfus arasında daha yaygın olan ürün ya da markalarla pek ilgilenmem	1	2	3	4	5
S48.Herkes tarafından satın alınan ürünler benim için fazla bir değer taşımaz	1	2	3	4	5
S49.Sahip olduğum bir kıyafet tarzı insanlar arasında yaygınlatığında onu değiştirmeyi tercih ederim	1	2	3	4	5

Statü İhtiyacı Hakkında Sorular	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Ne Katılıyorum	Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
S50.Bir ürünü sadece statü gösterdiği için satın alırım	1	2	3		4	5
S51.Statü gösteren yeni ürünlere ilgim var	1	2	3		4	5
S52.Statü göstergesi olan ürünlere daha fazla ödemeye razıyım	1	2	3		4	5
S53.Bir ürünün statü göstergesi olması benim için önemsizdir (reverse)	1	2	3		4	5
S54.Bir ürün statü sağlıyorsa benim için daha değerlidir	1	2	3		4	5

Modayı Takip Etmek Hakkında Sorular	Kesinlikle	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle
S55.Ne giydiğime çok özen gösteririm	1	2	3	4	5
S56.Sabahları ne giyeceğimi düşünürken 10 dk'dan fazla vakit harcarım	1	2	3	4	5
S57.Farklı ve dikkat çekici bir kıyafet giymek için ekstra ücret ödemeye değer	1	2	3	4	5
S58.Kendine ait bir tarzı olan kıyafetleri satın almayı tercih ederim	1	2	3	4	5
S59.Kendimi bazen podyumdaymış gibi hayal ediyorum	1	2	3	4	5
S60.Kıyafetler hayatın bunaltıcı etkisine rağmen eğlence ve keyif veriyor	1	2	3	4	5
S61.Bazen neredeyse vaktimin tamamını kıyafetlerimle ilgili konularla geçiriyorum.	1	2	3	4	5
S62.Kıyafetler sadece bir araçtır	1	2	3	4	5
S63.Sahip olduğum kıyafetlerle duygusal bağ kurarım	1	2	3	4	5
S64.Dergilerdeki veya televizyondaki moda reklamları	1	2	3	4	5

fazla ilgimi çekmez

S65.Diğer insanlar benimle kıyafetler hakkında konuştuklarında sıkılırım	1	2	3	4	5
S66.Kıyafetimin sıradan / uyumsuz olduğunu düşünmekten hoşlanmıyorum	1	2	3	4	5
S67.Kıyafetlere hiç ilgi duymam	1	2	3	4	5
S68.Son moda birden fazla kıyafetim var	1	2	3	4	5
S69.Son moda birden fazla ayakkabım var	1	2	3	4	5
S70.Son moda birden fazla aksesuarım var	1	2	3	4	5
S71.Şık giyinmek hayatımdaki en önemli özelliklerimden biridir	1	2	3	4	5
S72.Kendimi hayatı ve yaşamayı seven biri olarak düşünmeyi seviyorum	1	2	3	4	5
S73.Kıyafet satın almak için alışveriş yapmayı seviyorum	1	2	3	4	5
S74.Moda ile ilgili ihtiyaçlarım için büyük mağazalardan ziyade butiklerden veya özel mağazalardan daha çok alışveriş yaparım	1	2	3	4	5

S75.Bir seçim yapmam gerektiğinde, genellikle rahat olan yerine moda olanı tercih ederim   1   2   3   4   5

Satınalma Niyeti Hakkında Sorular	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
S76.Vintage ürün satın alırım	1	2	3	4	5
S77.Vintage bir ürün satın alma olasılığım yüksektir	1	2	3	4	5
S78.Vintage ürünler satın almak için daha fazla para ödemeye razıyım	1	2	3	4	5
S79.Vintage ürünler satın almak isterdim	1	2	3	4	5
S80.Eğer bütçeme uygun olsaydı vintage ürün satın alırdım	1	2	3	4	5
S81.İleride vintage ürün satın alma olasılığım yüksektir	1	2	3	4	5

| S82.İleride vintage ürün satın almayı düşünebilirim | 1 | 2 | 3 | 4 | 5 |

Hazine Avı İçgüdüsü Hakkında Sorular	Kesinlikle Katılmıyorum	Katılmıyorum	Ne	Katılıyorum	Kesinlikle Katılıyorum
S83.Vintage kıyafet / aksesuar satan mağazaları dolaşmaya, neler bulabileceğime bakmaya giderim	1	2	3	4	5
S84.Vintage kıyafet / aksesuar satan mağazalarda dolaşmayı severim çünkü her zaman keşfedilecek bir şeyle karşılaşmayı umarım	1	2	3	4	5
S85.Vintage kıyafet / aksesuar satan mağazalarda satılan ürünlerin asla tekrar bulunamayacak olmaları onlarla ilgili en sevdiğim özelliktir	1	2	3	4	5
S86.Vintage kıyafet / aksesuar satan mağazalarda kendimi sanki hazine avındaymış gibi hissederim	1	2	3	4	5
S87.Vintage kıyafet / aksesuar satan mağazalara reyonları	1	2	3	4	5

karıştırıp bakarak bir şeyler keşfetmek için giderim

	1	2	3	4	5
S88.Bu soruyu okuyorsanız "ne katılıyorum ne katılmıyorum" seçeneğini işaretleyin	1	2	3	4	5
S89.Vintage kıyafet / aksesuar satan mağazalardan alışveriş ailem ve kendim için ihtiyaçlarımıza uygun şeyleri bulmamı sağlar	1	2	3	4	5

Toplum İçindeki Kişisel Farkındalık Hakkında Sorular	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
S90.Tarzımın insanlara nasıl yansıdığını önemserim	1	2	3	4	5
S91.Başkalarına kendimi nasıl tanıttığım konusunda endişelerim vardır	1	2	3	4	5
S92.Nasıl göründüğüm konusunda bilinçli biriyim	1	2	3	4	5
S93.Çoğunlukla insanların üzerinde iyi bir etki bırakmak için çabalarım	1	2	3	4	5
S94.Evden çıkmadan önce yaptığım son şeylerden biri	1	2	3	4	5

aynaya bakmaktır

S95.Diğer insanların hakkımda ne düşündüklerini önemserim	1	2	3	4	5
S96.Görünüşümün ile ilgili farkındalığım yüksektir	1	2	3	4	5

Giyinmeye Harcanan Zaman/Çaba/Özen Hakkında Sorular	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
S97.İnsanların üzerinde etki bırakcak kıyafetler giyinmeyi tercih ederim	1	2	3	4	5
S98.Heyacan verici kıyafetleri tercih ederim	1	2	3	4	5
S99.Şık kıyafetler giymeyi tercih ederim	1	2	3	4	5
S100.Moda olan kıyafetleri giyinmeyi tercih ederim	1	2	3	4	5
S101.Koyu renkli kıyafetler giymeyi tercih ederim	1	2	3	4	5

S102.Vücudumu kapatan kıyafetler giymeyi tercih ederim	1	2	3	4	5
S103.Dikkat çeken kıyafetler giymeyi tercih ederim	1	2	3	4	5
S104.Vücut hatlarıma dikkat çekmeyen kıyafetler giymeyi tercih ederim	1	2	3	4	5
S105.Vücudumu saklayan kıyafetler giymeyi tercih ederim	1	2	3	4	5
S106.Kendimi iyi hissettiren kıyafetler giymeyi tercih ederim	1	2	3	4	5
S107.Bana özgüven veren kıyafetler giymeyi tercih ederim	1	2	3	4	5
S108.Moralimi artıran kıyafetler giymeyi tercih ederim	1	2	3	4	5
S109.Kendimden emin olmamı sağlayan kıyafetler seçerim	1	2	3	4	5
S110.Başkalarından farklı kıyafetler giymeyi tercih ederim	1	2	3	4	5
S111.Kendime özgü giyim tarzımı vurgulayan kıyafetler giymeyi tercih ederim	1	2	3	4	5

S112.Eşi benzeri olmayan kıyafetler giymeyi ercih ederim	1	2	3	4	5
S113.Bol kıyafetler giymeyi tercih ederim	1	2	3	4	5
S114.Konforlu kıyafetler giymeyi tercih ederim	1	2	3	4	5
S115.Dar ve esnek kıyafetler giymeyi tercih ederim	1	2	3	4	5
S116.Özgürce hareket etmemi sağlayan kıyafetler giymeyi tercih ederim	1	2	3	4	5
S117.Dış görünüşüme çok dikkat ederim	1	2	3	4	5
S118.Sabahları evden çıkmadan önce hazırlanmak için zaman harcarım	1	2	3	4	5
S119.Giyinmek için çaba sarfederim	1	2	3	4	5

Doğaya Duyarlılık Hakkında Sorular

	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum

S120.İnsanların istediği şekilde doğal kaynakları kullanma hakkı vardır	1	2	3	4	5
S121.Dopal kaynakları korumak gereksizdir çünkü doğa insan etkisinden kurtulmak için yeterince güçlüdür	1	2	3	4	5
S122.Hayvanlar, kuşlar ve bitkiler insanlardan daha az haklara sahiptir	1	2	3	4	5
S123.Bazı türler sadece ölmek ya da yok olmak içindir	1	2	3	4	5
S124.Yaptığım hiçbir şey gezegenin diğer yerlerindeki problemleri çözmez / değiştirmez	1	2	3	4	5
S125.İnsanların dışındaki türlerin durumu, insanların geleceğinin bir göstergesidir	1	2	3	4	5

Questions about Demographic Informations

S126.Age

1> 17 yaş altı   2> 18-24   3> 25-34

4> 35-44   5> 45-54   6> 55 ve üstü

S127.Gender

151

1> Kadın   2> Erkek   3> Diğer

S128.Education Level

1> İlkokul   2> Ortaokul   3> Lise

4>Yüksek Lisans   5> Üniversite   6> Lisansüstü

7> Doktora

S129.Aylık Geliriniz

1> 2.000TL altı   2> 2.000TL-3.500 TL   3> 3.501TL-5.000TL 4>
5.001TL-7.500TL   5> 7.500TL üzeri