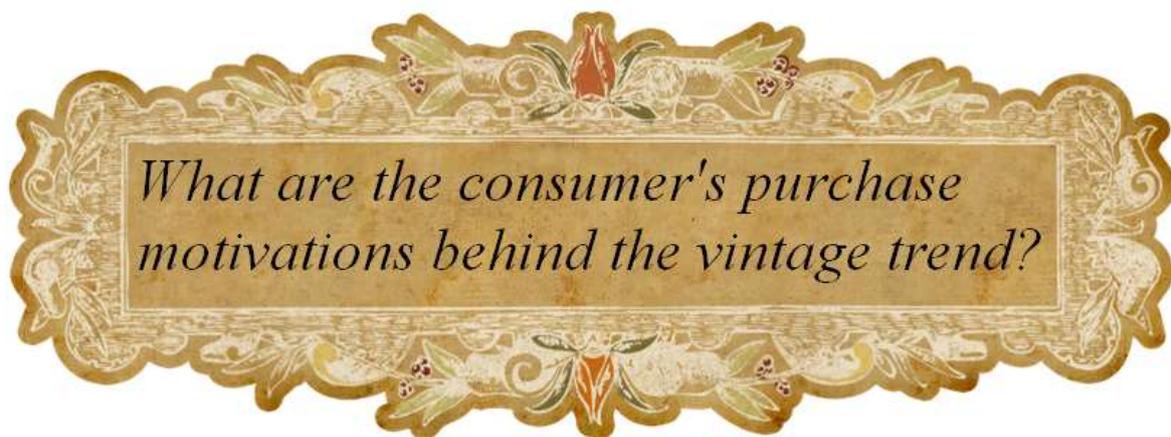


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Index of acronyms and abbreviations

_ **IPSOS:** Institut Politique de sondages et d'opinions sociales

Abstract

It appears in the trends of the current society that consumers are increasingly fond of goods called "vintage". From the clothing industry to interior design, and among others through art, television, and the music industry, the vintage trend is present in all areas of our daily life. Behind this movement, a change in consumer behavior, a complex purchasing process and new consumers' motivations to buy a product are hidden. Consequently, in this study, we will search to determine what are the motivations that give to the consumer the desire to buy vintage products. To do so, we will, in a first time, realize a literature review that will explain the principles and key theories of consumer buying process and then we will explore the universe of vintage, the characteristics of products considered vintage and current linked concepts such as retro-marketing, nostalgia and mass consumption. In the second part, through a qualitative analysis which we will detail the reasons for the choose of this method, we will conduct an empirical approach by conducting interviews with a sample of consumers selected in various selling locations where vintage items are findable, before drawing vertical and horizontal analysis of the results in order to validate or not the assumptions made in the literary magazine.

Keywords: *vintage, product, consumer behavior, motivations, buying process*

Résumé

Il apparaît dans les tendances de la société actuelle que les consommateurs soient de plus en plus friands de biens dit « vintage ». Allant de l'industrie vestimentaire à la décoration intérieure, passant entre autres par l'art, la télévision, et l'industrie musicale, cette tendance du vintage est présente dans tous les domaines du quotidien. Derrière ce mouvement, se cachent un changement dans le comportement du consommateur, un processus d'achat complexe et des motivations nouvelles qui poussent le consommateur à décider d'acheter un produit. Dans cette étude, nous nous demanderons donc quelles sont ces motivations qui donnent au consommateur l'envie d'acheter des produits vintage. Pour cela nous réaliserons premièrement une revue de littérature qui abordera les principes et les théories clefs du processus d'achat du consommateur puis nous explorerons l'univers du vintage, les caractéristiques des produits considérés comme vintage ainsi que les concepts actuels liés tels que le rétro-marketing, la nostalgie et la notion de consommation de masse. Dans une seconde partie, à travers une analyse qualitative dont nous détaillerons les raisons du choix de cette méthode, nous effectuerons une démarche empirique en réalisant des interviews auprès d'un échantillon de consommateurs sélectionnés dans différents lieux de vente de produits vintage, avant de dresser une analyse verticale et horizontale des résultats afin de valider ou non des hypothèses émises dans la revue littéraire.

***Mots-clés:** vintage, produit, comportement du consommateur, motivations, processus d'achat*

Introduction

The new edition of the Mr. Propre's bottle? Vintage. The new collection of ready-to-wear Monoprix? Vintage. The new lingerie trends? Vintage. Fashion, design, decoration, music, film, advertising, radio, print, automotive, web design, blogosphere, kitchen, the word "vintage" explodes everywhere.

Real phenomenon, the vintage movement did not go unnoticed by designers, marketers and sellers. From high fashion houses to young emerging labels, retro look and style are brought up to date. The iconic Louis Vuitton trunk, symbol of the nineteenth century's globetrotters, returns to the front of the stage and was recently revisited by Cindy Sherman. Lately, Levi's launched a line of vintage clothing targeting supporters of deliciously aged and worn jeans. More than a passing fad, vintage is a philosophy, a lifestyle and a way to have a different consumption than the actual massive one.

But why the vintage trend is happening now? The society is constantly evolving and so does the consumer with a change in his behavior, motivations and purchase criteria. The consumer now has a way of being, acting and reacting particular that we will be able to analyze because consumer behavior is directly accessible to external observation.

The vintage trend is also facing some limits. Indeed, companies realized the enthusiasm for vintage products, which is why they are producing more and more retro objects (inspired by the past) and using retro-marketing (build a marketing strategy around a product based on nostalgia, authenticity, etc.). Moreover, as it is a current trend, it is difficult to know whether this trend will be durable or not.

Consumer behavior being a very complex subject, the present study is therefore limited to the motivational aspect. Our analysis will focus on the key elements that motivate consumers to buy vintage products.

Concerning our field of action, it was limited to three point of sales where you can find vintage product in Brussels.

Consequently, this study will provide the purchase motivations for vintage products. The interest of this study is first to make us an expert on a particular subject. Indeed we will see the key concepts of consumer behavior, and we will explain exactly what the vintage is as well as all the terms related to it. This subject is also interesting because it deals with recent and current events. Moreover, this survey might also allow us to establish a particular profile for the vintage goods' consumer.

As a first step, in a literature review, we will discuss the major theories of consumer behavior with emphasize on the consumers' motivations. Then, we will examine in depth the vintage trend, its characteristics and related concepts. As a second step, we will explain how we have made our field study, what the results were, and we will provide an analyze of them to validate or not our hypothesis.

Part I: Literature review

1. Consumers' buying behavior and motivations

1.1. Consumers' buying behavior

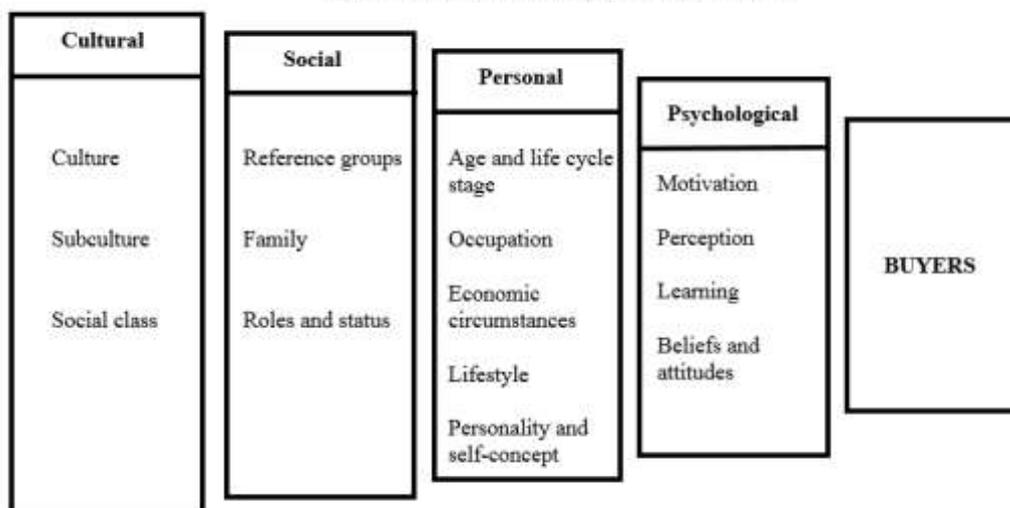
1.1.1. Definition

First of all, in order to understand my study, it will be necessary to understand the notion of « consumer s buying behavior ». According to Kotler (1994) it is « the study of how people buy, what they buy, when they buy and why the buy ». The terms is also defined as « the behavior that consumers display in searching for, purchasing, using, evaluating and disposing of products and services that they expect will satisfy their needs » (Schiffman and Kanuk,1994). These two definitions lead to common view that consumer buying behavior is a process of selecting, purchasing and disposing of goods and services in line with the needs and wants of the consumers. We can deduce that studying the consumer behavior allows a company to learn, understand and predict the actions of its consumers in order to adapt itself to them and influence them. In our case, the objective is to analyze the consumers buying behavior of people buying vintage products.

1.1.2. Factor's explaining consumers buying behavior

The way a consumer is buying a good or service is influenced by four determinants (Kotler, 1994):

Figure 1: Factors influencing consumers behavior



- Cultural factors

In the context of consumer behavior, culture is defined as the « the sum total of learned beliefs, values and customs that serve to direct the consumer behavior of members of a particular society » (Schiffman and Kanuk, 1994). Each culture consists of subcultures that provides more specific identification and socialization for their members (Kotler and Keller, 2011). Subcultures includes nationalities, religions, racial groups and geographic regions. Social classes are more or less homogenous groups classified according to a form of social hierarchy. Even if it is often extended groups, members generally share similar values, lifestyle and interests. For a brand, it is important to take into account cultural factors inherent in each market or each situation in order to adapt its products and its marketing strategies, because these elements will play a role in perception, habits, behavior and expectations of its consumers.

- Social factors

Besides cultural factors, consumer behavior is also influenced by such social factors as reference groups, family, social roles and statuses. Kotler and Keller (2006) state that reference groups consist of all the groups that have a direct or indirect influence on a person's attitudes or behavior. The reference group offer the individual different patterns of behaviors and lifestyle and it influence the image the individual has of himself. One of these reference groups is family, it shapes a socialization environment in which an individual is going to evolve, develop his personality and acquire his values. Blackwell, Miniard and Engel states that the families have a critical importance in consumer behavior because many products are bought by a family and because other family members can easily influence an individual purchase decision. As we can see, an individual is part of many groups all throughout his life: the position occupied in each of these groups is regimented by a statute, and this status is more or less socially valued position. Each status is matching a role, and a role consists of all the activities that a person is supposed to accomplish, given its status and others' expectations.

- Personal factors

Decisions and purchasing behavior are also influenced by the specific characteristics of each consumer. In the first place, a consumer does not buy the same product or service at the age of 20 than at the age of 70 years. Lifestyle, values, environment, work, hobbies and habits evolve throughout his life. For instance, during his adolescent stage, a consumer could eat many fast food, frozen and prepared meal, then a healthy balanced diet in its family environment with his children and later, a low cholesterol diet to avoid health problems, consequently, this consumer will not buy the same products at the adolescent stage than during a low cholesterol diet. Secondly, the profession and economic circumstances give rise to many purchases, for example, a company president is likely to buy dress suits and air travel. Finally, everyone has a personality and self-concept that are expressed through a buying behavior. Personality is usually conceived as a configuration of thoughts, feelings, and behavior that determine a person's unique pattern of adaptation (Costa & McCrae, 1992) while self-concept is the image that an individual has - or would like to have - of himself. Consumers do not just buy the products according to their needs, but they are also looking for products that are coherent or enhance the image they have of themselves or they would like to have.

- Psychological factors

Four major psychological factors affect consumer behavior: motivation, perception, learning and memory. Motivation affects the buying behavior because each individual is trying to fulfill its needs while buying a product. We will go deeper into the motivation concept later. Kotler and Keller (2006) define perception as the process by which an individual selects, organizes, and interprets information inputs to create a meaningful picture of the world. According to his experience, personal beliefs and characteristics, an individual will have a different perception of something than another. Thereafter, when we buy a product, we learn something. For example, if we buy a product that we like, it will be associated to a positive experience, and we may buy it again. On the contrary, if we buy a product that do not like, it will be associated to a negative experience and we will not buy it again. The last psychological factor is memory, according to Solomon (2004), memory involves a process of acquiring information and storing it over time so that it will be available when needed. It influences buying behavior because when a consumer is

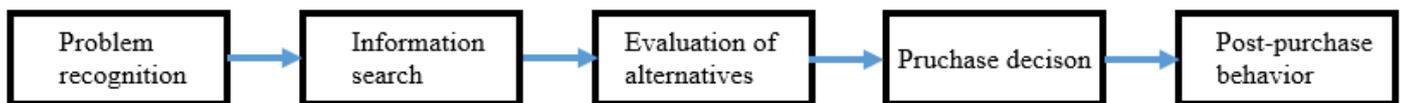
choosing among different products, the purchase decision may depend on what they remember about the different products.

Thus, a purchase decision result of the accumulation of each of these factors.

1.1.3. Buying process

Our question being about the importance of motivations in the purchase of vintage products, we will describe the concept of « buying process » in marketing. To have a better understanding of their consumers, marketers need to focus on the entire buying process rather than just the purchase (Kotler and Armstrong, 2013). The purchasing process can be defined as the psychological mechanism developed by the consumer in his buying decision and that include five stages (Dewey, 1910):

Figure 2: Buying process according to Dewey (1910)



- Problem recognition

The starting point of the process is the recognition of a problem or a need. This need can be triggered by internal and external stimuli. For example, a woman may have the desire to wear vintage clothes from a personal impulse which is an internal stimuli, or by getting suggestions from one of her friends, which is an external source so an external stimuli.

- Information search

After identifying a need, the consumer is trying to satisfy it by searching information about different products. He can obtain information from personal sources (friends, family etc.), commercial sources (advertising, sales people, packaging etc.), public sources (mass media, consumer-rating organizations etc.) and experimental sources (handling, using of the product etc.).

- Evaluation of alternatives

After searching for information, the consumer evaluates the different brands, and groups the one that he thinks would satisfy his need. He will compare the different brands and products, paying more or less attention to certain attributes of each product.

- Purchase decision

Following the evaluation phase, the consumer has established an order of preference and classified the different products he evaluated, he has made a purchase decision for the products he prefers. When making this purchase decision, he takes a series of decisions relating to various aspects of the purchase: brand, point of sale, quantity, payment method and time of purchase. Consumers may also postpone or forgo purchase decision, if none of the shortlisted alternatives meet their needs.

- Post-purchase behavior

In the last step of the purchase process, the consumer compares the satisfaction generated by the purchase with the one he expected. If he is satisfied with his choice, he will tend, in the future, to renew the same buying process, he will trust the same sources of information and use the same decision criteria. On the contrary, if the consumer is disappointed or frustrated, he will not repeat the purchase.

After explaining what is consumer buying behavior, what factors influenced it and what are the different stages of a buying process, it is appropriate to examine consumer needs and motivations in more depth, in an attempt to better understand why people are motivated to purchase vintage products. We will explain the concepts of motivation and needs, because according to Harmon-Jones (2010), motivation is the stage that triggers the whole buying decision process.

1.2. Consumers' buying motives and needs

1.2.1. Motivation

Schffiman and Kanuk (1994) defines motivation as the « driving force within individuals that impels them to action ». Motivation is important in consumer behavior because without a specific motivation, a purchase cannot happen. Motivation describes « the process that people undertake when they are faced with a need for something that they do not have » (Solomon and Rabolt, 2004). In this study, our goal is to find the motivations for purchasing vintage items and to do this we will first classify three large types of motivation (Joannis, 1993):

- Hedonist motivations

Hedonist motivations drive individuals to enjoy the pleasure of life, the consumer wants to appease his personal satisfaction, to make himself feel better, feel more comfortable. It could be for example the purchase of a chocolate bar, bought just because the consumer is greedy.

- Oblation motivations

Here, the consumer seeks to give pleasure to others. Consumer wants to do something good, he wants to give and help. It is for example presents that a consumer will buy for his family at Christmas.

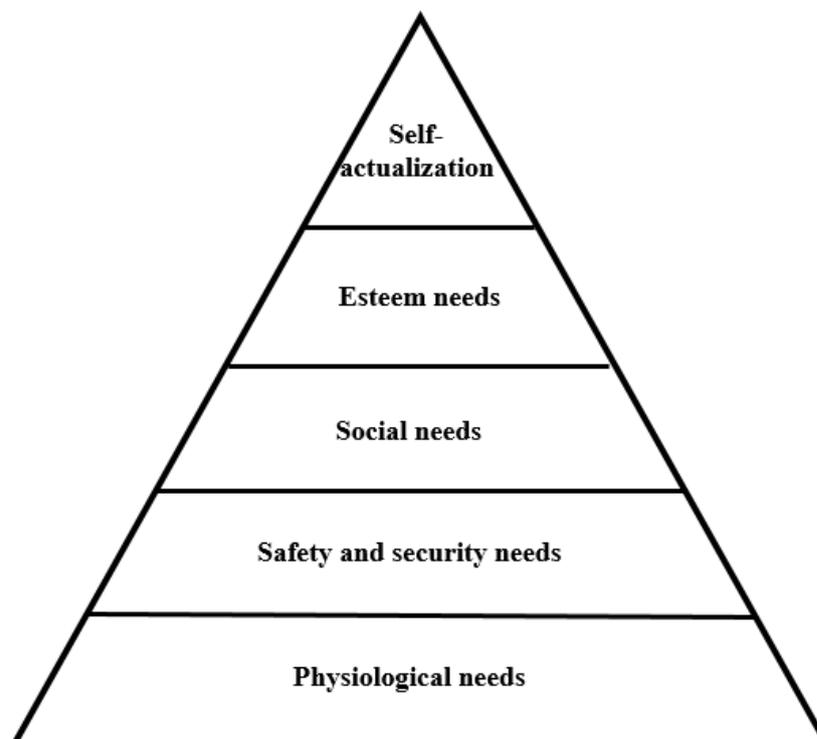
- Self-expression motivations

Self-expression motivations drive consumer to assert himself, express who he is, consumer is here seeking for personal accomplishment. For instance, a consumer could buy an old vintage car, it shows an aspect of his personality with the others.

1.2.2. Needs

A consumer is motivated to buy something after identifying a need for something. Abraham Maslow (1954) defined « need » as physiological or psychological deficiency that a person feels the compulsion to satisfy, suggesting that this need can create tensions that can influence a person's attitudes and behaviors. Based on his definition, Maslow developed a theory that suggest that individuals are motivated by multiple prioritized needs. This theory takes the form of a pyramid consisted of five main levels. According to Maslow, we are looking to meet the need of a given level before considering needs located at the next level of the pyramid.

Figure 3 : Maslow's hierarchy of need



Firstly, physiological needs are the directly related to the survival of individuals, these are the most basic human needs, such as food, water, sleep. Once physiological needs are satisfied, safety and security needs appear to protect us against different risks that threaten us, a stable employment or having a house where to live are security and safety needs. Then, we need to fulfill social needs, which are the need to belong to a group whether social, relational or statutory (family, friends, colleagues in the working environment, etc.). It represents our need for love, affection and feel accepted by the others. The following need is esteem, which is to be respected, respect yourself and the others, being recognized

by the others, feel important through a rewarding activity (either in the field of work, family, in a social organization, etc.). Finally, when all the previous needs are satisfied, a person is looking for self-actualization, to achieve, exploit and develop their personal potential in all areas of life, becoming what they are capable of becoming in using all their knowledge, know-how and interpersonal skills.

However, this hierarchical pyramid can function as a basis to understanding the consumer's need but it has been criticized. Indeed, Solomon and Rabolt claimed that it was a too simple model and that some products could satisfy several needs in the same time. For instance, if a consumer buy a vintage coat, it can to fulfill safety and security need just in order to get dressed by something, but it can also meet a social need if the consumer is part of a group of friends that wear many vintage clothes, or the esteem need if the consumer wants to show to others that he is follow the new trends and being recognized for it. This is why we are going now to explore the vintage trend in order to adapt all the previous theoretical elements to the vintage products market.

2. Vintage: definition, key concepts and characteristics

The vintage trend is present in all industries, from fashion and clothing (Converse) to the car (New Beatle), even on social network, for instance on Instagram when you can add a filter designed to give an old effect to your picture.

Vintage is linked with several concepts, explaining the new particularities in today's consumer's behavior such as nostalgia and the fact that the consumer is moving since few years towards a rational consumption. Moreover, companies are aware of the comeback of vintage so they include it in their marketing strategies, by using retro-marketing. All these concepts enable us to determine what characteristics are representative of vintage products.

2.1. Definition and characteristics

2.1.1. Definition

Overused and omnipresent term, « vintage » is one of those words for which everyone has its own definition and thinks that everybody share this definition, so that there is a confusion about the term vintage.

The word « vintage » is of English origin, it was first used to describe a wine of high quality, made in a particular year that can be kept for several years in order to improve it (Cambridge dictionary, 2014). From the 90's, the word « vintage » meets the world of fashion, in reference to old fashion clothes created by famous designers such as Dior, Chanel or Yves Saint Laurent. Nowadays, vintage is adaptable to all kind of products, Ruby Lane, the online largest marketplace for vintage and antique products (jewelry, fine art, etc.) suggests that a vintage product should not be younger than twenty years old, and proposes the following definition:

An item described as 'vintage' should speak of the era in which it was produced. Vintage can mean an item is of a certain period of time, as in "vintage 1950's" but it can also mean (and probably always should) that the item exhibits the best of a certain quality, or qualities, associated with or belonging to that specific era. In other words, for the term vintage to accurately apply to it, an item should be somewhat representational and recognizable as belonging to the era in which it was made.

We can deduce that vintage products are aged products brought up to date. For instance, in fashion, « vintage » refers to old clothes, the one that we unearthed in the deposit sales, thrift stores, auction houses and flea markets. It is not a new dress, it is a used dress, already worn many times, that exist today in a single copy or only in a few. It represent exceptional items, which have a soul.

Even if they are present in all areas of goods, vintage products all share a certain number of characteristics.

2.1.2. A rare product, satisfying the need for distinction

Although they are currently consumed, original vintage goods are not recently produced and not findable in the usual supermarkets and shopping centers of our daily life consumption. They are available in less places and in a lower number of copies than goods created recently, due to the fact that they have been created more than twenty years ago.

Why consumers would prefer to buy old goods more expensive than new innovative ones? Indeed, it is commonplace to find Fiat 500 cars dating from the 1960's at a price thereabouts 13 000 € while a new Fiat 500 car, 2013's edition costs 12 600 € with all the innovative options (see appendix 1). Heath and Potter (2004) suggests that « most people spend the big money not on things that help them to fit in, but on things that allow them to stand out from the crowd. They spend their money on goods that confer distinction. People buy what makes them feel superior». Consequently, according to Heath and Potter consumption would be a quest for distinction, and the older a product is, the more it will bring a superiority feeling because the more it is harder to find. Gilles Lipovetski confirms this theory by saying that there is no desirable object in itself, but there are only constraints for prestige and recognition, status and social integration.

If a customer was facing various models of sofas (sharing approximately the same price, quality and other characteristics) and if he was aware that many people already bought one special model, he would probably choose another model, to differentiate himself from the other. Buying a product that is not findable everywhere gives a valuable advantage to the consumer. Indeed, the owner of the vintage good, simply by acquiring it, will feel like if he was becoming an exceptional and rare individual himself. Vintage goods are linked with conspicuous consumption, a term that was first used by the economist Thorstein Bunde Veblen (1899) to describe the consumption of upper classes to show their superiority, and nowadays used to describe the desire for consumers coming from any classes to satisfy the psychological craving for status and esteem of others.

2.1.3. A quality product

We will rely on The International Organization for Standardization (ISO) to define the term quality: « the totality of features and characteristics of a product or service that bear on its ability to satisfy stated or implied needs ». As a matter of fact, quality

is one of the most important purchase criteria for any kind of goods or services, and comes generally along with the price.

As explain before, a vintage good is aged of at least twenty years. Consequently, the solidity of such products might perfectly explain such a long life cycle. Indeed, the quality does not concern only the product but also the manufacturing process, many vintage furniture sold by flea markets or antique shops are well preserved and still in good condition, preserving the style of a certain time and reflecting a know-how, less existent in today's society. Indeed, if we throw back to twenty years ago and before, the world was far less industrialized than today, there were still an important part of furniture, clothes, etc. that were handmade by artisans.

Consumers value the quality products on which they can rely on the long term.

2.1.4. An authentic good

« There at least as many definitions of authenticity as there are those who write about it » said Taylor (2001). As a matter of fact, the term is used in many areas (people, art, law, fashion, object, etc.) and trying to explain it is a complex exercise if we hope to integrate all its interpretations in a single definition. We will retain the definitions that truly concern our study. Authenticity refers to « sincerity, truthfulness, originality, and the feeling and practice of being true to one's self or others » (Vanini and Franzese, 2008). The place of authenticity in consumption has been studied by Beverland and Farelly (2010), resulting in a theory affirming that consumers perceive a product as authentic when they detect it as real, genuine, true and not in a commercial or profit purpose. Vintage products have passed the stage where there were sell by big companies, with marketing campaigns, advertisement and promotion to generate profit to the firm.

The reason why consumers will turn to authentic products is then simple: he wants to be reassured and return to the values and feelings he knows and is able to control.

2.2. Vintage trend and nostalgia

Walking in the street, whether it is local shops, department stores, or flea markets, the consumer seems to be immersed successively in different periods, which succeed one another without any particular apparent logic. The jam and yoghurt Bonne Maman transports the consumer back into his childhood memories while in a flea market the consumer will face different old items dating of a different time.

2.2.1. Definition

The word « nostalgia » comes from the Greek words « nóstos » (to return home) and « algia » (a painful condition). Despite its relatively recent use in a marketing context, nostalgia is not a new concept and the first references to this phenomenon are from 1668 in the medical research applications made by Johannes Hofer where he diagnosed one of his patients with nostalgia, « a cerebral disease of essentially demonic cause ». It will often be linked to diagnoses of depression, until the fifties where it will begin to be associated with more personal and less pathological emotions. Ronan Divard and Philippe Robert Demontrond (1997) explain this evolution by the social disruptions and increased geographical mobility during this period. In the past, it was usual to stay in one city or to live in only one house, throughout his lifetime which is why an exile from his home could be seen as a particularly traumatic and stressful event. From the post-war period, more and more people join the cities, there is a phenomenon of urbanization for various reasons and therefore these people are less likely to suffer from a sense of dislocation. Nostalgia has then been describe as « a positively toned evocation of a lived past » (Davis, 1979).

2.2.2. Different types of nostalgia

Baker and Kennedy (1994) defines three levels of nostalgia:

- Real nostalgia

It is the nostalgia felt by an individual when he is confronted with a memory of a past experience that he himself lived. The fact of having lived it will cause the return to the surface of very specific memories. It happened when the consumer had a direct experience

with the product. For example, a forty's years old individual heard today the generic music of a cartoon he was watching when he was a child, he will think back to its childhood memories and emotions.

- Simulated nostalgia

Simulated nostalgia is when an individual had an experience with a product but in an indirect way. For example, if a person's father was driving a BMW car when was a child, he will feel nostalgia of that time.

- Collective nostalgia

Collective nostalgia does not refer to personal memories but to c symbols that are common to a large number of people (whether in relation to a culture, a generation, etc.). In a marketing context, this type of nostalgia is worth to use since marketers are sure to reach a large number of people. For instance, it can be the nostalgia of « Les trentes Glorieuses » period, when the unemployment was low.

2.2.3. Implication of nostalgia in the vintage trend

These different sort of nostalgia described in the previous part are impulse by different factors than explained why nostalgia is so present in today's people mind. In 2006, 2008 and 2010, the French global market research « Institut Politique de sondages et d'opinions sociales » (IPSOS), ask to 4 500 people the period they would have prefer to live in, only 40% in 2006 and 32% in 2008 and 2010 of the respondents choose our current time. The future does not seem attractive either, since only 22% of the respondent chose it 2010. The majority of French would prefer to go back and live in the past.

Figure 4. Ipsos asking to 4500 French the period they would have love to live

Parmi les périodes suivantes, quelles sont les deux auxquelles vous aimeriez ou auriez le plus aimé vivre ?	2006	2008	2010
La Préhistoire	2	2	2
L'Antiquité (Egypte, Grèce, Rome)	14	13	11
Le Moyen Age	6	5	6
La Renaissance	9	8	10
Le siècle de Louis XIV (XVIIème s.)	6	4	4
La Révolution française	5	4	4
L'empire de Napoléon Bonaparte	4	4	4
Le début du XXème siècle	12	12	12
Les années 50-60	30	38	36
Les années 70-80	36	48	50
La période actuelle	40	32	32
Le futur	28	24	22

- The generational context

The current average age of the Baby Boom generation turn around 75 years. With a rapidly changing world, new technologies that appear every day, seniors may feel lost in an environment that is very different from the one they grown. Seniors therefore need that sense of comfort and security, which make them turn to nostalgic elements.

In addition, a part of the young adult generation have the particularity of being young adults who seem to be stuck in a period between adolescence and adulthood. They do not want to grow up and seek to recreate moments of their childhood in their consumption habits, because it gives them a sense of comfort and security. They are called the « adolescents » (Anatrella, 2003).

- The economic context

Currently, we live in a world in constant change and evolution. Since the end of the twentieth century, economic crises are following one to another.

- The social context

Another explanation for nostalgia is the dissatisfaction of individuals for their current life (Lowenthal, 1999). Consumers will turn to the past because they are looking for comfort. If they think they were happier years ago, they will look to live again that period through products and services that are familiar or that remind him of this previous stage of their life.

As a result of this impulses for nostalgia, consumers will buy vintage goods because they are anchored to the past, in order to forget that feeling of insecurity for the current period and return to safer values, representative of a time when everything was better.

2.3. Retro-marketing

First it appears important to differentiate a vintage product from a retro product. For instance, La Chaise Longue proposes a retro telephone inspired by the forties, this is a retro product because it has been produced recently. On the contrary, a vintage radio would have been the original product that inspired La Chaise Longue for the production of the retro radio

Figure 5. Comparison between a 2014 radio by La Chaise Longue (left) and an authentic 1942 RCA Model 55X (right)



According to Stephen Brown (2001), retro-marketing is the « revival or relaunch of a product or the service brand from a prior historical period, which is usually but not always updated to contemporary standards of performance, functioning or taste ».

Companies in their constant study of the behavior of their consumers have noticed the recent infatuation for the past, which is the reason why they adapt their marketing strategy with retro-marketing to meet their consumer's new tastes.

2.3.1. Retro-marketing strategy

The phenomenon of retro-marketing, which tends to grow and influence consumer behavior, has led marketers to adapt and develop new strategies. Indeed, this involves a clear positioning around the past, and how things was good back then. This positioning can also be found in the different elements of the mix:

- Product

Concerning the product, the principal characteristics are conserved. For instance, the Fiat 500 has still the same style of structure than in the fifties, producers has just add new technologies and features. The objective is to keep the features attract the consumer to avoid a rejection. Sometimes, only the packaging changes. On the occasion of its 125 years anniversary, Coca-Cola commercialized a box with an identical reproduction of the bottles of the early 1900s.

Figure 6. Coca Cola's reissue of 1900's bottles for their 125th anniversary



- Price

The price is not the most important purchase criteria for a nostalgic consumer, who is even to pay more to feel that he is back to the old good safe past, especially in limited edition where the consumers is aware that the product will be available in a short period of time and in a small number of exemplars.

- Distribution

The objective is to create a nostalgic atmosphere to reinforce the link with the past, by using special music in the stores, or saving a gondola head or a space in the shop for different nostalgic products.

- Promotion

In promotion, marketers are searching to recreate the illusion of the past. It can be through the broadcasting of new television advert that make reference to the past. Dior utilized it for the promotion of its male perfume « eau sauvage », by showing in an advert, a short extract of the 1969' movie « La Piscine » with the French actor Alain Delon and the Austrian actress Romy Schneider, both icons at the time.

2.3.2. Influence on the consumer

As a result of retro-marketing strategies, consumers are obliged to face their past. Just by watching television or going to the supermarket, the consumer is confronted to a lot of elements dealing with the past and some of them have an impact on him, with the possibility to make. By imagining that an individual was drinking Banania's chocolate powder with hot milk for his breakfast when he was child, if he sees the same product in the shelves of a store today, he will remember the time when he was drinking it as child. While he is remembering that time, old aspects of this past life will come to his mind, a music for instance, that is not findable on the internet because too old, if he wants to listen it again, he might go to a vinyl record shop and buy the vinyl of that music and he is here buying a vintage product.

2.4. Vintage as a rational way of consumption

It appears that now an important number of individuals wish to have a more personalized style, veritably represented in the Do-It-Yourself (DIY) trend, where people personalized themselves their clothes, accessorizes to distinguish from the others. These consumers mark a rupture with mass consumption and move towards a responsible and rational consumption.

2.4.1. Definition

Equiterre, a Canadian non-profit and non-governmental organization whose mission is to contribute is to help the building of a social movement by encouraging individuals, organizations and governments to make ecological, equitable and socially fair choices, defines rational consumption as a « democratic citizens' movement. It influences the behavior of manufacturers, distributors and retailers, and encourages decision makers to adopt policies that protect the environment and the rights of citizens ». Moreover, Equiterre describe a rational consumption as a respect of the 4R's: reduce, reuse, recycle and recover.

2.4.2. Purchasing vintage goods to refuse mass consumption

The well-established vintage trend seems to be accentuated by the consumer's loss of trust in the mass consumption in a complex economic context, as we explained in a previous part individuals are nostalgic of the past and search to reproduce the life they had back at a better time, that is the reason why they will prefer to consume as people were used to consumed before, when there was no mass production and mass consumption. Moreover, by fighting the mass consumption the consumer has the desire to be outside of the standards by searching for unique and singular pieces. Thus, individuals can turn to vintage products, and reuse or recycle old products, making them actors of a rational consumption.

Conclusion part I

Thanks to the literature review, we have learned in a first part what a buying process is, we are able to understand how, thanks to multiple factors, the consumer is motivated to make choices to buy a product. In a second part, we explained what a vintage good was and why these products have more success now than ever.

By linking the two parts and associating consumer behavior with the vintage products now, we can see emerged several hypothesis. Indeed, from the literature review we can deduce that a consumer is motivate to buy a vintage good because it is a quality product with a long life cycle and rare product satisfying the need for distinction. Moreover, we identify today's consumer as nostalgic, searching for comfort and safety values, consequently motivated to buy an authentic product originally from a period where everything was better in the consumer's mind. Finally, the consumer is buying vintage products to mark a rupture with mass consumption.

A field analysis will subsequently allow us to confirm or reject these hypotheses.

Part II: Field work

After a thorough literature review, it is now time to collect and analyze new data to answer the following issue: what are the consumer's motivations for purchasing vintage goods? Indeed, this study aims to observe and gain a concrete opinion of the consumer behavior towards vintage products.

In this section, we will first justify the methodology adopted during the field study. Then, we will outline our research proposals, which will guide us to answer the problem. Finally, we will present the results with a vertical and horizontal analysis of them.

1. Presentation of the field study

1.1. Methodology

1.1.1. Quantitative approach versus qualitative approach

There are two types of methodologies to answer a research problem: the qualitative method and quantitative method. In order to choose the appropriate method, a comparison between the two approaches is needed.

- Quantitative approach

This method provides quantifiable data and create statistics. The objective is to validate or disprove hypothesis based on a large number of responses. To use this method, the problem should seek to quantify the modalities of pre-established assumptions or through very specific questions that are asked to respondents. Answers to questions are quantifiable to allow a numerical analysis of the results. However, this method has limits, the main one is the inability of the respondent to explain his answers.

- Qualitative approach

This method aims to deeply understand the choices and actions made by individuals interviewed in order to discern the conscious and unconscious behavior of these

individuals. The different questions are large and with only a few guidelines to allow the person to speak freely and to address the points that he thinks without being constantly reframed. A qualitative study's purpose is to answer the question who, what, when, where and why (Moore, 2006). A qualitative survey is applied to a sample of the population less important than in a quantitative study. A limit of this method is related to the generalization of the results without being validated by a quantitative study with a larger sample of the population.

As the problem of our investigation requires a thorough analysis of conscious and unconscious consumer's motivations when buying a specific type of product, we will chose the qualitative survey. Indeed, this method will allow us to assess and explore different opinions.

Between a collective interview and an individual one, we will prefer the second option, because it can help the responder to talk about his actions, choices and to explain his motives in a deeper way than in front of other people. The advantage over the group interview is that the respondent does not have the feeling of being judged on the answers he gives, because he is alone during the interview and know that his answers will be confidential.

Then, the interview will be semi structured, based on an interviewed guide, prepared before the meeting resuming the key themes to explore during the interview.

To avoid the embarrassment and to not intimidate the answerer, we will avoid to film him. We will collect his comments either through a voice recorder, or either through written notes.

Thus, in order to perform this study as accurately as possible, we will rely on the theoretical framework seen in the first part. It will allow us to confirm or not our hypothesis with the opinions of our respondents.

1.1.2. Hypothesis

The literature review outlined above allowed us to identify four possible motivations for the purchase of vintage goods.

- Vintage good as a rare product, satisfying the need for distinction

- Quality as a purchase motivation for vintage product
- Afraid by the future and the actual context, consumers are searching for authentic product, bringing them back to safer values and times
- The purchase of vintage good motivated by the refusal of mass consumption

1.2. Implementation

1.2.1. Sampling technic

The first step of an empirical approach is to identify the type of sample that seems most appropriate to respond to our research problem. As we focus on consumer purchasing motivations, our sample is logically composed of individuals who were interviewed for their consumer perspective. It was first important to think of the sample to interview, to obtain the most relevant and diverse points of view about the phenomenon that we are studying.

Respondents have been selected in three different places in Brussels, where vintage products are sold:

- Gabriele Vintage: Gabrièle Wolfe is the owner of a shop that offers a splendid collection of clothing and accessories from the 1920s to the 1980s, selected for their style, quality and character.
- Idiz Bogam: a vintage shop owned by Jacqueline Ezman, presenting a collection of vintage clothes, accessories and furnitures in a retro atmosphere.
- Stef Antiek: Stef Antiek is welcoming you in an a shop where you can find all kind of vintage and antiques items, such as vintage radios, windows , chairs, lights, small decorative object, etc.

The owners of each of the previous places allowed me to observe their clients, and propose some of them an interview. I discussed with twelve people based on what I had observe (fashion style, attitude and what they bought). I introduced myself and my study to them

and on these twelve people three already declared they were not interested or have no time to participate to my dissertation. Then, I asked a few basic questions to the twelve remaining people such as their age, their marital status, their profession and their hobbies. Thereafter, I selected seven persons because some profiles were too much similar which could have biased my study, we agreed to an appointment to do the individual interview.

Unfortunately, at the last minute one of my respondent did not come to the appointment did not answer my calls, consequently my sample is composed of six people going to twenty-two to sixty-two years old, three female persons and three male persons. The respondents choose the location where they wanted to realize the interview, in order make them feel more comfortable and consequently probably more talkative in an environment they already knew. As a result, four interviews took place in a coffee shop, one interview was held in the answerer's house and one took place in a park.

1.2.2. Interview guide

In the context of the semi-structured interviews, we must be based on a number of questions that need answers, yet remain relatively wide and open so that the field is open to other explanations, not necessarily planned beforehand.

To complete all interviews in an efficient way and to keep some uniformity in the themes covered, it is necessary to construct an interview guide. For this, we will proceed in three stages: list all the points to be covered, group questions by theme and then create a large sentence before each topic to make the respondent talk (Didier Roche, 2009).

Here is the structure of our interview guide:

Subject: Consumer's Motivations for the purchasing of vintage goods

Introduction phase: I am presently studying consumer's purchasing motivations for vintage products and as part of my dissertation, we are meeting today to discuss with you the reasons for your attraction to vintage products.

Theme 1: You and vintage in general

Let's first begin with your own definition of what is vintage.

Question 1: Could you please define vintage in three words?

Question 2: Where do you usually go to buy vintage items?

Question 3: How often do you buy a vintage product?

Question 4: What is the last vintage you bought?

Theme 2: Vintage and distinction from the others

As you know, vintage products are not findable in much places than mass consumption products and as they have been produced more than twenty years ago, they are today available only in a few exemplars.

Question 5: When you are searching for vintage items, are you searching for rare or unique pieces and is it a crucial part of your purchase decision?

Question 6: If yes, is important for you to have in your possession goods that other individuals do not have in your life in general?

Question 7: If yes, why is it important for you to be different than the others?

Theme 3: The quality of vintage products

Now, I would like to have your opinion about the quality of vintage items.

Question 8: What do you think about the quality of vintage products?

Question 9: Is it important for you?

Question 10: Do you already had a problem with the quality of one the vintage item you bought?

Theme 4: Vintage and authenticity

We are going now to approach your opinion of authenticity.

Question 11: Could you define your own vision of an authentic product?

Question 12: Are you considering a vintage product as an authentic product and why?

Theme 5: Vintage and nostalgia

Because of the actual economic and social context, it appears that consumers are nostalgic of the past and afraid of the future.

Question 13: If you had to choose a period where to live, which one would it be?

Question 14: Would you describe yourself as nostalgic from your past?

Question 15: Does the fact that a product reminds you the past can influence your purchase decision for a vintage product?

Theme 6: Vintage and mass consumption

We are currently living in a mass consumption society, and I would like to know more about your opinion of mass consumption.

Question 16: What do you think of mass consumption?

Question 18: In your daily life, would you describe yourself as a mass consumer?

Question 17: In your opinion, is buying vintage items a way of consumption different than mass consumption and why?

Question 19: Is it an important criteria in your purchase decision?

Conclusion: Thank you very much for the time you dedicated to my study. Is there anything you would like to add? A theme we did not approach that look important to you to understand why consumers are motivated to buy vintage products?

As the respondents had already been approached a first time in a vintage shop before the interview and were asked about sociodemographic (such as age, profession, marital status, etc.) it was not necessary to mention again these questions in the interview guide.

2. Results analysis

After recording all interviews using a smartphone, we have transcribed them in a written format. Interviews have been recorded in French, in order to facilitate the communication and then transcribed in English, as accurately as possible.

The interviews lasted between twenty minutes and thirty-five minutes.

We will analyze our data using a horizontal and vertical grid analysis.

2.1. Vertical analysis

First, it is necessary to establish a first synthesis called "vertical" where each interview is summarized by taking the important points. The aim is to highlight, mark the words, ideas and themes specific to each interview.

Figure 7. Grid analysis

	Elise	Marine	Laurent	Arya	Pierre	Anthony	Horizontal synthesis
Topic 1							
Topic 2							
Topic 3							
Topic 4							
Topic 5							
Topic 6							
Vertical Synthesis							

Elis is a twenty-six years old clothes seller. She is passionate about fashion and the vintage products she is buying are mainly clothes and accessories. She loves to go to thrift shops and searching for antiques as soon as she has free time so she is quite an addict to vintage products. She explained that being different from the other was important to her, she is using the example of clothes to explain that it is nice to be different because people can see you, you are not just part of a mass. She mentioned the price as an obstacle to be completely able to different herself as the others. Quality is not that important to her because as she is addicted to shopping when something is too used it is a reason to go to buy new clothes. She considers vintage products as authentic because they have a history and they are old. She choose the twenties as period where she would have love to live, a very distant period that may therefore hide a deep nostalgia. She thinks that unconsciously a purchase decision can be triggered by the fact a product is remembering us of our past. About the last theme, she is conscious that she is a mass consumer, and this aspect is not important in here decision to buy vintage products.

- Marine

Marine is a thirty-four years old English teacher. She is buying vintage goods a few times a year but she is often going to flea markets. She describes herself as eccentric and a hater of conformism, consequently she admitted that it she always searching to be different from the others. For Marine, quality is also an important purchase criteria, so it is another motivation to buy vintage goods. In the theme 4, she considered vintage goods authentic because these are old product « that have not being changed since they were created ». When choosing a period when to live, she hesitated between the future and the past before choosing the future for only a small time and then going back to her high school period. It is quite paradoxical that she mentioned the future because at the next question she immediately claimed that she was nostalgic from her past, explaining that she felt alone in Brussels, far away from her friends and family. She admitted that facing a product that remembers her past might influence her in her purchase decision. She is our respondent who less criticized mass consumption because she could not live without her gadgets (smartphone, computers, etc.) even if she admitted that it was harmful to the planet. According to her talk and what we can deduce from it, mass consumption is not one of Marine's purchase criteria.

- Laurent

Laurent is a forty-three years old chief cook. It is thanks to his wife addiction to vintage that he is buying vintage products when they are doing shopping together. The need for distinction is one of his purchase criteria and he has a preference for handmade objects. He needs to try to be different in his daily life, especially in his job where he has to be creative and invent new recipes to differentiate the restaurant from the others. He prefers to buy quality products in general (he mentioned cooking, clothes and cars) even if it is more expensive. He already had a problem with a vinyl he bought, but that did not stop his attraction for vintage products. He considers vintage goods as authentic because it is old, it has a personality and it « speaks for itself ». He said that a part of him was nostalgic, and he thinks that the more he will get old the more he will get nostalgic, in particular of the eighties a period when he had « crazy times ». He is sure that if a product remembers you a pleasant period of your past, it will influence your purchase decision. He is particularly against the principle of mass consumption, for instance, he is regularly going to cooperative or meet small producers to buy food and consequently it is also an important purchase criteria to him. It appears in Laurent's interview that his job had a lot of influence in its current purchase motivations. Indeed, he is using quality products to cook in the restaurant, he needs to be different from the others chiefs cook, thus he transcribes these habits in his daily life and buying vintage products matches these habits.

- Arya

Arya is a thirty-one years old interior designer. Right from the first subject Arya confesses that she is passionate about vintage. She buys vintage about once a month, but she is going more often in art galleries, flea markets or other places where you can find antiques. As in the previous interview we see the influence of her work, because she is an interior designer and she is purchasing exclusively art and decorative vintage objects. Moreover, trying to distinct herself from the others is important to her, in her daily life, but also in her job, because her customers are asking for a personalized decoration. She teaches us in the same time that she noticed to have more and more customers who ask to have a vintage decoration, or to mix the past with the present. She claims to prefer vintage objects also for their quality, according to her they may be more expensive but at least they last longer,

which is important to her. Thereafter, she considers a vintage object as authentic because « the vintage products that we buy now are still the same than when they were produced, they just have more history ». She does not describe herself as nostalgic because she said that she prefers to enjoy the present, but she admits to think about the past sometimes and she would have love to live during « les Trente Glorieuses » when « the war was just finished, everyone was happy, the economy was good, it was modern but in the same not a society of consumption as it is today ». It was the perfect transition for us because she mentioned «a society of consumption » before we started to talk about it. She is against mass consumption but she feels like she does not have the choice. She expressed a desire to change, but it would not change anything to the situation if she was all alone to do it, therefore she would like a general awareness of the population and that everyone realizes that we must consume in a different way. Buying vintage goods allows her to feel less guilty about mass consumption, so it is one of her purchase motivations.

- Pierre

Pierre is sixty-two years old (our older respondent) and he is a sculptor. He is really interested in art vintage but he is not buying a lot of it, because it is an important investment. While buying vintage, he is searching for object that exist only in one exemplary, so he is motivate by the desire to distinguish himself from the others. In addition, he finds more interesting to meet people who different from one to another, people who have their own personality in order to have constructive discussions and debates. Concerning quality, Pierre is more interested by « long lasting than ephemeral », it is a motive to buy vintage because he affirms that vintage goods represent a better quality than « what we can find nowadays ». He defines authenticity as « the result of a unique know-how, the signature of a personality, a designer, a team or a culture », we can notice his artistic side in the terms he used and consequently it is not surprising when he claimed that vintage is authentic. He admitted to be a nostalgic person, and associate it with the fact that he was old. Then, Pierre agreed on the fact that a product who remembers him of his past will convince him to buy it, he used the example of objects he bought for his grandchildren and admitted that he was also buying these objects for him to remember his childhood. At 62, Pierre went through different consumer society. He told us that he was against the current mass consumption and that it was better when he was younger (this

remark also shows his nostalgic side), when urbanization was not that strong and when small village shops and markets were enough to satisfy the needs of everyone. Thus, in buying vintage products, he can approach this ancient mode of consumption.

- Anthony

Anthony is twenty-two years old and currently looking for a job. He describes her personality as « hipster », which is, according to the Oxford online dictionary « a person who follows the latest trends and fashions, especially those regarded as being outside the cultural mainstream », thus we immediately understood that Anthony was searching to be different from the others. He is against our current society in general. From his point of view, vintage products are good quality, which is important to him. However, due to a price to high sometimes he cannot always buy good quality products. Anthony said vintage was authentic because it is « old, beautiful something that is sincere, not made in a factory in China for instance ». In this answer, we can already detect the fact that he disapproves mass consumption by referring to Chinese production factories. He confirmed later his reject of mass consumption, but admitted to be part of it for financial budget reason and the lack of solutions to consume in another way. Finally, nostalgia does not seem important to him and does not have any impact on his purchase decision according to him, we may attribute this answer to the fact that Anthony is still young.

2.2. Horizontal

After establishing a first vertical analysis, it is necessary to establish the horizontal analysis. The objective is to summarize all the interviews topic by topic in order to identify the main ideas, similarities and contrasts in the responses (see figure 7).

- Theme 1: you and vintage in general

For the first question, respondents had to choose three words to describe vintage, the most answered are: retro (answered four times), old (answered three times), trendy (answered two times) and second life (answered two times). It appears that our respondents assimilate retro products to vintage products, without taking into account the huge difference between the two of them: the retro product is inspired by the past but produced now, oppositely to a vintage product which have been produced more than twenty years ago. The frequency of vintage product purchase is varied according to our candidates, however, they insist that they take pleasure to go to the place of vintage sale even if they do not buy something every time.

- Theme 2: vintage and distinction from the other

All our respondents admit that they are always searching for original, rare or unique vintage items. For five of them, searching to buy original goods is present in their daily life in general (food, clothes, decorative objects have been mentioned), the respondent who argue not always search for rare items explained that it was because sometimes the price was too high. To finish with that theme, all our interviewees explained that it was important to differentiate themselves from the others for more or less the same reasons. Indeed, in all their responses, we can notice that they don't want to be the mass' followers, they want to be seen by the others and one of them explained that you can't say that you have a personality if you are not trying to differentiate from the others.

- Theme 3: The quality of vintage products

Our six respondents agreed on the fact that vintage goods were good quality. It sounded obvious to them that vintage was good quality, because products has already been used by someone else, but still in a good shape currently. For five of our six respondents, quality is important in there purchase decision, we can notice in their answers their desire for durability. This is our shopping addicted, Elise, who has not responded like the others, she cited the fact that when one of its objects was damaged it was an excuse to go buy a new one. However, we can imagine that quality is important to her at the time of purchase, but eventually she does not take care of her affairs in order to find excuses to go buy new ones. Concerning the products they have bought, two of our answerers already had a problem. Indeed, Elise bought once a coat smelling bad she did not manage to get the smell out, so

when she bought it she was already aware of this problem, which is different for Laurent, who once bought a vinyl that was not working, but he had not the opportunity to try it before buying it.

- Theme 4: Vintage and authenticity

All our respondents mentioned that something authentic was something old, which is interesting because the main authors who studied authenticity, did not include the term « old » in their definition of authenticity. Three people bring back the idea of reality, sincerity and personality we exposed in our literature review, consequently this without any surprise that unanimously our respondents considered vintage products as authentic.

- Theme 5: Vintage and nostalgia

When we asked at period our respondents would have love to live, they all choose a period of the past (one person choose both future and a period of the past, but insisted on the fact that she was choosing the future only for a short time before going back to the past). We can deduce that our interviewees are not satisfied by the present because no one choose it. Only Anthony claimed he was not a nostalgic person, we can explain that by the fact he is still young (twenty-two years old), two people affirmed they were nostalgic (including Pierre our older participant) and the rest admits they were nostalgic sometimes and enjoyed to remember their past good moments. Concerning the last question of the theme, Anthony was again the only one not answering like the other, in his opinion the fact that a product remembers you the past is not influencing your purchase decision, oppositely to all the other respondents, for who it has an influence when it remembers you of past period when you were happier than now.

- Vintage and mass consumption

The society of mass consumption has been criticized buy all of our respondents but four of them (the four youngest) admits that they were mass consumer. They implied that the fact that they do not have the choice because another way of consumption is too expensive and to difficult, especially when you live in the city. Consequently, three of our answerers

that it was not an important purchase criteria. Despite this division in opinions, we still detected the same will to say stop to mass consumption (maybe unconsciously) just held back by a lack of solution.

After realizing a vertical and horizontal analysis, it is now possible to use the results to confirm our propositions.

2.3 Impact on hypothesis

- Vintage good as a rare product, satisfying the need for distinction

The need for distinction was unanimously expressed by our respondents, two of our respondents have also mentioned it as the main motivation for buying vintage products. They all made a clear link between vintage and authenticity, underlining the fact it was important to always search for distinction in all areas of our lives and everyone should try to be different from the others and have its own personality. During the interviews, it was the theme that seemed the most obvious to each participants.

The quest for distinction would be the primary motivation for the purchase of vintage from the field study that we conducted.

- Quality as a purchase motivation for vintage product

As the previous one, this hypothesis has been approved by all our respondents. Consequently we can include it in the motivations to purchase vintage goods. We noticed that generally, the search for quality was present in all the purchase of our answerers, not only for vintage products. It is also an aspect present in their job, for instance, the chief cook is using high quality food for its recipes. The only barrier to the purchase of quality good was the price sometimes too high, mentioned by one respondent.

- Afraid by the future and the actual context, consumers are searching for authentic product, bringing them back to safer values and times

As all our respondents choose a past period when we asked them when they would have love to live, we can deduce that vintage consumers are nostalgic and trying to find refuge in the past. One of respondent claimed that sometimes people were nostalgic unconsciously, it may explained why some of our respondent refused to admit they were nostalgic, or at list not satisfied with the present. By seeing the face of our respondents of our answerers when they were discussing about a time when they were « happier » it was obvious that it could have an influence in the purchase decision of a vintage object directly linked with their past.

- The purchase of vintage good motivated by the refusal of mass consumption

By listening our interviewees, mass consumption is the curse of our society. However, due to a lack of other solutions, four people admits they were mass consumer. The two other respondents affirms that buying vintage was a way to consume products already used, that was not just produce and that they were consuming in another way in their life in general, noticing however that a more important financial budget was necessary. As a conclusion, we did not have enough uniformity in our responses to generalize this hypothesis, nevertheless we can conceive the idea that if our respondents all had the financial means and solutions to counter the mass consumption, they would.

Conclusion

During the last decade, the vintage was set up as a real trend in all areas of our daily life. Thus, our research was the study of consumer buying behavior, more specifically the purchasing motivations for vintage products.

We first establish a literature part, where we defined the key words, important concepts and theories of our problematic. At the end of our literature review, we expressed four assumptions:

- Vintage good as a rare product, satisfying the need for distinction
- Quality as a purchase motivation for vintage products
- Afraid by the future and the actual context, consumers are searching for authentic product, bringing them back to safer values and times
- The purchase of vintage good motivated by the refusal of mass consumption

To achieve our research objective, we used individual interviews of the qualitative method. Our interviews have shown the importance of each of our assumptions in the buying process of vintage products. However, only the hypothesis about the need for distinction and the hypothesis of the motivation to search for quality products were approved unanimously. As our sample was quite small, we are not able to perfectly generalize our results.

Several limitations clearly appeared in this study, especially in the field work. First, we can consider that the sample is insufficient. 6 respondents is not enough representative of the population and generalizable within a qualitative study. Moreover, when we were recording interviews, we realized that some questions were not useful for the analysis of results, and will not be exploitable to draw some recommendations. Conversely, some issues lacking deeper comprehension, more insistent reminders should have been issued to confirm the statements of the respondents. It would therefore be advisable to pre-test the interview guide on two or three people to see if the information is sufficiently usable.

This research has been aimed to establish a comprehensive view of consumer attitudes towards the vintage trend and to expand our study, it may be interesting to ask whether the

vintage trend that gives a way to update products of the past as a future. As trends are more or less durable, is vintage dedicated to failure before returning to the surface in a few years?

Appendixes guide

Appendix 1: Price comparison between old Fiat 500 and a recent one

Appendix 2: Interviews

Appendix 1: Price comparison between old Fiat 500 and a recent one

Old Fiat 500:

500 affiner par génération : [500](#) [Filtrer](#)

Toutes générations : 500 (2E GENERATION)

Liste Galerie

20 par page Prix du + au -

	Marque / Modèle / Version	Prix	Km.	Année	Dpt.	Vend.
	FIAT 500 Ajouter à ma sélection	17 500 €	150	1998	75	Pro.
	FIAT 500 Ajouter à ma sélection	14 900 €	100	1998	75	Pro.
	FIAT 500 Ajouter à ma sélection	13 500 €	68 000	1972	85	Pro.
	FIAT 500 Ajouter à ma sélection	11 800 €	53 000	1972	01	Part.
	FIAT 500 Ajouter à ma sélection	10 900 €	51 221	1970	01	Pro.

Recent Fiat 500:

FIAT MODELES PROMOTIONS OFFRES WEB FINANCEMENT TECHNOLOGIE APRES-VENTE ACTUALITES ESPACE CLIENT

500 POP 1.2 65ch

€12.160,00 Prix de vente

[CONFIGURER](#)

TROUVEZ UN CONCESSIONNAIRE

ESSAI

Appendix 2: Interviews

Our sample is constituted of the following individuals:

Elise, 26 years old, clothes seller

Marine, 34 years old, English teacher

Laurent, 43 years old, chief cook in a hotel

Arya, 31 years old interior designer

Pierre, 62 years old, sculptor

Anthony, 22 years old, looking for a job

Introduction phase: I am presently studying consumer's purchasing motivations for vintage products and as part of my dissertation, we are meeting today to discuss with you your relationship and your enthusiasm for vintage products.

Theme 1: You and vintage in general

Let's first begin with your own definition of what is vintage.

Question 1: Could you please define vintage in three words?

Elise: Hmm... I would say, trendy, old-fashion and retro.

Marine: Oh nice first question, this looks like a game, so three words to describe vintage, let's go for childhood, memory and quality.

Laurent: very simple: beautiful - original - retro

Arya: ok, hmmm, three words is not enough to describe my passion for vintage but I would say: trendy - old - second life

Pierre: let me think, old - unique - second life, I mean to give a second life to objects or stuff like that you know.

Anthony: 3 words ok, old - hipster - retro

Question 2: How often do you buy a vintage product?

Elise: I think maybe twice a month, but I am going at list once a week to thrifths stores, I am clothes seller and I am passionate by fashion so when I have free time I love to go antiquing in shops to find nice clothes, even if sometimes I don't buy anything you know I just get inspired, it's nice.

Marine: Several times in a year, it is always nice to go in a flea market and just have a look on new pieces, sometimes I see objects dating from my grandmother's childhood you and it is like going to another period.

Laurent: Well, I don't usually by vintage objects alone, but my wife is kind of an addict, so I am regularly following her in shops or markets, and when I have a crush on something I am buying it.

Arya: Hmm... Around once a month, I love to go in art gallery, markets or shops where you can find antiques, I don't buy something every time I am going there but I visit these places at list one time in two weeks.

Pierre: Maybe twice a year, I am mainly interested into vintage art, so it is quite an investment every time I buy a painting or an old sculpture. Also, in Brussels there is Vintage market every first Sunday of the month, it is really nice, I think you should go, it could help you a lot.

Anthony: I am regularly going to places where you can find vintage stuffs, I think if we take into account objects and clothes I would say maybe four times in a year. And watching old movies, does that count? Because I am a huge fan of Hitchcock thanks to my grandfather, and I love to watch all his movies.

Me: Yes that count, it is part of your attraction for vintage anyway.

Question 3: What is the last vintage you bought?

Elise: Oh it was a cigarette holder, like all these cabaret woman from the 1920's from Paris or New-York, I was thinking to use it just for a cabaret party, but actually the cigarette holder looks very nice and I feel very glamorous with it.

Marine: A Mini carousel with horses, who makes music when I turn the key, so I know it will not be very useful in my daily life but I was drawn as soon as I saw it, it was so cute!

Laurent: A stove with copper gilt, I do not even account to use it for cooking, it will be just a decorative object.

Arya: It was a lamp, it was a little worn but this is what I liked about it, like if it was indestructible and invincible.

Pierre: It was a wrought iron sculpture, probably from the 60's

Anthony: I think it is a vinyl, year that's it, « Shake, shook, shaken» from the Do.

Theme 2: Vintage and distinction from the others

As you know, vintage products are not findable in much places than mass consumption products and as they have been produced more than twenty years ago, they are today available only in a few exemplars.

Question 4: When you are searching for vintage items, are you searching for rare and unique pieces and is it a crucial part of your purchase decision?

Elise: Sure, I am going to talk about clothes, as it is my job to sell them, when I am shopping, I am searching for items that I like first, but I never buy something that my friends already have or that I have already seen on someone else, and that what is cool with vintage, most of the times there is only one exemplar of the item I want to buy, so I am sure that I won't see it worn by another girl in the street.

Marine: Absolutely, that's the whole point: to find things that the others do not have. Flea markets are full of treasures that do not exist anymore in actual shops. So when it is beautiful and I am sure that no one else have it, it is enough for me to buy it.

Laurent: I am searching exclusively for rare pieces and I prefer also to buy handmade products, it is for sure important in my purchase decision.

Arya: Yes, if I did not wanted unique pieces I would not go to vintage places. It is also an inspiration for my work. Since a few years, I have many customers asking for a vintage decoration in their house, or asking to mix the present with the past.

Pierre: I am, I am especially buying art vintage so anyway in general what I find exist only in one exemplar.

Anthony: Yes mostly rare pieces, I need it to be rare and meeting my tastes.

Question 5: If yes, is important for you to have in your possession goods that other individuals do not have in your life in general?

Elise: Hmmm, it is important especially for clothes and accessories, but for some stuff I have no choice than buy the popular ones, everything is expensive nowadays you know.

Me: Ok, so if you had the financial means, you will buy only products that the other does not have?

Elise: Mostly yes!

Marine: yes I am quite eccentric, as you can see I wear a lot of different colors. This is not to the taste of everyone but I do not care, and you should see my apartment, it's like a museum filled with old objects, but I like it, I really like it.

Laurent: Yes, I can see that in my job, in the kitchen of the hotel where I am working, I enjoy having some new products very fresh, and try new recipes.

Arya: Yes it is, particularly for the decoration of my house... I love to change it and try something completely different!

Pierre: Yes, I am a sculptor and most of my friends are artists too, so it is like a little war between us, the goal is to always find a new pieces of art that the others never heard about.

Anthony: Yes I am kind of a hipster guy you know, I don't like that word but this is how we have been called so let's go for it. I don't like how the society system work you know.

Me: Can you tell me more about why you don't like the system?

Anthony: Easy, for instance I am searching for a job, I did around 5 or 6 interviews, every times they are asking me for at least 3 years of experience, but how wan can I get those 3 years of experience if no one give me a chance to start one day?

Me: Yes I understand your point.

Question 6: If yes, why is it important for you to be different than the others?

Elise: Because... You know when I walk in the street, people looks the same, so you don't really see them, but then, you see someone that is wearing... I don't know... Well, something you haven't seen before, and I want to be that person. It is nice to be seen.

Marine: Because being different means that you have a personality and a strong one, people can remember you easily, I hate conformism and I think everyone should try to be different from the others.

Laurent: Yes, for example in my job, I am a chief cook you remember that?

Me: yes, you are chief cook in a hotel.

Laurent: Yes, that's it! Well, I have to change my recipes few times a year, try new things, to show that I can differentiate from others cook chiefs. If I don't, my boss will just hire a new chief cook you know, so it is very important for me to be able to differentiate myself from the others.

Arya: Yes it is. I think we need to distinguish because our actions show that we are. And it's important to show others who we are and not stupidly follow a trend that will change in two weeks. I'm not saying it is wrong to follow a trend, I am just saying that being the clone of your neighbor is not great.

Pierre: Because there is no point if everyone is the same. The more people are different, the more I like it, because you can debate and discuss things. I feel different from the others! No, actually I feel that the others are different from me, but I am an artist, I am living in my own world.

Anthony: Just to feel that I exist you know! I and my friends are quite the same, but then we feel different from the others, different beliefs, values, attitudes...

Theme 3: The quality of vintage products

Now, I would like to have your opinion about the quality of vintage items.

Question 7: What do you think about the quality of vintage products?

Elise: Usually it is very good quality clothes, but I take care of them because they already very old.

Marine: Yes, in my opinion vintage mean also quality, as much as tradition and expertise.

Laurent: Very good quality, antique dealers do not sell products that are excessively worn or they restore them before putting them on the shelf.

Arya: It is always good quality, it is unbelievable how these old objects can be so well conserved today.

Pierre: It is a lot better than what we can find nowadays!

Anthony: The vintage products I buy are clothes, bags or shoes. I think they are good quality product because they are very old and still in a good shape, but anyway I always try what I am buying before to buy it, to check the quality.

Question 8: Is it important for you?

Elise: Actually not that much, because then when it is too much damaged, it is an excuse to go to buy new clothes (laughter)! Sorry you are talking to a real shopping addict!

Marine: Yes, because vintage objects are in general quite expensive so I want to have good quality for this high price.

Laurent: Yes, it might sound pretentious but I really like quality products in all the areas of my life (cooking, clothes, cars, etc.)

Arya: Yes, I buy quality products in my life in general, even if it's more expensive at least it is long lasting.

Pierre: Yes it matters, I prefer long lasting than ephemeral.

Anthony: It is yes, but I also depend on my budget, sometimes I can't afford me very good quality products.

Question 9: Do you already had a problem with the quality of one of the vintage items you bought?

Elise: I think so yes, well it was not the quality, it as the smell. I remember I bought an old coat, it was smelling like if it had been locked in small locker for a hundred years, I washed

it and washed it again, but it was still smelling and anyway, as I said before, It was not a problem I just bought a new one after.

Marine: No never, I've never being disappointed by a vintage object

Laurent: One time yes, I bought a vinyl that was not working, and as I was in holidays I did not try it where I was in holidays, I that it was nor working once I get back to home, I was quite angry by the way.

Arya: No, but you need to really examine the objects before buying to be sure it is good quality.

Pierre: No, but I mostly buy art vintage pieces, so then I just expose them at home, so there is generally no problem because no one is touching it.

Anthony: Never, to be sure just try it before buying it.

Theme 4: Vintage and authenticity

We are going now to approach your opinion of authenticity.

Question 10: Could you define your own vision of an authentic product?

Elise: Something old and real that as a history, something that you can't buy today in a supermarket.

Marine: I think something authentic is something old that is not changing over the years.

Laurent: A product that speak for himself, a product that just buy seeing it you can say it has a personality, it needs to be old as well.

Arya: To my mind, an authentic product is something old that have not being changed since it was created.

Pierre: Something old like me, (laughter)! This is the result of a unique know-how, the signature of a personality, a designer, a team or a culture.

Anthony: It is something old, beautiful something that is sincere, not made in a factory in China for instance.

Question 11: Are you considering a vintage product as an authentic product and why?

Elise: Sure it is! Because vintage products are old and all have a history. When I buy a vintage clothe there is always a moment when I am trying to imagine the how was the person who had it first, it is funny.

Marine: Yes, I don't think something could be more authentic than a vintage product.

Laurent: Yes of course, a vintage product is the best example of an authentic product.

Arya: Yes I do because the vintage products that we buy now are still the same than when they were produced, they just have more history.

Pierre: Yes because it is totally in adequacy with what I said in the previous question.

Anthony: Yes because the product is old has already being own by someone so it already has a history and some special characteristics.

Theme 5: Vintage and nostalgia

Because of the actual economic and social context, it appears that consumers are nostalgic of the past and afraid of the future.

Question 12: If you had to choose a period where to live, which one would it be?

Elise: In the twenties in New-York! I talk about the cigarette holder that I bought for my cabaret party, it was a very nice party by the way, women had so nice dresses at the time, and beautiful hair, it also back at this time than women start to affirm themselves has an important part of the society.

Me: Well, that is a long time ago, so you do not enjoy the present?

Elise: I do! But I think life was more fun and joyful at the time.

Marine: I don't know, I hesitate between the future and when I was in high school... I think I will go in the future just for one week, to see what kind of world people are living in, but then I would go back to when I was in high school and stay there forever.

Me: Can you explain to me why you choose your high school time?

Marine: Because it is when I started to go out, have some fun, being free, and also it is when older people start to consider you in a serious way, you are not just a kid or a teenager anymore.

Laurent: In the eighties, because music was much better and I had some crazy times back then.

Arya: « Les Trentes Glorieuses! »

Me: Can you tell me more about why you choose that time?

Arya: Because the war was just finished, everyone was happy, the economy was good, it was modern but in the same not a society of consumption as it is today.

Pierre: After the first world war, when people were starting to be happy again.

Anthony: In the seventies, peace and love and that is all.

Question 13: Would you describe yourself as nostalgic from your past?

Elise: Sometimes yes! I am not old but everything was nice when I was a child, no troubles, no responsibilities.... I like the present, but when I feel a bit sad, I am usually thinking of a past moment when I was happier.

Marine: Yes I am, especially now, I am living in Brussels since only one year, so I don't know many people and I feel a bit alone, consequently I am usually thinking about the good old times with friends and family.

Laurent: Yes and no. I love the present with my wife and children, but of course sometimes I think back of my child hood. I am sure the more I am going to get old, the more I will be nostalgic.

Arya: Well, sometimes I think about the past yes, but I am not nostalgic, I prefer to enjoy each moment that life is giving me. I think I will be nostalgic when I'll be older, for now I feel like I still have so many things to do!

Pierre: Yes! Each year I am a bit more nostalgic but that is also because I am starting to be very! But today's society is such a desolation you know, like what happened in the Charlie Hebdo's killing last week, it is horrible. When I was a child there were not so many killings, or terrorism, that is what also make me very nostalgic.

Anthony: No, I am still young so I don't have many things to be nostalgic of, except the fact that now I have responsibilities, like finding a job, paying my own rent, daddy and mummy will not be here forever unfortunately.

Question 14: Does the fact that a product remembers you the past can influence your purchase decision for a vintage product?

Elise: I don't know, hmmm, I am not sure it already happened to me. Actually I think so yes, I just don't realize it, it is like unconscious.

Marine: Yes if it remembers you of a time when you were happy.

Laurent: Yes of course if it is representative of a time you really liked and enjoyed.

Arya: Yes, not that much for clothes because I had not the same fashion style in the past, but for the decorative objects definitely.

Pierre: Yes, I buy many vintage objects for my grandchildren, sometimes it is more for me than for them, just because thank to that I can think about my childhood.

Anthony: No, I am not thinking about the past when I am buying vintage, I just want to have a nice fashion style.

Theme 6: Vintage and mass consumption

We are currently living in a mass consumption society, and I would like to know more about your opinion of mass consumption.

Question 15: What do you think of mass consumption?

Elise: It is not really nice, but do we have the choice? Mass consumption is cheaper, I am trying for clothes especially to not go to the mall and go to specialized shop like vintage, but for the rest I don't have the choice, and it is also easier to find.

Marine: Well, it allows me to have cool things, smartphones, computers... But if we keep going like this, there will be a problem soon, it will probably sounds a bit « hippy » but we are destroying the planet right now because of mass consumption and mass production.

Laurent: As a chief cook in a hotel I can tell you that I hate it. I prefer to go in cooperative or small producers and the pay a price more expensive for the products I am buying.

Arya: Even the world « mass consumption » is horrible! I don't like it, but I just do it. I would like to change but, if only I change my way of consumption it will not change anything for the society. But if everyone decides to stop mass consumption I would be in!

Pierre: I don't like it, it is too much present in our society. It was not like this when I was a child and It was much better, my parents had a farm, and we there were just enough products for our family and a bit to sell in the village market, but no need to have big supermarkets like we have today.

Anthony: I don't like it but I am a mass consumer, it is paradoxical but I do not have the choice, it is too expensive otherwise.

Question 16: In your opinion, is buying vintage items a way of consumption different than mass consumption and why?

Elise: Yes, because you are not buying what other are buying, so it is a way of saying « go away mass consumption, I am tired of you! ». But I think even if many people don't like mass consumption they don't have the choice, especially because of money.

Marine: Oh I never thought about that! I think it is, because you are buying something already used, it is the opposite than buying something just going out of a factory. I am glad I am doing this interview, I am taking conscience of many things, I am going to buy vintage more often trust me!

Laurent: Yes because you are buying products that already had a life before.

Arya: Yes, because vintage objects already exist for someone else before you bought it, like second hand things.

Pierre: Sure, because nothing has been produced, you buy something that already exist.

Anthony: Yes, it is like second hand shops, products already belong to someone before you bought it so it is a way to stop mass production.

Question 17: Is it an important criteria in your purchase decision for vintage goods?

Elise: No, I never think about mass consumption because consuming is what we do every day. When I am buying vintage clothes, I just want to find one that I find beautiful and original to look differently from the others.

Marine: No, as I said in my previous answer, I never thought before that buying a vintage thing was different from mass consumption.

Laurent: Yes definitely.

Arya: It is, it make me feel less guilty of the mass consumption society.

Pierre: Yes because after buying a vintage product, you can feel that you are not part of the mass consumption society.

Anthony: Not really, for me the most important is the need for distinction that you spoke about in you first questions.

Conclusion: Thank you very much for the time you dedicated to my study. Is there anything you would like to add? A theme we did not approach that look important to you to understand why consumers are motivated to buy vintage products?

Elise: Thank you! No I think we have gone around the whole vintage subject.

Marine: No it was very complete. I hope my answers will be useful and will help you.

Laurent: I noticed that you did not talk about the price as a purchase criteria, but is okay because as I said previously I prefer pay a high price but have good quality products.

Arya: I will just add that for me the most important thing you talked about was the need for distinction. This is my most important purchase criteria for vintage product.

Pierre: It was fine, and interesting, I hope I helped you.

Anthony: No, all clear.

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