

Master Thesis

Collaborative Fashion Consumption : a sustainable pathway for the fashion industry?

*How to set up a sustainable B2C business model within
Collaborative Fashion Consumption?*

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Date of submission: 15th of May 2019

Number of pages/number of characters: 117 pages, 235 099 characters including spaces

COPENHAGEN BUSINESS SCHOOL

Acknowledgements

We would like to thank all the people who have contributed in one way or another to the completion of this master thesis.

First, we would like to thank our thesis supervisor *Karin Tollin* for providing us with valuable comments and inputs, as well as her expertise and support.

To our *families* and *friends*, we express our gratitude for motivating and supporting us during our long working days.

Lastly, we would like to express our sincere gratitude and appreciation to all our *interview respondents*, who were available to share their time and experience with us.

Thank you.

Copenhagen, 15 May 2019

Viviana Piccolo & Camille Soster

Abstract

During the last decade, the market for collaborative consumption has shown up a growing trend. In response to this, a variety of businesses and types of collaborative business models have entered the fashion industry, known as the collaborative fashion consumption. Past research has indicated that collaborative fashion consumption is a real asset for consumers willing to address fashion differently. However, little is known about the sustainability of such practices. This master thesis intends to assess the long term sustainability of the collaborative fashion consumption as well as to provide direction on how to integrate sustainability into the business model of organizations involved in this path. For this purpose, this research first focuses on the extent to which sustainability has been integrated into the business models of such organizations. Then, it analyzes the industry's challenges and opportunities with respect to the long-term sustainability of collaborative fashion consumption. An exploratory qualitative research combining semi-structured interviews was conducted, examining fifteen Belgian organizations within collaborative fashion consumption. Results include a detailed assessment of the long term sustainability of CFC as well as relevant recommendations on how to set up a B2C sustainable business model within CFC. Overall, the results of this master thesis are presented in such a way that they can be used by organizations willing to further address sustainability in their business model.

Keywords: Fashion Industry, Fast Fashion, Slow Fashion, Collaborative Consumption, Collaborative Fashion Consumption, Rental stores, Second hand stores, Sustainability, Sustainable Business model

Table of contents

<u>ACKNOWLEDGEMENTS.....</u>	<u>2</u>
<u>ABSTRACT.....</u>	<u>3</u>
<u>TABLE OF CONTENTS.....</u>	<u>4</u>
<u>LIST OF TABLES</u>	<u>7</u>
<u>LIST OF FIGURES.....</u>	<u>8</u>
<u>LIST OF ACRONYMS</u>	<u>9</u>
<u>CHAPTER 1: INTRODUCTION</u>	<u>10</u>
1.1 INTRODUCTION TO THE TOPIC.....	10
1.2 OUTLINE	11
1.3 GAPS IN EXISTING LITERATURE	12
1.4 RESEARCH QUESTIONS	14
<u>CHAPTER 2: LITERATURE REVIEW.....</u>	<u>15</u>
2.1. EVOLUTION OF THE FASHION INDUSTRY.....	15
2.1.1. FAST FASHION	16
2.1.2. TOWARDS AN ALTERNATIVE FASHION RETAILING.....	19
2.1.3. THE SLOW FASHION MOVEMENT.....	20
2.2 COLLABORATIVE FASHION CONSUMPTION.....	25
2.2.1 THE FUNDAMENTALS OF COLLABORATIVE CONSUMPTION.....	25
2.2.2 COLLABORATIVE CONSUMPTION IN THE FASHION INDUSTRY	26
2.2.3 OVERVIEW OF COLLABORATIVE FASHION CONSUMPTION PRACTICES	28
2.2.3.1 Second-hand retailing	29
2.2.3.1.1 Consignment stores.....	30
2.2.3.1.2 Resale stores.....	30
2.2.3.1.3 Vintage stores	30
2.2.3.1.4 Thrift stores	31
2.2.3.2 Renting.....	31
2.3 SUSTAINABILITY WITHIN THE FASHION INDUSTRY	35
2.3.1 THE FUNDAMENTALS OF SUSTAINABILITY.....	35
2.3.2 SUSTAINABLE FASHION.....	35
2.3.3 SUSTAINABLE COLLABORATIVE FASHION CONSUMPTION.....	37
2.3.3.1 Environmental impact.....	37
2.3.3.2 Social impact	38
2.3.3.3. Economic impact	39

CHAPTER 3: THEORETICAL FRAMEWORK.....	41
3.1 THE BUSINESS MODEL CONCEPT	41
3.2 SUSTAINABLE BUSINESS MODELS	42
CHAPTER 4: METHODOLOGY	50
4.1 RESEARCH PHILOSOPHY	51
4.2 RESEARCH STRATEGY & APPROACH.....	51
4.3 RESEARCH DESIGN.....	52
4.4 RESEARCH METHOD.....	53
4.4.1 SAMPLING.....	53
4.4.2 DATA COLLECTION	55
4.4.2.1 Interview Process.....	56
4.4.2.2 Interview Structure	58
4.4.3 DATA PREPARATION	60
4.5 DATA VALIDITY AND RELIABILITY.....	62
4.6 DELIMITATION.....	64
CHAPTER 5: DATA ANALYSIS.....	66
5.1 BUSINESS CHARACTERISTICS OF INTERVIEWEES.....	66
5.2 THE SUSTAINABILITY OF COLLABORATIVE FASHION CONSUMPTION	69
5.2.1 THE ENVIRONMENTAL DIMENSION OF SUSTAINABILITY	69
5.2.1.1 Value Proposition.....	69
5.2.1.2 Value Creation and Delivery	72
5.2.1.3 Value Capture.....	75
5.2.2 THE SOCIAL DIMENSION OF SUSTAINABILITY	77
5.2.2.1 Value Proposition.....	77
5.2.2.2 Value Creation and Delivery	80
5.2.2.3 Value Capture.....	82
5.2.3 THE ECONOMIC DIMENSION OF SUSTAINABILITY.....	85
5.2.3.1 Value Proposition.....	85
5.2.3.2 Value Creation and Delivery	89
5.2.3.3 Value Capture.....	91
5.2.4 DISCUSSION – SUSTAINABILITY ASSESSMENT	94
5.3 THE FUTURE OF COLLABORATIVE FASHION CONSUMPTION.....	97
5.3.1 CHALLENGES.....	97
5.3.2 OPPORTUNITIES	100
5.3.3 DISCUSSION - THE POTENTIAL OF COLLABORATIVE FASHION CONSUMPTION.....	102
CHAPTER 6: RECOMMENDATIONS.....	105
6.1 VALUE PROPOSITION	105
6.2 VALUE CREATION AND DELIVERY	106

6.3 VALUE CAPTURE	108
6.4 SUSTAINABLE BUSINESS MODEL WITHIN COLLABORATIVE FASHION CONSUMPTION.....	110
<u>CHAPTER 7: CONCLUSION</u>	<u>112</u>
<u>CHAPTER 8: THEORETICAL CONTRIBUTIONS, LIMITATION AND FUTURE RESEARCH</u>	<u>115</u>
8.1 THEORETICAL CONTRIBUTIONS	115
8.2 LIMITATIONS AND FUTURE RESEARCH	116
<u>CHAPTER 9: REFERENCE LIST.....</u>	<u>118</u>
<u>LIST OF APPENDICES.....</u>	<u>126</u>

List of tables

TABLE 1: OVERVIEW OF THE CITED DEFINITIONS OF THE B2C PRACTICES
WITHIN COLLABORATIVE FASHION CONSUMPTION

TABLE 2 : CITED SBMs THEORIZATIONS AND DEFINITIONS

TABLE 3 : SAMPLE OF MANAGERS OR FOUNDERS INTERVIEWED

TABLE 4 : BUSINESS CHARACTERISTICS OF INTERVIEWEES

List of figures

FIGURE 1: AVERAGE TIME IN WEEKS TAKING FROM DESIGN TO INTRODUCING AN ITEM TO CUSTOMERS

FIGURE 2: PERCENTAGE OF CONSUMERS' PURCHASES INFLUENCED BY ONLINE REVIEWS AND SOCIAL MEDIA

FIGURE 3: HOLISTIC MEANING OF VALUE IN SBMs

FIGURE 4: THEORETICAL FRAMEWORK

FIGURE 5: RESEARCH PROCESS

FIGURE 6: A PROPOSITION OF SUSTAINABLE BUSINESS MODEL WITHIN COLLABORATIVE FASHION CONSUMPTION AND SUMMARY OF THIS THESIS' MAIN RECOMMENDATIONS ON HOW TO SET UP A SUSTAINABLE BUSINESS MODEL WITHIN COLLABORATIVE FASHION CONSUMPTION

List of Acronyms

B2C - Business to consumers

CC - Collaborative Consumption

CFC - Collaborative Fashion Consumption

NPD - New Product Development

PLC - Product Life Cycle

PSS - Product Service System

P2P - Peer to peer

SBM - Sustainable Business Model

SH - Second hand

VS - Vintage store

CS - Consignment store

TS - Thrift store

R - Rental

Chapter 1: Introduction

1.1 Introduction to the topic

“There is no such thing as ‘away’. When we throw anything away it must go somewhere.”

– **Annie Leonard**, Proponent of Sustainability

The time is long past when clothes’ primary purpose was to protect us against things that might injure the uncovered human body. Indeed, throughout history, garments’ function quickly went beyond protection, and humans started to use them for identification purposes and as ways for shaping their self-identities. If at first producing clothes was somehow limited by factors such as availability of raw materials, skills, techniques, technology, or geographical position, the evolution of our civilization enabled the production and distribution of clothes to an extent never witnessed before. As a result, it is now possible to buy plenty of fancy synthetic clothes for a very cheap price and clothing has become a fast consumer good, fulfilling way more functions than the ones it was preliminary intended for. Nowadays, it is common to meet ‘fashion addicts’ such as influencers, bloggers or even friends, with an overflowing closet of garments, although only wearing these a few times at most after purchase. Following this ever-growing appetite for clothes, and consequently an increasing limited closet space, buying some new garments generally means throwing away some others, clearly negatively impacting the amount of wasted clothing more and more every day. Indeed, in 2016, a report from McKinsey revealed that the clothing production has doubled in fourteen years and that consumers now keep their clothes for a period half shorter than they did fifteen years ago (Remy, Speelman, & Swartz, 2016). The problem takes its roots from fast fashion, a set of strategies elaborated by fashion brands such as H&M or Zara, which consists in offering on average 24 different clothing collections per year, without considering all the dramatic environmental effects, such such as on carbon footprint. The current technologies not being able to recycle all clothing produced, “nearly three-fifths of all clothing produced ends up in incinerators or landfills within a year of being made” (Remy, Speelman, & Swartz, 2016). Fortunately, a constant growth of alternatives to conduct cooperative fashion retailing exists, giving a second chance to used clothes. Thus, during the last decade, the market for collaborative consumption has shown up a growing trend. In response to this, a variety of businesses and types of collaborative business models have entered the fashion industry. These are grouped under the term ‘Collaborative Fashion

Consumption’, in which “consumers, instead of buying new fashion products, have access to already existing garments, either through alternative opportunities to acquire individual ownership (gifting, swapping, or second hand) or through usage options for fashion products owned by others (sharing, lending, renting, or leasing)” (Iran & Schrader, 2017, p.472). In this context, it seems highly relevant to understand what sets the collaborative fashion consumption practices apart, with respect to sustainability and from a business to customer’s perspective. Moreover, among European countries, Belgium seems to be a bright spot for collaborative fashion consumption. Indeed, even though each Belgian citizen buys on average fifty new garments per year, more than half of it (fifty-five percent) is today being re-used (Oberec, 2016). The country is also the fourth European exporter of used clothes before France or the Netherlands (OEC, 2017). This thesis therefore attempts to assess the sustainability of the collaborative fashion consumption, drawing from the experience of Belgian organisations on this matter, as well as to provide direction on how to integrate sustainability into the business models of organizations involved in this path.

1.2 Outline

In order to address our research aim, chapter 2 starts with an understanding of the fashion industry evolution by systematically reviewing the existing literature, moving from Fast fashion to the specificities of the Slow fashion movement. Then, the roots and the different practices of collaborative fashion consumption as well as the concept of sustainability are reviewed.

Next, chapter 3 examines the prevailing theories formulated by the academic literature within the sustainability and business model areas, in order to build a theoretical framework. The latter is used to analyse and compare the different collaborative fashion consumption practices with respect to sustainability and according to their business model components in the data analysis of chapter 5.

In chapter 4, the methodology describes the research philosophy together with the research strategy, design and approach of this master thesis. Along with providing background information on how qualitative interviews from Belgian retail stores were conducted, this chapter explains the research method steps from data collection to data preparation. Moreover, it provides a critical assessment of the methodology by judging the validity and reliability of the data.

Then, chapter 5 depicts the analysis and interpretation of all insights collected from each semi-structured interview. First, it assesses the overall sustainability of collaborative fashion consumption. Then, it pinpoints the potential of collaborative fashion consumption on the long run, from the respondents' claims with respect to the industry challenges and opportunities.

Moverover, building on the overall findings, chapter 6 provides relevant and creative recommendations on how to set up a sustainable B2C business model within collaborative fashion consumption.

Furthermore, chapter 7 provides a summary of the research process and results as well as the key takeaways of this master thesis.

Finally, chapter 8 presents the theoretical contributions of this master thesis, as well as the limitations that such a study encompasses, and the future researches that could be conducted in order to overcome these limitations.

1.3 Gaps in existing literature

The concept of collaborative consumption has gained an increasing interest in recent years, as part of the rising trend of the sharing and circular economy. In fact, many authors have discussed the business opportunities of the sharing economy and the impact of such platforms on the ecosystem (Geissinger et al., 2018; Frenken & Schor, 2017; Parker, Van Alstyne & Choudary, 2016). However, collaborative consumption as such, has hardly been differentiated from the sharing economy concept (Todeschini et al., 2017; Belk, 2013). Only recently it became increasingly the focus of scholars as a way to describe the association of consumers, who cooperate for economic and sustainable reasons, to disrupt traditional business models. Nevertheless, most of these studies contributed to the understanding of the consumer's role in collaborative consumption, consumers' awareness on the matter, as well as of how they were affected, rather than tackling the concept from a business perspective (Botsman & Rogers, 2010; Vehmas et al., 2018). Scholars within collaborative fashion consumption, usually refer to it as peer-to-peer platforms, as it reflects the cooperation of consumers through online channels. This is the reason why this research focuses on a business to consumer perspective, to avoid relying on the consumer to consumer perspective which has already been studied several times.

Regarding the fashion industry, although, a rising number of studies are now focusing on fast fashion and on the emerging slow fashion movement since more than a decade now (Goworek et al., 2018; Pookulangara & Shephard, 2012), little research has been done on sustainable ways to conduct collaborative fashion consumption businesses. For instance, Jin Gam (2011), Shen et al. (2012) and Shen, Richards and Liu (2013) emphasized further on the consumers' awareness in ethical and sustainable fashion consumption. In addition, the few studies discussing collaborative fashion consumption business models tend to focus on the opportunities and barriers of such structures (Becker-Leifhold & Iran, 2018; Pedersen & Netter, 2015; Todeschini et al., 2017), rather than on defining how to set up such businesses.

Moreover, the researches based on exploring the business models in collaborative fashion consumption usually focus only one type of business structure, such as either rental retailing (Zamani, Sandin & Peters, 2017; Pedersen & Netter, 2015; Rahbek, Pedersen & Netter, 2015), second hand retailing (Gopalakrishnan & Matthews, 2018), renting fashion (Adam, Strähle & Freise, 2018) or slow fashion business models (Overdiek, 2018 ; Štefko & Steffek, 2018), without providing a complete analysis of the different practices existing within collaborative fashion consumption, nor comparing them with one another.

Relating to the sustainable aspect of our research, most of the studies mentioned above and in our literature review emphasize on the environmental impact of such businesses (Sandin & Peters, 2018; Iran & Schrader, 2017; Caniato et al., 2011), rather than encompassing a three-dimensional perspective, taking into account environmental but also social and economic impacts. For instance, many papers have been discussing the rising concern to achieve a sustainable business model through innovative methods (Geissdoerfer, Vladimirova & Evans, 2018; Geissdoerfer et al., 2018; Evans et al., 2017; Bocken et al., 2014), without addressing sustainable business models specifically for collaborative fashion consumption.

Therefore, not only there is little research on the classification of collaborative fashion consumption practices - such as rental and second hand retailing -, from a business perspective, but there is also a lack of understanding on how sustainable these businesses are. Thus, we aim, with this master thesis, to contribute to the understanding of sustainable

business models within the fashion industry, to address current issues on environmental, social and economic impacts of fashion consumption habits.

Hence, the following section is meant to formulate the research questions conducting this research, to fill in the existing gaps in the literature about sustainable business models within collaborative fashion consumption.

1.4 Research Questions

This thesis explores the sustainability of the collaborative fashion consumption by the following research question:

How to set up a sustainable B2C business model within Collaborative Fashion Consumption (CFC)?

The following four sub-questions are meant to give a thorough answer to the main research question:

- 1.1.1 What are the different B2C practices within CFC?*
- 1.1.2 Which criteria should be considered when assessing the sustainability of a business model?*
- 1.1.3 To what extent do the B2C forms of CFC integrate sustainability into their business model?*
- 1.1.4 What is the potential of CFC on the long run?*

The basis for answering the first sub-question is a systematic literature review on the different practices within CFC, that follows this section. The second sub-question will find its ground in a theoretical framework built to conduct our study and based upon the preceding reviewed literature. The last sub-questions will be analysed as a result of the qualitative interviews conducted. Finally, some recommendations are drawn and aim to provide direction on how to set up a sustainable B2C business model within CFC.

Chapter 2: Literature Review

The growing importance of taking care of the world we live in is becoming ubiquitous in our daily lives. From students walking in the streets all over Europe to raise politicians' awareness about environmental concerns, to large organizations adjusting their brand image to appear more eco-friendly, surfing on the wave of 'sustainability' seems to be very popular. Among the fashion industry, the changing mentalities towards sustainability with movements such as the slow fashion trend, seem to attract new types of businesses such as the collaborative fashion consumption, described as a more sustainable alternative to the excesses of the fashion industry. In this context, this literature review aims to investigate on the evolving circumstances shaping a more eco-friendly fashion industry and to clarify the different movements and types of organizations encompassing this shift in mentalities within the fashion industry.

Therefore, this literature review first systematically investigates on the evolution of the fashion industry by reviewing the concepts of fast fashion and slow fashion. Then, it provides a deep analysis of what collaborative fashion consumption (CFC) is and depicts an overview of its practices. Finally, it illustrates the concepts of sustainability, sustainable fashion and CFC.

2.1. Evolution of The Fashion Industry

Nowadays, the retail industry is full of contradictions. On the one hand, consumer awareness is at its peak and, thus, people - consumers and retailers - express their interest in an ethical and ecological fashion. On the other hand, the motivations behind such moral behaviors are still driven by economic factors, such as consumers seeking inexpensive garments and industries targeting low production costs (Pookulangara & Shephard, 2012). The following section overviews the different trends in retailing and the changes in mentalities, from both consumers and enterprises, towards the movement of slow fashion.

To review these different trends within the fashion industry, relevant studies on the topic have been conducted. For instance, the studies of Barnes and Lea-Greenwood (2006 & 2010) depicting fast fashion drivers for retailers, Pookulangara and Shephard (2012) analyzing consumers' perceptions on purchasing slow fashion items, Štefko and Steffek (2018)

exploring current issues in slow fashion, and Overdiek (2018) highlighting opportunities for slow fashion retailing, are discussed in details. These studies are complemented with some other authors' articles and scientific journals in the area, to complete the review.

2.1.1. Fast Fashion

The fashion industry has been expanding in the last decades due to an increasing competition from the Eastern countries' retailing companies, along with a growing consumer awareness and consumption through online channels (The Business of Fashion and McKinsey & Company, 2017). This trend of high production and consumption is known as fast fashion. The latter is defined as "a business strategy which aims to reduce the processes involved in the buying cycle and lead times for getting new fashion products into stores, in order to satisfy consumer demand at its peak" (Barnes & Lea-Greenwood, 2006, p.259). Moreover, retailers work "on a system of in-season buying, so that product ranges are consistently updated throughout the seasons" (Barnes & Lea-Greenwood, 2010, p.761). In addition, lead times are also reduced by adapting existing styles and designs (Štefko & Steffek, 2018).

A main characteristic of fast fashion is the domination of a few multinational retailers on the market. Indeed, those multinationals have the biggest share of the market and make it hard for local businesses to establish themselves, due to rigid and uncooperative supply chains (Barnes & Lea-Greenwood, 2006). Not only competitors of these multinationals need to compete on price pressures but also on fast changing fashion trends and growing consumer demand (Barnes & Lea-Greenwood, 2006). Efficient supply chains are essential elements in the functioning of fast fashion. In fact, Štefko & Steffek (2018), define fast fashion as "an effective business strategy that is linked to an efficient supply chain management, where the definition of 'efficient' in this context encompasses mass production with a high response rate to customer demand and enhanced design; the two practices are expected to be complementary rather than substitutional" (Štefko & Steffek, 2018, p.2). In addition, Guercini (2001) highlighted the concept of 'quick fashion', that is retailers integrating their production with suppliers to quickly and efficiently respond to demand without relying on seasons. Likewise, fast fashion retailers' core business is a "never-ending quick change in the display of collections" from the eyes of the consumers (Štefko & Steffek, 2018, p.7).

Moreover, those organisations are also adopting a low Product Life Cycle (PLC) management, which is the reason behind the rapid change in product displays. This management strategy is the result of an increased demand due to consumers' product awareness, made available from key information providers such as magazines and media (Barnes & Lea-Greenwood, 2010). Consequently, the fashion industry needs to fulfill growing consumers' requests with an ever lower PLC and fewer resources (Barnes & Lea-Greenwood, 2010). The key driver of fast fashion is therefore releasing the latest fashion item within the smallest amount of time, while maintaining low prices, but with a higher risk of obsolescence. For instance, it takes only five weeks for Zara to design, manufacture and introduce an item on the market. As depicted in figure 1, one can see the difference in average time to shelf of a traditional business, which takes approximately 12 weeks, and fast fashion retailers taking on average 5 weeks. In addition to this, every week, 15 percent of the store's items change (Dunant, 2018).

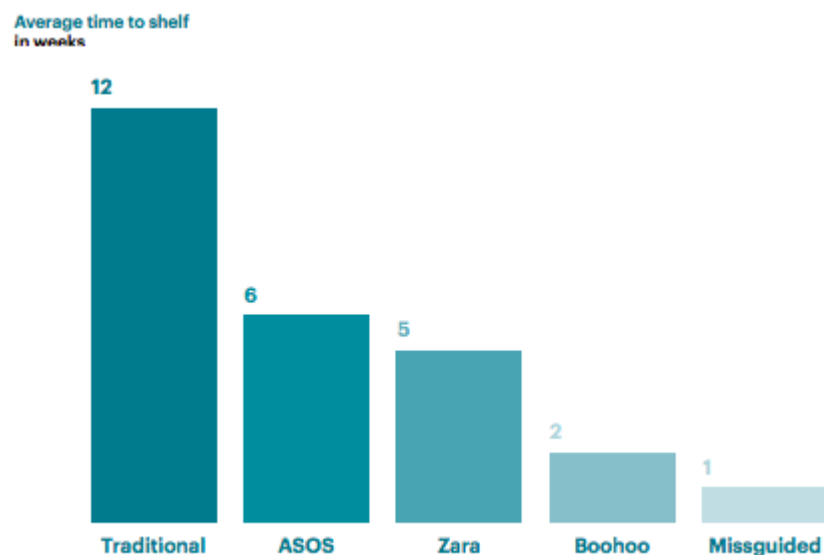


Figure 1. Average time in weeks taking from design to introducing an item to customers. Reprinted from “The state of Fashion 2018”, by The Business of Fashion and McKinsey & Company, 2017, p.18.

Technology can be seen as a main driver of fast fashion. Nowadays, customers can order online and be delivered within 24 hours, inside Europe ; every week around 1.500 pictures are uploaded on Zara's website, corresponding to the new items available in store ; in 2017, H&M spent 45 percent of its investments on its online platform to cope with the growing competition of Amazon and Alibaba (Dunant, 2018). Moreover, technology can be seen as

the link between the key information providers, mentioned previously, and consumers' awareness. Indeed, the increase in demand for a particular fashion trend can be seen as a consequence of a 'popular culture' made available to consumers through online channels (Barnes & Lea-Greenwood, 2006). Figure 2 shows the importance of new influences on customers' purchasing decisions (The Business of Fashion and McKinsey & Company, 2017). However, retailers cannot forecast the emerging popular cultures and, thus, the only solution to meet consumers' demand is by reducing lead-times in production (Barnes & Lea-Greenwood, 2006). The outcome is a change in the fashion apparel system, which instead of producing the annual two collections, creates smaller collections all the time, ending up with twenty collections per year for Zara, for example (Dunant, 2018).

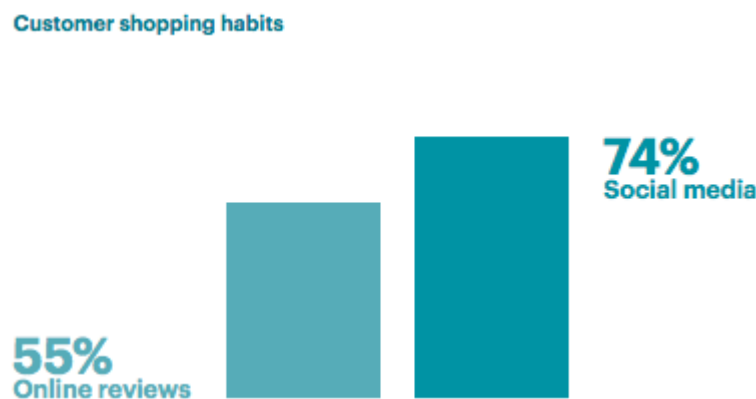


Figure 2. Percentage of consumers' purchases influenced by online reviews and social media. Reprinted from "The state of Fashion 2018", by The Business of Fashion and McKinsey & Company, 2017, p.17.

As a consequence, consumers can be seen as a trigger to fast fashion. As highlighted by Jin Gam (2011), apparel is not only a basic human need but also a social component that needs to constantly be updated to seasonal and social changes. People shop clothes not only for an utilitarian purpose but also for a hedonic habit (Overdiek, 2018). For instance, in 2015, Greenpeace stated that "there are about 5.2 billion pieces of clothes in the closets of adults (between 19 and 69 years old) of which one fifth has never been used and another fifth is used only rarely" (Iran, Geiger & Schrader, 2019, p.313).

After highlighting the causes of fast fashion, consumers' behaviors might be seen as the ones to blame for a growing fast fashion demand, through mass consumption. However, multinationals' behaviors are not right either. According to Vehmas et al. (2018), fashion retailers have an incentive to create cheap fashion items, to offer more than the usual two annual collections to their customers, and at much lower costs than competitors.

Consequently, by mass producing items, companies end up with huge unsold stocks. For instance, in 2017, it was discovered that H&M burned 12 tones per year of new unsold clothes (Brodde, 2017). It seems from these insights that local producers and alternative means to mass consumption are not welcome in nowadays society. Nevertheless, the next section opens a new window by providing an alternative to fast fashion retailing, together with a shift in mindsets from consumers and enterprises.

2.1.2. Towards an Alternative Fashion Retailing

In the beginning of the twenty-first century, many authors have started to write about consumers' awareness in sustainable fashion and more recently about changing consumers' behaviors towards a lower form of consumerism. Hilton (2003) described consumers' awareness for fashion sustainability as the third wave of consumerism, in the late 1980s. At that time, consumers started to feel concerned about their purchasing decisions, especially towards fair trade. Furthermore, in the first decade of the century, together with an economic downturn reducing the disposable income nourishing mindless consumption, 'ethical consumerism' emerged among consumers (Pookulangara & Shephard, 2012). This ethical consumerism appeared as a result of consumers' increasing knowledge about the fashion industry's environmental and social impacts. According to Todeschini et al. (2017), the two main drivers of consumer awareness are the capsule wardrobe - "to own a minimum amount of clothes for a fixed period of time" - and lowsumerism - "to prioritize conscious and moderate acquisitions of new goods" (Todeschini et al., 2017, p.765). As a means to further raise awareness among consumers, Peattie and Peattie (2009), wrote an article called '*Social Marketing: a pathway to consumption reduction*'. By adopting such a marketing approach, businesses involved in eco-friendly activities could "utilize tools, techniques and concepts derived from commercial marketing in pursuit of social goals" (Peattie & Peattie, 2009). Therefore, social marketing aims at reducing over consumption and driving consumers towards a more sustainable lifestyle. As a consequence, customers are empowered to contribute to social and environmental welfare.

Regarding the firms' transition to a slow fashion mindset, corporations became aware of this increase in consumer awareness, and conscious that their business model ought to change consequently. Not only consumers started to be conscious about the environmental effects of fast fashion and their power upon consumption - and thus production -, but also retailers saw

ethical fashion as a mean to differentiate from a “fierce competition and a lack of supply chain transparency” (Pookulangara & Shephard, 2012, p.200). As a result, some fashion companies started to focus their core business on more ethical grounds with innovative forms of Supply Chain Management and New Product Development (NPD) processes (Goworek et al., 2018). For instance, Green Supply Chain Management was developed to include the environmental aspect in production decisions and as a strategy for companies to improve their competitiveness and performance (Caniato et al., 2011). Likewise, NPD processes allow “extending garments life via design, maintenance and reuse of clothing to reduce the impact of the clothing industry on the environment” (Goworek et al., 2018, p.2). Together Green Supply Chain Management and NPD enable an “eco-design - managing the life-expectancy of products - and investment recovery by maximising the value recovered from end-of-life waste products” (Goworek et al., 2018, p.3). It has been demonstrated that by extending a garment’s life by three-month usage, five to ten percent of carbon, water and waste footprints could be avoided (WRAP, 2012).

From an entrepreneurial perspective, the fast fashion industry has become saturated and it is hard for new fashion businesses to enter this market as they ultimately face fierce competition (Overdiek, 2018). It is a highly volatile, risky and insecure market and, therefore, a new fashion brand within sustainable fashion could be a solution for new fashion entrepreneurs to differentiate themselves from competition (Štefko & Steffek, 2018).

A transition, although still moderated, towards an eco-responsible fashion therefore seems to happen, as it can be observed with, for example, the rise of social events such as ‘green’ fashion weeks that break from the traditional fashion industry’s international practices (Sustainable Fashion, 2016). As a result, the next section defines and highlights the opportunities and barriers of the slow fashion movement, framing this research. It should be noted that the slow fashion movement is considered hereafter as a trend, which flows from the shifts in mentalities towards an ethical form of consumerism and production.

2.1.3. The Slow Fashion Movement

The concept takes its roots in the ‘slow food’ movement, which was initiated in Italy in the 1980s against the growing fast food lifestyle (Pookulangara & Shephard, 2012). On the one hand, the slow food movement aimed at raising awareness about what consumers were

buying and eating, and on the other hand, at criticizing the fast food culture, which was destroying the family and social aspects of meals. Moreover, the slow food movement also meant to support local and seasonal production (Fletcher, 2010).

In 2007, the slow fashion movement was introduced by Fletcher (2010). It is “based on sustainability within the fashion industry and design incorporating high quality, small lines, regional productions, and fair labor conditions” (Pookulangara & Shephard, 2012, p.201). It “underlies a shift in consumer mindset from quantity to quality, and reduces resource consumption levels” (Jin & Jung, 2016, p.410). It is about being aware of the respective needs of all stakeholders taking part in the production process, and taking into account the potential impact on the ecosystems of such a production. Overdiek (2018) explains that the slow fashion concept has been expanded in 2013, “after the collapse of the Rana Plaza building that housed multiple garment manufacturers in Bangladesh” (Overdiek, 2018, p.69). In fact, Fletcher’s definition can be expanded by adding the ethical choices made by consumers when choosing alternatives to fast fashion (Štefko & Steffek, 2018). The slow fashion movement thus refers to “a mindful consumption and disposal of products and to a philosophy of attentiveness which includes sustainable and sensorial fashion” (Overdiek, 2018, p.68).

From a business perspective, Overdiek (2018) characterises slow fashion brands as small and independent boutiques in alternative shopping areas around the world, and she illustrates the slow fashion movement using the example of vintage fashion, “because of its longevity and individual garment’s story” (Overdiek, 2018, p.68). For Štefko and Steffek (2018), the slow fashion movement “represents a separate perception of business conduct” (Štefko & Steffek, 2018, p.1). In fact, it is not about the apparel’s availability through economic factors such as costs and prices, but rather a creative process taking different forms - from textile reuse and recycling to collaborations and deconstruction, in well-established or local brands. For instance, Vivienne Westwood launched a bag collection produced by artisans in Kenya and ensured fair working conditions and the use of organic raw materials. Moreover, within the slow fashion movement, items are likely to have a longer lifetime due to innovative manufacturing processes and quality inputs used in the production. Focusing on the long-term aspect of the garments also avoids large amounts of textile waste in landfills in the future, as argued in the environmental impact of fast fashion. The slow fashion movement is therefore

about “slowing down the production cycle of clothing to enable the environment and people in that environment to coexist in a healthier way, and to allow time for the environment to regenerate” (Jin & Jung, 2016, p.411). By taking more time in the production processes, workers’ rights are more likely to be ensured and the quality of the garments is also enhanced (Jin & Jung, 2016).

Nevertheless, according to Štefko and Steffek (2018), retailers within this movement face many challenges compared to those within fast fashion. First, only a few local suppliers are willing to produce small quantities at a low price (Štefko & Steffek, 2018). It might therefore be difficult for retailers to find a local supplier at all, depending on the region and on the available local resources. Second, small businesses face high overhead and variable costs - such as the rent and utilities, and the unit cost of production (Štefko & Steffek, 2018). However, the economic crisis of the last decade and the changing consumer’ behaviors, has led to a huge availability of the retail space, further leading “to opportunities for creative and cultural startups to experiment with new retail concepts” (Overdiek, 2018).

Regarding these opportunities, Leslie, Brail and Hunt (2014), depicted four steps for businesses within the slow fashion movement to become competitive and differentiate themselves. First, designers should select some quality inputs for the production of their garments, to avoid obsolescence, and offer a timeless design. As a matter of fact, “slow fashion often produces items that can be worn in multiple outfits, thus increasing versatility” (Jin & Jung, 2016, p.411). Then, the authors advise businesses to target niche markets, as well as targeting a luxury segment of customers. They should also collaborate with local suppliers. Finally, and in order to create a brand image that customers can easily relate to, Leslie, Brail and Hunt (2014) suggest that businesses should have their own-brand stores. Indeed, local designers take time to inform, advise and follow their customers along their journey to satisfy and ensure future purchases. By having their own brands, customers associate their customer journeys with a positive image. In fact, “those retailers often provide customized service and have deep supplier and client relationships” (Overdiek, 2018, p.69).

From a customer perspective, evidence shows an increased interest in “green products, bottom-up initiatives such as the maker and do-it-yourself movements, the consolidation of exchange and sharing platforms, and the growing notion that younger generations tend to

prioritize experiences over ownership” (Todeschini et al., 2017, p.761). Jin Gam (2011), wrote an article, called *‘Are fashion-conscious consumers more likely to adopt eco-friendly clothing?’*, about the ‘fashion adoption theory’ and the motivational factors towards the adoption of eco-fashion consumption. The author categorizes fashion leaders as the early adopters and motivated consumers, who spend and search newer fashion items. These fashion leaders are likely to have more knowledge and to set a trend within eco-fashion. During the purchase decision, it is important that customers ask themselves, not only where comes the end product from, but also how it is produced. As a result, the customer is more likely to buy at a higher price, for a more transparent item (Štefko & Steffek, 2018). Štefko and Steffek (2018), further outline that “those products should be durable and perceived as an investment” (Štefko & Steffek, 2018, p.4). Therefore, there still is an economic reason behind the purchase of sustainable fashion items but for the good of the community and of the item itself. In addition, within the slow fashion movement, the consumer can be included in the decision and design process for the production of a garment, which increases transparency of the retailer, and the creativity and identity of the consumer, who co-creates and feels more responsible towards his consumption (Jin & Jung, 2016).

Relating to the importance of technology, as previously mentioned, it has a significant role in customers’ awareness of the latest trends within fast fashion (Barnes & Lea-Greenwood, 2006). Likewise, it can also be argued that online channels fostered this customers’ awareness on the emerging slow fashion movement. Indeed, millenials have been raised with “hedonic and experimental motivations” (Overdiek, 2018, p.70) making them always in search for new and undiscovered products and experiences. Therefore, they are well aware of new concepts such as temporary, vintage and rental stores (Overdiek, 2018). Moreover, according to Todeschini et al. (2017), the sustainability movement within the fashion industry is mainly due to technological advances. Technological innovation takes different forms as in alternative fibres, 3D printing, wearable technology and augmented reality. For the authors, the first driver of technological innovation is sustainable raw materials, such as organic cotton, hemp, bamboo, lyocell and recycled fibres. The second driver is zero waste, which minimizes material waste in the production processes “by reducing the use of raw materials through the development and adoption of novel and more efficient production processes, such as additive manufacturing” (Todeschini et al., 2017, p.764). The third driver is wearable technology, which “involves incorporating electronic devices in fashion goods to provide

added functionalities, such as health monitoring or to allow the apparel to change form or appearance” (p.764). These drivers lead to clothing durability and reduced waste from cleaning processes, for instance.

Concerning the environmental and social impacts brought to attention previously, some techniques can be used to overcome fast fashion. Sandin and Peters (2018), suggest textile reuse and recycling as a potential solution to reduce the manufacturing processes of virgin textile fibres and in the case of reuse, to avoid engineering processes. Textile reuse is defined as “various means for prolonging the practical service life of textile products by transferring them to new owners with or without modification” (Sandin & Peters, 2018, p.354). Renting, swapping, borrowing and inheriting are examples of textile reuse. The latter takes place in second hand shops, flea markets, garage sales, online marketplaces, charities and clothing libraries. Likewise, textile recycling is referred to as “the reprocessing of pre- or post-consumer textile waste for use in new textile or non-textile products” (Sandin & Peters, 2018, p.354). Textile recycling can be categorised in many different forms. It is said to be downcycling if the output of the recycled item is of a lower quality than the initial one. On the contrary, if the output is of a higher quality, it is called upcycling. Another classification of recycling is either closed- or opened-loop. The former recycling refers to the textile being used for the production of an identical product, while the latter refers to producing a different product with the original one (Sandin & Peters, 2018). An alternative approach, is ‘vegan’, which “deliberately refrains from using raw materials of animal origin” and thus lowering the overall energy consumption within the whole system (Todeschini et al., 2017, p.762). The objective of these techniques is to keep “products, components, and materials at their highest utility and value at all times” (Todeschini et al., 2017, p.761).

Although the slow fashion movement becomes popular, for instance with the rise of vintage shopping and the reuse of textiles, slow fashion retailers still face many challenges compared to those in fast fashion. This section reviewed the different means available to overcome these challenges, by turning retailers and manufacturers as service providers rather than owners, and consumers conscious of their behaviors through co-creation and efficient communication means (Geissendoerfer et al., 2018). Likewise, the following section explains the concept of Collaborative Fashion Consumption, which is the focus of this thesis.

2.2 Collaborative Fashion Consumption

In order to answer our first sub-research question, *what are the different B2C practices within CFC?*, this section reviews the academic literature bounding this topic. First, it depicts the fundamentals of collaborative consumption. Then, it deep dives into the concept of collaborative fashion consumption. Finally, it provides a complete review of each B2C practices that can be found within this movement.

2.2.1 The Fundamentals of Collaborative Consumption

Thanks to all the awareness campaigns against overconsumption carried out around the globe, people are more and more acknowledged about the importance to address this issue. In the specific context of sustainability, several movements and macro-trends such as the circular economy, lowsumerism, fairtrade and the sharing economy are becoming increasingly popular (Todeschini et al., 2017). Among these initiatives, collaborative consumption (hereafter referred as CC) seems to spark the interest of the academic literature. The first attempt to conceptualize CC was done by Feslon and Spaeth (1978), who defined it as “those events in which one or more persons consume economic goods or services in the process of engaging in joint activities with one or more others” (p.614). This concept was most recently defined by Nwaorgu (2018), who referred to CC as the “traditional sharing, bartering, lending, trading, renting, gifting and swapping redefined through technology and peer communities – that is remodeling business, consumerism and also the means we tend to live” (p.240). Along with the idea of reinventing the way we live, Botsman and Rogers (2010), who depicted the essence of the CC concept in their book ‘What’s Mine is Yours’, described CC as “putting a system in place where people can share resources without forfeiting cherished personal freedoms or sacrificing their lifestyle” (p. xxi). Due to the broad scope and the diversity of interactions and motivations that can take place within CC, Botsman and Rogers (2010) classified all the initiatives into three categories: product service systems; redistribution markets and collaborative lifestyle:

- (1) Product service systems: systems such as renting, sharing and leasing based-services not requiring the state of ownership. They rely on the practice of selling products as services rather than selling them as goods (Botsman & Rogers, 2010; Petrini et al., 2017).

(2) Redistribution markets (RM): pre-owned goods that are not needed anymore are transferred/reused from one place to another, in order to give these goods a useful second life. The transaction can come for free or can involve a monetary compensation (Botsman & Rogers, 2010; Petrini et al., 2017).

(3) Collaborative lifestyles: individuals with common interests and wishes come together to share or exchange less tangible resources such as time, space and money (Botsman & Rogers, 2010; Gopalakrishnan & Matthews, 2018)

While all the different forms of CC are equally relevant, this master thesis will mainly focus on product service systems initiatives and redistribution markets due to the area of inquiry of this research, revolving around sustainable business models and tangible fashion goods.

2.2.2 Collaborative Consumption in the Fashion Industry

Being identified as one of the ten ideas that could possibly change the world, according to the magazine Time in 2011, it is not surprising to see the concept of CC applied to very specific contexts such as fashion (Walsh, 2011). Indeed, as mentioned earlier, the continuous excesses of the clothing sector and specifically the problematic of fast fashion awake people's consciences (Pookulangara & Shephard, 2012). With this in mind, a number of fashion initiatives together considered as an alternative consumption pattern to always purchasing new, cheap and fast have been grouped under the term collaborative fashion consumption (CFC) (Iran, Geiger, & Schrader, 2019). Iran and Schrader (2017) highlighted the singularity of CFC in which "consumers, instead of buying new fashion products, have access to already existing garments either through alternative opportunities to acquire individual ownership (gifting, swapping, or second hand) or through usage options for fashion products owned by others (sharing, lending, renting, or leasing)" (p.472). Not all of these alternatives represent a radical shift in the way people have been purchasing their clothes for decades, but the recent boom of Internet combined with the increasing amount of selling points have drastically enabled the CFC concept to be diffused to and applied by a larger audience (Iran & Schrader, 2017).

By integrating the concept of CC into fashion, CFC represents a real asset for consumers willing to address fashion differently (Iran, Geiger, & Schrader, 2019). Indeed, according to Pike (2016), CFC, on the one hand satisfies owners of unwanted or not always useful clothes

to generate money from their belongings. On the other hand, the concept attracts consumers willing to save money easily while still benefiting from a wide range of fashion products. Moreover, with the emergence of new trends such as ‘renting, not owning’, CFC is very popular among the youth who are more and more accustomed to “value experiences over material goods” (Pike, 2016, p.1; Overdiek, 2018). Despite being a trendy practice, the real motivations driving people to participate in CFC are very contradictory among the academic literature. Therefore, in order to bring clarity to this issue, the results from several scientific researches are reviewed. First, according to Rude (2015), the main core values and motivations behind CFC are mainly social, economic, sustainable and practical. These conclusions are supported by several authors, who in their respective studies identified hedonic motives such as for example fun and pleasure (Isla, 2013; Guiot & Roux, 2010), utilitarian motives such as intelligent purchases and money saving (Arnould & Bardhi, 2005; Guiot & Roux, 2010), and biospheric motives like responsible and environmental-friendly consumption to be important drivers of CFC (Hiller Connell, 2011; Yan et al., 2015). Using the theory of planned behavior, Becker-Leifhold (2018) shows a contrasting picture by statistically demonstrating that people are not taking into consideration “environmental and social issues” in their decision towards CFC (p.789). These arguments are aligned with previous studies, which identified altruistic and egoistic values as the main motivational drivers (Barnes & Mattson, 2016; Hamari, Sjöklint & Ukkonen, 2015). Despite the fact that the motivations to engage in CFC activities have not yet reached a consensus among scholars, several reasons to specifically not participating in CFC exist. Indeed, according to Becker-Leifhold & Iran (2018), by performing a qualitative content analysis on the topic, the authors acknowledged that some factors inhibit people’s participation such as “hygiene/health concerns, lack of trust and information, lack of ownership and consumption habits” (p.195).

From an industry viewpoint, CFC has proven to be advantageous for companies surfing on the wave of CC and benefiting from the recent general acknowledgement of consuming fashion more responsibly (Rude, 2015). More and more companies, such as Run the Runway and Bag or Borrow or steal, are “making a success out of breaking the paradigm” (Wraith, 2016). In a research on CC and business models in the fashion industry, Dulm and Perlacia (2015) investigated on the inspirations of companies to start a business based on fashion sharing. The study offered somehow contrasted results but several common motivations came out. Among these results, a shift in the entrepreneur’s mindset towards sustainability and the

recognition of a “profitable business opportunity” have been identified as main motivational factors (Dulm & Perlacia, 2015, p.67). Several researches are consistent with these conclusions and further emphasize the role of CFC as value generator (Kant Hvass, 2015; Joyner Armstrong et al., 2015). However, there are also some elements that inhibit companies to start a business within CFC. Among these ones, it seems that the lack of knowledge of consumers combined with organizational barriers make entrepreneurs somehow reluctant to go off the beaten track (Becker-Leifhold & Iran, 2018).

With this in mind, the next section further elaborates on CFC and depicts the different types of practices that can be found in this movement.

2.2.3 Overview of Collaborative Fashion Consumption practices

In an attempt to distinguish all the different practices within CFC, building on a review of the most recent literature on fashion sharing and collaborative consumption, Iran and Schrader (2017) conducted an analysis on the fundamentals of CFC. The authors introduced a conceptual typology differentiating between peer-to-peer (P2P) and business-to-consumer (B2C) forms of CFC in which fashion items are passed in-between different actors. First, with regard to P2P, the interactions can take place both in between people or be organized via an intermediary company either through online or offline channels (Iran & Schrader, 2017). Among P2P CFC, six different subtypes exist, such as: swapping parties, gifting, sharing, lending, borrowing and buying second-hand clothing. All of these practices imply a different compensation scheme ranging from monetary and non-monetary participation to free and paid acquisition (Iran & Schrader, 2017). For example, in the context of service-based form of P2P CFC, “the platform provider could compensate for the expenses such as platform rent, organizing effort, etc. and gain profits either by accepting advertisements from other companies, or by receiving a monetary compensation from peers” (p.474).

Furthermore, the other type of CFC developed in this typology concerns business-to-consumer (Iran & Schrader, 2017). In this category of CFC, “companies offer either services as substitutes for product ownership or second hand retail service to make the purchase of new products dispensable” (Iran & Schrader, 2017, p.474). The B2C model consists in providing a platform and fashion products to consumers who pay to benefit from the companies’ services. Unlike the P2P model, people are always charged a monetary compensation for obtaining the fashion items, though “the participation is often free, but may also be combined with a non-

monetary compensation (in form of advertisement exposure) or a monetary subscription fee” (Iran & Schrader, 2017, p.474).

Several studies, already mentioned or later explored in this paper, aimed to conceptualize P2P forms of collaborative consumption (Iran & Schrader, 2017; Becker-Leifhold & Iran, 2018). Other researches attempted to deeply investigate on the characteristics of proper B2C business models within the sharing economy (Dulm & Perlaia, 2015; Iran & Schrader, 2017; Gopalakrishnan & Matthews, 2018; Pedersen & Netter, 2015). Nevertheless, the different B2C types of CFC have not been analyzed comprehensively and systematically using a multiple cases study. Moreover, the representation of the B2C types of CFC in the fashion industry compared to more traditional B2C fashion brands such as H&M or Mango seems to remain uneven.

Therefore, in order to bring clarity to this issue and to restrain the scope of this research, only the two forms of B2C types of CFC (rental and second-hand stores) will be explored in more details in the following section. Table 1 provides an overview of the cited definitions of the B2C practices within CFC.

2.2.3.1 Second-hand retailing

In between 2000 and 2014, “the number of garments purchased each year by the average consumer increased by 60 percent” (Remy, Speelman & Swartz, 2016). “Yet 40 percent of clothing is never, or only rarely, worn” (Henkel, 2018). In an era where sustainability in fashion matters, it seems that second-hand clothing is a game-changer where “selling unwanted clothes creates space in the wardrobe and offer some financial means” (Henkel, 2018).

At first considered appealing to individuals with mostly low incomes, the second hand clothing market evolved to keep up with its times. Indeed, according to Kestenbaum (2018), “with the word “old” now being replaced by “vintage” and accompanied by the trendy value of “authentic,” second hand’s star is now rising and the stigma is gone for a lot of people”. Although the second-hand clothing market is very similar to off-price retailers, it adds to its value proposition the experience of hunting for the ideal outfit. This added value attracts second-hand shoppers who, in 2017 had almost one fourth of their closet full of re-used clothes (Kestenbaum, 2018).

Among the second-hand retail industry, several types of business forms exist such as consignment stores, vintage stores, thrift stores, and resale stores (Gopalakrishnan & Matthews, 2018; Han, 2013).

2.2.3.1.1 Consignment stores

A consignment store is defined as a marketplace where “sellers desiring to sell unwanted belongings can sell them throughout the shop, and have the advantage of avoiding advertising, display space, and storage costs, while the consignment store earns a percentage of the sales’ profits” (Han, 2013, p.20). In order to keep up with trends, consignment stores “focus on upscale quality merchandise” where only undamaged, recent and seasonal clothes are merchandised (Gopalakrishnan & Matthews, 2018, p.356; Han, 2013). If an item is sold, in between forty to sixty percent of the selling price is returned to its owners (Gopalakrishnan & Matthews, 2018). In case of unsold merchandises, the items are simply rendered (Han, 2013). Compared to more traditional retail shops, consignment stores consider customer satisfaction of prime importance “since customers are the primary source of their merchandise” (Gopalakrishnan & Matthews, 2018, p.362).

2.2.3.1.2 Resale stores

Consignment stores and re-sales stores are in some respects very similar (items sold, prices) but differ with regard to the services offered. While consignment stores earn a percentage on sales, in between forty and sixty percent, and do not have a property right on the fashion items they sell, resale stores “do business by purchasing the merchandise out-right from different owners and then sell to customers” (Gopalakrishnan & Matthews, 2018, p.356). Once a re-sales store buys merchandise, the ownership is transferred to the shop and it has the right “to display, market and sell it” (NYT, 2018).

2.2.3.1.3 Vintage stores

Palmer and Clark (2005) described the term vintage as “a huge spectrum of clothes that are not newly designed” (p.174). More recently and in order to be more precise, Cervellon, Carey and Harms (2012) described ‘vintage’ in clothing as any item “produced in the period between the 1920s and the 1980s” (p.957). In the specific context of second-hand clothing, vintage stores offer a wide range of “merchandise obtained from antique fairs, vintage fairs, swap meets, thrift stores, auctions, and rag houses” to their customers (Han, 2013, p.20).

Being very often characterized by a trendy atmosphere, vintage stores “are dispersed in various areas, such as an antique/café/student-centered district, where rental costs are minimal” (Han, 2013, p.20). Customers interested by vintage fashion search for some differentiation from current trends in time and space. Vintage shopping also attracts customers looking for an experience where they will be able to find a more unique garment. Therefore, customers will buy fewer and more original long-lasting items, than they would have traditionally bought in a fast fashion retailer (Overdiek, 2018).

2.2.3.1.4 Thrift stores

Thrift stores are “resale stores usually run by non-profit organizations to increase money for charity” (Gopalakrishnan & Matthews, 2018, p.356). According to Christiansen and Snepenger (2005), thrift stores, “except for a few franchise chains, operate only in the local market and generally keep advertising to a minimum, in order to maintain the lowest possible prices” (p.324). Contrary to what many people think, thrift shopping attracts all social classes and is therefore not only dedicated to low income individuals (Christiansen & Snepenger, 2005).

2.2.3.2 Renting

Models based on clothing-reuse are becoming increasingly popular, for companies as an alternative business model but also for customers concerned about extending the life of their garments (WRAP, 2017). Among these models, the growth of fashion renting has been very rapid these past years. In a report titled ‘*Online Clothing Rental Market by End User and Clothes Style: Global Opportunity Analysis and Industry Forecast*’, the Allied Market Research (2018) estimated the online clothing rental market at \$1,013 million in 2017 and projected a 10,6% increase, approximately \$1,856 million by 2023 (Sharma, 2018).

In the context of fashion, renting can be defined as “a transaction in which one party offers an item to another party for a fixed period of time in exchange for a fixed amount of money and in which there is no change of ownership” (Durgee & O’Connor, 1995, p.90). Indeed, being classified as a product service system, one category of CC previously highlighted, renting “emphasizes the use of products over ownership” (Lang & Joyner Armstrong, 2017, p.39; Botsman & Rogers, 2010). Renting clothing is definitely not a new concept but the practice was mainly known among customers looking for designer garments, for special events

dressess or for baby and children clothes which very often end up not worn out (Petersen & Riisberg, 2017, p.220). Nowadays, it has been recently extended to the everyday clothes although it remains a recent trend (Lang & Joyner Armstrong, 2017).

In this specific type of CFC, “the rental company maintains the permanent ownership of these products and can rent to multiple consumers at different times, which increases the use intensity and longevity of products” (Lang & Joyner Armstrong, 2018, p.563).

This form of access-based consumption is ideal for fashionista willing to have access to trendy or expensive clothes not affordable before on a regular basis, for consumers unwilling to spend considerable money for just wearing clothes once or twice or just for “consumers who are undergoing temporary physical changes, such as pregnant women” (Lang, 2018, p.3).

In a recent research on CC, Lang and Joyner Armstrong (2017) attempted to identify the personality traits influencing customers to engage in clothing renting. The results indicated that fashion leadership, defined as “people who have a tendency to buy a new fashion earlier than others” and need for uniqueness personality traits positively influenced behaviors towards renting apparel (Lang & Joyner Armstrong, 2017, p.39). This is very encouraging for the future of renting clothing as fashion leaders highly influence others when it comes to fashion consumption (Lang, 2018).

Nevertheless, some customers seem to still be very reluctant to start renting clothes. Among the reasons listed, Lang (2018) pinpointed that consumers fear to damage any rented clothes or simply the fact that renting clothes would negatively impact their social status.

To date, several studies aimed to understand the motivations, perceived risks and drivers of people to participate in renting fashion items (Lang & Joyner Armstrong, 2017; Joyner Armstrong, 2018; Tu & Hu, 2018; Lang, 2018). However, only few studies attempt to distinguish the different types of clothing renting.

With this purpose in mind, Dulm and Perlaia (2015) identified two fashion-related renting types of businesses. The first type concerns companies that only play an intermediary role, without ownership, in between people or designers, making their clothes available to others, and customers pleased to rent them. In this model, the role of the companies is to “connect people who have items in their closet they rarely wear with those who are looking for fashion on the go” (Dulm & Perlaia, 2015, p.42). Several business examples exist such as Poshare,

an online platform offering clothes for every occasion, which connects renters and lenders together directly. The second model concerns “retailers providing radical new large-scale services for one-off hire” (WARP, 2012, p.29). This type of renting clothing is based on ‘fashion-on-demand’ where “the company owns the fashion items, the customer rents them, and once the customer need is fulfilled, all fashion items return to the company” (Dulm & Perlacia, 2015, p.40). Chic/by choice or Charlotte’s closet offer a wide range of designer items or more traditional dresses for example. Among this specific ‘fashion-on-demand’ type of rental, it seems that some organisations try to differentiate themselves by renting clothes using leasing contracts. Indeed, in this form of rental, “a fix contract for some months is required and consumers are obliged to pay at least for the contract period before they send the fashion products back”. Therefore, consumers have to honor their undertaking until the contract ends (Iran & Schrader, 2017, p.474).

One of the trendiest forms of leasing clothing are fashion libraries, which are arousing the curiosity of consumers looking for a less conventional shopping experience (Rahbek, Pedersen & Netter, 2015). The fashion library (or clothing library) provides a subscription-based service where “the customer does not own the fashion items but can access and use them for a limited time” (Todeschini et al., 2017, p.764). Moving away from only considering the fashion item to focusing on providing a service, the main idea is to “allow members to borrow a specific number of clothing pieces in a set time, typically a few weeks” with, in some special cases, the opportunity to buy the item in the end if desired (Zamani, Sandin & Peters, 2017, p.1369).

Depending on the occasion and on the subscription package, fashion libraries using physical stores or an online platform, provide their members with a “creative playground without the costs, risks, and burden of ownership” (Rahbek, Pedersen & Netter, 2015, p.265). Due to the fact that the concept of leasing clothes on a weekly/monthly basis is relatively new, fashion libraries usually rely heavily on social media and organize various events, “including sewing workshops, parties, receptions, or pop-up stores” in order to increase their business exposure and clientele (Rahbek, Pedersen & Netter, 2015, p.266).

There are a lot of noticeable fashion libraries worldwide such as Albright, leasing red carpet dresses and accessories in NYC, Gwynnie opening up the concept to plump women with sizes ranging from 0 to 32 or Run the Runway, probably the most famous fashion library in the US.

Despite the diversity of products offered, fashion libraries attract customers for several other reasons. On the one hand, according to Rahbek, Pedersen & Netter (2015), fashion libraries “give members the freedom to play with different styles and be creative without having to pay full price” (p.264). Indeed, people can have access to designers clothing or other more conventional brands at a discount price. This is especially relevant for garments that are expensive with a “limited-use potential” such as wedding dresses or baby clothes (Peterson & Riisberg, 2017, p.215). On the other hand, fashion libraries give a second life to items that would have been worn only a few times and allow members to keep up with fashion trends by renewing their wardrobe frequently without buying new garments from traditional retail stores (Todeschini, 2017; Dulm & Perlacia, 2015).

From a sustainable perspective, despite increasing the useful life of garments, clothing libraries aim to “reduce the production of new clothing and the associated environmental impacts” (Zamani, Sandin & Peters, 2017, p.1369). Nevertheless, fashion libraries do not come without any drawbacks as every time any new order is placed, the fashion items are cleaned and transported back and forth (Braithwaite, 2018).

Table 1 : Overview of cited definitions of B2C practices within CFC

Second Hand				Rental	
<i>Consignment Stores</i>	<i>Resale Stores</i>	<i>Vintage stores</i>	<i>Thrift stores</i>	<i>Intermediary</i>	<i>Fashion-on-demand</i>
Consignment store is a marketplace where “sellers desiring to sell unwanted belongings can sell them throughout the shop, and have the advantage of avoiding advertising, display space, and storage costs, while the consignment store earns a percentage of the sales’ profits ” (Han, 2013, p.20).	Resale stores “do business by purchasing the merchandise outright from different owners and then sell to customers” (Gopalakrishnan & Matthews, 2018, p.356).	Vintage stores are resale stores that offer a wide range of “merchandise obtained from antique fairs , vintage fairs, swap meets, thrift stores, auctions, and rag houses” to their customers (Han, 2013, p.20).	Thrift stores are “resale stores usually run by non-profit organizations to increase money for charity” (Gopalakrishnan & Matthews, 2018, p.356).	The role of the companies is to “connect people who have items in their closet they rarely wear with those who are looking for fashion on the go” (Dulm & Perlacia, 2015, p.42).	“The company owns the fashion items , the customer rents them, and once the customer need is fulfilled, all fashion items return to the company” (Dulm & Perlacia, 2015, p.40). Among fashion-on demand, the fashion library (or clothing library) provides a subscription-based service where “the customer does not own the fashion items but can access and use them for a limited time” (Todeschini et al., 2017, p.764).

2.3 Sustainability within the Fashion Industry

One of the goals of this research is to understand the extent to which CFC practices are sustainable. Therefore, this section aims at defining the concept of sustainability and reviewing what criteria have been employed to assess the sustainability of CFC in previous works, to later apply these concepts in the discussion. This section relies mainly on the works of the authors Shen, Richards and Liu (2013), and Geissinger et al. (2019), who provided a definition of fashion sustainability, and of Iran and Schrader (2017), Frenken & Schor (2017), and Zamani, Sandin and Peters (2017), who highlighted in their papers the environmental, social and economic impacts of CFC practices.

2.3.1 The Fundamentals of Sustainability

The concept was first developed in 1972 at a United Nations conference, as including three main issues (Shen, Richards & Liu, 2013). The first issue concerns the interdependence of human beings and the natural environment. The second one relates to the link between economic, social development, and environmental protection. The last and third issue involves a need for a global vision and common principles (Shen, Richards & Liu, 2013).

To have a clear definition to start with, Geissinger et al. (2018), define sustainability as “the system that with a respect for resources remains productive indefinitely and without compromising future resource needs” (Geissinger et al., 2018, p.419). Likewise, Geissdoerfer et al. (2018), define sustainable development as “satisfying current needs without harming future generations' ability to satisfy their needs, while considering limitations in the Earth's resources in face of human development, as well as synergies and trade-offs between economic, environmental and social goals” (Geissdoerfer et al., 2018, p.713; Caniato et al., 2011).

The next two subsections, aim at defining sustainability in the fashion industry and more specifically within the area of CC.

2.3.2 Sustainable Fashion

As highlighted previously in this literature review, the fashion industry has some significant effects on the environment, and more generally on the ecosystems (Becker-Leifhold, 2018;

Caniato et al., 2011; Sandin & Peters, 2018; Iran & Schrader, 2017). The concept of sustainable fashion emerged in the 1960s, when consumers started to become aware of the environmental impact of clothes' manufacturing (Henninger, Alevizou & Oates, 2016). In the 1980s and 1990s, the terms eco-fashion and ethical fashion became popular as a reaction to consumers' awareness about poor working conditions in the retail industry and growing environmental impacts. According to Henninger, Alevizou and Oates (2016), the term sustainable fashion is "used interchangeably with eco-, green-, and ethical-fashion" (p.400).

In contrast, Iran and Schrader (2017), differentiate these different notions by describing them as three types of sustainable fashion consumption. First, they define eco-fashion as "garments which are designed and produced to increase benefits for people and society while decreasing a garment's negative environmental effects" (Iran & Schrader, 2017, p.470). Second, they describe ethical fashion as "fashion clothing that is manufactured with high regard for fairtrade principles and environmental standards in the production process" (Iran & Schrader, 2017, p.470). Third, sustainable fashion is referred to as "clothing, which is designed, produced, (re-)used, and disposed in a way that is aligned with the concept of sustainable development" (Iran & Schrader, 2017, p.470). The two first concepts focus on the production and working conditions, while the third definition englobes the product lifecycle in its totality - from design to post-usage.

Moreover, Henninger, Alevizou and Oates (2016), describe sustainable fashion as considering "the social, natural, and economic 'price' paid in fashion production" (p.401). The authors further consider sustainable fashion as being part of the slow fashion movement described previously, as it also "centres on sustainability values, such as good working conditions and reducing environmental destruction" (p.401). Nevertheless, the authors depict several barriers to the implementation of sustainable fashion, such as a lack of trust for companies using green practices - as there is no proof of their good practices among consumers -, and growing consumers' "fashion appetite" (p.402) for apparel due to high levels of production and availability in the fashion industry.

From the definition and explanation of sustainable fashion consumption, the next section aims at narrowing the concept to CFC, area of research.

2.3.3 Sustainable Collaborative Fashion Consumption

Iran and Schrader (2017), categorized sustainable fashion into three groups: production, consumption and legislation. Consumption and after-usage are the focus in CFC, which allow the reintegration of used apparel into a new product lifecycle, as explained previously. CFC can therefore be regarded as an element of sustainable fashion, by extending garments' lifecycles and avoid extensive use of raw materials.

As previously highlighted by Geissinger et al. (2018) in their definition of sustainable development and by many other authors (Elkington & Upward, 2016; Caniato et al., 2011), sustainability is based on three main aspects - environmental, social and economic factors - which are hereafter reviewed within CFC.

2.3.3.1 Environmental impact

As it can be inferred from the literature reviewed above, fast fashion has drastic environmental impacts, through for instance the growing global demand for textile fibres, whose production has high impacts on CO₂ emissions (Sandin & Peters, 2018). Moreover, treatment processes, such as dyeing, finishing and washing, release toxic chemicals and require huge amounts of water. In addition, Iran and Schrader (2017) stated that “up to 60 percent of the environmental impact of products comes from the production stage of their product lifecycle” and that “one quarter of the carbon footprint of the clothing lifecycle comes from the usage phase and the post-usage phase accounts for almost two-thirds of the whole lifecycle waste” (Iran & Schrader, 2017, p.469). Clearly, both the production phase and end-of-life of the product need to be addressed, as they seem to be the product phases harming the most the environment. As a result, CFC could be seen as a solution to solve some of these environmental issues, by extending the garment's life.

Concretely, CFC can have a positive effect on the environment through efficiency and sufficiency effects (Iran & Schrader, 2017). Efficiency effects are those that will foster the product usage with a lower environmental burden. The most common form of efficiency effects is through usage intensification, in which “the environmental effect is achieved when a consumer decides to practice CFC with already used garments instead of buying new ones” (Iran & Schrader, 2017, p.475). This way, CFC is an opportunity to “exploit the full use-

potential of clothes, before they are disposed of” (p.475). As a consequence, companies are more likely to invest in garment’s life extension rather than producing new ones. Moreover, efficiency effects might also result from professional garment care. Iran and Schrader (2017), demonstrate that “the utilization of innovative professional technology creates the chance to use considerably less energy, water and detergents in comparison to private washing as well as conserving the product lifetime” (p.476).

In addition, sufficiency effects refer to the “satisfaction gained with a reduced use of products and services” (Iran & Schrader, 2017, p.476). For instance, instead of paying for a product in its totality, consumers reconsider their purchase of it per usage. The sufficiency effect can be observed as “CFC fosters the chance for consumers to own only the goods they really need and use” (p.477). In turn, sufficiency effects can generate butterfly effects, as for example reducing the need for stockage, such as wardrobes.

In opposition, rebound effects happen as an opposite effect of sufficiency. For instance, Iran and Schrader (2017) argue that if consumers substitute the lack of garments available in CFC by purchasing new products, it negatively affects the environment. Therefore, “the total environmental effect depends on if CFC substitutes (at least partially) the consumption of new products or if both consumption types are practiced fully parallel” (p.477). Another rebound effect, might be the additional transportation due to passing clothes to someone else. Zamani, Sandin and Peters (2017), conducted a study to assess the environmental impact of clothing libraries. The authors found out that the transportation impact resulting from offline clothing libraries led in a 26 percent increased compared to traditional businesses.

Hence, the total environmental effect of CFC depends on the overall magnitude of efficiency, sufficiency and rebound effects.

2.3.3.2 Social impact

After considering the environmental effects of CFC, its social effects are hereafter reviewed. Becker-Leifhold and Iran (2018) highlight that CFC emphasizes on the social aspect by connecting people through consumption. Indeed, the authors mention the term “prosumption”, defined as “an active role of consumers and promotes their integration in the process making of products” (Becker-Leifhold & Iran, 2018, p.190-191). Moreover, the

authors view CFC as “the opportunity to combine garments, fun and satisfaction” (Becker-Leifhold & Iran, 2018, p.197). Furthermore, “reselling activities add value to a fashion company by attracting new customer groups, (and) enriching relationships with existing customers” (Becker-Leifhold & Iran, 2018, p.199). Regarding the social benefits of online platform within CFC, these online platforms extend the “existing practice (of sharing) to a larger social scale” (Frenken & Schor, 2017, p.6).

By adopting an eco-sufficiency approach, CFC aims “to gain the same welfare benefit out of fewer goods and services” (Koskela & Vinnari, 2009, p.125). As explained previously with the support of Goworek et al. (2018), New Product Developments help in the reduction of production process, logistics, and in the maintenance and recycling of clothing items (Koskela & Vinnari, 2009), impacting on the workforce positively. Moreover, as fashion production has a high impact on the environment, fashion retailers are likely to outsource their production in countries where environmental laws are less strict than European regulations - for instance in Asian countries. Therefore, CFC targets ethical and local production lines as well as a durable and high quality design for clothes (Koskela & Vinnari, 2009), by adopting a redistribution mechanism and exploiting local resources.

2.3.3.3. Economic impact

To complete the sustainability concept within CFC, one must also look at the economic impact of CFC. In the study by Zamani, Sandin and Peters (2017) mentioned above titled *‘Life cycle assessment of clothing libraries: can collaborative consumption reduce the environmental impact of fast fashion?’*, the authors found out that clothing libraries are more favorable than traditional businesses with respect to freshwater consumption, leading up to 75 percent savings. Moreover, with lower transaction costs, consumers can see a “rise in income or consumer welfare” (Frenken & Schor, 2017, p.6). However, lower prices for consumers usually means more costs for businesses, which might result in economic inequalities between providers and consumers (Frenken & Schor, 2017). In addition, the fashion industry is a competitive environment, it is therefore hard for local businesses starting in the CFC, which suffer from pressure from large-scale retailers to lower their prices (Henninger, Alevizou & Oates, 2016).

Therefore and with respect to the environmental, social and economic impact, it is important to take into consideration the total effects (Frenken & Schor, 2017), including rebound effects, to understand to what extent the B2C types of CFC are sustainable.

Chapter 3: Theoretical Framework

The previous section highlighted the concept of CFC, sustainable fashion and attempted to review CFC using the three main aspects of sustainability. In order to answer one of the sub-research questions: *Which criteria should be considered when setting up a sustainable business model?*, this section first addresses the business model concept. Then, it assesses how the academic literature defines sustainable business model. Finally and in order to be able to analyse and compare each types of B2C CFC practices with regard to sustainability, a theoretical framework combining these insights is proposed.

3.1 The Business Model Concept

Business models have received significant attention among the academic literature this last decade. Timmers (1998) was one of the first authors who attempted to conceptualize the term 'business model' and defined it as the result of "(a) an architecture for the product, service and information flows, including a description of the various business actors and their roles; and (b) a description of the potential benefits for the various business actors; and (c) a description of the sources of revenues" (p.4). Over time, scholars completed this definition using various conceptualizations (Zott & Amit, 2010; Beattie & Smith, 2013). However, despite the enormous amount of publications on this topic (1690 in February 2018), to date, scholars still hold different understandings of what constitutes a 'business model' (Geissdoerfer, Vladimirova & Evans, 2018). In an attempt to make sense out of the divergent opinions, Abdelkafi and Täuscher (2016) classified the different scholar perspectives into two major movements: an activity-based conceptualization of business models and a value-based perspective.

First, with regard to the activity-based perspective, business models are described as "the way activities and resources are used to do the business and achieve growth" (p.76). Following this conceptualisation, Bocken et al. (2014) defined a business model as "a conceptual tool to help understand how a firm does business and can be used for analysis, comparison and performance assessment, management, communication, and innovation" (p.43). Zott and Amit (2010) further defined business models as "a system of interdependent activities that transcends the focal firms" (p.216).

Taking a more value-based perspective, several authors attempted to go beyond the holistic approach of defining a business model only based on the firm's operations (Bocken et al., 2014). Among them, Osterwalder, Pigneur and Tucci (2005) defined a business model as “a conceptual tool that contains a set of elements and their relationships and allows expressing the business logic of a specific firm. It is a description of the value a company offers to one or several segments of customers and of the architecture of the firm and its network of partners for creating, marketing, and delivering this value and relationship capital, to generate profitable and sustainable revenue streams” (p.10). This definition is still nowadays widely cited among the academicians.

Building, inter alia, on Osterwalder, Pigneur and Tucci (2005) work but using a very simplified framework, Richardson (2008) tried to capture most of the viewpoints on business models to compile what the author describes as the constituent elements of a business model: “the value proposition, the value creation and delivery system and the value capture system” (p.138). The author defines the value proposition as “what the firm will deliver to its customers, why they will be willing to pay for it, and the firm's basic approach to competitive advantage” (Richardson, 2008, p.138). Value creation and delivery system refer to “the key activities, resources, channels, technology and patterns that create value and the way value is re-distributed” where value capture refers to revenue/cost structure and profit (Roome & Louche, 2016, p.4; Richardson, 2008).

Drawing on this systematic review and in the context of this master thesis on sustainable business models within the new trend of CC, following Geissdoerfer, Vladimirova and Evans (2018) definition, we consider business models as “a simplified representation of the elements, the interrelation between these elements, and the interactions with its stakeholders that an organizational unit uses to create, deliver, capture, and exchange sustainable value for, and in collaboration with, a broad range of stakeholders” (Geissdoerfer, Vladimirova & Evans, 2018, p. 1219).

3.2 Sustainable Business Models

The previous section aimed to lay down a common ground of understanding on how we understand business models in this master thesis. Next, this section further integrates the concept of sustainability into business models.

The growing number of studies addressing the topic of sustainable business models (hereafter referred as SBMs) could be underestimated as being only the result of a trend among scholars. However, the study of SBMs is nowadays considered as an emerging field on its own (Lüdeke-Freund & Dembek, 2017).

Among the academic literature, several authors worked on providing a concise definition of what constitutes SBMs. There are several ways to do so, such as for example identifying the characteristics/components or defining the concept using its limitations and features (Lüdeke-Freund & Dembek, 2017). According to Geissdoerfer, Vladimirova and Evans (2018), academicians perceive SBMs as a shift and an improvement from more traditional business models where the scholars' definitions of SBMs either "incorporate concepts, principles, or goals that aim at sustainability or integrate sustainability into their value proposition, value creation and delivery activities, and/or value capture mechanisms" (p.403). In this section, we aim at outlining studies which underpin the concept of SBMs taking these different perspectives and using various methodologies. An overview of the chosen theorizations and definitions of SBMs is provided in table 2.

Among the academicians defining SBMs with sustainable concepts, Stubbs and Cocklin (2008) attempted to conceptualize the 'ideal' SBM using a multidisciplinary perspective and drawing conclusions from two case studies. Although the authors mainly relied on a small set of data, six propositions characterizing SBMs are drawn. The study reveals that SBM only comes from sustainable organizations that include not only economic but also social and environmental aspects into the organization's fundamental essence. This suggests that SBMs do not only consider the viewpoints of who brings the most profit to the company but rather include the perspectives of all stakeholders in making decisions. SBMs represent a shift from traditional business models, in respect to acknowledging stakeholders such as local communities, suppliers etc. as partners contributing to the overall success of the organization. As regards to the environment, SBMs should not harm it but rather see it as a stakeholder. In practice, this means using renewable resources, reducing overall consumption and monitoring/reducing any practices that are not yet sustainable. In order to ensure for SBMs to be effective over time, organizations need leaders that are prompt to push in favor of sustainability in key decisions but also tracking mechanisms such as Triple bottom line reports (Stubbs & Cocklin, 2008). Finally and in their view, SBM should not only be

understood from a company perspective but also from the system surrounding it (Stubbs & Cocklin, 2008).

Building on Stubbs and Cocklin (2008) results, Evans et al. (2017) highlighted the importance of sustainable values forms in defining SBMs. According to the authors, SBMs “require a system of sustainable value flows among multiple stakeholders including the natural environment and society as primary stakeholders” where sustainable values refer in this context not only to the environmental values, such as low emissions or pollution reduction, but also to the derived social, economic values and benefits such as financial resilience, equality, well-being, safety etc. Because the economic values sometimes tend to prime, SBMs require “a systemic consideration of stakeholder interests and responsibilities for mutual value creation” (Evans et al., 2017, p.605). Figure 3 depicts a more holistic meaning of value, integrating economic, social and environmental value forms.

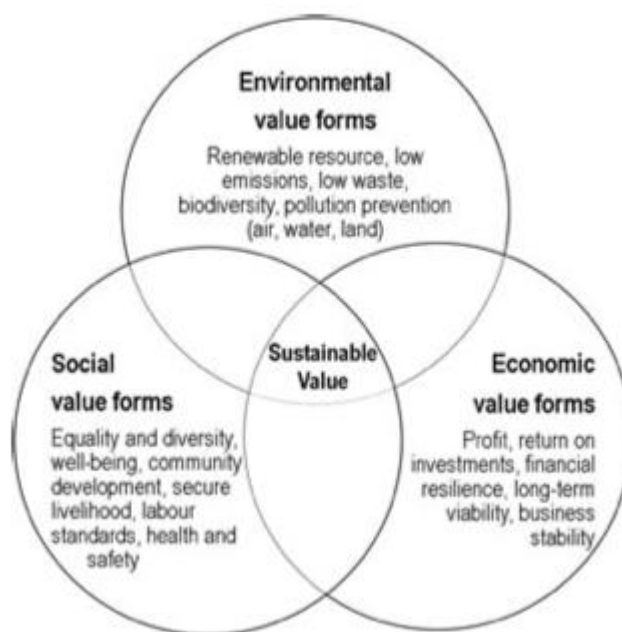


Figure 3. Holistic meaning of value in SBMs. Reprinted from “Business Model Innovation for Sustainability: Towards a Unified Perspective for Creation of Sustainable Business Models” by Evans et al., 2017, *Business Strategy and the Environment*, Env. 26, 597-608.

Using a four elements business model framework (value proposition, supply chain, customer interface and financial model), Boons and Lüdeke-Freund (2013) propose a checklist that needs to be fulfilled if organizations aim to implement SBMs. First, with regard to the value proposition, the authors argue that it should be formulated to ensure the right balance between ecological, social and economic values. This means that the organization needs to collaborate

hand in hand with the society to ensure this balance, and not only favouring customers' needs in the first place. The second requirement concerns the supply chain in which the organizations should make their best to coordinate and deliver suppliers with the relevant tools to enable them to act responsibly in their operations and for the stakeholders. Concerning the customer interface, the authors argue that it should drive customers to adopt a responsible consumption and that the organizations should commit in return to not harm the society and the environment. Finally, a fourth requirement is introduced to include the importance to split the benefits and costs of the organization between all stakeholders, and not only between shareholders, to avoid neglecting the consideration of any social or environmental effect in the distribution process (Boons & Lüdeke-Freund, 2013).

Taking a more component-based approach, Wells (2013) identifies six principles that should underpin any SBM:

1. Resource efficiency – reducing the reliance on harmful materials and developing alternatives among sustainable materials;
2. Social relevance – not harming the society but contributing to the overall social needs;
3. Localisation and engagement – improving sustainability by adjusting production and design to local circumstances;
4. Longevity – for both the organization and its offer;
5. Ethical sourcing and supply – adopting sustainable policies and governance;
6. Work enrichment – humanizing the work experience

It is important to notice that SBMs can showcase different levels of sustainability. Abdelkafi and Täuscher (2016) pinpoint that it is crucial to differentiate between companies only integrating some aspects of sustainability into their business models, known as 'weak sustainability', and companies fully embracing sustainability into the firm's main essence and strategy, called 'strong sustainability' (p.77). Following this distinction, Upward and Jones (2015) go one step further and propose an ontology of what they call 'a strongly sustainable business model'. They acknowledge that a firm's SBM is not completely sustainable if it does not "create positive environmental, social and economic value throughout its value network" (p.10). The authors further argue that because strongly SBMs are interlinked to value

network, the positive or negative impacts of the firm on each aspect should be jointly measured and not separately as it is in most cases (Upward & Jones, 2015).

In order to provide clarity to the research on SBMs, Bocken et al. (2014) analysed how organizations define, create, deliver and capture value, and argue that SBMs can be categorized from all the different practices, solutions or ‘archetypes’ that can be found within the concept. Their conceptualization encloses eight practices such as: maximization material productivity and energy efficiency; creation of value from waste; substitution with renewable and natural process; delivery of functionality rather and ownership; adopting a stewardship role, encouraging sufficiency; re-purposing the business for society/environment and developing scale-up solutions. The main idea behind this categorization is to “provide assistance in exploring new ways to create and deliver sustainable value and developing the business model structure” (Bocken et al., 2014, p.54). Following the same idea of easing the adoption of SBMs, several tools such as ‘the value mapping tool’ or ‘flourishing business canvas’ have been conceptualized to provide companies with some directions on how to integrate sustainability values into their business model (Breuer & Lüdeke-Freund, 2018).

Table 2: Cited SBMs theorizations and definitions

Source: Author/date	Definition
Stubbs and Cocklin, 2008	A sustainable business model is “a model where sustainability concepts shape the driving force of the firm and its decision-making” (p.103).
Wells, 2013	There are six principles that should underpin any SBM defined as “1) resource efficiency, 2) social relevance, 3) localisation and engagement, 4) longevity, 5) ethical sourcing, and 6) work enrichment.” (p. 65)

Bocken et al., 2014	“Sustainable Business models incorporate a triple bottom line approach and consider a wide range of stakeholders interests, including environment and society” (p. 42).
Upward & Jones, 2016	SBM “is the definition by which an enterprise determines the appropriate inputs, resource flows, and value decisions and its role in ecosystems, whether natural, social or economic” (p. 2).
Abdelkafi & Täuscher, 2016	Business models for sustainability (BMfSs) “incorporate sustainability as an integral part of the company's value proposition and value creation logic. As such, BMfSs provide value to the customer and to the natural environment and/or society” (p. 75).
Evan et al., 2017	Sustainable business models are illustrated using five propositions, “P1) Sustainable value incorporates economic, social and environmental benefits conceptualised as value forms. P2) Sustainable business models require a system of sustainable value flows among multiple stakeholders including the natural environment and society as primary stakeholders. P3) Sustainable business models require a value network with a new purpose, design and governance. P4) Sustainable business models require a systemic consideration of stakeholder interests and responsibilities for mutual value creation. P5) Internalizing externalities through product-service systems enables innovation towards sustainable business models” (p. 601-605).

Lüdeke-Freund & Dembek, 2017	SBMs are “a means to help solving ecological, social and economic problems by following normative concepts such as sustainable development or social justice” (p.1670).
Geissdorfer, Vladimirova & Evans, 2018	SBMs are “business models that incorporate proactive multi-stakeholder management, the creation of monetary and non-monetary value for a broad range of stakeholders, and hold a long-term perspective” (p.404).

Reflecting on these theorizations, and in an attempt to combine each aspect into a comprehensive definition, we define, in the context of this master thesis, a SBM as

A system of values elements (value proposition, value creation and delivery, and value capture) that aims to positively integrate each dimension of sustainability (environmental, social and economic) in the long run.

Based on this definition of SBM, we build a theoretical framework, adapted from Richardson (2008); Osterwalder, Pigner and Tucci (2005), Bocken et al. (2014) and Geissdoerfer (2018), that connects sustainability dimensions (environmental, social and economic) to business model elements (value proposition, value creation and delivery, and value capture).

1. *Value proposition* - It defines how the organisations’ offerings, customers segments and relationships integrate the three dimensions of sustainability (environmental, social and economic).
2. *Value creation and delivery* - It determines how the organizations’ key activities, resources, channels and partnerships that create and re-distribute value, take into consideration the three dimensions of sustainability (environmental, social and economic).
3. *Value capture* - It centers on how the three dimensions of sustainability are integrated into the organization's’ costs and revenues structure.

This framework will help us to analyse and compare the different CFC practices with respect to their business model components and the three sustainability dimensions. We aim, by using

this framework to assess the sustainability of CFC. The theoretical framework is depicted below in figure 4.

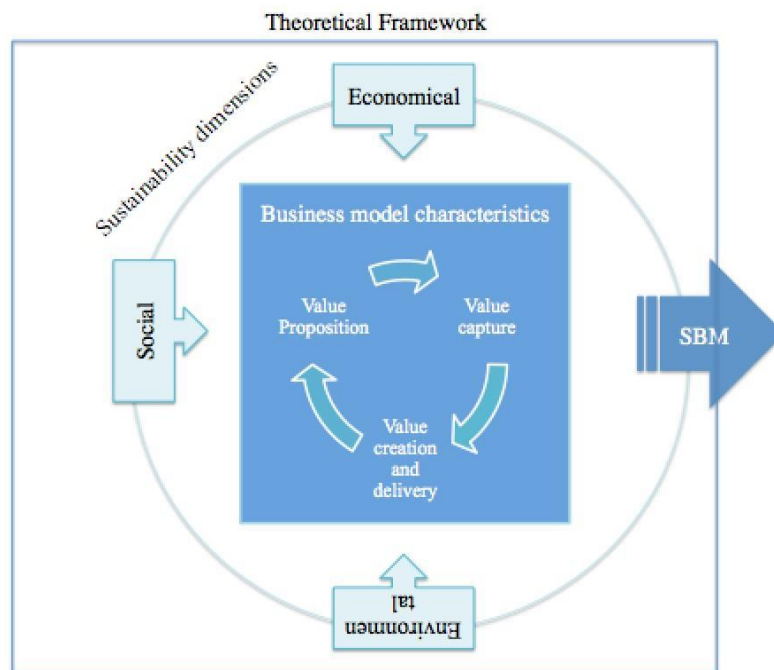
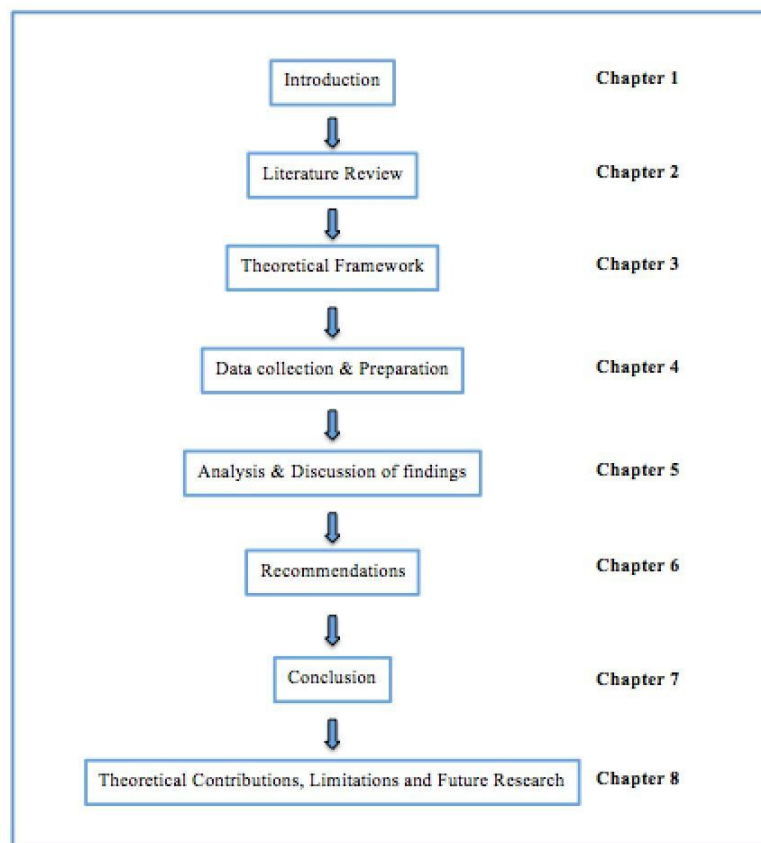


Figure 4. Theoretical Framework - Own illustration

Chapter 4: Methodology

The previous chapters, composed of the literature review and theoretical framework are the basis of the research. In fact, the area of inquiry - sustainability within CFC - still needs to be investigated due to the few researches already conducted on the matter. Therefore, the theoretical framework acts as a guide for gathering the empirical evidence of the next sections. The methodology hereafter is, thus, aiming to explain how the research has been conducted. The research process and steps of this thesis are depicted in figure 5.

Figure 5. Research process



First, the philosophy of science applied throughout the study is clarified, as it acts as the basis of the approach, strategy and methods used for conducting this research. Then, the data collection and preparation are explained, as a ground for the analysis. Lastly, the validity and reliability criteria of the research are discussed taking into consideration our research delimitations.

4.1 Research Philosophy

Research philosophies can be categorized into epistemological and ontological approaches. The former is defined as how the researcher perceives the nature of reality while the latter is defined as the researcher's view on acceptable knowledge (Saunders, Lewis & Thornhill, 2009). Both categories of philosophy can be subdivided in four more philosophies of research. An epistemological and ontological approach can either be interpretivist, positivist, realistic or pragmatist. This research follows an interpretivist epistemological approach, meaning "the stress is on understanding the social world through an examination of the interpretation of that world by its participants" (Bryman, 2016, p.375). By adopting an interpretivist approach, we aim to place the interpretations of respondents into a social scientific frame. Moreover, this research also follows a constructionist ontological approach, which "implies that social properties are outcomes of the interactions between individuals, rather than phenomena 'out there' and separate from those involved in its construction" (Bryman, 2016, p.375). Consequently, as CFC has only recently been the focus of scholars' works, we interpret the different insights from the collected data, in order to assess the sustainability of CFC as well as to provide direction on how to integrate sustainability into the business models of organizations involved in this path.

4.2 Research Strategy & Approach

As already mentioned, SBMs within CFC have not yet been the focus of scholar articles, with only a few studies on sustainable business models' archetypes and, thus, there is no empirical evidence to assess the sustainability of such CFC business structures. Therefore, this master thesis intends to explore and determine the extent to which the B2C forms of CFC integrate sustainable dimensions into their business model. Since there is no general theory to assess the sustainability of B2C types of CFC practices specifically, the academic literature was extensively examined to develop a theoretical framework acting as a guide for the research. Consequently, this thesis adopts neither completely an inductive, - that is theory generated out of research - or deductive approach, - that is research conducted out of theory - but rather an abductive approach. Bryman (2016) defines abduction as "a form of reasoning that grounds social scientific accounts of social worlds in the perspectives and meanings of participants in those social worlds" (p.688). However, "abduction is about investigating the relationship between everyday language and concepts" (Dubois & Gadde, 2002), which reflects

similarities with an inductive approach. Yet, the choice of an abductive rather than inductive approach seems logic, as such an approach allows the researcher to “constantly going ‘back and forth’ from one type of research activity to another and between empirical observations and theory, (to be) able to expand his understanding of both theory and empirical phenomena” (Dubois & Gadde, 2002, p.555). Therefore, one can perceive the theoretical framework of this master thesis as a preliminary frame for research. As later explained in section 4.4.3, these theories will be the ground for the categorization of our data collected from the semi-structured interviews. By adopting such an abductive approach, combining data collected from previous literature in a theoretical framework and then generating new data from interviews, one can use the term triangulation of data, which “entails using more than one method or source of data in the study of social phenomena” (Byrman, 2016, p.386). As later explained in the validity and reliability criteria of the research, triangulation allows some accuracy through the verification of data with multiple sources.

Accordingly, this master thesis adopts an exploratory and qualitative strategy, by emphasizing on words rather than on numbers for the collection and analysis of data (Byrman, 2016). A qualitative strategy allows the emergence of new insights, which might have been omitted with the use of a quantitative strategy, relying solely on empirical evidence. As there is no theory that permits to assess the sustainability of CFC practices, the choice of a qualitative strategy was coherent with the nature of this study. Moreover, as highlighted in the literature review, sustainable concerns about the fashion industry have risen in the last decade and, thus, a qualitative strategy seemed ideal to understand this slow trend, by generating many different insights.

4.3 Research Design

As explained above, this qualitative research adopts an exploratory design to find out about sustainability within CFC, by seeking new insights on the topic. On the same line with the abductive approach chosen previously, exploratory design might change the direction of the study when new insights and data are observed and collected. Saunders, Lewis and Thornhill (2009), further highlight that an exploratory design narrows the focus of the research progressively as new insights are gained. The three principal ways of conducting an exploratory design are with either a search of the literature, interviewing experts in the subject or conducting focus group interviews (Saunders, Lewis & Thornhill, 2009). In this study, the

literature has been reviewed to develop a theoretical framework, and later as highlighted in the next section, some semi-structured interviews have been carried in the field of B2C types of CFC structures.

In addition to an exploratory method, this research focuses on a multiple-case study, by analyzing the business model components with regard to sustainability of the two B2C types of organizations within CFC – second hand and rental retailing. The next section depicts in details the selection of cases and the techniques used for collecting the resulting data from the interviews conducted with these organisations.

4.4 Research Method

The research method englobes the techniques used to collect and analyze the data resulting from the semi-structured interviews. The latter technique has been adopted to gather the necessary empirical evidence in order to gain insights from B2C organisations within CFC. Indeed, semi-structured interviews were considered the best method to gain insights in order to generate meaningful conclusions and assess the sustainability of such organisations, from a long-term perspective.

4.4.1 Sampling

In this research, and as previously mentioned, the aim is to conduct a qualitative research with the support of interviews, with managers or founders of the two B2C types of CFC practices we focus on – second hand and rental stores. It is important to note that only founders and managers were asked for the interviews, as the questions reflected not only daily activities but also a personal retrospection on their business' opportunities and challenges since the start-up phase. Moreover, as the research aim is about determining if these B2C types of CFC practices are sustainable - from an environmental, social and economic perspective -, it is important to have a sample representing these three dimensions. Therefore, the sample consists in offline and partly online organisations, thriving or failing in terms of economic profitability. Following, is the complete list of the selected organisations for this research.

- i. Les Enfants d'Edouard
- ii. Déjà Vu
- iii. Isabelle Bajart
- iv. Tralala

- v. Baby Vintage
- vi. Le Papa d'Eugénie
- vii. My Kids Factory
- viii. Pièce unique
- ix. Lady Dandy
- x. Think Twice
- xi. Foxhole
- xii. Melting Pot Kilo
- xiii. Gabriele Vintage
- xiv. Les Petits Riens
- xv. Oxfam
- xvi. Beselective
- xvii. Dress You Up
- xviii. Dress 4 You
- xix. Meet my closet
- xx. Marie Lovenberg
- xxi. Coucou
- xxii. Bellestore
- xxiii. Les Châtelaines
- xxiv. Mille et une Robes
- xxv. Robe'Elle
- xxvi. Happy Kiddo
- xxvii. Tale Me
- xxviii. Les Rebelles d'Anvers

These organisations have been selected by applying a purposive sampling technique, to reflect the importance of specific purposes in our research - to understand if their business model is sustainable. In order to determine our sample of organisations, we conducted a thorough online research of all the businesses present in Belgium that fit into the different B2C practices of CFC. To select these organizations, we evaluated the information available, such as their website, relevant articles, their social media networks but also their physical stores if available. Consequently, we gathered companies' details such as their offering, viability and activeness, business region, and type of business practice. As a result, we obtained fourteen second hand shops, subdivided into three subcategories according to their type of activities – eight consignment stores, four vintage stores and two thrift stores; and thirteen rental businesses, in which four are online platforms. Summing up, the sample consists in twenty eight organizations within CFC.

We believe these organisations are relevant candidates for our study for several reasons. First, in order to have the best representation of the country's CFC practices in every region, these organisations are located throughout the Belgian territory, in each geographic area: the Flemish Region, the Brussels Region and the Walloon Region. For instance, four of the selected organisations, namely Baby Vintage, Tralala, Marie Lovenberg, Mille et une robes, Robe'Elle, Dress You Up and Bellestore are located in Arlon, Namur and Liège, within the Walloon region. Likewise, Melting Pot Kilo, Happy Kiddo, Les Rebelles d'Anvers and Think Twice are located in the Flemish Region, in Antwerp or Ghent. The remaining organizations of the sample are located in the capital of Belgium, Brussels.

It is important to note that the selected organisations are in different stages of their lifecycle. For instance, Tralala completely changed its business model from second-hand retailing to selling fast fashion garments. Likewise, three of the organizations revealed not being active anymore during the interview process, namely Marie Lovenberg, Dress You Up and Bellestore, although no such information could be found online. Completing our sample with businesses that have not thrived, seemed even more relevant for the research, as to better understand which elements affect the success of such practices and how to successfully determine how to set up a SBM within CFC. It was thus intentional to select these companies to make a comparison with the more successful ones and discover the reasons for their respective success or prosperity.

In addition, in this study, only vintage stores will be analysed as a type of resale store. In fact, as explained in the categorization of B2C types of CFC in table 1 of the literature review, vintage stores are a type of resale stores. This is explained by the fact that, from all the second hand stores selected in the sample, only vintage stores did not consign the clothes and purchased "the merchandise outright from different owners to sell it to customers" (Gopalakrishnan & Matthews, 2018, p.356).

4.4.2 Data collection

The choice of collecting mostly primary data for the analysis of the research questions, is due to the fact that this study aims at discovering the sustainability of such structures. This information is not always available on the organizations' website or on linked articles. Therefore, conducting interviews with the managers or founders seemed like the best

approach to gain knowledge about their business models and initiatives with respect to each sustainability dimension. However, as discussed in the limitations of the research, not all companies' managers could be interviewed, especially the online rental platforms.

This section includes all the steps undertaken from contacting the business selected in the sample above, to the completion of the interviews with semi-structures questions, prepared prior to the interviews.

4.4.2.1 Interview Process

The interview process started by contacting the organisations selected in our pre-established sample. From the twenty eight stores organisations selected, all of them were contacted using different means. For instance, most of the companies were first contacted by email. Only Foxhole, Baby Vintage, Oxfam and Tralala were asked to be interviewed directly in their stores, whereas some businesses were contacted by phone, such as Melting Pot kilo, Beselective, and Les Chatelaines. The organisations which could not be contacted by phone or by email were first reached on the LinkedIn, on the Facebook page of the company, or directly through the manager or co-founder's profile, such as Dress You Up, Les Rebelles d'Anvers and Marie Lovenberg.

Once in touch with the managers and founders of the different stores, a face-to-face interview in their store or a phone call for a thirty minutes interview was suggested, as a mean to gain deeper insights on their activities and personal experiences. Moreover, a simplified questionnaire covering the main themes of our thesis (see Appendix 1) was handed-in or sent via email when asking the organisations if they would be keen to be interviewed. Consequently, only the stores which were willing or able to answer these questions accepted to be interviewed. Giving them an overview of the interview process with the simplified questionnaire enabled us and the interviewees to have a clear idea of the different topics that would be covered during the interview. Indeed, all the managers, who accepted to be interviewed, were well aware of the trend of slow fashion and were all able to answer our questionnaire. As a result, from the twenty eight stores contacted, fifteen organisations accepted to be interviewed (see table 3).

Only four stores explicitly refused to be interviewed, namely Lady Dandy, Beselective, Isabelle Bajart and Mille et une Robes. Whereas, Tale Me offered to answer a written questionnaire by email but to date no answer was yet provided by the founder of the only active Belgian fashion library. Furthermore, we were unfortunately not able to get an answer from the remaining organisations.

The day of the interview, as seen in table 3, the time spent with each interviewee varied from thirty minutes to two hours. As our sample of organisations was located in Belgium, we could easily move to their stores to conduct the interviews. This important feature allowed us to have a global idea of the way the managers conduct business, by seeing it and experiencing the customers' journey in their stores. Only Dress 4 You answered some questions by email, as the founder did not have the time for a face-to-face interview (see Appendix 2).

Table 3: Sample of managers or founders interviewed

Number	Interviewee(s)	Interview type	Business Structure
1	Véronique Job, Founder of BabyVintage	Face-to-face in the store (26/03), 28 min	Second-Hand Baby/Children Consignment store
2	Alexandre, Manager of Les Enfants d'Edouard	Face-to-face in the store (27/03), 29 min	Second-Hand Luxury Consignment store
3	Cecile Geeroms, Founder of Déjà Vu	Face-to-face in the store (27/03), 28 min	Second-Hand Consignment store
4	Valérie Dedecker, Manager of Foxhole	Face-to-face in the store (27/03), 22 min	Second-Hand Vintage store
5	Joel & Nathalie, Volunteers at Oxfam Arlon	Face-to-face in the store (28/03), 2h	Thrift shop
6	Tania Fehleman, Founder of Tralala	Face-to-face in the store (30/03), 23 min	Second-Hand Consignment store

7	Marie Lovenberg, Founder of Marie Lovenberg	Phone call (01/04), 27 min	Rental of Vintage dresses
8	Frédéric Lebrun, Founder of Le Papa d'Eugénie	Face-to-face in the store (01/04), 1h	Second-Hand Consignment store
9	Stéphanie Baeck, Founder of Dress 4 You	Questionnaire sent by email (26/03)	Rental of Luxury dresses
10	Julie Henry, Founder of Dress You Up	Phone call (02/04), 30 min (15 min recorded)	Rental of dresses
11	Gabriele, Founder of Gabriele Vintage	Face-to-face in the store (04/04), 46 min	Second-Hand Vintage store
12	Jacqueline, Manager of Les Petits Riens (SH women clothes department)	Face-to-face in the store (04/04), 45 min	Thrift Shop
13	Rebecca, Melting Pot Kilo	Face-to-face in the store (04/04), 19 min	Second-Hand Vintage store
14	Isabelle d'Otreppe, Coucou	Face-to-face in the store (13/04), 26 min	Rental store
15	Stephanie Van Doofelaere, Bellestore	Phone call (16/04), 28 min	Rental of dresses

4.4.2.2 Interview Structure

The previous section explained the different steps undertaken before conducting the interviews. The interview structure presented here describes the questions asked during the interviews and the choice of method selected to obtain the most meaningful insights from our analysis. As explained previously, in order to gather data on B2C types of CFC structures, a semi-structured questionnaire was favored, using open-ended questions to emphasize on the

interviewees' own perspectives (Bryman, 2016) and to be in line with the choice of using a qualitative abductive approach, concerned with "the generation of new concepts and development of theoretical models, rather than confirmation of existing theory" (Dubois & Gadde, 2002, p.559). Moreover, by asking open-ended questions, more insights on the interviewees' experiences were gained and more tailored questions could be asked according to the answers given by the respondents. As we aim to assess the sustainability of CFC, semi-structured interviews were favored compared to unstructured interviews, as the concept of CFC is still ambiguous among practitioners and only a few studies covered the subject. In fact, an interview guide (see Appendix 3) was elaborated prior to the interviews and all the interviews were conducted referring to these questions. However, the questions were not always asked following the interview guide's order, but rather depending on the interviewee's answers and social world. Thus, the interview guide acted as a frame for conducting the interviews and not as a structure to follow, starting with standard questions and following with tailored questions according to the business structure. In fact, Bryman (2016) defines an interview guide as "a list of issues to be addressed or questions to be asked in semi-structured interviewing" and emphasizes on the "flexibility in the conduct of the interviews" (p.649). Indeed, Dubois and Gadde (2002), argue that "too much prior structuring of the study might blind the researcher to important features in the case or cause misreading of local informants' perceptions" (p.558).

Prior to asking the questions, a facesheet information on the interviewee was completed. Regarding the elaboration of the interview guide (see Appendix 3), we divided the interviews in ten main questions to cover the different topics of our research, according to the reviewed literature. The first question aimed at gaining knowledge on how such B2C types of CFC structures are set up and which motivations from the owner led to such an undertaking. The following eight questions focused on the business components, such as the customer segment, value proposition, key resources and activities, partnerships, revenue and cost structures, and how these business components integrate or not the three sustainability dimensions. The last question was more personal, by asking for the interviewee's opinion on the matter and to reflect on which challenges he or she experienced in undertaking such a business structure. In addition, when the interviews were conducted face-to-face in the manager's store, the observation of the participant and his or her store led to new questions. For instance, we noticed that the vintage stores and rental stores were located in the same area, and thus the

question about the location was improvised. Hence, conducting semi-structured face-to-face interviews contributed to data that would have been otherwise omitted.

Concerning the behavior adopted with the interviewees, we decided to adopt a rather passive behavior to generate active data when asking questions about personal experiences and opinions, but also an active behavior when asking questions about the business model components to guide the interviewees towards the 'right' answer (Dubois & Gadde, 2002). For instance, some examples were given when the interviewee did not know the answer to a business model component. Moreover, by being two interviewers, it considerably increased the neutrality of interpretation of answers and it helped in covering the topic.

4.4.3 Data Preparation

Once we conducted and recorded all our interviews, the next step was to decide how to prepare the data for being further analysed. There are several ways to make sense out of studies mainly producing qualitative data. Among the most frequently cited methods to do a text analysis, is the qualitative content analysis by Marying (2014), famous German academician co-founder of qualitative content analysis.

The main idea behind qualitative content analysis is to help researchers to analyse several types of text communication materials, such as interview transcripts, materials from online questionnaires, secondary text analysis etc., by using a systematic procedure and by introducing categories in the focus of analysis (Marying, 2014).

Depending on the research's aim and the material collected, researchers can choose between several forms of interpretation. Marying (2014) depicted three fundamental forms of interpreting data: 'summary', consisting in reducing the data to only keep the essential elements; 'explication', in which the researchers attempt to make sense out of specific elements by increasing the scope of insights; and 'structuring' in which the data are being filtered to only reveal the most important aspects (Marying, 2014, p.64).

Considering the scope of this master thesis' research and the number of interviews performed (fifteen), a structuring qualitative content analysis, in which categories are pre-determined, was favoured. The main reason behind this choice is that qualitative content analysis is easily understandable by others, as it uses an interpretation system applying pre-established steps.

By following the procedure, this method can be regarded as scientific because of its relevance for other researchers (Marying, 2014).

Therefore a deductive procedure was followed, in which we firstly defined a nominal category system before proceeding with any coding. Indeed, we developed a set of themes, categories and sub-categories (variables) directly deduced from our theoretical framework developed in chapter 3. Afterwards, in a coding agenda, we defined our coding guideline by providing a definition, representative statement examples from our interviews and some coding rules to limit and differentiate each category (Marying, 2014). The coding agenda can be found in Appendix 4. Once the latter was operational, we started coding our recorded interviews. In order to do so, we went through and listened to each interview audio file to identify, each statement that seemed to fit the scope of inquiry. We intentionally manually coded our interviews without any computer software tool as the amount of data gathered was manageable. As previously mentioned, the interview questions being formulated for providing answers to our main categories derived from theory, the main challenge was to mainly group and structure each insights derived from each interview into the right theme and category (see Coding System in Appendix 5). Even though our categories were mostly developed in a deductive way, going through the conducted data, it became clear that, due to the semi-structure nature of our questionnaire, we collected potentially important data that did not fit into our pre-established categories elaborated from theory. Therefore, three additional categories relating to the motivations, challenges and opportunities were developed in an inductive way, allowing us to integrate data that was not initially foreseen. This was highly important to reflect the subject of inquiry in a reliable manner. Nevertheless, we had to decide which categories provided the most important findings for the purpose of this research. Some insights seemed less relevant than others and therefore one category, depicting the respondents' motivations to start a B2C business in CFC, is set aside from the analysis as it does not seem relevant in answering our research questions, although it was relevant in understanding and framing the respondents' answers.

The categories were therefore filled in with insights representing the interviewees' own words, using quotes or using our own words, to summarize some of their statements.

Once all the process of coding the interviews had been completed, the analysis of the findings could be performed and is depicted in chapter 5.

4.5 Data Validity and Reliability

In order to critically assess our methodology, this section analyses the validity and reliability of the qualitative research, to ensure valid and reliable findings in the later sections. First, the validity criteria is discussed to critically assess the interviews' objectiveness and generalization. Then, the reliability criteria is discussed for future researches to be similarly conducted.

Validity criteria in qualitative research can be divided into two categories. Bryman (2016) first defines internal validity as "a correspondence between researchers' observations and the theoretical ideas they develop" (p.384). The sample of organisations interviewed was purposively selected for the research and only the managers or founders of the organizations were interviewed. Therefore, internal validity could have been stronger by complementing the interviews with a second member of the organization, which however was not possible as most of the managers interviewed were the only employees of the structure. To avoid any bias, the interviewees were told that the research would be confidential if wished, but none of the interviewees wished so. In addition, an extensive analysis of the organisations' websites and linked relevant articles was done prior to the interviews, to further strengthen internal validity. In addition, all the interviews took place at the interviewee's workplace during opening hours, which avoided the respondents to be influenced while tested. It is also important to note that the interviewees were devoted to the cause of sustainability within CFC and they, thus, had a particular interest in our findings, and therefore we believe they would have not biased their answers intentionally. For instance, the manager of Dress 4 You, Le Papa d'Eugénie, Tralala and Foxhole asked us to send them the recommendations and conclusion of this research.

Secondly, Bryman (2016) defines external validity as "the degree to which findings can be generalized across social settings" (p.384). In other words, external validity represents the generalizability of the research. One of the flaws of qualitative research is external validity, for instance, by relying only on case studies. As we selected a sample of twenty eight businesses across Belgium, the findings of the study could be generalized within the country.

Moreover, the generalizability of the research was weakened after some of the organisations in the sample refused to be interviewed. Nevertheless, we succeeded to conduct interviews with each B2C practices within CFC, namely second hand consignment stores, vintage/resale stores, thrift stores, and rental stores.

Thirdly, the researchers' objectivity can be questioned with the internal reliability. The latter is defined by Bryman (2016) as "when there is more than one observer, members of the research team agree on what they see and hear" (p.384), also known as inter-rater consistency. As explained in the previous section, a structuring qualitative content analysis was used for the coding and interpretation of the data collected during the interviews. This approach enabled us to spot relevant insights from the interviews as well as to establish a common ground for the interpretation of the gathered information.

Last but not least, external reliability refers to the replicability of the study. In order to make this research replicable, the techniques and means used to contact the managers of the different organisations, together with the questions asked during the interviews are included in appendix 1 and 3. Moreover, the way data was categorized and coded for the analysis is also detailed in appendix 4. In addition, the whole coding system is available in appendix 5. However, as explained in the delimitation and highlighted in the external validity criteria, the research was solely based on Belgian organizations and thus, future researchers should be conducted in a country with similar business characteristics, consumers' mentalities and government regulations.

As qualitative researches can lack of quality criteria with the use of case studies that may not represent the population, the technique of triangulation was used to increase the credibility and validity of the results. As an abductive approach is used in this thesis, "multiple sources may contribute to revealing aspects unknown to the researcher" (Dubois & Gadde, p.556). In fact, primary data collected from the interviews was complemented with secondary data, collected from published information and the organizations' websites before the interviews and after, according to the missing information. Therefore, the use of secondary data not only helped in the selection of the organizations in the sample but also it was an opportunity to compare and contrast different sources of data, "so that findings may be cross-checked" (Bryman, 2016, p.697).

4.6 Delimitation

This section aims at clarifying and setting the boundaries of the research, before starting the analysis of data in the next chapter.

First, as noted in the selection of data, the area of research was limited to Belgium, as one can observe on the territory a rise of sustainable fashion concerns through a change in mentalities towards slow fashion and a growing number of CFC structures such as second hand and rental shops. Moreover, focusing on a smaller country allowed us to move directly to the stores, with a small budget, and have face-to-face interviews, which are more relevant in this kind of research. Furthermore, as online platforms could not be interviewed, the following analysis is based on offline second hand and rental stores in Belgium, although two out of the fifteen organizations, namely Les Enfants d'Edouard and Le Papa d'Eugénie, also have some ecommerces on the side of their physical stores.

A second delimitation is that of conducting the research from a business-to-consumer perspective, as explained in section 2.2.3 of the literature review. In fact, P2P platforms have already been studied and, as the aim of the research is to assess and determine a SBM for CFC structures, it seems more relevant to focus on a business perspective to have relevant insights from industry experts, such as the owners or managers interviewed. Therefore, the research does not take into account the customers' perspective, in order to generate and formulate recommendations for B2C types of CFC structures to integrate sustainability into their business model.

A third delimitation, although already highlighted previously in this chapter, is that of the choice of a qualitative strategy to conduct the research. Indeed, as the focus of the research is on a somehow new and growing topic of research, we believe a qualitative strategy allows a deeper analysis to uncover some areas that have not yet been studied. In addition, by conducting face-to-face interviews, it was possible to generate additional insights, such as for instance attitudes, experiences and emotions, rather than just close-ended answers to our questionnaires.

Now that the methodology has been meticulously described and the boundaries of the research have been set, the following chapter deep dives into the analysis of the gathered data

from the interviews and discusses the implications of such insights by answering the third and fourth sub- research questions.

Chapter 5: Data Analysis

This chapter depicts the analysis and interpretation of all the insights collected from each semi-structured interview, with answers specifically referring to the organizations' business model components, sustainability dimensions (environmental, social and economic), as well as the challenges and opportunities associated with running a B2C type of CFC. In order to ensure clarity in this chapter, a discussion section is integrated after the results of each part.

Previously, we defined a SBM as a system of values elements (value proposition, value creation and delivery, and value capture) that aims to positively integrate each dimension of sustainability (environmental, social and economic). In this context and based on this definition, a theoretical framework was developed in chapter 3 to analyse and compare the different CFC practices with respect to their business model components and the three sustainability dimensions. Therefore, the first part of this chapter is dedicated to the analysis and interpretation of data referring to sustainability and business model components, in order to assess the sustainability of CFC. More precisely, this first part aims to answer our third sub-research question: *To what extent do the B2C types of CFC integrate sustainability into their business model?*

Then, in order to integrate a long-term perspective to our research aim, the second part of this chapter analyses and reflects on the respondents' claims with reference to the challenges and opportunities of CFC. In other words, it aims to answer our fourth sub-research question: *What is the potential of CFC on the long run?*

Before deep diving into the analysis of the results, a description of the organisations' characteristics is provided hereafter.

5.1 Business characteristics of interviewees

From the sample of twenty eight organisations selected and contacted, fifteen accepted to be interviewed. The following table 4 summarizes the organizations' characteristics such as their offering, name of their manager as well as the city in which they are located. These information were collected with secondary data to simplify the following analysis of the interviews.

Table 4: Business characteristics (type of organization, offering, manager and city) of interviewees

<i>Name</i>	Type of organization	Offering	Manager/ Owner	City
Second hand				
<i>Les Enfants d'Edouard</i>	<ul style="list-style-type: none"> • Consignment • Offline and Online 	<ul style="list-style-type: none"> • Luxurious second-hand clothes and accessories for men and women, from international brands and a few Belgian designers • Luxurious brands such as Channel, Gucci, Dior 	Alexandre	Brussels
<i>Déjà vu</i>	<ul style="list-style-type: none"> • Consignment since Dec 2018 • Offline • Pop-ups (Sept-dec 2018) 	<ul style="list-style-type: none"> • Seasonal second-hand women clothes with timeless design • High-end brands such as Sandro, Maje, Essentiel 	Cécile Geeroms	Brussels
<i>Tralala</i>	<ul style="list-style-type: none"> • Consignment • Offline • Not Active Anymore 	<ul style="list-style-type: none"> • Fashionable basic items with a comfortable coffee place at the back of the store • High-end brands such as IKKS 	Tania Fehleman	Arlon
<i>BabyVintage (2011)</i>	<ul style="list-style-type: none"> • Consignment • Offline 	<ul style="list-style-type: none"> • High end second hand clothes for children from 0 to 12 years old. • The furniture comes from depositors and not from discount stores 	Véronique Job	Arlon
<i>Le Papa d'Eugénie</i>	<ul style="list-style-type: none"> • Consignment • Offline and online 	<ul style="list-style-type: none"> • New clothes and second-hand clothes for baby and children from 0 to 16 years-old • Baby equipment and pregnancy clothes • Eco-friendly clothes such as washable diapers 	Frédéric Lebrun	Arlon
<i>Foxhole</i>	<ul style="list-style-type: none"> • Vintage • Offline 	<ul style="list-style-type: none"> • Used clothes from the 60's, 70's, 80's and 90's, available in 2 stores • Items from Europe and the US 	Valérie Dedecker	Brussels
<i>Melting Pot Kilo</i>	<ul style="list-style-type: none"> • Vintage • Offline 	<ul style="list-style-type: none"> • Used or new clothes from the 1960s to 2000s • Vintage items sold by kilogram (1kg=15euros) • Large selection of denim 	Rebecca	<ul style="list-style-type: none"> • Antwerp • Brussels

<i>Gabriele Vintage</i>	<ul style="list-style-type: none"> • Vintage • Offline 	<ul style="list-style-type: none"> • Authentic vintage clothes from the 1920s to the 1980s, such as Charleston dresses but also accessories, underwear and men collection • Uniqueness of the items • Origin from flea markets or individuals' attics 	Gabriele	Brussels
<i>Les Petits Riens</i>	<ul style="list-style-type: none"> • Thrift store • Offline 	<ul style="list-style-type: none"> • Used clothes and furniture collected from containers around the capital city • Redistribution of the profit from the sold items in the stores to social actions 	Jacqueline	Brussels
<i>Oxfam Vintage</i>	<ul style="list-style-type: none"> • Thrift store • Offline 	<ul style="list-style-type: none"> • Second-hand clothes collected through the country or from companies donations and sold for charity 	Joelle & Nathalie	Arlon
Rentals				
<i>Coucou (2015)</i>	<ul style="list-style-type: none"> • Offline 	<ul style="list-style-type: none"> • Rental of luxury dresses and accessories in-store for a monthly fee depending on the renting period (from 5 to 10 days), including the cleaning of the item after the usage 	Isabelle d'Otreppe	Brussels
<i>Bellestore</i>	<ul style="list-style-type: none"> • Consignment • Offline 	<ul style="list-style-type: none"> • Bellestore buys second hand dresses or consigns for the rental of branded dresses such as Maje or Sandro 	Stéphanie Van Doofelaere	Liège
<i>Marie Lovenberg Creation</i>	<ul style="list-style-type: none"> • Offline • Not Active Anymore 	<ul style="list-style-type: none"> • Rental of vintage clothes from flea markets, home-made tailored dresses or consigned dresses 	Marie Lovenberg	Liège

<i>Dress 4 You</i>	<ul style="list-style-type: none"> • Offline • Not Active Anymore 	<ul style="list-style-type: none"> • Rental of consigned regular dresses from 15 to 50€ maximum 	Stéphanie Baeck	Brussels
<i>Dress You Up</i>	<ul style="list-style-type: none"> • Offline • Not Active Anymore 	<ul style="list-style-type: none"> • Rental of consigned second-hand dresses 	Julie Henry	Namen

It was highly relevant to understand the stores' details as the results might reflect the differences brought by each B2C type of CFC. Now that the organisations' characteristics have been reviewed, the following sections deep dive into the analysis of the data.

5.2 The Sustainability of Collaborative Fashion Consumption

As explained before, the first part of this analysis aims to assess the sustainability of CFC by answering the following research question: *To what extent do the B2C types of CFC integrate sustainability into their business model ?*

5.2.1 The environmental dimension of sustainability

The goal of this section is to determine if our respondents' organisation system of value elements (value proposition, value creation and delivery, and value capture) aims to positively integrate the environmental dimension of sustainability. Stubbs and Cocklin (2008) acknowledged that sustainable organisations should not harm the environment but rather see it as a stakeholder by using renewable resources, reducing overall consumption and monitoring/reducing any practices that are not yet sustainable. This was not the case for all respondents in this study. The results varied significantly in between each type of CFC structures.

5.2.1.1 Value Proposition

In regards to what the different organisations offer, the respondents' answers differ significantly with the type of CFC being proposed. Gopalakrishnan and Matthews (2018)

argued that in order to keep up with trends, consignment stores “focus on upscale quality merchandise” where only undamaged, recent and seasonal clothes are merchandised (p.356). Among the organisations consigning clothes, the findings are in line with Gopalakrishnan and Matthews (2018), indicating that the majority of respondents offer high quality second-hand clothes, not coming from discount brands. However, the reasons motivating them to favour quality clothes slightly differ between the respondents. For example, Les Enfants d’Edouard integrates environmental concerns by deliberately offering luxury brands to make sure the item has a longer life. Similarly, Déjà vu sells women’s clothes with timeless design because she believes people will keep them for a long period of time. It seems that respondents really try to integrate environmental concerns in their offering to integrate what matters to their customers. This is reflected by the insights on what motivates the organisations’ customers purchasing decision. The following explanations were provided:

“I have many clients looking for a durable mode of consumption, they go from one second hand shop to the other to find everything they need from basics to evening dresses” – Déjà vu

“For example I sell a lot of washable diapers to young parents who are very eco-friendly, who just don’t want to junk new plastic diapers all the time” – Le Papa d’Eugénie

“By adopting a consignment second hand mechanism, the buyers of used clothes become the future depositors of second hand clothes, which creates a recycling cycle and avoids waste” – Les Enfants d’Edouard

The results also indicate that because most of the respondents’ customers value clothes and accessories which are eco-friendly, the values being emphasized by the organisations, such as proving access or informing, are highly interlinked with environmental sustainability. Indeed, Le Papa d’Eugénie provides access to garments that are in line with people’s beliefs and practices, whereas Déjà vu aims to inform people about the importance of buying clothes that will last. Baby Vintage tries to reach ‘the bobo chic’ clients who do not want to purchase new items to avoid harming the environment. Only Tralala took a different stand and aimed at simply easing the process of buying second-hand clothes. As noted:

“I think I was simplifying the process of finding easily second hand clothes, my clients could come to my shop and basically find a lot of used garments without the need to order them separately online for example” – Tralala

Overall, the results indicate that those environmental concerns are an integral part of the consignment stores’ decision to what values should be emphasized within their offering. This may be explained by the fact that compared to more traditional retail shops, consignment stores consider customer satisfaction of prime importance “since customers are the primary source of their merchandise” as argued by Gopalakrishnan and Matthews (2018, p.362). Nevertheless, similar results are found within rental stores. This is due to the fact that all four respondents rent or used to rent clothes issued from the dressing of individuals. Therefore, the values being emphasized, such as easing the access of expensive garments by renting them, are also reflected in rental stores’ customers purchasing motivations. As stated:

“My clients were actively involved in collaborative fashion, it was important for them to reduce their ecological footprint in also participating in other activities such as home organiser [...]” – Dress You Up

“With our concept people don’t have to store the dress in their closets [...] our clients also believe in the reusability of the items by renting in our store” – Coucou

“All my clients are motivated by not buying new clothes to only wear them a few times. You only have one wedding you know” – Bellestore

Besides consignment and rental stores, the results from vintage stores depict a somehow contrasted picture. Overdiek (2018) argued that because vintage clothes are somehow unique, customers buy fewer and more original long-lasting items, than they would have traditionally bought in a fast fashion retailer. This statement is supported by the values being emphasized by two respondents out of three. Indeed, Foxhole and Gabriele Vintage both try to emphasize the unique personalized experience of finding and searching through all the items to find a unique piece of clothing. As noted:

“People coming to my boutique know that they make a special acquisition, it’s not about buying 10 pieces of clothing like in a discount brand, you buy a unique dress or coat which aim to last for years” – Gabriele Vintage

The findings are thus in line with Iran and Schrader (2017) arguing that CFC can have a positive environmental impact through sufficiency effects by giving the chance to customers to “own only the goods they really need and use” (p.477). However, in contradiction, Melting Pot Kilo, by offering cheap vintage clothes in kilo, seems to emphasize the amount of clothes being sold. This is also the case for thrift shops. Indeed, all respondents reported that because the prices are really low, their customers tend to buy in large quantities. The following answer was provided:

“There are some wealthy customers who just come because they think it is important to not buy new clothes all the time but it’s only a small percentage [...] I would say if I have to give a number less than 5 percent” – Oxfam

Nevertheless, it can be assumed that because one of the main purposes of thrift shops is to contribute to help people in need, the second hand clothes being bought might actually be worn, increasing the usage of clothes and, thus, reducing the environmental impact of the thrift shops’ offering.

5.2.1.2 Value Creation and Delivery

As regards to whether the different organisations take into consideration environmental concerns in creating and delivering value, the results vary again with each type of CFC structures. This is partly due to the differences in activities performed but also as the values offered differ in between each organisation’s type.

Concerning the selection of clothes, the findings highlight that respondents of each type of organisation integrate environmental concerns to a different extent. For instance, the results show that a majority of consignment stores’ try to only consign what is needed and try to select clothes that people might not get rid of very quickly. For example, Baby Vintage only consigns what is needed to avoid overstocking whereas Déjà vu tries to be eco-friendly as

much as possible when selecting clothes. Le Papa d'Eugénie takes a different stand and consigns clothes for a longer period of time to avoid waste. As stated:

“I refuse all the clothes from Desigual in my selection [...] I don't want to sell second hand clothes people would quickly get tired of and wear only for two seasons” – Déjà vu

“I used to keep the clothes for three seasons but now I try to keep them consigned for a longer period of 6 seasons [...] I just want to avoid that the unsold end up in the trash” – Le Papa d'Eugénie

Only two out of five respondents admitted not only consigning used clothes. The statements were provided:

“I don't care if these clothes are new, they would be junked if I wouldn't take them for consignment” – Le Papa d'Eugénie

“I have to admit that the environmental approach was not my main driver [...] During the selection of second hand clothes for my boutique, I was more looking at which brands they were from” – Tralala

Moreover, one important principle underpinning a SBM is the relevance of developing alternatives among sustainable materials as argued by Wells (2013). The findings are in line with this argument and indicate that several respondents try to integrate eco-friendly alternatives in their daily activities. For example, Déjà vu plans to create a special washing label and sell laundry with natural components, whereas Foxhole tries to avoid waste, by not giving take-away bags for each item bought; sparing heat and lights; sorting their waste. Gabriele Vintage even repairs the clothes to not junk them if a zipper is missing for example. Similarly, Les Petits Riens installed some creative means to avoid waste. The following statements were provided:

“I give paper bags only if needed” – Baby Vintage

[Referring to a big box full of garments], “we have this shelf in the store where we sell everything for 1 or 2 euros, we don’t junk anything, everything needs to be sold [...]” – Les Petits Riens

“We select brands that are viable and not some brands, such as Nathan, that are too delicate and that don’t last” – Coucou

Still, the findings indicate that among their daily activities, several core tasks performed by some respondents are not eco-friendly. These are justified by hygienic, storage, efficiency or cost reasons. For example, Oxfam admitted using toxic cleaning products for hygiene reasons whereas Marie Lovenberg, besides not relying on delivery services, highlighted the negative environmental impact of asking clients to come at least three times to her store during the whole process (fitting, pick up the dress, return). Les Enfants d’Edouard highlighted the difficulties of prioritizing customers’ care and environmental concerns at the same time. As stated:

“I ought to ask a lady who just spent 4000 euros in the store if she wants a paper bag or a packaging to carry her purchases” – Les Enfants d’Edouard

Besides the selection of garments, the results also vary significantly regarding the treatment of clothes. Iran and Schrader (2017) argued that CFC can have a positive environmental effect when companies invest in garments’ life extension by for example using professional garment care as it “creates the chance to use considerably less energy, water and detergents in comparison to private washing as well as conserving the product lifetime” (p.476). This is not reflected by the results. Indeed, among consignment stores, all respondents admitted not washing clothes and leave this responsibility to their clients whereas only one respondent out of three vintage stores admitted sending most of the clothes to the dry cleaner. The following statements were provided:

“No washing is done on the items brought by the depositors. Everything needs to be washed before coming to the store. However, we still spray a bit of perfume on the clothes to have a homogenous smell in the store and not all the different smells from the washing products of the depositors” – Les Enfants d’Edouard

“I know it is not eco-friendly but I can’t sell clothes from the twenties without cleaning them” – Gabriele Vintage

However, all rental stores admitted washing the clothes, whereas Dress You Up further stated that she used eco-friendly products, although these were very expensive. The following statement was provided:

“It is better that we take care of the cleaning because some clients might damage the dress by doing it themselves” - Coucou

Overall, the findings indicate that respondents take into consideration environmental concerns in creating and delivering value. Nevertheless, the results pinpoint some negative environmental impacts, coming both from the organisations’ selection of resources and activities that need to be addressed. Still, it is important to mention that none of the respondents produce new garments, where the production stage of clothes is itself responsible of “60 percent of the environmental impact of products” as stated by Iran and Schrader (2017, p.469).

5.2.1.3 Value Capture

Regarding the value capture, Evans et al. (2017) highlighted the importance of integrating environment values such as low emission, low waste or pollution reduction in SBMs. The results indicate that environmental concerns such as waste reduction were mostly integrated into the organisations’ revenue structure. This can be justified by the nature of their offering.

Indeed, most of the respondents highlighted that they contribute to the reduction of waste, by increasing the usage of clothes initially intended to be discarded. The results indicate that ten respondents make or used to make money out of reused clothes. For example, Les Petits Riens and Oxfam give a second life to used clothes no one wants anymore, whereas Les Enfants d’Edouard makes profit out of used clothes from depositors who are themselves customers, creating a virtuous cycle for used clothes. Similarly, Dress 4 you and Bellestore only rented used dresses, from individuals not wishing to wear these dresses anymore. As stated:

“If Oxfam wasn’t there to give a second life to clothes, the majority of the clothes would be thrown or burned” – Oxfam

Only four respondents admitted they also make money out of new clothes. For example, Gabriele Vintage buys a few counterfeits to satisfy the demand for Charleston dresses, whereas Le Papa d’Eugénie earns some revenue from new clothes besides second-hand garments. Similarly, Coucou mentioned buying dresses from retailers. As stated:

“I think today you can’t make sufficient money with activities that initially aim to not hurt the environment, it’s very sad to see that ” – Dress You Up

As argued by Iran and Schrader (2017) “the post-usage phase accounts for almost two-thirds of the whole lifecycle waste” (p.469). It can be argued that by making most of their revenue from used-clothes and by increasing the usage phase of clothes, most of the respondents include environmental concerns into their revenue structure. Still, Iran and Schrader (2017) further argued that if the consumer substitutes the lack of garments available in CFC by purchasing new products, it might negatively affect the environment. This rebound effect was highlighted by one respondent. As stated:

“I think renting clothes is definitely benefiting the environment but only if people don’t start renting their clothes to be able to buy more new garments [...] I had some clients who were happy to rent their dresses so they had more money to buy new ones. I had to tell them that it was definitely not the idea behind my store” – Marie Lovenberg

Moreover, regarding their cost structure, the results are very limited. It seemed extremely complicated for the respondents to recall the environmental impact of their activities. As mentioned earlier, many respondents use eco-friendly resources on a daily basis, but they were unable to estimate the overall cost and impact of these specific practices. Only Foxhole admitted paying an extra cost to have sorting bags, to be able to sort their waste from industrial and textiles materials.

Overall, the results are very contrasted. On the one hand, it seems that most of respondents integrate environmental concerns such as waste reduction by making profit out of increasing the usage phase of garments. On the other hand, the findings do not allow drawing any conclusion on how environmental concerns are integrated into the organisations' cost structure.

5.2.2 The social dimension of sustainability

Similarly to the previous section, the goal of this section is to determine if the respondents' organisation system of value elements (value proposition, value creation and delivery, and value capture) aims to positively integrate the social dimension of sustainability. Wells (2013) insisted on the importance of integrating social relevance in SBM, by not harming the society but rather in contributing to the overall social needs. The overall results reflect this statement, although the findings differ within each type of CFC structures, with regard to value proposition, value creation and delivery, and value capture.

5.2.2.1 Value Proposition

As regards to which values are being emphasized, the respondents' answers only slightly differ in between each type of CFC, as similar values seem to be strengthen. Becker-Leifhold and Iran (2018) argued that CFC integrates social aspects by connecting people through consumption. The results are in line with this statement and seem to indicate that respondents emphasize on values that contribute to connect people, such as providing access to quality clothing. Indeed, among consignment stores, four respondents out of five admitted to put a point of Honor to provide quality clothes that can satisfy the majority. For example, Baby Vintage offers clothes that are addressed to everyone, not favouring any part of the population, whereas Les Enfants d'Edouard offers a wide range of brands to target everybody. Similarly, Le Papa d'Eugénie wants to welcome every person interested in second-hand clothes in his boutique. The following statements were provided:

“[Referring to targeting everybody] from the student who can't afford a new branded bag, to the mother who looks for a dress for her daughter's wedding” – Les Enfants d'Edouard

“I try to provide the best service to any type of client, this is what drives me the most in this job. From H&M to Louis Vuitton, there is something for everyone” – Le Papa d’Eugénie

Besides allowing the majority to benefit from their offer, the results indicate that customer care is highly strengthened by each respondent as one distinguishing value. The reason for this might be that CFC is viewed as an opportunity to provide fun and satisfaction by combining garments as argued by Becker-Leifhold and Iran (2018). For example, Les Enfants d’Edouard admitted that the reason behind only having one boutique was that they want to focus on customer care, whereas Baby Vintage wants to provide enjoyment to everyone. Likewise, Tralala used to spend a lot of time advising her clients. As stated:

“If you spend 15 minutes to find a parking space, you do it for the pleasure of sharing a special moment [...] Otherwise you just buy second hand clothes online” – Tralala

The findings are similar among vintage stores. Indeed, Foxhole admitted that everybody comes to their store, whereas Gabriele Vintage offers vintage clothes from size 34 to 44 with prices starting from 20 euros to please everyone. These results can be explained by the fact that because vintage stores offer a wide range of merchandise as argued by Han (2013), values such as access, enjoyment and customer care are consecutively accentuated by these organisations. The following statements were provided:

“The offer fits everybody, as it is timeless and usually oversized clothes for every morphology [...] People stopping in the store search for something atypical, more for a new ‘natural’ experience’. I give advices to customers [...] the customer service in vintage stores is very present compared to H&M, here we take the time for the customers” – Foxehole

“The customer can be a grandma as well as he/she can be a young teenager searching for identity” – Melting Pot Kilo

“I really try to select dresses that can please everybody, I even adjust some clothes before selling them to make sure my customers will be able to wear them” – Gabriele Vintage

Thus, the results are similar for rental stores with respect to customer care, although the findings indicate that due to their domain of activity, two respondents out of five are not aiming or are not able to provide access to everyone. Indeed, Marie Lovenberg offered more than 350 good quality dresses from size 34 to 46 and few dresses under 34 to satisfy the majority. Similarly, Bellestore offers more than 250 used dresses from size 34 to 44, whereas Coucou and Dress You Up admitted that due to the limited range of sizes offered in traditional store, the options for consignment were also limited. The following explanations were provided:

“I wanted to allow all women to find the perfect dress, you can’t say that you are different from fast fashion if you select only the magazine sizes [referring to size 34]” - Marie Lovenberg

“A lot of overweight women used to call me to know if I had big sizes but I had to say no [...] You know I wasn’t able to consign very large sizes simply because the offering in traditional shops for these women is simply confined and this negatively impacts on the offering available for consignment as well” – Dress You Up

However, the results indicate that three respondents out of five really try to emphasize social values such as customer care. As stated:

“I would spend one hour with a client just to make sure she feels great with her body, and to help her change her mind about what she thought she could or could not wear” – Marie Lovenberg

“[Referring to customer care] As soon as there is a small problem we’re on it 100%” – Coucou

“Many of my clients come because they want to experience something else [...] they want to try something different [...] I only receive one person after the other to provide the best service as possible” – Bellestore

Furthermore, Christiansen and Snepenger (2005) argued that thrift shopping is not only dedicated to low-income individuals, but attracts all social classes. The findings validate this statement. Indeed, on the one hand, both respondents admitted that in proposing extremely low prices, they try to provide values such as hope and access to clothing to the ones who need it the most. On the other hand, values such as self-transcendence have been emphasized as both respondents welcome people who want to help others in contributing to collecting funds for charities or giving their clothes for a good cause. As stated:

“Les Petits Riens is not only for poor people who cannot afford buying clothes from traditional stores, but also for everyone else, who will contribute to the social welfare of our community. By spending money in our stores, it can be redistributed in our social actions, such as providing roof and meals to homeless or disadvantaged people”
– Les Petits Riens

Overall, it seems that social drivers such as helping communities, targeting everyone and embracing customer care constitute the values being emphasized by almost each B2C type of CFC organizations. Nevertheless, it is important to adopt a critical stance on the results, especially with regard to the value of providing access to everyone. Indeed, it is important to state that even though many respondents believe in the accessibility of their offering, most of them still charge prices that can be perceived as expensive. For example, not everyone can afford to rent a dress for 35 euros for only a few days from a rental store.

5.2.2.2 Value Creation and Delivery

Regarding the activities performed, the results indicate that some organizations pursued a social approach by highly interacting with people, beyond the traditional customer-seller relationship. The results differ in between the various B2C types of CFC. Among consignments stores, three respondents out of five admitted that one of their main activity is to interact with their clients, by giving them advices sometimes beyond fashion tips such as Baby Vintage giving parenting support or Déjà Vu hiring an image consultant to advise her

clients according to their morphologies. The results are also similar for vintage stores such as Gabriele Vintage offering very customized services. As stated:

“It’s very important for me to advice my clients. None of my clothes are standardized, there are from the twenties or the sixties, periods where the bodies were very different from now [...] I spend a lot of time showing these girls how beautiful they are and finding what fits their body well” – Gabriele Vintage

Not only these organisations spend time advising their clients face to face, but the results also indicate that most of the respondents use various online channels to build strong relationships with their clients. For instance, some respondents indicated interacting with their clientele using social media and their website such as Le Papa d’Eugénie who is actively working on his website to ease the connection with and in-between people buying second-hand clothes. As stated:

“I want to connect people sharing the same idea, so I am re-working on my website to open a discussion section where we could share tips with the community believing in second hand clothes” – Le Papa d’Eugénie

The findings can be explained by the fact that resellers of second-hand clothes generate additional value “by enriching relationships with existing customers” as argued by Becker-Leifhold and Iran (2018, p.199). However, in the context of rental stores, the findings indicate that two respondents out of five admitted voluntarily restraining the interactions with people. Coucou only has an email address, the store does not want people to call as it would take too much time to explain the concept to everybody, whereas Marie Lovenberg admitted that she initially tried to interact with old and new customers, gathering their feedbacks but admitted it was unmanageable. As stated:

“When it’s about clothes people are crazy, they call you a Sunday night or text you at any time of the day” – Marie Lovenberg

Moreover, one important notion of integrating social drivers into an organisation’s operations is through work enrichment as argued by Well (2013). The results indicate that several

respondents try to humanise the work experience. Although Foxhole empowers employees to take initiatives, Baby Vintage and Les Enfants d'Edouard partnered with schools for work training, work enrichment is mainly present among thrift shops. Les Petits Riens hires, trains and partially remunerates unemployed people or individuals in a precarious situation, whereas Oxfam provides all volunteers access to training sessions to understand how to sell clothes but also to get to know more the values of the organisation. The following explanation was provided:

“We promote social reinsertion, by hiring individuals who are part of article 60 of the law, meaning that they are unemployed or they just came out of prison, so we help them and the state also gives them a small revenue” – Les Petits Riens

Furthermore, one distinctive aspect of social sustainability highlighted was the fact that CFC aims to favour ethical and local production lines as argued by Koskela and Vinnari (2009). The results contradict this statement as only four respondents admitted working with local suppliers or artists from Belgium. Coucou collaborates with local designers and local shops, whereas Déjà Vu partnered with local designers. Similarly, Bellestore collaborated with two local Belgium brands producing homemade accessories. The underlying reasons that only a small part of respondents partnered with local suppliers can be explained by the fact that most respondents acknowledged that their collaboration did not work out as expected. As stated:

“We made one recent partnership with artist students but customers are less interested by ‘unknown’ Belgian designers” – Les Enfants d'Edouard

Overall, it can be argued that most respondents pursued a social approach in creating and delivering their value. Indeed, by deeply interacting with people using various channels and by humanizing the work experience, social concerns are integrated into the organisations' activities. Nevertheless, the results also highlighted that most respondents did not try to favour local and ethical partnerships.

5.2.2.3 Value Capture

Concerning how the organisations' revenue is redistributed to the society, the findings seem to corroborate claims made by Boons and Lüdeke-Freund (2013), who insisted on the

importance to split the benefits of the organisations between all stakeholders and not only shareholders, to avoid neglecting the consideration of any social effect in the distribution process. Indeed, it seems that most of the respondents try to redistribute value to different extents, by collaborating with charities or by giving their time for causes benefiting society in general. Among consignment stores, the results indicate that all five respondents donate the unsold merchandise to charities fighting for varying causes. Déjà Vu donates the unsold clothes to a charity called ‘Nasci’ helping young mothers in need, whereas Baby Vintage donates the unsold merchandise to a refugee camp. Similarly, Tralala used to give the unsold items and her time to help charities, such as Oxfam selling these clothes in flea markets. Le Papa d’Eugénie goes one step further and automatically donates 10% of each sale to charities. The following statements were provided:

“My philosophy is eco-friendly and citizenship, I wanted to find a way to contribute to my local community and to participate in a more sustainable economy [...] I decided that 10% of each sales online or at my shop would be donated to local charities without increasing my prices. It is 10% of my own revenue I donate, still I will decrease it now to 5%” – Le Papa d’Eugénie.

“Most of the depositors accept to give to charity rather than taking their items back [...] usually the depositors with the most expensive items prefer to give them to charity” – Les Enfants d’Edouard

By giving the unsold items to charities rather than dumping them, consignment stores aim to further expand the usage life of garments as well as to help people in need through their contribution to charities. The respondents’ answers from both vintage stores and rental stores do not allow identifying any specific pattern in how part of their revenue aims to contribute to society. Indeed and on the one hand, two respondents out of three vintage stores could not recall what happens to unsold clothes. On the other hand, respondents of rental stores highlighted different reasons on how they each contribute to the well-being of society. Dress You Up stated that she was giving her time fighting against over consumption, whereas Marie Lovenberg intentionally offered small prices to allow more people to have access to quality dresses. In the rental business, only Coucou gives the unsold clothes to charities. The following statements were provided:

“I don’t know what happens to the clothes that are not exposed in the store. I just put them back in their original bag, which is then collected by the owner” – Foxhole

“In my own small way, I contributed to reduce overconsumption. I didn’t give money to charities but I was giving my time to fight against what is killing society [referring to always buy new clothes]” – Dress You Up

Moreover, the findings indicate that all profit made by thrift shops goes to their own charities to help finance specific social projects. Les Petits Riens aims to fight against poverty, to give people a social home and to provide a job to individuals in need, whereas Oxfam sells affordable clothes to help needy and dedicates all its profit to finance social projects. The following statements were provided:

“We [referring to Les Petits Riens], have 5 social homes. ‘Un toit à soi’ is dedicated to old homeless men, at home helps teenagers such as early school leavers or drug addict, Syner’ Santé’ offers health care to needy, ‘Pôle insertion’ and a nursing home where people can get food for free” – Les Petits Riens

“We do everything we can to help needy, from collecting clothes to selling them, we always have this value of helping others in mind, even if we need to build furniture ourselves or do activities we have not been asked to do” – Oxfam

Nevertheless, redistributing value, to different extents, by collaborating with charities or by giving their time for causes benefiting society, sometimes comes with a cost directly affecting the viability of the organisation. Indeed, several respondents indicated that these activities could be extremely time-consuming and tiring. The following statements highlight this problematic:

[Referring to a dead pig’s head found in one bag once], she said “sorting all the clothes is tiring it’s just so much work just because people are donating whatever they don’t want, they just don’t care if the clothes are meant to be sold or not” – Les Petits Riens

“I was doing several jobs at once, after one year I was exhausted [...] For people renting clothes, it is extremely time-consuming” – Marie Lovenberg

Overall, the findings indicate that most of the respondents take into consideration social effects in their redistribution process, although sometimes neglecting their own welfare.

5.2.3 The economic dimension of sustainability

Previously the environmental and social dimensions of sustainability with respect to the respondents' claims were assessed. Similarly, the objective of this section is to assess if the respondents integrate the economic dimension of sustainability into their business model. That is, assessing if the organization's value proposition, value creation and delivery, and value capture, are economically sustainable. However, as discovered in the gathering of secondary data prior to the interviews and during the selection of organisations, most of the rental stores ran out of business. Although B2C types of CFC organizations aim at recycling textile and at creating a virtuous cycle of consumption, one should not neglect the essential economic aspect of the business acting behind such infrastructures. In fact, whether the organizations seek for rentability or for charity, the essence of any business is to first make profit, and live out of its activities.

5.2.2.1 Value Proposition

As highlighted previously, the value propositions highly differ between the different B2C types of CFC structures, despite the fact that all respondents have the common goal to seek for profitability. From consignment stores offering still owned used items to the rental of dresses, the values emphasized and offered to the consumers highly differ through the sample. While some of them emphasize on the relative low price compared to traditional businesses to increase sales, others tend to focus on emotional values during the customer journey. In fact, the sample of organizations can be divided into two categories of value propositions, showing their respective economic motivations to make profit.

First, some managers expressed their willingness to offer low prices and thus emphasize on the functional value of their offering. This is particularly the case for thrift stores. In fact, the first objective of thrift stores is to make items available to low income individuals, who

cannot afford shopping in traditional stores as argued by Christiansen and Snepenger (2005). This argument is supported by Les Petits Riens and Oxfam:

“We mainly see people in need, they very often don’t have enough money to afford new clothes [...] Because we are located next to Luxembourg, we collect very often expensive clothes that we can sell very cheap as we receive them for free” – Oxfam

“Every item received is put in the store. Even the most ‘damaged’ items are sold at 1 euro. Per day, I sell on average 200 of these pieces at 1euro [...] For instance, these pieces are sold mostly to African ladies who buy 50 of these 1 euro pieces at once to bring to their families back in Africa” – Les Petits Riens

Not only thrift shopping attracts low income individuals but the results show that also every other individual is targeted by such stores. In fact, with lower prices they aim for higher sales in order to “increase money for charity” (Gopalakrishnan & Matthews, 2018, p.356). Again, this is typically the essence of Oxfam and Les Petits Riens, as stated:

“In my store the prices are for every type of customer, the items range from a 10 euros Prada bag to a 1 euro pair of shoes” – Les Petits Riens

Likewise, two out of the three vintage stores, namely Foxhole and Melting Pot kilo opt for a similar low pricing strategy to attract different customer segments, from one-time tourists to teenagers bringing their friends or even their mothers, likely to spend more money. Especially, Melting Pot Kilo attracts customers by selling cheap vintage items by kilogram. As stated:

“As our concept is innovative and our prices very low, the store is never empty [...] the customers might not come back but at least they buy a scarf for 20 cents” – Melting Pot Kilo

Relating to the rental stores, Dress 4 You and Bellestore adopted a low price strategy, by renting dresses from 15 to 50 euros per dress maximum, while the initial price of the dresses ranged from 50 to 350 euros. However, although the prices were still cheaper compared to

buying a new dress, the owners realized that people prefer to acquire a dress for 25 euros at Zara. This is the reason why B2C types of CFC organizations tend to rely more on emotional value propositions rather than just emphasizing on the functional and economical aspect of their offering.

Therefore, the second type of value proposition observed in the sample, is that of the interviewees who provide emotional values on the side, such as aesthetics and customer experience in the store, to differentiate and thereby increase their profitability. These managers expressed their willingness to differentiate themselves from the competition by offering luxury brands, such as Les Enfants d'Edouard, Déjà Vu and Coucou. In fact, Leslie, Brail and Hunt (2014) recommended slow fashion businesses to target niche or luxury markets. Moreover, the authors suggested to take time to inform, advise and follow their customers along their journey to satisfy and ensure future purchases, and to develop deep customers relationships. This is typically the case of Les Enfants d'Edouard, as stated:

“We have the same customers and depositors from the beginning (50 years ago). In fact, the depositors' daughters are now our new depositors and customers [...] As we sell luxury clothes and accessories our customer service needs to be of the same standard. I cannot sell a dress for 500 euros without proper advise and customer service on the side [...] We have rich depositors and customers representative of the area in which our store is located” – Les Enfants d'Edouard.

Still from a luxury range of clothes, Déjà Vu and Coucou offer high-end brands such as Sarah Pacini, Sandro and Essentiel. The managers emphasize on the importance of the location of their stores for their customer segments. In fact, Déjà Vu is located in the European district of Brussels, which attracts wealthy customers from the institutions, who, according to the owner, do not pay attention to the prices of second hand clothes. Likewise, the rental store Coucou, is located in a wealthy area of Brussels, Châtelain. By offering regular high-end brands, it also targets a different audience expecting a higher customer service, compared to vintage and thrift stores. Moreover, Le Papa d'Eugénie, sells consigned second hand luxury baby clothes. Instead of believing people would be reluctant to pay a high price for second hand clothes, he believes people are likely to buy luxury second hand baby clothes at a higher price, as stated:

“I think you can easily sell good second hand quality clothes because by recognizing the brand your clients directly understand they will be able to keep it for a long period and do not matter if it was already worn or not” – Le Papa d’Eugénie

It appears that luxury second hand and rental stores offer different value propositions compared vintage or thrift stores. The value proposition of the former is addressed to whom is more keen to spend money for long lasting items, rather than for economic reasons. However, in the rental business, Marie Lovenberg quickly realized that some of her loyal depositors and customers were only seeking economical advantages, as highlighted below:

“The ones consigning the dresses rarely rented in turn, they only wanted to make money with their dresses they didn’t use anymore, despite the fact that they earned very small commissions [...] My customers saw my concept as a convenience to rent many dresses at the same place” – Marie lovenberg

In fact, it was hard for Marie Lovenberg to make her concept understandable to her consumers as well as to make her business profitable. On the contrary, the rental store Dress You Up and Coucou also offer dresses to rent for a cheaper price as their customers seek functional values such as price and quality, while still being attracted by the innovative and practical concept. As stated:

“Those clients who came regularly were mainly interested by the atmosphere of my store and not so much about the brands or the prices” – Dress You Up

Seemingly, the economic motivations in the value proposition of the businesses vary among the sample. While some of the managers emphasize a low pricing strategy for the benefit of charity, like thrift shops, others favor lower prices to attract one-time or ephemeral customers. On the contrary, most of the sample, opted for a more high-ended brand offering, together with tailored services and, thus, distinguishing themselves from one another by targeting a different customer profile, that wishes to invest more on long lasting items.

5.2.2.2 Value Creation and Delivery

This section aims to assess if the organizations' activities, channels and partnerships allow CFC structures to be profitable. Although the daily activities differed through the sample, from consignment to the rental clothing, in some aspects the organisations have similarities. For instance, marketing and communication is an activity which none of the organisations dedicated a considerable share of their budget. In fact, most of them relied heavily on word of mouth, such as Les Enfants d'Edouard, Coucou and Foxhole. Whereas, Gabriele Vintage spends more on communication through her website, as she targets an international audience with professionals. Moreover, Tralala and Déjà Vu innovated the way to attract new customers by using pop-up stores to help the opening of their stores. Some insights from the interviews show the importance of word of mouth, despite the need for social media communication as stated:

“I feel 50 percent of our customers know us through word of mouth [...] we are in charge of the communication which takes a lot of time [...] my associate and I never have free time we are always on our phone or in the store day and night” – Coucou

“Our new customers know the store by talking with loyal customers or depositors, but we also communicate through Instagram and Facebook to modernise our channels and reach new clients” – Les Enfants d'Edouard

In fact, Christiansen and Snepenger (2005) argued, in the context of thrift stores, “except for a few franchise chains, (they) operate only in the local market and generally keep advertising to a minimum, in order to maintain the lowest possible prices” (p.324). The results validate this claim and similarly it seems to be the case for the rest of the sample, not only for thrift stores. It is especially the case for the rental businesses that were not profitable such as Marie Lovenberg and Dress You Up, as they did not use any marketing tools to target customers.

Regarding the human resources, the results show that most of the organisations cannot afford employees, especially within rental stores. In fact, the owners of rental stores were/are the only employees, except for Marie who started Coucou with Isabelle and two ‘lookers’. The results differ due to the fact that Coucou could afford employees thanks to the subsidies

received by Becircular. In the second hand consignment business, only Les Enfants d'Edouard has more than one employee. This was explained as:

“Hiring someone in a second hand store is very complicated, because the person does not know the brands and the pricing mechanism” – Tralala

Nevertheless, regarding the results from vintage stores, one can observe that they all have more than one employee per shop, ranging from two employees per store in Foxhole to three employees in Melting Pot Kilo and Gabriele Vintage. This observation highlights part of the difference in profitability between the vintage stores and the other B2C types of CFC structures.

Moving to the selection of items exposed in the store, contrasted results can be seen within the sample. Indeed, consignment and rental stores dedicate a lot of time and resources in the selection of the clothes. They not only need to inspect the state of the clothes, such as defects, but they also need to take appointments with depositors and select the clothes that would be profitable. For instance, Les Enfants d'Edouard receives on average 30 to 40 consignments per week. Moreover, Déjà Vu explained that she does not accept vintage clothes, even if they are in perfect condition because they are not profitable. This task is very time consuming for all consignment stores as well as for Gabriele Vintage. As it results from the interviews:

“I spend a lot of time making proper contracts, where I list every single item consigned, with the initial price” – Le Papa d'Eugénie

“Every time I'm abroad on holidays I go to local flea markets to find dresses and I bring back a luggage of them” – Gabriele Vintage

In fact, Coucou reported that consigning was too complicated for rental stores in terms of time and administration, and that is the reason why it changed shortly after their opening to another business approach, buying second hand dresses directly from individuals or retailers. Likewise, Bellestore asserted that only the dresses she bought were profitable compared to the one consigned. On the contrary, vintage stores such as Foxhole and Melting Pot Kilo do not

spend any time on selecting items for their stores. In fact, the managers did not even know where the furniture came from.

The results tend to show that stores which dedicate a lot of time in the selection of resources and customer service are less profitable in some aspects, for instance consignment stores cannot afford to hire employees, although some help would be appreciated by most of the owners, compared to vintage stores.

5.2.2.3 Value Capture

The cost and revenue structures seem to highly differ according to the results of the different interviews. Therefore, this section examines the costs incurred by the organisations as well as their sources of revenues.

Firstly, in consignment stores, if an item is sold, in between forty to sixty percent of the selling price is returned to its owners (Gopalakrishnan & Matthews, 2018). Indeed, two out of the five consignment stores made a 50 percent sales commission on the selling price, while the three others made a 60 percent. Moreover, these stores need to set appointments with the depositors. As revealed from the interviews, on top of not being fully profitable such a task is somehow overwhelming as stated:

“If you subtract from the 30 euros I make all the time I spend with each client and the money I give back to the owners of the consigned dresses, I might end up with 20 euros, this is not profitable” – Bellestore

“I schedule three appointments per week but now I stopped scheduling appointments because I am booked until July 2019” – Déjà Vu

On the contrary, the results indicate that vintage stores are more profitable than consignment stores. This may be due to the fact that, compared to consignment, vintage stores purchase “the merchandise out-right from different owners” as argued by Gopalakrishnan and Matthews (2018, p.356), and thus keep the entire revenue extracted from sales. Thus, they also avoid the time spent in contacting depositors. As exemplified:

“The sale by kilogram is very profitable. It allowed the owner to open three stores in five years” – Melting Pot Kilo

“My boutique allowed me to pay my bills for twenty years and to raise my kids” – Gabriele Vintage

To explore the reasons leading to such differences in the value captured by the businesses, one can first relate to the main costs incurred by these organizations as the cause. In fact, vintage stores are all located in the same area, as they are usually dispersed in areas, such as an “antique/café/student-centered district where rental costs are minimal” (Han, 2013, p.20). Although the first part of this statement is confirmed, the results show that vintage stores are located in the city centre where rental costs are high. Rental stores usually settle in a wealthier district of the city centre, where the rents are also high. Nevertheless, Marie Lovenberg and Bellestore decided to settle in smaller towns to avoid competition, for instance. Regarding the consignment stores, they are located in similar central high-end locations, except for Déjà Vu, located near the european district, considered as the most profitable location for her offering.

Another reason for such differences in the value captured by the organizations, is the pricing decisions made by the managers. In fact, fixing prices is a complicated task, as explained:

“Nowadays, it is hard to fix prices. Indeed, you can buy a white simple dress at H&M for 10 euros and almost the same dress at Massimo Dutti for 60 euros. The only difference is that the latter will last a little more than the former. Therefore, I fix the price according to the trend (...) and I would sell the H&M dress for 5 euros and the Massimo Dutti dress for 10 euros” – Les Petits Riens

Nevertheless, most of the second hand stores have a list of criteria to define the price of the items, such as Foxhole, Les Enfants d’Edouard and Déjà Vu. However, for rental stores, it is harder to set a price that covers their costs, as renting a dress is usually more expensive than directly buying a dress from a traditional fast fashion retailer. Coucou explained that it sets prices that cover all the costs, and this explains why the store raised its prices when it changed location, with a higher rent. Moreover, most of the rental shops have or had to pay for cleaning services, which was highly unprofitable for some of them, as stated:

“For very delicate dresses, I partnered with a pressing company but it was very expensive [...] It was almost like I was spending money to work” – Marie Loverberg

On the contrary, most of the second hand stores, as thrift stores and vintage stores, do not clean the clothes and thus do not incur the costs and time allocated to this task. In fact, only the volunteers at Oxfam wash some of the clothes, as highlighted:

“I think if we would not do that we would honestly throw 90 percent of what people donate, compared to on average 60 percent now” – Oxfam

It becomes clear by analyzing the costs of the different B2C types of CFC, that the organizations do not share the same priorities, for instance the organizations emphasizing on clothing care, bear extra costs.

Regarding the sources of revenue, some of the interviewees make profit thanks to complementary activities. This is the case of Baby Vintage and Oxfam, which extract most of their revenue through special events, but also Tralala, which used pop up stores to attract new customers. Likewise, Déjà Vu organizes events during the week-end with an image consultant in her store, whereas Coucou sells all the dresses at the end of each season in big clearance sale in the store, to replace them by new ones. Similarly, the owners of rental stores complement their activities with jobs on the side. This is the case for Marie Lovenberg, Bellestore and Dress You Up.

Overall, only vintage stores, a few consignment stores, the rental store Coucou and thrift stores are profitable and thus one can assess that they integrate the economic dimension into their business model. For the rest of the sample, achieving profitability is still difficult. As revealed during the interviews:

“If I rent a dress 25 euros and I pay 20 euros in fees including the commission payment, I don’t make money” – Dress You Up

“You don’t open a second hand shop if you intend to make a lot of money [...] the margins are really low, when deducting the VAT and other operational expenses” – Baby Vintage

“Even if this is my home, after seven years I am still not profitable [...] I know this sounds crazy considering that I don’t pay the clothes upfront but I still don’t make enough money to be profitable” – Le Papa d’Eugénie

5.2.4 Discussion – Sustainability Assessment

The analysis of the results being performed, this section revolves around the overall sustainability of CFC. In order to do so, the results on the extent to which the B2C types of CFC integrate sustainability, more specifically the three dimensions of sustainability (environmental, social and economic), into their business model are discussed.

Regarding the environmental dimension of sustainability, it was previously highlighted that in order to assess the total environmental impact of CFC, the overall magnitude of efficiency, sufficiency and rebound effects should be weighted. In this context, the findings reveal that efficiency and sufficiency effects are observed within CFC practices. First, the results show that on the one hand a majority of respondents try to emphasize a reduced consumption of clothes by favouring the unique personalized experience of finding a special piece of clothing through their value proposition, known as one important sufficiency effect (Iran & Schrader, 2017). On the other hand, they also emphasize values interlinked to environmental sustainability such as providing access to long lasting clothing and informing customers about the importance of buying clothes that will last. Then, some efficiency effects are observed in most respondents’ process of value creation and delivery. Indeed, by intensifying the usage of used garments and by developing alternatives among sustainable materials, efficiency effects seem to positively impact the environment as argued by Iran & Schrader (2017). However, some effects negatively impacting the environment are also observed within the organisations’ activities. For instance, the negative impact of not investing enough in garments’ life extension or performing activities considered as harming the environment, such as using toxic cleaning products for example. One rebound effect was also observed within the sample; such as using the money from rentals to purchase newly produced clothes. Furthermore, with reference to value capture, the findings indicate that most of the

respondents integrate environmental concerns into their revenue structure, such as waste reduction by making profit out of increasing the usage phase of garments. Overall and as argued by Iran & Schrader (2017), “the total environmental effect depends on if CFC substitutes (at least partially) the consumption of new products or if both consumption types are practiced fully parallel” (p.477). In this context and from the results, it seems legitimate to argue that CFC itself is environmentally sustainable as it integrates environmental concerns into the organisations’ business model. However, even though CFC overall aims to substitute the production and consumption of newly produced clothes, it can be argued that, to date, CFC only partially substitutes the consumption of newly produced clothes from the fast fashion industry.

Then, with respect to the analysis of the social dimension of sustainability, the results showcase that most of the respondents, through their value proposition, emphasize social aspects such as, in providing hope, in giving access to quality clothing to the majority, and in embracing customer care by providing fun and satisfaction. Then, the findings show that most respondents pursue a social approach in creating and delivering value. Indeed, first, by highly interacting and advising customers in face to face and online using channels such as social media, allowing the creation of strong bonds beyond the traditional customer-seller relationship. Then, in humanising the work experience with training sessions and in encouraging employees’ initiatives. Furthermore, the analysis pinpoints social effects within the organisations’ process of value capture. On the one hand, most of the respondents try to redistribute value with society, to different extents, by collaborating with charities or giving their time to help others. On the other hand, these activities incur a social cost in the form of time for most of respondents. Overall and from the analysis, it seems reasonable to argue that CFC itself is sustainable from a social perspective as most of the organisations integrate social relevance into their business model, by contributing to social needs without harming the society.

Moreover, from the analysis of the economic dimension, it appears that the profitability of the organizations depends on the different value elements of their business model. Firstly, it depends on the choice of positioning regarding the value proposition. In fact, the organizations offering functional values, such as lower priced items, have different daily activities and bear reduced costs compared to those offering emotional values, such as in store

experiences and aesthetics. As observed, the CFC structures focusing on offering low price items, such as the vintage stores Melting Pot Kilo and Foxhole have no knowledge about the origin of the clothes sold in the stores and, thus, tend to care less about environmental concerns of their clothes. This latter aspect differs in thrift stores, as they primarily aim to recycle wasted clothes, although by offering low price items these structures try to satisfy a wide range of customer segments, such as vintage stores. Therefore, the organizations emphasizing on functional values, tend to have a wide variety of ephemeral customers, ranging from tourists to low-income individuals. Otherwise, the organizations emphasizing on emotional values, differentiate from each other by targeting a specific customer segment and nurturing the relationships. The customers visiting these stores are likely to be willing to invest their money in long lasting and better quality clothes, as well as searching for a shopping experience. Secondly, relating to how the organizations create and deliver value, it is clear that those focusing on aesthetics values will spend a lot of time and resources in the selection of clothes to successfully satisfy their customers, and depositors, as it is the case with consignment stores. On the contrary, vintage stores and thrift stores do not focus as much on the selection of items, probably to reduce costs and to allow their low price strategy, for instance. Likewise, these stores settle in cheaper areas of the city centre, although still expensive, whereas rental and consignment stores, targeting a specific customer segment, settle in higher-end locations, such as rich neighbourhoods, consistent with their customer segments. Last, these differences in the organization's system of value proposition and value creation and delivery, affect consequently their overall profitability. In fact, although these structures make most of their revenues from recycled clothes, increasing their usage phase, most of the organizations still earn low margins from their activities and it is, thus, somehow hard for them to fully integrate the economic dimension and further invest in local and ethical activities, therefore reducing somehow the overall sustainability assessment.

Nevertheless, it can be inferred, from the results and discussion hereinabove, that these organizations implement the three dimensions of sustainability by far compared to traditional fast fashion retailers, as reflected by the extensive comparison made in the literature review and by their willingness to benefit society in general and to create a somehow circular economy within CFC.

5.3 The Future of Collaborative Fashion Consumption

After assessing the overall sustainability of the B2C types of CFC, we believe that the industry's challenges and opportunities encountered by the different CFC structures need to be evaluated to understand the long-term sustainability of CFC. In fact, it was revealed in the literature review in section 2.3.1, that in order to be sustainable, organizations should “with a respect for resources remain productive indefinitely and without compromising future resource needs” (Geissinger et al., 2018, p.419). Consequently, the long term dimension is essential in the realization of sustainability within CFC. Hence, this section depicts the different challenges the respondents face at the start up phase and on a daily basis, and the opportunities that come across their respective activities, in order to gauge the long-term sustainability of CFC. This section therefore aims at answering the following sub-research question: *What is the potential of CFC on the long run?*

5.3.1 Challenges

From the interviews conducted with the managers of the CFC structures, it results unanimously that the first and main challenge for undertaking and conducting their activities is the consumers' mentalities and consequently a reluctance towards adopting such practices. As stated in the interviews:

“There are still a lot of people who are reluctant to wear used clothes, people like to sell their own clothes but buying from others is a different story” – Tralala

“I don't think people in Belgium are ready to rent used clothes, they stick to what they know |referring to buying new clothes| and don't want to see the potential of it” – Dress You Up

“I am angry to see how many bags of new clothes we receive, I feel like people just don't care and keep buying new things all the time” – Les Petits Riens

“People are really into second hand clothes because it's trendy but they only want famous brands because they still think brands means quality [...] It's hard to convince your customers to buy unknown brands” – Le Papa d'Eugénie

More specifically, people's lack of understanding of what renting clothes means, as stated:

“Using a new concept [referring to renting clothes], it is hard to get people used to it”
– Dress You Up

“People sometimes tend to compare the prices of new clothes from discount brands with rentals and do not see the added-value of renting clothes” – Marie Lovenberg

“I chose to sell second hand consigned clothes rather than renting them because people are not ready yet to change their consumption habits. It is already a big step to buy second hand clothes, personally I don't believe that people are ready to rent their clothes” – Déjà Vu

Likewise, consumers tend to get the wrong idea of what a vintage store is and it is thus complicated for the owners of authentic second-hand vintage stores to share their own understanding. As reflected in the interviews:

“Because of fashion or movies [...] people have misconceptions about what vintage is”
– Gabriele Vintage

“People don't really know the difference between second hand clothes and vintage clothes, which is a challenge for my second hand current trend clothes” – Déjà Vu

The second challenge was highlighted by Gabriele Vintage and Foxhole, which are afraid of losing the authenticity of their concept, due for example to the rise of 'cheap' vintage stores such as Melting Pot Kilo and Think Twice, but also from competitive vintage platforms such as Vinted, which incur smaller costs. Indeed, these respondents agreed that their business' essence is to stay authentic with unique pieces and tailored customer services. As stated:

“For the future of the industry I fear that second hand and vintage stores will become an industry and lose this special service aspect that differs from multinationals” – Foxhole

“I fight against the big vintage industry which sells clothes in kilos and do not pay attention at all to the quality of the clothes, it’s just a business like traditional fashion brands” – Gabriele Vintage

Moreover, the business viability of CFC depends on the availability of second hand items at first. Indeed, there would be no consignment store without depositors and thus it is sometimes a challenge for such stores to offer a variety of items solely from used clothes consigned from individuals. As explained:

“The main challenge for setting up such a consignment store is to find initial depositors and continuously keeping them” – Les Enfants d’Edouard

“There are some clothes that you will never find such as jeans or white shirts, as they are very often worn out [...] I started selling new clothes to make sure I could offer all types of clothes” – Tralala

In addition to these issues, rental stores face the challenge of the longevity of the dresses rented, which are not originally designed for such a purpose. In fact, all rental stores highlighted the fact that it was hard for them to find dresses which could be cleaned many times, as well as finding sizes that could fit all customers, as stated:

“It is really hard to find larger dresses because the size of the clothes are standard [...] I really tried to satisfy all tastes but this is not something to do. You should define a customer segment and stick to it” – Bellestore

“The longevity of the dress is also a big issue as brands initially designed the dress to be worn only a few times and not for being cleaned after each usage” – Coucou

On top of facing challenges such as consumers’ reluctance and the availability of used clothes to sell or to rent, CFC organizations face some challenges such as hiring employees’ with good qualifications. In fact, one of the reasons why the owners of the stores are the only employees, is not only due to the financial cost of an additional salary but also to the fact that it is hard for them to find employees with the required knowledge to sell used items,

according to Tralala. Another challenge was highlighted by Julie Henry, the owner of Dress You Up, who revealed that no insurance was available for the items in rental stores in Belgium, which makes the owners of such businesses afraid of incidents that could happen to their dresses and reluctant to invest in expensive garments.

As observed, the B2C types of CFC face many challenges from the start up phase. However, the interviews revealed that most of these challenges were overcome with some opportunities coming across these structures.

5.3.2 Opportunities

Regarding the opportunities of the industry, although the main challenge was revealed to be the consumers' reluctance, nearly all the interviewees agreed that these mentalities are evolving, leading to opportunities for all CFC structures, as highlighted:

“The mentalities are changing from both customers and businesses, and people are going towards a circular consumption and production cycle. This can only lead to a better future for second hand shops” – Les Enfants d’Edouard

“People are really interested in re-selling their clothes using a third party. There is such a big boom of flea markets but it takes time and money [...] People do not necessarily have the time or the knowledge to do it, so my shop is ideal for them [...] I read on Facebook that the market share of second hand clothes might equal the market share of fast fashion in 2020. It is very comforting” – Déjà Vu

Especially, opportunities belonging to rental stores are emerging. As explained by two rental stores out of five, people do not wish to acquire items that will only be used a few times at most. As stated:

“Customers’ mentalities are changing and people are tired of having to store so many pieces. I think people are getting conscious of new means of consumption such as rentals” – Coucou

“In big cities such as Brussels it is easier because there are more events that might require you to rent an expensive dress rather than buying it” – Bellestore

Concerning the fear to lose authenticity and the rising competition from vintage platforms highlighted in the challenges, some respondents contradict the previous statements by emphasizing on the uniqueness of their offering. In fact, Tralala asserts that physical second hand stores can be competitive if they offer personalized fashion advices. Regarding the competitive side of CFC, none of the respondents feel the competition from one another, except for Dress 4 You, which felt pressure from Coucou’s success. Nevertheless, with respect to second hand stores, the following statement was provided:

“I don’t think there is competition in between second hand shops because we sell different types of clothes at different prices [referring to Gabriele Vintage or Isabelle Bajart], the selection of clothes is different from one owner to the other [...]” – Déjà Vu

The third opportunity refers to the amount of clothes being consigned or sold to the second hand and rental stores. In fact, although one challenge of consignment stores is to find a good variety of items, all the managers of the consignment stores assert that they have a huge demand for consignment from depositors, mostly due to the economic advantage sought by depositors, as explained in the economic dimension of sustainability. Moreover, consignment stores have the peculiar advantage of not owning the items and not bearing the risk of not selling the clothes. Indeed, as explained :

“It’s easier to open a second hand shop compared to a traditional shop as you don’t need inventory to start it [...] it just allowed me to open a business without large initial investments, as the clothes are brought by my clients” – BabyVintage

Likewise, with respect to vintage stores, minimum storage is needed for the clothes as explained by all the managers. As stated:

“A main advantage of a vintage store is that the clothes are timeless and only a small room behind the store is for storage” – Foxhole

To overcome the different financial costs highlighted previously in the economic dimension of sustainability, two of the interviewed organizations admitted to have received financial as well as social aids when setting up their business. This help was provided both by a Belgian cooperative ‘Jobyourself’ and a government program ‘Becircular’ in Brussels.

“I received help from ‘Jobyourself’ during 18 months so I could firstly try the concept without any risk” – Déjà Vu

“The state helps in terms of training. Indeed I wanted at some point to quit my job to dedicate myself to new activities with the help of the state” – Melting Pot Kilo

Moreover, some cooperatives as well as government’s initiatives also help entrepreneurs when setting up their business, allowing them to take less risk. For instance, Jobyourself aims at fostering entrepreneurship by creating a community of entrepreneurs who will help each other by brainstorming together, as well as networking (Jobyourself, 2015). In addition, Becircular provides subsidies, similarly as banks do, but with less constraints (Becircular, n.d.). This represents a significant opportunity for entrepreneurs setting up their business within CFC.

Last but not least, some government programs foster employment among the youth and unemployed, such as CPAS. These programs are highly relevant in the case of thrift stores, as explained:

“The organization always aimed at auto-sufficiency. By inserting precarious workers in our shops, we provide them with work experience, while ensuring the functioning of the stores” – Les Petits Riens

5.3.3 Discussion - the potential of Collaborative Fashion Consumption

As seen in the literature review, fast fashion retailing has had dramatic impacts on the environment and society, since its introduction in the 1990s and still has today. As a consequence, some practitioners have started campaigns and movements against non ethical practices and over-consumption, for instance by reporting bad working conditions and damages made on the environment in the framework of the fashion and clothing industry. Hence, consumers are also now starting to get conscious of their own responsibility in the

matter. As reflected in the interviews, although the biggest challenge highlighted was the consumers' reluctance to adopt sustainable means of consumption such as second hand and rental retailing, a clear switch in mentalities is now emerging for both consumers and businesses. As an example, consumers start to realize the number of clothes they own, and the amount of garments that they wear on very rare occasions or even that they do not wear anymore. With this in mind, it is therefore easier for them to recognize the potential of CFC structures for their own benefit. Similarly, all respondents recently experienced an increasing demand from students willing to make university projects on their structures, further highlighting the growing interest for such practices. Nevertheless, it is hard to assess if consumers are yet ready to spend more time and money in these stores, as revealed by the fact that most of the consumers are still reluctant to rent clothes and thereby give up the ownership of their own garments.

As a second opportunity giving high potential to the industry, CFC structures seem to easily differentiate from each other and, thus, do not seem to face high competition, compared to traditional stores. This was reflected in the interviews by the fact that vintage stores are located near to one another and target similar customer segments, although they highly differ with respect to their offering. Moreover, they also differentiate and avoid competition from online rental platforms by offering personalized and tailored services along with the functionality of the items sold.

Furthermore, with regard to the amount of clothes available for second hand and rental stores, the respondents highlighted that the accumulation of clothes by individuals from the last decades, brings a high demand for consignment to their stores. Indeed, all of the consignment stores interviewed have either waiting lists or depositors coming to the stores on a daily basis. A high demand for consignments ensures the stores to provide a wide variety of items for their customers. The high demand for consigning their clothes, further demonstrates that people see a significant advantage in taking part in the process of such stores, further highlighting the improvement in mentalities from individuals overall, and not just from customers. Besides, regarding the storage of clothes, consignment stores represent a significant potential for their owners. Indeed, by not owning the clothes, these organizations do not bear the risk of unsold items. Similarly, vintage stores sell timeless clothes that do not

require storage, whereas rental stores usually sell the dresses rented at the end of each season, avoiding useless storage costs.

In addition, most if not all of the stores benefited from word of mouth as a main channel to attract new customers. Nevertheless, as highlighted by Barnes and Lea-Greenwood (2006), technology and more precisely social media have a significant role in customers' awareness of the latest trends, making them always in search for and aware of new and undiscovered products and experiences. Therefore, and in line with the respondents' answers, customers are well aware of new concepts such as temporary, vintage and rental stores (Overdiek, 2018), and are attracted by curiosity and eagerness to take part in the experience, generating more visitors to the stores.

Last but not least, the Belgian government and cooperatives are highly involved in the development and support of such practices. As seen in the analysis, the success of the rental store Coucou was mainly due to the help of the government initiative 'Becircular', promoting the circular economy in the capital city of Brussels. Likewise, in terms of social aids, thrift stores such as Les Petits Riens have a partnership with CPAS, a social action service reinserting unemployed and individuals in precarious situations.

Overall, it can be argued, that CFC has a great potential on the long run. All of the respondents agreed that the capitalistic society of consumption we currently live in is not sustainable for the future. CFC structures can seem at first sight less profitable than fast fashion retailers, and thus make us question on their sustainability for the longer term, for instance due to the fact that most of the interviewees either revealed not being profitable or having closed their store. Nevertheless, one needs to take a step back and to realize the differences in business conduct between the fast fashion retailers seeking short term profitability and CFC retailing pursuing long term benefits for the whole ecosystem, not only in economic terms, but also for the environment and society. In fact, from our sample of interviews, it appears that the organizations that have overcome the challenges of the industry at first, are now thriving and well positioned on the market.

Chapter 6: Recommendations

This chapter provides relevant and creative directions for B2C types of CFC to be sustainable on the long run, from the analysis and insights gained from chapter 5. The final aim is thus to make recommendations for each type of value element from our theoretical framework - value proposition, value creation and delivery, and value capture - in order to be able to draw a SBM integrating sustainability into each business model value element. Therefore, this chapter answers the main research question: *how to set up a sustainable B2C business model within CFC?*

6.1 Value Proposition

This section explains how B2C types of CFC structures could successfully integrate sustainability into their value proposition on the long run, according to the analysis and results of the interviewed organizations.

First, concerning the environmental dimension, we argue that the organizations should pursue sufficiency effects in their offering. This means that CFC structures should provide access to long lasting clothing and inform customers about the importance of buying clothes that will last. Informing customers on the merchandise sold in the store and efficiently communicating their value proposition, is key for the overall sustainability of the store and not just in environmental terms. In fact, by being transparent on the offering and the origin of items offered for instance, customers are more likely to be interested and keen on purchasing and thus repeating purchases in the future. Consequently, it is essential for the organizations to stick to offering long lasting and recycled items, together with efficiently informing their customers on the perks of ‘investing’ in long lasting garments.

Secondly, the economic and social dimensions can be grouped together in this section as they both contribute to the same result with respect to sustainability: the need to complement the long lasting and economical functionality of the garments sold with emotional values, such as aesthetics and customer care. This aspect is essential for B2C types of CFC structures to position themselves on selling or renting used quality clothes combined with an experience and, thus, differentiating from each other and targeting a specific customer segment interested by the offering. As highlighted in the challenges, nearly all the organizations interviewed mentioned the uniqueness of their offering, aspect which makes them different from fast

fashion retailers. Moreover, by offering emotional values, the organizations should have a specific customer segment depending on their offering. This is where, thrift stores and vintage stores should target a wider population as they focus on economical values, whereas consignment and rental stores should target a specific customer segment interested and keen on buying more than just a 'cheap' garment. As many of the rental and consignment stores complained about the time spent with each customer without resulting in a purchase, we recommend these stores to identify a customer segment and continue spending time with the targeted customers, who are interested in the concept and offering, likely to result in sales. Moreover, by adopting such as customer service, B2C types of CFC structures develop a considerable strength compared to cheaper and emotionless fast fashion retailers.

In addition, it was noticed during the collection of secondary data prior to the interviews that only two of the sampled organizations offered men's clothing. Nevertheless, although men's interest in fashion might be slightly beneath women's interest, it does not mean that this customer segment should be forgotten. Indeed, men's suits are particularly expensive to buy for just one evening, this would especially benefit the rental business. Therefore, we recommend B2C types of CFC structures, not to necessarily offer men's clothing, but to consider the option, at least for some items in the store.

Last but not least, it appears from the analysis that there is a lack of coherence in the offering of certain B2C types of CFC. This was particularly the case of rental businesses, that also consigned the dresses rented, which ended up in time consuming and unprofitable activities. Therefore, we recommend these organizations to focus on their core offering, such as either consigning, selling or renting. This will result in a clearer vision and an enhanced value proposition for the customers, more likely to better understand the concept and adopt it.

6.2 Value Creation and Delivery

It was previously highlighted that CFC organizations should focus on long lasting clothing within their value proposition to ensure the overall sustainability of the organisations through sufficiency effects. In order to do so, it was observed in the sample that some high-end brands were favored in comparison to cheaper garments in the selection of clothes to be sold in the store. Therefore, in order to achieve efficiency effects, the organizations should invest in garments' life extension, such as selecting branded items more likely to resist the cleaning

and extensive usage of the clothes. Moreover, customers are likely to have more interest in branded items sold at a lower price compared to basic items they could find in any other fast fashion store. Hence, not only the organizations need to select long lasting clothes for sufficiency and efficiency purposes but also to fit the taste of their customer segments. Nevertheless, this recommendation is not likely to be abided by thrift stores, as they collect and select disposed items and aim to resell them at the lowest price possible for charity purposes.

A main flaw in the sustainability assessment of B2C types of CFC is the resulting rebound effects, in both the environmental and economic dimensions. Indeed, as observed in the results from the interviews, some of the customers and especially depositors, sought the economic advantages of selling and buying/renting second hand items. Moreover, some of them particularly expressed the benefit made out of it to further buy brand new items from fast fashion retailers. This issue could be solved by raising awareness among customers or individuals as a whole and further integrating the social dimension. For instance, Peattie and Peattie (2009), contributed to social marketing by making recommendations for businesses to “apply an adapted form of social marketing to promote more sustainable lifestyles and reductions in consumption” (p.260). Therefore, a social form of marketing could be useful to raise awareness among customers about the importance to consume differently. As revealed in the interviews, these organizations tend to neglect or save on marketing, due to a lack of time or will to engage in such an activity. However, marketing and communication towards their customers could only result in a better knowledge and understanding, resulting as a consequence in more visits and sales in the stores.

Likewise, some negative effects were observed with respect to the clothes’ transportation to the stores. Especially in the case of rental stores, customers need to first come to the store to select the dress, try it, then collect it on the scheduled date, and come back to return it afterwards. Therefore, we recommend rental stores to locate in areas that are easily accessible by public transportation for instance, or in areas where customers can avoid traffic jams. Moreover, as already highlighted in the analysis of sustainability, rental stores are likely to have more customers in metropolitan areas, as these locations tend to have more special events, increasing the demand for dresses.

Furthermore, regarding the cleaning of the clothes, it was previously argued that the items should be cleaned and taken care of by the organizations, by using professional garment care. In fact, by letting the organizations clean the clothes, it significantly reduces the consumption of energy, water and detergents in comparison to what customers would have otherwise consumed. Indeed, by making a partnership with a dry cleaning store, the organizations can efficiently and harmlessly clean their clothes for the advantage of their customers. Indeed, we highlighted the fact that although CFC structures sell or rent used clothes, it is still important for these businesses to offer spotless clothes in very good condition. As a consequence, customers buying second hand clothes do not need to clean the clothes once bought or rented, reducing the risks of further deteriorating the clothes.

Finally, we highly recommend B2C types of CFC structures to complement their activities with relevant events and partnerships. In addition of generating extra revenue, such activities would foster local and ethical product lines in the organization (Koskela & Vinnan, 2009). Consequently, not only it would strengthen the value proposition of these organizations but it would also further contribute to raise awareness on the importance of adopting eco-friendly behaviors among customers, as argued hereinabove.

6.3 Value Capture

As seen in the analysis of data in chapter 5, most organisations aim to integrate environmental concerns into their revenue structure by making money out of used clothes. Therefore, in order to contribute to environmental sustainability, we recommend the organizations to solely make money out of used or recycled items, to contribute to and become part of a circular economy. In fact, it could be observed that the stores buying new clothes or the ones that did not respect their promise to sell second hand clothes, lost in authenticity, credibility and profitability on the long run.

Whereas it was difficult to assess how environmental concerns were integrated into the organisations' cost structure, the way social concerns were integrated into their revenue structure is forthright. In fact, as the structures typically sell or rent used clothes it is straightforward to recommend them to donate the unsold clothes to charity. By adopting such a behavior, the donated clothes from consignment, vintage and rental stores, end up in thrift stores emphasizing on the economic aspect of their offering to benefit the whole society.

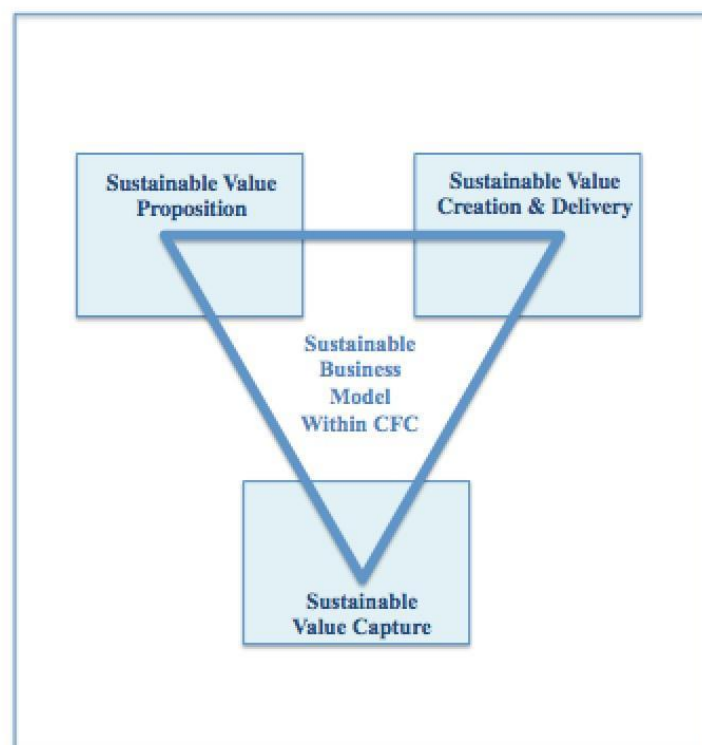
Therefore, it can be observed that a closed loop is created in between all B2C types of CFC organizations. The ones offering and emphasizing on a higher customer service, represented with higher prices, such as consignment and rental stores, target a higher social class of the population, while thrift stores living from the donations, including those from the former, emphasize on the economic aspect of their offering to attract and fill the needs of lower income individuals. Consequently, we highly recommend charity donations as an essential activity among CFC organizations in the hope of achieving a perfect redistribution mechanism. Moreover, we believe that, by sharing such values with customers and depositors, the stores will attract even more visitors sharing the same vision, or learning from such a social behavior, and thus addressing reluctance towards CFC. On top of that, we recommend the organizations already collaborating with charities, to take a step further and promote social rehabilitation among their employees. This is typically the case of thrift stores, dedicating a share of their revenues to hire people in precarious situations.

Relating to the economic dimension, it was observed within the sampled organizations that their prices differed significantly, regardless of their structure. In fact, while some consignment stores adopted a 50 percent commission on their consigned items, some others favored a 60 percent commission. As a mean to set prices, we recommend businesses to first make a market analysis of the surrounding stores providing an equivalent offering. Moreover, the stores should also set prices that cover all their costs, but also prices reflecting the value of the services provided on top of the product offered. This is where efficient communication and transparency are essential for the stores' economic sustainability. By informing the customers on how their value proposition differs from the fast fashion retailers and how small their margins are, they can justify the prices set for a rental or a second hand luxury item for instance.

Lastly, as highlighted in the opportunities, the government and cooperatives in Belgium offer some financial and training support, from which the organizations should definitely take advantage of in order to be able to implement the preceding recommendations. For instance, by obtaining financial subsidies, the organizations could have the required human resources necessary to spend more time on social marketing and customized services. In addition, by engaging in a network created by cooperatives for instance, the founders can in turn foster local and relevant partnerships.

6.4 Sustainable Business Model within Collaborative Fashion Consumption

In chapter 6 hereinabove, recommendations for each value element of a business model were elaborated from the analysis and results, in order to provide direction to organizations on how to set up a SBM within CFC. Figure 6 hereafter represents the three value elements integrating the sustainability dimensions and, thus, labeled as ‘Sustainable Value Proposition’, ‘Sustainable Value Creation and Delivery’ and ‘Sustainable Value Capture’. Therefore, in order to set up a SBM within CFC, we advise the organizations to integrate these sustainable value elements into their business model by applying the three blocs of recommendations associated with each sustainable value element. Consequently, figure 6 summarizes the recommendations made in this chapter for each value element or business model component, and constitutes a model depicting how to set up a SBM within CFC, from the theories and results of the research. In fact, the organizations integrating each sustainable value element, thus, taking into consideration the three dimensions of sustainability into their business model, could be considered as setting up a SBM within CFC. However, this premise is not without limitations, as it will be highlighted in chapter 8. Hence, future researches could test the proposition set out below and expand upon the ingredients of the SBM described in this master thesis.



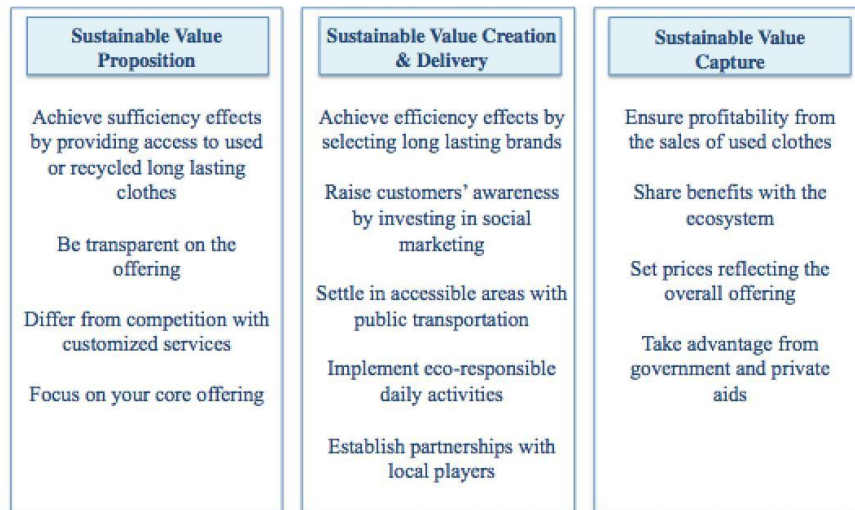


Figure 6. A proposition of Sustainable Business Model within Collaborative Fashion Consumption and summary of this thesis' main recommendations on how to set up a Sustainable Business Model within CFC.

Chapter 7: Conclusion

This master thesis delved deeper into the topic of the collaborative fashion consumption with respect to sustainability and aimed to answer the main research question: **How to set up a sustainable B2C business model within the Collaborative Fashion Consumption (CFC)?** The following four sub-questions were meant to give a thorough answer to the main research question:

- 1.1.1 What are the different B2C practices within CFC?*
- 1.1.2 Which criteria should be considered when assessing the sustainability of a business model?*
- 1.1.3 To what extent do the B2C forms of CFC integrate sustainability into their business model?*
- 1.1.4 What is the potential of CFC on the long run?*

First, in order to identify the different B2C practices within CFC, concepts such as fast fashion, slow fashion and collaborative consumption were extensively reviewed. This systematic literature review enabled the identification of two main B2C forms within CFC, known as renting and second hand retailing. Among the latter, several types of business forms such as consignment stores, vintage stores, thrift stores, and resale stores were highlighted. Similarly, two fashion-related rental types of businesses, in which companies either play an intermediary role or provide fashion-on demand such as for example fashion libraries, were identified. A description and an overview of each B2C practices were provided, answering the first sub-research question.

Then, by deep diving into the concepts of sustainability and business models, we were able to come up with a working definition of a SBM combining the criteria that need to be considered when assessing the sustainability of a business model. SBM was defined, in the context of this thesis, as ‘a system of values elements (value proposition, value creation and delivery, and value capture) that aims to positively integrate each dimension of sustainability (environmental, social and economic) in the long run’.

Due to the unexplored nature of SBMs within CFC, a comprehensive theoretical framework including each aspect of our working definition was developed to act as a guide for gathering empirical evidence on the sustainability within CFC. Thus, it helped us to assess the B2C

types of CFC with respect to how they integrated each dimension of sustainability into each value element of their business model. Following an abductive approach, a qualitative research using fifteen semi-structured interviews with B2C Belgian organisations was conducted.

The resulting analysis of data enabled to assess the extent to which the B2C forms of CFC integrate sustainability into their business model. To sum up, the environmental dimension was reflected in the stores selecting and offering long-lasting items valued by their customers, as well as in daily activities reducing the environmental burden on the ecosystem. Similarly, the social dimension was reflected in the time spent with customers and the overall wish to fill all social classes' clothing needs, as well as to provide work enrichment among employees for instance. However, concerning the economic dimension, it was revealed that the organizations still struggled to make a living out of selling or renting recycled clothes, somehow affecting further investment in local and ethical activities, and consequently reducing the overall sustainability of CFC structures. Yet, it was assessed that they still integrate the three dimensions of sustainability efficiently compared to traditional fast fashion retailers, as the fundamental purpose underlying CFC relies on much more than just the pursuit of financial gains.

Following the overall assessment of the B2C types of CFC, the analysis of data further pinpointed the potential of CFC on the long run, from the respondents' claims with respect to the industry's challenges and opportunities. It was reflected in the definition of sustainability that in order to be considered as sustainable, organizations should be continually productive and preserving future generations. Therefore, these insights were, among others, essential to provide direction on how to integrate sustainability into the business model of B2C organisations involved in CFC. It was acknowledged that nearly all the challenges faced by CFC structures could be overcome somehow by their respective opportunities. Among others, although customers seemed at first reluctant towards such a consumption habit, mentalities seem to be evolving such as more and more customers visit CFC structures. Likewise, the amount of depositors consigning their clothes has considerably risen lately, such as consignment stores having waiting lists for instance. In addition, CFC demonstrated to have a great potential in that many government and private initiatives are willing to invest and support such activities. Last but not least, all respondents agreed that the current fashion

industry is not sustainable and that by undertaking and positioning themselves in an alternative mode of production consumption, these structures are somehow ahead of time.

Lastly, building on each finding, this thesis provided relevant and impactful recommendations on how to set up a sustainable B2C SBM within CFC, encompassing the three dimensions of sustainability for each business model element. These recommendations were therefore categorized with respect to each sustainable business model element. For instance and among others, it was recommended to the organisations to differentiate from competition with customized services to achieve a sustainable value proposition, to establish partnerships with local players to ensure that value is created and delivered sustainably, and to guarantee profitability from the sales of used clothes to make sure that the organisations' process of capturing value integrates sustainable concerns. We believe that these recommendations provide direction to any B2C types of CFC willing to act sustainably on the long run.

The next and final chapter of this thesis highlights theoretical contributions, limitations of the study and suggestions for future researches directly induced from the research.

Chapter 8: Theoretical Contributions, Limitation and Future research

This chapter depicts the theoretical contributions of this master thesis research. Moreover, it assesses the limitations of the study in order to provide suggestions for future researches on the topic.

8.1 Theoretical Contributions

This section details the theoretical contributions of the research findings that have been discussed in Chapter 5 and 6.

This master thesis makes four major contributions. First, prior academic literature in the area of the CFC largely referred to it in the context of peer-to-peer platforms rather than from a business perspective. This thesis extends the understanding of CFC by focusing on a business-to-consumer perspective in gathering direct insights from such structures.

Second, this thesis extensively explores all the different practices existing within CFC. Most academicians focused their research on only one type of CFC business structure such as second hand retailing (Gopalakrishnan & Matthews, 2018), rental fashion (Adam, Strähle & Freise, 2018) or slow fashion business models (Overdiek, 2018; Štefko & Steffek, 2018). This research supports theory on CFC by providing a convenient and complete review of all the different business forms existing to date.

The third theoretical contribution involves enhanced knowledge on the area of sustainable business model within CFC. Previous researches investigating on sustainability and CFC together mostly emphasized on the environmental impact of such businesses (Sandin & Peters, 2018; Iran & Schrader, 2017; Caniato et al., 2011). In contrast, the current research encompasses a three-dimensions perspective, taking into account not only the environmental but also social and economic impacts. Moreover, studies until now have addressed sustainable business models through innovative methods (Geissdoerfer, Vladimirova & Evans, 2018; Geissdoerfer et al., 2018; Evans et al., 2017; Bocken et al., 2014) but not specifically in the context of CFC. Thus, the findings contribute not only to assess the sustainability of CFC on the long run, but also in considering each dimension of sustainability with respect to each business model components.

Finally, as the topic of sustainability within CFC remains unexplored to a somehow large extent, previous studies focused largely on the opportunities and barriers of such structures (Becker-Leifhold & Iran, 2018; Pedersen & Netter, 2015; Todeschini et al., 2017), without providing any direction on how to set up a sustainable business within CFC. By providing relevant and creative directions from the findings, the current research throws light on ways to integrate sustainability into the business models of organizations involved in this path, and provides a sustainable business model framework for CFC organizations.

8.2 Limitations and future research

This section aims at discussing the limitations of the research and from these, to provide suggestions for future researches on the topic. In fact, this research includes important limitations that need to be highlighted and explained to ensure the objectivity of the research and the reliability for future researches.

The first drawback and limitation in this research is the lack of insights from online CFC platforms. Nevertheless, as all the structures actually interviewed were physical stores it also made sense to focus on either online or offline structures, as their business models' value elements would have highly differed. Therefore, we consider that the analysis of the sustainability of online platforms' business models should be the focus of a separate study. However, we highlight the fact that we still tried to get insights from the three fashion libraries' managers in Belgium, but it was extremely complicated to get an interview as only Tale Me is still active today. In addition, we finally had a positive answer from the latter, although so far we did not yet receive her answers to our questionnaire. Moreover, it was hard to get an overview of the fashion libraries' business conduct solely from online secondary data. We strongly believe that online rental or second hand platforms are not enough developed and profitable in Belgium to conduct an equivalent study to this one on their structures. Therefore, countries such as the Netherlands and the United States seem like a better field of research for online CFC platforms, as seen with the success of LENA and Rent the Runway.

The second limitation concerns the few studies conducted on rental and second hand stores prior to the writing of this master thesis. In fact, as one can see in the literature review of this research, only a few scholars have examined the business models of such CFC practices, and

most of them have analyzed their business models separately. In addition, none of the previous studies tried to assess the sustainability of such business models, as explained in the previous section. Only general sustainable business models' analysis have been conducted in the area of the circular economy, without focusing on the fashion industry. Our research was thus a novelty by including different types of CFC structures, by interviewing second hand and rental stores' managers and by assessing their business models' sustainability.

Although some insights about customers' motivations and mindsets were provided during the qualitative interviews with the managers, still little is known about the customers' implications in the sustainability of such CFC structures. Indeed, as revealed by some of the interviewees, they were reluctant about setting up or keeping a rental store, as they thought customers did not see the environmental advantage, compared to the economic advantages they sought in such a concept. For future researches, it would thus be interesting to complement this qualitative study with a quantitative questionnaire handed to customers for instance, in order to compare the customers' perceptions on such organizations with the managers' own perceptions. This mix method would further foster triangulation and additionally aim to discover customers' motivations and implications in SBMs within CFC.

Regarding the method used to conduct the research, qualitative interviews were chosen as the right method to get personal insights from the managers of CFC structures. However, one of the respondents, namely Dress 4 You, answered the questionnaire by email, which could have biased her answers and our understanding of her social frame. Nevertheless, this limitation is not likely to be overcome in future researches either, as the owner stopped her activities and thus did not see the interest in being interviewed. Nonetheless, as explained in the methodology we tried to guarantee the validity and credibility throughout the research.

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List of Appendices

Appendix 1: Simplified Questionnaire

Appendix 2: Questionnaire Dress 4 You

Appendix 3: Interview Guide

Appendix 4: Coding agenda

Appendix 5: Coding system

Appendix 1: Simplified Questionnaire

After a thorough understanding of the context of sustainable fashion, we selected your company because it seems to perfectly match the inquiry of our research. During the interview, we would like to first ask you general questions about your position within your organization, and then, we would like to ask you more precise questions within the following four topics:

1. How would you describe your organisation' business model? *This question acts as an overview of the key activities, resources, partnerships, the cost and revenue structure of your business.*
2. Could you tell us if and how you address sustainability (environmental, social and economic impact) within your organisation? *This question regards the way you perceive sustainability in your organization (if you do) and which means you undertake to consider yourself as sustainable (eg. textile recycling, waste reduction, charity, etc.).*
3. What are the main challenges and opportunities you experienced when setting up this business? *This question overviews the start up phase of your business and how you overcame the barriers you crossed, and which drivers helped you in the realization of your business.*
4. In your opinion, is your domain of activity overall profitable and do you think it will one day gain a bigger share of the market? *This question regards the long term sustainability of collaborative fashion consumption compared to multinationals such as H&M, Zara, Amazon, etc.*

Please note that the above questions were inserted into this email as overview questions, to give you a general idea of the type of answers we need in order to conduct our analysis.

Appendix 2: Questionnaire Dress 4 You

After a thorough understanding of the context of sustainable fashion, we selected Dress 4 You, because it seems to perfectly match the inquiry of our research.

We write our master thesis about sustainability within collaborative fashion consumption. We try to determine whether collaborative fashion consumption, and more precisely the rental and sales of new and second-hand clothes are sustainable or not in order to be able to bring up solutions and recommendations to the industry.

You indicated during our phone call that you stopped your activities recently. Therefore, we would like to ask you more precise questions on your previous activities and on other related questions.

Please find our questionnaire below:

1. Can you tell us when, how and why you started Dress 4 You?

- a) What were your main motivations in starting renting clothes (ex. environmental, social, economic)?

Il faut d'abord connaître un peu mon histoire pour que vous compreniez pourquoi je me suis lancée dans la location de robes et accessoires. J'ai voulu lancer ce concept car j'avais tellement de copines qui venaient chez moi pour m'emprunter des robes, des chaussures et des sacs pour des fêtes ou mariages. Du coup je me suis dit que c'était donc un concept à lancer! Du coup, j'ai décidé d'en parler à quelques copines et de leur proposer mon projet et de voir si elles étaient d'accord de me prêter des robes. Et de fil en aiguille elles ont été d'accord et j'ai voulu élargir ma gamme de tailles du coup j'ai été très large dans mon choix!

Alors aucune des trois! J'ai vraiment créé ce projet car il n'existait pas et pas du tout à Bruxelles et du coup j'ai décidé de me lancer! Ma maison s'y prêtait bien et ma mère a été d'accord de m'aider car je ne voulais pas investir trop de budget dedans du coup j'ai ouvert le "magasin" chez moi! Ce projet a été créé il y a 4 ans, on ne parlait pas encore beaucoup d'économie environnementale.

2. Overall, do you consider the practice of renting clothes as eco-friendly, accessible to all and profitable?

Oui tout a fait! Je louais les robes de 15€ à 50€ max! Les robes que je louais 50€ valaient 350€ minimum donc oui je donnais une deuxième vie aux robes.

3. Retrospectively, what were the main challenges and opportunities you experienced when setting up and managing Dress 4 you?

Je n'ai pas vraiment eu beaucoup d'obstacles car j'ai lancé en premier le concept sur Bruxelles et que le bouche à oreille a marché très vite j'ai vraiment pas du faire énormément de pub mais c'est vrai qu'après deux mois d'ouverture j'ai eu directement un concurrent direct qui était COUCOU. Mais finalement elles louaient tout à fait un autre modèle de robes que moi. J'ai également ouvert Dress 4 You fin février juste avant la saison des mariages du coup c'est vrai que cela a démarré directement. Mais je tire quand même l'attention sur le fait que je ne gagnais vraiment pas bien ma vie, que c'était plus un passe temps qu'autre chose. Si j'avais voulu gagner ma vie, j'aurais dû beaucoup investir plus et j'aurais pu être rentable qu'après 3 ans et cela n'en était pas mon envie.

4. In your opinion, is collaborative fashion sustainable? Do you think your previous domain of activity (Dress 4 you) is overall profitable and do you think it will one day gain a bigger share of the market? *This question regards the long-term sustainability of collaborative fashion consumption compared to multinationals such as H&M, Zara, Amazon, etc.*

- b) What would help entrepreneurs who want to start a new business in collaborative fashion consumption to more easily gain market shares (new laws, evolving mentalities, competition)?

Malheureusement je pense l'économie de partage ne prendra jamais une grosse part de marché! Zara et H&M imitent de plus en plus les grandes marques avec du tissu si peu cher! Je pense que maintenant si tu as envie d'une belle robe tu vas chez Zara et tu en trouves pour 25€! Il faut également savoir que les personnes qui venaient chez moi c'était des filles qui n'avaient souvent pas ou peu de robes et elles ne voulaient pas investir dans une robe pour la mettre qu'une seule fois et du coup pratique de venir la louer pour 15,35 ou 50€! Le public cible que j'avais était quand même très étroit dans le sens où j'avais des filles qui ne savaient pas s'habiller et voulaient mes conseils ou alors elles n'avaient pas le budget pour acheter une nouvelle robe. Je trouve qu'à l'heure actuelle on peut trouver de très belles robes dans les multinationales. Malheureusement je n'ai pas vraiment de conseil à donner pour les nouveaux commerces qui souhaiteraient ouvrir un magasin dans l'économie de partage. La concurrence est rude...

Appendix 3: Interview Guide

Facesheet: Name, age, genre, position inside the company, number of years employed, description of the company (consignment, resale etc.)

Introduction to participant

After a thorough understanding of the context of sustainable fashion, we selected your company because it seems to perfectly match the inquiry of our research on sustainable business models within the collaborative fashion consumption. Therefore, we would like to ask you the following questions during the interview:

1. Can you tell us when, how and why you started this particular type of business?
 - a. What were your main motivations?
2. How would you describe your organisation's main essence?
3. Who are your clients?
 - a. Do you have a target customer segment?
 - b. How do your customers appraise the business concept? What is important for them—(quality, price, and added value, anything else)?
4. Value proposition: What are you providing to customers?
 - a. What did you take into consideration in your decision to offer this type of offering? Did you favour the social, the environmental or the economic aspect of this type of offer? Eg. offering fair trade products, providing eco-friendly clothes and services, low prices to attract customers etc.
 - b. Do you think your offering is addressing any environmental or social concern? Eg. Convenience for low-income individuals, reduce carbon print, garments life's extension etc.
5. Key resources: Which physical (inventory, equipment, building), financial (cash, loans), intellectual (patent, copyright, brand) and human resources (employees) are necessary to carry out your business?
 - a. How did you select those resources? Did you favour any environmental or social aspects in making your selection? Eg. choice of renewable infrastructure, eco-friendly equipment, fair hiring process, eco-responsible brand image, etc.
 - b. In particular, which criteria do you consider for the selection of your clothing resources? Eg. condition of consigned/sold clothes, evaluation of consigned/sold clothes, longevity
 - d. How do you manage waste in your company? Eg what is done with unsold clothes?, Do you sort garbage?.
 - e. How would you describe your firm's policy with regard to employees' welfare? How do you select your employees? Is there training for them?

6. Key activities: What are your key activities? Eg. Selling of second hand clothes/renting clothes, maintenance of clothes, online presence, delivery, after-sale services, marketing, etc.
 - a. Do you think your activities are eco-friendly and socially responsible? If yes, how?
 - c. Do you deliver your products (rental/leasing)? If yes, do you take into consideration the environment when delivering? Eg. Electric cars, bikes, route optimization, outsource delivery to a specialized company etc.
 - d. Do you delegate some of your activities to a specialized company? Eg cleaning services.
7. Channels: Which channels do you use to communicate with your different stakeholders? Eg. Newsletter, online channels, website, paper based etc.
 - a. Have you installed different means to take into consideration your stakeholders' opinions and needs (Customers, partners, employees)? Eg. online reviews (TripAdvisor), meetings with employees and partners, suggestion box, etc. Are you taking into account their ideas? How do you implement them?
 - b. What is the social media (and other network technologies) role in the company growth, and the promotion of products and projects?
8. Key partners: Who are your key partners? Eg. Belgian designers, local brands, washing companies, delivery companies.
 - a. Which criteria do you consider when choosing your business partners? During your selection, did you take into account their firms' policies on environmental and social issues?
 - b. Which activities do these partners undertake for your business?
 - c. Do you integrate any external stakeholders into decisions? What kind of relationship do you have with your partners?
 - d. Do you monitor the activities performed by your partners? Do you have a right of inspections on their operations? Eg. is the washing company using eco-products?
 - e. Are you involved in local charities?
9. Value capture: Is your organization profitable in the long run?
 - a. Does it allow a fixed remuneration to all employees?
 - b. Do you think your business is as profitable as others in the industry? Eg. Compared to fast fashion brands such as Mango, H&M?
 - c. How do you split profit? How important is profitability in your decision making compared to the environmental and social benefits?
 - e. Can you describe your cost structure? What factors do you take into consideration when deciding on how to incur expenses? How much of your budget do you spend on marketing?
10. Reflecting on these questions, how do you perceive the fashion industry?
 - a. What are the main challenges of running this type of business?

- b. What would help, according to you, new businesses to enter the market (new regulations, changing mentalities, less competition from multinationals etc.)?

Appendix 4: Coding agenda

Category	Variables (sub-categories)	Definition of the category	Examples of statements exemplifying the category	Coding rules
Theme 1: Environmental dimension				
1) Value proposition	<ul style="list-style-type: none"> - Offer - Customer segment 	It aims to first investigate if and how the organisations' offerings integrate environmental concerns. Then, it assesses if there are any environmental motives behind their customers' purchasing decision. It also investigates on which values (social impact, life changing?) are being emphasised by the organisations.	"By adopting a consignment SH mechanism, the buyers of used clothes become the future depositors of SH clothes, which creates a recycling cycle and avoids waste" – Les Enfants d'Edouard	Key statements concerning whom the organisations are serving and what is being offered and why clients purchase (which values are being emphasised in the offering)
2) Value Creation and Delivery	<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	It determines if and how the organizations' key activities, resources, channels, partnerships take into consideration environmental concerns.	"When I opened my store, I tried to buy SH materials such as a SH steam iron [...] I try as much as possible to avoid the use of plastics in my activities, I also really try to use eco-friendly cleaning	Key statements referring to the organizations' key activities, resources, channels, partnerships.

			products” – Déjà vu	
3) Value Capture	<ul style="list-style-type: none"> - Cost - Revenue 	It centres on ‘if and how’ environmental concerns are being integrated into the organizations’ costs and revenue structure.	“I think today you can’t make sufficient money with activities that initially aim to not hurt the environment, it’s very sad to see that ” - Dress U by JH	Key statements including the organizations’ cost and revenue structure.
Theme 2: Economic dimension				
1) Value proposition	<ul style="list-style-type: none"> - Offer - Customer segment 	It investigates on whether economic drivers such as profit or reduced costs are decisive for the organizations in their choice of offer. Then, it assesses what matters to customers and investigates on which values (functional, emotional?) are being emphasised by the organisation.	“At that time, many of my clients were coming because they could save money and time, I really worked hard to make the shopping experience easy for them [...]” – Baby Vintage	Key statements concerning whom the organisations are serving and what is being offered and why clients purchase (which values are being emphasised in the offering).
2) Value Creation and Delivery	<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	It aims to determine if seeking profit was important in the selection of resources, in performing their activities and in the choice of partners and channels.	“We needed to find an infrastructure that was within our budget” - Oxfam	Key statements referring to the organizations’ key activities, resources, channels, partnerships.

3) Value Capture	<ul style="list-style-type: none"> - Cost - Revenue 	It aims to determine if the organisations' cost and revenue structure is profitable.	“For every dress rented, I would have preliminary spent at least one hour with the client. If I get 20€ for every hour spent, I can't be profitable. It was almost like I was spending money to work” – Marie Lovenberg	Key statements including the organizations' cost and revenue structure.
Theme 3: Social dimension				
1) Value proposition	<ul style="list-style-type: none"> - Offer - Customer segment 	It investigates on whether social drivers such as helping communities, targeting everyone or offering more responsible modes of consumption had been determinant for the organizations in their choice of offer and in their selection of the targeted segment being served. It also investigates on which values (ethics, providing hope?) are being emphasised by the organisations.	“Les Petits Riens is not only for poor people who cannot afford buying clothes from traditional stores, but also for every one else, who will contribute to the social welfare of our community. By spending money in our stores, we can redistribute it in our social actions, such as providing roof and meals to homeless or disadvantaged people” – Les Petits Riens	Key statements concerning whom the organisations are serving and what is being offered and why clients purchase (which values are being emphasised in the offering).
2) Value Creation and Delivery	<ul style="list-style-type: none"> - Activities - Resources 	It investigates if the organisations pursued a	“The organization always aimed at auto-sufficiency.	Key statements referring to the organizations' key

	<ul style="list-style-type: none"> - Partners - Channels 	social approach in the selection of resources, in performing their activities and in their choice of partners and channels. If yes, how?	By inserting precarious workers in our shops, we provide them with work experience, while ensuring the functioning of the stores” – Les Petits Riens	activities, resources, channels, partnerships.
3) Value Capture	<ul style="list-style-type: none"> - Revenue - Cost 	It centres on ‘if and how’ the organizations’ revenue is partially redistributed with society. It further details the costs resulting from the social activities conducted by the organisations.	“My philosophy is eco-friendly and citizenship, I wanted to find a way to contribute to my local community and to participate in a more sustainable economy [...] I decided that 10% of each sales online or at my shop would be donated to local charities without increasing my prices. It is 10% of my own revenue I donate, still I will decrease it now to 5%” – Le Papa d’Eugénie.	Key statements referring to the organizations’ revenue structure.
Theme 4: The future of CFC				
1) Challenges	<ul style="list-style-type: none"> - Start up phase - Daily activities 	It aims to determine the main challenges in running a B2C business in CFC.	“I don’t think people in Belgium are ready to rent used clothes, they stick to what they know referring to buying new clothes and	Key statements including the barriers to set up such organizations, from customers’ mindsets to the country’s regulation.

			don't want to see the potential of it" – Dress You Up	
2) Opportunities	<ul style="list-style-type: none"> - Start up phase - Daily activities - Expansion 	It investigates on the opportunities linked to running a B2C business in CFC and on what could significantly help CFC to grow overtime.	"I think buying only from SH is trendy, but I am sure this trend will last. 20 years ago, it was mainly precariat coming to our stores, now we see more and more people from all social classes and backgrounds coming because of their inner commitment to not buy new clothes" – Les Petits Riens	Key statements including the drivers to set up such organizations, from economic reasons to social aids.
3) Motivations to start	- Motivations at Start-up phase	It investigates on what initially motivated owners, managers and volunteers to run/work in a B2C business in CFC.	"I got fired two consecutive times from Luxembourgish banking institutions [...] I wanted to start a new activity at my place and I could only see advantages in selling SH clothes" – Le Papa d'Eugénie	Key statements including key drivers/ motivations, past experience.

Appendix 5: Coding system

CS: Consignment store; TS: thrift shops; VS: Vintage store; R: Rental; NA: not active anymore

Theme 1: Environmental Dimension				
Variables	I1: Baby Vintage (CS) - Véronique Job	I2: Les Enfants d'Edouard (CS) - Alexandre	I3: Déjà vu (CS) - Cecile Geeroms	I4: Le papa d'Eugénie (CS) - Frédérick Lebrun
1) Value proposition				
- Offer - Customer segment	She sells baby and children clothes & equipment till 12 years old. She offers high quality garments, not coming from discount stores. She said "I would never be able to sell discount clothes, I hate that even for me. It's really against my values". She has a lot of clients 'the bobo chic' who don't want to purchase new items not to harm the environment.	They offer luxury consigned clothes and accessories for women and men. By selling luxury brands, they want the item to have a longer life and to create a virtuous cycle between the depositors and the buyers, who are often both. Their customers are local, although with Instagram they reach more and more new customers.	She sells women clothes with timeless design because she believes people will keep them for a long period of time. She said "I have many clients looking for a durable mode of consumption, they go from one SH shop to the other to find everything they need from basics to evening dresses". She aims to inform people about the importance of buying clothes that will last.	He offers baby and children clothes & equipment till 16 years old & pregnancy clothes. He tries to offer products that are eco-friendly. He said "for example I sell a lot of washable diapers to young parents who are very eco-friendly, who just don't want to junk new plastic diapers all the time". He provides access to garments that are in line with people's beliefs and practices.
2) Value Creation and Delivery				

<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>She only consigns and sells used merchandise, nothing new. She only consigns what is needed to avoid overstocking. She only accepts merchandise in good condition; she does not wash the clothes. She said “I give paper bags only if needed”. She uses social media as a channel but there is no ecological approach behind it.</p>	<p>They only offer used clothes and accessories.</p> <p>In their day-to-day activities they try to include environmental measures as much as possible although they still need a customer care higher than traditional SH shops, as they sells items with higher prices. He said “I ought to ask a lady who just spent 4000€ in the store if she wants a paper bag or a packaging to carry her purchases”.</p> <p>He said “no washing is done on the items brought by the depositors. Everything needs to be washed before coming to the store. However, we still spray a bit of perfume on the clothes to have a homogenous smell in the store and not all the</p>	<p>She only consigns and sells used merchandises, nothing new.</p> <p>She never consigns clothes that people might get rid of very quickly. She said “I refuse all the clothes from Desigual in my selection [...] I don’t want to sell SH clothes people would quickly got tired of and wear only for two seasons”. In the selection of resources, she tries to be eco-friendly as much as possible. She has the project to create special washing labels and to sell laundry with natural components. She said “I think that if people want to keep their clothes for a long period, they need to know how to wash them properly”. She does not wash the clothes herself yet. She has a steamer that</p>	<p>He consigns SH clothes from individuals but also new ones coming from shops experiencing a bankruptcy. He said “I don’t care if these clothes are new, they would be junked if I wouldn’t take them for consignment”.</p> <p>He said “I used to keep the clothes for three seasons but now I try to keep them consigned for a longer period of 6 seasons [...] I just want to avoid that the unsold end up in the trash”. He does not clean the clothes.</p>
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		different smells from the washing products of the depositors”.	takes off the smells and softens the clothes. She also plans on creating business cards that would also be memos about how to wash one clothes, to avoid clothes’ deterioration and waste.	
3) Value Capture				
- Revenue - Costs	She makes profit from clothes that are being re-used.	They make profit out of used luxury clothes from depositors who are themselves customers, which creates a virtuous cycle for used clothes.	She makes profit consigning and selling women clothes that are being re-used.	He makes profit from consigning and selling clothes that are being-reused but also from new clothes.
Theme 2: Economic Dimension				
Variables	I1: Baby Vintage (CS) - Véronique Job	I2: Les Enfants d’Edouard (CS) - Alexandre	I3: Déjà vu (CS) - Cecile Geeroms	I4: Le papa d’Eugénie (CS) - Frédérick Lebrun
1) Value proposition				
- Offer - Customer segment	She sells mainly clothes coming from expensive brands because of their good profitability. She saw her customer segment	They only sell/consign mid-season or summer clothes that can be easily sold. They have an e-shop for accessories, which is	She sells SH clothes from middle range brands with timeless design such as Cora Kemperman or Sarah Pacini. She mainly targets	He only sells quality clothes and equipment with brands such as Baby dior. He said “I think you can easily sell good SH

	<p>evolving over time; Initially, it was mostly large families looking for cheap clothes. However, now her customer segment varies from large families seeking for lower prices to young mothers following the SH trend.</p>	<p>not very developed. The latter does not match their vision.</p> <p>They are economically very attractive compared to Paris, Alexander said “they are half as expensive as an equivalent SH boutique in Paris”. This is the main reason for less local people to come to their store.</p> <p>They do not want to expand, as they want to focus on their current brand image with good customer relationships. He said “we have the same customers and depositors from the beginning. In fact, the depositors’ daughters are now our new depositors and customers [...] As we sell luxury clothes and accessories our customer service needs to be of the same standard. I cannot sell a dress for</p>	<p>wealthy women in between 30 to 60 years old, due to her location next to the European district in Brussels. She said “ I have many clients looking for expensive brands who want to afford several pieces of clothing for a cheaper price rather than buying these clothes new, these people very often don’t even look at the prices”. She emphasises on style, price and convenience by providing a large range of affordable aesthetic products and by saving her customers’ time in finding and reselling SH clothes in one place.</p>	<p>quality clothes because by recognizing the brand, your clients directly understand they will be able to keep it for a long period and do not matter if it was already worn or not”. He tries to ease the process of buying SH clothes for his clients by selling online and offline, by providing a great variety of clothes and equipment. Using detailed and simplified contracts; he avoids the hassle of consigning clothes.</p>
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		500€ without proper advise and customer service on the side ... We have rich depositors and customers representative of the area in which our store is located”.		
2) Value Creation and Delivery				
<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>She consigns and sells the merchandises with a 50% sales commission on the selling price. She does not work with any external firm. She participates in Winter & Spring sales and organises twice a year big SH events with 100 exhibitors. She uses a lot social media to generate sales. She works with a delivery company ‘B-post’ for convenience.</p>	<p>Everyday and every hour people come to consign items. On average they have 30-40 consignments per week.</p> <p>They mainly communicate with customers through word of mouth. He said “our new customers know the store by talking with loyal customers or depositors, but we also communicate through Instagram and Facebook to modernise our channels and reach new clients”. He continued “We have an e-shop, where we only sell</p>	<p>She consigns SH clothes only for short duration of three months and sells the merchandises with a 60% sales commission on the selling price.</p> <p>The selection of clothes is very strict. She does not consign dirty or damaged clothes and make her choice only from a very specific list of brands. She does not accept vintage clothes, even if there are in perfect condition because they are not profitable. She initially opened pop-up stores in different place of</p>	<p>He consigns and sells the clothes with a 60% sales commission on the selling price. He sells abroad, in Spain using cheap delivery services for convenience. He uses social media, where he posts every single new item but does not pay for advertisement. He said “I spend a lot of time making proper contracts, where I list every single item consigned, with the initial price ... ” He does not work with any external companies except for de-stocking shops. He does</p>

		<p>accessories as we believe clothes need to be tailored according to the client, and only accessories and shoes' sizes are really known by the customer".</p> <p>The selection of items sold in the store is a tough task for consignment stores. He explained "there is a need for a clear business plan, with clear customer segments, offerings, position, etc.".</p>	<p>Brussels.</p> <p>She explained "I schedule three appointments per week but now I stopped scheduling appointments because I am booked until July 2019". She consigns merchandises based on her rate of sales to stay profitable. She does not have any employee because she can't afford it.</p> <p>She uses paid advertisement on Facebook to attract new customers. She has a partnership with a stylist advisor, to help her clients find what fits them best.</p>	<p>not participate or organise any special event to promote the shop. He does not have any employee.</p>
3) Value Capture				
<p>- Cost</p> <p>- Revenue</p>	<p>She said "the margins are really low, when deducting the VAT and other operational expenses". She said "selling SH clothes is profitable only if I sell a</p>	<p>He said "the revenue generated increased exponentially since I work here". He explained "we make [referring to Les Enfants D'Edouard] a</p>	<p>She said "It immediately worked, I had such as huge demand once I started with the popup stores". However, she points out that this type of business is</p>	<p>He said "even if this is my home, after seven years I am still not profitable [...] I know this sounds crazy considering that I don't pay the clothes upfront but</p>

	lot of merchandise or sell expensive clothes". She extracts most of her revenue from specials events. She said "You don't open a SH shop if you intend to make a lot of money".	margin of 2,5 (twice the depositor price plus the taxes) on each item, but it varies depending on the item. For instance, the general rule for an item bought at 10€, will be sold at 25€ in the store".	<p>not to make money, at least at first. She said "I chose a 40/60% deal because otherwise it was not profitable with the VAT [...] At the moment it is profitable, I can pay my bills but my business is only 1 year old". She started this shop only 4 months ago after a few pop ups in the city.</p> <p>In terms of costs, she rents the store and has no room for storage.</p> <p>She makes some profit also out of some events with an image consultant during the weekends.</p>	I still don't make enough money to be profitable [...] the margins are low because of the time I spend in making proper contracts, meeting new clients etc."
Theme 3: Social Dimension				
Variables	I1: Baby Vintage (CS) - Véronique Job	I2: Les Enfants d'Edouard (CS) - Alexandre	I3: Déjà vu (CS) - Cecile Geeroms	I4: Le papa d'Eugénie (CS) - Frédérick Lebrun
1) Value proposition				

<ul style="list-style-type: none"> - Offer - Customer segment 	<p>She offers clothes addressed to everyone, not favouring any part of the population. She puts a point of Honor to provide access, quality and enjoyment to everyone, not only serving whom she calls the “healthy strat”.</p>	<p>As they offer a wide range of brands, they target everybody. He said “from the student who can’t afford a new branded bag, to the mother who looks for a dress for her daughter’s wedding”.</p> <p>By having one boutique, they want to focus on customer care and the reputation of one store.</p> <p>They differ themselves by offering SH clothes with style and elegance. Indeed, they offer luxury clothes in a hype area of the city centre.</p>	<p>She tries to satisfy customers looking for style and ethical services rather than cheap prices. Her customers are never younger than 30 years old. She said “my prices and the design of my clothes are not really what young women are looking for [...] I think the 18-25 years old are more into vintage clothes bought from flea markets”.</p>	<p>He offers children and women clothes addressed to everyone, as he wants to welcome every person interested in SH clothes in his boutique. He said “I try to provide the best service to any type of client, this is what drives me the most in this job. From H&M to Louis Vuitton, there is something for everyone”. Values of self-transcendence are being emphasised, as for every item sold, 10% of the selling price is being donated to charities. He also emphasises trust by providing very precise rental contracts.</p>
2) Value Creation and Delivery				
<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>She accepts clothes for consignment that can satisfy the majority but does not care about how and by whom the clothes were initially produced.</p>	<p>They widen their range of products recently to offer less luxurious brands such as Sarah Pacini, and target more customers. Contrarily to most of SH</p>	<p>She interacts a lot using Facebook and Instagram with her clients. She said “Once a week I post the look of the week on my Facebook page”. She does</p>	<p>He interacts a lot with his clientele. He is actively working on his website to ease the connection with and in-between people buying SH clothes. He said</p>

	<p>She said that she spends a lot of time interacting with her clients, giving them advices beyond fashion tips (eg. Parenting support)</p> <p>She partners with schools for trainee programs. She interacts with her customers using Facebook.</p>	<p>shops, they also have a store for men clothes and accessories just next to the women's.</p> <p>Les Enfants d'Edouard employs around fifteen fixed employees.</p> <p>He said "we made one recent partnership with artist students but customers are less interested by 'unknown' Belgian designers".</p>	<p>not collaborate with influencers/bloggers. She partnered with a magazine called 'Influence', but she realized clients would come for the magazine and not her boutique. It does not match her brand image and values. She partnered with local designers but it didn't really work out. However, she partners with an image consultant and they make regular events, where people can come to the store to be advised according to their morphologies.</p>	<p>"I want to connect people sharing the same idea, so I am re-working on my website to open a discussion section where we could share tips with the community believing in SH clothes". He does not work with any creator or local provider.</p>
3) Value Capture				
<p>- Revenue</p> <p>- Cost</p>	<p>She donates the unsold merchandise to charities such as 'La croix rouge' for a refugee camp.</p>	<p>At the end of the season, the depositors with unsold items have the choice to either take back these unsold items or give them to charity 'Noblesse déshérité' and 'Centre de prevention contre violences conjugales et</p>	<p>She donates the unsold clothes from depositors who do not want their clothes back to a charity called Nasci helping young mothers in need.</p>	<p>He gives automatically 10% of each sales revenue to charities.</p>

		familiales'. He said "most of the depositors accept to give to charity rather than taking their items back [...] usually it is the depositors with the most expensive items prefer to give them to charity".		
Theme 4: The future of CFC				
Variables	I1: Baby Vintage (CS) - Véronique Job	I2: Les Enfants d'Edouard (CS) - Alexandre	I3: Déjà vu (CS) - Cecile Geeroms	I4: Le papa d'Eugénie (CS) - Frédérick Lebrun
1) Challenges				
<ul style="list-style-type: none"> - Start up phase - Daily activities 	No specific difficulties besides the amount of work on a daily basis.	<p>He said "the main challenge for setting up such a CS is to find initial depositors and continuously keeping them". He explained "we overcome this issue by having loyal depositors since fifty years since their opening , and their daughters become the depositors now and so on".</p> <p>He highlighted "in the case</p>	<p>She said "people sometimes get confused when they buy from vintage stores such as Think twice where they can buy very cheap clothes".</p> <p>She said referring to the increasing number of new SH shops in Brussels I don't think people will completely stop buying new clothes, there will</p>	<p>He said "I don't think there is a template business plan with standardized strategies for selling SH clothes, maybe there is one for big corporations using the Amazon strategy, but for people willing to sell SH clothes while respecting values such as being eco-friendly or redistributing profit to society, it's really case by case".</p>

		of luxury SH stores, people tend to be reluctant to spend huge amount of money on used clothes”.	<p>always be people buying new clothes for each season or people who just queue in front of Primark”.</p> <p>She said “people don’t really know the difference between SH clothes and vintage clothes, which is a challenge for my SH current trend clothes”.</p>	<p>He said “people are really into SH clothes because it’s trendy but they only want famous brands because they still think brand means quality [...] It’s hard to convince your customers to buy unknown brands”.</p> <p>He said [referring to the slow fashion movement], “I think people should stop calling it a movement because it means it might not last over time, for me it’s a way of living, not a trend”.</p>
2) Opportunities				
<ul style="list-style-type: none"> - Start up phase - Daily activities - Expansion 	She said “there is no upfront cost in the beginning as you don’t buy the clothes”; she then added “the new generation is becoming increasingly aware of waste reduction in clothing and people will always want to get rid of	He said “the mentalities are changing from both customers and businesses, and people are going towards a circular consumption and production cycle. This can only lead to a better future for SH shops”. He took the	She said “I don’t need to contact my clients to bring me clothes. Because consignments of SH clothes almost disappeared in Brussels, people are really interested in re-selling their clothes using a third party. There is such	He said “SH is the opposite of overconsumption, it’s about reflecting on what you buy and going back to quality clothing [...] SH clothes is for me a game changer in the fashion industry”. He thinks that if

	<p>their stuff”.</p>	<p>example of the US “in New York there is a huge store on 6 floors for consigned second hand luxury clothes. If they do this in New York, it means it is profitable”.</p> <p>They opened a second store in Paris a few years ago, as their business is highly profitable, but closed it shortly after as they wanted to focus on their core business in Brussels. He said “it was too much work for the owner to manage two shops in different cities and she preferred to focus on her initial business”.</p>	<p>a big boom of flea markets but it takes time and money [...] People do not necessarily have the time or the knowledge to do it, so my shop is ideal for them”.</p> <p>She said “I don’t think there is competition in between SH shops because we sell different types of clothes at different prices [referring to Gabriele Vintage or Isabelle Bajart], the selection of clothes is different from one owner to the other [...]”.</p> <p>She said “I read on Facebook that the market share of SH clothes might equal the market share of fast fashion in 2020. It is very comforting”. She sees more and more people coming to her boutique to buy SH clothes for the first time since the beginning of the year, she thinks people</p>	<p>the government was itself taking care of collecting used clothes from the population and redistribute/resell them to local resellers, it would increase significantly the number of SH shops.</p>
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3) Motivations				
	<p>Mix of several circumstances: She was highly interested in SH clothes for the kids but was not able to find SH shops near by her home and she wanted to do a job that was aligned with her way of life (economic and lifestyle dimensions).</p>	<p>Two young women started the SH shop fifty years ago, as they realized they did not wear most of their clothes. He said “initially they only sold luxury brands as SH clothes were badly seen”. The SH trend increased over the years, and they expanded their range of brands to ready to wear.</p>	<p>She said “Three years ago, I was working for a fashion brand called ‘Cora Kemperman’, which went bankrupt. I had to find another job so I thought it was just the right time to start a fashion store in SH, from which I could sell SH clothes similar to and from Cora Kemperman [...]”.</p> <p>She said “I started progressively with pop-up stores, which allow me to have an overview of the market and establish my</p>	<p>He started Le Papa d’Eugénie after being fired from two banks in Luxembourg. He defined himself referring to selling SH clothes as being “a resolute activist against over-consumption and capitalism”.</p>

			<p>permanent store in the best location”.</p> <p>She chose to start a SH store rather than rentals because she does not believe in the success of the latter as she believes that mentalities of people are not yet ready to let go the consumption aspect within fashion.</p>	
Theme 1: Environmental Dimension				
Variables	I5: Tralala & Cie (CS) – NA - Tania Fehleman	I6: Foxhole (VS) - Valérie Dedecker	I7: Melting Pot Kilo (VS) - Rebecca	I8: Gabriele Vintage (VS) – Gabriele
1) Value proposition				
<ul style="list-style-type: none"> - Offer - Customer segment 	She used to consign and sell women SH clothes from expensive brands such as IKKS but now she sells new middle-range clothes produced in China. She said “I think I was simplifying the process of finding easily SH clothes, my clients could come to	They resell used clothes from the 1960s to 1990s. She emphasized on the unique experience in the store. Everything is sorted by type of clothes, while still inviting the customer to search through all the items to find the unique piece.	They sell vintage clothes from the 1960s to 2000s. The clothes are not necessarily used, in fact some of them come from unsold clothes in stores. However, the manager could not tell where the clothes came from.	She offers very personalised clothing; a unique experience. She said, “people coming to my boutique know that they make a special acquisition, it’s not about buying 10 pieces of clothing like in a discount brand, you buy a unique

	my shop and basically find a lot of used garments without the need to order them separately online for example”.	She said “some of the customers coming to the VS have as a purpose to be environmentally conscious; some of them even dress only in SH clothes, [...] I almost only wear used clothes, except maybe for a white t-shirt”.	The brands range from Lascost to H&M but most of the clothes are unknown brands. She said “no clothes are wasted, as there are no seasons in Vintage”.	dress or coat which aims to last for years”. She only sells used clothes or vintage clothes from old boutiques getting rid of their stock or from flea markets or individuals’ attics. She admitted not recalling any environmental drivers in opening her store; besides the fact the clothes were not new.
2) Value Creation and Delivery				
- Activities - Resources - Partners - Channels	She said “I have to admit that the environmental approach was not my main driver [...] During the selection of SH clothes for my boutique, I was more looking at brands they were from”.	In their daily activities they avoid waste, such as giving take away bags for each item bought; sparing heat and lights; sorting their waste. “My boss and I are both environmentally conscious, as we want something different compared to traditional fast fashion retailers, we also want to show the example”.	“Some big bags of clothes are brought every day and the assistant sorts these items in the store according to basic criteria (no spots, holes, etc.)”. The clothes are disinfected when they arrive in the store. No comment was made on the cleaning products used. The employees are	She sends all the clothes to the dry cleaner. She said “I know it’s not eco-friendly but I can’t sell clothes from the twenties without cleaning them”. She repairs the clothes to avoid discarding them if a zipper is missing for example.

			environmental friendly. Rebecca said referring to being eco-friendly “I have not bought new clothes since five years”.	
3) Value Capture				
<ul style="list-style-type: none"> - Revenue - Costs 	She used to make money by giving a second life to used clothes but now it is only by selling new clothes.	They pay an extra cost to have sorting bags, where they can sort their waste of industrial materials and textiles.	They sell used clothes although some of them come from other stores’ clearance.	She earns money by selling and renting vintage clothes. She admitted buying few counterfeits to satisfy the demand for Charleston dresses.
Theme 2: Economic Dimension				
Variables	I5: Tralala & Cie (CS) – NA - Tania Fehleman	I6: Foxhole (VS) - Valérie Dedecker	I7: Melting Pot Kilo (VS) - Rebecca	I8: GabrieleVintage (VS) – Gabriele
1) Value proposition				
<ul style="list-style-type: none"> - Offer - Customer segment 	She used to favour quality items but now offers garments produced from less noble materials. She targeted and still targets more or less wealthy customers working in Luxembourg but living in Arlon. She now tries to offer affordable prices	Younger customers start to be attracted by VS. She said, “people think vintage is new but it always existed, people are just becoming aware of it”. Customers can find unique clothes at a low price. For instance they can find a leather jacket for 30€.	The uniqueness of the offer is that items are sold by kilogram. Some scales are in the store, where customer can see how much their items will cost. She said “customers like the fun aspect of the store, which makes the concept very profitable”. She	She sells women and men moderately expensive unique vintage clothes from the 1920s to the eighties. She offers customized services such as adjustments on the clothes to fit her clients’ body. She initially emphasised values such as

	with a large range of clothes.		continued “The store is never empty, there are some customers all the time, at least for the curiosity of trying the concept ... They might not come back but at least they buy a scarf for 20 cents”.	<p>quality and aesthetics but she really tries to make the shopping experience enjoyable as well. She said “In the beginning, I was mostly selling to professionals from the movie industry but also to photographers looking for a unique piece of clothing. Now I sell to individuals who want to differentiate themselves in their daily lives or who just want to have fun one night looking nice like in the twenties”. She thinks prices do not really matter to her clientele, the evening dresses being sold on average for 200-300€.</p> <p>She emphasises customization as she customizes the clothes to fit her clients’ body and she also favours convenience by making it easier to find vintage clothes for daily life or just</p>
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				for an event.
2) Value Creation and Delivery				
<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>She used to consign and sell items with a 50% sales commission on the selling price. She used to create pop-up stores with other shops to attract new clients.</p> <p>It was hard for her to maintain all these activities alone but she said “Hiring someone in a SH store is very complicated, because the person does not know the brands and the pricing mechanism”.</p>	<p>She said “some big bags are brought to the store a couple of times per week with vintage clothes”, Valerie, the manager, could not say where the clothes come from. She selects the clothes that are neat; she looks if there are any defaults on the textile, missing buttons, or tissues in the pockets. Nothing is washed. The unselected clothes are sent back to the founder.</p> <p>There are three employees: the founder, Valerie the manager and an assistant who comes a few times per week.</p> <p>Most of the customers come with word of mouth.</p>	<p>No inventory is made for the clothes in the store, and there is no storage, all the items are presented in the store.</p> <p>They have a Facebook and Instagram page which are barely used.</p> <p>There are three employees in each store.</p> <p>The word of mouth is very important as it brings back the loyal customers.</p>	<p>She finds and buys her items from individuals and from flea markets (every Sunday in Belgium or abroad). “Every time I’m abroad on holidays I go to local flea markets to find dresses and I bring back a luggage of them”.</p> <p>She rents some clothes to photographers for advertisement. She also sells to other vintage stores located in Hong Kong or Paris. She sends clothes abroad but admitted not doing it very often because it is very expensive. She posts regularly on her website to promote specific items.</p> <p>She has three fixed employees. One of them is an artistic student who helps her in the retouching</p>

				of some of the clothes.
3) Value Capture				
- Cost - Revenue	She said “initially the SH market is very profitable as you only buy the decoration and pay your rent, you don’t incur any additional cost in the beginning”. She said “I didn’t open a SH store looking to make my fortune. You don’t become rich in selling SH clothes but you can maintain a comfortable lifestyle”. She also said “It is easier to set up a second hand business than a traditional one in terms of profitability because you don’t need storage space, the items are brought gradually by depositors”.	They have so far two shops in the city centre of Brussels, which are profitable from the sales of Vintage clothes and accessories.	“The sale by kilogram is very profitable. It allowed the owner to open three stores in five years” according to Rebecca. They rent the place where they have the stores.	She said “I earn 1/3 of my revenue from professionals and 2/3 from customers coming to my store”. She said “my boutique allowed me to pay my bills for twenty years and to raise my kids but you don’t start a vintage store to become rich or if you are not a vintage fashionista”.
Theme 3: Social Dimension				
Variables	I5: Tralala & Cie (CS) – NA - Tania Fehleman	I6: Foxhole (VS) - Valérie Dedecker	I7: Melting Pot Kilo (VS) - Rebecca	I8: Gabriele Vintage (VS) – Gabriele

1) Value proposition				
<ul style="list-style-type: none"> - Offer - Customer segment 	<p>Her customers were mainly interested by her fashion advice and were not so much price-sensitive. She emphasised expertise in spending a lot of time advising her clients. She said “If you spend 15 minutes to find a parking space, you do it for the pleasure of sharing a special moment [...] Otherwise you just buy SH clothes online”. She thought that her offering was affordable to the majority.</p>	<p>Everybody comes to the store. She said, “I often see teenagers bringing their mothers in the store”. She continued “the offer fits everybody, as it is timeless and usually the items are oversized to fit every morphology [...] The customers search for uniqueness”.</p> <p>They also have some tourists, as they are located in the city centre. She said “people stopping in the store search for something atypical, more for a new ‘natural’ experience”. She said “I give advices to customers [...] the customer service in VS is very present compared to H&M, here we take the time for the customers”.</p>	<p>They target everybody with their offering. Indeed, there is not a specific customer segment. However, because the shop is located in the old town, near flea markets, some of the customers are collectors or some curious tourists who want to experience the ‘kilo concept’. She said “the customer can be a grandma as well as he/she can be a young teenager searching for identity”.</p>	<p>She offers vintage clothes from size 34 to 44 to address her offering to everyone. She said “I really try to select dresses that can please everybody; I even adjust some clothes before selling them to make sure my customers will be able to wear them”. She really emphasizes the importance of her clients feeling beautiful and the enjoyment of buying vintage clothes. She thinks her offering is affordable with casual dresses being sold from 20€.</p>
2) Value Creation and Delivery				

<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>She said that she spent a lot of time interacting with her clients, no matter the domain of activity. She advertised a lot using social media but acknowledged that now it works even better for new clothes.</p>	<p>There is not really an online channel to communicate with customers. She laughs saying that “we stayed very vintage on that aspect”.</p> <p>Valerie has a lot of room for initiatives in the store, although all her decisions need to be validated by the owner of the store.</p>		<p>She offers very customized services. She said “It’s very important for me to advice my clients. None of my clothes are standardized, they are from the twenties or the sixties, periods where the bodies were very different from now [...] I spend a lot of time showing these girls how beautiful they are and finding what fits their body well”. She works with a student in fashion design, who repairs and adjusts the clothes. She really takes time to interact with her clients.</p>
3) Value Capture				
<ul style="list-style-type: none"> - Revenue - Cost 	<p>She used to give the unsold clothes to charities such as Oxfam and Le lion’s club, in turn selling them in flea markets for charities. She also donated some clothes and gave her time to help charities to</p>	<p>She said “I don’t know what happens to the clothes that are not exposed in the store. I just put them back in their original bag, which is then collected by the owner”.</p>	<p>She said “I am not in charge of what happens to the unsold clothes or where they come from”.</p>	<p>She gives the unsold items to charities.</p>

	give a new look to Belgian homeless women.			
Theme 4: The future of CFC				
Variables	I5: Tralala & Cie (CS) – NA - Tania Fehleman	I6: Foxhole (VS) - Valérie Dedecker	I7: Melting Pot Kilo (VS) - Rebecca	I8: Gabriele Vintage (VS) – Gabriele
1) Challenges				
<ul style="list-style-type: none"> - Start up phase - Daily activities 	<p>She changed her business model gradually but acknowledged that there are several challenges in selling SH clothes. She said “You need to understand that it is very hard to create a complete look using SH clothes [...] There are some clothes that you will never find such as jeans or white shirts, as they are very often worn out”. She added, “I started selling new clothes to make sure I could offer all types of clothes”. She hired someone to help her in the SH boutique but felt it was</p>	<p>It is hard to start up as an entrepreneur. She said “VS and similar small enterprises have more taxes to bear compared to H&M which avoids them”. There is a huge amount of work to be done to make such small stores work.</p> <p>Valerie worked nine years for H&M and explained that “thanks to that experience in a multinational I have the necessary skills to manage the VS alone, and make it attractive [she continued proud of her store] the other VS do not look as</p>	<p>Rebecca wants to start her own business in the vintage area and she said “Brussels is too competitive for undertaking the project here”. She targets an area/city with fewer competitors. She said “everyday I feel a new SH/VS opens next door”.</p> <p>She thought “the main challenge is to find suppliers”.</p>	<p>She said “before the fifties, most of the clothes were adjusted to the clients’ body, so the clothes need to be adjusted as well for their new owner. It takes a lot of energy [...] a fit girl now will not necessary fit into a dress from the twenties, the bodies have changed a lot with decades”.</p> <p>She said “because of fashion or movies, people are expecting to find the same pink dress as Jackie Kennedy or the typical Charleston dress in my boutique, I don’t have 20</p>

	<p>too complicated to find workers with expertise in this sector.</p> <p>Retrospectively, she thinks she would not open a SH store now because of the attractiveness of online platforms such as ‘Vinted’. She said “I ended up very often with out-dated clothes that owners could not sell using other means such as Facebook or flea markets”. She said “there are still a lot of people who are reluctant to wear used clothes, people like to sell their own clothes but buying from others is a different story”.</p>	<p>well as this one because the employees do not have the skills to manage such furniture”.</p> <p>“For the future of the industry I fear that SH and VS will become an industry and lose this special service aspect that differs from multinationals”.</p>		<p>dresses like this so I need to buy counteracts to satisfy the demand and I hate it. People have misconceptions about what vintage is”.</p> <p>She said “I fight against the big vintage industry which sells clothes in kilos and do not pay attention at all to the quality of the clothes, it’s just a business like traditional fashion brands”.</p>
2) Opportunities				
<ul style="list-style-type: none"> - Start up phase - Daily activities - Expansion 	<p>She said “it’s easier to open a SH shop compared to a traditional shop as you don’t need inventory to start it [...] She added: “it just allowed me to open a business without large</p>	<p>Vintage stores are located near to each other, to facilitate the customer journey. She said “customers are more likely to visit stores that are located one near to the</p>	<p>She said “the vintage market is expanding 21% faster than traditional stores”.</p> <p>She explained “the state helps in terms of training.</p>	<p>She said “you can learn so much about a region and its past from the vintage clothes you find there. Surprisingly in Charleroi for example [referring to a poor area of Belgium], I</p>

	initial investments, as the clothes are brought by my clients”. Referring to virtual platform such as ‘Vinted’, she thinks physical SH stores can be competitive if they offer personalized fashion advices.	other such as ‘normal’ shopping streets”. She said “a main advantage of a VS is that the clothes are timeless and only a small room behind the store is for storage”.	Indeed I wanted at some point to quit my job to dedicate myself to new activities with the help of the state”.	found wonderful dresses from the sixties because it was a rich area in the past there”.
3) Motivations				
	Initially from the fashion industry, she wanted to quickly open a SH shop without making huge upfront investments and to follow her passion for fashion. Talking about her new activities, she said “I had the opportunity to open a second store, but I could only rent the infrastructure with a different business model [...] This was a provincial prerogative to ensure a good diversity in the city centre”.	The love for vintage clothes was the main motivation to start up such a VS. She said “the founder is a lover of old pieces and a collector. Right after this hobby came the environmental and social motivation of such an organization”.	They located the store in the vintage/old area of Brussels. The owner was in love with collections and knew the area very well.	She said “I started selling vintage clothes as an hobby, I always loved clothes from the 50ties. I moved to Belgium during the hippie era, I started creating clothes for theatres then I opened my vintage store 20 years ago”.

Theme 1: Environmental Dimension				
Variables	I9: Les Petits Riens (TS) – Jacqueline	I10: Oxfam (TS) - Joel & Nathalie	I11: Dress You Up (R) (NA 2017- January 2018) - Julie Henry	I12: Marie Lovenberg (R) (NA) – Marie Lovenberg
1) Value proposition				
- Offer - Customer segment	Les Petits Riens only sells used clothes in their boutique, nothing new. She said “people are being accustomed to buying SH clothes, a large part of our clientele is coming because they don’t want to contribute to an economy based on overconsumption. They feel part of a movement and we promote that”. Nevertheless, she admitted that because the prices are relatively low, people tend to buy in large quantities.	Oxfam only sell used-clothes coming from individuals and companies’ donations. Nathalie said “there are some wealthy customers who just come because they think it is important to not buy new clothes all the time but it’s only a small percentage [...] I would say if I have to give a number less than 5%” Joel added “I have seen a lot of customers buying clothes to customize them afterwards, so they could have a unique piece of clothing but using SH clothes”. Oxfam	She used to rent only used dresses consigned from the dressing of individuals not wearing them anymore or from local shops. Her clientele was highly driven by ecological concerns. She said “my clients were actively involved in collaborative fashion, it was important for them to reduce their ecological footprint in also participating in other activities such as ‘home organiser’ [...]”.	She used to rent used vintage clothes bought in flea markets, new clothes she made herself with noble materials and consigned dresses from the dressing of individuals. She said “On average, 20% of my customers came because of their personal convictions, the price did not matter for them”.

		emphasises ethics and aims to contribute to help people in need.		
2) Value Creation and Delivery				
<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>She said [showing a big box full of garments], “we have this shelf in the store where we sell everything for 1 or 2€, we don’t discard anything, everything needs to be sold [...] If something is not sold after too long then I give them for free to my clients or to the volunteers [...] only the very old-fashioned clothes that can’t be sold I discard, but these are exemptions”. The clothes are not being washed. Talking about the sorting centre, she said “I don’t think Les Petits Riens does anything in particular for the environment but I know we won some awards because our sorting facility</p>	<p>Their main activity is to sort the clothes and to select the ones that can be sold. There is no specific criterion for selecting the clothes; the process only relies on the volunteers’ gut feeling. A private company called ‘Terre’ collects all the clothes that cannot be sold (dirty, drilled). Referring to ‘Terre’, Joel said “Oxfam selected Terre because they have a way better environmental policy compared to ‘Curitas’, another private company collecting clothes not suited for sell”. They automatically reuse bags, collected from the volunteers’ homes but admitted using toxic</p>	<p>She tried as much as possible to use eco-friendly washing products but acknowledged there are very expensive. The clothes for rent were only used clothes, never new.</p>	<p>During the selection of the dresses, she would only choose good quality dresses, not produced from pollutants. She never used delivery services but she admitted that her clients had to come at least three times at her stores during the whole process (fittings, pick up the dress, return).</p>

	is eco-friendly [...]”	cleaning products for hygiene reasons. Oxfam partners with an association called ‘Terre en vue’, to help farmers developing a more eco-friendly agriculture.		
3) Value Capture				
- Revenue - Costs	Les Petits Riens gives a second life to used clothes that no one wants anymore.	Oxfam gives a second life to used clothes that no one wants anymore. Joel said “if Oxfam wasn’t there to give a second life to clothes, the majority of the clothes would be thrown away or burned”. The unsold are given to ‘Terre’ and other charities in a circular way.	She used to make money out of renting re-used dresses.	She was making money out of renting re-used dresses or homemade new ones using environmentally friendly materials. She said “I think renting clothes is definitely benefiting the environment but only if people don’t start renting their clothes to be able to buy more new garments [...] I had some clients who were happy to rent their dresses so they had more money to buy new ones. I had to tell them that it was definitely not the idea behind my store”.

Theme 2: Economic Dimension				
Variables	I9: Les Petits Riens (TS) – Jacqueline	I10: Oxfam (TS) - Joel & Nathalie	I11: Dress You Up (R) (NA) - Julie Henry	I12: Marie Lovenberg (R) (NA) – Marie Lovenberg
1) Value proposition				
- Offer - Customer segment	<p>Les Petits Riens sells used women clothes, shoes, hand bags collected in Belgium directly in shop from customers' donations or from clothing drive (from garment buckets located around the country). She said "even if in the beginning the idea was to offer very cheap clothes for needy, due to the central location of our store in Brussels, we mostly see tourists who want to buy cheap clothes".</p> <p>She also said "in my store the prices are for every type of customer, the items</p>	<p>Oxfam offers women, men and children used-clothes and accessories. The clothes are mainly from average to expensive brands. Joel said: "Because we are located next to Luxembourg, we collect very often expensive clothes that we can sell very cheap as we receive them for free". Nathalie said "we mainly see people in need, they very often don't have enough money to afford new clothes".</p>	<p>She used to rent only dresses from expensive brands such as Maje or Essentiel. She had two customer segments, those who could rent a dress for a period of four days and return it back and those consigning them for rent. She said "those clients who came regularly were mainly interested by the atmosphere of my store and not so much about the brands or the prices ... Still I met some mothers who wanted their daughter to get the perfect dress for prom but who didn't want to buy a new one, so renting was ideal for</p>	<p>She offered a limited range of evening dresses such as unique creations and dresses from mid-range to expensive dresses. More than 80% of her clients used to come because they didn't have the money to buy quality dresses for just a couple of nights. She said "my customers used to tell me that it's very stupid to buy an expensive dress they would only wear once ... The ones consigning the dresses rarely rented in turn, they only wanted to make money with their dresses they didn't use anymore, despite the fact that they</p>

	<p>range from a 10€ Prada bag to a 1€ pair of shoes”.</p> <p>She explained that even the peices at 1€ are sold. “Every item received is put in the store. Even the most ‘damaged’ items are sold at 1€. Per day, I sell on average 200 of these pieces at 1€ [...] For instance, these pieces are sold mostly to African ladies who buy 50 of these 1€ pieces at once to bring to their families back in Africa”.</p>		<p>them”. Her customers were attracted by functional values such as making money or rent cheap dresses”.</p>	<p>earned very small commissions”. Her customers renting her dresses were mainly attracted by functional values such as making money and the convenience of renting all their dresses in one place.</p>
2) Value Creation and Delivery				
<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>They perform every activity from collecting the clothes, sorting the textile and sell the clothes in shops. About the whole process she said “we have a big sorting centre in Anderlecht, where social workers sort all the textile in four categories. You</p>	<p>One important activity is to clean the clothes, the books and the toys to enable their sale. Elaborating on this process, Nathalie said “the volunteers do not receive any money to buy cleaning products so we buy them ourselves with our own</p>	<p>She didn’t offer any delivery service because it was too expensive. She organised private events to attract new customers.</p>	<p>Multiple and time-consuming activities. She was receiving customers in her atelier for consignments and fittings, she was washing the dresses herself, giving fashion advices, prepare reservations for the right day. She said “for very</p>

	have what is sold in shops, what is being junk such as garbage, the dirty or drilled textile sold to private companies [...]”.	money [...] I think if we would not do that we would honestly throw 90% of what people donate, compared to on average 60% now”. The volunteers organise discounts twice a year and post pictures of baby equipment on Facebook. To date, there are 60 volunteers working in Arlon on a regular basis.		delicate dresses, I partnered with a pressing company but it was very expensive”. She could not afford to hire someone to help her, so she did not have any employee, nor a proper store. She never advertised on social media or online.
3) Value Capture				
- Cost - Revenue	Les Petits Rien does not pay the clothes as they are issued from donations. The prices are relatively low but some clothes from expensive brands are sold at a much higher price (a furry jacket for 60€ for example). Les Petits Riens receive money from the entire textile being sold to private companies (the unwanted textile) and in store. She said “our main costs are our social	Oxfam does not pay the clothes as there are issued from donations. Nathalie said: “We are all volunteers here, but Oxfam still has to pay the rent, the electricity [...] there are some people being paid such as the accountants or the communication officer but they are only in the headquarter in Wavre, not in Arlon”. Oxfam receives money from ‘Terre’ in	The prices varied from 10€ to 70€ for renting a dress depending on the brand, a small percentage was then paid out to the owners of the dresses. She said “I had to pay on average 15€ to wash the clothes, then deducting my rent and all the time I spent it was not profitable [...] If I rent a dress 25€ and I pay 20€ in fees including the commission payment, I don’t make money”.	She earned money from renting dresses, from 20 to 150€ per dress and to give a commission payment for the consigned dresses. She said “from all my activities [referring to her part time job in theatre clothes making] the least profitable was renting evening dresses”.

	<p>workers' salaries, the managers' salaries and the rents. You can't imagine how much it costs to rent such a shop in the heart of Brussels". She thinks the shop is very profitable. She said "with clothes being sold for 1 or 2€, I sell maybe 300 pieces per day [...] On average, I have 150-200 customers per day".</p> <p>She also explained "Nowadays, it is hard to fix prices. Indeed, you can buy a white simple dress at H&M for 10€ and almost the same dress at Massimo Dutti for 60€. The only difference is that the latter will last a little more than the former. Therefore, I fix the price according to the trend [...] and I would sell the H&M dress for 5€ and the Massimo Dutti dress for 10€".</p>	<p>exchange of all the bags containing the unwanted clothes. One important part of revenue is coming from sales at flea markets, every first Sunday of the month in Arlon. Nathalie said showing the books "on average we sell for 1200€ per week in Arlon".</p>		
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Theme 3: Social Dimension				
Variables	I9: Les Petits Riens (TS) – Jacqueline	I10: Oxfam (TS) - Joel & Nathalie	I11: Dress You Up (R) (NA) - Julie Henry	I12: Marie Lovenberg (R) (NA) – Marie Lovenberg
1) Value proposition				
- Offer - Customer segment	Les Petits Riens offers a very diverse offering of clothes, with some prices being extremely low to target people with small revenues (2€ for a t-shirt for example). Les Petits Riens emphasizes the variety in clothing, enjoyment, and wellness and provides hope and access to clothing to needy or just people who want to help others.	The offering aims to target low-income individuals with very low prices ranging from 2 to 5€ for a t-shirt for example. Oxfam aims to propagate values such as connecting customers and providing hope to the ones who need it the most. Self-transcendence is being emphasized as the clothes are at first being collected and sold for and to needy.	She offered dresses ranging from size 36 to 40. She said “a lot of overweight women used to call me to know if I had big sizes but I had to say no [...] You know I wasn’t able to consign very large sizes simply because the offering in traditional shops for these women is simply confined and this negatively impacts on the offering available for consignment as well.” She still admits that she didn’t plan to target everyone.	She offered evening dresses from size 34 to 46 and few dresses under 34 and upper 46. She said “I wanted to allow all women to find the perfect dress, you can’t say that you are different from fast fashion if you select only the magazine sizes [referring to size 34]. She had in total more than 350 dresses to satisfy the majority. She wanted to provide emotional values such as the wellness of her clients and offering good quality designed dresses to everyone. She said “I would spend an hour with a client just to make sure she feels great with her

				body, and to help her change her mind about what she thought she could or could not wear”.
2) Value Creation and Delivery				
<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>Les Petits Riens have a partnership with the state, in which unemployed people or individuals in a precarious situation are hired, trained and partially remunerated by Les Petits Riens. She said “we promote social reinsertion, by hiring individuals who are part of article 60 of the law, meaning that they are unemployed or they just came out of prison, so we help them and the state also gives them a small revenue”. Once sorted, the clothes are being redistributed randomly in-between all the stores. She said “Les Petits Riens wants to offer the same range of clothes in all its</p>	<p>Oxfam allows her customers to pay a small amount in advance (50 cent) to book the clothes. Joel said after a client just left “we see all the time families that come to select clothes but don’t have the money to buy them right away, so they pay 50 cent and come later to pick up the clothes”. All volunteers have access to a training session to understand how to sell the clothes and to get to know more about the values of Oxfam.</p>	<p>She thinks the whole practice of renting clothes is benefiting the society, as it does not hurt the environment. She used to rely a lot on social media to interact with her clients, but not so much on her website.</p>	<p>She did not work with any local company, despite pressing services. She initially tried to interact with old and new customers, gathering their feedback and orders on social media but she admitted it was unmanageable. She said “When it’s about clothes people are crazy, they call you a Sunday night or text you at any time of the day”.</p>

	<p>stores, to ensure that all the nicest clothes are not only sold in the nicest locations. Everyone has an equal chance to get a nice piece of clothing, no matter where you live".</p> <p>Every manager is requested to visit every facility to understand the whole process but she acknowledged that every shop has different practices. She said "I am the only one who determine the prices based on fashion trends, we don't share our ideas or practices with the other managers". Big communication campaigns are organised to inform people about what the association does but also to raise people's consciousness.</p>			
3) Value Capture				
- Revenue	Les Petits Riens is a	Oxfam is a charitable	She said "in my own small	She attempted to offer

<p>- Cost</p>	<p>charitable association; all profit goes to their own charities, which aim to fight against poverty, to give people a social home and healthcare. She said “We [referring to Les Petits Riens], have 5 social homes. ‘Un toit à soi’ is dedicated to old homeless men, at home helps teenagers such as early school leavers or drug addict, Syner’Santé’ offers health care to needy, ‘Pôle insertion’ and a nursing home where people can get food for free”. Part of its revenue goes to all the social workers (being part of article 60 of the law).</p> <p>[Referring to a dead pig’s head found in one bag once], she said “sorting all the clothes is tiring it’s just so much work just because people are donating whatever they don’t want, they just don’t care if the</p>	<p>association, it offers affordable prices to help people in need looking for clothes and it dedicates all its profit to finance social projects. Joel said “we do everything we can to help needy, from collecting clothes to selling them, we always have this value of helping others in mind, even if we need to build furniture ourselves or do activities we have not been asked to do”. Joel said “I know Oxfam finances projects in the South and North, we are very often invited to see what the association does but I have to admit I can’t record now any specific project”. Nathalie said “Oxfam is very transparent about how much money we make. Our accountant, Fernand, always shows the accounting books to all of us”.</p>	<p>way, I contributed to reduce overconsumption. I didn’t give money to charities but I was giving my time to fight against what is killing society [referring to always buy new clothes]”.</p>	<p>small prices to allow more people to have access to quality dresses.</p> <p>She said “I was doing several jobs at once, after one year I was exhausted [...] For people renting clothes, it is extremely time-consuming”.</p>
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	clothes are meant to be sold or not”.			
Theme 4: The future of CFC				
Variables	I9: Les Petits Riens (TS) – Jacqueline	I10: Oxfam (TS) - Joel & Nathalie	I11: Dress You Up (R) (NA) - Julie Henry	I12: Marie Lovenberg (R) (NA) – Marie Lovenberg
1) Challenges				
<ul style="list-style-type: none"> - Start up phase - Daily activities 	<p>She said “a lot of what I sell in my shop are never worn clothes. I feel glad that we give them a second life but I am also angry to see how many bags of new clothes we receive, I feel like people just don’t care and keep buying new things all the time”.</p> <p>She admitted that she had to lay off two social workers last year to make sure her shop would still be profitable. She said “if my shop is not profitable, I won’t be able to help our charities. As a manager you need sometimes to</p>	<p>People donating clothes very often forget that the clothes aim to be sold. Joel said: “it’s crazy the amount of bags with very dirty clothes, on average 1 out of 3 bags of clothes will end up in the trash pointing to several blue bags waiting to be collected by Terre ”.</p>	<p>She said “the demand now is still very low, especially in small cities such as Namur”. She said “using a new concept referring to renting clothes , it is hard to get people used to it but even harder to stay competitive with digital platforms that have way smaller costs”. She also thinks that it is very stressful as there is no specific insurance for renting clothes in Belgium.</p>	<p>She thinks that people sometimes tend to compare the prices of new clothes from discount brands with rentals and do not see the added-value of renting clothes.</p>

	make a cornelian choice”.			
2) Opportunities				
<ul style="list-style-type: none"> - Start up phase - Daily activities - Expansion 	<p>She said “In 2020, we will open a big house for homeless women and children, this is so nice to see what we can do with all our actions”.</p> <p>She said “by being self-contained with our own facilities and by hiring social workers we are able to do more than other charities relying on the state to set up any new social action”.</p>	<p>Nathalie said “It’s an opportunity to be able to collect used-clothes and to sell them but when you think of it, it just means people keep buying continuously. It’s good for the people in need that we exist but at the same time, the good feeling people get from donating huge bags of clothes, thinking they help the poor, is not right as it is no going to help these individuals to change their consumption habits”.</p>	<p>She thinks renting clothes would work perfectly with the right digital tools “I think that if I received help in managing my digital communication, it could have worked better”. She also thinks it can become very profitable after several years with a bigger inventory.</p>	<p>She said “it allows people to be able to wear quality dresses, to not have to buy new cheap clothes from discount brands for the same price for a couple of days”.</p> <p>She thinks that if she dedicated her time 100% to the activity of renting dresses, it would have probably worked. She said “renting clothes is amazing, people are ready to consume differently [...]”. She also thinks that it would work with clothes that can be rented throughout the four seasons, ‘les intemporels’, which are timeless clothes.</p>
3) Motivations				

	<p>In-between the two wars, one abbe, Edouard Froidure started collecting clothes for people in precarious situations. She said “Les Petits Riens expanded their activities to the whole country because it became quickly clear that people were willing to give their clothes to help Belgians who really needed some help”.</p> <p>She said “after working 13 years in a luxury retail store, I just couldn’t work without a social goal, I was just convincing my customers to buy more than what they needed [...] I earn less money but I feel so much better at the end of the day”.</p>	<p>Oxfam started to sell cheap SH clothes in the UK to help the people in need. Joelle said “I started volunteering for Oxfam because I met one volunteer already working here and I had some spare-time, I just wanted to dedicate it to a good cause”.</p>	<p>She initially wanted to open a start-up following her convictions for slow fashion. She did a business model plan and she knew from the beginning she would not be profitable but still wanted to try. She said “as I planned to consign the dresses, I thought I could still make it as I don’t have any important costs. Big mistake, I was dreaming”.</p>	<p>She said “I was initially offering custom tailors but I always had to justify the prices [...] In renting dresses, I wanted to enable more people to benefit from quality and my creations”.</p>
Theme 1: Environmental Dimension				
Variables	I13: Coucou (R) –	I14: Bellestore (R) –		

	Isabelle d'Otreppe	Stéphanie Van Dooffelaere		
1) Value proposition				
<ul style="list-style-type: none"> - Offer - Customer segment 	<p>They offer dresses for pret-à-porter. The dresses can either be booked for a specific date or rented on the same day if there is availability. She said “with our concept people don’t have to store the dress in their closets”. She continued, “the clients also believe in the reusability of the items by renting in our store”. However she said “the initial motivation of customers coming here is not the environmental aspect but the need of a special dress for an event. Nevertheless, the environmental aspect comes as the second motivation ... Our loyal customers are the ones who have as primary motivation the</p>	<p>She rents high quality dresses from brands such as Maje or Sandro bought in second-hand markets and consigned dresses from the dressing of individuals. She said “I only rent used-dresses, nothing new”. Referring to her clients motivations to rent she said “all my clients are motivated by not buying new clothes to only wear them a few times. You only have one wedding you know”.</p>		

	<p>environmental aspect in mind”.</p> <p>The customers are typically women from the age of 25 to 35 years old because they get married or their friends get married. There are also teenagers searching for a dress for prom and cocktails. She said “those people are in search for a dress that they would typically wear only once”.</p>			
2) Value Creation and Delivery				
<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>For the cleaning of the dresses she said “it is better that we take care of the cleaning because some clients might damage the dress by doing it themselves”.</p> <p>She said “we select brands that are viable and not some brands, such as</p>	<p>She washes the clothes herself. She said “I use my own cleaning products, from home. I don’t use any specific eco-friendly cleaning soap”.</p>		

	Nathan, that are too delicate and that don't last [...] one dress usually lasts one season, and is used approximately 10 times".			
3) Value Capture				
- Revenue - Costs	They make profit by renting dresses that are bought from retailers but usually most of the dresses are bought from individuals who bring their used dresses to the store or send an email with the details of the dress they want to get rid of.	She makes small revenues out of used dresses for rent.		
Theme 2: Economic Dimension				
Variables	I13: Coucou – Isabelle d'Otreppe	I14: Bellestore (R) – Stéphanie Van Dooffelaere		
1) Value proposition				
- Offer - Customer segment	The price is fixed according to the original price of the dress and the viability of the dress. She said "the silk and pearls	The majority of her clients are young women, from 20 to 35 years old. She said "my clients come for a special event such as for		

	<p>dresses cannot be washed and used as many times as other dresses and thus they are more expensive”.</p> <p>The dresses can be rented for 5 days for a price range of 35 to 75€ depending on the dress category or for 8 days for a little more. The cleaning service is included.</p> <p>The clients can ask for a retouching service for an additional 5€.</p> <p>They also have a second customer segment who are selling them second hand dresses for the rentals.</p> <p>The fact that Coucou succeeds compared to the other rental stores is due to the initial dresses’ selection. She said “there is a big work behind the selection of clothes and a need of taste”. They</p>	<p>renting a wedding dress [...] They don’t want to spend a lot of money to buy an expensive dress”.</p> <p>She rents dresses from 15 to 40€ maximum.</p>		
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	emphasize on values such as aesthetics to attract customers.			
2) Value Creation and Delivery				
<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>A pressing company cleans the dresses, because some of the dresses have special materials. However, they prefer to clean some of the dresses themselves, as some of them don't require special cleaning.</p> <p>They rely a lot on word of mouth. She said "I feel 50 percent of our customers know us through word of mouth". That's how they started their business. "At first we started in the founder's attic with our close friends and then the circle of friends got bigger".</p> <p>Now they communicate mostly with Instagram,</p>	<p>She receives clients at her place several times during the week after 5 pm. She prepares the clothes for each client based on what they said they are looking for.</p> <p>She only consigns expensive brands because of their profitability. She said "I only consign dresses that were initially bought for a minimum of 100€".</p> <p>She does not work with any external company. She mainly uses her website to attract new clients but admitting also using social media.</p>		

	<p>with stories of their showroom and Facebook. She said “we are in charge of the communication which takes a lot of time [...] my associate and I we never have free time we are always on our phone or in the store day and night”.</p> <p>Before buying the dresses they rent, they used the consignment mechanism. However she said “we quickly realized that this mechanism was too time consuming and hard to manage. We made the choice to stop this system and start to buy our dresses, as the consignment of dresses was not profitable”.</p>			
3) Value Capture				
<ul style="list-style-type: none"> - Cost - Revenue 	<p>The margin made on the dresses rented is not huge. She said “The rentals</p>	<p>She said “on average I have more than 100 dresses consigned but it is</p>		

	<p>allow paying for the employees, the rent and other costs”. She continued, “our biggest profit comes during the wedding season around may and this allows us to be profitable even in lower seasons such as winter”.</p> <p>At the end of the season they resell the majority of the dresses in a huge clearance sale in the store or via Vinted, the online platform of second hand clothes.</p>	<p>not the most profitable ones [...] what works the best is the trendy dresses I bought myself from second hand markets”. She said “I only rent on average three dresses per week”. She thinks renting dresses is time-consuming for the amount of money she makes. She does not have many costs as she is doing her activities at home. She said “my biggest cost was the dresses I initially bought”. She said “If you subtract from the 30€ I make all the time I spend with each client and the money I give back to the owners of the consigned dresses, I might end up with 20€, this is not profitable”.</p>		
Theme 3: Social Dimension				
Variables	I13: Coucou (R) – Isabelle d’Otreppe	I14: Bellestore (R) – Stéphanie Van Dooffelaere		

1) Value proposition				
<ul style="list-style-type: none"> - Offer - Customer segment 	<p>They offer dresses from sizes 36 to 44, due to limited range original sizes sold in traditional stores for those dresses.</p> <p>They emphasize a lot on the customer service. She said “as soon as there is a small problem we’re on it 100%”.</p>	<p>She offers more than 250 used dresses from size 34 to 44. She said “I really tried to satisfy everyone”.</p> <p>She said “many of my clients come because they want to experience something else, they want to try something different ... I only receive one person after the other to provide the best service as possible”.</p>		
2) Value Creation and Delivery				
<ul style="list-style-type: none"> - Activities - Resources - Partners - Channels 	<p>There are the two founders and three ‘lookuses’, as they don’t sell they don’t call themselves sellers but lookers who make the looks for their clients. The lookers also select and buy the dresses that will be rented.</p> <p>They have collaborations</p>	<p>She spends a lot of time advising and satisfying her clients. She said “I spend so much time trying to satisfy my clients, to book appointments when they are available, to prepare their orders for the right day ... ”.</p> <p>She collaborated with two</p>		

	<p>with local designers for jewels, cosmetics and bags. She said “some designers come to our store to ask us for a collaboration but sometimes we also ask for some”.</p> <p>They also have partnerships with the shops in the area. She said “for Valentine’s day we created a packages with the products and flowers of the shops next door. We really stick together in the neighbourhood”.</p> <p>To communicate with customers, they only have an email address. In fact, they do not want people to call, it would take too much time to explain the concept to everybody. The email address is also for the individuals who wish to sell their dresses.</p>	<p>local Belgium brands producing handmade accessories but admitted it didn’t work.</p> <p>She does not have any employee. She communicated a lot with her customers using Facebook and Instagram.</p>		
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3) Value Capture				
<ul style="list-style-type: none"> - Revenue - Costs 	<p>She said “the dresses that are not sold at the end of the season during the clearance sale, are given for charity to Les Petits Riens”.</p> <p>The subsidies allocated by Becircular allowed paying the salaries of the two lookers/employees at the beginning.</p>	<p>She does not work with any charity. She said “right now I am reselling all the dresses to SH stores or using peer-to-peer platforms”.</p> <p>She said “I already have a full time job, a third baby coming. I simply do not have the time to invest in developing this activity”.</p>		
Theme 4: The future of CFC				
Variables	I13: Coucou (R) – Isabelle d’Otreppe	I14: Bellestore (R) – Stéphanie Van Dooffelaere		
1) Challenges				
<ul style="list-style-type: none"> - Start up phase - Daily activities 	<p>The biggest challenge was to deal with the huge demand. She said “the offer is the main challenge but everyday we face challenges [...] The longevity of the dress is also a big issue as brands</p>	<p>She said “It is really hard to find larger dresses because the size of the clothes are standard [...] I really tried to satisfy all tastes but this is not something to do. You should define a customer</p>		

	initially designed the dress to be worn only a few times and not for being cleaned after each usage”.	segment and stick to it”.		
2) Opportunities				
<ul style="list-style-type: none"> - Start up phase - Daily activities - Expansion 	<p>They had some subsidies from Becircular and personal relationships that helped them. For instance “we had the offer to move in this location, which was perfect for our concept, compared to the attic where we started”.</p> <p>She said referring to fast fashion “customers’ mentalities are changing and people are tired of having to store so many pieces. I think people are getting conscious of new means of consumption such as rentals”.</p>	<p>She thinks renting clothes can work if you do it like Coucou, full time. She said “If you think of it, both Marie Lovenberg, Dress 4 you and Dress You Up were all doing it next to a full time job, I don’t think it can really work that way”.</p> <p>She thinks the mentalities need to evolve, especially in small cities. She said “in big cities such as Brussels it is easier because there are more events that might require you to rent an expensive dress rather than buying it”.</p> <p>She said “If I was really investing money and time</p>		

		to continue it, I would invest in rentals mostly online such as 'Les Cachotières' in France".		
3) Motivations				
	<p>They started the concept because it did not existed yet. They wanted to offer an alternative of consumption from traditional stores, where one buys and then throws away.</p> <p>At the moment they focus on their initial objectives. But in the future they would like a delivery mechanism through and online platform.</p>	<p>She heard about Coucou and she wanted herself to start her own store with the same concept in a different Belgian city, Liège. She said "I wanted to start this nice concept of renting instead of buying new clothes, in a smaller city than Brussels [...] I really wanted people to discover new means of consumption [...] We started approximately at the same time with Marie Lovenberg, but she was offering more vintage clothes".</p> <p>She decided to stop her activities after 2 years of business (June 2019) and she is in the process of</p>		

		selling all of the dresses to SH markets. She said she does not really like her business because of the economic side of her activities. She said “I think renting clothes is too similar to selling new clothes, I didn’t like the commercial aspect of it”.		
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