

**GUAJIRA**

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**PAPER TITLE:**

# **Introducing the Story of The Wayuu: Constructing a Sustainable Fashion Discourse for Indigenous Cultures**

**Film link:** <https://www.youtube.com/watch?v=wGMCKeV7lrQ>

**Website link:** [dianachicaiza.com/guajira](http://dianachicaiza.com/guajira)

**Key words:** Culture, ideology, consumption, sustainability, fashion, postmodernity, media production.

## **1. INTRODUCTION**

In terms of natural, organic, sustainable and socially responsible, the world seems to have nothing to lose. Those terms deluge today's articles, speeches, still and moving images, continuously present in brands campaigns and product augmentation in every advertisement online and offline, essentially summarising the whole market. Today's situation certainly holds a more positive and humanistic climate than back in the day when green juices and sustainable consumption were far from being everyone's mouth. Is interest in the environment and social causes increasing categorically? Or is it more a matter of following a social-pressured trend? One could argue that due to the fact that online presence is not limited to any hour in the day, individuals can easily be victims of constant vigilance on every tweet, post, picture, location as never before, and hence, everyone would be attempting to act like respectable individuals, hardly as a result of the fear of being ridiculed or being condemned as an awful human being. All

the negative and positive possible actions are a click away, one could sign a petition for polar bears, criticize Trump's actions or criticize someone for being too skinny, but always be ready and conscious for the following repercussions living inside the panopticon<sup>1</sup> all day, everyday.

This paper explores the "Guajira" project based on the dichotomy between the "sustainable trend" in today's online global society and the particular situation of the Wayuu indigenous community living in the region of La Guajira, Colombia who are going through a humanitarian crisis including drought, starvation and death in the last 6 years since 2010, approximately. This is a very serious situation, well-known in Colombia, that has not been resolved, due to several social and environmental factors, especially the corruption of the government and other institutions. Nonetheless, the Wayuu community also represents a very rich heritage in a traditional indigenous culture carrying its own characteristic language, textiles, food, architecture, art and lifestyle. The project intends to look at the situation from a socially responsible perspective, highlighting the unexplored wonder that their culture represents, and their land as a "paradise"; creating a sustainable fashion discourse present mainly in a short film and a website, over and above, operating in a hybrid category: documentary/fashion due to its juxtaposing nature and focus, but always in the socially responsible direction. The project will not be limited to demand donations from the public, rather it intends to find a suitable long-term solution that signifies giving to the Wayuu community the place they deserve, as a culturally-rich autochthonous community and minority inside a globalised society. Furthermore, fashion will serve as a powerful communication tool

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<sup>1</sup> Idea invoked by Michel Foucault's Discipline and Punishment (1975)

that will be specifically guided to contribute to this purpose in a socially responsible manner.

The “Guajira” project adopted the methodology of field research, initially scoping and researching in some chosen areas in La Guajira region as an ethnographic method. Along with informal interviews with the Wayuu people, as well, a discourse analysis of the current situation of sustainable media production, focused in the fashion field/industry.

## **1.1 PERSONAL STATEMENT**

There is an autobiographical sense in everything that I create or research, coming from an art background is the only way I know to operate. I understand I am in a privileged position, as a result of the academic steps I have been able to advance, not only because of my own capacities but also, due to the abundant financial resources my family has been able to invest in me, without them this project would have resulted impossible. I understand now as well, the unfair economy-based world we live in, I understand that meritocracy only functions once you achieve a certain level. Moreover, being Colombian I have seen inequality at first hand, the biggest part of my life I lived in a society that recriminates poorness, not giving the majority of people the absolution they deserve for not been fully educated, calling them ignorants or just putting them aside. A society that condemns the unemployed, illiterate, the homeless, the minorities and the working class for just being what they are, they seem to be in a lower position. This is very personal to me, my family has taught me to give something back to the unfortunate, because really it is a matter of luck, of where you are left in the world to be

born, be raised and live under whatever conditions life allowed for you; but, most of the people do not deserve what they have or are, whether good or bad.

Now, being a filmmaker working mostly in fashion, being this the digital universe I revolve around. I will take advantage of every little thing that I know to turn around the paper, and make people see in a new perspective the situation of my country, Colombia, and in particular, this region and indigenous community that represents 0,55%<sup>2</sup> (270.000 Wayuu indigenous) of the total population of the country. They are a minority; they do not have the conditions they deserve for a good-quality life. In this world, they do not have the enough power and voice to bring to their land the attention and resources they need. But, there is also a contradictory aspect to this, they are proud of their traditional culture and their land, they would just not sell out for every penny they are offered, it is not about money, it is a matter of human rights. We do not all want to be industrial contaminated cities for the purpose of surviving and being "happy", we all want to live with dignity and respect for the environment and the community, without leaping over ambition, opulence, industrialised mass production or else, in poverty and precariousness to end up been diminished. Unmistakably, my own voice will have a strong role throughout different sections of this paper.

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<sup>2</sup> Census present in the Colombian Culture minister report made in the year 2005. Available at: <http://www.mincultura.gov.co/areas/poblaciones/noticias/Documents/Caracterizaci%C3%B3n%20del%20pueblo%20Wayu%C3%BA.pdf>

## 2. RATIONALE

### 2.1 CULTURE BOUNDARIES

Culture constitutes every element that surrounds human beings in a specific moment of time and space, it varies immensely from one region, city or country to another. It is relevant to physical objects, but also, to specific reactions, gestures, expressions, that exist in abstract beliefs, desires and behaviour, all interrelated in a system that conforms human perception of their personal world sphere (Wei and Siu, 2005). Precisely, because culture involves numerous aspects in everyday life, it can sometimes be dismissed by individuals who do not realise that their specific actions and behaviour are merely constrained to an area, city or town, not even to a whole country. Humans are creatures of custom that do not normally question the ways they were raised to survive in the world. Naturalisation is the process in which individuals become “immersed in a shared understanding whereby the culturally contingent aspects of social life (such as common cultural associations, social practices or power relationships) are seen as being the natural order of things” (Barthes [1957] 1972 in Thompson and Haytko, 1997).

Adding up to this “naturalised” understanding of culture, globalised society has blurred the borders between cultures in a tremendous manner becoming almost an amalgam of industrialisation and online content. Thus, pointing out cultures may become an authentic challenge when only hybrids are to be found. Globalised society and neoliberalism promised all race individuals that if the appropriate actions were “mises en place” in the right moment and effort, opportunities to grow economically will arise as well, causing many aborigine communities the desire to leave their traditions to pursue the financially-stable-industrialised-city dream. Evidently, there will be always discrepancies between cities and countries, but, only by contrasting remote cultures is



possible to distinguish substantial differences between them. For the Wayuu community, in particular, a very important cultural aspect is the fact that girls learn to weave at an early childhood age, determining, in most cases, weaving will be their job and financial livelihood for the majority of women in the Wayuu community. But, also weaving has a very strong spiritual meaning in every specific colour thread and shape in the embroidery, for instance, some patterns could represent ritual ceremonies or ancestors' stories. Then again, people that live in the western world tend to look down upon communities with this sort of ideologies, mainly on behalf of the developed world ideology, completely focused on completing metropolitan cities with high infrastructure and industries, that provide first class jobs to people, to attain what is considered to be a "good" quality of life. Furthermore, there is a long tradition of indigenous tribes being seen as less sophisticated or underdeveloped because of their lack of certain technologies, religion beliefs or fashion customs, considered by western people a priority in the social apparatus of everyday life. This tradition has different origins, one of them comes from the age of the American conquest, where texts described American indigenous as primitive, without a "soul," crazy individuals that were unworthy of a normal treatment needing to remain on the edge of society, until fulfilling the "civilising" norms and processes according to the western law and religion (See Smith, 1978). Since that era, categorisation was made: westernised was good, primitive was bad.

However, in the postmodern ideology of today, authenticity represents a huge milestone: individuals pursue looking different from one another in their best efforts. The demand for authenticity has always existed among consumers; however, the issue has become more sensitive as technological advances blurred the difference between authentic and inauthentic objects (Grayson & Martinec, 2004 in Labrecque et al., 2012).

Consumer culture is authenticity, which represents a challenge for marketers to convey (Holt, 2002). In this strive, there have been several cases where fashion brands have “borrowed” and capitalised motifs, colours or designs from aborigine cultures, recurring to an “indigenous trend in order to get more money out of the mainstream flow. No one in the past decades would have imagined a collection inspired on the Navajos to be fashionable. The following cases illustrate the capitalisation of indigenous items: 2012 Victoria Secret show, in which one of the models used a traditional native American headdress piece that symbolises honour, respect and leadership in Native American tribes (Reid, 2016) without any respect or acknowledgement showing. Naturally, after the incident, Victoria secret apologised but it was too late. After the apology was released Jennie Luna, who is Chicana and Caxcan said: “society largely is ignorant toward indigenous spirituality and doesn't understand what should not be marketed commercially” (Fox News U.S.,2012), in an attempt to ask for more education and interest around what a native community really is . “We're not a fashion statement (...) We are people who are facing serious issues, and for them to further perpetuate the type of stereotypes and disregard for a community's way of life is unacceptable” (Ibid).

One other example is the Squared Fall/Winter 2015 Ready-to-wear collection, arrogant in its ways to portrait native American motives. Creative directors of the brand declare to be “honouring the people that started this country” in a style.com video regarding the collection, assuming it was something honourable to bring in without permission native American prints motifs, fur, silhouettes and materials and combining them with some other rather pedestrian items (Blanks, 2015). Would have there been any difference if they would have used native American models? Yes, it would have. It is not a matter of designers getting restricted in their inspirations but more how respectful and

informed they are about aborigine cultures that do not want to capitalise every item they produce.

## 2.2 CULTURE COPYRIGHT

*“Culture has become a product in its own right”*

Frederic Jameson in *The Logic of Late Capitalism*

Today the aesthetic production is completely linked and integrated with commodity production: “the frantic economic urgency of producing fresh waves of ever more novel-seeming goods” (Jameson, 1991). Therefore, the dominant economic system produces ideologies ill-fated to be transformed into industries. Barthes (1983) pointed out that fashion magazines were constructing a narrative, and ultimately developing it into an ideology inside the fashion industry. Accordingly, the “indigenous trend” has represented in the last decades another ideology transformed into a discourse, and ideology, and therefore as a part of the industry. In today’s digital conditions to restrict in any way, the flow of information or knowledge between cultures is barely impossible. The digital revolution has all to do with this increasing ability of individuals and corporations to appropriate and profit from the cultural knowledge of indigenous peoples, which is largely unprotected by existing intellectual property law. There have been propositions of scholars and lawyers to impose more legal protection to these items through copyright. They have defined cultural property as “all images, text, ceremonies, music, songs, stories, symbols, beliefs, customs, ideas and other physical and spiritual objects and concepts”(Inter-Apache Summit on Repatriation 1995:3 in

Brown, 1998). There has been a tendency to protect cultural defining cultural property, ignoring the already existing intellectual property crisis and how knowledge is increasingly of public domain (Brown, 1998).

One could argue that situational pragmatism may seem handy in these situations, thinking around a possible agreement that could both benefit companies for their commercial purposes, and at the same time, benefit the communities in the ways that they required most urgently, finding a balance between “reasonable protection and compensation for minority populations while maintaining the flow of information essential to liberal democracy” (Brown, 1998). Yet, there are cynical cases like Mango’s “tribal spirit” collection supposedly inspired in the African Savannah that resorted to Kendall Jenner, a white girl, to be the campaign face. (Brennan, 2016). Consequently, people on social media expressed their discontent, after the campaign with Jenner was released, people on social media start to call out the house as “racist”. Positively, online audience and customers are not willing to believe everything they are told or shown anymore, even when the origin is a hegemonic power. After multiple other cases of cultural appropriation arose in fashion and other business realms, a hashtag campaign was born under the name: #mycultureisnotcouture where general audience and aborigines portray examples of what they believe to be cultural appropriation in music videos, editorials and different kind of images. Categorically, the confusion around fashion is not about the amount of clothes that are being produced but the constant shifting messages that they bring to society.

## 2.3 ONLINE CULTURE

*“Culture(...)amalgamates with advertising”* (Adorno and Horkheimer 1972)

Triplegram. Thumbs up. Someone has reacted to your picture. Someone follows you. You are following someone. These are some of the new words for online dynamics that belong to this specific time of this specific year, they keep shifting throughout the months, days and minutes. These online terms and brands have changed online consumer behaviour, advertising and branding forever. For purposes of this paper, social media will be defined as all the media designed to “facilitate the dissemination of content through social interaction between individuals, groups, and organisations using the Internet and Managing New Media Web-based technologies to enable the transformation of broadcast monologues (one to many) into social dialogues (many to many)”. (Botha and Mills, 2012)

It has been considered unhealthy to understand online identity without considering the notion that there is more than one world in today’s consumer’s mind (Ibid.). There is the real world. But when we start to evaluate the effects that the online world has in the real world, the positive stream of outcomes can be as strong as the negative one. All in all, the most relevant aspect that social media has accentuated is the opportunity to turn content consumers into content producers in the mentioned “many to many” aspect. Social media are both accessible, in that it is nearly global audience, (Brogan, 2010; Zarella, 2010) and reachable, as the geographical distance problem is no longer existent.

Arguably, democracy has increasingly become important in the recent decades. A single individual has never before been able to generate content and spread it globally in seconds, and even though, most of the big powers are still in traditional positions, it is indubitable that bloggers, software programmers, Youtubers, Instagrammers and in general online influencers do hold a very important power in society in this era. As Kozinets (1999) puts it: “The existence of united groups of online consumers implies that power is shifting away from marketers and flowing to consumers”. This virtual power has undeniably revolutionised consumer activism, in terms of the boundless amount of information, news, crowdfunding campaigns and the vast extent of possible actions and interactions, sharing posts, images, videos, emails and sign petitions to financially support an online project with the click of a button, without having to incur in any struggle. The costs of every action have never been so low, as Norris (2002) argues, Internet “users have nearly unlimited choices and minimal constraints about where to go and what to do”. And the power of a single click has never been this high for “relatively powerless individual consumers and workers to redress the imbalance in the marketplace” (Hawkins, 2010).

But, all this merely easy-clicking can also result in a shallow and transient interest between groups and individuals. And more than anything, opaque commitment levels<sup>3</sup> that may result in “convenience activists” or what Montgomery, Gottlieb-Robles and Larson (2004) call “armchair activists,” with a factual and potential interest in some social or ecological issues to engage in online action but not enough to participate in

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<sup>3</sup> The unique problem may be with “Commitment levels are opaque. Maybe a maximum of 5 percent are going to take action, and maybe it’s closer to 1 percent... In most cases of Facebook groups, members do nothing. I haven’t yet seen a case where the Facebook group has led to a sustained movement” Mary Joyce of GigiActive, an organization that helps activists with the effective use of social media to advance their causes. In Hesse (2009) slactivists (Caplan 2009; Kerwin, 2010)/“convenience activists” the authors book terms them.

social movements in the real world (Albinsson and Yasanthi, 2012). Nevertheless, there has been some cases in which the online consumer protests have brought real results, more recently, overwhelming protests particularly in twitter and Facebook, in response to retail giant Gap changing their logo persuaded the company to revert to its original and beloved “blue box” within one week of the change (Richmond, 2010 in Albinsson and Yasanthi, 2012). Thus, despite concerns regarding sustained action and meaningful involvement, online activism has a record of producing results in terms of spreading a message and gaining the attention of consumers, organisations, and mainstream media.

Armchair activists more known as “slactivists” have been pointed out to have a guilty conscience that drives them to take some form of minimal action, however it was noted that every consumer is, in essence, an activist because each individual “votes three times a day with whatever you buy and eat”. As such, consumers have a responsibility to support brands and companies with ethical values and systems that have a beneficial or social impact (Albinsson and Yasanthi, 2012). Although this may seem quite primitive and small actions, it overall creates a cultural sense of what is right and wrong according to the contemporary ideology. Once some powerful individuals or a group start to act in a certain differentiable way, it is easy for others to copy them and enlarge the actions, the trends and ultimately the ideologies. (See Rapaille, 2015). Definitely, the fashion industry, neither had a simple or easy ride to be on top of all these changes and following challenges.

*“Engagement isn’t optional. It’s a prerequisite to having a future. Creating, influencing and sharing. Silence is fatal” (Hanna et al., 2011).*

## 2.4 FASHION DISCOURSES

*They do not want to feel passive trend-following they want to construct as an active creator their personally unique style.* Labrecque and Zanjani, 2012.

Fashion discourses have evolved and changed drastically over the years, especially towards the beginning of the 21 century. It is a challenge to define how hegemony in fashion has been portrayed by its surrounding discourses because it does not come from a single origin towards the consumers. Fashion discourses have moved concerning topics of morality of consumption, conditions of self-worth, individuality, authenticity, gender roles, social class standing etc. (Thompson and Haytko, 1997). As fashion is present in every sphere of society, it tends to have different meanings depending on numerous factors that end up translating into interpretative positions from individuals (Ibid.). Despite this base statement, over the last decades, fashion has held some characteristics like innovation, quick changes, reproduction, creation of multiple styles and more significantly the mass consumption of fashion goods known as the Western Fashion Pattern (Davis 1992; McCracken 1988a) or more commonly as “fast fashion”. And the corresponding meanings and images diffused by advertising, mass media inside the ideology of consumption. (Bocock 1993; Giddens 1991; Jameson 1991; Nichter and Nichter 1991).

Traditionally as well, fashion has been interpreted insolently as a superficial and frivolous enterprise lacking practical value (Wilson 1985), related to a picture of “good life” based on material affluence (Leach 1991; Sherry 1987; Bocock 1993). These



perceptions may still seem a little trivial for what concerns most of the human society in this era: money. But in the same way, fashion has expanded its creation and production in unimaginable ways, it has also countered these superficial and frivolous perceptions with its undeniable position as a multi-billion dollar industry, so it does represent a seriousness of purpose in business terms (Van der Peer, 2014). On the other hand, there is an alternative interpretation of fashion, that in most cases represent the one fashion professionals or connoisseurs choose, to experience it as an exciting universe, a place to be creative and upon which to project dreams fantasies, and even intellectual journeys and topics, but this is definitely not the most common path. This myriad of interpretations and meanings enable consumers to create all new perceptions around the complex ideological systems that makes society what it is, and therefore to reshape the meanings of their personal beliefs, history, interests, actions, and especially the relationships with fashion phenomena (Thompson and Haytko, 1997).

Through “naturalisation”, consumers have developed a profound understanding of descriptive and visual language relevant to all fashion field, in images such as, brands names, fashion trends, garments, seasons, colour palettes, all present in the advertisement, articles, editorials, films, social media posts and all the subtexts relevant to their social interactions. It is a language that consumers are fluent in, and can bring them social advantages in their context, and a sense of personal identity.

Every day, individuals transform their sense of identity into their “new and better” values. In the postmodernity this transformation usually reflects values like activism, sustainability and “green ideology<sup>4</sup>” unfolded in the interest of protecting their body and

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<sup>4</sup> In relation to the increased interest in fitness and healthy conscious in the 2010 decade.

their ecosystem through ways of recycling, buying organic fabrics and food and overall supporting companies that share their same values representing a good behaviour to admire. The frequent use of the word “natural” in a fashion context has been used as an honorific term for endorsing a new style by means of an association with positive meanings such as authenticity, an expression of timeless aesthetic principles and freedom from fashion pressures (Thompson and Haytko, 1997) Overall, a social sense, a communal interest to live a better life and as well, to scrutinise the ones that do not follow these same values, there is a lot of online bullying, but normally, for each bully there are hundreds to condemn them. This whole trend that intends to be perceived as natural as possible, comes from its contender, the negative wave of artificial petitions of society. For example, from the significant amount of media pushing women to have what is consider an ideal beauty in both face and body unleashing a current of eating disorders, reduced self-esteem, body image distortions and increased predilections for cosmetic surgery interventions (Joy and Venkatesh 1994; Nichter and Nichter 1991).

The idea is to conduct a metamorphosis that “permit individuals to effect by their own means a certain number of operations on their bodies and souls, conduct, and way of being so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection or immortality” as Foucault explains it in his “technology of the self” (Foucault, 1988). Consumers can also use fashion images and meaning to envision a personal orientation and lifestyle that is not currently attainable. In this way, the technology-of-the-self fashion discourse becomes intertwined with narratives about one’s hopes for the future and the goals that are salient in these future-directed life projects. Empowering people to achieve their goals. Individuals in the race of authenticity normally “typify ‘everyone else’ as followers who do not want to be innovators and leaders” (Thompson and Haytko, 1997). Meanings conveyed through

fashion discourses present a contestable terrain that consumers rework in terms of their localised knowledge and value systems. This active reworking is further shaped by consumers' desire to construct self-identities through fashion discourses. This constructed identity is a socially negotiated one that apparently right now is working toward the formation of more social and eco-friendly values, especially because of the social pressure that online presence is exercising in each individual.

## 2.5 SUSTAINABLE CURRENT

*"Power can be productive, it can create and not only repress"* Foucault (1977)

Discipline and Punishment.

It is notably known that the human capacity has largely exceeded the planet earth resource magnitude, the user consumption is beyond the limits of the planet sustainability. Fortunately, the field of sustainability has matured covering both technical aspects moving, for example, from minimising waste and recycling to lifestyle change and social injustice. (Thorpe, 2010)

The market is built on the idea that demand controls supply, and it is assumed that the consumers "vote" for their favourite brands and companies with each pound they spend practising their "sovereignty" (Thorpe, 2010). However, this "sovereignty" will be fair if consumers were actually in full control of their emotions and feelings towards brands and "objects of desire", inconceivably the case when the intentions and manipulations of advertisement are revealed. Historically, advertisement wants to capture consumers through the creation and adoption of new trends, new fashions afresh (Kehl, 1975). And for this singular current, a primitive concern of sustainable supporters was if "we could

make environmentally better products and convince people to buy them?" (Thorpe, 2010).

One of the benefits of being online is that every type of knowledge is available, producing overall a more conscious society, apparently more concerned about the state of the planet and unfair working or social conditions in communities and minorities around the world. As a result, society may end up on the so-called "informed choice", assuming that consumers will make better rational decisions because they have better information (Thorpe, 2010). Likewise, there have been many factors that influenced consumer choices, such as, celebrities, playing an important role in the fashion field, present in the majority of fashion covers and editorials; they have, as well, shared their concerns in sustainable matters making the millennial generation question consumption in general and "driving a 'clean label trend' where companies feel pressure to explain what's in everything and where it came from" (Winston, 2016). Additionally, eco-friendly products usually have a more complicated process of production because they can not comply with the regular, standard management, supply and distribution processes, therefore, they are usually more expensive, which could signify an advantage, due to the fact that price determines exclusivity and social status (Thorpe, 2010), impacting in the demand inside the luxury sector. The so-called "clean label trend" had overcome a process that, in "social terms of consumer goods having a darker, anxiety producing side concerning novel or expensive consumer goods to gain us a certain position in society". Nowadays a transparent, conscious reputation signifies "positional" consumption (Thorpe, 2010). Consequently, the Positive Luxury report (2016) highlights the fact, that the investment community is waking up to, is reflected in the value translated to consumer brands that manage environmental and social issues in a more efficient manner. There are some early proofs of evidence to back this idea up: "in 2015,

a Morgan Stanley analyst raised the price target on some mainstream apparel players like Nike based on their sustainability performance” (Winston, 2016).

And even though, there are still some questions about the feasibility of these products taking the global world massively and by surprise, related to how some people have to live within their restricted own means and would not be deciding with the same “sustainable” criteria; according to two organizations that work closely with high-end product companies, the Luxury Institute and Positive Luxury produced the study in which is signalled that sustainability and social responsibility are requirements now for luxury brands<sup>5</sup>, which will definitely help to keep up with a “cleaner label” consumption.

Individuals use the elements around them to make sense of their world, in this case: goods. Goods have evolved and grown sufficiently to consider their own magnification as harmful. What creates prestige and social recognition in 2016? The trend has been settled: Eco-consciousness, technologic design and clean brands, sustainability overall. A green picture is ahead.

## **2.6 SUSTAINABLE FASHION DISCOURSES**

While it is encouraging that many companies are already focused on propelling their social and environmental impact, also understanding the benefits of integrating sustainability into all aspects of the “supply chain”, more work needs to be done to help “luxury companies realise that sustainability and profits go hand in hand, and they can attain the profits by communicating their positive impact”. (Positive Luxury, 2016). But there are some representative cases of big fashion brands handling more than well

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<sup>5</sup> One really big example is the luxury conglomerate LVMH that is taking into place lifecycle analyses has been, according to Verde Nieto in. And it is just not a matter of attracting people by being so-called “sustainable” but matter of extremely high risk for the sector because actually the materials and resources are running out (Winston, 2016).

sustainability campaigns in videos or “green” displays in their websites. Nike has maintained a very fashion forward look in their campaigns, having a huge push into showing customers precisely how top technologies are inserted and produced in their trainers. and now, as well, the brand is focusing immensely in showing in online content their sustainable fibres and materials coming from waste recycling, often combined with motivational messages related to running and sports performance, such as, “we are unleashing the human potential” or “pushing ourselves to be our best”. The sustainable section on the website<sup>6</sup> intends to deliver the idea of balance between high performance and “sustainable innovation” to the consumer. The very futuristic and technological visual language is accompanied by a narration about how design and a sense of community are very important for the company and how those values will push the consumer to achieve its best potential, at the same time, continually projecting the “clean” brand image onto the public and potential customers with a lot of green nature, athletes and outdoors showing in the film.

On the other hand, “H&M “close the loop — Sustainable fashion through recycled clothes” video<sup>7</sup> from 2015, promotes messages of self-confidence showing different scenarios in different countries with models of different races. The film shows fast movement in cities and bright colours making reference to the quick urban dynamics, but still showing single individuals in each shot accompanied by an off voice making statements like: “wear red if you are a redhead” showing a redhead model, all this in order to motivate to authenticity and individualise the feeling of decision-making and identity. The off voice may not function as a narrator but it definitely gives a non-linear narration feeling to the whole campaign film, guiding the consumer to feel “unique”, “authentic” and “motivated”.

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<sup>6</sup> <http://about.nike.com/pages/sustainable-innovation>

<sup>7</sup> <https://www.youtube.com/watch?v=s4xnyr2mCul>

Both of these cases are very different and aimed to distinct objectives and publics, nonetheless, they have some similarities. Narration and storytelling from an off voice present throughout the whole film, an aspect that has been named as one of the most important milestones in digital content for fashion brands recently. The fashion industry was so full of non-sense images every day just displaying models posing, that nowadays, the content is focused in film and storytelling to produce a purposeful meaning. The art of a good storytelling can determine the engagement of customers in different segments of the market, the images become more powerful when a narrative sense is made out of them, even if it is not in the most traditional ways. The second consistent aspect is excellent cinematography and short shots with fast cuts between each other, building up the visual rhythm and “momentum” towards the end when a significant message in a brief sentence appears describing the ideology of each brand. For instance: H&M’s “Together we can close the loop” and Nike’s “Sustainability is the innovation challenge of our lifetime”.

*Are we becoming more socially and environmentally conscious? or is it just pretentious?*

### **3. RESEARCH CONDUCTED**

#### **3.1 TRIP TO LA GUAJIRA, COLOMBIA**

For this particular project, the research had different stages and contexts. Firstly, there was a historical and social context regarding the humanitarian crisis in La Guajira Colombia since 2010, that include drought and hunger, especially affecting the Wayuu indigenous community. That particular difficult situation motivated a further research

based on the purpose of achieving financial and social support to the Wayuu indigenous community in a socially responsible, sustainable project. The Guajira region was already visited and recognised ethnographically in April 2015 to have a general picture of the situation, the people in the area and possible shooting locations.

Before the decision of coming back in 2016 to advance in the project was taken, some first contacts with Wayuu aborigines were possible in Bogotá, Colombia through events and foundations “in pro” of solving the drought situation. The crew took a flight from Bogota to Riohacha, Guajira, as the base where the road transportation to the different indigenous “rancherías<sup>8</sup>” would be easier. The following section in the paper constitutes the main summary of the different challenges and lessons from the ethnographic research, the film shooting, the visits, the informal interviews and the whole panorama in the Wayuu indigenous community in La Guajira, Colombia, from the 25<sup>th</sup> to the 30<sup>th</sup> of August of 2016. The research group was conformed by Diana Chicaiza, research leader and filmmaker, accompanied by a team that include the executive producer, Alba Chicaiza and the Director Assistant, Camila Castro.

The first couple of days, the “Mayapo ranchería” was visited and a close contact with some of the members of the community was made. The individuals were approached with various gifts including water, sweets and food, looking to achieve a better disposition from the small research group. The crew spent a day with them, where some pictures and footage were taken in the area of the Mayapo beach and in the Mayapo “ranchería”. All the people, especially the children, seemed very excited to have visits from the capital of the country because this particular “ranchería” is not part of the most touristic area. After this first approach, the crew chose some individuals that had the

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<sup>8</sup> The term Ranchería denominates a small village where a small Wayuu community lives and almost all of their habitants are related to each other.



best disposition and represented in had characteristic indigenous physiognomy, to shoot in another place some days later, the chosen individuals were Sindy Paola Camargo Riveira and Liseth Carolina Mengual Epuayu<sup>9</sup>.

Sindy is a 25 years old young lady, born in Riohacha, Guajira. She has always been a member of the Mayapo ranchería, because basically, it represents all the members in her family. Her principal activity is to weave and try to sell different products like “mochilas” (handbags), dresses, bracelets and different pieces of jewellery achieved by the traditional Wayuu weave techniques using sticks and colour threads to construct unbelievable weaved pieces. In the case of the “mochilas”, she sells them in the local market for 30.000 COP, what will be approximately ten pounds<sup>10</sup>. Although, it has been found that in Europe, these “mochilas” are much more valued for their hand work and a long time to achieve a fine finish, reaching prices of £250 in online sites like Etsy.com and denominating them like “luxury Wayuu bags”. An unfair situation that the majority of the Wayuu community is not aware of, but certainly represents a very important international economic opportunity for the region. Secondly, Liseth is a 13-year-old girl born in Manaure, Guajira and she is Sindy’s niece, she goes to the “Lachoon Mayapo” educative institution, a local primary school, but a big part of her education is house-school-based because a vast amount of what she knows about her culture, she learnt it from their grandparents and other relatives living with her in the “ranchería”. Liseth is a very expressive child and she showed interest in being a part of the project since the research crew.

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<sup>9</sup> In Colombia and almost everywhere in Latin America the custom is to have a first name, one middle name and two surnames from father and mother.

<sup>10</sup> The calculation was made over the average rate the date 29th of November 2016:  
COP\$ 30.000 = GBP 7.8. Aproximately GBP 1= COP 3900.

The research crew asked Sindy and Liseth to bring along to the shooting, the clothes they personally thought were the most representative of the Wayuu culture, and they asked the research crew to bring a red lipstick so they could do their autochthonous make-up themselves. As a result, the whole styling and make-up were made by them, with no intervention from the research crew in order to preserve a natural, not artificial look, even though, the shooting was made at approximately 37 degrees of temperature, no retouching of the skin was made to achieve a documentary look. This definitely is a crucial differentiable aspect of the project, most fashion shoots require extensive make-up and styling hours to make sure the look is sleek, in this case, the most important thing was to maintain the image as true to reality as possible, still keeping a good eye in the production, but not interfering with the personal image and identity of the indigenous individuals.

The shooting was made in different locations with a personal driver to guide the whole group into the amusing deserted lands that were discovered one by one. The principal location was the “Cabo de la Vela”, a very touristic area in high season, generally visited by foreigners. In the particular shooting day, the 27<sup>th</sup> of August of 2016, the shooting was quite smooth because there were barely any people in the different places and the weather conditions were sunny and bright. The elevated temperatures constituted a challenge for the whole group but gladly there was enough water to have a break, every now and then. The shooting took from 4 in the morning to mobilise the group, food, water and different production elements like the camera, a video tripod, the steady-camera, multiple lenses, a microphone with its boom, multiple SD cards and a skateboard for the low shots; and it finished at 10 p.m when the driver left the crew in the city (Riohacha). Apart from the principal shooting, an everyday general shooting was made “in situ” with two professional cameras, one for the film and another one for

general still images; in addition to the smartphone cameras for general register of sound and image.

In addition, the next couple of days, the “Santa Rita Ranchería” was visited to make a couple of interviews to some leaders of the community. One of them was, Maribel<sup>11</sup>, a lady in charge of a local primary school who was really emphatic on how she wanted to introduce the Wayuu children deeply to their own indigenous culture, but as well to technology and science, because she firmly believed that knowledge was the most powerful tool in the process of raising a child. Her brother, Elio Peñalver is a recognised artist in the community and also the indigenous leader of that particular clan revolving the Santa Rita “ranchería, he told the research crew about their culture, how spirituality is so important for them. How they believe, for instance, that menstruation for a woman is sacred, and they until now, follow the tradition of leaving the lady confined in a small construction, going through fast and thirst for her to be able to purify herself and become a woman. The whole research crew learned and practised the traditional dance and played with the children, also enjoyed a traditional dinner that consisted of goat meat, “arepa” (corn bread with cheese) and “chicha” (refreshing corn drink). Despite the restricted amount of food in the area, the Wayuu continue to breed goats, harvest corn and translate water from local and sometimes far water supplies. Subsisting on enough food sometimes can mean a true challenge, but they have strived against the problems.

The research crew also visited the local market to know how the goods are approached by both suppliers and customers. The market had a very Latin feeling in the way that they had festive music playing and people were cheering up customers to buy in a very

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<sup>11</sup> See Maribel and Elio Peñalver pictures during the meeting in the appendix

kind and loud voice, a lot of people were weaving in front of customers, as a way to attract them to this beautiful hand work. A recurrent topic landed in the conversation when the research crew asked locals to describe the problems in the community, it was the lack of water, they kept mentioning the really big hope and dream that a permanent aqueduct will make for their lives, in both the “rancherías” and the local market.

*Please find more details and images in the appendix and the website of the project:*

*[dianachicaiza.com/guajira](http://dianachicaiza.com/guajira)*

## **3.2 CONSULTATION ON DIFFERENT STAGES OF THE PROJECT**

One very important aspect of the research was the different experts consulted in different stages of the project. Firstly, before the trip to La Guajira, a psychologist, focused on minorities was contacted: María Amalia Peraza, who gave the research crew insights on how to approach indigenous people in a respectful and meaningful manner, and get the most of the Guajira trip. Secondly, María Camila Castro, the assistant director and general assistant, had already worked in rural environments, in particular, with the Wayuu community, she knew already some characteristics of the people, the region and the field work that were implemented during the decision-making process. After the trip, in arrival to London, during the process of the film postproduction, a fashion illustrator was consulted, Alejandro Prado, to decide over the different patterns relevant to fashion, that were to appear in the film, to ensure they were relevant and colour-wise inside the moving image. Also, the music composer, Sam Folkes was commissioned to produce the original soundtrack, but the collaboration was unsuccessful because the modifications required for the film ambience, were never

made, in full. Due to this situation, the decision of making a modification to a different song was taken, achieving more control over the ambience changes of the film.

Finally, assessments were made by the three tutors of the masters, Nilgin Yusuf, Andy Lee and Julian Staddon, in terms of the dissertation structure, the film narrative, the film nature and general aspects of the project that serve to guide the project in a more focused and balanced style. Plus, every aspect of the filmmaking was consulted with other aesthetic educated people that work on film or painting to have different points of view on how the communication of the message could be concrete yet abstract, in a subtle tension. Also how the different layers of the film, like cinematography, light, colour grading, rhythm, movement, animation, speed etc. can reverberate strongly and precisely to the overall feeling.

## 4. PROJECT DEVELOPMENT

### 4.1 RESEARCH ANALYSIS AND ETHICAL/PERSONAL QUESTIONS

*“The more powerful the vision of some increasingly total system or logic the more powerless the reader comes to feel. The impulses of social transformation are increasingly perceived as trivial and vain in the face of the model itself”.*

(Jameson, 1991).

This section is written in a personal way because it encloses very personal and ethical concerns relevant to the project development. In my life, I have felt subordinated by someone else beliefs of what life, society and culture should or not be. I understood, as well, that knowledge made me powerful so I tried to learn, as much as I could, of different topics never related to each other, but that in this point work coherently for the project. Business, entrepreneurship, marketing, design, communication, literature, art, art history, filmmaking, online content, and most of all, something that I learnt without realising it, compassion for others. Often I can not endure this world functioning this way, with some people in the top stepping over thousands on the base of the pyramid, sometimes very consciously and sometimes because they were raised to oversee people that did not belong to the same level as them, to never “wear someone else’s shoes”.

The realities of London and smalls towns in Colombia like Riohacha are very different, and overall the biggest difference is not the money or the developed industries, as one could argue, but the feeling of people. For people in London, safety goes without questioning, all their basic needs are covered for the majority of the population, therefore they can focus in educate themselves and work to make a living, to have leisure time with endless choices of activities inside a metropolitan city. In Riohacha people have to constantly worry about basic needs like water, food and vital safety, educate themselves with, what they can afford, and make a living. Knowing that their only hope, as individuals, to have all their basic human needs covered will be to leave their beautiful land because, as a fact, the Colombian government is inefficient and corrupt, and the resources do not seem to be sufficient. Although, there are several aspects to add to the situation, when a long-term social project is in the picture. In

Riohacha, the research crew met Ana Lucia Ballesteros, a local “guajira<sup>12</sup>”, daughter of the Guajira ex-governor, Jose María Ballesteros in 2014. Ana lived in the Guajira all her life, until she left to Bogota to complete her undergraduate degree in Business at the University of the Andes, (the same University I went to), then left the country to complete a master degree in social entrepreneurship in Copenhagen, Denmark. Now, Ana is back to Riohacha to develop a liquor brand that will distribute along the country the typical “chirrinchi”, an emblematic Wayuu drink based on corn. The “chirrinchi” holds high alcohol levels keeping a sweet and tasty drive, and Ana’s idea is to use the drink packaging to educate Colombia about what, actually the Wayuu community represents. Ana explained to the research crew how one of the main factors for the Wayuu not prospering were actually their culture itself. The Wayuu community is divided into different ethnics or clans spread along the low (south), middle and high (north) Guajira. Traditionally, it does not exist cooperation between the clans, having feelings of resentment or envy between one and other, making it very hard to agree to the necessary level of organisation and hierarchy to make possible the planning and executing of projects or large businesses towards the development of the region. Also, the Wayuu community does not belong completely to the Colombian jurisdiction, they, as a minority and an indigenous community, have the right to their own indigenous leaders and laws. A fact that, once again, affects a coherent development of the region, for example in infrastructure or the standarisisation of an educational program.

All these governmental and external factors started to worry me in the developing of the project. It was never my intention to create a donation campaign for the Wayuu and leave it simply like a fundraising campaign, it was always my purpose to bring out of the

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<sup>12</sup> “Guajira” referring to someone originally from the Guajira region.

research a long term solution, maybe in terms of business or social work. But now, it seemed more difficult than ever to configure something conjointly with the Wayuu indigenous. Especially, when I started to “draw” the project plans, the indigenous did not have any intention to make an industry out of their crafts, as one could assume, always with the presumption that, the first world life is the one that permits single individuals inside a society to feel “happy” and with a good quality of life. It resulted amusing to me, how some people, still having so many complicated issues, want to preserve their culture above all. Is not that they are not interested in money, of course, they are, but they will just not sell themselves to the dominant western culture.

Still, I could not go living my life being aware of these striking contrasts and not do anything about it, with every aspect mentioned and explained in the rationale I intended to make a coherent conceptual and theoretical picture of the aspects that will take place in the project. All of this, together with the particular Wayuu situation, the knowledge, the capacities existent in the research crew are what makes this moment, the best time to follow this precise path in order to create a sustainable fashion discourse in a film, that could later shape a more in-depth project.

Some personal decisions were taken to move forward with the film. I will not try to fall in any film category, there is no benefit in limiting the film nature and therefore the project nature. As well, it came to be necessary to create product augmentation for the film, to give it a context, concrete textual descriptions and images of the project development inside a project online base in a website, that will build up an experimental narration to engage people to the project. All these decisions are considered personal because, for my previous projects, I confided every possible understanding and interpretation to the visual and audio language in the film and did not want to reveal the



exact project purpose, but for this one, it was really important to give the audience a base place to relate and find out more about the project. Additionally, it is my firm intention to not westernise the Wayuu people in any sense, I want to have a personal experience and contact with them and at the end make them proud of what we achieved together<sup>13</sup>.

## **4.2 FRAMEWORKS TOWARDS THE FILM AND PRODUCT AUGMENTATION**

After the research and analysis, a number of decisions were taken based on how to develop the fashion discourse around the Wayuu community, considering several characteristics and frameworks. First of all, the film will be based on a particular storytelling that reveals some aspects of the Wayuu culture and situation around the main character (Liseth). The storytelling will be happening in the shape of subtitles without a voice, to preserve every bit of the soundtrack power, but still give the main character a voice. The characters will be portrayed, before anything, as human beings that have children, families, love, lost, happiness and a very rich ancient culture that should be preserved and valued. This narration will help the audience to perceive Wayuu people as a culture that deserves respect and empathy, rather than being regarded as an underdeveloped in-need community.

To achieve the film to have a unique voice in the visual and musical language, some frameworks were established. For the audio, it should include the characteristics to

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<sup>13</sup> See details of the agreement between me and the participant Wayuu people to follow up the project results.

achieve a conceptual, reflective ambience that grows into a bright and hopeful feeling towards the end, in coherence with the video rhythm. In regard to the visual language, bright saturated yet natural-look colours will flood the screen accompanied by slow-motion, experimental animation and camera movements. The animation will bring to the landscape some representative fabric prints to illustrate and highlight the fashion universe, in y strong metanarrative keeping a continuity with my previous style and developing authenticity in the film aesthetics that later will be replicated in the product augmentation of the project, always in an effort to promote safe and ethical consumption.

An original audio-visual language is required, because as fashion production has increased, so have the campaigns that each season aim to portrait a brand collection in the best possible and attractive way, intending to somehow stand out of the huge ocean of images on every social platform<sup>14</sup> (Hoffman, 2002).

Also, the film should have a robust activism purpose: to produce awareness and advocacy of this particular situation happening right now in a specific part of the world. It is meant to have an online presence at its length, (90 seconds approximately) but, at first instance, is intended to come to light in some film festivals relevant whether to documentary or fashion films, attracting a concrete audience of visually erudites. Nevertheless, some short trailers will be available online, holding on to the particular storytelling nature and experimental edition. In relation to the product augmentation, it became fundamental to give the film a permanent online base, where audience could find out about the specifics of the project and if interested, contact the project

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<sup>14</sup> Instagram, Facebook and Twitter being the most relevant.

managers, in a better and concrete understanding process of the project and the Wayuu current situation with pictures, trailers and descriptions.

### 4.3 FASHION SUSTAINABLE DISCOURSE ALTERNATIVE

*“Signs never point to the real but only ever to other signs in never-ending chains of signification” (Derrida, 1978 in Inglis, 2012)*

The “Guajira” film and project creates an alternative fashion discourse to the ones already existent, due to its hybrid nature that unfolds in different aspects. First of all, the film creates a narrative without a voice, only in subtitles, in a very simple way, in which not lots of dialogue is needed, because the images are already very powerful. The storytelling only works, as a thin layer, that gives a conductive thread to the film, in its length. A second differencing aspect is the animation, that modifies the landscapes, and replaces them with representative fashion prints in some specific parts of the film, in order to bring in an imaginative sense, out of the “trip” that Liseth, the main character, is capable of creating in her powerful imagination.

Therefore, an intangible reality will be a key concept for the project because it includes and combines both contrasting universes, on the one hand, the Wayuu reality and on the other hand, the fashion world. This juxtaposition creates a palimpsest of deconstructed and rebuilt signs creating immateriality in the spaces and ambiances that shift throughout the film; but at the same time, it creates a new materiality because the animation consists of actual fabrics with great texture features. In that order of ideas, the film represents a virtual space that will create its own multiple, plural transient realities (Harland, 2010).

This counter discourse is produced and acts as a critique to the current discourses in fashion films, producing a new piece that can still be considered a fashion metanarrative, due to its social focus.

Now, in search of a hybrid and reflective film nature, in the moving image, the unexpected signs will happen in the following manner: regarding the documentary, a real place with real people and real stories takes place in a simple narrative; regarding the experimental, the construction of the images in terms of camera movements and landscape animation do not follow the normal paradigms in film, rather they app to each other in a palimpsest; regarding the fashion film category, a strong emphasis on the personal style and identity takes place, with a hint of realism because those are their real traditional garments and make-up, and also because behind those traditional garments, jeans and t-shirts are shown, achieving once again an oxymoron. All these aspects are meant to achieve and make evident the structural complexity intended. Likewise, the conceptual sound will support the introspective atmosphere that will turn out to be key to set the mood for the spectator to receive a deeper message, even if interpretations are infinite.

All in all, the whole purpose is to support a community in need, constructing a fashion sustainable discourse that integrates aspects never re-worked together and bring up to consumer society, realities that used to be hidden. All this in order to create a powerful communication tool fostered on online video<sup>15</sup> for content marketing, as a compelling way to globalise a social cause.

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<sup>15</sup> See The Guardian. Why online video is the future of content marketing. URL: <https://www.theguardian.com/small-business-network/2014/jan/14/video-content-marketing-media-online>

*“There is no real world at all, just images of it” (Derrida, 1978 in Inglis, 2012).*

## 5. CONCLUSION

*“Often activism is based on what we are against, what we don’t like, what we don’t want. And yet we manifest what we focus on. And so we are manifesting yet ever more of what we don’t want, what we don’t like, what we want to change . . . but [now] it is my feeling of ‘connection’ that drives me, instead of my anger and feelings of being disconnected” Julia Butterfly Hill (as quoted in Brezsny, 2005 in Albinsson, 2012)*

This project has enabled me<sup>16</sup> to construct a fashion discourse with my own voice in a very concerning social matter and has open various possibilities going forward. More importantly, has enabled me to do something I never thought it would be possible, begin the process to help people, through my career, my knowledge and my work. The ethnographic research was eye-opening, in the search of understanding better the different realities, desires, feelings and customs of an aborigine culture, that although live inside my country, Colombia, this reality still feels very far from Bogota’s, and even more, London’s reality. I believe that the most important finding of the research was what the amazing people involved, who contributed in one way or the other, from the Wayuu people, having an open disposition to the different experts that wanted to contribute with their knowledge and all firmness to the project.

Now although, the internet offers individuals greater freedom of action in the absence of real-world constraints, such as vast distances (Albinsson, 2012), still a large stretch

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<sup>16</sup> Once again, it is challenging to remove myself from such a personal project and remarks

has to be travelled regarding socially responsible matters. However, with the right online, social and financial resources, a difference could be made into the lives of people.

In reference to fashion, it represents a huge industry with immense revenues that still is underestimated by general society, as a frivolous discipline, not capable of producing significant social or environmental changes. And neither, capable of revolving around intellectual matters, nor creating ideologies that will make society more respectful or conscious (See Van der Peer, 2014). I, myself, have experienced some boundaries in my creative work due to the fact that: “difficulty and resistance to popular pleasure are more amenable to the high than to the low”<sup>17</sup> (James, 1991). But in this case, I tried to balance in the best of my ability, the reachability of the visual language towards the audience, and the complexity of meanings in the different layers of the film and product augmentation.

A conclusion relevant to the most viable solution to the Wayuu situation seem to appear going forward, a future brand and concept for the region, this could include, but not be limited to, a fashion collection inspired by the Wayuu motives and culture, still having very much respect for the traditional culture, also remaining focused on the principal objective to give back to the community financially and socially. This brand will help to promote the knowledge of this particular culture and translate in “global” audio-visual language. Secondly, to attract customers influenced by the “indigenous” and authenticity trends, establishing a marketing online strategy based on the brand imagery, the result of the sustainable fashion discourse created in the “Guajira” project.

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<sup>17</sup> Pole in schematizations of culture of the kind associated with Theodor Adorno or Clement Greenberg.

Art is high, advertising is low. Art is elite and refined, advertising is vulgar and democratic. Art is original, advertising is derivative. Art is disturbingly honest, advertising is only as honest as it has to be, and occasionally less. (Hoffman, 2002).

Thirdly, it could serve to produce a socially responsible project with a closer relationship to the community, because it was born and developed in a social entrepreneurship focus from the beginning. This brand, whether in the clothes or in digital content, will intend to transfer abstract cultural values and systems of belief into global everyday life.

The results of this research could contribute to bringing a new light into fashion discourses and general mainstream discourses in the contemporary society. A light of respect for the minorities in difficult circumstances, but with a lot to devote to society, not forgetting that indigenous have already internet access, and this project will hopefully contribute to bringing power and an influential voice to the Wayuu community.

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## 8. APPENDIX



Sindy y Liseth

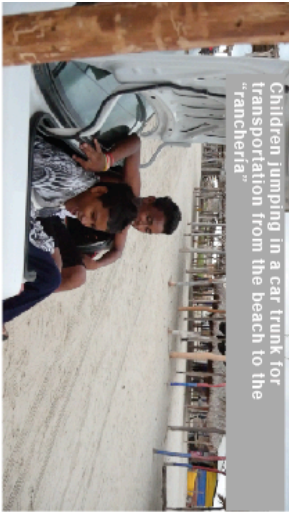


“Cabo de la Vela” Shooting. 27th of August, 2016



Riohacha Local Market. 28th of August, 2016





“Santa Rita” Ranchería

## Letters of consent of the individuals appearing on the film, pictures and other imagery

November 3rd 2016

Riohacha, La Guajira, Colombia

To Whom It May Concern:

I, Sindy Camargo identified with the Colombian ID C.C.#1.118.841.697 from Riohacha, Colombia and Clara Epiayu identified with the Colombian ID C.C.# 56.100.719 from Manaure, Colombia, in representation of my daughter and child in my custody, Liseth Carolina Mengual Epiayu identified with the Colombian ID I.T.# 1.124.368.675 from Manaure, Colombia give our consent that the images, film footage and resulting visual material taken of ourselves, recorded during the 26<sup>th</sup> to 30<sup>th</sup> of August 2016 in La Guajira, Colombia by the filmmaker Diana Chicaiza identified with the Colombian ID C.C.# 1.015.434.064 can be used in publications, festival releases and publicity, this may include newsletters, website, short trailers, posters and other materials endorsed or supported by Miss Chicaiza. We are aware and support the project of Miss Diana Chicaiza, and recorded the images with full consent. We hereby agree to waive all moral rights in our performance in the film and/or recordings for this project, also we agree to irrevocably assign all property rights of the child's and adult's performances and or recording to Miss Chicaiza. We understand that the images captured in the video recordings will be the copyright of Miss Chicaiza and any other intellectual property which arises in the recordings also belongs to her, although we will have right to a copy of the resulting material for ourselves and our "wayuu" indigenous community.

*Clara Epiayu 56100719*  
Clara Epiayu  
C.C. 56.100.719  
Manaure, Colombia

*Liseth Mengual T.I. 1.124.368-675*  
Liseth Carolina Mengual Epiayu  
T.I. 1.124.368.675  
Manaure, Colombia

*Sindy camargo cc.1118841697*  
Sindy Paola Camargo Riveira  
C.C 1.118.841.697  
Riohacha, Colombia

**Copy in spanish**

Noviembre 3 de 2016

Riohacha, La Guajira, Colombia

A quien corresponda:

Yo, Sindy Camargo identificada con la cédula de ciudadanía Colombiana C.C. #1.118.841.697 de Riohacha, Colombia y Clara Epiayu identificada con la cédula de ciudadanía Colombiana C.C. #56.100.719 de Manaure, Colombia, en representación de mi hija y bajo mi custodia, Liseth Carolina Mengual Epiayu identificada con tarjeta de identidad colombiana T.I. # 1.124.368.675 de Manaure, Colombia damos nuestro consentimiento de que las imágenes, las películas y el material visual resultante tornado de nosotros, grabados en las fechas del 26 al 30 de agosto de 2016 en La Guajira, Colombia por la cineasta Diana Chicaiza identificada con la cédula de ciudadanía Colombiana C.C. #1.015.434.064 pueden ser utilizados en publicaciones, lanzamientos de festivales y publicidad, esto puede incluir boletines informativos, sitio web, "trailers" cortos, carteles y otros materiales respaldados o apoyados por la señorita Chicaiza. Somos conscientes y apoyamos el proyecto de la señorita Diana Chicaiza grabando las imágenes con pleno consentimiento. Por la presente acordamos renunciar a todos los derechos morales en nuestro desempeño en la película y/o grabaciones para este proyecto, también aceptamos asignar irrevocablemente todos los derechos de propiedad de las actuaciones y/o grabaciones de la niña Liseth Mengual y Sindy Camargo a la señorita Chicaiza. Entendemos que las imágenes capturadas en las grabaciones de video serán propiedad de la señorita Chicaiza y cualquier otra propiedad intelectual que surja en las grabaciones también le pertenece a ella, aunque tendremos derecho a una copia del material resultante para nosotros y nuestra comunidad indígena "wayuu".

Clara Epiayu 56100719  
Clara Epiayu  
C.C. 56.100.719  
Manaure, Colombia

Liseth Mengual T.I. 1.124.368.675.  
Liseth Carolina Mengual Epiayu  
T.I. 1.124.368.675  
Manaure, Colombia

Sindy Camargo CC: 1118841697  
Sindy Paola Camargo Riveira  
C.C. 1.118.841.697  
Riohacha, Colombia