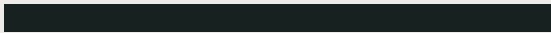


# LATINX AND FILIPINX REPRESENTATION WITHIN LUXURY FASHION

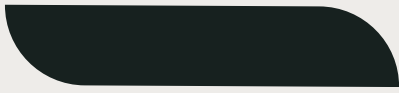


**By Carmelli Hess**

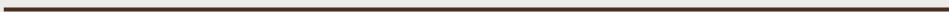


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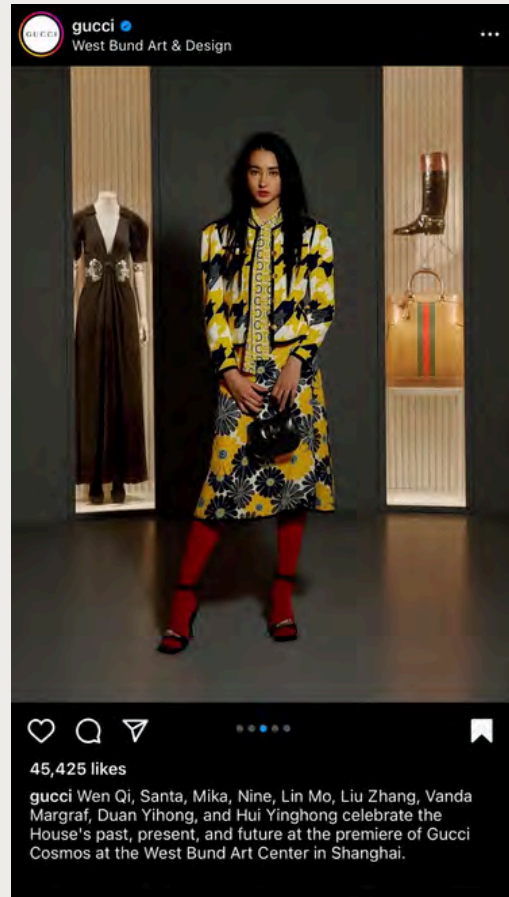
# CHAPTER 1








# IMPORTANCE AND INJUSTICE

# THE SPARK



While scrolling through Gucci's social campaigns on Instagram in 2022, I was shocked to discover a glaring lack of Latinx representation; I noticed a similar pattern in other brands' campaigns as well and confirmed this observation after researching the models' ethnicities.

In 2023, I wrote my undergraduate thesis on why this lack of representation exists; for my Master of Advertising and Brand Responsibility terminal project, my goal is to create this white paper to inform brands within the fashion luxury industry on ways they can authentically include and represent the Latinx and Filipinx communities in their campaigns.




HOW DO WE  
MAKE AN  
INDUSTRY  
ROOTED IN  
EXCLUSIVITY,  
INCLUSIVE?



## ADDING FILIPINXS

Although my research originally only focused on Latinx communities, I also wanted to incorporate Filipinx into this project because of the enthusiasm they have for the industry and their strong presence in the U.S. As a half-Filipina, it was important for me to address this community's role because of the many cultural similarities it shares with the Latinx community. Before adding Filipinx, I was doubtful about pursuing this topic because I'm not Latinx. However, I later realized, that advocating for more Latinx representation in the U.S. can possibly lead to more Filipinx representation.



After conducting interviews for this project's research, I decided to shift from the term 'Hispanic' to 'Latinx.' This is because several of my interviewees associated the term 'Hispanic' with colonization. "Hispanic' is considered problematic by some Latinos, given its connection to colonization, underlying exclusion of Latinos with African and Indigenous heritage, and the fact that it's a widely used term that didn't originate from the people themselves" (Google's Insights for More Inclusive Marketing, n.d.).



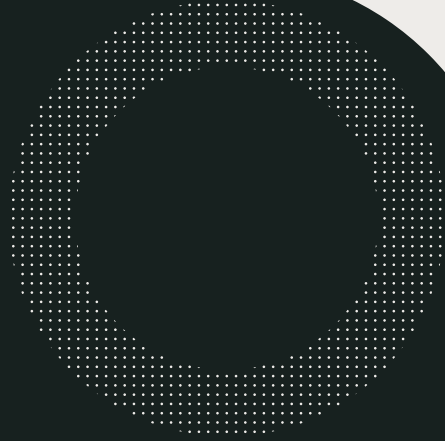
## HISPANIC VS LATINX

One of my interviewees said, "They almost treat people from Spain as the privileged people. A lot of luxury comes from Spain since society has existed there for so long. Spanish brands have a disconnect from other cultures because the luxury industry benefited from the countries Spain took over (e.g., Mexico, etc.). So I wouldn't say a Spanish brand represents Hispanic/Latino people. It represents the Latin equivalent of White people."



— Dominic Lugones




# WHY IT MATTERS



- The United States is expected to retain its position as the leading luxury goods market (Statista, 2023)
- 51% of all new population growth in the U.S. is among the Hispanic and Latinx communities; “Wealthy population growth among Hispanic and Latino communities is outpacing the rest of the U.S. population” (Kantar, 2023).
- In 2022, Filipinxs’ estimated annual buying power was \$15 billion (améredia, 2022)
- The U.S. Latinx purchasing power in 2023 was at \$3.4 trillion (ASU News, 2023) and 52% believed it was a good time to buy high-ticket items (Rector, 2024)
- These global brands hold significant power and should especially be held accountable for practicing brand responsibility and media ethics
- Fair representation is crucial because content released by brands can enhance or form messages and stereotypes that harm different sectors of society if done irresponsibly



**“When you hear that U.S. Latinos are the largest minority group in the country, it may be tricky to grasp what that fully entails. Considering that 64 million Hispanics make up 19.3% of the current U.S. population, this means that almost 1 in 5 members of the population are Hispanic! If your business isn’t reaching out and connecting with this powerful demographic, you could be seriously missing out” (Rector, 2024).**






# THE IMPORTANCE OF INCLUSIVE MEDIA



- According to the Hispanic Marketing Council, more than half of people ages 13-49 quit a culturally illiterate brand due to disrespect for their own or another racial group (Oates, 2022)
- An Adobe research report showed that 53% of Latinx Americans feel their ethnicity is portrayed stereotypically in advertisements; additionally, 61% of Americans feel more trust toward brands with diversity in their advertising (Rector, 2023)
- Only 45% of Latinos believed big brands represented their values in 2023, which was down from 54% in 2018; less than 3% of the population is represented on TV and entertainment media (Messianu, 2023)
- “84% of Latinos are willing to show favorability and loyalty to brands that get involved in the community and 83% are more likely to be customers if they perceive a positive role the brand is playing there” (Edelman, 2023)

“Marketers should be concerned. Latinos are at risk of being disconnected from American society and life—and the data specifically points to worsening relationships with big brands. The reason is clear. We do not feel valued because we do not feel represented” (Edelman, 2023).

“Hispanic audiences today aren’t “on the rise.” They’ve risen. They’re here. They’re an absolute business imperative for any brand trying to stay relevant among U.S. consumers” (Shapiro, n.d.).





# HOOP EARRINGS ARE MY CULTURE, NOT YOUR TREND



I came across this powerful article by Ruby Pivet called "Hoop Earrings Are My Culture, Not Your Trend." Rather than summarizing it, I think the message will best come across if read fully. My takeaway from reading this was "Don't dismiss the fact that some things normal to you may hold heavy significance in Latinx or Filipinx culture."

Below is the story:

Every few years we are reminded that our language, culture and style is available for White consumption, but our existence is nothing more than superficial. In the early 2000s, Carrie Bradshaw dismissed the gold jewelry she often sported in *Sex and the City* as "ghetto" and "fun" but not serious. Now, hoop earrings are back in fashion, and it feels like not much has changed since the show ended. Hoops exist across many minority groups as symbols of resistance, strength, and identity.

As a kid, I learned quickly that speaking Spanish to my father when he picked me up from school was a no-go. Having lost my language, the way I dress and accessorize is a way for me to connect with that mixed heritage identity. As for many women of color before me, hoops play a large role in my self-preservation and expression. I was young when I learned just how comfortable White people are taking from other cultures.



# HOOP EARRINGS ARE MY CULTURE, NOT YOUR TREND



Back in primary school, my family went on holidays to the Grampians. An outgoing child, I made friends with another girl my age. Like me, she was named after a gemstone. Unlike me, she was skinny with pale white skin. The day her family was set to leave, we played in the pool all afternoon. The earrings given to me by my grandmother were wrapped up securely in my towel. When I got out of the water my friend was gone, and so were the earrings. In my mind's eye, I picture her clutching them with little care for the significance they held for me. Those earrings were a symbol of my place in the world as a Latinx-Australian, something I still struggle with understanding and navigating. She saw them as something shiny she liked and could simply take. Funny that so many years later, those feelings of cultural and personal violation are bubbling beneath the surface of my skin once more.

Walking around Melbourne, the accessories I've adorned myself with for years are everywhere. But it's like looking in a carnival mirror—something in the reflection isn't quite right.

Ilana's Venezuelan housemate Jaime gently addresses his discomfort with Ilana's penchant for hoops: "There's something you do that I see a lot of white people do. And it's kinda like cultural appropriation... You know those earrings that you have that say 'Latina'? They look beautiful on you. But you're not Latina, mi amor. It's almost like you're stealing the identity from people




# HOOP EARRINGS ARE MY CULTURE, NOT YOUR TREND



who fought hard for against colonial structures. So, in a way, it's almost like you are the colonists. You see?" Looking for the scene online, I encountered comments to the effect of: "I always thought hoops were trashy, but Ilana makes them stylish!" The subtle point of the scene was entirely missed by those it was aimed at. Latin "flavour" comes back in style every few years, but this time around it seems even more pervasive.

The song tied for most popular of the year is Puerto Rican, and yet parody videos quickly placed racist Mexican stereotypes on Daddy Yankee and Luis Fonsi. Justin Bieber's exploitation of "Despacito" is so ungracious that he can't be bothered to learn the lyrics. Puerto Rico is in urgent need of aid right now, but suddenly the White people who have spent the better part of a year enjoying a Spanish language song which directly mentions Puerto Rico stop listening. Latin America is dealing with food shortages, political violence and the devastation of a seemingly unending stream of natural disasters; ex-patriots and their children face racism and ridicule for wanting to keep a connection to their culture alive. In the grand scheme of things, hoop earrings may seem insignificant. But seeing White women wearing them is unnerving. White girls did not start the "trend" of over-sized hoop earrings and yet they're the ones being praised for donning the "edgy" style. Last month, Vogue declared up-dos and gold hoops to be the ultimate summer pairing. They credited a bunch of mainly White models with starting the trend and even





# HOOP EARRINGS ARE MY CULTURE, NOT YOUR TREND



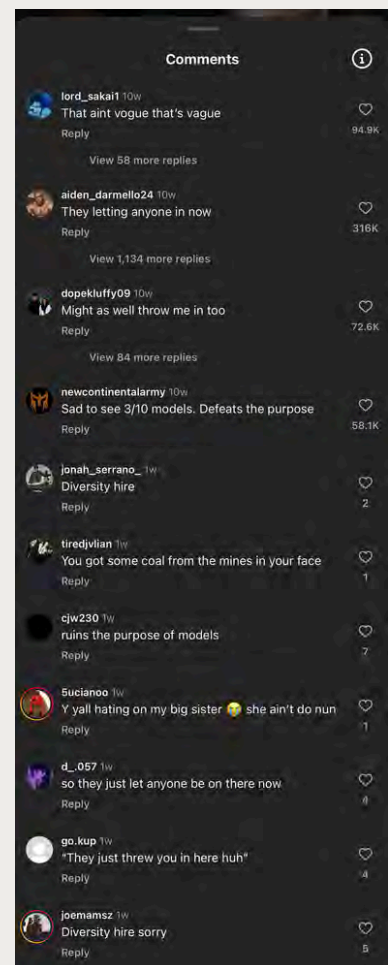
proclaimed “that bigger is better.” Never has that been the case when it comes to women of color wearing oversized gold hoops. A style that links so heavily with identity is not taken seriously until it is seen on a White woman. Earlier this year in the U.S., three Latina students painted a mural urging their White classmates to take off their hoops. White confusion ran rampant, prompting one of the creators to explain that “This is about how women of color can’t wear their own style and culture because they are looked down upon when they do so... But on the other hand, White females are allowed to appropriate the fashion when it is beneficial to them or makes them look edgy.” Women of color from all walks of life and cultures have been wearing hoops long before White models whose careers were born of nepotism wore them in Instagram posts. It’s only a matter of time before Latinx style gets stale and hoops are declared over in favor of a new accessory.

Except not everyone moves through life with the ease of donning and discarding trends without any thought. Once the fashion pack’s fascination with hoop earrings has subsided, I won’t magically stop being Latina. And neither will my hoops. To be Latinx is to be a trend. It is synonymous with disposability. That’s what we are taught by the world around us.

# ONLINE NEGATIVITY

The famous line “Don’t tell me that you model, if you ain’t been in Vogue” from Drake’s song “Jimmy Cooks” has been a trending audio since last year. Latina Instagram model, @sarita.cu, used the audio for her Instagram Reel that highlighted her feature on Vogue Philippines’ Instagram post.

Her post unfortunately received several disrespectful comments like “They’re letting anyone in now” or “diversity hire.”







# CHAPTER 2





# PAST CONTROVERSIES



## DIOR 2018 CRUISE CAMPAIGN

In 2018, Dior faced backlash because it used the White actress Jennifer Lawrence as the face of its Cruise Campaign intended to celebrate Mexican culture.

yahoo!/life

## Jennifer Lawrence's fashion campaign celebrating Mexican heritage slammed for cultural appropriation

Kerry Justich

November 16, 2018 · 2 min read

Dior is facing backlash for cultural appropriation in cam...

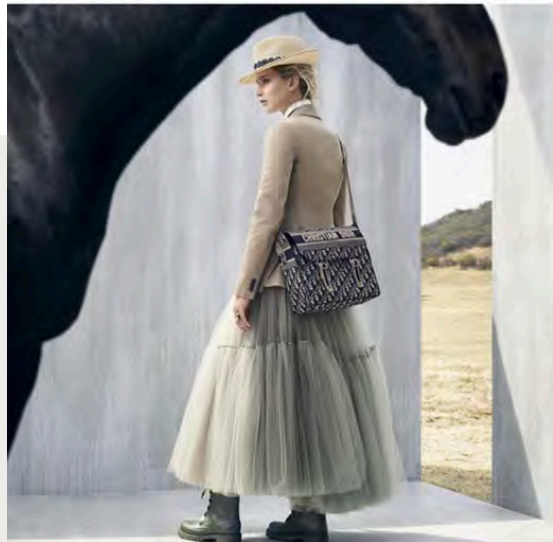
Dior is facing backlash over a campaign, featuring white actr...




Dior is facing backlash following the release of its latest ad campaign intended to celebrate Mexican culture by featuring white actress [Jennifer Lawrence](#).

"Dior and Jennifer Lawrence wanna celebrate traditional Mexican women riders thru a 'modern lens'...by having a rich white woman named Jennifer be the face of this campaign? And like they couldn't think of a better landscape to shoot than in California?!" the *2 Dope Queens* actress wrote. "The audacity to call this s\*\*\* modern because it's worn by a white woman is ignorant and gross, but unfortunately, not surprising."

# DIOR 2018 CRUISE CAMPAIGN



Jennifer Lawrence is in hot water for her latest campaign with Dior. (Photo: Instagram/Dior)



“Having White actors play other races, often in ways that mock, is as old as the film industry itself. African Americans have long felt the full brunt of the ‘whitewashing’ of roles as have other races, including Asians... Many in the industry believe the argument that films with non-white actors don’t crossover or engage prized overseas audiences is fallacious... The myth that ‘Black doesn’t travel’ would be laughable if its perpetuation weren’t so damaging” (Brook 2015). — David White, National Executive Director of the Actors’ Union SAG-AFTRA



DIOR 2018  
CRUISE  
CAMPAIGN




“French actor Léa Seydoux poses in Nicolas Ghesquière's futuristic pre-fall offerings against the backdrop of the San Cristobal Stables, the iconic Mexican residence designed by famed modernist architect Luis Barragán... Ghesquière's next move will be the Cruise 2016 show at the Nitéroï Contemporary Art Museum in Rio de Janeiro” (Sunnucks and I-D Staff, 2018).



## ELLE'S LATINX ISSUE

In 2021, Elle released its Latinx issue for Hispanic Heritage Month but got slammed because its cover star, Selena Gomez, was styled to resemble the Western icon, Marilyn Monroe.



“The cover of Gomez with platinum-blonde hair and pale skin reinforces Eurocentric beauty standards by having Gomez channel white American icon Marilyn Monroe, and there were also almost no Latinos involved anywhere in the process of making this cover. The first Latinx issue could have been a great opportunity to hire lesser-known Latinx creatives to work on the cover story and integrate other parts of Latinx heritage” (Valenzuela, 2021).



ELLE'S  
LATINX  
ISSUE



Mexico government questions Louis Vuitton over indigenous designs used on the cover of a chair the brand sells for \$18,200 - just weeks after it accused Carolina Herrera of 'cultural appropriation'

By Reuters

16:19 09 Jul 2019, updated 22:25 09 Jul 2019



LOUIS  
VUITTON

Louis Vuitton (LV) received a letter from the Mexican Cultural Ministry that questioned LV's use of a traditional Mexican pattern from artists in Hidalgo for a chair design (Reuters, 2019).

# CAROLINA HERRERA



The cultural minister of Mexico wrote a letter to Carolina Herrera, accusing the brand of using embroidery techniques and patterns specific to Mexican Indigenous Communities for its Resort 2020 Collection (Friedman, 2019).



CAROLINA  
HERRERA



CAROLINA  
HERRERA



CAROLINA  
HERRERA



**Adriana del Paso**

@AdrianadelPaso · Follow



#CarolinaHerrera designer calls it a "tribute". I call it plagiarism and stealing and making a hell of a lot of money from it, too. Por qué critican que la colección de Carolina Herrera hace una apropiación cultural de México [newsweekespanol.com/2019/06/colecc..](https://newsweekespanol.com/2019/06/colecc..) via @NewsweekEspanol



newsweekespanol.com

Por qué critican que la colección de Carolina Herrera hace una apropiación cultural de ...

3:44 PM · Jun 12, 2019



# CAROLINA HERRERA

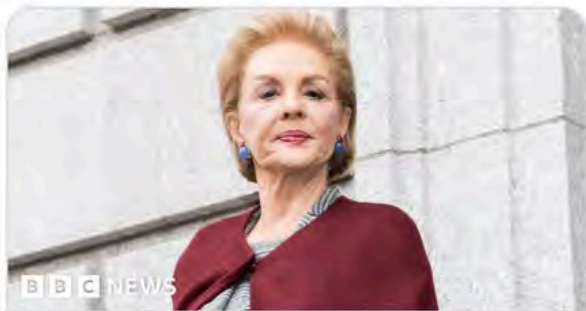


**SpiritMaterial**

@SpiritMaterial · Follow



This is THEFT plain and simple! Mexican government accuses Carolina Herrera of cultural appropriation



bbc.co.uk

Mexican government accuses Carolina Herrera of cultural appropriation

8:47 PM · Jun 12, 2019



## SUSTAINABILITY

### Loro Piana's \$9,000 Sweaters Rely on Unpaid Farmers in Peru

Thirty years of providing the world's finest wool to the fashion house Loro Piana has done almost nothing for the Indigenous people of the Peruvian Andes.





# FILIPINX REPRESENTATION





Not many people know that the first Asian supermodel was the Filipina, Anna Bayle. She was the highest-paid fashion model in the world from the late 70s until the early 90s. She worked with designer Thierry Mugler for her first show in Paris where, in two years, she became one of Europe's top models. She worked with Christian Lacroix, Oscar de la Renta, Chanel, Valentino, Versace, YSL, Dior, Givenchy, Shiseido Cosmetics, and many more. She also graced the cover of Harper's Bazaar Italy, Marie Claire, and W Magazine (Casco, 2021).



Paolo Roldan walked exclusively for Givenchy to close its Fall 2010 Collection. He later walked for Armani and Michael Cinco, and has been represented by six agencies globally (Casco, 2021).



In 2019, Hannah Locsin was the first-ever Filipina to walk for a Gucci show. She has also walked for Miu Miu, Ralph Russo, and Rokh; additionally, she has modeled for Moncler, and JW Anderson (Casco, 2021).



Kylie Versoza in Versace's campaign for its Fall/Winter 2020 Collection (Casco, 2021).



Filipino American actress Leyna Bloom told Vogue Philippines, "I was born in a world where I didn't fit in, I will create a world I do. Fashion will help me on this mission... When I first started modeling back in 2012, there was no representation in the States of Filipino models in [particular] really working in the industry" (Perez, 2023).



Filipino American model Noah Carlos has modeled for Mugler, Rick Owens, and Rihanna's Savage x Fenty. "Being a Filipino model working in the West was very challenging when I first started out. It was very seldom that I met another Filipino in fashion. I would hear of someone, but our paths would never cross" (Perez, 2023).

Chloe Magno was a cover star for Vogue Philippines, a model for Chanel, Calvin Klein, and Miu Miu (Perez, 2023).





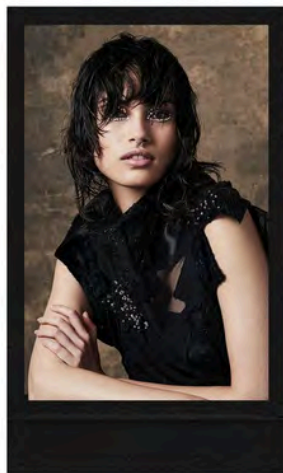
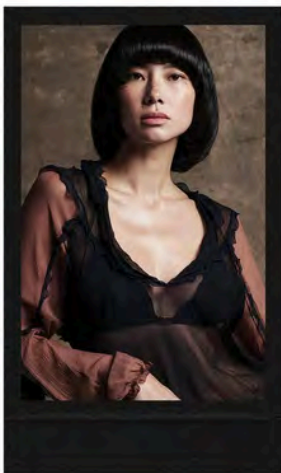
# DIASPORA

Created by Audie Umali and Danilo Hess, *Diaspora* is “an intimate and yet powerful collection of images of more than 70 models working abroad, each one stunning, and all a unique representation of what it means to be a Filipino” (Perez, 2023).

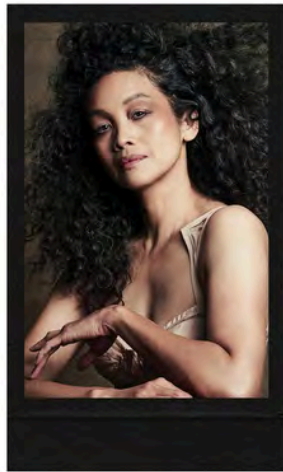
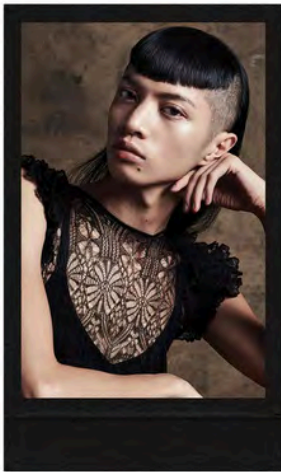
Hess said, “Growing up in a multicultural household as a Filipino-American, I did not see people like me represented in the fashion and art world.” He recalled a fun childhood where “his Filipina mom would make friends in the local Pinoy community wherever they lived, hosting potluck parties where Filipino food, language, and culture, took center stage. ‘I wanted to recreate this feeling of community cultivated by my mother within my own work,’” (Perez, 2023).

“This is a powerful moment for my community and my heritage. I’m happy to see all of [the] islands and cities of our Philippines represented in mainstream fashion,” shares Bloom. “This should have happened a long time ago. It’s happening now, so let’s not miss the mark to tell our stories today” (Perez, 2023).





**Chloe Magno:** “There is so much room for improvement, but we will continue to see growth as new waves of Filipino artists and creatives see that there is more than enough space for us, and the world needs to hear what we have to say. We have the talent, we have the work ethic, and we have the voices” (Perez, 2023).



**Noah Carlos:** “Growing up, I never saw much Filipino representation in mainstream media. I did this one for the culture. For the kids that are like me: queer, Filipino, and fabulous! I want to show them that anything is possible if you are being your most true authentic self. That the world is changing and people like to see that” (Perez, 2023).



# AMBASSADORS

FASHION

## Eiza González is the first Mexican ambassador for On The Beach by Louis Vuitton

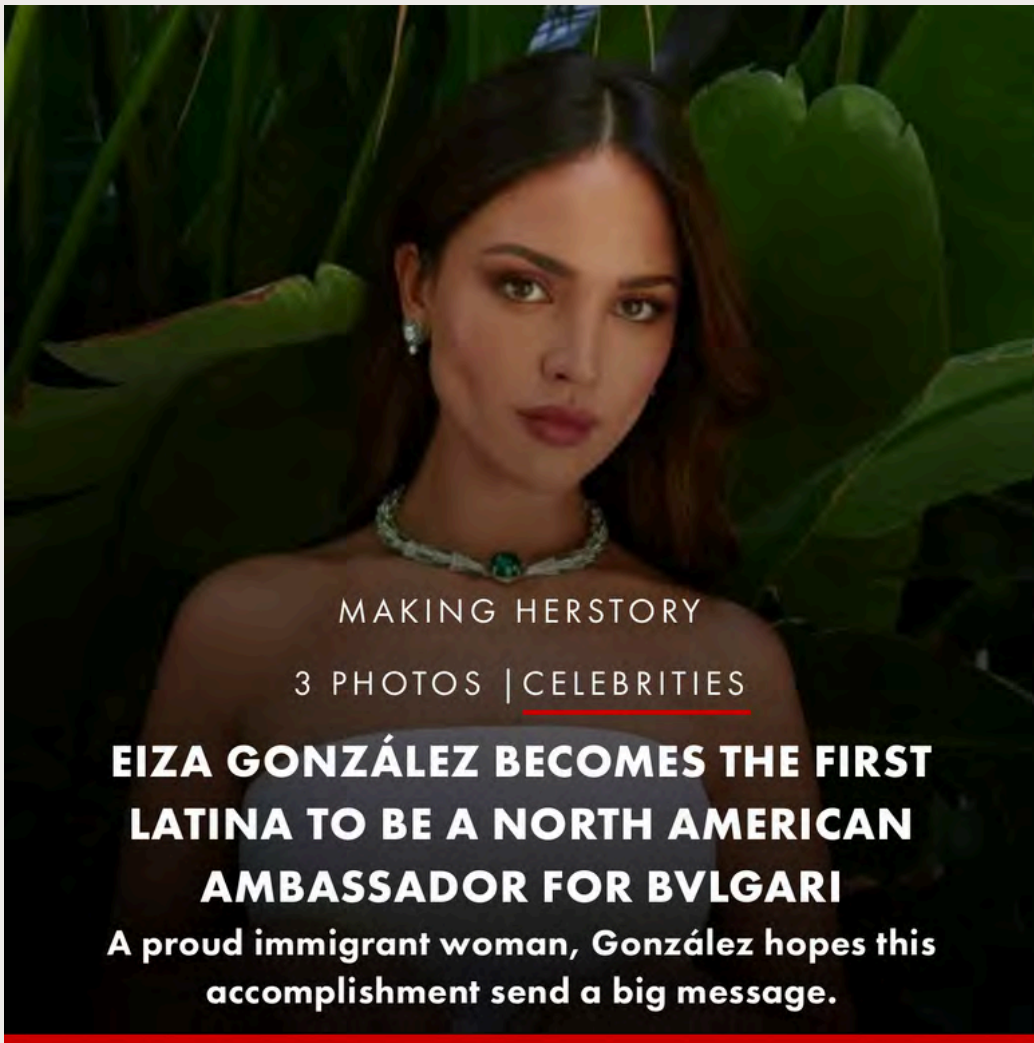
The interpreter captivates as the image of the French firm's fragrance campaign in collaboration with artist Alex Israel.

04.01.2021 by Lorena Meouchi



LOUIS  
VUITTON

BULGARI



MAKING HERSTORY

3 PHOTOS | CELEBRITIES

**EIZA GONZÁLEZ BECOMES THE FIRST  
LATINA TO BE A NORTH AMERICAN  
AMBASSADOR FOR BVLGARI**

A proud immigrant woman, González hopes this accomplishment send a big message.



BULGARI

Eliza González said, "I grew up watching all these beauty campaigns in the '90s and I wouldn't see a lot of Mexican women in them, especially in these large-scale brands... It was always kind of sold to me that I had to be a specific style of woman to be it, and the fact that girls in Mexico who are brown and Latina like me will see a campaign like this and recognize themselves in it with the scale of the brand makes me so honored and happy" (Calvario, 2021)



GUCCI

In 2019, Gucci announced musician Unique Salonga as its first Filipino brand ambassador. "Kudos to Gucci for recognizing local talents and unique individuals, who are passionate about their craft" (Filipino Times, 2019).



BULGARI



21,785 likes

**bulgari** An ode to radiance.

Bringing a touch of marvelous fantasy to this year's Oscars, @vanessahudgens exudes effortless charm in the sparkling nuances of Bulgari High Jewelry. Wearing High Jewelry Emerald necklace with over 23 carats of Bulgari Emeralds, she steps into the rich power of Italian creativity.

**Vanessa Hudgens:**  
Filipino American actress



BULGARI



Liked by clrnzb and 46,788 others

kelseymerritt Indulging in @bulgariparfums #DolceEstanti from their Bulgari Allegra collection campaign which I had the honor of being a part of! Its dreamy sweetness reminds me of delicious Italian pastries on a hot summer day 🍰🧁🎂 #BulgariAllegra #MagnifyForMore

[View all 133 comments](#)

June 7, 2021

**Kelsey Merritt:**

Filipino American model





FENDI

Danna Paola was named Fendi's first-ever Mexican ambassador.



FENDI



# SOCIAL CAMPAIGN CELEBRITY FEATURES



**Karol G:**  
Colombian singer and songwriter



**Chloe Aridjis:**  
Mexican-American writer

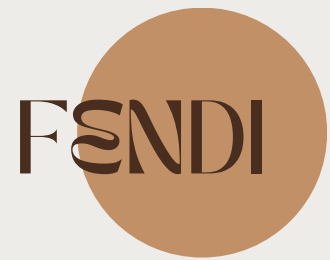
LOEWE



**Karol G:**  
Colombian singer and songwriter



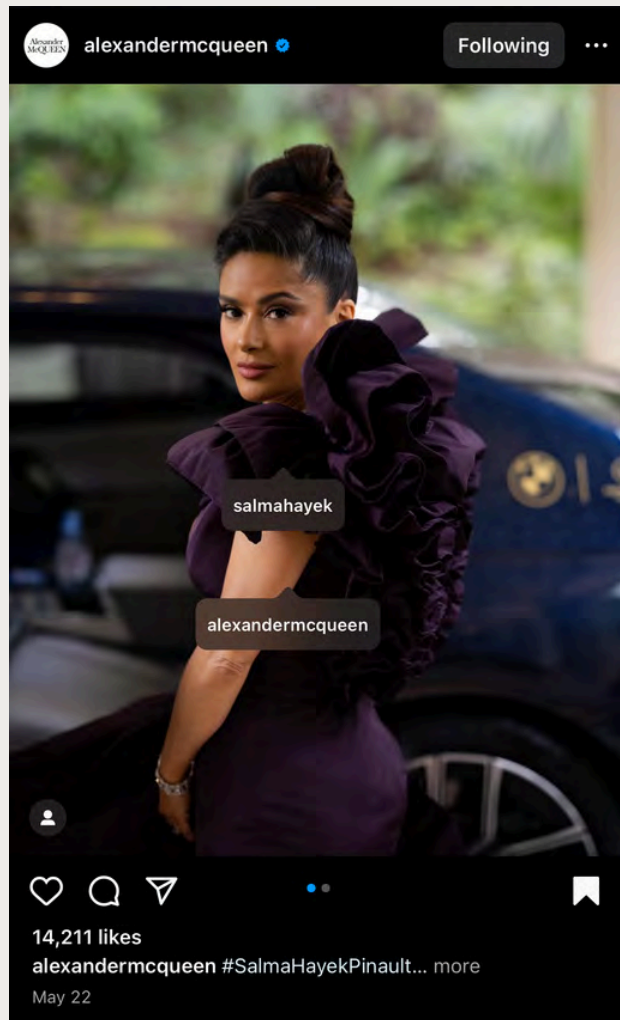
**Zoe Saldana:**  
Dominican–Puerto Rican actress





**Devyn Faith Garcia:**

"My dad's side is Spanish; my great grandparents emigrated to Cuba from the Canary Islands, had my grandma, and came to Miami, Florida..." (models, 2021).



**Salma Hayek:**

Mexican-American actress and producer

ALEXANDER  
MCQUEEN

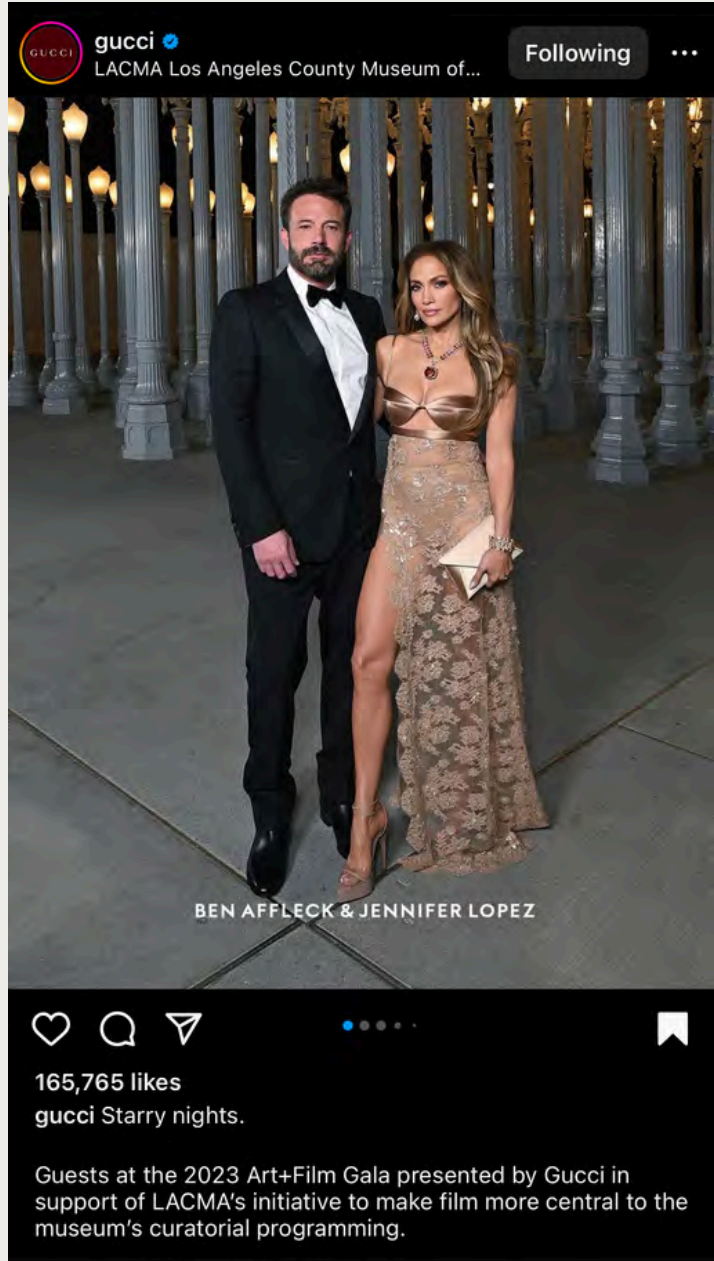


**Aislinn Derby:**  
Mexican actress



**Rachel Zegler:**  
Colombian-American singer and actress

ALEXANDER  
MCQUEEN



**Jennifer Lopez:**  
American singer  
Puerto-Rican descent







**Jenna Ortega:**  
American actress  
Puerto Rican and Mexican descent





# MAGAZINE REPRESENTATION









**80,389 likes**

lilymaymac Me, a 5'1 short, FULL, South East Asian, Filipino representing @dior for @marieclaireau 🙄 I always get so anxious when I have to do shoots like these.. especially when I'm alongside such beautiful models. I've always been so insecure about how I look & always feel like I'm not meant to be here because I am not the conventional standards of beauty. But I'm here!!! 🙌 I'm so proud to be a part of this & honestly so grateful for brands giving people like me a chance. Cos growing up I never saw anyone who looked like me on tv or on magazines.

[View all 491 comments](#)

August 26, 2021



“ELLE Mexico has done a better job at representing other sides of Latinx cultures with its September 2021 cover, featuring the first-ever Indigenous actress to be nominated for an Oscar, Yalitza Aparicio. It is of great value having someone iconic in Mexican culture who does not adhere to Eurocentric beauty standards be portrayed on the cover of a big fashion magazine” (Valenzuela, 2021).



A Spanish (En Español) version of Elle Magazine's first USA edition was created for its U.S. Spanish-speaking population (World Magazine Covers Archive, 2014).



Mexico later decided to have its own edition by collaborating with the U.S. Español version. “The magazine came out in ‘MEXICO’ and ‘EN ESPANOL’ editions. They mostly just copied each other, both content and cover... ELLE ESPAÑOL repeated ELLE MEXICO issued one month later” (World Magazine Covers Archive, 2014).



ELLE

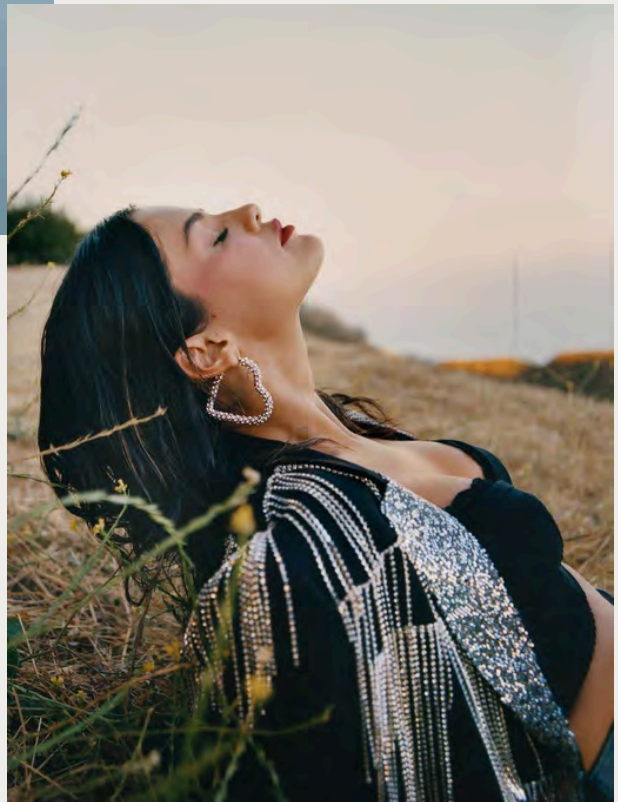
While flipping through Elle's latest November 2023 issue, I was surprised to discover that the only featured brand campaign with a Hispanic model was Guess' Fall 2023 collection. The campaign starred Argentine-Spanish influencer Georgina Rodriguez and even though Elle Magazine is geared for fashion luxury brands, Guess is considered a high-end brand more than a luxury brand.







allure



On the October 2020 Allure cover spread, Selena Gomez wore several looks honored by her Mexican heritage. The crystal-embellished Romeo Hunte jacket was a nod to her namesake, Selena Quintanilla-Pérez; The floral headpieces and hoop earrings were inspired by Frida Kahlo and a signifier of the chola subculture (Rivas, 2021).



Puerto Rican rapper and singer, Bad Bunny, was the first-ever Latino in 154 years to ever make the cover of Harper's Bazaar Magazine (Hernandez, 2022).



**Jenna Ortega**

Dior Joaillerie ambassador

Dressed in Dior from the 2024 Cruise Collection

December 2023/January 2024 editorial

HARPER'S  
BAZAAR



VOGUE

Vogue USA was founded in 1892 as a magazine created for high fashion and expensive culture. "Over the years, a few Latinas have made their way onto the cover of the American Vogue, but in the year 2020, we still don't see much representation in high-end fashion magazines like it for Latinx people" (Zuluaga, 2020).

97 years after its first issue, Talisa Soto was the first Latina woman on the cover of Vogue USA in the April 1989 issue.



## VOGUE MEXICO

Yalitza Aparicio Martínez landed her first Vogue Mexico cover for the January 2019 issue. "Aparicio's cover may be one of the first times Vogue México has put a woman with indigenous features on its cover. A brief overview of the publication's 20-year history showcases any number of tall, blonde supermodels; their being Latinx is not a requirement... Aparicio's presence was a welcome change to many. 'Can we talk about how AMAZING this is? Vogue Mexico, y'all need to keep this going cuz I ain't ever seen beautiful BROWN Mexican women on your covers before!' one person wrote on Instagram" (Cerón, 2018).



## VOGUE MEXICO

“At 18 years old, Karen Vega is off to a strong start with her career in fashion. The Mexican model, who is from Oaxaca, got her big break when she recently appeared in the pages of Vogue Mexico’s July issue, becoming the first Oaxacan model to do so in the publication’s history.... The Mexican beauty plans to continue using her platform to provide much needed representation for her culture in the high-fashion world” (Allaire, 2020).



VOGUE  
LATIN AMERICA

PAGE 69



Vogue Mexico and Latin America's editor-in-chief said, "When envisioning the cover of Vogue Latin America's September issue, it was very important for my team and I to portray the natural beauty of Dominican Republic's newest faces. In the past couple of years, Dominican models have dominated the fashion world, walking in shows such as Dior and Valentino, and starring in campaigns for Louis Vuitton, among others. We wanted to show these women as they truly are, capturing their beauty, natural hair and unique qualities" (Aviles, 2019).

"Four Afro-Dominican models are seen gracing the cover of Vogue Mexico and Vogue Latin America's September issue — a historic feat because the September issue is considered the most important because it is during fashion month" (Aviles, 2019).

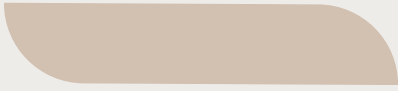
VOGUE  
LATIN AMERICA





For its 20th anniversary, Vogue Mexico and Latin America included indigenous women on six different covers. "This cover features Zapotec chef Abigail Mendoza Ruiz, who is known as an expert on Zapotec cooking" (Moreno, 2020).

# VOGUE MEXICO & LATIN AMERICA



**“AS A TOP PUBLICATION WITH HIGH PRINT AND SOCIAL REACH, I WANT VOGUE LATIN AMERICA TO BE A PLATFORM WHERE WE HIGHLIGHT THE DIVERSITY IN LATIN AMERICA AND CELEBRATE ALL TYPES OF BEAUTY” (AVILES, 2019).**

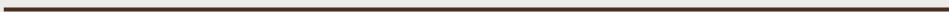
**— KARLA MARTINEZ, EDITOR-IN-CHIEF OF VOGUE MEXICO AND VOGUE LATIN AMERICA**

**VOGUE  
MEXICO & LATIN AMERICA**





CHAPTER 3






# HISPANIC HERITAGE MONTH



# 'HISPANDERING' HERITAGE MONTH

43% of Latinx consumers express that only brands with a history of supporting the Hispanic segment should celebrate Hispanic Heritage Month (Innovision, n.d.).

"From September 15-October 15, we Latino/as become the target of a barrage of publicity campaigns trying to sell us something (ideas, products, candidates) under the pretext of an inherent 'Latino pride.' And yes, many of us are incredibly proud of our heritage. We don't need Coca-Cola trying to sell us pride in a can with their temporary tattoos. Is this what all Latino/as have been reduced to? Is our 'obsession' with tattoos all we share? There are countless examples of Latino stereotypes circulating and they seem to exponentially increase during this month. This is why many people are now calling it Hispandering Heritage Month" (Moreno, 2015).





WELL-RECEIVED  
HISPANIC  
HERITAGE MONTH  
CAMPAIGNS

# LEVI'S

In 2023, Levi's tapped into three artists to celebrate Hispanic Heritage Month. Gabriela Ruiz, Juan Veloz, and Alejé Santiago customized Levi's 501 jeans for its Archives, using designs inspired by their life and heritage (Carballo, 2023).



# CURACAO

Curacao released a limited-edition '200% Generation' tote "that celebrates those who embrace the duality of being 100 percent Latino and 100 percent American." All proceeds benefited the Youth Business Alliance, an organization that provides business experiences for career readiness. "As a brand deeply rooted in the Latino community, we deeply feel the pride, passion, and responsibility that come with honoring our two intertwined cultures... The '200% Generation' isn't just a campaign; it reflects our customers' lived experiences, especially as we celebrate Hispanic Heritage Month" (Carballo, 2023).








# CURACAO

**“Ambi-cultural: 100% Latino, 100% American. Many young Latinos consider themselves both entirely Latino and entirely American. They’re not half and half or stuck between two cultures, but rather fully integrated into both, simultaneously” (Google, n.d.).**





Converse's 'Mi Gente' campaign celebrates roots and community, by featuring sneakers and apparel designed by Latin American members of the brand's staff (Carballo, 2023).

## ¡Mi Gente! Mis Raíces

The new Mi Gente collection is an homage to las tradiciones passed down from generation to generation.



### Celebrate Your Legacy

It's all about family. Heritage. Shared wisdom. The new Mi Gente collection draws from cultural symbols to pay tribute to the roots that help us grow.

Shop





# URBAN OUTFITTERS

Urban Outfitters brought together eight creatives with backgrounds in fashion, art, music, and food to produce its Hispanic Heritage Collection. Purchases from the collection benefited a \$30,000 donation to La Liga del Barrio, a Latino youth basketball league in Philadelphia (Carballo, 2023).

# FOSSIL



Mexican American founder and CEO of Rizos Curls, Julissa Prado, collaborated with Fossil to launch a new jewelry collection inspired by the Latinx community. The packaging represents a tribute to her heritage — a Mexican orchid. To celebrate the partnership, Fossil donated to Latinos for Education, which is an organization dedicated to providing equitable education for all Latinx students (Carballo, 2023).



# MACY'S

Macy's spotlighted Latinx and Hispanic-owned brands for Hispanic Heritage Month 2023. They featured brands like Casita Michi's Candles, Caley Cosmetics, and many more. "Macy's has partnered with the Hispanic Federation since 1999 and raised over \$1 million last year to help fund programs that benefit Hispanic students" (Carballo, 2023).



# CHAPTER 4






# INTERVIEWS



# RECRUITMENT

For this project, a total of 49 participants were recruited to interview about their insights and thoughts on representation within the fashion luxury industry.

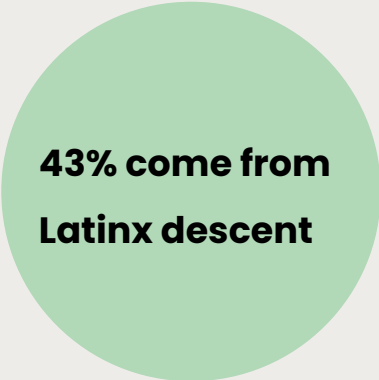
Using direct contact and the snowball method, participants were recruited through social media platforms like Instagram, Facebook, and LinkedIn, and emails were sent to campus organizations at the University of Oregon like Kultura Pilipinas, and UO Latinx Strategies Group. The Hispanic PR Association also shared the project and my contact information in its newsletter, so participants were able to reach out to me through that resource.







# THE PARTICIPANTS



**43% come from  
Latinx descent**



**78% are Gen-Z**



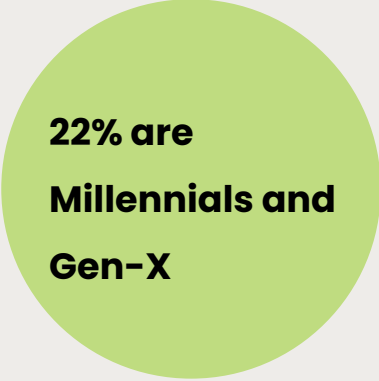
**6% identify as  
Black**



**98% identified  
as BIPOC**



**2% identify as  
White**



**22% are  
Millennials and  
Gen-X**



**49% come from  
Filipinx descent**



# THE INTERVIEW

**Interviews were conducted over the course of three months.**

**They were done in person, on Zoom, on phone calls, or written responses sent via email or direct messages.**

**Each interview ranged from 30–90 minutes.**






# THE INTERVIEW QUESTIONS

- How do you feel about fashion luxury brands?
  - What fashion luxury brands do you follow, support, or wear?
  - Why do you follow these brands?
  - How well do you think these brands represent the Latinx/Filipinx community? (Strengths and weaknesses, etc.)
  - How well do you think the industry represents the Latinx/Filipinx community? (Strengths and weaknesses, etc.)
  - What steps do you think the industry needs to take to incorporate fair representation for Filipinx/Latinx individuals?
  - How can fashion luxury brands authentically represent the Latinx or Filipinx people/culture?
  - Do you think the industry is progressing or regressing based on campaigns like the Dior 2024 Mexico Cruise Campaign or Nadine Lustre's social posts for Gucci?
  - What common stereotypes, mistakes, and patterns do you see in these Latinx/Filipinx-targeted campaigns?
  - Do you think the Latinx/Filipinx community would still perceive these brands to be high-end and luxurious if they saw more campaigns representing them?
- 






HOW DO YOU  
FEEL ABOUT  
FASHION LUXURY  
BRANDS?







# HOW DO YOU FEEL ABOUT FASHION LUXURY BRANDS?

- Venus Nascimento: “Filipinos definitely love their luxury brands... To most working class, this is a way of rewarding themselves.”
  - Maynard Villaflora: “I love luxury brands and the stories behind them. It’s like art, but it depends on the brand, its ethos, and if I support its story... Growing up in the Philippines, it was something shown on television for me. I always saw that noon-time show celebrities wearing those brands, and I would look for lower-realm cheap versions.”
  - Cindy Cabral: “It’s kinda sad Filipino and Latinx communities are buying it for the status, but it’s even more sad they’re buying it from brands that are not even portraying them.”
  - Katey Williams: “These brands are not really aiming to target new money.”
  - Jeremiah Estrada: “Many luxury brands appeal to their main target audience which leads them to serve the White gaze more.”
- 





# HOW DO YOU FEEL ABOUT FASHION LUXURY BRANDS?

- Rachelle Ross: “A lot of people get upset when they see their people wearing designer clothes because why would they buy a brand that doesn’t serve them or put money back into your community? I think people seek things that have White-person approval. White people force us to believe designer clothes are good so we can be forced to put money in their pockets. **These brands don’t even try to sell to us because White sells.**”
  - “I have mixed feelings about them. They’re beautiful; they’re provocative and interesting from a design standpoint. They’re mostly targeted towards younger and beautiful people so there’s not a diverse range there... However, the fashion industry’s advertising feels stuck in a certain aesthetic that feels unnatural. They don’t lend themselves to represent real life.”
  - Elizabeth Moreno: “I’ve never really noticed race in the brands. More lifestyles and classes like upper, middle, and lower classes being represented.”
- 




# HOW DO YOU FEEL ABOUT FASHION LUXURY BRANDS?


- Amy Perez: “I find myself feeling more at ease knowing that the brand aligns with my values, covering aspects such as sustainability, ethics practices, representation, etc. It’s about more than just the product; it’s about supporting a brand that ticks all (most) the boxes for me... As the economy is diversifying and ‘democratizing,’ luxury brands have had to adjust to other audiences they weren’t catering to in the past.”
  - “They’ve entered POC spaces in toxic and negative ways. They’ve been able to distance individuals within their communities based on wealth like owning those brands means ‘you’ve made it.’ In White spaces, luxury goods are more about quality, but in POC spaces, it’s about class, status, and power.”
  - Fritz Fernandez: “Luxury products open a huge opportunity for these people to showcase their talents and businesses to get huge profit out of it. That’s the advantage of working with a luxury brand instead of a regular brand.”
- 




# HOW DO YOU FEEL ABOUT FASHION LUXURY BRANDS?


- Bianca Villanueva: “As someone who comes from a fashion background, I can definitely say that most luxury brands have lost their tangible value. Most of what the consumers pay for just stems from prestige and exclusivity... Even design-wise, I feel that upcoming designers are more innovative and original than luxury houses that have been around for decades. In comparison, brands like Louis Vuitton, Chanel, and Dior feel stagnant to me. When I see a new collection, I do appreciate how they've maintained their iconic aesthetics, but it feels like something I've already seen before... **They've become too comfortable with their fame among consumers, that they don't care to innovate.**”
  - Pricila: “I love the fact that fashion luxury brings uniqueness. The quality definitely shows and the design has more of a story compared to other brands that are just trying to make profit. The colors that are chosen and patterns are usually tied to a culture and time period, and only you and a couple other people will probably own the product.”
- 






# HOW DO YOU FEEL ABOUT FASHION LUXURY BRANDS?

- Juan Camargo: "People who are lower-middle class aim to have more expensive things than the upper class because they're trying to mimic this idea of wealth. They think having a recognizable brand will earn them more respect... These brands sell a vision of perfection and class without actually catering to any real specific person or culture, and they're selling a dream without considering a real function. I'm not too big on luxury brands because it doesn't feel authentic to anyone or any culture; it's just about class. It doesn't resonate with any vision other than creating a perfect world where everything is comfortable and flashy. Because they portray this vision of perfection, it often leads people who aren't part of their target audience to follow it."
  - Dominic: "Some brands pride themselves on the quality of the work and I respect those brands, but others are famous just for clout... They charge an excruciating amount of money when they're not even sustainable, etc."
- 



# HOW DO YOU FEEL ABOUT FASHION LUXURY BRANDS?

- Marvin Sosa: “The thing I’ve been liking about these brands is they’ve been giving ambassador roles to international celebrities who aren’t just mainstream in America.”
  - Izzy Chew: “Sometimes the art direction of fashion gets mixed up with politics which makes these brands tone-deaf... It’s harder for marginalized communities to be introduced to that world and become a generational community.”
- 



# WHAT FASHION LUXURY BRANDS DO YOU FOLLOW?

# WHAT FASHION LUXURY BRANDS DO YOU FOLLOW?



*Rock Owens*



# WHAT FASHION LUXURY BRANDS DO YOU FOLLOW?



Maynard Villaflores: “**Jacquemus** because of the quality and storyline.”

Ali Piol: “**Vivienne Westwood** because of her advocacy against animal cruelty. I like how her purses are vegan leather! She also had a huge impact in the punk era of London, working with the band Sex Pistols!”



*Rick Owens*

Jose Panigua: “I like **Rick Owens**, and him being half-Mexican is awesome. I like the pieces he makes and his mysterious vibes. Another thing I love about Rick Owens is how incorporated he is in other sectors. For example, he’s always name-dropped in music, artists are wearing his clothing, and he’s especially popular in rap music.”



Jose Panigua: “**Willie Chalvelria** does a great job at incorporating Chicana culture. He incorporates runway models that are inspired by his origin and subculture. I wouldn’t see people that looked like me on the runway, so it was nice to see his work. He also does his work in heavily-Hispanic areas.”

# WHAT FASHION LUXURY BRANDS DO YOU FOLLOW?



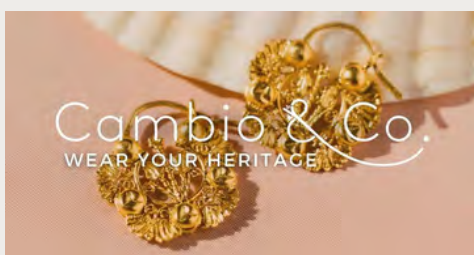
## CELINE

# WHAT FASHION LUXURY BRANDS DO YOU FOLLOW?



Kassandra Leyva: “**Ganni** moves with culture.”

Pricila Carmona: “**Ralph Lauren** is very elegant and minimal with twists depending on the generation, but for the most part it always stays the same and they always tie culture. They just did a Native American campaign with traditional patterns and a twist of old-money style. If they have a social movement, they’ll always have a call to action within the brand rather than just saying stuff.”



Ira Mae: “There’s this one Filipino brand that focuses on Filipino jewelry: Cambio. They focus on how it’s handcrafted by Filipino artisans, and I love their authenticity...”



Ira Mae: “I like Gentle Monster because of their creativity in their marketing. The way they package their products is exciting and refreshing. It’s very unique.”

WHAT FASHION  
LUXURY BRANDS  
DO YOU FOLLOW?

nUEVE

**ROBERT WUN•**



**THOM BROWNE**  
NEW YORK





# WHAT FASHION LUXURY BRANDS DO YOU FOLLOW?



Dee Salazar: “**Chanel** specifically is a luxury brand that I’ve always liked because as long as I can remember it was my Lola’s favorite. She always walked around with her Chanel handbag.”



Izzy Chew: “**Miu Miu and Sandy Liang**. It’s their youth. They’re on social media a lot and very quick to respond to trends. For example, they respond to Taylor Swift trends really fast. It’s their speed for responding to my generation. It’s also super accessible because you can buy on Instagram quickly; there’s more human control. There are more diverse models in Miu Miu’s shows and marketing. American luxury brands definitely include more diverse models in their campaigns because Miu Miu’s flagship in Rome mostly included White models, unlike their U.S. campaigns.”

## SANDY LIANG

# WHAT FASHION LUXURY BRANDS DO YOU FOLLOW?

*Schiaparelli*



**TORY BURCH**





HOW WELL DO  
YOU THINK THIS  
BRAND  
REPRESENTS THE  
LATINX/FILIPINX  
COMMUNITY?

# HOW WELL DO YOU THINK THIS BRAND REPRESENTS THE LATINX/FILIPINX COMMUNITY?

Maynard Villaflores: "Jacquemus had a lot of pick-ups in their models, but not within the internal team. In their shows tho with models, they had a lot of Filipino and Hispanic models (Bretman Rock, Bad Bunny, etc.)."



# HOW WELL DO YOU THINK THIS BRAND REPRESENTS THE LATINX/FILIPINX COMMUNITY?




“Ralph Lauren had cultural appropriation before towards Natives. They also engage in color-blind casting with young beautiful people— choosing White or Black models, and it rings hollow and art directed to me.”



# HOW WELL DO YOU THINK THIS BRAND REPRESENTS THE LATINX/FILIPINX COMMUNITY?

Pricila Carmona: "Dolce and Gabbana has gotten better at bringing more influencers and making custom items for them. They're a big sponsor for Canelo Alvarez, a boxer, where the whole collection was with Mexican colors, etc... They and Ralph Lauren use the bottle Azul patterns, etc. but they don't push it out with cultural awareness. They use different Hispanic styles, etc. without pushing the social factors."





# HOW WELL DO YOU THINK THIS BRAND REPRESENTS THE LATINX/FILIPINX COMMUNITY?

Bianca Villanueva: "With this question, I don't think I can list down the strengths and weaknesses of the brands I mentioned as they are mostly European. They're also the type of brands to stick to their heritage branding and house codes, so their collections represent their culture more than other cultures; I think that's understandable... **I have no problem with brands that stick to their culture. I think it's even more problematic to take inspiration from other cultures and do it in a poor or distasteful way.**"



# HOW WELL DO YOU THINK THIS BRAND REPRESENTS THE LATINX/FILIPINX COMMUNITY?

Ira Mae: "Cambio definitely does. In the Filipino community, there's such a wide diaspora, especially in America, and so many that want to connect to their culture. I've never seen a Filipino high-end jewelry brand that is Filipino-made and targeted towards Filipinos."

## Our Rallying Cry: Wear Your Heritage

**Wearing your heritage is an act of love & resistance.** Our jewelry is designed and handcrafted by artisans in the Philippines so you can celebrate your island roots, everyday without apology.

Each unique piece helps you:



Preserve Filipino Craftsmanship & Sustain  
Artisan Livelihood



Carry A Piece Of Home, History, And  
Ancestral Protection






Show Up Unapologetically Pin@y. No  
Matter Where You Are





HOW WELL DO  
YOU THINK THE  
INDUSTRY  
REPRESENTS THE  
LATINX/FILIPINX  
COMMUNITY?



# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?

Maynard Villaflora: "I think we're slowly growing to love and understand Hispanic/Filipino fashion with the influence of Bretman Rock and Miss Universe, but it's not always as high-end as these other designer brands... During Fashion Week, Anne Curtis was there, and now more Filipino celebrities are being invited; it's been rare and slow progress, but we're on the right track."

# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?



**Top Image: Anne Curtis and Heart Evangelista at Paris Fashion Week.**



**Bottom Image: Bretman Rock at the Balmain Show.**

# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?




Camille M. : "I remember I was following this one influencer who was trying to become a model, but a lot of brands didn't want to book her because she looked different from all the other girls (she was Filipino). Her name is Justine Mae Biticon."



# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?


Camille M. : "Even though it represents Asian culture, it doesn't really represent Hispanic or Filipino culture. It represents the more East Asian/glass/pale skin culture."





# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?

Clarissa Ruiz: "Throughout the years, I think luxury brands have gone through a ton of misses when showcasing fashion inspired from different cultures. Think Marc Jacobs circa Spring 2017 or Gucci's Autumn/Winter 2018 show... I think luxury brands still struggle to tastefully respect and honor various cultures in their campaigns."



# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?



**Gucci's Autumn/Winter 2018 Show** inspired by Japanese culture.



**Marc Jacobs' Spring 2017 Show** drew criticism over the dreadlock look for its appropriation of Black beauty/culture.

# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?

- "... If Latino heritage is shown, it's done in recognizable ways. It's always in the past and never in the present for Latino representation; colonial rather than something alive, present, and contemporary."
- Elizabeth Moreno: "When you think of big brands like that, two people come to mind: Kendall Jenner and Bella Hadid. They're the biggest faces for these brands and they're both White. It doesn't represent the Hispanic community well at all. When they try, they end up offending instead of representing."







# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?



- Amy Perez: “Luxury brands need to do better at recognizing the diversity that exists within the Hispanic community. While a single campaign can’t address all the cultural nuances, I prefer a brand that stays away from the typical generalizations... There may be Hispanics who don’t see price as a barrier and may prioritize cultural representation, sustainability, and ethical factors, and Hispanics who may focus on exclusivity or trends. Representation definitely has the power to influence purchases, but when hyper-segmenting the Hispanic community, representation might not be all they’re looking for...”
- Mckenna: “Any campaign I have come across is specifically targeting Filipino-Americans. For example, the Marni bag that resembles a Bayong.”



# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?

Ira Mae: “The closest thing I saw was a half-Filipino model on the cover of Philippines Vogue which received a lot of criticism because she is only half. Only half-Filipinos are being glorified in the mainstream media which is kind of frustrating. Anna Bale was the first full Filipino supermodel; she was one of the highest-paid Asian models of her time, but people don’t know that. I’m all for Filipinos feeling included whether you’re half, etc. but there’s definitely too much of a focus on White features. To be considered pretty in the Philippines, you have to not look like a Filipino. Vanessa Hudgens never spoke on being Filipino but she was named ambassador of tourism in the Philippines. **We’re so proud of being Filipino so it’s definitely important to me for celebrities to be open and proud about being it too.** Vanessa Hudgens never talked about it which is why I lost interest in her as I got older. I appreciate Bretman Rock because he brings being Filipino to the worldwide stage. He’s a good example of representation in fashion.”





# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?





Bianca Villanueva: "In terms of Filipino-targeted campaigns, the campaigns are still very Westernized. Most of the time, the models in these campaigns are only partly Filipino by blood, so usually half-American or European. I don't think that's the best way to represent an entire nation with unique and distinct features (such as a flat nose and dark skin) that should be considered beautiful and high-fashion as well."

"More Filipinos are being invited to Paris, Milan, and New York Fashion Week such as Heart Evangelista, Pia Wurtzbach, and Nadine Lustre. I think there definitely is a recognition of the Philippine market and how we're avid supporters of luxury as well. Janine Tugonon and Kelsey Meritt are some of the more well-known Filipino models that have graced Victoria's Secret's ads and runways, which is considered as a feat."


# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?

- Bianca Villanueva: "I believe some Filipino models are gaining popularity within dominant fashion spaces such as Kelsey Meritt and Maureen Wroblewitz, but there's room for improvement... As for Hispanics, I feel that they're better represented on runways and advertisements. In fact, some of the biggest, most popular models in the industry are Hispanic such as Gisele Bündchen, Adriana Lima, and Alessandra Ambrosio."





# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?

- Lizbeth Solorzano: “When I see Fashion Week, I hardly see any Hispanic models. And when I do, it’s always pointed out. It should be normal by now, not just for specific events.”
  - Dee Salazar: “From my perspective, the luxury fashion industry in general lacks a lot of Hispanic, and more specifically Filipino representation. As a guy, the only Filipino man I can recall being featured for a luxury brand recently was Jordan Clarkson, a Filipino-American NBA player, who appeared in an Armani advertisement. Although Hispanic representation has slightly improved in recent years, there remains work to be done. For example, in 2018, Dior launched a campaign to celebrate Mexican culture. Their model of choice for this campaign was Jennifer Lawrence, an actress with no Hispanic roots. This led to a great controversy, and shows us exactly how the perfect opportunities to represent the Hispanic community can go wrong.”
- 



# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?



- Juan Camargo: "Not very well. The vision they have is of a White woman... The hard part is they try to sell this perfect vision; they're selling a lifestyle. This poor girl (Valentina Castro) from Colombia was recruited by a model agency and was invited to France for Louis Vuitton. It was nice to see someone with a different skin color featured, but at the end of the day, she just got sent home; she was just used."
- Cyril Lyric: "European models are always marketed to Asia and become the goal. A lot of marketing enforces uncomfortable and false stereotypes... There's a fine line between catering to and pandering to. Sometimes what they end up doing is being very patronizing instead of speaking to their market. Some trends have mass appeal while others are more accepted or more accessible to certain groups. You can't market mini skirts to Middle Easterns. Or turtle necks in Asia? Not so much."



# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?





# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?



- Dee Salazar: "None of them goes above and beyond to do it. There are some staples from the brands that have been adopted by those communities, but nothing targeted toward those demographics."
- Aurelio Valencia: "The MCM backpack became a staple for the Latino communities. Even the Nike Cortez wasn't targeted toward Latino people but now when you see it, it's associated with them."
- Vince Corday: "For the industry as a whole, it's a little more representative of Latinos, etc. but fashion luxury brands are a little less diverse than the entire fashion industry. I'm more likely to see a Hispanic model for Pacsun than Gucci. It's not necessarily because of Hispanic culture, but the outreach and inclusivity of urban brands is a lot broader in general; Latinos love Gucci just as much as they love streetwear, so it's not because of a lack of interest from the Latino community."

# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?



- Jessi Delfino: "All I know about Filipino representation in this space is through Vogue Philippines (which I think is awesome). I think fewer global campaigns look to champion Filipino figures in luxury fashion. However, the representation of figures like Leyna Bloom gives me hope in the direction of the industry. She seems to be booking major jobs based solely on her talents rather than tokenism and the idea that a brand is only casting diverse models intending to be seen as an inclusive brand (with little care for the model's experience on set/salary/general well-being)."
- Dominic Lugones: "Everyone chants we need more diversity, but I don't think luxury tries to push that envelope, and they're conservative on that meter. Their target is people with a lot of money, and those people aren't very diverse... The reality of luxury brands is their target audience isn't going to be Hispanic. Their market is people who have a lot of money and don't care. Unlike the Latin market that thinks, 'I worked hard to get here and I'm not going to spend that money on frivolous stuff.'"



# INDUSTRY TESTIMONY






**Kylie Gapatan: “I’ve worked with weaves and heels. A designer I worked with had been importing weaves for Christian Louboutin, but she never got credit or representation for importing to the brand. The industry is not really open to showing that Filipinos have the same talents of producing what luxury brands provide.”**





# HOW CAN THE INDUSTRY INCORPORATE FAIR REPRESENTATION FOR FILIPINX/LATINX INDIVIDUALS?



# HOW CAN THE INDUSTRY INCORPORATE FAIR REPRESENTATION FOR FILIPINX/LATINX INDIVIDUALS?

- Maynard Villaflores: **“Hire them instead of picking their brains.** Fund these amazing artists/designers. Respect them financially and creatively... Understand where the garments are coming from and make sure they’re not being taken advantage of. Align the brand’s ethos with how it starts, all the way to how it finishes.”
- Christine Schlientz: “Have fashion shows in the Philippines, do runway expos of Filipino designers, and start with common department store sponsorships.”
- Cassy Ortega: “Hire people in stores that aren’t just White employees wanting to sell to rich White people.”
- Emilie Mendoza: “I think that it would be cool if a brand did a year-long campaign of a different Hispanic subculture every month.”
- Katey Williams: “Filipinos would really be excited if there was just one campaign dedicated to them only.”

# HOW CAN THE INDUSTRY INCORPORATE FAIR REPRESENTATION FOR FILIPINX/LATINX INDIVIDUALS?




- Ira Mae: "I know the fashion industry is very White, so have more of a Hispanic presence like Hispanic makeup artists, etc. because different people have different complexions."
- Bianca Villanueva: "Have designer collaborations. For example, Michael Cinco, Mark Bumgarner, and Mich Dulce."



Michael Cinco




Mich Dulce

Mark Bumgarner



# HOW CAN THE INDUSTRY INCORPORATE FAIR REPRESENTATION FOR FILIPINX/LATINX INDIVIDUALS?

- Amy Perez: “Craft intercultural marketing strategies that target Hispanics in a way that shows they want to join the movement... Bring that diversity to life either by integrating it into their runway shows or creating a program within those shows that demonstrates that diversity in real life, beyond print and screen.”
- Pricila Carmona: “Have a diverse range of influencers wear an item so customers can see themselves in that item rather than the typical European models. Some of the influencers from Argentinian backgrounds still fall under the blonde blue-eyed girl.”
- Juan Camargo: **“When you’re seeing your culture on a billboard, you don’t want it to feel out of place because it’ll make YOU feel out of place as a consumer.”**
- Leah Hess: “Don’t just profit off the culture. Celebrate it.”
- Izzy Chew: “Brands can use the power and influence they have to highlight marginalized communities.”



HOW CAN THE  
INDUSTRY  
AUTHENTICALLY  
REPRESENT  
FILIPINX/LATINX  
INDIVIDUALS?



# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?




- Maynard Villaflores: " A good example is the Lunar New Year; brands have been sending lunar PR packages, and they have Asian designers create pieces under these brands, so it gives these artists recognition from a well-known platform. That's cultural appreciation."
- Christine Schlientz: "The barong and butterfly sleeves are native and authentic to the Philippines. Make sure these are represented in designs."



**Dior and Loewe Lunar PR Packages**



**Barong and Butterfly Sleeves**



# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?

- Cindy Cabral: “Be inclusive even when audiences can’t see it.”
- Maia Campos: “Some Filipino attempts are cringe when they try to make it to American or mainstream. Don’t get caught up in mainstream culture. There’s a disconnect there.”
- Elizabeth Moreno: “Immerse in the culture by going to the places and having the models interact with the culture before being in the shoot.”
- Amy Perez: “When using influencers, ensure that they wear something that represents their personal brand and prepare them to tell a story behind that outfit that connects with Hispanics.”
- “They need to align their brand voice with people in these communities who are both followed, trusted, and listened to. Some people will trust, but not act, so all three of those are important.”

# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?

Clarenz Bustamante: "I think our culture has a lot of unique designs. We have ABACA cloth which is also from Mexico. It's very beautiful especially when they use it for our cultural clothing like Maria Clara. It's a cloth you won't see in luxury brands...We had our own alphabet back in the day (Babaylon), and if you know how to use it, add it to the design, etc. A lot of Filipino youth have been trying to bring that back just so it won't be forgotten. They can also incorporate the tribal tattoos of the Native artist from Baguio (Whang-Od). Check out Michael Cinco and Monique Lhuillier."



Whang-Od

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Babaylon






ABACA




Filipino Designer Monique Lhuillier



Maria Clara Dress



# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?




- Amy Perez: "Too often, luxury brands come up with designs that clearly come from traditional Hispanic costumes and don't correctly quote where the inspiration comes from. For a brand to be more authentic and have a story to tell, especially if they're charging a pretty penny for it, they should start partnering with Hispanic designers who specialize in specific pieces the luxury brand is trying to replicate..."
  - Leah Hess: "Don't oversaturate because it will lose its magic if the model looks like someone you can see every day without effort. It'll lose its mystery and wonder of what it is like to be in the world of luxury brands."
  - Bianca Villanueva: "For me, an inspired collection cannot be authentic, representative, or respectful if it doesn't listen and give back to the community it takes inspiration from."
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# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?


Trixie Nolasco: "We make good leather in the Philippines, so incorporating/sourcing that would be a good step. Another underrated material in the Philippines is pearls. They should really do their research (cowhide, pearls, etc.) and promote how these things are cultivated back home without just slapping a Philippine tag there... Look at Zarah Juan's Instagram; all her designs are made of ABACA."




Bag Collection by Zarah Juan








# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?

- Juan Camargo: “Brands can be scared of changing their vision (especially luxury), but luxury looks different in every country. Luxury in America is different from luxury in the Philippines or Colombia. Find out what luxury looks like in other countries. There’s a way to transfer those views of luxury to one another... To make something that’s exclusive, more inclusive, don’t beat around to play with branding as a whole. It doesn’t always have to be the same thing; it can change a little.”
  - Sophia Belinario: “Fashion luxury brands can authentically represent the Hispanic or Filipino people/culture by engaging with the community, amplifying diverse voices, and showcasing cultural nuances respectfully rather than relying on superficial tropes.”
  - Dominic Lugones: “Troy Elias said there’s such a spectrum of diversity within the term ‘Hispanic,’ but people also get excited when they have the sense of seeing others as an ally. You have to think about where those nuances will be successful. Obviously, a Filipino brand wouldn’t succeed in Indiana, but it would most likely succeed on the west coast.”
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# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?

Fritz Fernandez: “There was a billboard with Kobe Bryant and Manny Pacquiao both under Nike. Nike is doing a great job at representing the culture itself. If I were a brand manager, I would tell ambassadors to leverage their Filipino culture because that’s the easiest and quickest way to grab a market as a whole. Just say you’re proud of being Filipino and it’s an automatic full swoop; you’ll need to focus your attention on your American market anyway... The NBA recognizes there are a lot of Filipino fans that support Filipino basketball players. They came up with a culture day where one team wore a Philippine flag-inspired jersey and shoes. The whole team. Not just the Filipino players. If it fell on schedule with a team of zero Filipino players, they would still participate because the point was to honor Filipino fans and supporters of the NBA. It didn’t look political.”



# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?

Ira Mae: "Get people that show pride in being Filipino. Going back to Vanessa Hudgens, get ambassadors and figures that actually speak on Filipino issues. I've never heard her talk about being Filipino. Get people who exude pride in being Filipino. A good example is Saweetie or HER because they love talking about being Filipino. Every Filipino goes through this in America where there's that period in your life where they're obsessed about learning about their culture. I feel like Vanessa Hudgens never hit that point and recently, there was a video of her mispronouncing a Tagalog word."



# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?

Fritz Fernandez: **“Filipinos will cheer for those who take pride in Filipino culture. People won’t cheer for an athlete who won’t acknowledge his Filipino culture, but they will cheer for the athlete who married a Filipino and is proud of it.”**





# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?

- Ira Mae: "Focus on more unique things about the culture like the indigenous aspects. For example, Igorot people and their tattoos– not just the big Filipiniana. **Don't use tired references or monoliths. Find unique things about the culture.**"
- Aurelio Valencia: "The first seven things that come to mind when you think of Latino or Filipino: don't play around with those. Eluding to a culture without being in your face is really nice, but stay away from the easy stuff. Don't do mustaches, Modelo, etc... If they take inspiration from mariachi pants, etc. make sure they're giving honor to the culture and not just stealing or jeopardizing it. Don't just take a rice hat and slap Gucci logos on it. There are a lot of brands tone deaf to stuff like that. Understand cultural pieces and how it's used daily. Don't just use something that looks great, but showcase the authenticity of that project. Honor the functionality while keeping the aesthetic. For example, when there was a Martin Luther King Jr. bust made, it was done ugly. Honor people/culture the right way."


Igorot People



# HOW CAN THE INDUSTRY AUTHENTICALLY REPRESENT FILIPINX/LATINX INDIVIDUALS?

- Marvin Sosa: "Overall, I feel like luxury brands aren't really targeting these communities for the right style. Obviously in Mexico, if you're walking outside, you don't want to be wearing a full tracksuit, but looser clothing instead. If luxury brands make more clothing suitable for the lifestyles, then they can broaden their demographic. I saw Gucci make a poncho that they ripped the style from Mexico and tried charging for it 30 times more."
- Izzy Chew: "Recruit people who are willing to represent their culture and people in an inspiring light. Don't be like Taylor Swift, using her Grammy speech to promote her new album instead of talking about Gaza, etc."





DO YOU THINK THE  
INDUSTRY IS  
PROGRESSING OR  
REGRESSING BASED  
ON CAMPAIGNS LIKE  
THE DIOR 2024  
MEXICO CRUISE  
CAMPAIGN?



# DIOR 2024 CRUISE CAMPAIGN



The Dior 2024 Cruise Collection was unveiled in Mexico City by Maria Grazia Chiuri to showcase a collection that embodies Mexico's artisanal heritage.

"Maria Grazia Chiuri brought together artisans of varying ages from different Mexican locales. The resulting collaboration ranged from intertwining age-old embroidery and weaving techniques with designs from the Dior archives to curating a collection of shirts and huipils handcrafted by these very communities" (The Fashionography, 2023).



“The Cruise 2024 campaign comes off the heels of Dior’s fashion show in Ciudad de Mexico earlier this year. The event was received with mixed reviews and instant backlash. People accused the French brand of cultural appropriation, glamorizing violence against women, and tapping into Mexican stereotypes” (Peralta, 2023).







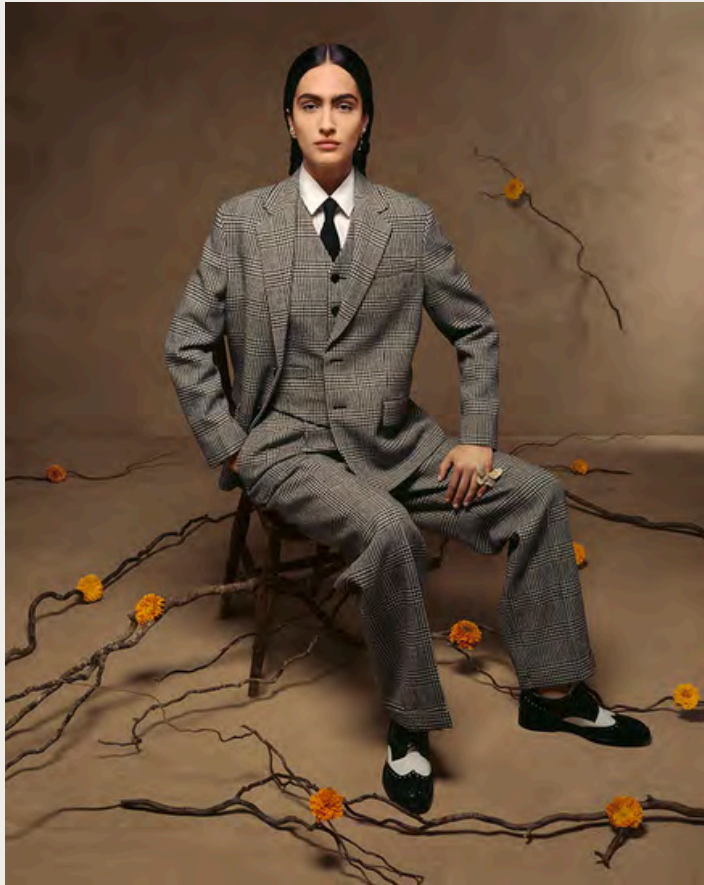






The heart of this campaign was inspired by Frida Kahlo, a well-known painter and an emblematic figure synonymous with Mexican culture.

“Frida Kahlo’s life was a testament to transcending the confines of the body through clothing, which became her canvas for representation, proclamation, protest, and self-affirmation” (DSCENE, 2023).



“Frida Kahlo’s audacious defiance of traditional gender roles serves as a profound wellspring of inspiration. From the age of nineteen, she boldly donned men’s three-piece suits, asserting her independence and intellect” (DSCENE, 2023).



"Butterflies, symbolic of transformation, are a recurring motif throughout the collection. They not only grace the fabrics but also adorn the toile de Jouy patterns, showcasing Mexican flora and fauna, including parrots, monkeys, and strelitzias, reminiscent of Frida Kahlo's vivid paintings" (DSCENE, 2023).












48,899 likes

dior Celebrating the traditions and crafts of different cultures, the #DiorCruise 2024 collection by @MariaGraziaChiuri was revealed last night at the @SanIldefonsoMx in Mexico City, in respect and recognition of the techniques, textile material culture, and outstanding creative ingenuity of the women and men of Mexico's artisanal heritage. Created with high dedication to design and craftsmanship, it has been a wonderful journey and a privilege for the house of Dior to work with the indigenous communities of Mexico: the Nahuatl community of the Sierra Norte of Puebla, the Mazatec, Chinantec, Zapotec and Mixtec communities of Oaxaca and Tzotzil of Chiapas. Stay tuned to discover more about the different techniques explored in this collaborative exchange.




- Instagram posts showcasing the craftsmanship and artisanal heritage of Mexico's indigenous communities that collaborated with Dior for the Cruise campaign








# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?

- Maynard Villaflores: "It's kind of performative. It should be more than showcasing a collection. Show what the process is supporting. Did they ever donate? Use Hispanic creatives? If they showed those layers, then yes, they're on the right steps. They can't use the same designer/creative director for each campaign (like Pharrell Williams for Louis Vuitton, etc.)."
  - Cassy Ortega: "It's stagnant. It's particularly targeted towards the stereotypical Hispanic... It's not authentic; it's what they think people wanna see. More inclusion would be shown in their other shows and not just in campaigns culturally specific to Hispanics and Filipinos... It's still not inclusive even though it seems to be to the naked eye."
  - Cassandra Reyes: "I believe it would take a deeper appreciation and understanding than just 'liking the classic Frida Kahlo' aesthetic. Don't get me wrong, I love that style, but it's so mainstream and does not encompass all of what Hispanic culture has. It doesn't even encompass all of Mexican culture. **I believe we are a long time away from actually seeing a big fashion house wanting to dive deeper into Hispanic culture.**"
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# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?

- Katey Williams: **“Innovation really contradicts Dior’s Mexico campaign because they’re just focusing on old and traditional Mexican culture.”**
  - Emilie Mendoza: “It depends on the person you ask. Frida Kahlo isn’t someone people admire. She’s controversial.”
  - Clarissa Ruiz: “My thoughts on the Dior Cruise 2024 campaign is that they delicately honored Frida Kahlo in their designs and production with respect, especially with the use of diverse models. As a Mexican American, I appreciated the brand’s collaboration with local artisans to help make the clothes. I think it shows their authenticity and care when creating this line and honoring a beloved artist.”
  - Maia Campos: “In a way, it’s progress, but there’s more to Hispanic culture than one artist. The butterfly sleeves have been so overdone. I want to see something new and innovative. There’s more to Hispanic culture than that.”
- 







# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?

- “I have mixed feelings about it. It’s beautiful and a source of pride. The gesture is a positive representation, but it’s a tired trope; Frida Kahlo is overused. She’s become a commodity. Fashion advertising is just bodies, so there’s no way to signify ethnicity. If you remove the dresses, you won’t be able to tell if they’re Hispanic. It’s hard to tell their ethnic context just by pure casting. The focus is mostly on the fetishization of the product but not on the culture.”
  - Whitney Jordan: “I think when you look at Hispanic or Latino representation, it always goes to this indigenous element. Dior: braids, flowers, etc. It’s not a monolith and there are so many elements of their culture that are never seen. Frida Kahlo was in so much pain, depressed, a communist, etc. She has so many layers to her story that would make people uncomfortable, but she would have loved and embraced it. I love the beauty that came from her pain. There’s so much more reverence for these figures, but they’re really just relying on these traditional elements for beauty.”
- 




# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?




- “A lot of these brands think to align with these target audiences, they have to dive into the history, etc. But in reality, they just need to understand the people today. They’re just leaning on Frida just because of her popularity. Rachel Ziegler was in the campaign, and yes, connecting the story with a person has more weight than just using Frida because every brand representing Hispanic culture has used Frida.. **I’m also opposed to the whole metamorphosis concept because it emphasizes our struggle, growth, and oppression seen in POC communities.”**
  - Elizabeth Moreno: “One thing I noticed is they only picked Latin or Hispanic models for this. There are no White or Black models. They were trying to give a message that they’re representing but they’re not being inclusive, which is also a part of representation.”
  - Megan Fabriquer: “Why would Hispanics pay thousands for attire that they have cheaper access to in their own country? Who was the Cruise campaign really targeted towards? White or Hispanic audiences?”
- 



# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?

Leah Hess: "It's like Dior took it away from them. It's similar to when one country occupies another country. Dior is benefiting from those communities and it's like they own the style now. What's the goal of the awareness for these Mexican styles and which audiences are meant to wear it? It's cultural appropriation if they're still trying to sell to their rich White audience. For Filipinos, we want to buy luxury brands because they look different. Why would we buy our native costumes from global luxury brands profiting off these communities instead of buying it from the communities themselves? Do you really want a French guy designing our clothes and having us pay for them at a large price? Yes, if the money goes back to the community, but if not, no. Make it a gift and honor the country; don't just sell a product... **Sticking to traditional costumes, they treated Mexico like a non-progressive country that hasn't evolved.**"








# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?




- Leah Torrez: “This is a good first step but it was just a one-and-done and ‘let’s move back to our regular content.’ It also gives a little bit of gentrification... I know it would clash with the aesthetic Dior has, but I would’ve loved to see more color and design from Mexican culture. They marketed it in a way that’s more approachable to people who aren’t from this culture. There’s a blurred line of who this is actually marketed towards. You can get those same pieces in Mexico and benefit the designer directly instead of a big brand...”
  - Pricila Carmona: “Diego Rivera and Frida Kahlo are overused. Why can’t we see people who actually made an impact? They created drama when they were alive because they were doing things that weren’t culturally accepted, but they never had a cultural impact or social movement for the people. Frida Kahlo just had armpit hair, had a unibrow, and slept with men without being married.”
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# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?

- Pricila Carmona: "It's the typical old way. For example, purple and pink are there, but we don't use them in that tone. They took elements and altered it to match European style, so it's not really authentic. It's stuck in the stereotype of the old days, giving 1800s instead of modern-day Mexico. It's like putting the Mona Lisa up— Frida Kahlo is our Mona Lisa but it doesn't truly represent the culture. We never really have butterflies in our stuff or wear black; it's more colorful and vibrant, and each flower/style has a different meaning."
  - Fritz Fernandez: "How else would you represent a culture without going to the root heritage? I would say the same for Filipinos. If you interview 100 regular Filipinos in the Philippines today, you wouldn't really notice any significant Filipino trends or fashion. This is because 80% of them would just be wearing an American brand. There's a local Filipino brand that is made in China, but to target the Filipino market, they use American models for all the billboards."
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# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?




Juan Camargo: "It's very culturally specific, but the shoot looks disconnected; it doesn't scream Mexican culture in the background. It feels out of place— the dress and people too. It's too much like every other Dior. Brands tend to be scared of adventuring, but there is a way to represent luxury and a culture without putting them in this blank room. I feel like they could've implemented the Mexican environment more into the background. They're making this collection a novelty and it seems forced because it's not what they typically do. It says 'Look at this new shiny thing we have.' They could've implemented more Mexican culture within the rest of the picture and acknowledged there's a whole culture living there. They think just bringing in a person or product from those communities into a new space without changing anything else is enough and inclusion."



# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?


Jessi Delfino: "When done tactfully with respect and genuine veneration for the culture, it is progress. The Dior campaign employed and equitably compensated indigenous Mexican artisans (from what I saw), and had Mexican models walking the runway to represent the collection. I think this is a strong case study for how to use a huge platform and influence to shine a light on minority communities. It's clear when a brand is taking shortcuts to appeal to increasingly demanding audiences with an appetite for greater, more authentic representation. Progressive representation takes time, attention, and a willingness to put aside ego and listen and learn so that broader education may occur."









# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?




Aurelio Valencia: "As a Mexican-American, I think it's a lot of progress because I couldn't imagine any brand doing this, and it makes me feel special. But I know there are Latinos who think Frida Kahlo took advantage of Indigenous communities... As long as somebody is not trying to poke fun at you, it's not cultural appropriation. One step further from this is stepping away from the Frida Kahlo motif (it makes sense from a brand perspective because they need something recognizable), and putting these same models on an unknown reach in Mexico that will resonate more with one person than the whole culture."





# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?

- Dee Salazar: “The continual overarching focus on just one of these countries is problematic. Launching a campaign celebrating Mexico does just that; it celebrates Mexico, not the entire Hispanic diaspora. In my eyes, the clear solution would be to incorporate models and designers from various countries and launch these types of campaigns in a wider variety of countries. **I mean, when was the last time that one of these luxury fashion events celebrated Paraguay or Nicaragua?**”
  - Vince Corday: “I think Hispanic representation should go just beyond a campaign surrounding one figure. **Why can’t we see those same models in a different context? How about a regular summer 2024 collection?** I don’t think Latino models should be subjected to particular campaigns just because it was inspired by Frida Kahlo or anyone in that culture. They should be represented no matter what. I honestly can’t think of any Latinos that would buy that collection. Just go to your abuela to make those dresses.”
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# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE THE DIOR 2024 MEXICO CRUISE CAMPAIGN?

## Takeaways

While researching this campaign, I realized that the only times I ever see Latinx models being represented by fashion luxury brands are in culturally specific campaigns (which are usually released around Hispanic Heritage Month), but I rarely see any representation for them in everyday seasonal campaigns/collections.

Referring back to Megan Fabriquer's statement, "Why would Hispanics pay thousands for attire that they have cheaper access to in their own country?" It made me wonder, who was the Dior 2024 Cruise Campaign targeted towards? Was it aimed toward the brand's usual White audience or a Latinx audience? As Fabriquer said, people in Mexico can buy designs similar to the Cruise Collection from local designers, so why would they pay thousands of dollars for it from the French brand Dior? And if it was still targeted to its White audiences, was it crossing a line of cultural appropriation?





DO YOU THINK THE  
INDUSTRY IS  
PROGRESSING OR  
REGRESSING BASED  
ON CAMPAIGNS LIKE  
NADINE LUSTRE'S  
SOCIAL POSTS FOR  
GUCCI?



nadine · Follow ⋮

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chlraneee @pressmanissa tanda mo tong suot nya? 🤔  
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dahyunssi\_21 Absolutely beautiful and sexy idol ❤️  
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451,722 likes  
September 7, 2023












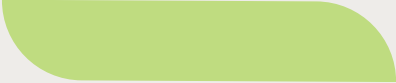
# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE NADINE LUSTRE'S SOCIAL POSTS FOR GUCCI?

- Katey Williams: "Nadine's posts are not really targeted towards Filipinos. She's just standing in front of the Gucci sign and tagging its Instagram. She's a social ambassador for the Philippines flagship, but she has never been represented globally. If brands want to keep progressing their campaigns, they need to do more experiential stuff like pop-ups in Filipino/Hispanic communities— especially in the Philippines with the fancy malls and luxury stores because they like the in-person experience; mall culture is more popular in the Philippines/Hispanic countries."
- Clarissa Ruiz: **" I would love to see more Filipino representation in fashion on a broader scale beyond social media posts."**
- Mckenna: "Nadine's Gucci sponsorship does not really do anything monumental. Beyond her being Filipina, nothing is being represented culturally..."
- Bianca Villanueva: "With Nadine for Gucci, we have to realize that these are merely local campaigns organized by Gucci Philippines. In every country that a brand operates in, they hire local ambassadors to urge the locals to support the brand. I honestly don't think it's Gucci's or any brand's way of wanting to represent minorities."



# DO YOU THINK THE INDUSTRY IS PROGRESSING OR REGRESSING BASED ON CAMPAIGNS LIKE NADINE LUSTRE'S SOCIAL POSTS FOR GUCCI?

Whitney Jordan: "When you think about the amount of money that goes into a global ad campaign and understand the ROI these companies are looking for, they need someone who will span countries. Especially when you're thinking of high-luxury houses, you'd only see them working with a Giselle Bündchen, Kendall Jenner, etc. Only those with multi-million dollar reach. I'm glad they're doing a local and domestic approach, but there has to be that local perspective and diversity perspective globally."





WHAT COMMON  
STEREOTYPES,  
MISTAKES, AND  
PATTERNS DO YOU  
SEE IN  
LATINX/FILIPINX-  
TARGETED  
CAMPAIGNS?

# WHAT COMMON STEREOTYPES, MISTAKES, AND PATTERNS DO YOU SEE IN LATINX/FILIPINX-TARGETED CAMPAIGNS?

- Maynard Villarflores: "Growing up in the Philippines, colorism was always a big factor. Especially now, a lot of the celebrities there are European or Korean. That's the beauty standard instead of a full Filipino or Morena... In the U.S., they love using Filipinos because it's a representation of other skin tones. It's a fine line between Filipino-Americans and Filipinos."
- Cindy Cabral: "When Beyonce was featured on her album covers, they would lighten her skin. I feel like these fashion brands sometimes take that approach. They will put a dark-skin, but it's sometimes the lightest-dark shade. They still end up portraying to the world that the only beautiful skin type is the lighter one... It's saying to the world, 'You can still be dark, but only the light-dark.'"






# WHAT COMMON STEREOTYPES, MISTAKES, AND PATTERNS DO YOU SEE IN LATINX/FILIPINX-TARGETED CAMPAIGNS?

- Cassy Ortega: “For example, The rosaries were advertised but not in the right way. Be knowledgeable about what you’re advertising. Don’t take it to the extreme.”
- Angel Soto “Using the same clothing style over and over again like the Frida Kahlo dress. That type of clothing is specific to one region of Mexico, and every region has different styles.”
- Maia Campos: “Those Filipiniana sleeves are overused.”
- Elizabeth Moreno: “When I see Hispanic campaigns, I see a lot of models with braids, and the clothes are always colorful. Yes, it’s part of Hispanic culture, but I feel like it’s sometimes exaggerated.”



# WHAT COMMON STEREOTYPES, MISTAKES, AND PATTERNS DO YOU SEE IN LATINX/FILIPINX-TARGETED CAMPAIGNS?

- Mckenna: “In recent times, the only Filipinos that I have seen take the spotlight in ad campaigns are Filipino Americans with their Filipino identity not often at the forefront. There is also a rift between Native-born Filipinos and Filipino-Americans, with native Filipinos seeing Filipino-Americans as lacking a real understanding of Filipino culture, having not dealt with the hardship of living in the Philippines and only enjoying the ‘good’ stuff like food and celebrating famous traditions.”
  - Sophia Belinario: “Common pitfalls in Hispanic/Filipino-targeted campaigns include romanticizing poverty, exoticizing culture, and oversimplifying identities.”
  - Kylie Gapatan: “Filipino couture uses mostly Filipino models. It was an issue before because local brands were using White models and not showcasing Filipino roots. They were bashed and called ‘White-washing.’”
- 

# WHAT COMMON STEREOTYPES, MISTAKES, AND PATTERNS DO YOU SEE IN LATINX/FILIPINX-TARGETED CAMPAIGNS?

Bianca Villanueva: "I remember a time in the early 2010s when Aztec prints were heavily used by brands in both luxury and fast fashion. For example, Louis Vuitton's Aztec Epi Leather bag. Now, from my understanding, Aztec prints are considered sacred or at least symbolic and should be respected as more than just a fashion trend. While influenced by the African Savannah, I think another example of misrepresentation in fashion is this Mango campaign with Kendall Jenner in 2016 which received so much backlash due to its 'tribal' influences which again reduces culture to mere fashion trends. What was even more insulting in this campaign was the use of Kendall Jenner, a White American model who has nothing to do with the culture supposedly being represented in the campaign. Perhaps, people would've accepted the campaign better if Mango hired indigenous African people to endorse it."



# WHAT COMMON STEREOTYPES, MISTAKES, AND PATTERNS DO YOU SEE IN LATINX/FILIPINX-TARGETED CAMPAIGNS?




Juan Camargo: "Look at Kendall Jenner and her tequila brand. She just took this new shiny thing from another culture and brought it to her business. They're stealing a piece of the culture's identity to make their brand and image look cooler and somewhat more inclusive. She showed her commercial on a farm in Mexico which portrayed slavery. It showed her on a horse while her Mexican servants gave her tequila. They bring these cultural objects in without changing anything else, which makes it feel disingenuous."





# WHAT COMMON STEREOTYPES, MISTAKES, AND PATTERNS DO YOU SEE IN LATINX/FILIPINX-TARGETED CAMPAIGNS?

- Jessi Delfino: “There was an author talking about how Mexican cultural clothing, especially among indigenous communities, is often seen as poor or non-valuable, but a luxury brand’s celebration of these pieces was a refreshing reclamation of the clothes and an honoring of the artisans who make them. A common issue I’ve seen in this space is the co-opting of cultural markers (like elements of a Filipiniana, etc.) and claiming a sense of ownership without paying respect to the cultures or artisans that created them, or doing a very poor imitation job in a failed attempt to pay homage.”
  - Trixie Nolasco: “They always do the traditional styles people assume these cultures to be but they never show the diverse elements that make up the culture. They always just take the easy way of falling into what they think people will recognize. They don’t know there are Chinese Filipinos, Muslims (second largest religion in the country), etc. and they don’t realize the Philippines would be predominantly Muslim if it wasn’t for Spain conquering.”
- 



# WHAT COMMON STEREOTYPES, MISTAKES, AND PATTERNS DO YOU SEE IN LATINX/FILIPINX-TARGETED CAMPAIGNS?


- Izzy Chew: “Vanessa Hudgens played a Hispanic character in High School Musical, so it’s crazy how they make Filipinos racially ambiguous. Respect Filipinos and be loud and proud about it.”
- Izzy Chew: “Putting them in flip-flops all the time, which is associated with third-world countries. There’s a lot of negative connotations with bare feet and flip-flops that they connect to Filipinos.”
- Dominic Lugones: “The cowboy thing. You give people a stereotype because they’re familiar with it and understand it, but it does a disservice to those you’re trying to represent. You don’t want those misfires because it dilutes the intention and becomes meaningless.”
- Dominic Lugones: “Brown-fishing (making White models look brown), and brands only focusing on and representing Mexican culture.”



# BARRIERS

**Although I did not ask any of the interviewees about barriers to accessing fashion luxury products, I noticed a few responses touched on existing barriers.**

Venus Nascimento: “Unfortunately because there is more poverty in the Philippines, it makes it harder for the community to get their hands on authentic luxury brands. And even if there are more campaigns representing them, it doesn’t faze them because you could technically walk into any little market, and you will see all the cheap luxury dupes. Unless you’re millennial or rich in the Philippines, not many even know they are something of luxury.”





# BARRIERS


- Cassy Ortega: “I see ads with models who aren’t curvy and I can already see that outfit won’t fit me. It definitely turns me away from specific clothes and stuff just because I don’t see myself represented—especially, since I do more online shopping. The models themselves are extreme. They portray the stereotype, and brands stereotype them.”
- Maia Campos: “When you go to Japan, they have a very distinct style, but in the Philippines, it’s hard to define the style. It’s become more popularized.”
- Kassandra Leyva: “I feel at times indifferent towards luxury fashion brands, especially since I believe that their brands are not geared towards me, someone who is a middle-class plus-sized Latina.”
- Juan Camargo: **“Luxury brands aren’t really concerned about localizing the messages.”**

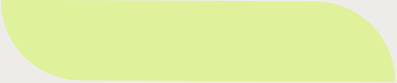


# INDUSTRY TESTIMONY





**“Walk into any luxury megabrand flagship these days, and you’ll face prices that boggle the mind. According to HSBC, the average price of personal luxury goods in Europe has increased by an eye-watering 52 percent since 2019. This can be partly explained by the aftershocks of the pandemic, which sent inflation soaring, driving up the cost of raw materials and labour. Leena Nair, chief executive of Chanel, whose classic medium 2.55 flap bag now costs €11,100, up 91 percent since October 2019, told Bloomberg last week: ‘We use exquisite raw materials and our production is very rigorous, laborious, handmade — so we raise our prices according to the inflation that we see.’ As for the super wealthy, they may be able to afford higher prices, but there is an inherent price-to-quality consideration that drives their decision-making too, especially when they perceive the quality at some brands is declining. Nobody likes being taken for a ride. More and more, these customers are now asking themselves: ‘Is this good value for my money?’” (Amed, 2024).**





DO YOU THINK THE  
LATINX/FILIPINX  
COMMUNITY WOULD  
STILL PERCEIVE  
THESE BRANDS TO  
HAVE HIGH VALUE IF  
THEY SAW MORE  
CAMPAIGNS  
REPRESENTING  
THEM?





# WHAT SPARKED THIS QUESTION

After asking one of my interviewees how she feels about luxury fashion brands, she answered that her Filipinx family buys luxury for the brand names rather than the actual products. This made me think that, without representation, many Filipinxs already perceive luxury fashion as this high-value lifestyle they aim to achieve. Therefore, will they still believe these brands have high value if they see themselves being represented in luxury fashion campaigns?

Growing up, I witnessed firsthand how much of Filipinx culture is driven by American/White culture; even local Filipinx fashion brands advertised White models because they believed doing so earned them more desirability and credibility. Therefore, I wanted to ask my interviewees this question to reevaluate the value of this project and compare the differing perceptions between Latinxs and Filipinxs. I found that these two groups share similar beliefs, but the most contrasting responses came from Filipinx-Americans vs. Filipinxs in the Philippines and Latinx-Americans vs. Latinxs in Latin America.

“80% of Asian Americans age 35+ were born in another country, while that’s true of only 34% of Asian Americans under 35” (Google, n.d.)




# INDUSTRY TESTIMONY

**“Well aware of the importance of exclusivity, many luxury brands actively want to keep the number of customers limited. In the words of Patrick Thomas, former chief executive officer (CEO) of French luxury brand Hermès: ‘The luxury industry is built on a paradox: the more desirable a brand becomes, the more it sells but the more it sells, the less desirable it becomes’”**

**(Holmqvist, et. al, 2022).**







# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?


Maynard Villaflora: "If I saw these brands having Filipino representation, I would want it because I'm in the U.S. and I miss it. But if I were in the Philippines, I would look up to media representation which is predominantly White. However, when I moved to the U.S., I got to see and experience everything which made me appreciate my Filipino culture. I always look up to Heart Evangelista because I think if another Filipino can buy it, I can do that... If you're there to see the design/story, you'll definitely buy and appreciate specific pieces, but if you're there for the name/clout then for sure, it may lose its value to you..."






# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?


- Cassy Ortega: “For the most part, people like to feel included, especially if you live in the U.S. or a different place of origin, it relieves a sense of alienation... It’s very politicized right now, so I think it would help bring a sense of community.”
  - Angel Soto: “If they see a brand respecting them and their people, it will be seen as more of a respectable brand because seeing yourself or someone like you up there feels powerful.”
  - Jose Panigua: “It would flip the script more for how Filipinos/Hispanics are seen and less for how the brand is seen. It’ll do more good than harm.”
  - Camile: “American/White = rich. I feel like it’ll lose value to them because they view Western culture as the goal. If it’s not a foreign brand, Filipinos are dismissive of it.”
- 




# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?


Cassandra Reyes: "Honestly, I do not think many Hispanics would perceive brands as high-end or luxurious if they saw more campaigns representing them. I grew up hearing people talk about other Hispanics who wore higher-end brands and say things like 'Who do they think they are?' 'Have they forgotten where they come from?' Most of my family came from very humble beginnings and anyone dressing too 'flashy' (as they would be called) would be seen as trying to forget their roots. Personally, I always saw high-end fashion as something only for beautiful, tall, blonde people with European features. If I started seeing campaigns with more Mexican-native appearing models or more Mexican/Hispanic influence, I don't think I would see them as 'high-end.' I don't know why that is, other than **it has been ingrained in me that 'high-end' things aren't for us... I think that's part of the appeal, the exclusivity.**"







# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?

- Elizabeth Moreno: "... If Hispanics/Filipinos don't see a person they consider to be superior to them (White people) wearing a brand, they will move on to the next brand. I think representation can only gain so much support until it dies down because it gets old."
  - "You'd be trading off audience rather than gaining audience. Sports define their audience as urban which can become Asian, Black, Hispanic, etc. But for these elite brands, it is associated with Whiteness. There's a concept for wanting to mimic the group you aspire to be a part of."
  - Dominic Lugones: "I think it depends on the brand's reputation and how established it is. Several companies have created a sub-tier where they make a cheaper quality version of their brand. That adds more complications to keeping the brand air-tight. When a brand is cemented in our heads, and we see people who look like us, it lifts us. You're paying for that for a long-tenured brand identity that people are so familiar with. **It's like old and new money. New money isn't secure in our minds. Old money is class.**"
- 




# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?

- Lizbeth Solorzano: “No. If you make it more accessible, it loses its value and unattainability. With Hispanic immigrants, they just want to fit in, especially with a lot wanting to be lighter-skinned. People don’t care about representation as much as they do the status, and that status is very prevalent within the circle of White people. They want to be perceived as more White, more American.”
  - Aurelio Valencia: “The sad part is ignorant people will still continue to buy things as long as White people are buying them. For underrepresented communities, because they have so little, they want to look like they have more. I can’t imagine a brand like Dior doing a collaboration with rice farmers in the Philippines; it may invite people into the brand but it won’t be specifically tailored to Filipinos or Latinos.”
- 



# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?

- Trixie Nolasco: "It's so easy for these brands to 'Pinoy bait' (Filipinos getting excited when they get recognition in Hollywood, media, etc.), but that's not a genuine representation. Filipinos love seeing White people on their screens, but with Filipino celebrities, we don't celebrate them until they're no longer in the Philippines. There was this Filipino singer who didn't meet the beauty standards (short, flat nose, etc.) but when she was in the U.S. on Ellen, Filipinos suddenly loved her. The responsibility doesn't just fall on these brands, but also on the people perceiving these brands. There's always a double standard with Filipinos receiving these representations."
  - Vince Corday: "It's not necessarily the inclusion of Latinos that needs to be changed, but it's the perceptions and effects of including Latinos by these brands. Look at the history that goes behind excluding them. They're thinking more about what they have to lose by being inclusive instead of realizing what they will gain. Brands have to be bold to take this step."
- 

# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?

Fritz Fernandez: "The brands would lose value for sure. We always have a term in the Philippines that if it's imported, it's expensive. Spam back then was poverty food. But now, Spam is on the imported rack at Filipino grocery stores. A local meatloaf would cost 90 pesos, but spam would be 180 pesos a piece. That's how much we value the concept of imports because we see it as quality and something to brag about. A huge chunk of Filipinos who can afford luxury would buy less of those representing Filipinos because it's nothing they can brag about in the Philippines. If they bought Louis Vuitton from Las Vegas and it has a Filipino design, they can't brag about it in the Philippines because people will just think it was bought from a local market."



# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?

Leah Hess: "Filipinos will like seeing Filipino models being thrown there with other foreign models because it will show that Filipinos are good enough to be included with them. If it's Filipinos by themselves, it'll make them wonder if that campaign is only being shown in the Philippines. Just like what they did with Coke— there was a Filipino soloist in the commercial, but turns out, each country had its own soloist."





# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?


Bianca Villanueva: "Two high-end brands I can think of in comparison are Victoria's Secret (VS) and Fenty. VS used to dominate the luxury lingerie market with its extravagantly themed runways. However, when political movements around the world called for inclusivity and VS refused, people went to look for alternatives, and Fenty was exactly the alternative they were looking for. Fenty used all types of models from skinny to plus-sized, PWDs, drag queens, transgender women, etc. With people being able to relate to the models and the brand itself, Fenty became a choice lingerie brand over a long-withstanding brand such as VS. I think the same can be said once brands open themselves up to campaigns fairly representing Filipinos and Hispanics. As long as the representation is respectful, genuine, and appreciative, people will continue to look up to these luxury brands. **In the first place, POC representation should never diminish a brand's positioning or image.**"



# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?


- Pricila Carmona: "There's still a big gap between European and American styles. Americans set trends with influencers and culture, and the styles affect the world globally. Moschino is still big in Mexico, so even if there were more models with dark skin, it wouldn't make a difference because that stereotype of cultural appearance wouldn't affect people's views. Many wealthy Hispanics still want to look American."
- Ira Mae: "The younger generation would appreciate more inclusivity, but the older people might not connect with it as much. However, they would still be excited about it. I think it matters for the younger audience because they know who's authentically Filipino and see how different Filipino celebrities act and how prideful they are; whereas, older people will be happy regardless. If Chanel did include Filipinos, there could be an association with it still being luxury. Telfar being Black-owned has also become a huge status symbol. **Let brands with influential platforms dictate how people perceive Filipinos, not the other way around.**"






# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?

Dee Salazar: "As someone of a Filipino background who has lived, and is currently living, in Latin America for a significant amount of time, I can personally say that my family, as well as my acquaintances here, would gladly welcome representation on the global stage. It would be a source of pride for us, it would be something we send to all our family members on WhatsApp and post it on Facebook and all our stories. I still remember how excited my mom was when Jeremy Lin and Jordan Clarkson formed the first Asian-American backcourt in NBA history for our favorite team, the Lakers. It was a huge moment for my family! I believe representation in other industries, such as luxury fashion, would be similarly received."



# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?

Vince Corday: "For the sake of representation, it would benefit Latino culture a lot and raise the overall perception of those people. Some people would say Mexicans and Puerto Ricans are dirty, and I think that would change if, for example, Dior had a campaign with suits, instead of the typical White male clean-cut look being represented. If it was someone Hispanic or from the Chicano community in a high-end fashion brand, looking dapper, that would do a lot for these communities... **I encourage Latinos and Filipinos to feel empowered by their own culture, in that, just because something is White, it doesn't mean it's right.**"










# INTERVIEW WITH WHITNEY JORDAN



# WHITNEY JORDAN

For this project, I had the privilege to interview Whitney Jordan. Jordan graduated from New York University with her MBA in Fashion/Luxury specializing in luxury marketing and strategy. Her advocacy is to amplify BIPOC fashion; her experience has been in fashion retail, strategy, and collaborating with C-level executives to provide strategic, unbiased advice for various business decisions and goals.



**Whitney Jordan**  (She/Her) · 1st  
Amplifying BIPOC Fashion | Adjunct Lecturer | Formerly @ J.Crew, Macy's, and Gagosian | Fashion Culture Historian | Writer  
London, England, United Kingdom · [Contact info](#)  
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 RAISEfashion  
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# WHAT FASHION LUXURY BRANDS DO YOU FOLLOW, SUPPORT OR WEAR?

Whitney Jordan: "I'm always interested in emerging and innovative talent, so trying to keep a pulse on brands like that because they're really driving the market and what the bigger brands are trying to achieve. There's a funnel. You always want to stay abreast of young talent because they may be the future Ralph Lauren of the world... Coming from a mass situation, Kering and LVMH and the companies under them are really driving what the market will look like in 6 months. When I was talking to C-suite executives they were volleyballing between younger brands. As a professional, you just need to follow and consider them."






# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?

Whitney Jordan: “Not at all. I’ve been thinking of the perspective of a Hispanic consumer. Because when diversity is talked about in fashion, Hispanics are never mentioned. I think of Black history in this country, and we are always at the forefront. It’s not a competition, but I think that has caused the lack of representation. Usually, it’s the order of Whites, Asians, Blacks, and then Latinos in high-status institutions. Latinx are usually not in the conversation. It goes to leadership too. A lot of the marketing campaigns and themes are driven by executives, but if there are no executives of color championing diversity, then it won’t make it to the main stage.”








# HOW WELL DO YOU THINK THE INDUSTRY REPRESENTS THE LATINX/FILIPINX COMMUNITY?


Whitney Jordan: “Even in my own fashion experience, I can't count on my hand the amount of Latinx and Filipinx people I've worked with. Probably less than five. You just don't see them reflected in our industry. You have Oscar de la Renta, Toledo, Carolina Herrera, Laur, etc. (recent designers from NYFW). But before then, you didn't see anyone. As an outsider, if you don't see yourself in the industry, it's hard to think you can be in it. Like what Paloma Elsesser said, 'It is hard being a first...' The marketing team is the one who takes the collection and tries to attract new consumers... Before the pandemic, luxury was for White people. Look at the prices; they're mostly targeting Americans, Europeans, and Asians. If they do target Filipinos, it's a smaller audience.”





# WHAT STEPS DO YOU THINK THE INDUSTRY NEEDS TO TAKE TO INCORPORATE FAIR REPRESENTATION FOR FILIPINX/LATINX INDIVIDUALS?


Whitney Jordan: "If a brand is trying to appeal to a Latinx consumer, you have to bring forward a good business case so brands can see why they should do this and show the need to reach these markets... If there's a luxury consumer in the Philippines, Africa, etc. what pieces can the market take from that? These brands focus on Asia and the Middle East. They've even forgotten about Africa. What's happening there is people from Africa are going to the U.S., getting educated, returning to Africa, and getting wealthy. When I was talking to these executives, they were mostly focusing on China but never mentioned Africa... **Think about it. If I were Filipino, would I need to see myself in the campaign to buy Gucci? Or will I buy it anyway?** It just needs to make sense to these brands. I'm conflicted because Gucci is this Italian heritage house. If they don't want to be diverse, they don't have to be, but I would hate to see them do a performative diverse campaign, and when you go to their office, not see any POCs."





# WHAT STEPS DO YOU THINK THE INDUSTRY NEEDS TO TAKE TO INCORPORATE FAIR REPRESENTATION FOR FILIPINX/LATINX INDIVIDUALS?


Whitney Jordan: "Create internal initiatives. Diversify internships and job pipelines, etc. For example, companies have goals to add more BIPOC, so how much of that is dedicated to Hispanic growth? I would love to see more Filipino luxury brands that represent this community that is often overlooked. It's not as easy though because it takes like 30 years to build a luxury brand. You need to start with the internal network. Look at the art directors, etc. They should have initiatives like 25% should be Latinx or if we have Asians, some should be Filipino. Usually, when these campaigns have representation, it's one-and-done. Bring people from these communities in and let them grow to become a Senior VP, etc."



# HOW CAN FASHION LUXURY BRANDS AUTHENTICALLY REPRESENT THE LATINX OR FILIPINX PEOPLE/CULTURES?

Whitney Jordan: "There's a difference between having a Hispanic model and having one that's instantly recognizable or being shown in their countries. It's these inspirational collections. Even Pharell with the Native American collections, who is the audience? It's such a precarious situation especially when you look at the trauma and heritage of these people. It's nice for the moment, but what are the long-term effects? These Native Americans are at the shows but when they go home, their life remains the same. You can bring in other cultures to your shows but have some integrity with it. I think the fashion issue is you can take inspiration but sometimes it's on-the-nose appropriation. When it becomes saturated with one culture, it becomes problematic..."





# HOW CAN FASHION LUXURY BRANDS AUTHENTICALLY REPRESENT THE LATINX OR FILIPINX PEOPLE/CULTURES?

Whitney Jordan: "It has to be more than marketing... Vogue just posted an article for Oaxaca women, but it's like 'yes, and?' They're not addressing different things happening in that community beyond the glossy magazine despite the women there suffering... What does the real Hispanic fashion luxury consumer look like? Looking at the diaspora, is there a Gucci in Argentina? In Mexico? Especially with Latinx, there's not always a clear distinction between them because many look European... Have charitable contributions. Yes, you can have ad campaigns, but donate to these communities like the Oaxaca women suffering from the fires if you're going to represent them in your campaigns. These companies need to acknowledge that 'yes we have a problem, and these are the ways we will try to undo these systems.' **Systemic racism is super important because our backgrounds cause us to experience less than you; so how can you build us up in a non-performative way?"**

# HOW CAN FASHION LUXURY BRANDS AUTHENTICALLY REPRESENT THE LATINX OR FILIPINX PEOPLE/CULTURES?

Whitney Jordan: “Looking at Pharrell Williams (Louis Vuitton’s Creative Director), sure they can have the Native American choir, but once they go home, what’s their life? Are you keeping in touch with them? They still have that day-to-day life on the reservation. How did you contribute? It’s about having a sustainable relationship... When you look at these DE&I initiatives, the most impactful are long-term and sustainable. I would buy Gucci with South American models that actually state that there is a commitment to having more diversity and inclusivity for the Latinx community. **It can’t just be a shot-in-the-dust moment. It has to have reverberations...**

A good example is Edward Ennigful (British Vogue). He’s so diverse and purposeful in his work. Brands should have that same integrity.”





# THOUGHTS ON THE DIOR 2024 CRUISE CAMPAIGN?

Whitney Jordan: “Frida Kahlo would not have liked to be commodified or made into this capitalized institution...It is a one-and-done idea based on a POC artist... That’s what frustrates me about luxury. They think it’s ironic to have the campaign in a working-class area or featuring Frida... **You need to have more diverse people in the rooms thinking about the effects of representing cultures that no one within luxury identifies with...**

**“With a culturally specific campaign, you’re reeling in stereotypes.** Having these collections is to release new ideas, give inspiration, set trends, etc. I was looking at Milan Fashion Week, and they had a lot of models in head wraps similar to Islamic and Arab cultures. The models were wearing head wraps but in midriff tops. Not respecting their religious values was interesting; there are a lot of Arab luxury consumers, but these will not appeal to them. **These collections look like a costume that got lifted, and it’s lazy if it’s just one broad stroke of a culture.** You can take inspiration, but it should be fused with the designer’s interpretation and effort to create something new.”

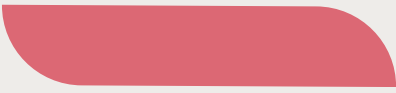


# DO YOU THINK THE LATINX/FILIPINX COMMUNITY WOULD STILL PERCEIVE THESE BRANDS TO HAVE HIGH VALUE IF THEY SAW MORE CAMPAIGNS REPRESENTING THEM?

Whitney Jordan: "There are people who are aspirational for Whiteness. But not every campaign should have a Filipino; it should be a slow introduction. It's just another element of aspiration... Proximity to Whiteness exists because we've never seen ourselves in that space. I don't think it would feel less luxurious. Looking at the evolution of hip-hop in fashion, brands didn't want to incorporate it because they thought it would diminish the brands' class. But now, hip-hop drives trends; rappers and street culture are starting to drive luxury brands. Sneaker culture came from Black people, and now there are Prada sneakers... We have to remove the White gaze."







# CHAPTER 5





# INTERVIEW TAKESAWAYS



# INTERVIEW TAKEAWAYS



- **Audiences want a sense of community and to not feel like an outsider**
  - **Invest in the community and not just their wallets using a one-and-done campaign**
  - **Commit to more than a month**
  - **Go beyond the comfort and the obvious**
  - **Tangibility is important**
  - **Avoid the performative**
  - **Start from within and put respect on their name**
  - **Honor the functionality**
  - **Do not only associate these communities with struggle**
  - **Flip the switch**
  - **Showcase diversity in skin tones**
  - **Shift from colonial norms**
  - **Use ambassadors who are proud of their heritage**
- 



# INTERVIEW TAKEAWAYS

## **Audiences want a sense of community and to not feel like an outsider.**

“No demographic wants to be viewed as different or separate, but successful marketing strategies will speak to the values, wants, and needs of its demographic without being overt in its messaging” (Mcquerrey, n.d.).

### Interview Recap:

Juan Camargo: “When you’re seeing your culture on a billboard, you don’t want it to feel out of place because it’ll make YOU feel out of place as a consumer.”

Cassy Ortega: “... especially if you live in the U.S. or a different place of origin, it relieves a sense of alienation... It’s very politicized right now, so I think it would help bring a sense of community.”

# INTERVIEW TAKEAWAYS

## **Invest in the community and not just their wallets using a one-and-done campaign.**

"... Invest full circle in talent, campaigns, and the community. Increase your marketing investment, and remember that for Latinos, grassroots marketing always works" (Edelman, 2023).

### Interview Recap:

Juan Camargo: "This poor girl (Valentina Castro) from Colombia was recruited by a model agency and was invited to France for Louis Vuitton. It was nice to see someone with a different skin color featured, but at the end of the day, she just got sent home; she was just used."

Whitney Jordan: "Looking at Pharrell Williams (Louis Vuitton's Creative Director), sure they can have the Native American choir, but once they go home, what's their life? Are you keeping in touch with them? They still have that day-to-day life on the reservation. How did you contribute? It's about having a sustainable relationship... When you look at these DE&I initiatives, the most impactful are long-term and sustainable... It can't just be a shot-in-the-dust moment. It has to have reverberations..."




# INTERVIEW TAKEAWAYS

## **Commit to more than a month.**

“... Marketing campaigns that show up for just time period can come across as “Hispandering” and as being opportunistic and empty. Showing meaningful and intersectional representation in creative and product as an ongoing effort outside of Hispanic Heritage Month demonstrates a deeper commitment to the inclusion of Latinos” (Google, n.d.).

### Interview Recap:

Vince Corday: “... Why can’t we see those same models in a different context? How about a regular summer 2024 collection?”





# INTERVIEW TAKEAWAYS


## **Go beyond the comfort and the obvious.**

“The most crucial thing to take into account is the importance of different elements of cultural heritage... ‘Bachata is not Mexican. Cumbia is not Caribbean. Someone of Mexican heritage might be less offended if you wear a sombrero or luchador mask. But trust me, if you put BBQ sauce in a taco, they would” (Portada, 2023).

Interview Recap:

Ira Mae: “Don’t use tired references or monoliths. Find unique things about the culture.”

Aurelio Valencia: “The first seven things that come to mind when you think of Latino or Filipino: don’t play around with those. Eluding to a culture without being in your face is really nice, but stay away from the easy stuff...”

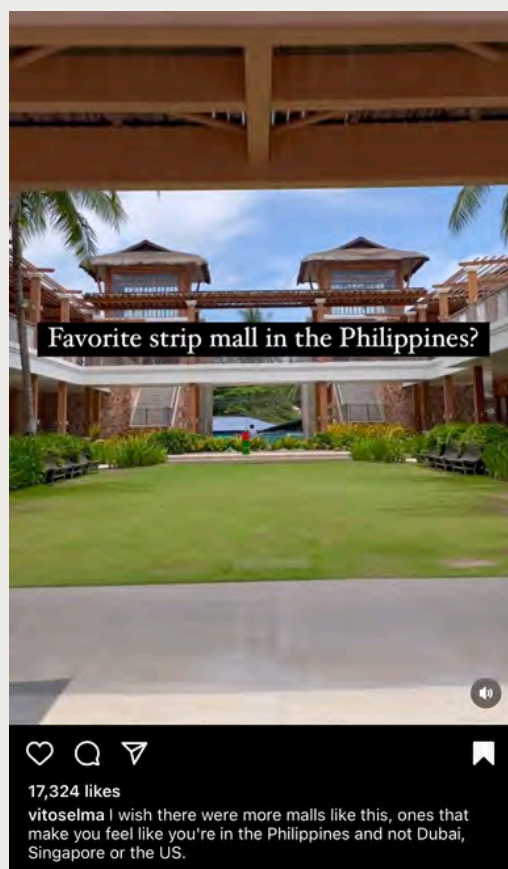


# INTERVIEW TAKEAWAYS

## **Tangibility is important.**

“Hispanic shoppers prefer in-store experiences over online shopping, with the majority stating a preference for the tactile experience of browsing products in person” (Pulido, 2023).

Additionally, many still consume traditional media like newspapers and magazines (LunaSol Media, 2023).








# INTERVIEW TAKEAWAYS

## Avoid the performative.

Interview Recap:

Bianca Villanueva: "I have no problem with brands that stick to their culture. I think it's even more problematic to take inspiration from other cultures and do it in a poor or distasteful way... I remember a time in the early 2010s when Aztec prints were heavily used by brands in both luxury and fast fashion. For example, Louis Vuitton's Aztec Epi Leather bag. Now, from my understanding, Aztec prints are considered sacred or at least symbolic and should be respected as more than just a fashion trend."

Aurelio Valencia: "... make sure they're giving honor to the culture and not just stealing or jeopardizing it... Understand cultural pieces and how it's used daily. Don't just use something that looks great, but showcase the authenticity of that project. Honor the functionality while keeping the aesthetic. For example, when there was a Martin Luther King Jr. bust made, it was done ugly. Honor people/culture the right way."





# INTERVIEW TAKEAWAYS

## **Start from within and put respect on their names.**

Interview Recap:

Kylie Gapatan: "I've worked with weaves and heels. A designer I worked with had been importing weaves for Christian Louboutin, but she never got credit or representation for importing to the brand. The industry is not really open to showing that Filipinos have the same talents of producing what luxury brands provide."

Maynard Villaflores: "Hire them instead of picking their brains. Fund these amazing artists/designers. Respect them financially and creatively... Understand where the garments are coming from and make sure they're not being taken advantage of. Align the brand's ethos with how it starts, all the way to how it finishes."

Cindy Cabral: "Be inclusive even when audiences can't see it."






# INTERVIEW TAKEAWAYS



**“If you seek to enter diverse markets, your organization must become the market you seek... The more distance there is culturally between your team and the market, the less ability you will have to execute. We all fall into particular biases. That’s why you need to have culturally competent people in the room who have the power to affect decisions. By bringing in the talents of those who have traditionally been overlooked, you unlock true creative expression – and build an organization able to check its biases” (Zalis, 2019).**





# INTERVIEW TAKEAWAYS

## **Honor the functionality.**

Interview Recap:

“Create products that are relevant for these communities.”

Marvin Sosa: “Overall, I feel like luxury brands aren’t really targeting these communities for the right style. Obviously in Mexico, if you’re walking outside, you don’t want to be wearing a full tracksuit, but looser clothing instead. If luxury brands make more clothing suitable for the lifestyles, then they can broaden their demographic. I saw Gucci make a poncho that they ripped the style from Mexico and tried charging for it 30 times more.”



# INTERVIEW TAKEAWAYS


## **Do not only associate these communities with struggle.**

Interview Recap:

“A lot of these brands think to align with these target audiences, they have to dive into the history, etc. But in reality, they just need to understand the people today. They’re just leaning on Frida just because of her popularity. Rachel Ziegler was in the campaign, and yes, connecting the story with a person has more weight than just using Frida because every brand representing Hispanic culture has used Frida.. I'm also opposed to the whole metamorphosis concept because it emphasizes our struggle, growth, and oppression seen in POC communities.”

Leah Hess:

“Sticking to traditional costumes, they treated Mexico like a non-progressive country that hasn’t evolved.”





# INTERVIEW TAKEAWAYS


## Flip the switch.

Interview Recap:

Vince Corday: "It's not necessarily the inclusion of Latinos that needs to be changed, but it's the perceptions and effects of including Latinos by these brands. Look at the history that goes behind excluding them. They're thinking more about what they have to lose by being inclusive instead of realizing what they will gain. Brands have to be bold to take this step."

Bianca Villanueva: "In the first place, POC representation should never diminish a brand's positioning or image."

Ira Mae: "Let brands with influential platforms dictate how people perceive Filipinos, not the other way around."



# INTERVIEW TAKEAWAYS

## Showcase diversity in skin tones.

A common theme I found in my interviewees' responses from both Latinx and Filipinx backgrounds was skin color. Many respondents said they usually only see lighter-skinned Latinx and Filipinx models or White European/American models being represented in fashion media.

In both Latinx and Filipinx cultures, "fair skin has historically been presented as a symbol of beauty and skin lightening products ... Pay special attention to how you portray a woman's skin tone, and make sure it isn't consistently lighter than that of her male counterparts" (Google, n.d.).

### Interview Recap:

Cindy Cabral: "When Beyonce was featured on her album covers, they would lighten her skin. I feel like these fashion brands sometimes take that approach. They will put a dark-skin, but it's sometimes the lightest-dark shade. They still end up portraying to the world that the only beautiful skin type is the lighter one... It's saying to the world, 'You can still be dark, but only the light-dark.'"

Camille M. : "Even though it represents Asian culture, it doesn't really represent Hispanic or Filipino culture. It represents the more East Asian/glass/pale skin culture."




# INTERVIEW TAKEAWAYS

## Shift from colonial norms.

Interview Recap:

Bianca Villanueva: "In terms of Filipino-targeted campaigns, the campaigns are still very Westernized. Most of the time, the models in these campaigns are only partly Filipino by blood, so usually half-American or European. I don't think that's the best way to represent an entire nation with unique and distinct features (such as a flat nose and dark skin) that should be considered beautiful and high-fashion as well."

Ira Mae: "Only half-Filipinos are being glorified in the mainstream media which is kind of frustrating... I'm all for Filipinos feeling included whether you're half, etc. but there's definitely too much of a focus on White features. To be considered pretty in the Philippines, you have to not look like a Filipino."








# INTERVIEW TAKEAWAYS

## **Use ambassadors who are proud of their heritage.**

Interview Recap:

Ira Mae: "We're so proud of being Filipino so it's definitely important to me for celebrities to be open and proud about being it too. Vanessa Hudgens never talked about it which is why I lost interest in her as I got older. I appreciate Bretman Rock because he brings being Filipino to the worldwide stage. He's a good example of representation in fashion... Going back to Vanessa Hudgens, get ambassadors and figures that actually speak on Filipino issues. I've never heard her talk about being Filipino. Get people who exude pride in being Filipino."





# TAKING ACTION



# WHAT BRANDS CAN DO




## Internal Initiatives

### Interview Recap:

Whitney Jordan: "Create internal initiatives. Diversify internships and job pipelines, etc. For example, companies have goals to add more BIPOC, so how much of that is dedicated to Hispanic growth? I would love to see more Filipino luxury brands that represent this community that is often overlooked. It's not as easy though because it takes like 30 years to build a luxury brand. You need to start with the internal network. Look at the art directors, etc. They should have initiatives like 25% should be Latinx or if we have Asians, some should be Filipino. Usually, when these campaigns have representation, it's one-and-done. Bring people from these communities in and let them grow to become a Senior VP, etc."

Amy Perez mentioned implementing programs to increase diversity on the runway. "Craft intercultural marketing strategies that target Hispanics in a way that shows they want to join the movement... Bring that diversity to life either by integrating it into their runway shows or creating a program within those shows that demonstrates that diversity in real life, beyond print and screen."





# WHAT BRANDS CAN DO

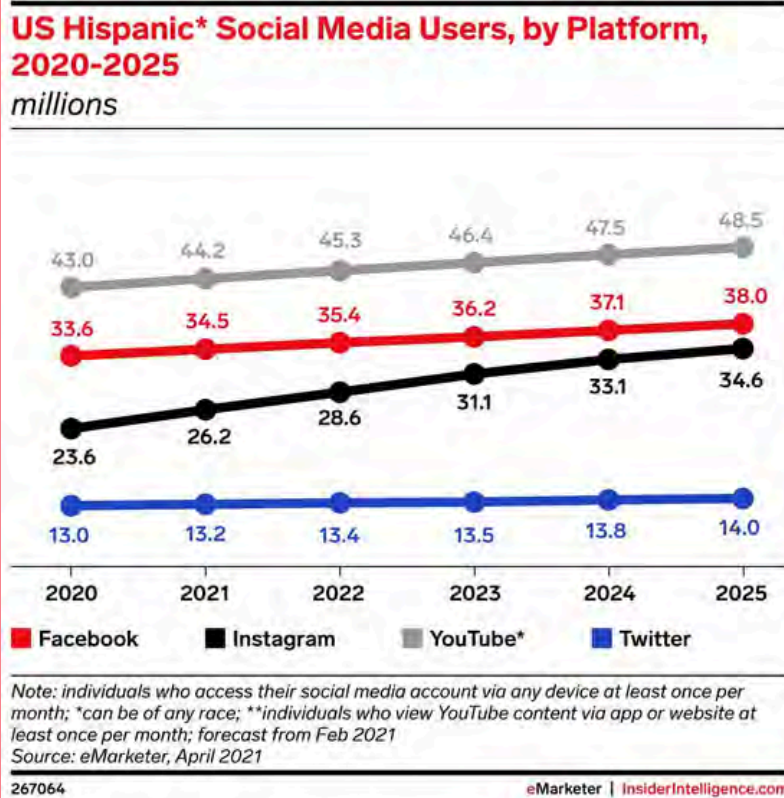


**Whitney Jordan: “I heard Mexico City is where the billionaires are going now with the art market. It would be super helpful to look at luxury clientele in Manila, etc.”**

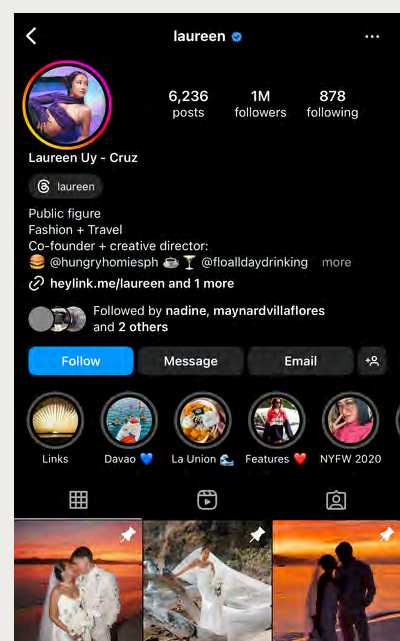
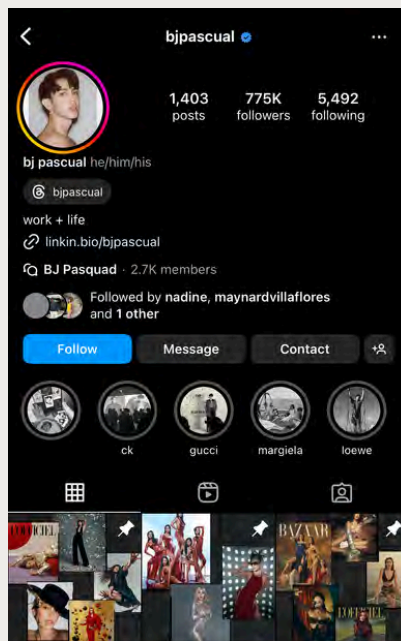
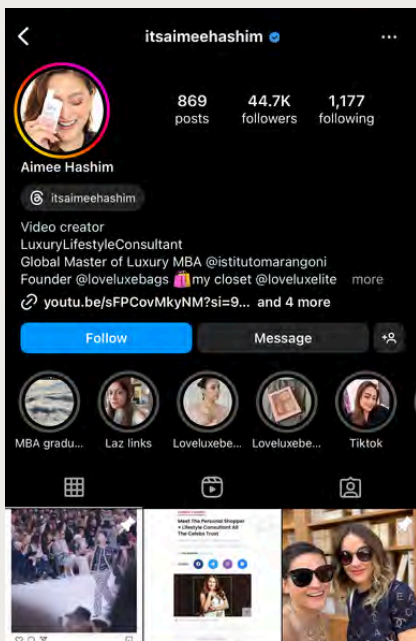
# WHAT BRANDS CAN DO

## Social media and influencers

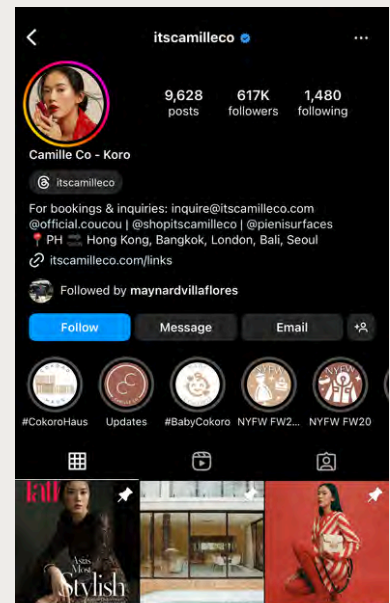
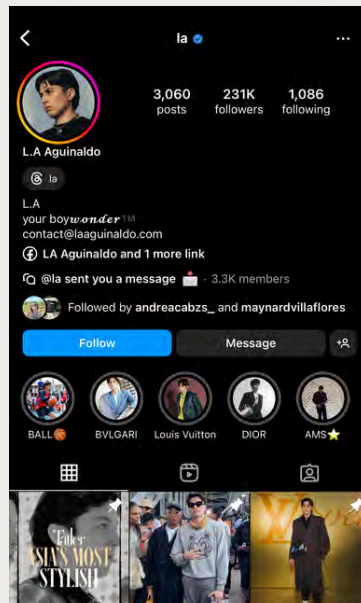
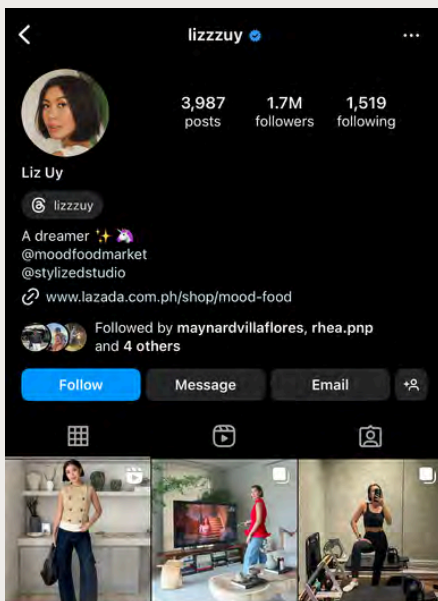
“With the dominance of social media and influencers, it’s no surprise that 64% of Latinos ages 18–49 said they see influencers as ‘trusted sources’ and consider buying the brand or service they’re promoting... Music videos are not too far behind in offering massive Latino viewership” (Nazario, 2021).



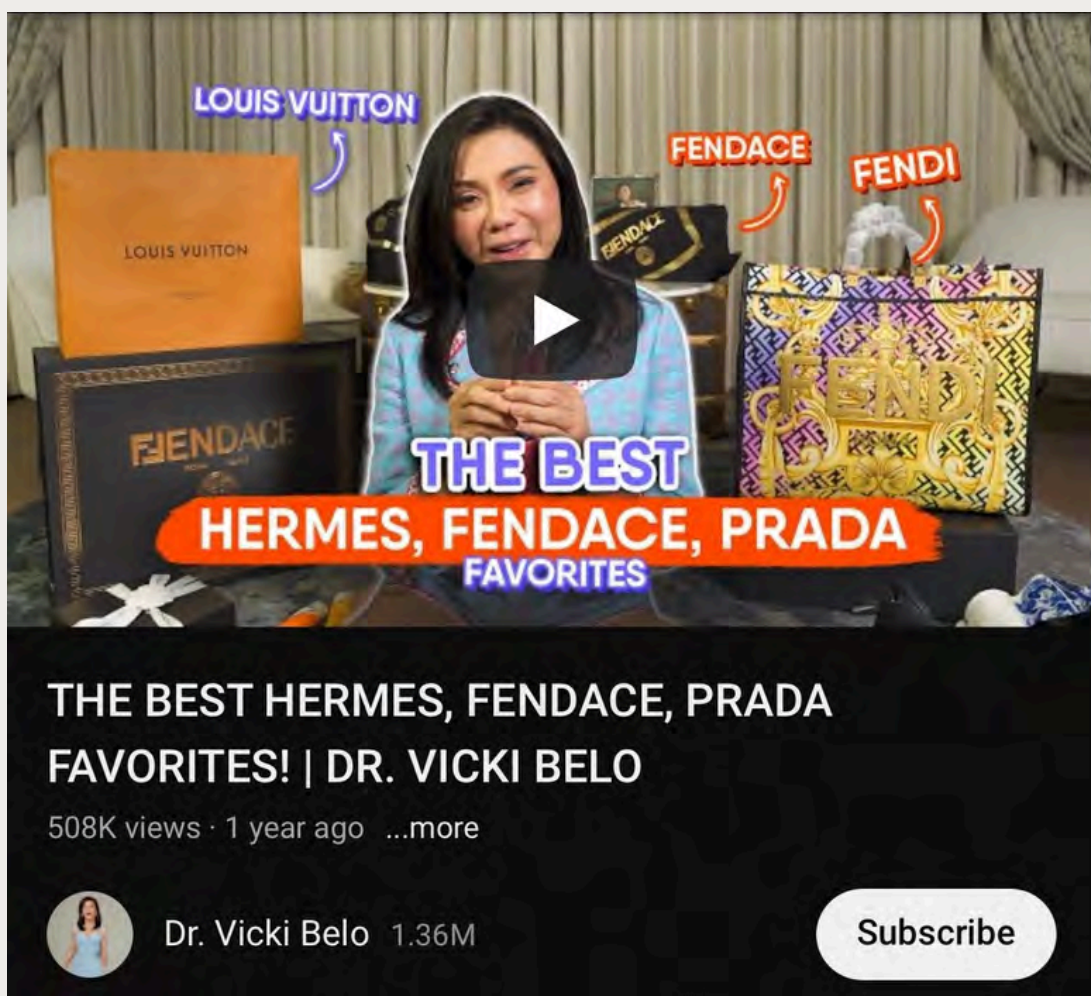
# POTENTIAL INFLUENCERS



# POTENTIAL INFLUENCERS



# POTENTIAL INFLUENCERS



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# WHAT BRANDS CAN DO

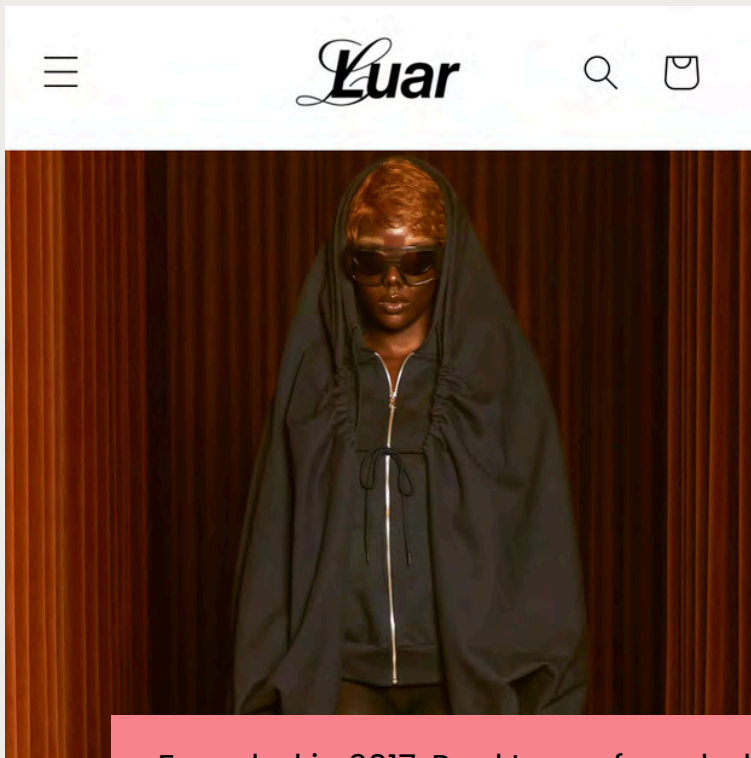


## **Collaborate with smaller brands.**

Whitney Jordan: “I’m always interested in emerging and innovative talent, so trying to keep a pulse on brands like that because they’re really driving the market and what the bigger brands are trying to achieve.

There’s a funnel. You always want to stay abreast of young talent because they may be the future Ralph Lauren of the world...”

# BRANDS TO WATCH FOR



Founded in 2017, Raul Lopez founded Luar, a brand representing his Dominican heritage. "It's not just about being Dominican... We know how to stand out. We know how to walk into a room and shut it down... When you wear Luar, you're going to get eyes [on you]... I represent these immigrants who came here from the Dominican Republic..." After landing the closing slot at New York Fashion Week, he said, "I felt like it wasn't really for me. It was more for the community... Luar is everybody... I'm not about the clickbait shit. I live the culture. I am that girl and I've been that girl" (Elle, 2023).

# BRANDS TO WATCH FOR



**Carl Jan Cruz is a contemporary Filipino brand founded in 2015.**

# DESIGNERS TO COLLAB WITH



**Below Image:**  
**Filipina bag designer, Amina  
Aranaz-Alunan**

**Above Image:**  
**Filipina designer for bridal  
wear, and ready-to-wear  
evening gowns, Rosenthal Tee**





# ADDITIONAL RESOURCES



# THINGS TO CONSIDER




Inclusive Marketing with Google offers insightful resources for brands to utilize when targeting historically marginalized demographics.

<https://all-in.withgoogle.com>

Three questions Google encourages all marketers to ask are:

- Am I representing a group in a way that's harmful to them?
- Who am I trying to reach and are they represented in this piece of work?
- Who is missing? Who is not in the room?

“Understand how your positioning resonates with historically underrepresented groups. If your message excludes segments of your intended market's audience, and doesn't speak to their needs, start over and make sure you're certain they'll feel seen” (Google, n.d.).





# THINGS TO CONSIDER



## **Think about inclusion from the beginning.**

- “Inclusion isn’t the final box to check before you launch. Aim to make inclusive choices throughout your creative process” (Google, n.d.)

## **“Real stories are nuanced, and nuance creates authenticity.”**

- “Try to bring real stories to life. If you need to fictionalize, dig deep to find cultural insights that bring nuance to your characters and story” (Google, n.d.).

## **You’re not the hero.**

“Inclusive marketing is a fundamental brand commitment. Your brand shouldn’t be the hero... Don’t co-opt a group’s experience, and avoid positioning the brand as a savior” (Google, n.d.).






# THINGS TO CONSIDER



## Media Plans (Google, n.d.).

- Consider multicultural platforms like the Latin Grammys, BET Awards, etc.
- Leverage partnerships with large multicultural propositions; for example, Black audiences represent 47% of the NBA's viewership

“For our Pixel brand, ongoing sponsorships have been key. Entertainment and music are highly engaged passion points for Latinx audiences in the U.S. — Hispanic adults have the highest share (69%) of time spent on audio and video — so we've sponsored the Latin Grammys for three years running, each year spotlighting an artist featured in the awards show” (Maldonado, 2021).








# THINGS TO CONSIDER



## Key Questions to Ask (Google, n.d.):

- What is the current state of marketing around the audience you're looking to represent and reach? How has it changed in recent years? What are the up-to-date key statistics, research, and thought leadership?
  - Who are the leading people and organizations advocating for improved portrayals in media and marketing creative for your intended audience? What are they advocating for?
  - Is public discourse happening around the group or topic your creative is focusing on? What do you expect to see in the future?
  - What are the best examples of marketing that subvert stereotypes and portray real-life nuances? Which brands are consistently doing this well, and what can we learn from their examples? How do different creative strategies perform, and what do we know about the creative process that went into making them? How have responses differed among audiences?
- 



# THINGS TO CONSIDER



## Diversifying From Within (Google, n.d.)

- Expand points of entry within your company with paid internships, contractors, and rotational programs
- A more representative production crew can lead to more creative and successful outcomes

“To create more opportunities for inclusion, identify agency partners with underrepresented people on their leadership teams. For example, consider working with agencies with certified underrepresented ownership. Our partner, Ad Council, suggests reaching out to organizations like [Black in Film](#), [Bid Black](#), and [LatinX Directors](#)... To identify businesses owned by underrepresented people, consider partnering with [Disability:IN](#) or explore ANA's [recommended deep dives](#) into supplier diversity in marketing/advertising and [this list](#) of 300+ certified diverse suppliers” (Google, n.d.).



# THINGS TO CONSIDER DURING PRODUCTION




## Setting the Scene (Google, n.d.)

- “Strive to capture the nuance of real life. At Google, this means trying to avoid glossy, unattainable settings” (Google, n.d.)
- Adjust the lighting for variations in skin tone, and consider the mood and emotion that lighting adds to a character
- Be aware of how framing, staging, blocking, and camera motion can all indicate character agency and power dynamics
- Don’t use imagery that isn’t meaningfully connecting to your content, just because it represents some dimension of inclusion

“Don’t default to only one kind of environment or generic visuals of metropolitan, suburban, or rural locations. Avoid stereotyping, romanticizing, or glamorizing locales and their residents. Instead, depict a variety of locations in realistic and authentic ways, while acknowledging the unique history and culture of a place and its residents” (Google, n.d.).

## Casting (Google, n.d.)

- Explore protagonists from underrepresented groups that have historically been limited to supporting or background roles, or left without speaking time
  - Stay away from depictions that portray a “one of each” grouping because it can feel forced and unnatural
- 




# SOCIOECONOMIC INCLUSIVITY

## Socioeconomic Status

“Socioeconomic status is not currently recognized as a protected characteristic under U.S. law. However, people – particularly those from lower-paid and working-class groups – experience discrimination based on their SES... Remember that when telling someone else's story, be cautious about how much credit the product takes for the person's own successes. Doing so could appropriate a cultural moment and delegitimize a group's own contributions” (Google, n.d.).

Especially for luxury brands, take time to question the norms your team may take for granted about milestones and experiences, hobbies, leisure time, and ambitions when creating campaigns and messaging. “Although aspiration is an important part of marketing, unrealistic portrayals of a population or the exclusion of certain SES groups altogether can push people away from a brand message. Aspirational marketing can run the risk of suggesting that lower SES groups need to “improve” themselves by adopting specific behaviors, habits, lifestyles, or products that are typical of middle or upper SES groups... Dynamics across SES groups are complex and nuanced. Avoid depicting the two extremes of SES group dynamics: an ‘us-versus-them’ attitude, or a harmonious relationship where the lower SES groups serve the upper SES groups” (Google, n.d.).





# SOCIOECONOMIC INCLUSIVITY

## Applying Socioeconomic Inclusivity (Google, n.d.)

- Portray a realistic mix of socioeconomic groups because a homogenous portrayal of society can make consumers feel alienated
- “Showing the reality of current events in marketing also resonates with consumers. For example, if society is experiencing an economic downturn and people are experiencing unemployment, consumers may not relate to content showing a society of abundance and leisure” (Google, n.d.).
- Depict a range of successes and failures within SES groups that do not necessarily lead to upward or downward mobility
- Portray a nuanced relationship of tensions and friendships across different SES groups, without suggesting a hierarchy among groups




# INDIGENOUS COMMUNITIES

I want to include a section about Indigenous communities because a large amount of the representation seen and discussed in this white paper included Latinx members from indigenous backgrounds.

## **Indigenous People “Are” Not “Were”**

“Education about and awareness of Indigenous people is low in most countries, and many people erroneously believe that Indigenous people don’t still exist. Indigenous people have been and often remain in tension with dominant social groups, who throughout time have used methods of genocide, erasure, and forced assimilation as tools to separate Indigenous people from their lands and resources. These tendencies carry over to today, where it is common to hear references to Indigenous people only in the past tense, which reinforces the notion that Indigenous people do not exist, and thus their lands, resources, and cultures are available for the taking.”

“Do not refer to the existence of Indigenous people in the past tense. If you are representing Indigenous people in their traditional regalia, avoid using black-and-white shading if it’s not necessary, as this can convey a historical setting” (Google, n.d.).



# PAYING RESPECT

## Shifting “About” to “From”

“Often, stories and narratives are told ‘about’ Indigenous’ people instead of ‘from’ Indigenous perspectives. Therefore, it is especially important that these communities’ right to self-determination is respected. Indigenous people should represent themselves and be collaborators in any work that represents their cultures” (Google, n.d.).

## Character Portrayal

“Because Indigenous people have frequently been reduced to cartoons, avoid representing Indigenous people as illustrations or cartoons whenever possible. Even when done well, representing this group of people in an illustration can further the idea that Indigenous people are fictional characters” (Google, n.d.).

“Photography of Indigenous people should be prioritized whenever possible – representing both modern and traditional clothing. Frequently, modern photography only depicts Indigenous people in regalia, but less often as doctors, lawyers, artists, etc.” (Google, n.d.). This statement relates to the feedback I received from many of my interviewees regarding the way the Dior 2024 Cruise Campaign portrayed the models wearing more traditional clothing.

“To address the predatory practice of cultural appropriation, the United States passed the Indian Arts and Crafts Act of 1990, a truth-in-advertising law prohibiting misrepresentation in the marketing of arts and crafts products within the United States” (Google, n.d.).



# REMEMBER



**“The rights that Indigenous tribal nations have were not ‘given to them’ by a government, and should not be described as such. In the United States, treaties and the federal government’s trust responsibility do not ‘give’ rights to Indigenous people, but rather recognize the rights Indigenous people have always had” (Google, n.d.).**





# AAPI COMMUNITIES

## Apparel

“Showcase traditional clothing when appropriate. But remember, context is key. Consider the formality and location of your setting, along with which generation of immigrants you’re aiming to portray. For example, a 4th generation Indian American might only wear a sari for traditional, cultural events, but a 1st generation Indian immigrant might wear a sari every day. Other examples include kasayas, turbans, qipao/cheongsams, kimonos, hanboks, áo dài, and hijabs” (Google, n.d.).

## Beauty

“Traditional Asian makeup and some facial features have been culturally appropriated – only being deemed as ‘beautiful’ when accepted by Western culture. Some examples are geisha makeup, ‘fox eyes,’ double eyelids, and bindis. Make sure to challenge Asian beauty standards (across gender) that are only accepted by Western culture. Consult Asian Americans on how to challenge norms that exclude women, men, and other gender identities from normalized beauty standards” (Google, n.d.).

## Sports

“Be mindful of defaulting to sports that originated in Asia as they can reinforce the ‘perpetual foreigner’ stereotype or be used to convey a lack of ‘American athleticism.’ Some examples are martial arts, table tennis, badminton, and cricket” (Google, n.d.).



# AAPI COMMUNITIES




## **Interracial relationships**

“In romantic portrayals, interracial partners are more often shown, yet statistically less common, than same-ethnicity ones. Consider featuring same-ethnicity couples. Be extra mindful when featuring an Asian American woman with a white man as Asian American women were historically portrayed as sexualized partners to white men... Equally, the historical desexualized representation of Asian men has meant interracial depictions with white female partners is still rarely seen. Carefully consider the context of representing Asian Americans in relationships and how desire and sexual characteristics are portrayed” (Google, n.d.).

## **Exoticized woman**

“The exoticized woman, also known as the ‘fetishized woman,’ or ‘submissive China doll’ is a stereotype that goes back to colonial times. With this stereotype, East Asian women are often portrayed to be sexually submissive, exotic, and traditionally domestic, and therefore a novelty to the white, cisgender men who choose to engage with them in sexual and romantic contexts. This China doll stereotype can be traced back to the late 1800s/early 1900s, and was exacerbated by depictions of U.S. soldiers finding wives or lovers during wars in South Korea and Vietnam, and continues in modern media today” (Google, n.d.).






# AAPI COMMUNITIES



## Recommendations (Google, n.d.)

- Create roles for Asian American men as the love interest or as desirable
  - Cast Asian American women as authoritative without being domineering (which perpetuates the dragon lady stereotype)
  - Showcase a variety of personality types, including bold or assertive. This extends to relationship contexts, especially for women in interracial relationships
  - Highlight stories where parents are portrayed in supportive roles, not limiting them to overbearing or distant ones
  - Showcase interest and participation in a variety of sports and hobbies; including U.S.-centric ones such as basketball, soccer, or hockey
  - Show a variety of skin tones, including those of mixed-race individuals, and champion them equally
  - Watch out for narratives that exoticize Asian women or emasculate Asian men
  - Be mindful of depicting a variety of facial features (including eye shapes) that are representative of all Asian American subgroups
- 



**CONCLUSION**






# ENDING QUOTES



**Jessi Delfino: “A hope I have for representation that extends beyond just this industry is that campaigns are no longer delineated between ‘diverse’ efforts and ‘normal’ campaigns. The incorporation of diverse models, artists, designers, engineers, producers, etc. should be rooted in objective merits (with an added layer of support and equity for minorities with fewer opportunities) rather than a form of virtue signaling. Luxury fashion at its core is an industry founded on exclusion and inaccessibility, but at the end of the day it is just another art form, and what art form doesn’t become more beautiful when built and shaped by diverse minds? Models and creators deserve the celebration and respect for their distinct cultures rather than being lumped together with the other ‘diversity hires’ to be shown off like cattle.”**

**Whitney Jordan: “People (the broader public) forget that fashion is a business. Especially luxury was an institution founded by White men in the early 20th century. I think there are a lot of great systems in place and more to be done. That’s why I wanted to be a part of this project to drive more inclusivity in fashion.”**






# THANK YOU



Thank you for making it this far, and I hope this project was insightful and resourceful for you to read. This project was engendered two years ago just from an unexpected observation I had while scrolling on social media; since then, it became the topic I addressed in my undergraduate thesis, and now, the terminal project for my master's degree in Advertising and Brand Responsibility. My goal is to see more representation for all marginalized communities in not only the fashion luxury industry but in all sectors of our society.

With everything I have learned from my degree and this project, I hope it can all contribute to a step in the right direction for more Filipinx and Latinx representation in the fashion luxury brand industry. There will always be a higher class of people seeking high quality and exclusivity from brands, but it does not have to alienate people outside of that coterie. It can instead be geared towards uplift, social responsibility, and cultural competence.

I want to give a huge thanks to everyone who made this project possible: my interviewees, my advisors Chris Chavez and Sally Lim, all my professors, peers, my family, and the University of Oregon School of Journalism and Communication. I would not be where I am today if it wasn't for you all, so THANK YOU. Let's keep pushing forward. You all are the absolute best ❤️.





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