

# Speakers and Abstracts

## Monday, 9 April 2018

### Keynotes

#### **Breaking the frame – art, development and power**

*Polly Stupples, Victoria University of Wellington*

Art and development have often been seen as very different characters, with divergent concerns. Yet there are productive connections between the two, connections that break the frames that separate them. This talk discusses four key sites where art and development intersect in ways that shape our social, political and economic worlds.

**Polly Stupples** is a Lecturer in Human Geography at Victoria University of Wellington. Her research focuses on cultural geography and critical geopolitics, and she has an abiding interest in gender, culture and power. She is co-editor, with Professor Katerina Teaiwa, of the edited book, *Contemporary Perspectives on Art and International Development (2017)*.

#### **Communicating Gender Equality and Rights from the Mat to the Policy Table**

*Sharon Bhagwan Rolls, femLINKpacific, Fiji*

Women's information and media networks have been responsible for sharing information from global and regional conferences to women at the community level, since 1975, when the first UN Conference on Women was held in Mexico. This has contributed to building a truly global women's movement with a solid basis of leadership and linkages resulting in an expanded network of communications and information that stretch into the farthest reaches of the world.

The legacy of women's media networks who negotiated for the broadening of the Women and the Media section of the Beijing Platform for Action, to reflect the opportunity for women to be recognized as producers of their own media form resulted in the inclusion of the Strategic Objective in Section J which recognizes the need to increase the participation and access of women to expression and decision-making in and through the media and new technologies of communication: Women and Media - Section J - of the Beijing Platform for Action - has two strategic objectives:

- Strategic objective J.1. Increase the participation and access of women to expression and decision-making in and through the media and new technologies of communication.
- Strategic objective J.2. Promote a balanced and non-stereotyped portrayal of women in the media.

In the Pacific, there have been several women's media networks in the Pacific with women mobilizing together with appropriate and accessible media and ICTs, in particular community radio as well as the internet to bring women's voices and recommendations to the attention to the general public, policy makers and private sector. The demonstrated fusion of community radio together with internet and online communications provide opportunities for women to network and communicate on an equitable footing, there is a need to also bridge the policy divide (because unfortunately): "policy-making has largely ignored women's needs online, leading to an environment that has been largely designed by and for men, and which worsens both the information gap between men and women as well as the negative portrayals, overt commercialization and sexualisation of the female body. Community radio can play a role in helping to bring these specific concerns to the policy table, and promoting the role of women both in the use of ICTs, and redressing this political imbalance"

Pacific women are demonstrating leadership in this regard.

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**Sharon Bhagwan Rolls** is Executive Producer-Director at femLINKpacific, she is Co-Chair – Board of Directors – Global Fund for Women, Chairperson – Global Partnership for the Prevention of Armed Conflict GPPAC and a Member of the Asia Pacific regional board of the World Association of Community Radio Broadcasters (AMARC).

### Peacebuilding and activism: collective action for change

#### The Panguna Dialogues

*Erica Rose Jeffrey, Peace and Conflict Studies Institute Australia (PaCSIA)*

Over the last decade and a half, peacebuilding on Bougainville, Papua New Guinea has come a long way. After the devastations of the crisis years in the 1990s, Bougainville peacebuilding is widely acknowledged as a success story all over the world. The Panguna Dialogue Project (PDP) was designed to support peacebuilding, governance capacity-building and conflict resolution at this crucial grassroots community level. The idea behind PDP is to bring peacebuilding closer to the communities and the people on the ground, particularly in those remote regions around Panguna where the crisis had started and where people still feel somewhat marginalised. This is why PDP's regional focus was on the Panguna mine area, including the three constituencies of Bolave, Ioro and Eivo-Torau. Here communities have special needs with regard to community-based peacebuilding, conflict resolution and governance capacity building. The focus on the Panguna area furthermore allowed for the inclusion of the Panguna Meekamui into project activities. And in fact, the Meekamui came on board and have comprehensively participated in PDP. This also led to further constructive engagement between Meekamui and the ABG, and this is very important in view of the upcoming referendum. The foundation of the Panguna Dialogue Project's community engagement and peacebuilding work were two processes that we have named "community dialogues" and "storytelling sessions". These processes were designed during a dialogue between the local Bougainvillean facilitators and the PaCSIA team and were trialed, refined and adapted over a period of eighteen months. The PDP project led to our current Bougainville Referendum Dialogues (BRD).

**Erica Rose Jeffrey** believes in the power of movement connected to positive social change. Involved in multiple communities, she has worked internationally as a performer, choreographer, educator, arts leader and facilitator. The first dancer to be selected as a Rotary World Peace Fellow, she completed a Masters in Peace and Conflict Studies at the University of Queensland. Erica Rose continues to investigate the connections of dance, empathy and peace and completed her PhD at Queensland University of Technology. As a Director of Peace and Conflict Studies Institute Australia (PaCSIA), she is currently engaged in community level peacebuilding projects in Australia and internationally. Erica Rose is also the Program Director for Dance for Parkinson's Australia and was instrumental in bringing the program to Australia and launching classes nationwide.

#### Storytelling and Facilitating Dialogue for Peace: Experiences from Bougainville

*Agnes Titus, Nazareth Centre for Rehabilitation*

Sharing stories and experiences with others is an important strategy in facilitating dialogue for peace. In this presentation, Agnes Titus will share her experiences of leading the women's movement during the Bougainville Crisis (1989-1999). She will explore some of the narrative strategies that women used to mediate between various groups during the conflict. Today, storytelling continues to be an important part in advocacy and dealing with the trauma experienced. Through the digital storytelling initiative Yumi Sanap Strong, narratives of sorcery accusations during the conflict were workshopped in a small group. When shared with a large group of human rights defenders at the Human Rights Defenders forum in Bougainville in November 2017, it became visible how many people have not had the opportunity to talk and share their experiences. The presentation will highlight the use of storytelling for research, advocacy and dealing with trauma.

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As a founding member and the President of the North Solomons' Provincial Women's Council in 1978, **Agnes Titus** is a mother of the Bougainville Women's Movement. She has held many roles in local level government and with organisations promoting women leadership and peace building, including as UNWomen coordinator for Bougainville. She is currently program coordinator at the Nazareth Centre for Rehabilitation, that through its gender justice program has been connecting with women leaders all over Bougainville, building their capacity in knowing and exercising their rights as well as raising awareness of the laws that has been put in place to protect them in times of violence.

### **Negotiating the future through embodiment**

*Deanna Borland-Sentinella, QUT*

Applied Theatre has a unique role to play in futures thinking with communities. This approach is a way to engage groups to create dialogues about the future they want to see. Metaphor and poetic mediums allow the worldview of participants to be uncovered and reflected upon in a way that extends upon oral conversations about the future. The process moves from encouraging individuals to explore their ideas to a group dialogue about what a more peaceful, healthy future would be. Conflicting ideas in the space are mediated through a dynamic embodied process where one person can inhabit the perspective of multiple positions.

This process was developed by **Deanna Borland-Sentinella** of ([www.d-create.me](http://www.d-create.me)) and used in 2017 in Timor-Leste, as well as in Australia. Diverse groups found personal and social benefits in negotiating the future through embodiment. Deanna Borland-Sentinella is an Applied Theatre facilitator and PhD student at the Creative Industries, QUT.

### **Women's Business: Decolonial collaborative design in practice, a case for science communication in Navakavu, Fiji**

*Manuela Taboada, QUT DesignLab (with Leo XC Dutra, Adivasulevu Levu, Sol Rojas-Lizana)*

This study demonstrates a community-led initiative towards positive social change and local women entrepreneurship based on the integration of science communication, collaborative design and decolonial thought. In 2015-2016 a research project initiated at the University of the South Pacific aimed to monitor reef systems in Navakavu, Fiji. As part of this project, design researchers engaged with locals and scientists in a community-led initiative through sharing collected information about their resources, and encouraging people to explore how best they can collectively make decisions and create activities to help restore marine life, rebuild and affirm the resilience of their Vanua. One significant outcome of this process was the re-activation of the Nabaka Women's Group that showed interest designing ways to explore their own creativities for managing plastic waste, this quickly evolved into a small local business that now transforms old plastic into jewellery and accessories. What started as science communication project aimed at environmental conservation, became a strong activism process where local women took the lead to build their creative and entrepreneurial capacity. This project demonstrates how design can be a catalyst for decolonising the minds of scientist and designers, and consequently, trigger context-based, meaningful, transformative action.

**Manuela Taboada** has over 15 years experience in visual communication design, branding, identity and social design. She has worked professionally as a lecturer, designer and researcher in Australia, Brazil, East-Timor and Fiji. Manuela has a PhD from the University of New England (Australia), and degrees in Industrial Design / Visual Communication (Federal University of Bahia, Brazil) and in Computer Sciences (Salvador University, Brazil), she is now an academic the School of Design at QUT Creative Industries Faculty.

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## Pedagogical potentials of arts-based research and co-design

### **Theatre for Young People (TYP): issues of authenticity and authorship**

*Natasha Budd, University of Sunshine Coast*

Theories of child-centredness which emerged in the 20<sup>th</sup> century addressed important social issues regarding children's position in society and brought about progressive pedagogical practices; however, they also produced an artificial divide between children and adults that is maintained through limiting constructions including the 'invisible adult' and the 'decontextualised child' (Langford 2010). Contemporary formal education has begun to question this approach in a move away from child-centredness toward a 'democratic centre' (Langford 2010), in which teachers are placed alongside children in the learning process. This paper examines the dynamics of the shift and what it means for Theatre for Young People (TYP) through two key areas of contestation: authenticity and authorship. It argues that a move toward the democratic centre is necessary but requires TYP practitioners to rethink their understanding of authenticity and authorship in a move toward democratic co-artistry with children.

**Natasha Budd** is a lecturer in Drama at the University of the Sunshine Coast. She is a theatre director and educator and has worked in a diverse range of environments including primary, secondary and tertiary education; applied performance and theatre for children and young people. She has directed youth festivals as well as touring productions and devised and implemented arts education programs across the state. Natasha's research has focused on the development of a constructivist performance praxis for working with child performers in the theatre. Recent research has focused on children performing as simulated patients in the training of tertiary student nurses and the impact of the children's performances on student learning.

### **Communication Strategies to communicate legal information to communities**

*Agnes Sil, Mary Kini, Umba Peter, Jackie Kauli*

This presentation discusses the development of an Information, Education and Communication (IEC) Toolkit to communicate legal information to PNG communities. This legal information specifically focuses on human rights, children's rights, family sexual violence and sorcery accusations. Human Rights Defenders collaborated with partner organisations Oxfam and QUT to co-design a participatory communication toolkit to address various knowledge levels and perceptions in communities. The toolkit uses drama activities and audio-visual resources to engage people in spaces for learning and to provide people with the platform to develop their own solutions.

**Agnes Sil** is Co-founder of Kup Women for Peace and has been director at various times throughout their past 20 years of operation. She grew up in an environment that challenged her to stand up to protect her own family. As one of the original 'tribal sisters' she continues the work with Angela Apa and Mary Kini for Kup Women for Peace.

**Umba Peter**, Community Engagement Officer. Umba's story of transformation from a perpetrator of violence to an advocate for peace is one that has informed the organisation's strategy in engaging men and youth in their prevention programs.

**Mary Kini** is currently Team Leader for the Women Human Rights Defenders Movement in the PNG Highlands, where she regularly deals with cases of gender-based and sorcery accusation related violence, while being a spokesperson for human rights organisations at national and regional levels. In 2009, Mary was nominated for the initiative '1000 Women for the Nobel Peace Prize', a collective initiative honoring women working in and advocating for peace at national and international levels. Mary's tireless efforts to create peaceful communities

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have made her a key advocate and advisor to government and non-government agencies when it comes to understanding human rights and peace building in PNG communities.

**Jackie Kauli** is a Research Fellow, School of Design, Creative Industries QUT. Her research focus is the use of drama for social change.

### **Co-design as a tool for educational innovation & social change: 4 Case Studies**

*Jeremy Kerr, QUT DesignLab*

Everyone is a designer and has intrinsic knowledge and talent that can inform innovation. This is at the core of co-design practice and its unique ability to facilitate solutions. This presentation outlines 4 major projects built upon a foundation of co-design in which the researcher has led diverse teams working towards community-driven innovation and change. This includes the development of educational frameworks and systems, capacity building of community leaders, and transformative communication design. Distinct co-design models built upon both face-to-face workshops, long and short term collaborations, and the use of technology to facilitate co-design in new ways will be outlined to demonstrate the 'how' of co-designing. Projects discussed include co-designing with teachers in rural Queensland and across the state, an Australia-wide, institution-based collaboration focusing on Autism education, and two projects within India in isolated communities and with diverse stakeholders. Each project's unique and beneficial outcomes will be outlined, along with the additional advantages that come in applying a co-design approach to address critical problems. Importantly, through an examination of these examples an understanding of the philosophy of co-design and its foundation of equity and belief in the power of creativity of the individual will also be highlighted and explored.

**Jeremy Kerr** is the study area coordinator and a lecturer for the Interactive and Visual Design Program, and a design practitioner with over 20 years industry experience. He is also a co-leader of the QUT Design Lab's Design Education platform. Jeremy's research focus lies in the exploration and development of design and design frameworks to advance community capacity building and self-advocacy. His current research includes design-led initiatives in the areas of secondary education, adult learning and mental health and well-being.

### **Arriving from the clouds: will online learning ever deliver high quality at affordable cost in the Development Context?**

*Brad Haseman, QUT Creative Industries*

There is no doubt the 'pull' for high quality educational experiences is highest from the developing world and online courses are seen to have promising potential. Face-to-face delivery by foreign experts in-country is a well-established practice but is now being questioned on the grounds of both cost and quality: what are the lasting benefits of the 'pelican' fly in/fly out 'approach? The easy promise that the future of education is online does bear close scrutiny. Depending on available digital infrastructure, elearning may extend the reach of education, but what key factors will influence cost and quality in the development context?

**Brad Haseman** is an Adjunct Professor with the Creative Industries Faculty. In July 2016 Brad completed thirty years of service with QUT. During that time he was Professor and Assistant Dean (Academic) for the Creative Industries Faculty and from 2006 to 2011 he was the Assistant Dean (Research). He held the position of Head of Postgraduate Research Studies (2001 to 2005) and served as Head of Drama in the Academy of the Arts from 2004-2007. For forty years, first as a drama teacher and advisor in Queensland secondary schools, Brad has worked as a teaching artist, academic and researcher pursuing his fascination with the aesthetics, forms and affordability of arts based learning.

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# Tuesday, 10 April 2018

## Keynote

### **The Hope of Research**

***Peter O'Connor, The University of Auckland***

Although research is about uncovering the truth or truths of life how we consider that truth and how that truth is used is always political and deeply moral. When research is designed to not merely describe the world but to challenge the way the world is and how it might become, it centres on the social imagination and the possibilities of hope. This keynote questions how we might develop best practice in the of use arts based, or practice based research to woke the world to new possibilities.

The practical workshop is on how to use arts-based processes to research with social justice at the heart of the work. We will sing, draw and move towards a way of researching and living.

**Peter O'Connor** is an internationally recognised expert in applied theatre and drama education. His research focuses on applied theatre in marginalised and vulnerable communities. It has led to developing cutting-edge models of interdisciplinary praxis that explore the nexus of critical and creative pedagogies, aesthetics and social justice. He was the founding director of *Everyday Theatre*, a national theatre in education programme on preventing family violence and child abuse. His work in Christchurch schools following the series of earthquakes lead to UNESCO funded research and programme development and the development of the *Teaspoon of Light Theatre Company*. In 2012 he was named the Griffith University School of Education and Professional Studies Alumnus of the Year. Peter's most recent research includes multi and interdisciplinary studies on the creative pedagogies and the arts, the nature of embodied learning and the pedagogy of surprise.

## Exploring the dynamics of indigenous performances through co-creative practice

### **“Wanem ia, RIMIX?” - Innovations in contemporary art practices in Vanuatu**

***Tom Dick, Further Arts Vanuatu***

The idea of REMIX has been taken up to describe a range of strategies indigenous creative artists are using to develop contemporary arts forms and practices that draw on cultural identity and cultural traditions as well as to utilized colonial representations of their cultures and people on their own terms. This presentation incorporates elements of three intersecting papers/projects exploring different aspects of remix dynamics in the context of creative practice in contemporary Vanuatu, with the aim of inviting a dialogue about what this idea means and how it is being mobilized in the context of the Pacific.

In Vanuatu today the phrase ‘RIMIX’ is increasingly used to describe a range of approaches to arts and performance practices that draw on kastom arts and styles to create publically accessible contemporary art forms. The authors are developing a research project looking at the processes artists and creative practitioners are using to negotiate innovations in contemporary art practices in the emergent inter-cultural and regulatory dynamics of Vanuatu. This presentation/discussion draws on two recently held events:

- Northern Aelans Kastom Festival and Forum held in September 2017 in Luganville Santo and organized by TEKS Unit (Traditional Entertainment Kastom Support), and

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- *Yumi Danis (We Dance)* – contemporary trans-dancing - a collaborative performance project and installation developed for the 8th Asia Pacific Triennial of Contemporary Art (APT) at the Queensland Art Gallery | Gallery of Modern Art from November 2015 – April 2016.

Additionally, we are interested in how these strategies can help to illustrate the pluralities in intellectual property regulation in the Pacific islands through examining the case study of the intellectual property claims over a cultural performance known as water music in Vanuatu.

We hope a discussion will explore how 'remix' is being used as a set of methodologies to work with changing dynamics of cultural transmission and continuity in contemporary Vanuatu, especially as related to traditional knowledge and kastom arts.

**Thomas Dick (Further Arts)** is an independent producer and researcher with an interdisciplinary PhD based on his work with artists and musicians in Vanuatu. He is co-founder of the Vanuatu-based arts organization Further Arts. He has produced two documentary films with communities in Vanuatu and is an Investigator on an Australia Research Council funded project exploring music, mobile phones and justice in Melanesia. Tom has more than a decade's experience in Melanesia promoting and facilitating various cultural exchanges and a greater level of economic empowerment for Melanesian and indigenous artists and their communities.

### **Buai: Music Identity and knowledge system of the Gunantuna People of Rabaul**

*Julie To'Liman Turalir, University of Goroka, Papua New Guinea*

This presentation is about the *buai*, knowledge system embedded in indigenous music belonging to the Gunantuna people of Rabaul, Papua New Guinea. The *buai* represents a collection of creative knowledge that encompasses different genres of artistic practices specifically relating to the formation and well-being of the people. Gunantuna music is not just sound but a scholarship that embodies indigenous knowledge, harnessed by the creative practices in the society. The study addresses the need to better understand this indigenous knowledge system and the transfer of knowledge from the perspective of the knowledge holders (*tenabuai*) and those receiving the knowledge. I integrate elements of auto-ethnographic research to discuss and analyse my own position as a *tenabuai* and music practitioner.

**Julie To'Liman-Turalir** is a musician and a *tenabuai* (creative knowledge holder) from Rabaul, Papua New Guinea. She currently is enrolled in a Masters Program in Communication and Social Change at the University of Goroka.

### **'My Brother and The Beast', shield painting processes from Papua New Guinea**

*Eric Bridgeman, Independent Artist PNG/Australia*

The theatre of 'tribal warfare' in the Papua New Guinea highlands reminds me of the drama, colour, and trickery seen in its national sport, Rugby League. My people, the Yuri Alaiku clan of the Gumine district in Simbu Province, have crafted shields (*Kuman*) with bold, optically stunning motifs for countless generations. The obsession with NRL and our relationship with sport and violence is no coincidence but steeped in the historical conscience of tribal conflict and the strategic weaponizing of dazzling 'team' colours.

In 2017 I developed a 'kuman' painting project in Kudjip, Jiwaka Province with uncles and cousins from the Yuri Alaiku clan, using my recently built round-house (*kunai*) or 'haus man' as a base. Led by senior village leader Mori Kaupa, we spent over a month sharing knowledge and discussing a possible future for the *tumbuna* (old) shield, a cultural practice outlawed by missionaries and gradually made redundant upon the introduction of modern weapons. Our primary focus became the tactical role of selective colours and bold designs that appear on the surface of the shields. This exercise involved roughly thirty men, in drawing, painting, photography, video and performance workshops.

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'Shield Paintings' became the term used to describe what we had created. I had been given the blessing of my clan elders and community to pursue a revitalization of the kuman and taking its stories across the seas. My position as the grandson of the late Muka Gelua of Omdara, chief and revered marksman, granted me the birth right to this sacred form of 'men's business.' I began designing and fabricating my own contemporary 'shield paintings' upon return from PNG in 2017.

My teachings in PNG awakened me to the tactical importance of the kuman design to cause disorientation and confusion of the opponent in close-range battle. The nineteen 'shield paintings' were crafted with the intent of triggering paralysis through optical over-stimulation. As each kuman is also personalized as a means of identification, this set of contemporary 'shield paintings' have been designed and inscribed with reference to stories, personal events, brands, the deceased, significant flora and fauna and places in the Wahgi region of PNG.

## Global and local understandings of development: Climate change, gender and social justice

### Women and International Climate Law: Opportunities for Creative Communication

*Rowena Maguire, Law School, QUT*

While climate change has implications for all of humanity, research shows that there are differential implications for women and men and that rural, poor women in developing countries are particularly vulnerable. Issues of climate and gender have recently been given a more meaningful platform with the introduction of the Gender Action Plan in 2017 within the United Nations Framework Convention on Climate Change (UNFCCC). This plan contains two key gender concepts: gender balance and gender-responsive climate policy. Gender balance focuses on increasing the representation of women within UNFCCC negotiations while gender-responsive climate policy, which considers issues around the design and implementation of climate policy. This presentation will provide an overview of women within the UNFCCC negotiations and identify opportunities for women's creative contributions to the UNFCCC.

**Rowena Maguire** is a Senior Lecturer in the School of Law at the Queensland University of Technology and a visiting fellow at Strathmore Law School, Nairobi, Kenya. She is the theme leader of the Climate and Environmental Governance research hub within the International Law and Global Governance research program within the Faculty of Law. Rowena's research is primarily concerned with equitable design and implementation of climate and environmental law.

### Climate Change, Gender and Malaria Risk: A Systems Approach

*Esther Onyango, Griffith University*

About half of the world's population, are at risk from malaria and under climate change projections, this number could rise to 1.8 million by 2050. While climate change influences the global distribution of malaria, the risk of infection within regions is determined by local factors, primarily land use and land use change as well as gender roles, social and cultural beliefs, human behaviour and public health interventions. This study is underpinned by systems thinking and mixed quantitative and qualitative information from secondary data, qualitative interviews and stakeholder input to identify local variables, including that are influencing risk of malaria infection in the community. Bayesian belief network (BBN) modelling was used to synthesise this information with the aim of suggesting suitable and gender sensitive adaptation options for risk management. This study provides an understanding of the existing inequalities between men and women in the community, including recognition of gender differentiated vulnerability and capacity to cope with climate change and malaria risk. Further, this study



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suggests suitable adaptation options and how this can inform the development of programmes and policies that promote gender equity.

**Esther Onyango** is an Early Career Researcher with interests in using systems thinking and trans-disciplinary approaches in climate change risk assessments, development of climate change adaptation strategies and translation of climate change and health research into policy. Her Doctoral dissertation, which was highly commended was an integrated assessment of climate change and malaria risk, which involved a biophysical risk profile, community knowledge and information needs assessment and use of Bayesian Belief network models to integrate information and suggest suitable adaptation options.

### **Community Development and the Fashion Industry: Tales from the Cambodian Garment Industry**

*Lauren Solomon, QUT Design Lab*

Female garment workers in the Global South, are the exploited human capital in the fashion industry. These garment workers are young and uneducated, working for foreign male managers in an industry plagued by industrial relations tensions. In Cambodia, cheap fast-fashion dominates the countries international trade exports, supplying multi-national corporations from the Global North. Simultaneously young, uneducated, female Cambodians, routinely jeopardise their health, safety and well-being to complete factory work. In this exploitative environment, local labour movements, including trade unionism, can be used to challenge uneven power relationships. However, striking is often met with violence and increases industry tensions. In 2017, Lauren Solomon, a fashion activist from Australia, collaborated with a local trade union in Cambodia to run a capacity building training program for trade union representative and garment workers as part of her Doctoral research project. Underpinned by design activism, this training program was designed as an intervention model, that can be used in the global fashion industry to empower garment workers. Drawing on experiences from the field, this presentation will provide an example of how community approaches to development, can give voice and agency to the exploited human capital in the global fashion industry.

**Lauren Solomon** is a Doctorate of Creative Industries Candidate and Associate Lecturer (fashion, design + sustainability) at Queensland University of Technology. She holds a BA in Fashion & Textiles Design (Hon) from the University of Technology, Sydney (UTS). Her research investigates developing countries as a site for fashion production, currently her focus is on the Cambodian Garment Industry. Lauren's aim is to develop projects which create positive intervention in the supply chain, her current project aims to empower garment workers through a skills transfer training program.