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ARA HONOHONO: CONNECTING PATHWAYS

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## ARA HONOHONO: CONNECTING PATHWAYS

Margo Barton and Caroline Terpstra

### **A reflection on the 25<sup>th</sup> Annual Conference of the International Foundation of Fashion Technology Institutes (IFFTI), Ōtepoti Dunedin, Aotearoa New Zealand, 3-6 April 2023**

The International Foundation of Fashion Technology Institutes (IFFTI) is an organisation commissioned with the task of bringing fashion education institutions together. Entry to IFFTI is via a rigorous application process, which includes submitting details about the history of the institution; the programmes offered; profiles of faculty members and their research; details of the institution's facilities; and a reference from a current member institution. In 2023 there are 55 member institutions.

In 2007 Otago Polytechnic's School of Fashion (now a part of the School of Design) applied successfully to become members. We were accepted as members in 2007 at the 9<sup>th</sup> Annual IFFTI Conference held at Ryerson University, Toronto. In early 2008, at the 10<sup>th</sup> Annual IFFTI Conference held at RMIT University in Melbourne, Australia, Margo Barton and Caroline Terpstra delivered a presentation about Otago Polytechnic's School of Fashion, and the institution was officially admitted into the organisation.

In 2021, with the assistance of the Otago Polytechnic Kaitohutohu Office, Tourism New Zealand and Enterprise Dunedin, we were successful in our bid to host the 25<sup>th</sup> Annual IFFTI Conference in April 2023.

### **THE KAUPAPA**

Locating the conference for the first time in Aotearoa New Zealand provided the impetus to create an experience that would be uniquely reflective of our commitment to biculturalism and Te Tiriti o Waitangi. We wanted to create an experience with mana whenua, and the appropriate way to do this was through the Otago Polytechnic Kaitohutohu, Janine Kapa. Janine acts as a liaison between the polytechnic and local rūnaka represented by the Komiti Kāwanataka. Working with Janine and her predecessor Megan Pōtiki, we identified that fashion designer and weaver Amber Bridgman would be the most appropriate person to represent mana whenua on our committee steering group. Working with all three very knowledgeable wāhine, we discussed the kaupapa of the conference and how that could be expressed through the conference theme and sub-themes, finally settling on "Ara Honohono / Connecting Pathways."

Te ara is the Māori word for path or route but can also refer to a line of traditional Māori weaving. Honohono means to link, to join, to splice, to add. We interpreted this kaupapa as an opportunity to reflect on connections, patterns, pathways and threads that bind us to our past and link us to our future, to culture, to people, to place, to practice.

With the support of Amber and the Kaitohutohu Office, we were committed to integrating mātauraka Māori (Māori knowledge and wisdom) and Māori tikaka and kawa (Māori protocols and local knowledge) into the conference experience and activities.

We acknowledge the guidance and protection of mana whenua – Kāi Tahu, Kāti Māmoe, Waitaha – in this mahi.

Our next step was to further define research sub-themes under the main theme of “Ara Honohono / Connecting Pathways.” After much kōrero, we settled on the following sub-themes and prompts:

**1. Lines to the Past, Present, Future**

*He tāoka tuku iho: The treasures passed down to us from the ancestors, those tried-and-true wisdoms of old.*

What and who grounds us in our practice?

How does the past inform the future in the context of the fashion industry?

How can technology ensure that fashion remains relevant in the future?

**2. Diversity of Voice**

*Kahikatea tū i te uru: Strength in numbers*

Fashion as voice and an agent – for indigenous peoples, for the under-represented, for change, for power and influence

How can we be open to different voices and learn from each other?

**3. Accountability, Responsibility, Courage**

*He manawa tītī: A person with great endurance*

What are our responsibilities as designers, makers, influencers, educators and consumers within the wider fashion ecosystem?

How do we advocate for a sustainable fashion future?

Having settled on our theme, sub-themes and delivery mode, we were ready to release the call for papers and, over the next four months, the IFFTI committee engaged with many enthusiastic researchers keen to participate in the conference and to visit Aotearoa New Zealand. We received 182 submissions in total, comprising workshops, posters, creative practice submissions, developmental papers and full papers, from Australia, Bangladesh, Canada, China, France, Hong Kong, India, Italy, Netherlands, New Zealand, Singapore, Spain, Sweden, Taiwan, US, UK and Vietnam.

Reviewers read through 182 submissions; the final selection comprised 64 submissions from 45 institutions located in 14 countries. These selections comprised 39 full papers, 11 developmental papers, four posters, seven practice-based/exhibition presentations and three workshops.

The programme subcommittee of Dr Stella Lange, Dr Jane Malthus and Moira White worked to develop the presentation schedule.

Tūhura Otago Museum was chosen as the venue for the conference and IFFTI committee meeting, with the mihi whakatau/welcome and IFFTI AGM scheduled at Otago Polytechnic Te Pūkenga the day before the conference. Having the conference at the museum provided participants with access to both the iD Dunedin International Emerging Designers fashion exhibition and the Otago Polytechnic retrospective exhibition “Ka Mua, Ka Muri: Walking Backwards into the Future.” Tūhura Otago Museum staff and IFFTI committee members Craig Scott and Moira White provided invaluable support and advice, as did our professional conference organiser Ali Copeman.

Mana whenua welcomed delegates at the mihi whakatau and cleared the way for the conference to start. Later in the day, a drinks reception at Tūhura Otago Museum provided some manaakitaka/hospitality and allowed delegates to relax, connect with each other and settle in for three days of enrichment, challenge and discussion.



Figure 1. Welcome drinks reception – Jayne Mechan (Manchester Metropolitan University), Professor Robyn Healy (RMIT University Melbourne) and John Lau (London College of Fashion).



Figure 2. IFFTI Chair Professor Robyn Healy addressing the delegates at the opening session.

Our opening keynote, Megan Pōtiki, reflected on the influence of her tūpuna on the European settlement of this area. Megan has honoured their memory through the work that she is doing to restore a cultural identity to urban design projects and new buildings in Ōtepoti Dunedin.

Director of Sustainability at Otago Polytechnic, Ross McDonald, interviewed keynote Tara Viggo on her personal sustainability journey from working as a patternmaker for high-profile UK fashion houses to the creation of her own bespoke agency, Paper Theory.

Tracy Kennedy chaired a panel of young Māori designers, all at different stages of their careers. Most were graduates of Otago Polytechnic School of Fashion. (Tracy Kennedy's paper discussing the panel is included in "Exploring Kaupapa Māori-led Design and Fashion Practice.")

## THE PAPERS

There were too many presentations for the authors to attend, making it difficult to highlight sessions in this paper. Here we identify stream themes, with a short discussion of some of the submissions. Themes identified from the submissions were: adaptations, creativity in teaching, cultural inspiration, designing for users, environmental issues, fashion evolution, fashioning cultural identity, fashioning identities, histories revealed, identity and textiles, innovative technologies, celebrating khadi, making new, sampler and sustainability education.

## Adaptations

Three papers unpacked the diverse requirements of adaptive clothing and the opportunities for user-centric design processes for paraplegic people; people with impaired vision; and curriculum



Figure 3. Megan Pōtiki brings a mana whenua perspective to her keynote address.



Figure 4. Keynote Tara Viggo and Ross McDonald in conversation.



Figure 5. The Māori fashion and design forum panel: Fiona Clements, Dr Bobby Luke, Sofia Heke, Katherine Inder, Eva Meeuw.

design for students during COVID-19, respectively. They were: "Adaptive Sportswear Designed for Wheelchair Tennis Players" by Subhalakshmi Bhuyan and Nilanjana Bairagi (National Institute of Fashion Technology, Bengaluru, India); "Fashion for All – Creating Inclusive Apparel" by Usha Narasimhan (National Institute of Fashion Technology, New Delhi, India) and Shinju Mahajan (National Institute of Fashion Technology, Bengaluru, India); and "Seeing Things: Opportunities for Development of Student-Focused Curriculum amidst Pandemic Challenges" by Lisa McEwan (AUT University of Technology, Auckland, New Zealand).

### **Creativity in teaching**

In "Abstract Combinations," Andrea Eckersley (RMIT University, Melbourne, Australia) explored traditional fashion processes and product, disrupting these elements through novel methods that challenge both fashion products and the experience of wearing.

In "Embracing the Third Dimension – Exploring 'Phygital' Connections by Honouring Technology and Tradition," Adrian Thornton, Jayne Mehan and Becky de Lacy (Manchester Metropolitan University, Manchester, United Kingdom) discussed the challenges and opportunities brought about through the global pandemic and the use of digital technologies, notably CLO3D, to create opportunities to move between digital and non-digital practices.

In "The Ongoing Development of the Creative Communities: Past, Present and Future," Buddy Penfold, Carolyn Hardaker and Sally Gaukrodger-Cowan (De Montfort University, Leicester, United Kingdom) focused on the importance of creative community networks during the pandemic and proposed that these communities are important across a wide range of disciplines.

### **Cultural inspiration**

"Co-creation in the Traditional Namda Craft of Gujarat: A Design Thinking Approach" was presented by Rupali Pandit and Sumita Agrawal (National Institute of Fashion Technology, Gandhinagar, India). This case study used design thinking to unpack opportunities for craft practitioners through a co-creation process.

In "Restoring Artisan Esteem," Suruchi Dhasmana (National Institute of Fashion Technology, Mumbai, India) discussed indigenous craft and artisans and suggested ways of restoring the artisan's personal self-esteem and at the same time growing businesses and attracting apprentices.

In "The Future of Our Past: Curving a Mindful Future through Indigenous Fashion Practices," Sreenanda Palit (National Institute of Fashion Technology, Kolkata, India) discussed the tensions between traditional craft and the effects of fashion, the trends determining change and opportunities for change at a local level, including five case studies of Indian brands.

### **Designing for users**

"Designing for Sustainable Emotional Experiences: Understanding Key Variables in Attributing Emotions to Tactile Sensations through the Mate Toolkit" was presented by Rashmita Bardalai and Jenny Underwood (RMIT University, Melbourne, Australia). The paper discussed the shift to user-centred and life-centred approaches and sustainable futures.

In "KNOWNNS: a framework for the holistic understanding of craft ecosystems," Adrian Huang (LASALLE College of the Arts, Singapore, Singapore) proposes a framework that could act as a tool for designers and researchers. Using six dimensions – Knowledge, Numbers, Objects, Work, Network and Stories – Adrian unpacks how KNOWNNS could be used by designers and others via a cross-cultural fashion case study.

“User-centric design research for toddlers’ footwear: Conceptual framework using multiple research approach,” by Shinju Mahajan (National Institute of Fashion Technology, New Delhi, India) and Nilanjana Bairagi (National Institute of Fashion Technology, Bengaluru, India), investigated using human-centric design approaches to develop footwear for Indian toddlers – users who are unable to communicate their preferences as adults can.

### Environmental issues

“Eco-friendly Reduction of Indigo – An Hour of Need for the Sustenance of Indian Heritage Craft” was presented by Srivani Thadepalli (National Institute of Fashion Technology, Hyderabad, India) and Amsamani Sundervel (Avinashilingam University, Coimbatore, India). The authors discussed the current preference for chemical dye processes over natural eco-friendly processes – in this case, the use of indigo.

In “Life Cycle Environmental Impact Assessment of Textiles and Apparel,” Yan Luo and Xuemei Ding (Donghua University, Shanghai, China) analysed a range of methods used to measure and assess the environmental impact of fashion and textile production, highlight issues with those methods and propose a way that future research could address those issues.

In “Sustainable Accountability of a Garment Product,” Amit Anjaneen and Preyashi Kumari (National Institute of Fashion Technology, Chennai, India) studied a men’s formal shirt to examine its carbon footprint using a greenhouse gas protocol.

### Fashion evolution

In “Kākahu Hou: The Breath of Cloth,” Dr Bobby Luke (Victoria University of Wellington, Wellington, New Zealand) explored the potentials of fashion through a multidisciplinary lens of film and garment design. This presentation was the first paper in the conference and Luke’s insightful, authentic approach set the tone for the entire conference.

“Proposing Sari as a Contemporary Dress” was the title of a paper by Rekha Rana Shailaj (Otago Polytechnic, Te Pūkenga, Dunedin, New Zealand). The author used the notion of the sari within a hybrid space, continually fashioned and refashioned, to unpack a range of issues, contextualising the sari as contemporary dress.



Figure 6. Dr Bobby Luke (VUW) delivers his multimedia presentation, “Kākahu Hou: The Breath of Cloth.”

In “Teaching Fashion with the Case Study Methodology: Comparison between Spain and Canada,” Teresa Sádaba Garraza and Silvia Pérez-Bou (ISEM Fashion Business School, University of Navarra, Madrid, Spain) and Rossie Kadiyska and Vladimira Steffek (Humber Institute of Technology & Advanced Learning, Toronto, Canada) discussed a series of case studies from Spain and Canada, examining the practice of fashion case studies in both countries and highlighting differences of approach – specifically, top down (from industry) and bottom up (from learners).

## Fashioning cultural identities

In "A Study of Contemporary Siraya Ceremonial Costumes and Cultural Identity," Ju Yu Kao (Fu Jen Catholic University, New Taipei, Taiwan) unpacked the making and use of ceremonial dress by Siraya peoples.

"Heavenly Flower Garden, Earthly Flower Pattern: A Preliminary Investigation into the Symbolic and Structural Aspects of the Embroidery Samplers of the Qingshui River Basin of Qiandongnan" was jointly presented by Tingyu Wang (Graduate Institute of Museum Studies, College of Fashion and Textiles, Fu Jen Catholic University) and Zhaohua Ho (Department of Textiles and Clothing, College of Fashion and Textiles, Fu Jen Catholic University, New Taipei, Taiwan). Their paper investigated embroidery samplers and their use by the Miao peoples.

In "Reconstructing Late Qing Han Chinese Women's Dress through Making and Wearing," Laurence W. Li (Fu Jen Catholic University, New Taipei City, Taiwan) focused on reconstructing costume of the Late Qing Han period, and considered how these costumes were worn to better understand what they would look like in motion and how they would affect the wearers' posture.

## Fashioning identities

In "In Memoriam, In Praesentia: La Calavera Catrina and Embodiment through a Mexican Aesthetic Expression of a Subcultural Gothic Fashion Style," Kathryn A. Hardy Bernal (Yoobee College of Creative Innovation, Auckland, New Zealand) provided an illustrated examination of alternative fashion, namely Gothic and Loita movements in Mexico, contrasted with those in Japan.

In "Materialising the Physical Landscape of the Knit Designer: Colour as Methodology," Mandy Smith and Susie Cho (AUT University of Technology, Auckland, New Zealand) investigated how place and identity influence colour in a knitting practice.

In "Smoke and Mirrors: Smokefree Sponsorship and the Reconceptualization of New Zealand Fashion Design," Dr Natalie Smith (Otago University, Dunedin, New Zealand) discussed the impact of the Benson and Hedges Fashion Design Awards (1964-95) and the Smokefree Fashion Design Awards (1996-98) on the New Zealand fashion scene.

## Histories revealed

In "A Digital-crafting Approach to Knitted Surface Terrains" Rachele Moore (Auckland University of Technology, Auckland, New Zealand) explored their practice as a knitter using digital technologies and showed examples of two-dimensional and three-dimensional knit structures reflecting personally significant landscapes.

In their paper "Aesthetic Renaissance against Western Conformity: The Role of Indigenous Culture," Sara Kaufman, Carlos G Rodriguez and Anna Zinola (Istituto Marangoni, Milan, Italy) discussed how current trends continue to be dominated by the Western aesthetic – "whiteness, its height, its thinness, and its post-colonialism" – and highlighted several emerging fashion designers who are not conforming to traditional fashion systems, thereby progressing a new, diverse and inclusive fashion aesthetic.

In "Dress as an Expression of Cultural and National Identity – A Case Study of the Traditional Dress of the Tibetans in Exile in India," Anahita Suri and Malini Divakala (NIFT, Hyderabad, India) investigated what happens to Tibetan dress when it is relocated to a different location and culture – in this case, to India.

In "Te Aho Mutunga Kore: Textile as Cultural Continuity," Donna L Campbell (University of Waikato, Hamilton, New Zealand) investigated weaving in Aotearoa New Zealand and the use of taonga plants (treasured resources) and how traditional protocols and practices support these plants, the culture and the weaving, drawing on mātauranga Māori (indigenous knowledge systems).



## **Celebrating khadi**

There were three papers in the khadi stream, highlighting the textile that is a critical element of Indian textile heritage.

In their paper "A Reflection of Indigenous Crafts through Performance Wear," Kundlata Mishra and Shweta Rangnekar (National Institute of Fashion Technology, Mumbai, India) focused on traditional textiles and linking local artisans with business opportunities, particularly in a post-pandemic environment.

In "Consumer Culture, Youth's Self-image, and Brand Image of Khadi Textiles," Dr Upinder Kaur (National Institute of Fashion Technology, New Delhi, India) discussed whether khadi as a textile needed to change its brand image to appeal to contemporary youth culture.

In their presentation, "Khadi: A Heritage Fabric for Self-reliant India," Dr Shruti Gupta (NIFT, Panchkula, India), Prof. (Dr) Deepali Rastogi and Prof. (Dr) Ritu Mathur (Lady Irwin College, New Delhi, India) explored textile production as a boost to rural economies in India through the example of school uniforms.

## **Making new**

The subject of "Contemporary Approaches to Designing and Delivering a New Multi-country Program in Fashion Enterprise," by Tarun Panwar (RMIT University, Melbourne, Australia), was a "five-year-long case study of designing and delivering a multi-country three-year Bachelor of Fashion (Enterprise) Program designed and developed for multi-country delivery."

In "Enabling New Voices through Mark Making and Personal Connection in Digital Knitwear Practices," Jyoti Kalyanji and Finn Godbolt (Auckland University of Technology, Auckland, New Zealand) discussed the intricacies and challenges involved in the use of digital knitting technologies by non-traditional fashion and textile practitioners.

In their joint paper "Personalisation and Repair in Fashion," Anthony Kent, Tom Fisher, Stella Claxton, Angharad McLaren and Amy Twigger-Holroyd (Nottingham Trent University, Nottingham, England) focused on the importance of repair in the circular economy, and as a way to express individual design identity and creativity.

## **Sampler**

The sampler stream showcased a diverse selection of research themes.

In "Analysing Social Status and Purchasing Behaviour within Virtual Worlds," Kylee Mitchell and Carolina Rodriguez (RMIT University, Melbourne, Australia) presented their quantitative research on fashion in virtual worlds and microtransactional opportunities in gaming, both within and outside of gameplay worlds.

In "Lace Assemblages: Extending Social and Cultural Knowledge through Practice-led Exploration of the Materiality of Ancestral Lace Textiles," Molly Ryan (Curtin University, Perth, Australia) investigated lace as a connector between familial lineages, past, present and future.

In "Turning the Point: Personal Challenges and Traits during Small Businesses Growth," Mo Jia and Carolina Rodriguez (RMIT University, Melbourne, Australia) presented their qualitative research into the owners of small-to-medium independent fashion businesses who had successfully upscaled their operations in order to identify essential factors promoting business growth.

## Sustainability education

Discussions about the sustainability of fashion and textiles, both with non-fashion / textile practitioners in educational institutions and in practice highlighted the breadth of opportunities for research into sustainable education.

"Australian Tertiary Level Fashion Student Understanding of Sustainability Based on their Fashion Education" was presented by Andrea Shabrokh and Dr Carolina Quintero Rodriguez (RMIT University, Melbourne, Australia). This survey of Australian tertiary fashion students explored the learners' understanding of the complexity of sustainable practices in fashion.

In "Connecting Pathways through a Melange of Refashioning and Re-purposing Fabric Waste by Using Sustainable Strategies," Snehal C Ninale, Mohika D Joshi and Reema P Chaugule (School of Fashion Technology, Pune, India) explained how, using pre-consumer and post-consumer waste, they developed product through various techniques and proposed a connection between people, culture and practice to create a sustainable strategy.

Concentrating on the future responsibilities of the designer in relation to sustainability, in "From Past to Future Design Decisions: Exploring the Garment as Instigator of Change," Stefanie Malmgren de Oliveira and Karin Landahl (University of Borås, Borås, Sweden) discussed how both the artifact and the design process may need to change in the future.

## EXHIBITIONS

Exhibition proposals were received and blind peer-reviewed by the exhibition curatorial team of Dr Jane Mathus (independent researcher and honorary curator at Tūhura Otago Museum), Moira White and Craig Scott (Tūhura Otago Museum), along with Dr Margo Barton.

In their digital exhibition "Dissecting the Diasporic Identity in Singapore Through Dress," Michael Charles Daniel Rezandi, Nicolette Ow, Clarice Ng and Lokesjwara Prabhu (LASALLE College of the Arts, Singapore, Singapore) explored the overlapping identities of Singapore and post-colonial fashion via an interactive digital experience (<https://www.irisrasa.com/>).

In *Kōtui*, a photographic installation by David K Shields, photographer; and Kiri Nathan, artist (both from Auckland, New Zealand), Nathan's collaborations with artists, designers and wearers were highlighted through Shields' photographic imagery.

*SKIN D.E.E.P.: KIRITUHI*, an exhibition installation by Margarita Benitez (Kent State University, Kent, Ohio, US) and Markus Vogl (University of Akron, Akron, US), focused on body modification and adornment created using digital fabricated exoskeletal wearables that temporarily embossed patterns on the wearer's skin.

*Solo Flight: Collaborative Practices and Individual Performances for Community Engagement* was an interactive collaborative installation. The collaborative team was made up of artistic and executive director Heidi Latsky (Heidi Latsky Dance, New York, US), costume designer Lisa McEwan (Auckland University of Technology, Auckland, New Zealand), performer Jenn Bricker-Bauer (Los Angeles, US) and technological advisor Loren Abdulazer (Evolving Technologies, New York, US). The dance installation featured disabled acrobat and aerialist Jen Bricker-Bauer and, through augmented reality headsets, immersed the viewer in the dance by harnessing life-sized holographic views.

"Whakapapa and Contemporary Fashion Practice: Past & Present Designers and Makers Linked to Fashion @ The School of Design; Otago Polytechnic Make Connections to Their Whakapapa through Fashion Design" was a curated group exhibition by designers, with whakapapa to Otago Polytechnic's fashion programme. Curators Tracy Kennedy and Tania Allan Ross brought together nine designers to explore their fashion and textile practices through the lens of whakapapa or ancestry. The exhibitors were Angela Lyon, Fiona Clements, Libby Callaghan, Margo Barton, Natalie Smith, Rekha Rana Shailaj, Sofia Heke, Stella Lange and Tania Allan Ross. (The exhibition is reviewed by Simon Swale in "Whakapapa, Ancestry and Contemporary Fashion Practice.")

## WORKSHOPS

Three diverse and interesting workshops held as a part of the conference were well attended and enjoyed.

A harakeke weaving workshop was facilitated by Amber Bridgman. Amber, a fashion designer (kahuwai), artist and traditional weaver who is of Kāi Tahu, Kāti Māmoe, Waitaha, Rabuvai and Aboriginal descent, facilitated this hands-on harakeke (flax) weaving workshop.

Facilitators Marco Mossinkoff, Deborah Tappi and Troy Nachtigall (Amsterdam Fashion Institute, Amsterdam University of Applied Sciences, Amsterdam, Netherlands) presented “Fluid Ownership and Shared Rewards” online, with attendees in person in Dunedin. Marco took the attendees through a LOOPHOLES game, using the four themes of Digitization, Stakeholder Engagement, Sustainability, and Business and Economic.

“Fashion Utopias: An Exploration of the Possible Based on New Ecologies of Matter & Whanaungatanga (Relationship Building) with Clothes” was facilitated by Jennifer Whitty (Victoria University of Wellington, New Zealand). Jennifer invited wearers to radically redefine their relationships, thoughts and actions via the medium of clothing.

All submissions included in the Proceedings of the 25th IFFTI Annual Conference at Otago Polytechnic, New Zealand, will be available at <https://site.iffiti.org/iffiti-annual-proceedings-archive/> in early 2024.

## CONCLUSION

“Ara Honohono: Connecting Pathways” drew fashion researchers and practitioners together to share their knowledge with the IFFTI community. The conference provided a pathway to deepen whanaungatanga and connections for our global fashion community, highlighting the importance of place and identity in fashion practice.

Throughout the three days of the event, in-person delegates enjoyed the manaakitaka/ hospitality provided, and – judging from the lively buzz between sessions and at the conference dinner at Tīi Restaurant by the Pacific Ocean – made the most of the opportunities to network with like-minded academics and practitioners. We want to acknowledge the contribution of our conference committee and all the delegates and participants. To quote one delegate: “A huge thank-you for such an incredible few days. What an amazing conference, what amazing people and concepts all in one space. Truly inspiring!”

We look forward to reconnecting at the 26<sup>th</sup> IFFTI Conference, “Fashion Towards Post-Humanism,” to be held in Seoul, South Korea, in 2024.

Waiho i te toipoto, kaua i te toiroa – Let us keep close together; not far apart.



Figure 7. Amber Bridgman leading the harakeke weaving workshop.



Figure 8. Tino pai to all our wonderful delegates and guest speakers!

**Dr Margo Barton**, (ORCID ID: <https://orcid.org/0000-0001-8055-3630>) is a Professor and Academic Leader for Fashion in Te Maru Pūmanawa, College of Creative Practice & Enterprise in the School of Design at Otago Polytechnic, Te Pūkenga. She was awarded the AKO Aotearoa Sustained Excellence in Tertiary Teaching Award (2007) and is passionate about fashion education and establishing networks within the global fashion industry to benefit design students, the fashion industry and the wearer. Margo fosters international exchanges and collaborations for students and faculty and is a frequent exhibitor, curator, presenter and external examiner across the wider area of fashion and design. Margo is the Creative Director and Chair of iD Dunedin Fashion, including the iD International Emerging Designer Awards, is the founder of the Contemporary Fashion Practices online fashion symposium exhibition and is a board member of the International Foundation of Fashion Technology Institutes (IFFTI) and chair of the IFFTI membership committee.

**Caroline Terpstra** is Director of Academic Excellence at Otago Polytechnic Te Pūkenga. Caroline has a background in management and leadership in the tertiary sector - specifically supporting the delivery of fashion, design, architecture and food design programmes. She has been involved in running a fashion business and prior to that worked as a costume designer.

