

**CONTEMPORARY SOUTH ASIAN YOUTH CULTURES & FASHION SYMPOSIUM**

**25th September 2014**

**London College of Fashion, University of the Arts London**

**09.00 – 18.00**



**PROGRAMME OF SPEAKERS**

**Location**

**London College of Fashion, University of the Arts London  
20 John Princes Street  
London, UK  
W10BJ**

**Cover Photo**

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## CONCEPT

Dynamic growth and an expanding middle class are making South Asian (Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan and Sri Lanka) consumers among the most confident in the world. Currently South Asia is undergoing a 'youth bulge' and is the most youthful sub-region of the Asian and Pacific region, it is home to 26% of the entire world's youth and is set to maintain its peak till 2030 (social.un.org/youthyear 2011). A large part of this includes the increasing consumption of fashion and related products amongst the youth. Whilst there has been some study of South Asian fashion and dressing cultures within history, anthropology (Banerjee and Miller 2003; Tarlo 1996), cinema (Dwyer 2000; Wilkinson-Weber, 2014) and diaspora (Bachu 2004; Mani 2003); there has been little work that has looked at the transnational implication of contemporary changing cultural and economic environments on dressing cultures on the youth in South Asia and its diasporas work which delves into the crevices of commonalities which nationalist and religious seek to erase. As Tarlo (1996) has argued, dress in India and more largely South Asia is used to instigate change, question national identities and assert power.

Bachu, P (2004). *Dangerous Designs: Asian Women Fashion the Diaspora Economies*. Routledge, London

Banerjee, M and Miller, D. (2003) *The Sari*. Oxford: Berg

Mani, B. (2003). 'Undressing the Diaspora' in N. Puwar and P. Raghuram(Eds.). *South Asian Women in the Diaspora*. Oxford: Berg, 117-136

Tarlo, E. (1996) *Clothing Matters: Dress and Identity in India*. London: Hurst and Co.

United Nations Youth Social Policy and Development Division (2011). Regional Overview: The State of Youth in Asia and the Pacific. [Factsheet] available on URL: <http://www.social.un.org/youthyear>. Accessed on 01-08-2014

## KEYNOTE SPEAKER BIOGRAPHIES AND ABSTRACTS

**Professor Rachel Dwyer** is Professor of Indian Cultures and Cinema at **SOAS**, University of London. Her recent book is 'Bollywood's India': <http://www.reaktionbooks.co.uk/display.asp?K=e2013102211004687>

**From Dilip Kumar's hair to Salman Khan's shirt: The iconic features of the male stars of Hindi cinema**

This paper looks at iconic representations of the male star of Hindi cinema since independence. In the 1950s, the stars were best known for hair and facial features such as Raj Kapoor's moustache, Dev Anand's puff and Dilip Kumar's shock of hair, which they wore whatever their role. This was followed by the body made iconic by items of clothing — so Rajesh Khanna's safari suits, Amitabh's white flares, Rishi's sweaters, Govinda's colourful trousers and more. More recently, male stars are happy to remove their clothes — well, at the drop of a hat — to show shaven skin and muscle, their beauty inviting the audience to look at their bodies, whose skin, rather than whose clothing, forms the boundary between the self and the world. This paper looks at changing ideals of male beauty and style along with the relationship between the *darshanic* gaze, and the experience of the film by the whole body. The eye now slides over their oiled smooth (*chikna*) skin as easily as Salman's shirt flies off in film after film.

**Dr Rajinder Dudrah** is Senior Lecturer in Screen Studies at **the University of Manchester**. He has researched and published widely in film, media and cultural studies in international journals. His books include, amongst others: *Bollywood: Sociology Goes to the Movies* (2006); *Bhangra: Birmingham and Beyond* (2007); *Theorising World Cinema* (with Lucia Nagib and Chris Perriam 2011); and *Bollywood Travels: Culture, Diaspora and Border Crossings in Popular Hindi Cinema* (2012). He is the founding co-editor of the journal **South Asian Popular Culture (Routledge)**. [www.manchester.ac.uk/rajinder.dudrah](http://www.manchester.ac.uk/rajinder.dudrah)

**Balle-Balle, Balle-Balle' - Dressing Up British Bhangra Style**

A quick translation of the verse lyrics to the popular 2010 track 'Morni/Peacock' by Panjabi MC can be made as: 'Where are you off today then, dressed like a peacock?' What does this mean, or how best might we interpret this urban slang? Is this a sexist line? Or can the peacock strut his/her stuff in everyday life, as well as on the dance floor, where dress, style and cultural identities often coalesce? What about the song's accompanying music video: how do gender, clothes and fashion come together in that — what possibilities can be read and analysed here? This paper will explore some of the articulations of youth, fashion and cultural politics that can be found in the development of British Bhangra music - a song and dance genre that fuses elements of Punjabi lyrics and traditional South Asian instruments with the sounds and snatches of a range of other world music from pop, to disco, to RNB, reggae, dance, grime, and Bollywood. Existing research on this genre has primarily been presented thus far in terms of music and lyrical analysis and the politics for identity formation for its British Asian audiences. Contributing to this work but also developing a hitherto unexplored area, the fashion and style politics of dress in British Bhangra will be analysed in a range of examples to consider their socio-cultural ideologies and possibilities on and through British Asian bodies.

**Professor Reina Lewis**

Dr Reina Lewis is the Artscom Centenary Professor at the London College of Fashion, University of the Arts London. Her recent books include: *Modest Fashion: Styling Bodies, Mediating Faith* (IB Tauris, 2013); *The Poetics and Politics of Place: Ottoman Istanbul and British Orientalism* (University of Washington Press, 2011); *Rethinking Orientalism* (IB Tauris, 2004) and *Feminist Postcolonial Theory: A Reader* (Edinburgh University Press, 2003) amongst others.

## ORGANISERS

**Lipi Begum** is a fashion marketing lecturer at London College of Fashion, University of the Arts London. She focuses on cross-cultural consumer behaviour in emerging markets and has developed fashion education in Shanghai, Paraguay, Uzbekistan and Bangladesh.

**Rohit K Dasgupta** is Lecturer in Global Media at Winchester School of Art, University of Southampton. He is currently writing up his PhD thesis at University of the Arts London. He is the co-editor of Rituparno Ghosh: An Afterword (Routledge, forthcoming)

## SPEAKER BIOGRAPHIES AND ABSTRACTS

**Asia Saail** is one of the pioneers of the Fashion Industry of Pakistan who started off as a contemporary designer back in the 90s. She designs Pret Wear and specializes in bespoke couture with clients all over the world. She heads the Committee of Women Entrepreneur Development and Resource Center at the Lahore Chamber of Commerce and Industry.

★ **South Asian Fashion Evolution:** This presentation looks at the evolution of The Fashion Industry of South Asia in the last twenty years from a successful designer entrepreneur's perspective. India leads this transformation with Pakistan not far behind. Famous British designer Paul Smith launches the traditional 'Peshawari Chappal' as 'The Robert Sandal' in London, big brands like Zara showcase their versions of the 'Malmal-Kurta' on 5<sup>th</sup> Avenue in New York and royal Mughal 'Sherwanis', are now being worn side by side of Valentino gowns at red carpets events by celebrities.

**Aria Reza Alagha** is a 29 year old London based British born Iranian social media consultant working primarily in the music and entertainment industry with a background in Ethnomusicology and Sonic Arts. His interest in the British Asian music scene was sparked by working with actor and music artist Riz Ahmed (Four Lions, The Reluctant Fundamentalist, Trishna), and his other clients have included **Daniel Bedingfield, Gabriella Cilmi and MTV**. With a keen interest in photography, animated GIFs and fashion, Aria is always on the lookout for new ways to connect artists with audiences through social media. Aria encourages you to follow him on Twitter: @Baradar85

★ **Swagistan!! a Tumblr-in-the-making, focussed on the idea of documenting the Punjabi-Caribbean culture clash 'swag' on the streets of London and beyond.**

**Arti Sandhu** is an Associate Professor in Fashion Studies at **Columbia College Chicago**. She is currently working on a book titled *Indian Fashion: Tradition, Innovation, Style* - to be published by Bloomsbury Academic. asandhu@colum.edu

★ **Streetstyle vs. Style on the Street? : Two Definitions of Indian Street Fashion**

This paper examines the paradox of 'streetstyle' in India – where on one hand it is an emerging platform for sartorial self-expression amongst urban fashionistas, while on the other clothing worn by those belonging to lower segments of society continues to be regarded as "authentic" Indian street fashion. Through discussing the links between these two definitions of streetstyle this paper further highlights the resurgence of Orientalist viewpoints in contemporary Indian fashion

**Banhi Jha** is professor of Fashion Design at **National Institute of Fashion Technology, New Delhi**. She graduated *summa cum laude* in Fashion Design from Fashion Institute of Technology, New York. She also holds Masters Degrees in English Literature and in Education specializing in higher education. As a design educator for over two decades, her areas of interest range from Fashion Illustration, Cinema and Styling, Crafts and Sustainability, Fashion and Cultural Studies. In addition to papers presented and published at conferences and workshops she also has articles, book chapters and textbook to her credit.

★ **Emerging Fashion Markets in India**

Indian fashion typified by the hegemony of Delhi and Mumbai fashion hubs are gradually being undermined by the proliferation of Fashion Weeks in the peripheral Tier II and Tier III towns. This phenomenon is attributed to consumers with high aspiration levels, purchasing power and diverse aesthetic preferences of living in non-metro regions, combined with the reach of the iconic cinema actors and sportspersons being capitalized by fashion brands. This paper examines the new dynamics of fashion and consumer cultures in non-metro towns as emerging consumption centers and the motivation underlying demand for Bollywood-inspired fashion.

**Dr Goutam Saha** (Ph.D., MBA) is an associate professor of the Department of Fashion Management Studies, **National Institute of Fashion Technology, Bhubaneswar, Odisha, India** He has a Ph.D. in the area of Fashion Marketing and has worked for corporations such as Hindustan Unilever Limited and PepsiCo. He has contributed an edited volume published by Macmillan and is the Founder Editor of Journal of Management Research in Emerging Economies. goutamgoursaha@yahoo.co.in +91 8280114671

★ **Study on Evolution of Salwar Kurta's Fashion Trend (1960-2010) based on Hindi Movies: An Analytical Approach**

Popular music and culture reinforce one another in India playing a decisive role in fashion. In this backdrop, we revisited selected Hindi movies in the period of 1960-2010 and focused to see the evolution of Salwar Kurta, a popular women's wear across India. Fashion forecasters till date majorly depend on customer feedback and requests, past sales and own cumulative knowledge for color and design forecasting (Noh & Ulrich, 2013) with little scope of using analytical techniques. Our paper aims to advance this field by predicting periodicity of the fashion trend using an analytical approach. **This paper is co-written with the late Dr Dilip Roy.**

**Laboni Saha** is an alumnus of National Institute of Fashion, India. Laboni is a versatile and accomplished design professional with unique combination of buying and marketing experience in the Premium Womenswear sector.

★ **Under Fashioning of Under Clothes – Revelations about the Interactions of the Brassiere and Young Indian Girls.**

Indian youth are now becoming more fashion and brand conscious and thus offer a huge consumer base. However this consciousness seems to be limited to outer wear. Cultural hindrances and social settings may have contributed to disproportionate realities between outerwear and underwear. In this paper we posit how awareness levels about the brassiere, like correct fit and cup sizing, is yet to undergo the same paradigm shift, which has been evident in the fashioned outer-clothing sector.

**This paper is authored by: Prof Monica Gupta and Dr Noopur Anand**

Monika Gupta, Professor and Chairperson of Fashion Design Department, NIFT India is pursuing her PhD from NIFT under the guidance of Dr Noopur Anand who has been working in fashion field for the last 20 years. Teaching subjects like Lingerie Design, Pattern Making, Draping, Surface Design Techniques and Geometry.

**Dr. Noopur Anand** is an academician with more than 19 years of experience. Currently she is Professor and Chairperson of the Department of Fashion Technology. She has done her doctoral (PhD) in field of Product Development (Smart Garment). Her specialization is in field of Textiles and Clothing. Fit analysis, Techpacks and Pattern Engineering are the areas where she has worked extensively. [monika.gupta@nift.ac.in](mailto:monika.gupta@nift.ac.in) & [noopur.anand@nift.ac.in](mailto:noopur.anand@nift.ac.in)

**Maheer Anjum** is presently involved in projects in Bangladesh on ethical compliance in the garments sector and the creative industries. Maheer believes in implementing practical sustainable practices and solutions based on evidence and stakeholder engagement. Maheer has a background in economic development and the benefits specific sectors like creative industries can make towards it.

★ **Leggings a Photographic Exhibition: Transgressive Face of Young Female Fashion in Bangladesh**

Leggings are an interesting phenomenon. They are very similar to traditional style trousers, 'churidars', yet they are mass manufactured by the garment sector and represent their western counterparts more than the traditional styles, thus straddling both worlds. Garments like jeans are worn in cities by men and young women and are seen to be 'western', women who wear jeans wear it with short kameez. However wearing leggings has no such fashion or social limitations, they are cheap and accessible to women of all ages, classes and tastes - thus leggings transgress boundaries of east/west young/old rural/urban posh/poor!

**Maninder Multani:** a graduate from **London College of Communications** with bachelors in Media & Cultural Studies was brought up in Germany with an Indian heritage

★ **What Role Does Fashion Play in Your Identity?**

It is important to draw upon the significance of fashion in creating a national and a transnational identity in today's globalized era. I will be expanding on South Asian fashion and cultures in diaspora in context to displaying more than a singular identity. Fashion as a transnational identity allows the youth to reflect ethnical roots whilst maintaining a fluid identity required to fit into new cultures.

**Meher Verma** is a PhD candidate in anthropology from **the University of California, Los Angeles**. She is currently writing her dissertation which is based on a year and a half of fieldwork in New Delhi's fashion industry.

★ **All About Work: Value and Creativity for Indian Designers**

The rise and implications of creative industries, including fashion, are widely debated. Scholars like Richard Florida argue that to do creative work is to participate in a "new economy" of success. I argue that this perspective does not provide a way to understand the specific context of the Indian fashion industry in which this relationship is turned on its head. Using ethnographic data collected between 2012-2-013, my paper shows how value is determined in the Indian bridal market, the most profitable segment of Indian fashion. Specifically, I examine how the evidence of handcrafted embroidery that gets called "work" by clients is directly related to value in the bridal market. I will show how for male, Hindu designers who dominate the industry, the importance of showing "work" executed by Muslim craftsmen, often trumps their own creative choices. Therefore, I argue that creativity—which ostensibly distinguishes a designer from craftsman—is actually diluted in the production of value. In conclusion, by closely examining the production practices between Muslim craftsmen and Hindu designers, this project sheds light on the unexamined issue of how producing value for India's most successful designers depends on minimizing what is seen as their creativity.

**Mudara de Zoysa** an award winning first class graduate from the **University of Northumbria**. Worked at MAS, Active Nirmana and designed for Sri Lankan cricket team.

★ **How the Use of Modern Contemporary Design Can Change the Interface of Traditional Textile, Making it More Appealing to Sri Lankan Youth**

Sri Lankan youth are searching for fashionable clothing made of modern textile. This paper raised questions about how designers can bridge the gap between the low tech textiles and crafts and high tech fashion industry to result in an advanced Sri-Lankan fashion textiles design industry. [mudaradz@gmail.com](mailto:mudaradz@gmail.com) [www.facebook.com/mudara.dezoysa](http://www.facebook.com/mudara.dezoysa)

**Premila van Ommen** is an independent researcher, co-founder of Himalayan arts collective **Satsang Productions** and editor of fashion archival project **Nepalis Got Swag**.

★ **From Saris to Swag Shoes between Brunei and Brixton, Korea and Kathmandu**

Explores different trajectories of diasporic style trends in fashion consumption and production amongst young Nepalis in Britain. Amongst the myriad of selfies and Instagrams displaying material desires and images of traditional community gatherings, this study demonstrates how paradoxes in modes of attire display continuities in transnational concepts of modernity alongside new attitudes, opportunities and creativity by conditions of migration and settlement.

**Priya Thangavelu** is a costume designer for leading heroines in the **Hindi & Telugu film Industry**. She promoted indigenous fabrics through Femina Miss India 2001 contestants and has worked on various textile research consultancy projects including for the government of India. She is an associate professor at the **Symbiosis Institute of Design** and has designed for Gecko, Oneil and Tommy Hilfiger. [priya\\_sashiraj@yahoo.co.in](mailto:priya_sashiraj@yahoo.co.in)

★ **The Gap Created Between Handloom Weavers and Consumers Owing to Shift in Culture and Fashion in India**

Hand-made fabrics (handloom fabrics) are India's USP. The traditional handloom sector has not kept pace in responding to changing trends owing to the lack of education, technology and market awareness. The key essence of this paper is to understand the evolution of Indian culture and, its influence on fashion trends and the critical role of the designer community to bridge the invisible gap created between the handloom weavers and the consumer.

**Raisa Kabir** is a writer and visual artist, whose work explores the politics of dress and cultural codes of space, in connection to race, gender and sexuality [www.raisakabir.com](http://www.raisakabir.com) [www.in.visible.space.co.uk](http://www.in.visible.space.co.uk)

★ **Visible Space: Reflections on the Realm of Dimensional Affect, Space and the Queer Racialised Self.**

An artist's presentation on a series of visual essays that explore the interwoven links between dress and space, as components in the construction and visibility of South Asian LGBTQ identity. Questioning how gender, sexuality, race and ethnicity affect how queer presenting brown bodies are read and perceived in context to public/private space in contrast to their own gaze. LGBTQ identity is so often painted with whiteness and dominated by Eurocentric imagery. These questions sparked the concepts to create the photographic essays which create and document these spatial interactions – making visible space through subverting the conventions of gender, dress and ethnicity in spaces where too often South Asian queer persons are rendered invisible.

**Sadie Green** is a graduate student at **the University of Hawai'i-Manoa** in the Asian Studies Department, Center for South Asian Studies.

★ **Representations and Perceptions of Young Women through Fashion in Urban Modern Nepal**

This presentation reflects upon the role that clothing plays, not only in visually marking power and identity but also in creating spaces for creative and aspirational imaginings among young women in the changing cultural and economic contexts of Kathmandu's emerging suburban spaces, middle-class subjectivities and youth cultures. This study explores the production, exchange and consumption of fashion and the affective work that wearing clothes does, with a theoretical focus in the embodiment of discursive and performative publics of dress.

**Satya Shankar Banerjee** is Assistant Professor in the department of Fashion Management Studies, **National Institute of Fashion Technology (NIFT), Delhi**. He has a Masters in Fashion Management from NIFT and has worked with organizations like Wal-Mart, NIKE and Woodland. His teaching and research interests lie in fashion retail, operations, fashion marketing, buying and merchandising. He has a keen interest in studying emerging trends consumer behaviour trends due to the emergence of social media. [satyashankar777@gmail.com](mailto:satyashankar777@gmail.com)

★ **Segmenting Indian Fashion Consumers Based on Facebook Usage: An Empirical Approach**

This paper looks at Indian Facebook users as fashion consumer segments. Based on their behavior and activities (like, post, share etc.) exhibited on Facebook fashion shopping behavior is established. Researchers in this paper argue that online consumer behavior translates into offline actions, hence may be segmented using the traditional tools of marketing Research. This paper presents a social media market segmentation approach using SPSS cluster analysis – a popular multivariate technique used for market segmentation. Using this technique we define most broad and influential segments of Facebook users (158 users between 16-50 participated) in India and their collective traits in terms of shopping behavior, fashion brand preference, price preference, liking for quality, demand of new fashion, consumer social behavior etc.



**Sarah Javaid** is the creative director of the brand 'Indifference' and a lecturer at the Pakistan Institute of Fashion And Design. She was also the concept developer for William Williamson's film 'Silent Conversation Lahore' which showcased at the Alchemy 2014 festival in London <https://www.facebook.com/indifference111> [www.pifd.edu.pk](http://www.pifd.edu.pk) <http://vimeo.com/99725222>

★ **Dress and Fashion as Resistance and Self-Expression in South Asia**

The last few years saw a period of social and political unrest in Pakistan. It had to deal with the breakdown of traditional formalities and obsolete attitudes. It was a time when the young took on the rest of the society, one by one people stood up and got noticed, from Mohsin Ali, who voiced for the Hazara community through his designs; to Ali Zeeshan who advocated the cultural relativity of the Sub-continent; to Saad Qureshi who induced in the developing fashion industry of Pakistan the concept of nationalism and relevancy of events in business. These cultural trends and voices have transcended in to the current population which comprises of 65 percent of the youth with access to modern technologies and education in diversified fields of study. Clothing is more than an option to cover oneself, it is now a subject to dialogue between the tacit knowledge and the ideology one embraces, a way of voicing one's opinion and marking one's presence in the world.

**Seshadri Nithyananthan** is a fashion designer based in Colombo Sri Lanka. She graduated from **Northumbria University** in 2013 and runs her own clothing brand **Su.Re** [su.re.sesha@gmail.com](mailto:su.re.sesha@gmail.com)

★ **Size and Fashion: The Harmful Effects of Fashion Standards on the Young Generation in Sri Lanka**

The paper focuses on the global fashion industry and its demands of ideal body shape and how it impacts on the body image of the youth in developing countries such as Sri Lanka and how it has changed the consumer habits of women from this part of the world.

**Sneha Krishnan** is a doctoral candidate in Development Studies at **Oxford**. Her research interests lie at the intersection of youth, gender and agency. She has previously researched masculinity and nationalism in India, and hopes to continue to research gender and youth in Tamil Nadu in the coming years.

★ **Style-ish Girls and Local Boys: Young Women and Fashion in Chennai**

This paper examines *style* as an idiomatic category of middle class youth culture in Chennai. Drawing on previous anthropological work on youth, style and cultures of display, in a context where young middle class women's sexuality is carefully policed within various institutional discourses of gendered propriety, this paper argues that *style*, in Chennai, mediates women's exercise of agency on the streets while also, in contradictory ways, producing middle class-ness.

**Subhalakshmi Kropi Bhuyan** is an Assistant Professor at **National Institute of Fashion Technology, Bangalore, India**. Her core competencies are Garment Construction and Pattern Making. [subhalakshmikropi@yahoo.com](mailto:subhalakshmikropi@yahoo.com)

★ **Music and Fashion of Nagaland**

This paper explores fashion, music and culture of the youths of the small hilly north eastern state of Nagaland, embedded in rich heritage and culture that is unique and ignorant to the rest of India. An analysis has been carried out to find out the cultural effect on the focus group, emphasizing on music as well as fashion involvement and attitude. Hence it explains how the study is connected to the psychographics of the youths.

**Tara Boath Mooney** is a PhD candidate at the **University of Wolverhampton**. Most recently, Tara has been invited to Dhaka as a consultant working with UNIDO as part of the Better Work in Textiles and Garments project. She has held positions as artist in residence and associate research fellow at the SMARTlab University College Dublin.

★ **Exploring the Next Generation of Fashion /Textile Designers Talent in Bangladesh: A Case study Prabartana.**

Business and community enterprises like Prabartana are beginning to playing an increasingly engages role in society, which is revitalizing traditional craft practice and enabling designers to practice in new ways. Prabartana exists at the convergence of these innovative design values rooted in tradition where a meeting of the contemporary with the traditional is allowing positive social change to take place. This presentation looks at the importance of intergenerational exchange for the nurturing of the next generation of fashion/textiles designers who are pioneering new products for South Asian lifestyles. It also highlights the importance of cultural exchange for innovation in embellishment and dyeing techniques. Finally we will look at the emerging role of the young female as both designer and craftsperson.

**Tereza Kuldova**, PhD, social anthropologist, post-doctoral fellow at the **University of Oslo**, part of HERA project on international fashion. Latest publications, an edited volume *Fashion India: Spectacular Capitalism* (2013). [tereza.kuldova@khm.uio.no](mailto:tereza.kuldova@khm.uio.no) [www.terezakuldova.com](http://www.terezakuldova.com)

★ **Fashion as a Mode of Ambient Governance, Guerrilla Tactics of Luxury Experience Design in New Delhi**

Grounded in ethnography of Indian fashion industry and its elite business and political clientele, the paper argues for the need to consider fashion as a mode of ambient governance instrumental in (re)production of ideological beliefs and in manufacturing of passionately endorsed consent, where individual bodies and national body politic coincide



**Prof Vandana Narang** has 30 years of industry and teaching experience in Fashion Design. She holds a PhD on 'Patternmaking in Menswear' specializing in diverse aspects such as Creative Pattern Making, Grading & Computerized Patternmaking for both men and women. She has conducted workshops for industry and academia and has also presented and published articles, conference papers and book. She is currently the Director of **National Institute of Fashion Technology, New Delhi** campus.

#### ★ **Emerging Fashion Markets in India**

Indian fashion typified by the hegemony of Delhi and Mumbai fashion hubs are gradually being undermined by the proliferation of Fashion Weeks in the peripheral Tier II and Tier III towns. This phenomenon is attributed to consumers with high aspiration levels, purchasing power and diverse aesthetic preferences of living in non-metro regions, combined with the reach of the iconic cinema actors and sportspersons being capitalized by fashion brands. This paper examines the new dynamics of fashion and consumer cultures in non-metro towns as emerging consumption centers and the motivation underlying demand for Bollywood-inspired fashion.

**William Williamson** is a freelance director based in London represented by Archer's Mark. His short documentaries can be found on [williamwilliamson.co.uk](http://williamwilliamson.co.uk) [willbwilliamson@gmail.com](mailto:willbwilliamson@gmail.com)

#### ★ **Silent Conversation a Short Documentary on the Awesome Kids of Lahore**

'this short documentary's focus lies not in the outspoken voices of the people Williamson met on his ten day opus through Lahore, but on a much more subtle form of expression. The clothing we wear plays a large role in the formation of collective cultural and personal identity – the uniform of the Lahore police force worn by a woman for the first time sends as strong a message as any political manifesto. As a country marked by the fallout of empire, Pakistan has faced many challenges on its road to define itself' (dazeddigital July 2014)

## CHAIRS

★ **Pelesino Ane Kevichusa** comes from Nagaland, in Northeast India. She received her Bachelor's Degree in English Literature from St. Xavier's College, Mumbai and a post-graduate diploma in Mass Communications. She worked with Red FM for 1.5 years, after which she worked with Channel V from 2004 till 2013 in consumer research, brand strategy and planning. Currently she is pursuing a master's degree in Strategic Fashion Marketing at LCF. Her dissertation focuses on how diffusion lines of western luxury brands affect the Indian consumer's perception of the parent brand and influence purchase behaviour. She also works as a marketing assistant at the NC Boutique in SW London

★ **Hena Ali** is a communication designer and educator completing a practice led PhD at **Central Saint Martins, University of the Arts London**. Her research explores communication design as an effective mediating tool for social engagement. Her practice offers new methodologies and critical views drawn from collaborative development of contextually responsive communication design methodologies for sustainable social advocacy in Pakistani low literacy context. Previous to her studies at Central Saint Martins, Hena worked as an Assistant Professor at **Fatima Jinnah Women University, Rawalpindi Pakistan**.

★ **Kulraj Phullar** is a PhD student in the Film Studies department at **Kings College London**. His thesis examines the neglected figure of the 'good girl' in Hollywood films noirs of the 1940s and 1950s. In addition to film noir his research interests include stardom, LGBT and queer filmmaking, and representations of race and multiculturalism (particularly in British-Asian cinema).

★ **Dr Ope Lori** is a conceptual and political artist who works primarily with the moving image and photography, around the politics of representation, race, gender and sexual identity. She recently completed her PhD at **Chelsea College of Art & Design, University of the Arts London**, on the study of the intersections of race, gender and white aesthetics in relation to the representation of black women and white women in popular culture and contemporary image-making practice.

★ **Sarah Rhodes** is a designer and researcher, her practice-based PhD at **Central St Martins University of the Arts** re-frames the nature of collaboration between designers and African craft groups, illustrating how co-creational agency, through creative exchange can engender successful outcomes. Sarah's jewellery has been exhibited internationally and her consultancy work includes designing the SS09 collection for fair trade jewellery company Made and developing the curriculum for Botswana's first jewellery design and manufacture course. She has contributed chapters to two books: *Cultural Threads: transnational textiles today* and *Contemporary Jewelry in Perspective*.  
<http://www.arts.ac.uk/research/research-degrees/research-student-projects/design/sarah-rhodes/>  
<http://thecraftofubuntu.com/>