

ECONOMIC (IN)JUSTICE

FACTSHEET - STORY

Name	Professor Helen Storey
Details, area of experience	Fashion; Designer and researcher; Professor of Fashion Science at the University of the Arts, London and Co-Director of The Helen Storey Foundation, a not-for-profit arts organisation promoting creativity and innovation. UNHCR Designer in Residence 2019-2020 at Zaatari Refugee Camp, Jordan. Has visited and has lived in the camp.
Interview date	December 2020
Issues addressed	Climate emergency and migration (in particular Syrian refugees).
Injustice category (linked to economic injustice)	ability <input type="checkbox"/> age <input type="checkbox"/> class <input type="checkbox"/> faith <input type="checkbox"/> gender <input checked="" type="checkbox"/> neuro-diversity <input type="checkbox"/> race <input checked="" type="checkbox"/> sexuality <input type="checkbox"/>
Dates mentioned	2014 climate scientists at Met Office asked people in music and fashion for help in raising awareness of young people for climate emergency; 2015 St Pancras Station; 2015 Paris Climate Summit; 2018-20 Zaatari Camp, Jordan.
Locations referenced	London, Sheffield, Paris, Geneva, Glastonbury, Syria, Jordan.
Campaigns, movements, protests	' Dress for Our Time ', power of fashion to enable conversations about some of the most pressing issues of our time. Focus on climate change and the mass displacement of people . Linking economics and creativity.
Historical context	From 2012 mass movement of Syrian refugees into camps in Jordan.

Tactics	<p>Using fashion to enable a conversation e.g. <i>The Dress for our Time</i> project uses fashion to change the way people think about issues. Bringing groups of supporters from different organisations and businesses together (such as Unilever, the Met Office and the UNHCR and those from a variety of science, business, education and fashion backgrounds) to find new ways to prompt discussions about critical issues of climate change and the mass migration of people. In Zaatari Camp, Helen worked/co works with women and girls to harness creativity to economic power.</p>
Key words	<p>Mass migration Refugee Climate emergency Fashion The Arts</p>
Key points	<ul style="list-style-type: none"> ● Organisations working together creatively to tackle issues such as climate change and migration. ● Importance of listening to people about their key needs and wishes. ● The Arts and making ‘things’ together can promote equality. ● Key to activism is to harness what people truly care about. ● Issues of mass migration/host country; impact of war on people.

Story summary	<p>Professor Helen Storey describes her work with Syrian refugees in the Zaatari camp in Jordan, particularly women and girls, gain creative and economic power through making clothes, growing vegetables, creating businesses, dancing, and poetry.</p> <hr/> <p>In 2014, in response to MET Office climate scientists (see above), Helen used a tent from a UNHCR camp in Jordan for Syrian refugees to make a ‘Dress for Our Time’. The dress was displayed in St Pancras Station first in 2015, then in many places such as Geneva, Italy, Glastonbury, Brent in order to enable the conversation around climate and migration and in particular, impact on refugees. Helen then went to Zaatari Camp, where the tent material for the dress came from and the place which has housed 80,000 fleeing Syrian refugees since 2012. She listened to those for whom Zaatari was now home and began to identify their needs and wishes and to co create projects to support these. Helen worked with the young girls in camp, who made coats which expressed their identity and held a cat-walk show (their idea),</p>
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	<p>which hugely empowered them. Through the experience of the project the 27 girls blossomed.</p> <p>Helen was made the first UNHCR artist-in-residence at beginning of 2019. It was her long term relationship with science on projects, which helped link utility with aesthetics and her collaboration with Prof. Tony Ryan, a chemist, from Sheffield University continued to foster opportunities for co-creation in response to real need on the ground. Some example projects were the use of old mattresses to make hydroponic gardens/grow vegetables and work with women to develop their creativity and economic power.</p> <p>Covid has brought the need for businesses inside the camp to create soap, hand sanitizers, masks, which links economic justice to Covid PPE needs. Home-based industries were created to address economic need; “a kind of resourcefulness that only deprivation can often pull out of you.” Realisation that there are huge inequalities between people, but people making something together e.g. embroidery, a drawing, or a poem, produces a place of equality. All you have to add is the question “making for what?”</p> <p>Group projects in Zaatari create together, have coffee together, dance together and we almost never talk about tragedies, but there is talk about hope and ‘what next?’</p>
Stand-out quotations	<p>“Making produces a place of rare equality.”</p> <p>“The key to activism is to identify what (young) people truly and utterly care about.”</p> <p>“I wanted to use cloth that had humanity already in it.”</p> <p>“You go in with a frock and before you know it, you end up having a conversation about climate change.”</p>
Main themes for learners	<p>Unlikely partnerships e.g. fashion and science as activists for change.</p> <p>Importance of listening to those whose needs have made them very resourceful.</p> <p>Focus on what can be done, not dwelling on the negatives.</p> <p>Creative ways to engage young people with climate change or other issues.</p> <p>Importance of the arts to enable conversations about big issues.</p>