

RGS-IBG BOOK SERIES

Royal
Geographical
Society
with IBG

Advancing geography
and geographical learning

FASHIONING GLOBALISATION

NEW ZEALAND DESIGN,
WORKING WOMEN AND
THE CULTURAL ECONOMY

Maureen Molloy
and Wendy Larner

 WILEY-BLACKWELL

Fashioning Globalisation

RGS-IBG Book Series

Published

Fashioning Globalisation: New Zealand Design, Working Women and the Cultural Economy

Maureen Molloy and Wendy Larner

Working Lives – Gender, Migration and Employment in Post-War Britain

Linda McDowell

Dunes: Dynamics, Morphology and Geological History

Andrew Warren

Spatial Politics: Essays for Doreen Massey

Edited by David Featherstone and Joe Painter

The Improvised State: Sovereignty, Performance and Agency in Dayton Bosnia

Alex Jeffrey

Learning the City: Knowledge and Translocal Assemblage

Colin McFarlane

Globalizing Responsibility: The Political Rationalities of Ethical Consumption

Clive Barnett, Paul Cloke, Nick Clarke and Alice Malpass

Domesticating Neo-Liberalism: Spaces of Economic Practice and Social Reproduction in Post-Socialist Cities

Alison Stenning, Adrian Smith, Alena Rochovská and Dariusz Świątek

Swept Up Lives? Re-envisioning the Homeless City

Paul Cloke, Jon May and Sarah Johnsen

Aerial Life: Spaces, Mobilities, Affects

Peter Adey

Millionaire Migrants: Trans-Pacific Life Lines

David Ley

State, Science and the Skies: Governmentalities of the British Atmosphere

Mark Whitehead

Complex Locations: Women's Geographical Work in the UK 1850–1970

Avril Maddrell

Value Chain Struggles: Institutions and Governance in the Plantation Districts of South India

Jeff Neilson and Bill Pritchard

Jeff Neilson and Bill Pritchard

Queer Visibilities: Space, Identity and Interaction in Cape Town

Andrew Tucker

Arsenic Pollution: A Global Synthesis

Peter Ravenscroft, Hugh Brammer and

Keith Richards

Resistance, Space and Political Identities: The Making of Counter-Global Networks

David Featherstone

Mental Health and Social Space: Towards Inclusionary Geographies?

Hester Parr

Climate and Society in Colonial Mexico: A Study in Vulnerability

Georgina H. Endfield

Geochemical Sediments and Landscapes

Edited by David J. Nash and Sue J. McLaren

Driving Spaces: A Cultural-Historical Geography of England's M1 Motorway

Peter Merriman

Badlands of the Republic: Space, Politics and Urban Policy

Mustafa Dikeç

Geomorphology of Upland Peat: Erosion, Form and Landscape Change

Martin Evans and Jeff Warburton

Spaces of Colonialism: Delhi's Urban Governmentalities

Stephen Legg

People/States/Territories

Rhys Jones

Publics and the City

Kurt Iveson

After the Three Italies: Wealth, Inequality and Industrial Change

Mick Dunford and Lidia Greco

Putting Workfare in Place

Peter Sunley, Ron Martin and Corinne Nativel

Domicile and Diaspora

Alison Blunt

Geographies and Moralities

Edited by Roger Lee and David M. Smith

Military Geographies

Rachel Woodward

A New Deal for Transport?

Edited by Iain Docherty and Jon Shaw

Geographies of British Modernity

Edited by David Gilbert, David Matless and Brian Short

Lost Geographies of Power

John Allen

Globalizing South China

Carolyn L. Cartier

Geomorphological Processes and Landscape Change: Britain in the Last 1000 Years

Edited by David L. Higgitt and E. Mark Lee

Forthcoming

Smoking Geographies: Space, Place and Tobacco

Ross Barnett, Graham Moon, Jamie Pearce, Lee Thompson and Liz Twigg

Material Politics: Disputes Along the Pipeline

Andrew Barry

Peopling Immigration Control: Geographies of Governing and Activism in the British Asylum System

Nick Gill

The Geopolitics of Expertise: Knowledge and Authority in an Integrating Europe

Merje Kuus

The Geopolitics of Expertise In the Nature of Landscape: Cultural Geography on the Norfolk Broads

David Matless

Origination: The Geographies of Brands and Branding

Andy Pike

Making Other Worlds: Agency and Interaction in Environmental Change

John Wainwright

Everyday Moral Economies: Food, Politics and Scale in Cuba

Marisa Wilson

Fashioning Globalisation

*New Zealand Design, Working
Women and the Cultural Economy*

Maureen Molloy
and Wendy Larner

 **WILEY-BLACKWELL**

A John Wiley & Sons, Ltd., Publication

This edition first published 2013

© 2013 John Wiley & Sons, Ltd

Wiley-Blackwell is an imprint of John Wiley & Sons, formed by the merger of Wiley's global Scientific, Technical and Medical business with Blackwell Publishing.

Registered Office

John Wiley & Sons, Ltd, The Atrium, Southern Gate, Chichester, West Sussex, PO19 8SQ, UK

Editorial Offices

350 Main Street, Malden, MA 02148-5020, USA

9600 Garsington Road, Oxford, OX4 2DQ, UK

The Atrium, Southern Gate, Chichester, West Sussex, PO19 8SQ, UK

For details of our global editorial offices, for customer services, and for information about how to apply for permission to reuse the copyright material in this book please see our website at www.wiley.com/wiley-blackwell.

The right of Maureen Molloy and Wendy Lerner to be identified as the authors of this work has been asserted in accordance with the UK Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, except as permitted by the UK Copyright, Designs and Patents Act 1988, without the prior permission of the publisher.

Wiley also publishes its books in a variety of electronic formats. Some content that appears in print may not be available in electronic books.

Designations used by companies to distinguish their products are often claimed as trademarks. All brand names and product names used in this book are trade names, service marks, trademarks or registered trademarks of their respective owners. The publisher is not associated with any product or vendor mentioned in this book.

Limit of Liability/Disclaimer of Warranty: While the publisher and author(s) have used their best efforts in preparing this book, they make no representations or warranties with respect to the accuracy or completeness of the contents of this book and specifically disclaim any implied warranties of merchantability or fitness for a particular purpose. It is sold on the understanding that the publisher is not engaged in rendering professional services and neither the publisher nor the author shall be liable for damages arising herefrom. If professional advice or other expert assistance is required, the services of a competent professional should be sought.

Library of Congress Cataloging-in-Publication Data

Molloy, Maureen, 1949–

Fashioning globalisation / Maureen Molloy, Wendy Lerner.

pages cm

Includes index.

ISBN 978-1-4443-3701-3 (cloth) – ISBN 978-1-4443-3702-0 (pbk.)

1. Clothing trade–New Zealand. 2. Fashion design–New Zealand.

I. Lerner, Wendy. II. Fashioning globalisation.

HD9940.N452M65 2013

382'.456870993–dc23

2013006161

A catalogue record for this book is available from the British Library.

Cover image: Heather Kerr, 'Fashioning New Zealand' by Tim Mackrell

Cover design by Workhaus

Set in 10/12pt Plantin by SPi Publisher Services, Pondicherry, India

A few years ago there were just four or five designers selling their gear. Now it's been turned into a wholesale industry.

(Laura NZ2NY Phase II Fashion Show, 2002)

Contents

<i>List of Figures and Credits</i>	ix
<i>Preface</i>	xi
<i>Series Editors' Preface</i>	xiv
<i>Acknowledgements</i>	xv
1 What We Saw and Why We Started this Project	1
2 Global Aspirations: Theorising the New Zealand Designer Fashion Industry	19
3 Policy for a New Economy: 'After Neoliberalism' and the Designer Fashion Industry with Richard Le Heron and Nick Lewis	43
4 Cultivating Urbanity: Fashion in a Not-so-global City with Alison Goodrum	69
5 Gendering the 'Virtuous Circle': Production, Mediation and Consumption in the Cultural Economy	99
6 Creating Global Subjects: The Pedagogy of Fashionability	125
7 Lifestyle or Workstyle? Female Entrepreneurs in New Zealand Designer Fashion	153
8 Conclusion: An Unlikely Success Story?	179
<i>Index</i>	191

List of Figures and Credits

Figures

Figure 1.1	Cook Street Market. Image courtesy of Dick Frizzell and Momentum Gallery.	7
Figure 1.2	Style Council. Photograph by and courtesy of Monty Adams.	11
Figure 3.1	'Back to Black' Dresses from New Zealand Four, London Fashion Week 1999. Courtesy of The New Zealand Fashion Museum.	52
Figure 4.1	Auckland Viaduct Events Centre. Courtesy of the Viaduct Events Centre.	73
Figure 4.2	Bobbie Jarvis models a gown imported to New Zealand from England and designed for the Coronation celebrations, 1953. Photograph from personal collection of the model.	75
Figure 4.3	High Street Auckland fashion precinct. Photograph by and courtesy of Ally Lerner.	78
Figure 4.4	Auckland designer fashion retail outlets, 2006. Map courtesy of Nick Lewis.	79
Figure 4.5	Final check. Courtesy of New Zealand Fashion Week.	87
Figure 4.6	Photographer at Fashion Festival. Courtesy of New Zealand Fashion Week.	87
Figure 4.7	Crowd at Fashion Festival. Courtesy of New Zealand Fashion Week.	88
Figure 4.8	Advertisement for Air New Zealand Fashion Week 2006. Courtesy of Air New Zealand.	90
Figure 5.1	Make-up artist gives model final touch up. Courtesy of New Zealand Fashion Week.	104
Figure 5.2	Volunteer's meeting, New Zealand Fashion Week. Courtesy of New Zealand Fashion Week.	115

Figure 6.1	President Bill Clinton wearing a Snowy Peak merino shirt at APEC 1999. Photograph courtesy of <i>The New Zealand Herald</i> .	136
Figure 6.2	Prime Minister Helen Clark in the winning costume from the World of Wearable Arts. Photograph by and courtesy of Tina Smigielski.	139
Figure 6.3	What the Frock! Designer fashion meets local politics. Courtesy of ACP Media.	144
Figure 6.4	NZ to NYC: Blogger Isaac Hindin-Miller now does a regular column for <i>The New York Times</i> . Photograph by Noah Emrich, courtesy of Isaac Hindin-Miller.	148
Figure 7.1	Annah Stretton's <i>Pink</i> magazine. Courtesy of Annah Stretton. <i>Pink</i> Magazine Spring/Summer 2010 © Stretton Publishing.	175

Credits

We are grateful to *Feminist Theory* for permission to republish material in Chapter 2 originally published in Larner, W. and M.A. Molloy, 2009, 'Globalization, the "New Economy" and Working Women: Theorizing from the New Zealand Designer Fashion Industry', *Feminist Theory* 10, 35–59.

We are grateful to Dunmore Press for permission to republish material in Chapter 4, originally published in Goodrum, A., W. Larner and M.A. Molloy, 2004, 'Wear In the World? Fashioning Auckland as a Globalising City' in I. Carter, D. Craig and S. Matthewman (eds.) *Almighty Auckland?* Palmerston North: Dunmore Press, pp. 257–274.

Excerpts reprinted in Chapter 3 with permissions of the Publisher (UBC Press) from *Leviathan Undone?* By Roger Keil and Rianne Mahon © University of British Columbia Press 2009. All rights reserved by the Publisher.

We are grateful to Environment and Planning D for permission to republish material in Chapter 4 originally published in Larner, W., M. Molloy, and A. Goodrum, 2007, 'Globalization, Cultural Economy, and Not-So-Global Cities: and The New Zealand Designer Fashion Industry'. *Environment and Planning D: Society and Space* 25(3):381–400.

We are grateful to *The Journal of Cultural Economy* for permissions to republish material in Chapter 5 originally published in Molloy, M. and W. Larner, 2009, 'Who Needs Cultural Intermediaries, Indeed', *Journal of Cultural Economy*, www.tandfonline.com

We are grateful to *Fashion Theory* for permission to republish material in Chapter 6 originally published in Molloy, M., 2005, 'Cutting-edge Nostalgia: New Zealand Fashion Design for the New Millennium', *Fashion Theory*, 8(4):477–490, Berg Publishers, an imprint of Bloomsbury Books.

Preface

The global fashion industry has recently undergone a significant change in form and content. Over the past ten years a gap has opened up between the increasing spectacle and decreasing practicality of haute couture, and the ubiquity of designer diffusion lines. It is being filled by what New Zealand designer Karen Walker calls 'high casual' clothing. This clothing typically originates in small to medium sized privately owned firms that produce small runs of high quality original garments in named and themed seasonal collections. Designers of this scale and target markets are now operating successfully in and out of New Zealand, Australia, Hong Kong, Brazil, Canada and a range of other countries not traditionally associated with fashion. The opening up of this gap arises from many things: the relative ease, and indeed necessity, of doing business internationally; changes in the organisation and modes of working for the aspiring middle classes; the opening up of new occupations, including those of mediation and representation; the turn to culture and creativity as privileged modes of being in the developed world; and the consequent emergence of new kinds of global subjects. All of these are underpinned by massive changes in women's lives and careers during the past 30 years.

This book analyses these claims through the exemplary case of the New Zealand designer fashion industry. An unexpected economic success story, this rapidly growing export oriented industry is overwhelmingly dominated by women as designers, design studio employees, wholesale and public relations agents, industry officials, fashion writers and editors, as well as the more traditionally acknowledged gendered roles of garment workers, tastemakers and consumers. Drawing on over seven years of in-depth multi-method, triangulated, empirical research, including a comprehensive archive of media, policy and industry texts, over 50 semi-structured interviews with designers, buyers, public relations agents, intellectual property lawyers, industry specialists, government officials and other associated

occupations and participant observation at four successive New Zealand Fashion Weeks, the book shows how the designer fashion industry's innovative designs, explosive growth and global focus have been harnessed to broader ambitions to build a globalising knowledge-based economy in New Zealand and rebrand the country as creative, cutting edge and sophisticated. In successive chapters we examine the rise to prominence of a group of young, largely self-employed, women designers in the late 1980s and reveal how their new, niche market, export orientation has transformed policy formulations, urban geographies, economic and industry formation, fashion and fashionability and workplace relations.

Our analysis of the New Zealand designer fashion industry underlines the point that the economy/culture production/consumption split that continues to run through broader literatures on globalisation, clothing and fashion is untenable. This industry involves producing garments and images for consumption and consuming garments and images for production. Consequently the ongoing separation of the material and symbolic, the economic and cultural, the producer and consumer is getting in the way of developing the accounts we need to understand these new gendered firms emerging in the global fashion industry. From this starting point the book retheorises the gendering of globalisation by challenging in consecutive chapters accepted explanations for the rise of globalising cultural and creative industries such as designer fashion, the assumed characteristics of 'creative cities', the relationships between production and consumption, the emergence of new feminised entrepreneurial subjects. At the very heart of our account is the claim that there are as-yet-not understood connections between first world women's entry into paid employment and globalising processes. This study of New Zealand fashion demonstrates that economic globalisation, the movement of middle class women into the labour force and the changing structure of the clothing industry are not only coterminous but intrinsically connected.

Finally, and to forestall an obvious and immediate criticism, while it might be assumed that such a small industry in a tiny country at the bottom of the South Pacific must be inconsequential to understanding global processes, it is precisely the improbability of this industry which has forced us to question gendered accounts of globalisation and exposed blind spots in existing literatures on globalisation, the cultural and creative industries and fashion studies. We also know that the rise of these small entrepreneurial fashion firms is increasingly widespread, particularly in North American, European and Asian countries not historically associated with fashion, and that this rise is being harnessed to broader creative industries and economic development strategies. By tracking the ways the New Zealand designer fashion industry is globalising, this book transforms understandings of the processes of globalisation, the significance of first world women's entry into the labour force and the designer fashion industry itself.

The book thus makes three major contributions to economic geography and broader social science literatures: It makes a conceptual contribution to the literatures on globalisation, fashion and gender by explicating the ways in which first world women's entry into the labour force over the past 30 years has underpinned new forms of aestheticised production and consumption.

It is an important contribution to the burgeoning literature on culture and creative industries which virtually ignores the fact that these industries, including designer fashion, are highly structured by gender with women, for the first time, playing significant roles as entrepreneurs, designers, cultural mediators and policy makers, as well as their more traditional roles as consumers and factory workers.

It introduces fashion scholars and economic geographers to a paradigmatic example of the new designer fashion industries emerging in a range of countries not traditionally associated with fashion.

Maureen Molloy

*Professor of Women's Studies, Department of Anthropology,
The University of Auckland, NZ*

Wendy Larner

*Professor of Human Geography and Sociology, School of Geographical
Sciences, University of Bristol, UK*

2013

Series Editors' Preface

The RGS-IBG Book Series only publishes work of the highest international standing. Its emphasis is on distinctive new developments in human and physical geography, although it is also open to contributions from cognate disciplines whose interests overlap with those of geographers. The Series places strong emphasis on theoretically-informed and empirically-strong texts. Reflecting the vibrant and diverse theoretical and empirical agendas that characterize the contemporary discipline, contributions are expected to inform, challenge and stimulate the reader. Overall, the RGS-IBG Book Series seeks to promote scholarly publications that leave an intellectual mark and change the way readers think about particular issues, methods or theories.

For details on how to submit a proposal please visit:
www.rgsbookseries.com

Neil Coe
National University of Singapore

Joanna Bullard
Loughborough University, UK

RGS-IBG Book Series Editors

Acknowledgements

This book has been ten years in the making and owes its appearance to many people who contributed along the way. First and foremost we are truly grateful to the diverse industry members – designers, industry and government officials, public relations agents, photographers, stylists, journalists – who gave so graciously of their time. Special thanks also to Emeritus Professor Warren Moran and Professor Richard Le Heron who lent their weighty credentials to the project as it was getting off the ground and to Dr Nick Lewis whose decision to include fashion in his postdoctoral study of industry formation sparked us into (finally) developing a project together after years of talking about the emerging industry. Anna Chappaz (TradeNZ) provided valuable policy insights in the early stages of developing the project. Ally Larnar (then of Servilles) provided contacts, observations and photographs from her experience of the wider industry. Thanks to our postdoctoral fellow Dr Alison Goodrum who brought her British experience and perspective to the project in its first two years. Numerous University of Auckland students worked on The Fashion Project, some of whom produced theses while others worked as research assistants or summer scholars. These include Dr Amanda Bill, Renee Orr, Dr Eva Neitzert, Geraldine Read, Annamary Aydin, Indigo Roher-Cliquot, Caitlyn Cook, Rachael Cowie and Megan Birnie.

Funding for the project was provided by The University of Auckland Research Committee, the Faculty of Arts Research Development Fund, the Department of Anthropology of The University of Auckland and the British Academy. Our gratitude goes to all those involved in granting these funds which became especially crucial to the success of the project once we were living and working on opposite sides of the world. Thanks to colleagues at the University of British Columbia Centre for Research in Gender and Women's Studies for a berth and an opportunity to present some of our work and to colleagues and friends in the School of Geographical Sciences at the University of Bristol for their ongoing support.

Many colleagues have commented on conference presentations and earlier forms of these chapters, as well as sharing conversations about the development of localised fashion industries. These include Deborah Leslie, Norma Rantisi, Barbara Kirshenblatt-Gimblett, Catherine West-Newman, Cris Shore, Yadira Perez, Christine Dureau and Sally Weller. Valuable feedback was received from presentations at the ESRC Seminar on Feminism and Futurity, University of Bristol (2011), Creativity and Place Conference, Exeter University (2010), IBG Urban Geography Study Group Annual Conference (2009), College of Arts and Sciences Committee on Social Theory, University of Kentucky (2008), Centre for Gender Studies, Umea University, Sweden (2008), University of Bristol Politics Department (2008), Queen Mary Geography Department (2008), University of Tampere (2007), ESRC Seminar on Postcolonial Economies, University of Durham (2006), ESRC Seminar on Gender, Work and Life in the New Global Economy, London School of Economics (2006), the Department of Geography, University of Wisconsin-Madison (2004) and the Winter Lecture Series, University of Auckland (2003). Thanks also to Kevin Ward for initially soliciting this book for the RGS-IBG Book Series, his successor Neil Coe for waiting patiently for the final version of the manuscript and Jacqueline Scott and an anonymous referee for their very helpful suggestions.

Earlier versions of some of the arguments developed here are published in the following journals and books and reproduced here with permission: Molloy, M. and W. Larner (2010) 'Who Needs Cultural Intermediaries Indeed? Gendered Networks in the Designer Fashion Industry'. *Journal of Cultural Economy* 3(3): 361–377; Larner, W. and M. Molloy (2009) 'Globalization, the New Economy and Working Women: Theorizing from the New Zealand Designer Fashion Industry'. *Feminist Theory* 10(1): 35–59; Larner, W., N. Lewis and R. Le Heron (2009) 'The State Spaces of "After Neoliberalism": Co-constituting the New Zealand Designer Fashion Industry'. In R. Keil and R. Mahon (eds) *Leviathan Undone? Towards a Political Economy of Scale*. Vancouver: University of British Columbia Press; Lewis, N., W. Larner and R. Le Heron (2008) 'The New Zealand Designer Fashion Industry: Making Industries and Co-constituting Political Projects'. *Transactions of the Institute of British Geographers* 33(1): 42–59; Larner, W., M. Molloy and A. Goodrum (2007) 'Globalisation, Cultural Economy and Not-so-Global Cities: The New Zealand Designer Fashion Industry'. *Environment and Planning D: Society and Space* 25(3): 381–400; Molloy, M. (2004) 'Cutting-edge Nostalgia: New Zealand Fashion Design at the New Millennium'. *Fashion Theory: The Journal of Dress, Body & Culture* 8(4): 477–490.

Finally, special thanks to Doug Sutton and Don Kerr for their engaging conversation and generous hospitality as we hopped back and forth across the world to work together.

Chapter One

What We Saw and Why We Started this Project

Introduction

The global fashion industry is undergoing a significant change in form. Over the past 10 years a gap has opened between the increasing spectacle and decreasing practicality of haute couture and the ubiquity of designer diffusion lines. It is being filled by what New Zealand designer Karen Walker calls 'high casual' clothing. This clothing typically originates in small privately owned firms that produce high quality original garments in themed seasonal collections. Designers of this scale are now operating successfully in New Zealand, Australia (Maynard, 1999, 2000, 2001; Weller, 2006, 2008), Hong Kong (Skov, 2002, 2004), Brazil (Leitão, 2008), Canada (Palmer, 2004; Rantisi and Leslie, 2010), Sweden (Hauge, Malmberg and Power, 2009) and a range of other countries not traditionally associated with fashion. Indeed, a 2011 special issue of *Fashion Theory* called 'Dreams of Small Nations in a Polycentric Fashion World', focused on small European countries, suggests this phenomenon is now becoming widespread. The opening of this gap arises from many things: the relative ease, indeed necessity, of doing business internationally; changes in the organisation of work for the middle classes; the emergence of new occupations, including those of mediation and representation; the turn to culture and creativity as privileged modes of being in the developed world; the consequent emergence

of new kinds of global subjects. All of these are underpinned by massive changes in middle-class women's lives and careers during the past 30 years.

This book arises from our research on the New Zealand designer fashion industry. An unexpected economic and cultural success story, this high profile export-oriented industry is overwhelmingly dominated by women as designers, studio employees, wholesale and public relations agents, industry and government officials, fashion writers and editors, as well as the more traditionally gendered roles of garment and retail workers, tastemakers and consumers. We were drawn to the research because, in New Zealand at least, this was the first female dominated industry to be identified as a vehicle for the country's new globalising ambitions, after receiving extraordinary attention from government officials, tastemakers and the media. We were also intrigued by the apparent sway that this emergent industry had over the middle-class women around us; our friends, colleagues, sisters and students were becoming amateur fashion aficionados in ways that were both unexpected and unprecedented in a hitherto largely unfashionable New Zealand. As a women's studies scholar long steeped in cultural studies, and a political economic geographer interested in globalisation and neoliberalism, we found ourselves embarking on a research project that would draw on our respective interests and skills in order to explain the unexpected rise and broader implications of this globalising 'new economy' creative industry.

In our efforts to find analytical material which would help us account for the growth and profile of this gendered industry, we became dismayed by the tenor of existing scholarship in relevant academic fields. More specifically, our work has exposed a number of disconnections between our observations of women's positions in, and experiences of, the New Zealand designer fashion industry and the academic literatures on globalisation, fashion studies and the cultural economy. While it is now well recognised that globalising processes are both embodied and gendered, analyses of male dominated areas such as technology, the high skill service sector and finance continue to be privileged over the quieter and more massified changes in women's lives. Nor are we content with existing attempts to gender these accounts which position women only as either low skilled vulnerable workers or, at best, embodied agents of resistance. We argue that the globalising processes of the past two decades have both forced and enabled changes in women's lives. In particular, we claim that processes understood to be central to economic globalisation are underpinned by first world women's entry into the workforce in large numbers at a time when middle-class work is changing profoundly, changes which have come to be glossed as the 'new economy' or the rise of the 'cultural and creative industries'. It is these changes that contribute to the unexpected success of the New Zealand designer fashion industry.

This book is an attempt to rethink the relationship between changes in the global cultural economy over the past 20 years and changes in middle-class

women's working lives through the exemplary case of the New Zealand designer fashion industry. Drawing on 10 years of empirical research, including analysis of media, policy and industry texts, 50 interviews with designers, buyers, public relations agents, intellectual property lawyers, industry specialists, government officials and other associated occupations, and observations at four New Zealand Fashion Weeks, the book shows how the designer fashion industry's innovative designs, explosive growth and global focus have been harnessed to rebrand New Zealand as creative, cutting edge and sophisticated. In successive chapters we examine the rise to prominence of a group of young, largely self-employed, women fashion designers in the late 1980s. We reveal how their activities were harnessed by policy projects aimed at creating a new globalised economy for New Zealand based on export orientation and niche markets, how these transformed New Zealand's urban geographies, created a new industry based on networks of small businesses, generated new forms of cultural capital based on fashionability, and cohered into a distinctive form of gendered economy we term 'workstyle'.

In writing this book we hope to make a number of contributions to the academic study of gender and globalisation. While it might be assumed that such a small industry in a tiny country at the bottom of the South Pacific must be inconsequential to our understandings of global processes, it is precisely the improbability of this industry which has forced us to question gendered accounts of globalisation and exposed blind spots in existing literatures on globalisation, fashion studies and the cultural economy. By tracking the ways the New Zealand designer fashion industry is globalising, this book transforms our understanding of the processes of globalisation, the significance of middle-class women's entry into the labour force and the nature of the designer fashion industry itself. First, we make a conceptual contribution to the literatures on globalisation and new economies by explicating the ways in which middle-class women's entry into the labour force over the past 30 years has underpinned new forms of aestheticised production and consumption. Second, we make a contribution to the burgeoning literature on culture and creative industries which virtually ignores the fact that women dominate in many of the industries that this literature focuses on. Finally, by focusing on a new designer fashion industry emerging in a country not traditionally associated with fashion we can contribute to an understanding of how globalising economies develop outside the paradigmatic cases of global cities and powerful nation-states.

The New Zealand Designer Fashion Industry

The growth and success of the New Zealand designer fashion industry took the country, and indeed the international fashion community, by surprise.