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## The Role of Creative Industries in Economic Development: The Human Factor Development Approach

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### Abstract

In most cases economic development is measured using monetary value, in terms of Gross Domestic Product (GDPs), Gross National Product (GNPs), and per capita income. Economic development cannot only be associated with monetary figures. Against this aspect, creative industries are also a driving force in economic development. This paper demystifies the notion that economic development is hardly measured through art. Using the human factor development approach, this article debates the role of creative industries in economic development. This model assumes that human beings are an important component in enhancing economic development through the creative industry as it is a more sustainable approach. Sustainability is enhanced by incorporating personal and human efforts to define standards in terms of creativity, hence, contributing to sustainable economic development. Further, the article argues that the employment of human factor development to enhance economic development through creative industries is of paramount importance as it allows indigenous people to take part in the developmental process of their economies. Data were collected using a qualitative research methodology and a purposive sampling of selected art industries to establish the contribution of the creative industry to economic development.

**Keywords:** Human factor development; creative industries; economic; development

### Introduction

The role of creative industries in economic development has received attention from various circles in academia. Serrano *et al.* (2014) argue that there is a bidirectional causality between per capita GDP and employment intensity in the cultural and creative industries. This means that there is a symbiotic relationship between the two. Serrano *et al.* (2014) highlight that there is a virtuous circle between cultural creative industries and economic development. This means that there are issues involved starting within the higher education, urbanisation, and human capital stock sectors, among others. In this regard, the above-mentioned areas matter for a successful creative industry to be achieved. As a result, they came to the conclusion that economic development and cultural creative industries are a tale of causality where many issues are involved for its success to be registered. However, whilst the above authorities have come to that conclusion, the researcher in this article emphasises that creative industries are a force to reckon with in regards to economic development, especially from a human factor development perspective.

Gouvea and Vera (2018) acknowledge that creative goods and services have been recognised as an important pathway to economic development. They further admit that both transnational organisations and national governments have been paying more attention to creative industries. Using a sample from 57 European countries as well as a single index model to analyse the export performance of countries, Gouvea and Vera (2018) came to conclusion

that there are vast differences in the export performance of countries. They indicate that the composition of a country's creative export portfolio has a direct impact on the performance of the export portfolio of creative products. This means that besides other benefits of creating employment among others, creative industries contribute to the economy of a country through these exports. Similarly, the current research agrees with Gouvea and Vera (2018) but moves on to examine how human factor development is an aid to the above scenario.

In the same vein, Drab-Kurowsk (2018) discusses state intervention in the context of creative industries. Drab-Kurowsk (2018) is coming from the background of understanding how much creative industries can contribute to a country's economy. Drab-Kurowsk (2018) further indicates reasons why the state should continue such efforts. Possible areas and measures of influence with reference to the Polish creative sector are suggested. While not focussing on state intervention, Drab-Kurowsk (2018) contributes much to the present research as the researcher emphasises the ability of human capital to add value to economic growth through creative industries in the Zimbabwean context.

In the context of the present research, the United Nations Educational, Scientific, and Cultural Organisation (UNESCO) describes cultural industries as those industries that combine creation, production, and commercialisation of contents which are intangible and cultural in nature (World Forum on Culture and Cultural Industries, 2014). This means that any product that goes on the market through creative works, like playwriting, acting, and singing (music), among others, are considered to be goods or services that come along as a result of the cultural industry. Under the same concept of creative industries, there are other terms, such as creative economy, creative clusters, and others (Byrnes 2015). This means that one cannot deliberate on issues of creative industries without making reference to the creative economy.

Hartley (2005) notes that the creative industry's idea brought creativity from the back door of the government, where it had sat for decades, holding out a tin cup for arts subsidies, miserable, self-loathing, and critical, but unwilling to change. The industry was brought around to the front door, where it was introduced to the wealth, creating portfolios, emergent industry departments, and the enterprise support program. The creative industry has been lying unnoticed by the government and yet it constitutes a huge number of participants who can equally contribute to a massive portion of the country's economy. Thus, this article explores the contribution of the human factor development approach to economic development through creative industries. The focus of the article, therefore, is to identify and discuss the role of these commodities in regard to economic development. In other words, a human factor development approach to economic development is critical in as far as cultural industries are concerned as it is more sustainable.

The sustainability of creative industries is cherished in the innate and indigenous creativity of the participants. The United Nations Environmental Program (UNEP, 2012) defines indigenous knowledge as, the knowledge that an indigenous (local) community accumulates over generations of living in a particular environment. This definition encompasses all forms of knowledge technologies, know-how skills, practices, and beliefs that enable a community to achieve stable livelihoods in their environment. However, the notion of indigenous creativity has to be well guarded and looked after so that the sustainability component may benefit future generations as most products from the creative industry are a result of indigenous knowledge. This is because most indigenous knowledge practices are undocumented (Lekhi, 2019), hence, for future generations to continue to enjoy and learn from them, there is need to guard them jealously through artefacts. At the same time continuing the commercialisation of these products contributes to the economic development of a country.

## **Understanding Creative Industries**

The term 'creative industries' has been generally described as businesses with creativity at their heart, for example, design, music, publishing, architecture, film and video, crafts, visual arts, fashion, TV and radio, advertising, literature, computer games, and the performing arts. This means that at the centre of it all, is creativity. This entails a human effort in coming up with novel things in the different areas cited above. More broadly, however, creative industries are hard to define, as is creativity itself. Academia struggles to keep up with the growing global interest in 'creative' ideas (De Beukelaer, 2015). Lee (2015: 141) argues that a creative industry is defined by its "unpredictability, rapid shift in trends and fashions", products that are innovative and novel, satisfying the rapidly changing needs and demands of a globalised society. Lee (2015) identified two common strands of creative industry research. The first focuses on the development of creative industries and the second on place promotion; using arts and culture to promote or rejuvenate urban areas.

The UK Government's Department for Culture, Media, and Sport (DCMS, 2005: 5) defines creative industries as "Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property." The definition clearly points out that these industries emerge from human capabilities to create and use their innate talents to earn a living through creating 'artifacts'. It also highlights that these creations are preserved so that owners can generate income from their efforts thereby creating jobs. According to the DCMS (2001), there are thirteen sub-sectors under the term creative industries, and these are:

- i) advertising;
- ii) architecture;
- iii) the art and antiques market;
- iv) crafts;
- v) design;
- vi) designer fashion;
- vii) film and video;
- viii) interactive leisure software;
- ix) music;
- x) the performing arts;
- xi) publishing;
- xii) software and computer games;
- xiii) television and radio.

These sectors were updated in 2015 and reduced to nine, (DCMS, 2015: 32).

In general, creative industries are seen as having three roles in contributing to the innovation potential of an economy (Müller *et al.*, 2009; Reid *et al.*, 2010; UNCTAD, 2008; Bakhshi *et al.*, 2008; Chapain *et al.*, 2010; Fleischmann *et al.*, 2017: 123). These include:

- i. Producing ideas and the commercialisation of these ideas which contribute (directly or indirectly) to the generation of new services and products.
- ii. Providing innovation impulses to technology producers because creative industries are intensive users of technology and often demand adaptations and new developments of technology.
- iii. Offering creative services which can contribute to innovative activities of businesses and organisations within and outside creative industries.

Be that as it may, economic development can be observed through creative industries as the commercialisation of human ideas which culminate into products and services. This, therefore, means, human effort is at the centre of the creative industry as their skills and knowledge generate the required imputes for economic development.

The creative industries sector is also referred to as creative and cultural industries, creative and digital industries, or the creative industry within the creative economy. Most recently, they

have been called the Orange Economy (*La Economía Naranja*) in Latin America and the Caribbean. The terminology can be confusing but, broadly speaking, the term creative industries refers to a range of economic activities that are concerned with the generation and commercialisation of creativity, ideas, knowledge, and information. The creative economy is an evolving concept based on creative assets potentially generating economic growth and development (Parish, 2011). The industry can foster income-generation, job creation, and export earnings while promoting social inclusion, cultural diversity, and human development. Based on the above submissions, creative industries, for the purposes of this article, refers to creative works and ideas based on the talent and knowledge of human efforts. They are industries that produce cultural goods and services. This means that any product that goes on to the market as creative works, like playwritings, acting, and singing, among others, are considered to be goods or services that come along as a result of the cultural industry.

### **The Human Factor Development Approach**

Human Factor Development (HFD) is an agenda to empower people in an area of value, skill, and knowledge bases in society. In doing so, these skills and this knowledge should be able to aid them to contribute to the economic development of the nation. Thus, the article supports the Human Factor Development approach to economic development through creative industries. According to Anyawu (1998), Human Factor Development is a human centred development approach with an agenda to develop the creative potential in Africans so that they can rely on their own efforts and initiatives to develop themselves and their economy. Human Factor Development is a developmental approach that can be used to initiate developmental projects in communities and mitigate societal challenges. The approach provides independence, full responsibility, and accountability to Africans, for the successes as well as failures of the development programmes and agendas they initiate (Adjibolosoo, 1995).

The concept was propounded by Adjibolosoo (1995) in the 90s as a framework that can be used to counter development theories in Africa. Other development theories have proved to be unfeasible in Africa, thus, the above authority resorted to the application of human factor in dealing with African countries' problems. Adjibolosoo (1995: 33) defines human factor development as, "a spectrum of personality characteristics and other dimensions of human performance that enable social, economic and political institutions to function and remain functional over time". This means that the approach offers a wide range of dispositions that various people have and other efforts that make them capable of carrying themselves through life and its challenges. Adjibolosoo's submission postulates that a human being is not a rigid person. The definition above alludes to the fact that a society offers people with challenges and opportunities that makes them functional over a period of time. Thus, Human Factor Development is a multidimensional approach to development that every aspect of human life is centred on, be it social, political, or economic. There are six primary components of Human Factor Development which include spiritual capital, moral capital, aesthetic capital, human capital, human abilities and human potentials. In other words, for sustainable economic development through creative industries, such an approach would be feasible as it gives indigenous people the requisite platform to use their talent and give value to their capabilities hence enhancing economic development.

Streeten (1994) states that Human Factor Development, also known as Comfort Design, Functional and Systems, is the practice of designing products, systems, or processes to take proper account of interactions between said products, systems, or processes and people who use them. It is the study of designing equipment, devices, and processes that fit in with the human body and its cognitive abilities. Thus, in relation to creative industries, the human factor development approach suits very well as it is all about human capabilities and the availability of resources in the environment that they live in. In other words, human factor is a scientific discipline concerned with the understanding of the interactions among human and other elements of a system. The framework can be approached in three different types of phases.

According to Mc (2004), one of these phases is the imparting of skills for survival. With its emphasis on a user or person-centred design, Human Factor Development can help ensure that healthcare in homes suits the people, the tasks, and the environment involved, and that the care involved is safe, efficient, and effective to enhance the impartation of needed skills.

Another approach to Human Factor Development is that humans should be agents of economic development. Humans are active agents of economic development because they are the ones that exploit natural resources and use them. They should be leaders and take charge in the economic development agendas of their communities. With creative industries in mind, the approach is unequivocally appropriate as it enhances local people's abilities to make use of their surrounding resources to earn a living, hence, establishing themselves economically. In other words, Human Factor Development entails that humans should manipulate and use the environment to their advantage, (Hall *et al.*, 2015). The last phase amongst the three is the impartation of values, *ubuntu*. This means that men and women are expected to relate with each other ethically. As such, through their creative works they should be able to impart good values to their intended audience and target market. It is against the above exploration of the concept of Human Factor Development that the approach is used in the article.

## **Methodology**

This article is guided by the qualitative research approach grounded in Denzin and Lincoln's (2005) definition that qualitative research aims to gather comprehensive understanding of human behaviours and the resources that govern it. This highlights that qualitative researchers study cases in an effort to make sense of or strive to interpret occurrences according to implications people afford them in their natural settings. More so, the choice of the research paradigm is necessitated by Creswell (2003) who argues that a qualitative study is, "an inquiry process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting" which is contrary to quantitative research. In this regard, the researcher seeks to understand human behaviour in as far as their creative initiative is concerned.

The creative industry as a source of livelihood should help people show a certain degree of understanding, hence, the researcher evaluates how the Human Factor Development approach necessitates sustainable development in the creative industry. The selected creative industries, which contribute to the population of the study, were sampled using both convenience and purposive, or judgemental, sampling. The selection of these industries was based on the assessment of various works done in the industry and the performers themselves. The researcher interviewed selected dress makers and sculptors among others to assess their behaviours and approaches in the work that they do. Some songs were also analysed to assess the message being put across by musicians. Convenience sampling is a type of non-probability sampling which involves the selection of the sample most convenient and readily available but drawn from part of the population under study. Some of the works assessed were conveniently sampled as they were readily available, and a generalisation of the outcome was made. Thematic analysis allowed the researcher to identify themes from the gathered data in relation to the study's objectives.

## **Economic Development and Creative Industries**

Economic development is the process by which the economic well-being and quality of life of a nation, region, or local community is improved. Osakwe (2010) defines economic development as changes in the use of resources that results in the potential continued growth of the national income per head in a society. Economic development can thus refer to the increase in capacity of an economy to produce goods and services from one period of time to another. Therefore, in the context of this paper, economic growth can be referred to as a

process by which the economic wellbeing and quality of life of a people is enhanced through human capabilities and how this remains functional overtime.

The role of human resources in development has been widely acknowledged by many scholars. Harbison, as far back as 1973, notes that human resources constitutes the ultimate basis for the wealth of nations. With regards to creative industries in Zimbabwe, human factors play a pivotal role as they allow various individuals to exploit their talents in a bid to make a living. Daubaraite and Startiene (2017) aver that creative industries aim for financial profit. It is through these financial profits that economic development is enhanced because the wellbeing and the quality of life of people improves through their creativity.

Cultural and creative industries are generally inclusive. People from the indigenous to the elite participate in this economy as producers and customers. This means that others come up with the idea and create a work of art that the next person would consume. It could be one's totem, it could be a sculpture, or music. As long as the other person is a consumer then contribution to economic development through creative industry is witnessed. Creative industries empower people to take ownership of their own development and stimulate innovation that can drive inclusive, sustainable growth. If well-nurtured, the creative economy can be a source of structural economic transformation, socio-economic progress, job creation, and innovation while contributing to social inclusion and sustainable human development. According to Thangavel (2019), creative industries have become an increasingly important contributor to the GDP of a country. Most researches over the past 15 years show that the creative economy is not only one of the most rapidly growing sectors of the world economy, but that they are also transformative in generating income, jobs, and exports.

More so, in relation to creative industries and economic development, Gibbon (2011) postulates that creative industries are a set of economic bodies that employ personal creativity, skills, and talents in order to create wealth and jobs. These industries are based on individual and collective creativity, skills, and talents which, by way of generating and utilising intellectual property, are able to increase their welfare and create jobs. Anyanwu (1998) further poses that, a country which is unable to develop the skills and knowledge of its people and utilise them effectively in the national economy, will be unable to develop. Thus, a nation's natural resources must be supported by the appropriate manpower capability if it is to achieve socio-economic development.

### **Creative Industries in Economic Development: The Human Factor Development Approach**

Human Factor Development has three key elements that are emphasised and these are going to be the rallying points of discussion under this section. These elements include the impartation of values (*'ubuntu'*), humans as agents of economic development, and imparting skills for survival. To start with, the impartation of values is critical in creative industries as it has everything to do with moral manners. This implies that people have to relate in an ethical manner; their belief systems, history, and culture is critical for them to achieve the desired economic growth. As creative industries are a driving force in economic development, in terms of job creation, this impartation of values play a critical role as it fosters cohesion in the way people come up with creative works. Their belief systems and their cultures are manifested through their creative works. For example, the sculptures that are displayed by various artists speak to these people's values, like a woman pounding in a mortar. Speaking to the particular sculptor about the woman in their piece, the artist emphasised that *"imwe midziyo yaishandiswa makare kare haizivikanwi nevana vemakore ano. Zvakare tinenge tichiedza kuratidza kuti mabasa aiiitwa nevarume ndeaya evakadzi ndeaya"* (Some of the utensils that were used long back are not known by this generation of kids. Also, we will be trying to show that men and women had different roles and jobs to do.)

The sculpture communicates the tools that were used to pound traditionally in the past. This is part of the heritage of other generations who did not live in the bygone era. Besides being part of their history and heritage, the cultural roles of men and women are also communicated through the sculpture. One finds a sculpture with a man making hoes and a woman pounding and it is thus communicated the roles that were expected of these people by the community, hence, their values are upheld. In the process of showcasing the sculptures, people buy art for display in their homes and others export them to the international market, thereby, generating income for their upkeep. Thus, Gibbon (2011) postulates that creative industries are a set of economic bodies that employ personal creativity, skills, and talents in order to create wealth and jobs. These industries are based on individual and collective creativity, skills, and talents which, by way of generating and utilising intellectual property, are able to increase their welfare and create jobs.

Through music and dances, various artists impart values to their communities and show their skills for survival, thereby, creating employment for themselves and others, and enhancing their lives for the better. Potts (2011) asserts that creative industries are significant, not in just job creation, but also in facilitating economic evolution by their contribution to behavioural, social, and institutional evolution. Through various songs and dances people's values are imparted. For example, in African culture children are taught to respect their parents and be able to take care of them, especially in their old age as they did to them when they were young. Such teachings are transmitted through songs like in Leonard Zhakata's song, *Batai Mazwi*. The artist in the song is imparting the values that are enshrined in the proverb, "*chirere chigokurerawo*" (look after him so that he will do the same). In the song, the artist reminds the child of the responsibility he is expected of. He sings;

*"Ndaitika chirere chichazokurerawo... akura zvake mwana ave kuzvishandira, nhasi opembera nenyika yeZimbabwe ini ndichingotamburawo nanhasi...ziva midzi yako mwanangu kani, dzamisa ndangariro uringe shure kwako ...Mwanangu usakanganwe uhu hupenyu"*

(I was hoping that, if he grows up, he will take care of my life. Now he has grown up and he is free to take care of himself, going around the whole country of Zimbabwe, while I am still living in poverty, he may be forgetting me...know your roots my son, reflect and look where you came from... My son, this is life, don't forget)

In the song, the singer imparts very important issues in the Shona culture and African culture in general, that children should reflect on their past and cherish where they come from. In the same vein, the Urban Groove artist, Freeman, also has a song titled *Big life* in which he reiterates the same message. He sings;

*...mama vako vakakutakura nine months havana dollar rekutenga bhanduru...usakanganwa kuti wakabva nepi, pawaikura mama vaikupfekedza nappy. Pazvinovaremera vakavhire gap minamoto yavo ndoinouya nemablessings.*

(...your mother who carried you for nine months does not have money to buy a bundle...don't forget where you have come from, when you were growing up she used to put you in a nappy. When things are not ok for her, come to her rescue, her prayers are the source of blessings for you.)

These artists go out of their way to teach and impart the lessons, through proverbs in this case, using an appropriate example of a mother who is lamenting for care from her son whom she has struggled to raise, expecting that he will now do the same to her in old age. In the latter song, another child is counselling his brother not to forget their mother for it is their duty to take care of her. This is an important teaching that the African and Shona people, to be specific, value the most. Thus, creative works are used to impart such teachings and at the

same time create employment. Through music one can generate income as well as create jobs for themselves and others. Thus, substantiating the role of creative industries in economic development through human factors. To this effect, Thorsen (2004) notes that music is a way of interpreting life, a way of seeing things and making sense of the world. In this regard, it is through creativity that one comes up with a song that speaks to a people's lives, thereby contributing to a country's economic development.

Furthermore, creative industries enhance economic development through profiteering from individual creativity. Individual creativity is considered human agency when viewed from a human factor perspective. Humans are considered to be active agents in economic development because they are the ones that exploit the available resources. Agency is a fundamental aspect of African people's lived experiences. Black people have the capacity to participate in their own affairs and hence become agents of social, political, and economic change. Bennett (2011) says human agency is embedded in optimism as the greatest virtue that human beings should possess as they sail through the challenges of life. He argues that;

“If optimism is an attitude of the mind involving both cognition and affect, and specific future that are actually imagined, then it becomes possible to consider optimism as a particular mode of viewing the future” (Bennett, 2011: 56).

In this case, optimism is at the centre of human agency. Agency is based on one's positive attitudes about the future. This means that people should not just sit back and wait for others to act upon their situation. With a high rate of unemployment in Zimbabwe, indigenous people are expected to be goal setters and goal achievers. This means that when they take the lead in creating their own pottery, establishing their dancing groups, or performance groups, for example, they create establishments that generate profit, hence, contributing to economic development. Thus, Thangavel (2019) asserts that creative industries have become an increasingly important contributor to GDP growth. Over the past 15 years, data shows that the creative economy is not only one of the most rapidly growing sectors of the world economy, but is also transformative in generating income, jobs, and exports. Besides accumulating profit, they are showing their skills and imparting their values in an environment where recipients and audiences understand their message, thereby substantiating the sustainability of their activities to economic development.

Whilst contributing to economic development, the use of indigenous knowledge and creativity needs to be legitimised as it exposes the cultural richness inherent in them. There is also a need for quality control, as well as the moderation of legislation, such that the negative narratives and perceptions associated with the industry may be corrected. This is as a result of the postcolonial thinking where some indigenous ways of surviving are looked down upon. Mbah and Fonchingong (2019) rightly put it when they say that postcolonial society has aided the loss of indigenous knowledge and practices through the predominance of the Eurocentric knowledge taught in schools. This has altered the habitus of indigenous people and sectors, such as farming, has been affected. Mbah and Fonchingong (2019) went on to point out that agricultural yield, for example, and the ability of local stakeholders to produce sustainable practices in their livelihoods, have been tampered with due to modern interference. The other important point the two brought home is the lack of documentation when it comes to indigenous knowledge, which is also perceived to be a challenge associated with the long-term catalytic effect of indigenous practices toward sustainable development. Following Human Factor Development, this may be a challenge to continue working on as the impartation of values to future generations may be compromised due to a lack of proper knowledge.

Furthermore, creative industries resist economic crises; in other words, they quickly recover in times of economic challenges. This role is significant to economic development as most of the work is based on human creativity so the agency to create products that are relevant to the market at a particular point in time lies with individuals. This is because when an idea or



product fails to sell on the market, the skills and agency through human abilities and capabilities come into play and new products are created that suit the needs of the market. This is the reason why musicians continue to develop new songs and albums that are released after a certain period of time as a response to various situations in communities that they live in. The same can be said of fashion designers. Once a fashion trend is recognised, designers create more designs that suit the market in order to remain relevant. That way, the industry continues to contribute to economic development that is sustainable, because creativity prevails, which means economic development remains functional over time.

In as much as creative industries contribute to sustainable development, MacVeill (2020) posits that the world that is assumed at the base of indigenous sustainable development is one that is *naturacultura* (continually shifting). This could be misinterpreted as unstable, which would be a misrepresentation of issues. *Naturacultura* is always embedded in a history and culture that structures the possibility of its form. Thus, creative industries have a lot of creativity and are largely embedded in a cultural context, hence, creativity opens new opportunities in trade. It is the novelty in cultural ideas that allows creativity within the industry continues to attract more consumers because products are not common or universal to everyone. For example, one may visit a place like Binga, where the value that the BaTonga people place in *Nyaminyami* will be reflected through their carvings and sculptures. So those skills suit the environment, hence, attracting every person who visits for the first time. Economic development is enhanced as a result.

In this regard, Kohode (2016) notes that it is generally accepted that sustainable development calls for harmony between the two pillars of economic development, social equity, and environmental protection. Thus, investing in the sculpturing of *Nyaminyami* suits the two pillars mentioned above. The same can be seen in music, playwriting, or poetry. New ideas are necessitated by the cultural values that one wants to put across, thus, these works of art continue to attract new trade as there is no monotony in indigenous creativity.

## **Conclusion**

In conclusion, the paper captured the roles of creative industries to economic development through Human Factor Development. The article established that Human Factor Development is an approach that is sustainable in creative industries and viable as it allows people to exploit their resources and potential to enhance economic development. Although the study established that Human Factor Development contributes significantly to economic development through creative industries, it must be pointed out that the approach has its own short comings. As long as it is a human resource principle, people are subject to change. The values that are imparted through these creative industries may not be compatible with the intended audience during that particular time, hence, affecting market forces. An example can be drawn from various songs that are sung by the so-called Zimdancehall artists in contemporary Zimbabwe. This type of music may not be the same music that is enjoyed by the elderly.

The same also applies to fashion designs. These move with time; hence, some types of clothing may not be compatible with certain times and generations. Against this perspective, the research recommends that the industry should be closely monitored under a government department so that whatever may be produced should be screened to fit various age groups. More so, the article adds to existing literature in the discipline by spelling out the contribution of Human Factor Development to creative industries. After all, has been said and done, of importance to note is that the creative industry is a fast-growing industry in Zimbabwe and other countries and contributes to the sustainable development of world economies.

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