

## **Fashion Designers and the Shrinking Customer Base In Zimbabwe**

Lucia Sithole, Edlight Mutungwe, Catherine Chirimuta, Verity Muzenda (PhD)  
*Department of Clothing and Textile Technology, Chinhoyi University of Technology*

---

**Abstract:-** The study sought to investigate business constraints faced by fashion designers in their endeavor to promote growth of the fashion industry amidst shrinking customer base in Zimbabwe. In this study, six fashion designers were used as respondents to investigate design related constraints being faced in the respective industries. A qualitative method approach was used, specifically a case study. Interview guides were used as data collection instruments. The study revealed that most of the fashion designers in Harare are experiencing stunted growth because of economic and political instabilities as well as lack of technological update. The study concluded that there is lack of adequate skilled manpower among most fashion designers resulting in some of the workers being overloaded. The engagement of workers on contract bases could have made workers reluctant to utilise all their skills and to put effort towards quality and productivity. The study recommends that fashion designers be up to date with recent designing techniques and recent technological trends. There is need for policy makers to intervene and come up with policies that promote local designs as well as promoting exportation of these designs. There is need to resuscitate the fashion design industry. With the emphasis of Science, Technology and Mathematics (STEM) subjects at secondary level, it is recommended that these schools enroll more students to take up STEM subjects like Dress and Textile Science seriously so that universities and colleges have a large pool from which to draw their fashion design students. Furthermore the study also recommends that fashion industries intensify environmental research to improve forecasting, quality of decision making, identify better opportunities for growth and facilitate proactive planning. Finally it recommended that there should be expansion of training opportunities for fashion designers. The research findings bring to the lime light prominent fashion designers in Zimbabwe and the challenges they face in their industry in order to minimise these challenges so that designers get the opportunity to market their designs and contribute to viability of the clothing industry.

**Key words:** *Fashion designer, shrinking, customer, customer base,*

---

### **I. BACKGROUND OF THE STUDY**

The clothing and textile sectors play a major economic role in many developing countries especially in Africa and Asia. The textile and clothing subsectors have played, and continue to play, a major role in the Zimbabwean economy as one of the key manufacturing sub-sectors in Zimbabwe. The sector, through various fashion designers provides vital commodities that no country can do without such as shirts, trousers, suits, dresses, hats, stockings and underwear blankets, towels. The history of Zimbabwe textile, fashion design and clothing industry can be traced as far back to the early 1920's when the then government after realising that they will not get as much mineral deposits as they had found in South Africa decided to look for other opportunities. The development of the sector was spearheaded by the British Cotton Growing Association (BCGA) who wanted to reduce Britain's dependency on American cotton. This led to the establishment of the Cotton Research Industry Board (CRIB), whose core function was to oversee the development of the cotton industry in the country. Cotton Growers representatives sat on the Board to keep cotton farmers informed about the Board's functions. The Board established three ginneries in Gatooma (now Kadoma) with funding from the BCGA. It was also here that the first cotton-spinning mill was built in 1941. In 1954, the industry had entered a phase of consolidation; factories increased namely Kadoma Textiles, David Whitehead, Security Mills, Textile Mills, Lancashire Cotton Corporation and Rhodesian Weaving Mills which manufactured most of the country's blankets. These companies manufactured knitted garments and other apparel in large volumes (Mlambo 2006).

According to Mlambo (2006), the 1980's was a period of rapid expansion of the Zimbabwean clothing and textile industry. In a survey conducted in 2000 results bear testimony to this claim. Fifty percent of the textile manufacturers and sixty –one percent of the clothing manufacturers commenced their business operations between 1980 and 1989. This suggests that the decade was one of significant growth for the industry as a whole. The 1990's marked the beginning of radical policy shifts by the government. The first and most significant was the introduction of the World Bank / IMF structural adjustment programme in 1991.

The situation changed drastically for various vulnerable sectors, the clothing and textile sector being no exception. The liberalisation of trade –reducing of tariffs and the elimination of export incentive schemes – led to a loss in welfare for society. By the end of 1999 a total of over 100 clothing firms and 6 textile firms had permanently shut down. The period 2000-2010 has been the most difficult for the textile and clothing sectors. This has seen a number of companies closing and a number of people employed by this sector losing their jobs. For the period 2000-2008 this was caused by the macro-economic environment that was prevailing during that time which was characterised by high inflation levels. For the period 2008-2010 the closure of companies has been mostly due to the fact that companies did not have the foreign currency, which is now used as a medium of exchange. The capacity utilization in the Clothing and Textile sector in Zimbabwe has 2 extremes: There are some companies that are operating between 0-30%. These are the companies that have severely been affected by the dollarisation and the influx of cheap products from abroad. They did not have the foreign currency to buy raw materials, tools and equipment for fashion designing and garment construction as well as payment of wages. The major challenge that is facing the sector is the issue of accessing bank loans. These are difficult to get from banks and are given on short term basis yet interests charged are very high. Companies that were not exporting did not have any foreign currency to buy raw materials and pay wages after the introduction of the multi currency system. The textile industry has been particularly hard hit. Imported second-hand clothing flooded the local market at a time when wages were falling and consumers were forced to seek the cheapest products available. Locally manufactured textiles and fashion designs were pushed out of the market due to high prices as a result of high production costs, and the promise of external markets never materialized. As textile firms cut back production or closed their doors, 12 000 jobs were lost in the sector.

According to Jones, (2005) fashion design is a form of art dedicated to the creation of clothing and other lifestyle accessories. Fashion designers are true artists who make impressions through the clothes they design. It is the creative artistic side of the individual designer that appeals to those who are in the industry. The practice is influenced by cultural and social attitudes and, has varied over time and place. Fashion designers work in a number of ways in designing clothing and accessories, ranging from working alone, to working as part of a team (Easey, 2009). Designers attempt to satisfy consumer needs for aesthetically designed clothing. Consumers naturally experience a change of taste so quickly and, as result, designers have to quickly bring what they design to the market before this happens. Designers must timely anticipate changing consumer tastes and, in fact, some designers have a reputation which enables them to set fashion trends.

Designers aim to meet special requirements for the specific occasions, creating the elegant unusual, amusing and often expensive clothes that are seen paraded down runways throughout the year (Lopez, 2005, Jackson and Shaw, 2004). Fashion designing helps create employment through entrepreneurship. Some high fashion designers are self-employed. Some designers cater for individual clients, while others cater for specialty stores or high fashion department stores (Lopez, 2005). In the process, the fashion design industry contributes to the Gross Domestic Product of nations through revenue generation and employment creation. In countries such as South Africa the fashion industry generates foreign currency through export of manufactured garments (Wangwe, 2006).

Fashion Designing business plays a very important role in the economic growth of some western countries like France, China and United Kingdom (Easy 2000). In the latter, for example, Clothing and Textile industries are the fifth largest industrial sector, with a turnover of £15 000 million. Of this, £4 500 million pounds are from exports. Nearly 450 000 jobs are created by the Fashion Design Industry. In general, economic performance in Western countries has been boosted by domestic clothing production. Domestic consumer spending is substantial, while exports to Eastern Europe, that enjoys preferential access to Fashion products by the European Union, rose in recent years (Easy, 2000). The fashion design and clothing industries in Africa also play an important role in the economy. In Nigeria the Fashion and clothing industry, which is the third largest in Africa, has contributed a substantial 12 % to the economic growth. It is also the third largest employer in the manufacturing sector of that country. Nigeria has induced some foreign entrepreneurs, mostly from Asian countries, to establish export oriented designs (Wangwe, 1995).

## **II. PROBLEM STATEMENT**

People are crossing borders to neighbouring countries like Tanzania, Namibia, South Africa, Zambia, Botswana and Mozambique to buy clothes for family consumption and for business/trade. Fashion buyers make orders of ready to wear garments from overseas countries like China and Dubai thereby depriving local fashion designers the opportunity to market their designs locally. Clothing manufacturers are closing or down- sizing thereby shrinking the customer base for demand of local fashion designers. In extreme cases these fashion buyers sometimes flood their shops with products made of poor quality material, poor designs or designs which are not in line with our local demands or cultural expectations as well as poor workmanship.

### **Research Questions**

1. Who are the prominent fashion designers in Zimbabwe?
2. What are the major business challenges or constraints faced by fashion designers?
3. Why is the customer base of local fashion designers shrinking?
4. How do environmental factors impact on the growth of fashion designers in Zimbabwe?

### **Justification**

There is generally fear that the importation of new and second hand clothing from neighbouring countries could result in the collapse of the local fashion and clothing Industry in Zimbabwe. In addition, Zimbabwe is a multicultural society comprising people from Western, Central Asia and Eastern countries. The urban population also has their clothing and fashion tastes that are different from that of the rural lot resulting in a diverse fashion demand. These people have got different tastes which the designers have to understand so as to meet customer satisfaction. Technological advancement has also exposed the population to various garment design features, fabric textures, trimmings and styles, making them appreciate various designers' work. On the other hand, education and travelling also exposes the population people to various dress cultures and hence, people tend to take up the foreign way of dressing than their own way. Through this research designers will be challenged to work in accordance with different tastes for all the different cultural groups. It is not only a challenge, but also an open opportunity which can be potentially exploited profitably to make the clothing fashion industries in Harare grow. There is therefore, need to anticipate consumer expectation and behaviour before design effort is made, and to understand business environmental factors affecting operations/ expansion.

### **Literature Review**

The fashion designing industries provide a wide range of garments, including protective clothing, menswear, children's wear and women's clothing from housecoats to classic-fashion garments. The fashion design industries in Zimbabwe cater for domestic requirements mostly and, partly for export. The export destination is varied, ranging from the neighbouring countries like South Africa, Mozambique, and Zambia to countries of the East and Southern African sub-region (Hawkins, 1992). Other designers even export their fashion products to sophisticated and competitive European and North American markets (Mead and Kunjeku, 1992). Although these enjoy considerable growth in exports, they have faced difficulties in obtaining raw material on a competitive base that would allow them to grow and to continue these export activities (Hawkins, 1992). Examples of companies affected by this in Zimbabwe were Concorde Clothing Company and Bernstein Clothing and others (Hawkins, 1992). Wangwe (1996) reported that initially the purpose of establishing these textile and clothing industries in Zimbabwe was to boost domestic market and later on, these companies started to carry out some export activities from the 1960s and 1970s at very low levels. Concorde Clothing became the first local clothing company to export garments by airfreight to the London C&A shops in 1963 according to Wangwe (1996). These exports continued for only three years and, during the UDI period the company switched its exports to South Africa. David Whitehead Textiles also exported some low levels of its products to South Africa and the early 1970s up to the mid-1970s (Imani Development, 1992). Due to the shortage of foreign exchange, the government agreed to let the company export yarn to Europe and retain the proceeds in order to purchase machinery. That market was retained for a while but because of the demand on the domestic market around 1980 the company shifted attention to supplying the local market. By 1982 its exports amounted to Z\$1 million - all to South Africa (Mead, et al., 1992). The recent growth in exports in the textile and clothing industries has been quite impressive despite the hardships faced by individual companies in Zimbabwe (The Business Herald, 20 July, 2010). The major external factors that were found to be strongly affecting the export growth of textile and clothing industries as outline by Mead, et al. (1992) are (1) inability to obtain export finance at a competitive cost and (2) problems of obtaining competitively priced raw materials. The Zimbabwe Independent of May 6, (2010) quotes Eric Bloch an economist, who observed that the progressive decline in consumer spending power, and consequential decline in demand for textile products, surging increases in operational costs as a result of intense hyperinflation, declining availability of essential utilities, pronounced insufficiencies of foreign exchange to fund imports of essential inputs, and marked contractions of export demand, together with diverse other factors, impacted very negatively upon the textile industry. Bloch also cited brain drain is adversely affecting the industry. Nyanga (2012) supported the negative impact of brain drain in Zimbabwe in the clothing industry resulting in the loss of highly experienced fashion designers, pattern makers, machinists and quality controllers. Other factors adversely affecting export growth are connected with infrastructural problems, a bureaucratic and policy problems. Whilst the supply side of the most important inputs is not competitive, the companies cannot pass on these high and rapidly rising input costs because both the domestic and export markets are intensely competitive (new zimsituation, 2010).

In the Zimbabwean case, company size is a significant factor in determining the firm's ability to source financial resources in general, including export finance (World Bank, 1989). Most companies in Zimbabwe did not think

about promoting exports until the period around 1988. After 1990 exports started rising substantially quantity, quality and value terms as summarised by Imani Development (1992). One of the firms' exports rose from Z\$0.5m in 1980 to Z\$10.5m in 1990 and to Z\$44.6m in 1992. In volume terms its exports of fabric increased from 4.2 million meters in 1991 to 7.8 million meters in 1992. Domestic sales revenues dropped from Z\$120 million in the first half of 1992 to Z\$83 million in the second half (Imani Development 1992) while exports increased from Z\$17 million to Z\$27 million in the same period. Another textile firm's exports amounted to 40 per cent of total production in value terms and 55 per cent in volume terms in 1990/91. In export pick period these textiles and clothing companies exported as much as 90 per cent of the fabric (in volume terms) (Imani Development, 1992). Zimbabwean designing and clothing manufacturers have, over the years, developed designing capabilities. Initially, designing was for the domestic market but some designs were progressively adapted to the demands and specifications of export quality. Designing and clothing companies look into customer needs, especially the need for new varieties of fabrics and different fashion styles, (Zimbabwean Clothing Council 2012). However, most of the garment manufacturers said that they had no designers to speak of especially in men's garments. Instead, a typical Zimbabwean firm needs a good fashion merchandiser to put together a collection of colours and new styles for every approaching season. Market information must be researched well in advance and trends must be identified, then the industry designer and pattern makers must put up new patterns for the market. Once the market needs are identified and assessed, development takes the form of designing the product to suit the specification of the market. In other words, the local designers only copy fashions from overseas Wikipedia (2010).

Fashion Enterprises, the leader in women's clothing, have, however, acquired CAD/CAM facilities for their long-run production for the export markets (World Bank, 1989). The company's design capabilities have been developed jointly with overseas customers or through promoting its in-house designs for both the domestic and export markets. Alternatively the exporters own designed ranges can be promoted side by side with those of the customer. Because of changes from season to season, the companies maintain their in-house capability to design and develop new products in accordance with the desires and demands of the market (World Bank, 1989).

Locally-produced fabrics are in the main unsuitable for the clothing export market, increasingly so since world fashion trends have dictated a swing to fabrics with a high proportion of special weaves, blends and finishes not available from local textile mills. Even the few types of fabric local textile mills can produce frequently cannot be used for export because of unreliable quality and deliveries and the unfortunate practice adopted by most mills of refusing to hold prices at contracted levels. (Zimbabwe Clothing Council, 1992, p. 2) This becomes a very difficult problem for clothing manufacturers who were attempting to cost their exports in a rational manner. Another problem was that of high reject rates on local fabrics, which could exceed 15-20 per cent. These rates have become a norm and sometimes as much as 50 per cent of fabric delivered was unusable even at the lowest-budget end of the local market. The two firms namely Fashion Enterprises and Concorde interviewed confirmed these high rejection rates. Reject garments were due to fabric flaws, especially poor weaving and dyeing standards, often lead to the cancellation of export orders. Even in the local market, such garments are sold at a considerable discount and in some cases at well below. However, sourcing export finance was a major problem for all textile and garment exporters. It normally takes 90 days for export orders to be paid, but in practice textile mills and garment manufacturers say that it is now taking up to 9 months from the time cotton is purchased from the CMB and manufacturing firms to the time when export proceeds are received (World Bank, 1991). In Zimbabwe, financial resources are not freely available in the market on a competitive basis.

However larger companies have more access to these resources than the smaller ones. A company that has successfully exported before is further assured of all the financial resources for upgrading and replacing its machinery and equipment and procuring spare parts through its utilization of the Export Retention Scheme (ERS). Such resources are not easily available to new exporters and especially for small firms, which can only obtain ERS funds at a premium price (Riddell, 1988). In the past, Zimbabwean textile and garment manufacturers failed to take advantage of the abundant raw cotton, low labour costs and reasonably good experience of textile manufacturing to exploit international markets (Riddell, 1988). In 1980 towards the end most entrepreneurs experienced a decline in sales on the domestic and were triggered into export activities by the desire to earn more foreign currency, which could be obtained through the export incentive scheme and more recently through the export retention scheme (ERS). Unfortunately by this time the availability of raw materials had become a major problem and domestic labour costs had escalated following the introduction of minimum wages and a general increase in wages during the 1980s (Riddell, 1988). Production costs escalated during the 1980s, mainly due to increases in wages and other inputs. The opening up of the economy and general reduction in subsidies paid to public utilities (e.g. energy and transport) also contributed to rising costs of production. This is in addition to the unpredictable and uncontrollable price hikes by the local textile mills and the 1991 devaluation of the Zimbabwean dollar, which increased the cost of imported raw materials, mainly fabric and the trim content of the garment (Zimbabwe Clothing Council, 1992).

.Despite all these problems, the textile millers and garment manufactures, continued seeking and, establishing contacts in both neighbouring countries and overseas markets. So many methods have been used in order to establish contacts with these markets (Zimbabwe Clothing Council, 1992). Export contracts have been obtained through personal contact with overseas agents, chain stores, or posting independent agents in those markets. Whilst in certain cases such markets are receptive, Zimbabwean manufacturers come under tremendous price pressure. More subsidized products from countries such as Pakistan and China take advantage of the falling price of fabrics in overseas markets. For example, the price of gray-cloth fabric has fallen from US\$1.15 in 1987 to US\$0.79 in 1992, a situation that is not helped by the near-monopolistic price of raw materials in Zimbabwe (Zimbabwe Clothing Council, 1992).Government has granted a one-year rebate to the clothing and textile industry which will allow 52 manufacturers to import textile materials duty-free (Newsday Zimbabwe March 18, 2015, Hawker.com.bd). Materials eligible for the rebate include cotton sewing thread containing 85% or more by weight of cotton, cotton sewing thread, denim, plain weave weighing more than 100g per square metre, sewing thread of man-made staple fibres, not put up for retail sale, woven fabrics of polyester staple fibres, chenille fabrics, tulle and other net fabrics (Newsday Zimbabwe March 18, 2015). The study is limited

**III. METHODOLOGY**

The research investigated business constraints faced by fashion designers in Harare, Zimbabwe and the resultant shrinking customer base. A qualitative research approach was used in the case study of Harare’s fashion designers. Creswell (2003) recommends the use of qualitative research where in-depth understanding is required especially related to social issues. Interview guides were used as a data collection tools and eight fashion designers responded as interviewees. The interview, according to Tashakkori, A & Teddlie, C (2003) is interaction between the interviewer and the interviewee. The interviewer had a prepared list of questions to solicit responses from the interviewee. The interviews were face to face and recorded to save time and provided reference point when interpreting data. Body language was also interpreted in some instances. Purposive sampling was used to select eight participants for interviewing in the study, based on their areas of specialisation i.e. fashion designing. The study is limited to upcoming fashion designers in the capital city Harare, Zimbabwe.

**IV. RESEARCH FINDINGS AND DISCUSSION**

Table 1 Demographic Data: The respondents’ demographic data is distributed as follows: N= 6

Respondent	Sex		Age	Qualification	Work Experience	Citizenship
	F	M				
A	✓		31	Degree in fashion design	10 years	Zimbabwean
B		✓	36	Degree Fashion design	2 years	Zimbabwean
C	✓		25	Degree in fashion design	1 year	Zimbabwean
D	✓			Certificate in fashion design	2 years	Zimbabwean
E	✓			Self taught	1 year	Zimbabwean
F	✓			Self taught	2 years	Zimbabwean

Most (80%) of the respondents were females. Generally Zimbabwe has more female designers than males and these are mostly based in Harare, the capital city of Zimbabwe. This shows the effects of brain drain in the industry as alluded to by Bloch (2010) and Nyanga et al (2012). This may also mean that many men have gone to seek employment elsewhere. The same observation applies to the list of mostly young designers in table 2.

**Table 2 List of Fashion Designers and their work**

Fashion Designer	Fashion Designer’s Work
Joyce Chimanye	Zuva Fashion label, showcased at Kora All Africa Music Awards in South Africa, The African Heritage Afro-Australian Fashion Evening, Fading Cultures, Emerging Innovations in US,
Maita Marimo	Ladies’ and men’s wear
Ardby Phiri (Znzorzi) Znzo	Blue Blooded World, The Gentlemen, A True Zimbabwean story, Van Der Tlale range,
Gilmore Tee	unlisted

Winnie Mwashita	unlisted
Yvone Ndawana	House of Alpha Rose,
Tapfuma Munenge (Coco)	Ladies wear
Nomphumelelo Samambwa	Swim wear, ladies wear and beach wear
Taf the Tailor	unlisted
Naidine Nedener	unlisted
Sarudzai Murungu	unlisted
Tanaka Samukange	unlisted
Praise Chikata	unlisted

The above 13 fashion designers were listed by the six respondents:

### **Challenges faced by designers**

Equipment and materials used in the trade are expensive and there is very limited variety of fabrics available on the market for effective production of fashion designs, as supported by the Zimbabwe Clothing Council, Report (1992). Finding the best fabrics to use in local shops is problematic and usually, available fabrics are the cheapest quality that is not relevant in today's fashion trends. Because clothing manufacturing companies are closing or downsizing, fashion designers have a low customer base for their designs. There are no or limited departmental/specialty and or multi-brand stores that represent designer fashion in the country whose fashion market is defined by mass markets such as Edgars and Truworhs. The unavailability of adequate cash has compounded the low performance in fashion designing.

### **Reasons for the shrinking customer base**

The fashion designers unanimously listed the following reasons for a shrinking customer base; the economic constraints bedeviling the Zimbabwean economy was the major reason identified. There are rampant company closures, downsizing and retrenchment of workers resulting in loss of disposal income among the majority of people to spend on fashion. Those who are employed are mostly in the low income brackets levels and there is a cash crisis that limits spending on clothing. The rise of fast fashion has also been identified as contributing to a shrinking customer base for local fashion designs and the reduction in social events as a result of economic challenges and the high unemployment rate especially among the youths who are the drivers and consumers of fashion (they are the fashion conscious!). Local fashion designers' products are more expensive due to high production costs as compared to imported and second hand clothes, thereby failing to attract more customers. Riddell, (1988) and Mead, et al. (1992) made similar assertions as affecting the clothing industry and also identified the high cost of labour as contributing to high cost of clothes. One of the fashion designers interviewed has exhibited designs in London, Harare, New York and South Africa operated a shop at one of Harare's affluent communities has closed shop due to a decline in customers and escalating operation costs. The low cash flow challenges have adversely affected business.

### **Environmental factors influencing fashion designing in Zimbabwe**

Politics, economics and cultural issues were identified. Politics is the major contributor to the growth of the fashion industry, when people are politically free their minds are free as well allowing them to portray freedom in fashion designs. Respondents observed that policies and laws are formed by politicians in parliament e.g. Zimbabwe's indigenous policies and free movement of imported clothes or goods. The situation in Zimbabwe has laws and policies that do not adequately protect local products/industries leading to an environment that is not conducive for business growth. Clothing manufacturing companies who are the consumers of fashion designs are closing shops due unfavourable working environments as a result of poor policies that do not protect local designers and manufacturers. The poor economic performance of most companies in Zimbabwe is hinged upon the political prevailing situation. The high rate of unemployment and low income levels have negatively impacted on fashion designing. When the economy is doing well, consumers are more experimental with their fashion choices leading to buying of fads rather than staple clothing (basic/classic clothing). Culture influences consumption fashion designing as depicted in non acceptance of revealing designs such as in swim wear and body conforming designs. Progressive social reforms allow fashion to move faster reflecting the society.

## V. RECOMMENDATIONS

The fashion designers recommended that there be a Fashion Designers' Council to address issues affecting designers and lobby with government for policies that create a conducive working environment. Formulation of a fashion club can be quite helpful for providing designers with an opportunity to meet, exchange ideas and network. Also having designers' emporiums where shops give designers a rack to display and sell their wares would promote exposure and cut down on costs for rentals. To help boost consumer base, taxing of readymade imported garments should be enforced as well as a ban on second hand clothes. However, this move could also be seen as disadvantaging the poor since Zimbabwe has a high rate of unemployment and under employment. This issue should be addressed in line with job creation. There is need for the creation of fashion magazines, fashion shows and any other marketing activities to increase visibility of local fashion designers so as boost the shrinking customer base. Fashion designers are encouraged to manage their time between their creative and financial needs of the business and they should maintain originality and the signature of their designs.

## REFERENCES

- [1] Bloch, E. The Zimbabwe Independent; Textiles Industry faces stress. [www.theindependent.co.zw/.../eric-bloch-textile-industry-faces-stresses/](http://www.theindependent.co.zw/.../eric-bloch-textile-industry-faces-stresses/) Accessed 26 June 2010.
- [2] Creswell, J. W. (2003). *Research design; Quantitative, and mixed methods Approaches*. London: Sage.
- [3] Dube, A. Chimbindi, F. and Dandira, T. (2012) African wedding gown with Font, Frill and Tail. Zimbabwe. Industrial Designs Act(chapter 26:02)
- [4] Easey, M. (2009). *Fashion marketing*. John Wiley & Sons.
- [5] Easy, (2000). *Fashion Marketing* Blackwell and Sons. PVT. Ltd. London, UKHawker.com.bd.
- [6] Hawkins, A. (1992) Lessons from Zimbabwe. Paper prepared for Regional Economic Integration
- [7] Imani Development (1992) December, Harare Conference.
- [8] Jackson, T., & Shaw, D. (2004).*The fashion handbook*. Routledge. S. J. (2005). *Fashion design*. Laurence King Publishing.
- [9] Lopez, T. (2005). The Gods of fashion industry *goarticle.com*. Downloaded on 2 October, 2014
- [10] Mead, D.C. and Kunjeku, P. (1992). *Business Linkages and Enterprise Development in Zimbabwe*. Mimeo, Harare.
- [11] Mhone, G.1992. A Macro-economic Strategy for Industrialisation and Indigenisation of Technology. Paper prepared for the Third Symposium on Science and Technology, Research Council of Zimbabwe, Harare, October 1992.
- [12] Mlambo, A.S. (2006) The Zimbabwean Crisis and International Response: *Journal for Contemporary History*.
- [13] News Day Zimbabwe March 18, 2015.[Newzimsituation.com](http://Newzimsituation.com), (2010).Clothing Industry of Zimbabwe.[www.newzimsituation.com](http://www.newzimsituation.com) Downloaded on 20 November, 2015
- [14] Nyanga, T, Mpala, C. and Chafamba, E. "Brain Drain: Implications for Sustainable Development in Zimbabwe." *Journal of Sustainable Development in Africa* 14/8 (2012):141-153.
- [15] Riddell, R. 1988. *Industrialisation in Sub-Saharan Africa, Country Case Study -Zimbabwe*, ODI Working Paper, No. 25, London, Overseas Development Institute,
- [16] Robinson, P. B. (1993) Adjustment and Long-Term Industrial Development. Mimeo prepared for International Labour Office, May, 1993.
- [17] Sub-Sector Study: Textiles and Clothing (2001) March. Mimeo prepared as background for Zim-consult study for UNIDO of Small-Scale Enterprises, Harare.
- [18] Tashakkori, A & Teddlie, C (2003). *Handbook of Mixed Methods in Social & Behavioural Research* .Sage Publications, Inc. Thousand Oaks, California.
- [19] The Business Herald, 20 July, 2010. Zimbabwe's Clothing Industry Under threat of Collapse. Zim papers, Harare.
- [20] Wangwe, S. M. (1995) Exporting Africa: technology, trade and industrialization in Sub-Saharan
- [21] World Bank, (1989).*Zimbabwe: The Capital Goods Sector, Investment and Industrial Issues*, Washington, D.C.
- [22] Zimbabwe Clothing Council, 1992. *Survey of Problems Currently Facing the Zimbabwean Clothing Industry*, Bulawayo, 5 June, 1992.
- [23] Zimbabwe Opening National Sapri Forum. 2-3 September 1999 Civil Society Perspectives on Structural Adjustment Polices.
- [24] Zimplow, *50 Years of Service to the Agricultural Sector*, Annual Report, 1989.