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**The Effect of Creative Industries in the Artist's Income on
National Village Museum in Kinondoni District, Dar Es
Salaam Region, Tanzania**

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Abstract

Purpose: This study was conducted to assess the effects of creative industries at the Museum Village. This study was conducted at Museum Village located in Kinondoni Municipality in Dar es Salaam Region. Generally, the study assessed the effects of creative industries on the artist's income in Museum Village by identifying types of creative industries practiced by artists, determine the level of income generated from different type of creative industries and analyzed the factor influencing income of the artist in the creative industry.

Methodology: The study adopted cross-sectional research design with a sample size of 119 whereby data were collected through interview, observation and documentary review and then analyzed using descriptive statistics, mean comparisons and Multiple Linear Regression.

Findings: The findings revealed that most of respondents were engaged in performing arts (51.5%) followed by designing (40.7%) and only (7.8%) were engaged in visual arts. Moreover, the study revealed that mean income earned from different type of creative industry among the artists were (273,155.34 TZS) for designing, (57,766.99 TZS) for visual arts and (147,864.08TZS) for performing arts. Results on factors influencing income of the artist in the creative industry showed that Market availability ($p=0.003$), Size of the business ($p=0.026$), Experience ($p=0.014$) and Technology used ($p=0.019$) are significant. This study concludes that creative industries performed by artist at Museum Village have positive effect on the level of income and savings among the artists.

Recommendations: The study recommends that, Government of United Republic of Tanzania through its Ministries and other development partners may wish put more effort to provide technical and financial assistance for creative industry artist to perform well so as to enhance favorable environment and increase their income for their betterments.

Keywords: *Artists, Creativity, Income, Industry and Museum*

Historical Background

Globally, while modern societies are described as creative societies, creative industries are their driving force with exceptional growth in turnovers and job creation, resilience to economic crisis and an ability to profit from individual creativity is what makes creative industries an attractive investment field on both private and governmental levels. Creativity, more than labour and capital, or even traditional technologies, is deeply embedded in every country's cultural context thus it is not the privilege of rich countries (United Nations Conference on Trade and Development, 2006). With effective nurturing, these sources of creativity can open up new opportunities for developing countries to increase their shares of world trade and to "leap-frog" into new areas of wealth creation, (UNCTAD, 2004). One of the most important features of the creative industries is high numbers of microenterprises and self-employed professionals, suggesting that starting a new business in the field of creative industries is relatively simple. Various authors (Goggin, 2012) point out that creative industries not only grow at higher tempos than the rest of economy, but they recover from economic crisis faster as well.

The UN report of 2010 on African Creative Economy revealed that Africa's share of the global creative economy is less than 1% and that the export of creative goods in Africa increased by only 0.6% between 2002 and 2010. However, these figures are due to change, as creative industries are gaining increased recognition as key ingredients in fueling Africa's economic growth, as illustrated by the numerous international summits and publications devoted to the expansion of the cultural industries in Africa (United Nations, 2010). When examining the creative and cultural industries in Africa, it is worth noting that the majority of such activity takes place in the informal sector, thus impeding the obtaining of reliable data; and that in general, government policy has yet to dedicate sufficient efforts to the exploration of culture as a source of income and development. Nevertheless, the growth of the cultural and creative industries is inevitable as numerous actors, primarily CSOs and local officials are investing in cultural and creative enterprises. Such grassroots development of these industries has not escaped the attention of many governments and undoubtedly will stimulate a rethinking of policy geared towards the enhanced harnessing of cultural capital (United Nation, 2012)

According to the European Union (2012), the creative industries have huge potential in the GDP growth and employment in Sub Saharan countries; local and regional development, and overall growth of the economy, innovation, and social well-being. The importance of creative industries is not limited to their economic value, but they are also key bearers of cultural traditions, moral values, world views, ideological assumptions and ideas (Van Graan, 2014). Given the enormous focus on the development of the creative industries across the world, there is a wide range of reasons for the current level of state investment. As mentioned above, the creative industries are not a self-sufficient production system. The sector interacts with other economic and cultural sectors, which invariably would result in an extended mapping of both tangible and intangible values brought to society and the economy at large.

In South Africa, unemployment continues to be a challenge. It is recognized that the creative industries, as one of the identified operators of sustainable economic opportunities and livelihoods for local communities, and at the same time source of employment and expanding business opportunities for small, medium and micro enterprise (SMMEs) in the country (Oyekunle, 2014). In developing economies like Tanzania, cultural and creative industries can transform artist's

economies from subsistence nature to at least market economy (Bakari, 2012). Along with the considerations of the potentials of the cultural and creative industries for both economic and cultural benefit, significant obstacles have been noted as being typical for the developing world. These are listed as being lack of capital, lack of entrepreneurial skills, lack of infrastructure and institutions (Bakari, 2012). Other crucial challenges include inadequate intellectual property protection and commercialization, research and development, investment in human and creative capital and marketing and branding. Furthermore, weak local market and the lack of market access for cultural goods from the country into developed economies (OECD, 2017).

In promoting creative industries in Tanzania mainland, the government established the National Cultural Policy of 1997 to regulate various cultural aspects of language, arts and crafts, cultural heritage and management, recreation, culture and community participation, education and training and management and finance of the cultural activities. The purpose of the policy was to encourage people with special talents to recognize themselves and enhance self-confidence. Through this situation, people improved their standard of life. Hence, educate the public on national values to promote artists, and safeguarding the artists' interest by encouraging them to form associations on cultural industries.

In Tanzania creative activities have been practiced and showcased in various National Museums. The National Museum of Tanzania (NMT) was established as a body corporate under the National Museum Act No.7 of 1980 as a scientific, educational and cultural institution. Its responsibilities are to acquire, research, document, conserve, and display all materials related to Tanzania's cultural and natural heritage. In preservation of natural and cultural heritage, the National Museum of Tanzania disseminates such knowledge to the public through cultural and education programmes, exhibitions, publications, print and electronic media. The National Museum of Tanzania has been enhancing and expanding its services by opening branches in different regions of the country in order to reach the public. The Kijiji cha Makumbusho, or Village Museum was established in 1967, is an open-air ethnographic museum located in the outskirts of Dar es Salaam, on the road to Mwenge and Bagamoyo. It showcases traditional huts from 16 different Tanzanian ethnic groups.

It is also among sources of government revenue generation, employment opportunities and economic contribution. The industry has been described as one of the most rapidly growing sectors not only in income generation but also in job creation as well as export trade. According to the National Art Council (BASATA), in 2017 there were about 10 million Tanzanians engaged in the creative sector; this is about 15% of the total population. In improving creative industry in Tanzania the government has made various interventions including establishment of the Tanzania Cultural Policy of 1997, establishment of the National Museum of Tanzania (NMT) commonly in Swahili known as "Makumbusho ya Taifa" as a body corporate under the National Museum Act No.7 of 1980 as a scientific, educational and cultural institution. The major objective of the National Museum was collecting, researching and preserving the culture of Tanzanian communities and especially the styles of building traditional houses for promoting cultural and natural heritage. Currently, the National museum has more than 50,000 artisanal members engaged in the creative industry (National museum annual report, 2016).

Methodology

This study was conducted at the Village of National Museum in Kinondoni municipality, Dar es Salaam. Selection of the study area was influenced by the fact that the Village museum is where the creative works. It employed cross-sectional design. Data source involved primary and secondary information's. Both qualitative and quantitative data gathered from the creative artists as well as Village museum personnel and staff. Quantitative data gathered published and unpublished documents. Data collection methods and tools involved structured interview to creative artists in the study area with an essence of having a clear picture. Selection of this tool will be influenced by its capability to collect information easily and having a variety options of responses (Krishnaswami, 2013). Unstructured interview covered key informants found in the study area. Selection of this method based on its capability and technical potential to ensure smooth data collection and to respond to the given set of questions. Focus Group Discussion enabled to get different ideas and perceptions from respondents in the study area. A sampling frame covered all employees under study. Sampling unit involved artists engaged in creative industry whereby a sample size used Kothari (2004) formula for unknown population and came out with a sample size of 119 as follows;

$$n = \frac{Z_{\alpha/2}^2 P(1 - P)}{e^2}$$

Whereby,

n= sample size

p= the proportion of Sampling unit will be artist's in creative industry is 0.5 (50%)

e=marginal error (0.09)

α =significant level (0.5)

($Z_{\alpha/2}$) = critical value which is (1.96 based on 95% confidence interval estimated proportion

Note: since P is not known, it was assumed to be 0.5(50%)

$$n = \frac{(1.96)^2 \cdot (0.5 \times 0.5)}{(0.09)^2} = 119$$

Sampling procedures employed both probability and non-probability sampling techniques. In probability sampling, simple random sampling technique applied to select artist engaging in creative industry and non-probability sampling used for key informants. Data Processing, Analysis and Presentation as per technical standards (Battaggia *et al*, 2015). Analysis in this study employed descriptive to compute frequencies and percentages and other measures of central tendency. In order to assess creative industry related factors influencing income of the artists. The multiple regression analysis used where on artists' income generation through;

$$Y = \alpha + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \beta_4 X_4 + \beta_5 X_5 + \beta_6 X_6 + \mu$$

Where by

Y Artist's Income

α is the Constant term

$\beta_{i(1-6)}$ is the coefficient of independent variable

X₁ Nature of the customers based on type of creative

X₂ Market availability for the product

X₃ Quality of the product

X₄ Size of a business

X₅ Experience in creative industry business

X₆ Technology used

μ is error term

Results and Discussion

Mokhahlane, (2009) stressed that the significance of the demographic information on the outcomes of the research is to enable the researcher to gather more information about the way in which community survives so as to identify any relationship between the outcomes and the demographic information. Information about sex of the respondents is important in assessing the effects of creative industries to the artist's income by gender. In this study, respondents were predominantly females accounting 62.1% and only 37.9% were males as shown in table 1. Understanding distribution of respondents by sex was very important aspect for understanding existing differences between men and women engaged in creative industries. This helped to know the reasons behind for both males and females to engage in creative industries among artist in study area. The Chi-square test result was showed that the involvement in creative industries was statistical significant association ($P = 0.011 < 0.05$). This implies that there was association between gender of respondent and type of creative industries engaged in the area.

Table 1: Type of Creative Industry Involved * Gender of Respondents

Responses		Gender of Respondents		Total
		Male	female	
Type of creative industry involved	Designing	14	28	42
	Visual arts	7	1	8
	Performing arts	18	35	53
Total		39	64	103
Chi –value = 9.087		df = 2		p =0.011

Distribution of Respondents by Age

The researcher included information on age of respondents to see if there was relationship with creative industries works. The findings in Table 3 indicate that, the maximum age of respondents in the study area were 26 years and maximum age of respondent were aged between 68 years, with mean age of 44.5years. It was observed that individuals with the age between 31-45 and those above 45 years do participate more in creative industries in village museum than those with the age below 31 years.

Level of Education of Respondents

Education is a very important variable in supporting development. Education enables individuals to come up with new ideas, to identify opportunities and to contribute in decision making processes, and helps an individual to be in a position of calculating risks and potentials towards development both as an individual and an area (Joel, 2013). In this study, the education levels were found to be very low in the village museum as most respondents were primary school leavers. It was found that 30.1% of respondents had no any formal education, whereas 40.8% had primary education, 25.2% had secondary education while 3.9% had attained college education. Thus, the results showed that the majority of the respondents had completed primary education. Educational level enables one to read, understand and even identify and calculating opportunities and obstacles. Moreover, education is perceived as one of the factors, among others, that influence individual's perception of an innovation before making adoption decisions (Joel, 2013).

The study results in line with the study conducted by UN, 2012 who asserted that when examining the creative and cultural industries in Africa, it is worth noting that the majority of such activity takes place in the informal sector, thus impeding the obtaining of reliable data; and that in general, government policy has yet to dedicate sufficient efforts to the exploration of culture as a source of income and development. Nevertheless, the growth of the cultural and creative industries is inevitable as numerous actors, primarily creative society organizations and local officials are investing in cultural and creative enterprises. Such grassroots development of these industries has not escaped the attention of many governments and undoubtedly will stimulate a rethinking of policy geared towards the enhanced harnessing of cultural capital (United Nation, 2012)

Respondent's Marital Status

Marital status of respondent has a great influence for an individual's involvement in income generating activities and other individual's occupation. This study revealed that a larger proportion of respondents were married (68.0%), single group 19.4% and the rest (12.6%) were widowed. Sometimes family demands push individuals to get engaged in economic activities, creative industries included in income generating by which majority of interviewed respondents claimed that they have no time to rest because their children and families in generals depends on them.

Table 2: Distribution of Characteristics of Respondents (n = 103)

Detail	Categories	Frequency	Percent (%)
Sex of respondent	Female	64	62.1
	Male	39	37.9
Education level	No formal education	31	30.1
	Primary education	42	40.8
	Secondary education	26	25.2
	University/college	4	3.9
Marital status	Single	20	19.4
	Married	70	68.0
	Widow	13	12.6

Types of Creative Industries Practiced by Artists in the Study Area

The first objective of the study was to identify the types of creative industries practiced by artists in the study area. To answer this objective, number of artist engaging in designing, number of artist engaging in visual arts, number of artist engaging in performing arts, number of artist engaging in publishing and printed media and the number of artist engaging in traditional culture and expressions were examined as variables. Designing, the findings in table 3 shows that designing is the second leading creative industry in an area corresponding to 42 respondents responded the question in the area and the female were most dominant in designing than male.

The findings showed that about 28 of respondents were females corresponding to designing in the area and only 14 respondents were male. On Visual arts, Groups influence the type of people we are, the things we do, the attitudes and values we hold, and the way we perceive and react to people around us. Groups furnish us with an identity, a way of locating ourselves in relation to other people. Indeed, our sense of self derives from the groups and categories we belong to, and in many ways individuality may merely be the unique combination of distinct groups and categories that define who we are (Merry, 2010). The findings showed that only 8 respondents out of all 103 respondents undertaking visual arts where 7 respondents were males and only 1 respondent was female as showed in Table 3. The researcher anticipated that visual arts is one and most difficult creative industry that requires higher creativity as why most of respondents in village museum escapes from engaging in visual arts. The results of Chi- square test showed that the involvement in creative industries was statistical significant association ($P < 0.05$) between male and female artist of the village museum this implies that engaging in a creative industry was not associated by sex of the artist.

Table 3: Cross Tabulation of Respondents' Gender and the Type of Creative Industry Involved (n= 103)

		Type of creative industry involved			Total
		Designing	Visual arts	Performing arts	
Gender of respondents	Male	14	7	18	39
	Female	28	1	35	64
Total		42	8	53	103
Chi –value = 9.087		df = 2			p =0.011

Performing arts, the findings in Table 3 indicates that performing art were the most leading creative industry in the area as 53 of respondents were engaged in performing arts and 35 respondents among of them were females gendered artists and 18 respondents were males. The findings showed that most of artists were involved in performing arts but were accompanied with aged people. Groups influence the type of people we are, the things we do, the attitudes and values we hold, and the way we perceive and react to people around us. Groups furnish us with an identity, a way of locating themselves in relation to other people. Indeed, peoples' sense of self derives from the groups and categories we belong to, and in many ways individuality may merely be the unique combination of distinct groups and categories that define who we are (Merry, 2010). The results of Chi- square test showed that the frequency of engaging in performing arts was statistical

significant association ($P > 0.05$) between men and women of the village museum this implies that type of creative industries engaged in the area was associated by sex and age of the artists.

Therefore, the results revealed that, there is only three types of creative industries practiced in the area of village museum including performing arts, visual arts and designing and the rest two types publishing and printed media books and press and traditional culture and expression (Arts, crafts, festivals and celebrations) of creative industries were not practiced which is different from the objective of initiating the village museum

The Level of Income Generated from Different Creative Industries

The second objective of this study aimed at examining the level of income generated from different creative industries at the Village Museum. Respondents were asked to give the information based on savings, consumption and investments on the income generated from the creative industry that performed in the area. The results are summarized in table 4. It was found that most artist were earned low income from their creative industries because they wanted to know about revenue earned and the way were used. About 61% of respondents agreed that were earned low income. For those who participated in performing art especially traditional dancing were earned lower than 100,000 Tshs per month compared to those earned by Afro modern dancing and this evidenced by the deviation as shown in the table 6.

Table 4: Income Earned from Creative Industries (n=103)

Types of creative industries	N	Minimum	Maximum	Mean	Std deviation
Monthly income earned from designing (Tshs)	103	0	1500000	273155.34	403296.460
Monthly income earned from visual arts (Tshs)	103	0	900000	57766.99	204814.273
Monthly income earned from performing arts (Tshs)	103	0	1500000	147864.08	334867.988
Monthly income earned from public and printed media (Tshs)	103	0	0	.00	.000
Monthly income earned from traditional culture and expression (Tshs)	103	0	0	.00	.000

Savings is determined by the income earned. This evidenced by Income and Employment theory, which is a body of economic analysis concerned with the relative levels of output, employment, and prices in an economy. John Maynard Keynes offered thinking on income and employment theory with the publication of General Theory of Employment, Interest and Money (1936). Building on his theory, Keynesians have stressed the relationship between income, output, and expenditure (WIPO, 2012). Since transactions are two-sided in that one person's income is another person's expenditure the relationship could be expressed in the form of a simple equation: $Y = O = D$, where Y is the income, O is the value of the output, and D is

expenditure. What this equation means is that effective demand is equal to income as well as to output that leading to savings. Since consumers can either spend or save their income, $Y = C + S$, where C is consumption and S is savings. It was found that 71.8% of the respondents claimed that they did not save and responses of their reasons for why they are not make saving were complained about the low income earned that satisfied only day to day consumptions and sometimes not satisfies. It was shown that 28.2% of respondents admitted to save for future consumption as seen in table 5.

Table 5: Respondents on Saving

Responses	Frequency	Percentage (%)
Yes	29	28.2
No	74	71.8
Total	103	100.0

Investment, the findings showed that 27.2% of respondents invested their earned income in capital, materials and assets whereby 22.4% invested on materials and about 72.8% of respondents have not invested as seen in table 6.

Table 6: Responses on Investment

Responses	Frequency	Percent
Yes	28	27.2
No	75	72.8
Total	103	100.0

This study was in contrast with study by Bakari, (2012) asserted that creative industries can transform artist's economies from subsistence nature to at least market economy. Along with the considerations of the potentials of the cultural and creative industries for both economic and cultural benefit, significant obstacles have been noted as being typical for the developing world. These are listed as being lack of capital, lack of entrepreneurial skills, lack of infrastructure and institutions. Consumption, the findings revealed that 28.2% of respondents consumed their income earned from creative industries in food services, health services, education services and house renting but COVID 19 outbreak become a great challenge since they earned low income most of the time and sometimes they did not earn at all, as a result of COVID 19 lockdown which led to low flow of customers. This argument is in line with the findings by Keynesians say that economic instability stems from this discrepancy between savings and investment. Suppose, for example, which in a given period savings rise above their previous levels. The effect will be a reduction in present demand with a prospect of increased future demand. If, by coincidence, additional capital formation rises by the same amount, productive resources will continue to operate at capacity; there will be no change in the level of activity, and the economy will remain in equilibrium.

However, if capital formation does not rise, then the demand for labor will fall and, assuming that wages do not fall, some workers will become unemployed and lose some of their current income. The falling incomes further reduces consumer demand while also reducing the rate of

savings. Provided manufacturers do not alter their investment plans, equilibrium will be established at a lower level of income. In reality, then, it is not savings that are unstable but the level of investment, a fall in investment and an increase in savings will both produce a dampening effect on the income. Conversely, a rise in investment or an increase in consumer spending will tend to stimulate the income. The implication is that the actual degree of change is determined by what Keynes called the “consumption function”. Keynes’s primary aims in developing his theory was to show that, under certain conditions the economy could become stuck in disequilibrium, with productive resources to reach equilibrium.

Factors Influenced Artists to Engage in Creative Industry

Before identifying the key theme of the objective three, the researcher was interested to know the factors that influenced creative industry artist at an area to get engaged in creative industry. The findings showed that 36(35.0%) respondents were engaged in creative industry due to life hardship that faced them so they were engaged to boost and sustain their living standard to at least affordable one where 16(15.5%) respondents due to unemployment factor, so they take create industry as a source of employment, also 31(30.1%) respondents engaged in a creative industry as a combination of all factors including passion, unemployment, life hardship, family and other relative motives and inherent activity where only 1(1.0%) of all respondents come to creative industry due to passion as showed in table 7. The results imply that respondents in the area identified that the creative industry were of great potential in people’s life as identified in the table 7 that only 1% came into creative industry by passion.

Table 7: Factors Influencing Artist to Engage in Creative Industry

Factors	Frequency	Percentage (%)
Passion	1	1.0
Unemployment	16	15.5
Life hardship	36	35.0
Inherent activity	17	16.5
Family and other relatives motives	2	1.9
All above	31	30.1
Total	103	100.0

Regression analysis was used to determine the creative industry related factor influencing income of an artist whereby dependent variable creative industry related factor influencing income of an artist was regressed with independents variables which were nature of the customers based on type of creative industry, market availability, quality of the product, size of the business, experience and technology used factors. In the results the Standardized Beta Coefficients give a measure of the contribution of each variable to the model. A large value indicates that a unit change in this predictor variable has a large effect on the criterion variable. The t and Sig (p) values give a rough indication of the impact of each predictor variable – a big absolute t value and small p value suggests that a predictor variable is having a large impact on the criterion variable and the model used a confidence interval of 95% with ($p < 0.05$).

The variables, collectively, show that 14.7% of income in the creative industry is influenced by the variables considered in the model, that is the nature of the customers based on type of creative industry, market availability, quality of the product, size of the business, experience and technology used as indicated by the coefficient of determination (R^2) which is also evidenced by F change $0.244 > p\text{-values (0.05)}$. This implies that these variables are insignificant (since the $p\text{-values} > 0.05$) although there is need to be considered in any effort to boost the income of the artist engaged in creative industry. The study therefore identifies all factors in the model as critical determinants of an income of artist with positive relationship except for, quality of the product, size of the business, experience and technology used as they had a negative relationship with dependent variable creative industry related factor influencing income of an artist.

Table 8: Regression Analysis for Creative Industry Related Factor Influencing Income of an Artist

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	3.146	2.075		1.516	.134
Nature of the customer based on type of creative industry	-.221	.990	-.027	-.224	.824
Market availability	.202	.333	.075	.606	.546
Quality of the product	-.502	.813	-.141	-.618	.539
Size of the business	.084	.641	.026	.131	.896
Experience	.085	.858	.025	.099	.921
Technology used	.161	.696	.044	.231	.818

$R^2 = 0.147$; Adjusted $R^2 = 0.067$; $F = 0.244$

Quality of product

Low-quality parts can cause mechanical breakdowns, as well as work slowdowns or even stoppages (UNESCO, 2012). It was found that quality determine sales volume. This study found that 23.3% of all interviewed respondents replied that are strongly agree, 16.5% of respondents were agreed on the statement that quality of product influence income of an artist in the area. And 10.7% of respondents were not agree on the statement that quality of a product influence income of an artist. Also, 49.5% of total respondents were neither the quality of product determine nor income of an artist in the study area. This tends to have the decision that are based on the same factor that most of the customers they are more likely natural product. These findings contrast with that of Professor Florida (2018) known for his work on the development of the concept of creative class and its ramifications in urban regeneration, which showed that creativity is seen as a driver for growth and is associated with a high level of economic development. In this sense, it is established that areas with a substantial concentration of creative class have been shown to have a competitive advantage they need to compete in terms of quality, quantity and areas

Conclusion and Recommendation

Conclusion

Income is the heart of success, and at times there are critical moments when it can be difficult, confusing, and nerve racking. The interest of the artists in creative industry to participate in creative industry has increased in recent times. But the result revealed that there is low effect of creative industry to the artist's income. The most crucial challenge is Covid 19 outbreak which lead to lockdown to some countries who are the main consumer of the products in an area. Protectionism of some artist who believe that they are not needed to change to the current world because of cultural protection, low support from the village museum leaderships to motivate artists to create a conducive environment for them like reducing the taxes among themselves.

Creative works are not conducted as required due to low exposure from the artist and low investment. Technology being used was a hand based technology to make product that consume a lot of time as well as government slow to pay attention to them. Results identified also shown that artists were earning low income in spite of being in the industry for many years and fail to save, to invest and even their consumption sometime depend on other sources of income rather than creative industry. In general, results revealed that nature of the customers based on the type of creative industry, market availability and technology used were the most related factors influencing income of artists in the study area.

Recommendation

- The village museum authority should continue to encourage artists to be the source of development that is participation so as to identify challenges faced them and increase attendance of artist at the village museum.
- The agenda should not always be administratively set but rather should be set in consultation with artist at the grassroots should unite, despite their differences in terms of their education level, political status, economic status.
- Regular media coverage of the articulated demands by the artists to help them in their fight for their development.
- Stakeholders should be involved in management so as to increase familiarity in the challenges that will improve the income of the artist from the create industry in an area
- The Village museum government should allocate funds to creative industry activities and in the stewardship and accountability and increase advertisement in the social media and even preparing symposium that will increase and advertise artistic works hence will increase sales volume and later will increase the income of the artist and improve living standard of the artist.

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