

**INCOME GENERATION THROUGH SELLING CANVAS PAINTINGS BY
VIMA YOUTH GROUP IN LEMARA WARD ARUSHA DISTRICT**

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**A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT FOR THE
REQUIREMENTS FOR THE DEGREE OF MASTERS IN COMMUNITY
ECONOMIC DEVELOPMENT OF THE OPEN UNIVERSITY OF TANZANIA**

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CERTIFICATION

The undersigned specify that I have read and hereby recommend for the acceptance by the Open University of Tanzania (OUT) a project entitled, “*income generation through selling canvas paintings by VIMA youth group in Lemara ward, Arusha district*” in partial fulfillment of the requirement for the Degree of Masters in Community Economic Development.

Signature -----

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DECLARATION

I, **Jesse Joseph** declare that this dissertation is my original work, which has not been presented or will not be presented for a similar award in any university or higher institution learning.

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ABSTRACT

This project aims to expand and improve source of income of VIMA youth group, as the youth in Lemara ward where talented youth mostly rely on industries around the ward and temporary jobs such as tourist porter, flycatcher, livestock keeping and small vegetable. The aim is to be able to find a problem that we would work together in a participatory manner from the initial stage of identifying the problem, finding solutions an group as real example of youth with missions to own and run their own local projects, as we live in the generation of adding values and being creative, this project will focus on adding the value to the Artworks by improving the quality of material used so the products in the market.

During community need assessment available resources were identified. Then activities that will properly utilize these resources to improve income of selected community were ranked. Capacity building it is a major challenge facing VIMA youth group. The establishment of canvas painting is specific and practical solution oriented to income generation. Stakeholders of this project are VIMA youth group, Elimu Afrika, Local government/community leaders, and the CED student.

Collective artistic expression by communities can assist local people assert and empower themselves and thereby countering the negative effects of globalization. The creative energies of local individuals can greatly enhance our culture and encourage more and more people to take an active role in community development. This project will makes sure that youth through their talents and skills they will add more meaning in their life.

LIST OF ABBREVIATIONS

AIDS	Acquired Immune Deficiency Syndrome
BEST	Business and Entrepreneurship Support Tanzania
CBO	Community-Based Organization
CEDPA	Community Economic Development Participatory Approach
CIG	Community Income Generating
ELCT	Evangelical Lutheran Church in Tanzania
HIV	Human Immune Virus
IGA	Income-Generating Activity
MCED	Masters in Community Economic Development
NBST	National Bureau of Statistics in Tanzania
NGO	Non-Governmental Organization
NSGRP	National Strategy for Growth and Reduction of Poverty
NWD	North-Western Diocese
SACCOS	Savings and Credit cooperative Services
SPSS	Statistical Package for Social Science
TDV	Tanzania Development Vision
VIMA	Vijana na Maendeleo

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CHAPTER ONE

PARTICIPATORY NEEDS ASSESSMENT

1.0 Background information

This study focus on generation of income through selling canvas paintings, and the group that will take the project is VIMA youth group in Lemara ward Arusha district. The project aims to expand and improve source of income of VIMA youth group, as the youth in this ward mostly rely on industries around the ward and temporary jobs such as tourist porter, flycatcher, livestock keeping and small vegetable.

Successful implementation of this project will ensure not only income for beneficiaries, but will reduce dependency syndrome in Lemara community as most youth still depend on their families. Project will equip VIMA youth and other community stakeholders on different soft skills to become more of producers than consumers, some of the skills such as best painting skills, marketing skills and entrepreneurship techniques through different capacity building sessions.

The aim is to be able to find a problem that we would work together in a participatory manner from the initial stage of identifying the problem, finding solutions and implementing together a certain project for VIMA youth group, also to make the VIMA youth group as real example of youth with missions to own and run their own local projects, as we live in the generation of adding values and being creative, this project

will focus on adding the value to the Artworks by improving the quality of material used so the products in the market.

In this project community needs assessment was conducted to help VIMA youth group identifying their major need and come up with the project to satisfy the need. The community needs assessment was conducted by using a participatory approach to make sure that, the project is implemented, owned and sustained by VIMA youth group. The methods and tools used to collect information are described well in this chapter and all the findings of the study in forms of text, tables and figures.

1.1 Community Profile

Lemara ward is one among the 25 wards in Arusha city compose the five streets, namely Korongoni, Kikwakwaru A, Kikwakwaru B, Lemara Kati, and Kambini. It is led by an award executive officer who is under the city director and supported by the street leaders who are very close to the people. It borders the Engutoto ward in the East and South East, Terrat ward in the west, and Sinon ward in the Northwest. On the north, it borders Themis and Daraja mobile wards.

1.1.2 Social economic activities

The area is estimated with 6.99 Kilometer square. Lemara is industrial area, main social economic activities includes livestock keeping, retail businesses, small vegetable garden, and temporary jobs in different industries, informal employed and formal employment. According to the 2012 census the population of Lemara was 19,564 and the ward is growing rapidly due to people who move from the peripheral of town area to the border

of the Arusha city. This ward has many shops, restaurants, bars, schools, colleges and different social groups which would like to have creative canvas pictures hanging in their walls.

1.1.3 Socio - economic infrastructure

Lemara ward socio-economic infrastructures are water, transport and Communication, health and education infrastructure, these characters makes Lemara ward so unique in terms of productions. In Lemara there is the number of industries which is employing a big number of Arusha citizens. Lemara ward has 3 primary schools, 3 secondary schools, in Lemara ward there is an institutions one of them is VETA Hotel and Tourism Training Institute (VHTTI) where by as they practice hotel in professional way. Lemara ward has FBO's such as Baptist church, Lutheran church, Catholic Church and Mosques and a lot of NGO's.

1.2 Community Needs Assessment (CNA)

The community needs assessment (CNA) was done deliberately involving the community members aiming chiefly at finding their challenges, actual needs, and thee after developing interventions in overcoming such challenges. It has been done carefully so that an individual needs-oriented mindset to be changed and merged into the entire community needs. This was done based on the appropriate use of research design, data collection methods in order to obtain relevant data.

The assessment focused on community socioeconomic welfare in order to identify important community needs through community needs prioritization. During this

assessment available resources were identified. Then activities that will properly utilize these resources to improve income of selected community were ranked. Methods and tools used to collect information are described well below.

1.2.1 CNA Objectives

The objective of this research is to collect data and find out the need of VIMA group, helping them to find the right project which will help to fulfill their need.

1.2.1.1 Overall Objective

The general objective of the community need assessment is Income generation through selling canvas paintings by VIMA youth group in Lemara ward, Arusha district.

1.2.1.2 Specific Objectives

- i. To describe the social-economic characteristics of VIMA group
- ii. To examine the resources available within VIMA group
- iii. To identify important needs of VIMA group

1.2.2. CNA Research Questions

- i. What are the social-economic characteristics of VIMA group?
- ii. What are the resources available within VIMA group?
- iii. What are the important needs of VIMA group

1.2.3 Community needs assessment Methodology

Kothari (2004) defines Research methodology as a way to systematically solve the research problem. It may be understood as a science of studying how research is done scientifically. In it, we study the various steps that are generally adopted by a researcher in studying his research problem along with the logic. The researcher uses various methods which helped the collection of data quickest and also considered the conditions of the respondent during the conduct of CNA. The methodology described under this section is Research design, sampling technique, and data collection method. Data were analyzed by Statistical Package for social science (SPSS) Software.

1.2.3.1 Research Design

A research design is the arrangement of conditions for collection and analysis of data in a way that aims to combine weight to the research purpose with economy in procedure. The research design tends to answer the way research will be conducted, what methods of data collection will be used. The research design always answers that the evidence obtained enables research to effectively address the research problem logically. During the conducting this project sampling method, Interview, and questionnaire were used.

1.2.3.2 Sampling Techniques

This is a shortcut method for investigating a whole population or procedure in which samples selected from an individual or various groups of people or things for research purposes. A probability sampling was used whereby every member of the universe has an equal chance of being included in the sample (Guthrie, 1987). Under this method, the

resulting sample is said to be representative of the assumption of having an uneven distribution of characteristics within the sampling unit. For the use of this study a total of 20 respondents were sampled from the VIMA economic group in Lemara ward, Arusha. Simple Random Cluster Sampling technique was used to select the required number of respondents who engage fully in VIMA activities as the way forward to a sustainable life.

1.2.3.3 Data Collection Method

In this project, the researcher used multiple methods in data collection, commonly known as triangulation (Glesne and Penshlene, 1992). The use of more than one data collection technique often helps the researcher to obtain adequate and relevant information that creates a comprehensive understanding of the topic under study. In this study, the interview, group discussion, observation, and documentary review instruments were employed in collecting data.

1.2.3.3.1 Interview

Through this method, data were obtained through face-to-face interview questions (semi-structured interview) to VIMA youth economic group members, community leaders, government officials, men, and the participants in the focus group discussion. (Kothari, 1990) defined the interview method as a way of getting information personally from the interviewee, the interviewer has to be on the spot and has to meet people from whom data has to be collected from. This method provides a chance for clarification;

furthermore, since it contains a promotion, it also lets the respondents provide the required information freely.

1.2.3.3.2 Focus Group Discussion

Patton (1990) stated that a focus group discussion is a "small group of people on a specific topic, groups are typically six to eight people who participate in the interview for one half to two hours." The focus group discussion in this study involved eight participants. Youths were selected purposively through the research approach to obtain their consent for participation. The purpose was to let the Youths discuss, give views and suggestions on the contribution of Youths in income-generating activities, which help improve the standard of living for their households. The respondents who participated in the interviews were also included in the focus group discussion.



Figure 1: The part of VIMA members during the focus group discussion

1.2.3.3.3 Observation

Through observation, the researcher was able to get information from the activities performed by the CBO by visiting the group project and some individual small projects. The purpose was to observe the projects to have a clear understanding of what had been reported in the interviews. (Patton, 1990) explained that observational studies provide a check on what is reported in interviews. (Kothari, 1990) stated three major advantages of observation as being subjective bias is eliminated if the observation is done correctly. Secondly, the information obtained under this method relates to what is currently happening, since it is not complicated by their either past behavior, future intentions, or attitudes. Thirdly, the method is particularly suitable in studies that deal with subjects, that is, respondents who are not capable of giving verbal reports of their feelings for one reason or another. Limitations of observations include the possibility that the observer may affect the situation being observed in unknown ways; participants may behave in some atypical fashion when they know they are being observed, and the selected perception of the observer may distort the data (Patton, 1990).

1.2.3.3.4 Documentary Review

Secondary data was collected from documentary sources such as books, journals, and reports from the internet, Lemara ward, Maasai Market in Themi Ward, and Arusha city council. The data collected through this technique enabled the researcher to get relevant information for writing literature review relevant information on increase youth income

through registering their organizations in improving the living standard of the households. Additionally, the study went further in reviewing the literature on poverty alleviation. Documentary sources provided aspects that could not be directly observed and about which the surveyor could not ask appropriate questions without the guide provided through the documents.

1.2.3.3.5 Questionnaire

Questionnaires is a predefined series of questions used to collect information from individuals, is the common tool in collection of data. During the collection of data structured questionnaires was used. Structures questionnaire is the type of questionnaire where by the respondents given a list of predetermined responses from which to choose their answer. This type of questionnaire mostly involves close ended questions. 20 Questionnaires were distributed to VIMA members filled and returned to researcher.

1.3 CNA Findings

1.3.1. Demographic data of VIMA youth group

This part gives information about distribution of respondents by different groups or categories including gender, age, marital status, and educational level. The distribution in these categories has implications on the implementation of the project chosen by the participants.

1.3.1.1. Age of respondents

According to the findings the dominate age group is 20 – 25 which is 55%, this age is very important attribute in any creative project like this. This age has more energy and creativity as the project need more creative and energetic persons. Second dominate age group is 25 – 30 with 20%, this group is also important as mentor and leaders of others. Due to different range of age the project will be easily controlled and managed during the project implementation and after the period of time.

Table 1: Age of respondents

	Frequency	Percent	Cumulative Percent
15 - 20	3	15.0	15.0
20 – 25	11	55.0	70.0
25 - 30	4	20.0	90.0
35+	2	10.0	100.0
Total	20	100.0	

Source: Field Findings 2019

1.3.1.2. Sex of respondents

This project make sure that gender is very balanced, because gender interaction in any project brings most positive results different from only single gender. Findings shows both gender have the same 50% this ration will play a big role in the implementation of the project through empowering each gender

Table 2: Sex of respondent

	Frequency	Percent	Cumulative Percent
Male	10	50.0	50.0
Female	10	50.0	100.0
Total	20	100.0	

Source: Field Findings 2019

1.3.1.3 Education Level

The findings shows that primary education level is 35%, secondary education 30%, college/university 15% and no formal education is 20%. This ration is perfect for this kind of project as it need more creativity and experience in Canvas painting. During the interview and observation most of participant have opt fine Art from 0 level which means they have strong experience on canvas painting.

Table 3: Level of education

	Frequency	Percent	Cumulative Percent
Primary education	7	35.0	35.0
Secondary education	6	30.0	65.0
College/ University	3	15.0	80.0
No formal education	4	20.0	100.0
Total	20	100.0	

Source: Field Findings 2019

1.3.1.4 Marital status

Finding shows that 65% of VIMA youth group are single, this is a very good sign for the successfulness of the project because it needs more time alone to think creatively and critically. 35% of VIMA group are married and most of them with family depend on them. Those scenarios are very important in this project as it balances the needs of the project and the needs of the group members. It will help in focusing in the project because they all need to improve their income while expressing themselves through their art within them.

Table 4: Marital status

	Frequency	Percent	Cumulative Percent
Single	13	65.0	65.0
Marriage	7	35.0	100.0
Total	20	100.0	

Source: Field Findings 2019

1.3.1.5 Level of Income per week

Finding shows that average of VIMA youth group have average income to cover daily basic needs, It shows that 30% of VIMA youth group earn below 50,000/=Tshs, 50% earn between 50,000 –100,000/=Tshs and only 20% earn above 100,000 Tshs per week. This amount earned separated, everybody fight alone. During the group discussion we discussed on how together the group have the chance to make/improve their income if and only if they will be willing to come together and fund their own project because everybody has something earned per week.

Table 5: Level of Income per week

	Frequency	Percent	Cumulative Percent
Below 50,000	6	30.0	30.0
Between 50,000 – 100,000	10	50.0	80.0
Above 100,000	4	20.0	100.0
Total	20	100.0	

Source: Field Findings 2019

1.3.1.6 Economic activity

All VIMA youth group members are artists, most of them they do as full, others as not full time and others as passion. The findings shows that 15% of group members are in livestock keeping, 40% are in temporary industries and tourism jobs and 45% are full time in Art as the only method to survive. Those who are fulltime in Art they says that there is challenges but it pays much if you are willing, you have talents/skills and committed to make it with all of your heart. They encourage others who left the art just

because they can't sell their artwork, because you can learn how to market your artworks.

Table 6: Economic activity

	Frequency	Percent	Cumulative Percent
Livestock	3	15.0	15.0
Temporary jobs	8	40.0	55.0
Canvas painting	9	45.0	100.0
Total	20	100.0	

Source: Field Findings 2019

1.3.1.7 Main Challenge

The finding shows that 50% of VIMA group members have the challenge specifically in capacity building, knowing how it takes to be a successful Artist, in a way that you know how to create quality artworks and how to sell them. Also 25% of VIMA youth group their challenge is capital to fund their projects, while another 25% of VIMA youth group their main challenge is access to market. Challenges always are opportunities in other way when we open our eyes wide, during the observation with VIMA youth group it seems that these challenges also have the solutions the only thing email is make it happen.

Table 7: Main Challenge

	Frequency	Percent	Cumulative Percent
Capital	5	25.0	25.0
Access to market	5	25.0	50.0
Capacity building	10	50.0	100.0
Total	20	100.0	

Source: Field Findings 2019

1.3.1.8 Important need

Finding shows that most important need of VIMA youth group is capacity building in canvas painting and other form of art within the group which takes 55% of the VIMA youth group members. Specifically they say when they get more skills oh how to produce quality artworks and know how to sell them they will increase their income vert fast. Only 25% of VIMA youth group members their important need is capital for their projects in order to improve their income, lastly 20% of the VIMA youth group members their important need is access to market for their artworks. All these most important needs of the VIMA youth group will be solved and make sure income is generated by VIMA group together.

Table 8: Important need

	Frequency	Percent	Cumulative Percent
Capital	5	25.0	25.0
Access to market	4	20.0	45.0
Capacity building	11	55.0	100.0
Total	20	100.0	

Source: Field Findings 2019

1.4 Community Needs Priorities

The prioritization of the identified needs was done by ranking. The ranking used a pair wise analysis tool. Pair wise analysis tool is a very good tool used to making decisions and rank it clearly when one has more than one choice and need to choose the very important to less important choice. Therefore members were involved in prioritizing the identified needs by adapting and discussing on the three (3) criteria to be used in prioritization that were suggested by the CED student. The four criteria used were:

- i. Capital
- ii. Access to market
- iii. Capacity building

The score of the ranking were number one to three (1-3), whereby 1 represented lowest score and 4 the highest score as shown in table below:-

Table 9: Pair wise matrix

	Capital	Access to market	Capacity building	Score	Rank
Capital		Capital	Capital	3	2 nd
Access to market	Access to market		Access to market	1	3 rd
Capacity building	Capacity building	Capacity building		2	1 st

Source: Field Findings 2019

1.5. Conclusion

The arts have a particular role to play in encouraging people into employment and in personal development, improving the image of an area, social cohesion and active citizenship. It helps local people recognizing their own cultural identity and improving the quality of people's lives through individual and collective creativity. The arts have an important role to play in the regeneration of areas whose residents are disadvantaged economically, socially, culturally and environmentally. Collective artistic expression by communities can assist local people assert and empower themselves and thereby countering the negative effects of globalization. The creative energies of local

individuals can greatly enhance our culture and encourage more and more people to take an active role in community development.

The needs assessment conducted in Lemara ward has used a participatory research to identify important needs of the community for the community to take care of it and make the most of it. Different methods were used to assist the community to identify main need and suggested measures to address the existing need. The needs assessment carries out using a survey which was accompanied by a structured Questionnaire and interview for key formats which come up with the major need of the community as access to capital, access to market and capacity building on canvas painting business. After analysis and assessment of four major needs which were identified in the Focus Group, it was pointed out that the priority for VIMA youth group is to improve their income through canvas painting business followed by other needs which are access to market and capital.

CHAPTER TWO

PROBLEM IDENTIFICATION

2.0 Background of research problem

Arusha is the city of tourism which make it multicultural city where thousands of people come and go and others stay. There is a lot of tourist companies, lodges, hotels, motels, homestay and many more related. A lot of them need some canvas painting in their premises as decoration. Artworks such as canvas painting may inspire feelings of surprise, delight, and amusement.

Canvas painting can affect the development of social subjectivities and collectivities. Building on the theoretical framework of community activist, social theorist, and psychoanalysis (Guattari, 2017), creative expression of canvas painting are leveraged as a community development practice. Canvas paintings help individuals and groups transform the way they engage with the world in the hope of bringing about personal and collective change financially. Engaging youth in the canvas painting business as a way of approaching one's larger social and cultural problem of unemployment

Canvas painting is not just the activities of established artists but of a whole subjective creativity which traverses the generations and oppressed peoples, ghettos, minorities (Guattari, 1995). He refers to this notion as an 'aesthetic paradigm', altering ways of seeing and engaging with the world. As such, it enables experimentation with different

kinds of social configurations, ways of working together and of imagining possible futures and modes of both self and collective realization.

So, the market demand of canvas paintings in Arusha has developed day by day. There is a lot of Canvas painters in Arusha but most of them they just do it as with less creativity and less skills on marketing which sometimes make them just wait for the customers.

VIMA youth group in Lemara ward purposely aims to solve the above-mentioned problems. Canvas painting project has been the main target for commercial purposes, whereby the VIMA youth group members will produce quality artworks and sell them after capacity building specifically on successful canvas painting and would earn money to improve their standard of living and income too.

2.1 Problem statement

Capacity building it is a major challenge facing artist/canvas painters all over Tanzania. Income problems are the result of many factors, such as skills point of view, access of market and how to market the artwork. Other factors are seriousness in canvas painting business as most of VIMA groups in Lemara ward they are not full time involved in painting but they are in others economic activities such as small scale livestock keeping, vegetable gardening, and other temporary jobs. Canvas painting being one of the key reasons fully utilized to address the problem of income and bring sustainable economic development of canvas painters. The establishment of canvas painting is specific and practical solution oriented to income generation.

2.2 Project Description

Name of the project is income generation through selling canvas paintings by VIMA youth group in Lemara ward Arusha district. The project is located in Lemara ward, Arusha district. The city of tourism and multicultural surrounded with a lot of offices, hotels, headquarters and art businesses. Arusha city also have potential art markets such as Masai Market, Cultural heritage, Zoom and many which are very potential resource for the life of this project.

2.2.1. Target community

The first targeted beneficiaries are the members of VIMA youth group in Lemara ward because they will implement, monitor and evaluate the project. VIMA youth group families' through the implementation of this project members of VIMA group will be able to improve the standard of living because of the improving of income. Residence of Lemara ward also will benefit from this project due to the creation of new employments in the community. Local Government as the last beneficiaries will get revenues from the project through its revenue and tax channels.

2.2.2. Stakeholders

Stakeholders are people who have interest in project activities. These people may be affected by the project or on the contrary they may affect the project. They can be individuals, tourist companies, hotel managers, tax drivers, government institutions, NGOs, or other offices. Subgroups of these organizations may be affected by the project in different ways or may impact of the project than others. Stakeholders of this project

are VIMA youth group, Elimu Afrika, Local government/community leaders, and the CED student.

Table 10: Roles and expectations of various Stakeholders

Name of stakeholder	Role	Expectations
Elimu Afrika	<ul style="list-style-type: none"> i. Host Capacity building on canvas painting ii. Practical training on quality canvas painting. iii. Mentor VIMA youth group iv. Host public exhibition of canvas products 	<ul style="list-style-type: none"> i. Creativity in capacity building ii. Create more successful network for VIMA youth group iii. Encourage quality canvas painting products
VIMA youth group	<ul style="list-style-type: none"> i. Project initiators ii. Canvas painting production iii. Canvas painting selling iv. Ensure project sustainability 	<ul style="list-style-type: none"> i. Quality canvas paintings ii. Income generation and improvement iii. Improve standard of living iv. Employ other youth in Lemara ward
Community leaders	<ul style="list-style-type: none"> i. Register group (ward level) ii. Mobilize the society to participate in the project. iii. Promote the products from the project. 	<ul style="list-style-type: none"> i. Creation of new employment to others society members ii. Livelihood improvement
CED student	<ul style="list-style-type: none"> i. Project coordinator 	<ul style="list-style-type: none"> i. Bring possible ways to implement the project.

2.2.3 The Project goal

The project goal is to improve income for VIMA youth group through selling of canvas paintings which will result into improvement of living standard of VIMA youth group members.

2.2.3.1. General objective

The overall objective of this project is to introduce canvas paintings to VIMA youth group in Lemara ward, Arusha district as a full time job in order to realize the project goal and the following specific objectives will be achieved.

2.2.3.2 Specific objectives of the project

- a. To organize 5 days capacity building on canvas painting business at the end of May 2019.
- b. To train 15 VIMA group members on canvas painting techniques and marketing skills by June, 2019.
- c. To produce 500 canvas artworks October, 2019.

2.3 Host organization/CBO profile

The host organization will be Elimu Africa the organization which promote formal and informal education in Tanzania but based in Arusha. It contains 550 youth members and mentoring more than 10 startups youth project all over. This organization is focusing more on put ideas into tangible things, In previous two year Elimu Afrika mentor different youth groups with project such as Fashion and designing, dancing, speakers, Deejaays, fine artists and acrobatics which most of them are in Arusha region

2.3.1. Vision

The vision of Elimu Afrika is to empower people through quality education and skills.

2.3.2. Mission

The mission of Elimu Afrika is to facilitate efficient teaching and learning through empowering creativity and talents of students.

2.3.3. Organization Activities

- i. To promote education inform of skills and talents
- ii. Enable respect to talents & creativity in community
- iii. Mentor youth group activities and equip youth according to their activities
- iv. To conduct training in creativities and innovation
- v. Link creative youth to potential connection and markets

2.3.4. Organization Structure

VIMA youth group contain of chairperson, vice chairperson, general secretary, Treasurer and other members who are work in different department. Everyone in organization have his/her responsibility such as Chairperson and vice chairperson in preparation of organization meeting, maintain solidarity in organization, supervision, monitoring, and evaluation of organization activities; secretary responsible to preserve organization documents, advising chairperson different issues concerning the project, is the main communicator of the organization. Treasurer responsible in preserve all financial document and preparation and management if cash-flow.

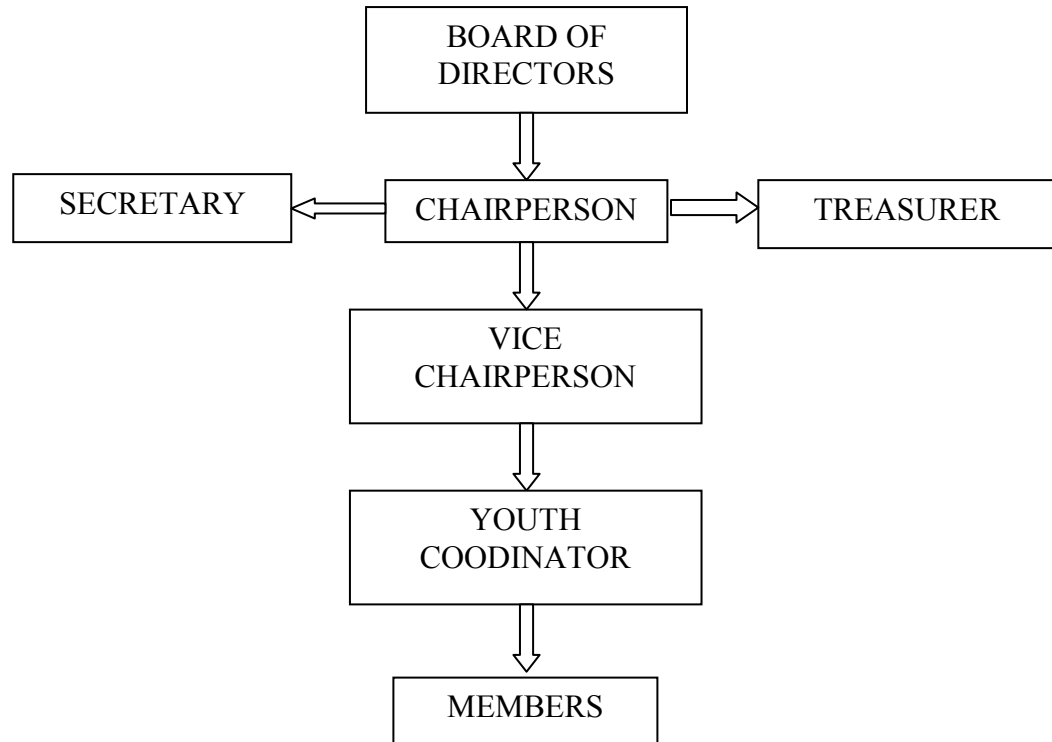


Figure 2: **Elimu Afrika Organization Structure**

2.3.5 SWOT Analysis of Elimu Afrika

Table 11: SWOT Analysis of Elimu Afrika

STRENGTHS	WEAKNESS
<ul style="list-style-type: none"> • Skills and talent management • More than 1000 member • Creative facilities • Good leadership • Youth empowerment • Events 	<ul style="list-style-type: none"> • Running funds • Talents management • Gender balance. • Inadequate continued capacity building trainings. • Poor infrastructure
OPPORTUNITY	THREATS
<ul style="list-style-type: none"> • Art market • Tourism industry • Worldwide connection • Peace and stability. • Abundant man power • Online television 	<ul style="list-style-type: none"> • Low level of commitment to some members • Low level of community contribution in cash/kind to development projects. • Drugs and other health abuse to youth • Poverty

2.3.6 The Roles of CED Student in the Project

The role of CED student is to ensure execution of activities as were scheduled through:

- i. Create awareness about canvas painting to VIMA youth group community.
- ii. Facilitation of capacity building to VIMA youth group members.
- iii. Coordination of project activities.

iv. 2.3.7 CBO's Roles

- i. Host capacity building on canvas painting business
- ii. To facilitate required project equipment's
- iii. To promote the projects and its products.

- iv. Host public exhibition of canvas products
- v. Regulate the health of the project

CHAPTER THREE

LITERATURE REVIEW

3.0 Introduction

This is simplifying the research problem by looking at the existing literature on the subject, and depicting how similar situations in different contexts were dealt with. It depicts what was known about the problem to generate knowledge capacity and identify knowledge gaps. It also aims at opening up a new set of inquiries on the link between social and economic wellbeing rather than a duplication of research efforts by others. Secondary data were used to relate the problem with what theories have been sharing and what policies have been addressing. Literature included published and unpublished materials, book chapters, reports, dissertations and theses, government publications, and online databases.

3.1. Theoretical Literature

Theoretical Literature was used to review how the problem was identified, its existence, its magnitude, and the importance of solving it and what were the developments beyond theory.

3.1.1 Definitions of key terms

Under this section the researcher will define the key concept i.e. Art, income generation activities, Canvas paints, etc.

3.1.1.1 Art

Art is related to the Latin word “ars” meaning art, skill, or craft. The first known use of the word comes from 13th century manuscripts. However, the word *art* and its many variants (*artem*, *ear*, etc.) have probably existed since the founding of Rome. The definition of art has been debated for centuries among philosophers. Art plays a critical part in empowering communities, providing jobs, skills and training, regenerating urban and rural areas and promoting health and wellbeing’. Arts have a serious contribution to addressing

contemporary social challenges as they cause social benefits integral to participation (Matarasso, 1997). This implies two subtexts: the essential nature of art, and its social importance (or lack of it). The definition of art has generally fallen into three categories: representation, expression, and form.

i. **Art as representation**

Plato first developed the idea of art as “mimesis,” which, in Greek, means copying or imitation. For this reason, the primary meaning of art was, for centuries, defined as the representation or replication of something that is beautiful or meaningful. Until roughly the end of the eighteenth century, a work of art was valued on the basis of how faithfully it replicated its subject. This definition of “good art” has had a profound impact on modern and contemporary artists as Gordon Graham writes, “It leads people to place a high value on very lifelike portraits such as those by the great masters Michelangelo, Rubens, Velásquez, and so on and to raise questions about the value of ‘modern’ art the cubist distortions of Picasso, the surrealist figures of Jan Miro, the abstracts of Kandinsky or the ‘action’ paintings of Jackson Pollock.” While representational art still exists today, it is no longer the only measure of value.

ii. **Art as expression of emotional**

Expression became important during the Romantic Movement with artwork expressing a definite feeling, as in the sublime or dramatic. Audience response was important, for the artwork was intended to evoke an emotional response. This definition holds true today, as artists look to connect with and evoke responses from their viewers.

iii. **Art as Form**

Immanuel Kant (1724-1804) was one of the most influential of the early theorists toward the end of the 18th century. He believed that art should not have a concept but should be judged only on its formal qualities because the content of a work of art is not of aesthetic interest. Formal qualities became particularly important when art became more abstract in the 20th century, and the principles of art and design (balance, rhythm, harmony, unity) were used to define and assess art.

Today, all three modes of definition come into play in determining what is art, and its value, depending on the artwork being assessed.

3.1.1.2 Painting

Is the expression of ideas and emotions, with the creation of certain qualities in a two-dimensional visual language, the elements of this language its shapes, lines, colours, tones, and textures are used in various ways to produce sensations of volume, space, movement, and light on a flat surface. These elements are combined into expressive patterns in order to represent real or supernatural phenomena, to interpret a narrative theme, or to create wholly abstract visual relationships.

An artist's decision to use a particular medium, such as oil, acrylic, watercolor or other water-based paints, ink as well as the choice of a particular form, such as mural, scroll, screen or any of a variety of modern forms, is based on the sensuous qualities and the expressive possibilities and limitations of those options. The choices of the medium and the form, as well as the artist's own technique, combine to realize a unique visual image.

“Our lives are seen as expressions where we realize in our work something we feel or desire by virtue of the activity itself. Or to put it more sharply, in our expressions we realize and become who we are because it is only through the effort of expressing that we clarify and

make distinct who we are and who we are becoming” words of Jasi one of the VIMA group painter

“When we make a mark on a canvas, it becomes possible not just to create a thing, but to become a human being. It becomes possible, then, not simply to make a picture of something, but to create ourselves. That is the miracle. That is the reason we paint.” – Words of Elibariki famous as Soja, who is the one of VIMA painters.

3.1.1.2 Creatives

This term is used in this document to designate those who bring their ‘minds, their skills and their imagination’ as resources and raw material for the cultural or creative industries. This includes all artists, performers, crafts people and media professionals.

3.1.1.3 Creative economy

Is the consideration of the value of cultural products and the process of their production and consumption, in broad terms these factors are related to the economic value of cultural or creative products, goods, services or cultural heritage, and their political/cultural use or value. The term brings together creativity, culture, economics and technology. As a set of processes, the idea of the ‘creative economy’ foregrounds the role of creativity ‘in contemporary economic life, embodying the proposition that economic and cultural development are not separate or unrelated phenomena but part of a larger process of sustainable development in which both economic and cultural growth can occur hand in hand.’ According to UNCTAD, the ‘creative economy’ is an evolving concept based on creative assets potentially generating economic growth and development.

3.1.1.4 Creative industries

It refers specifically to the ‘cycle of creation, production and distribution of goods and services that use intellectual capital as their primary input. They range from folk art, festivals,

music, books, paintings and performing arts to more technology intensive subsectors such as the film industry, broadcasting, digital animation and video games, and more service-oriented fields such as architectural and advertising services. All these activities are intensive in creative skills and can generate income through trade and intellectual property rights'. There is a recognizable distinction between this understanding of 'creative industries' and the limited understanding of the 'cultural industries' of the past. The creative industries produce cultural products with added value more appropriate to needs of what is now termed the 'creative economy'. Even though the terms 'creative industries' and 'cultural industries' are often used interchangeably, it is important to differentiate between the validation of the products of each, and their potential.

3.1.1.5 Income generation

Income generation is the gaining or increasing income, the term used by economists to explain the intricacies of a nation's economy. However, it is now quite widely used to cover a range of productive activities by people in the community. Income generation does not always mean the immediate getting of money, although in the end we use money to place a measurable value on the goods and services people produce. An example of income generation which does not lead to getting money would be a situation where a productive person produces enough food to feed him or her and the family. It is the financial stability.

3.2 Empirical Literature

The empirical literature review was based on a summary of the findings and experiences of the researches on the problem related to linking theory informing practice by linking access to credits. This section studies similar project of income generating projects through art and culture in different parts of the world.

3.2.1 The value of Art in community

Arts strengthen the connection between neighborhood identity and development, especially when they are center pieces of projects in other sectors, such as housing, health, and transportation. Furthermore, when public arts and culture agencies adopt equity as an imperative, their creative approaches to problem solving can bring other agencies into alignment with an equity driven mission.

Public art investments have significant place making, economic, and social impacts. A survey by Americans for the Arts found that the nation's arts and culture sector received about \$4 billion in public investment in 2010. The sector generated \$135.2 billion in economic activity, supported 4.13 million fulltime jobs, and generated \$22.3 billion in revenue (through taxes and fees) to local, state, and federal governments that year. A Grant maker in the Arts analysis of 2015 public art appropriations totaling \$1.33 billion attributes about one seventh of public arts and culture investments to the federal government, two sevenths to state and municipal appropriations, and over half in direct expenditures on the arts by county and municipal governments. Foundation grants invested \$2 billion in the sector in 2013.

Many cities and tribal recognize arts and culture as local assets and economic drivers that can be leveraged to strengthen communities. For example, in Washington DC more than 75,000 jobs 10 percent of the city's employment are connected to the creative economy. This includes not only national monuments and museums, but also significant neighborhood cultural assets. The city is now using arts and culture investments to revitalize underserved neighborhoods further a sense of place enliven streets and neighborhoods; and better link public education, workforce development, and the creative sector.

A study by First Peoples Fund and Arts pace revealed that 40 percent of Native households on the Pine Ridge Reservation (Kyle, South Dakota) depend on homebased arts enterprises. The findings led the two organizations and the community development financial institution, Lakota Fund, to collaboratively develop anchor arts space, artist housing, artist training, and

credit access to strengthen economic and cultural outcomes. While arts, culture, and equitable development initiatives like this are growing, our research and extensive interviews with leaders in the field suggest that the arts and culture sector continues to lag behind on equity.

A 2015 study by the De Vos Institute of Arts Management documented a limited focus by public arts and culture agencies on the equity roles their resources can play, although, historically, periods of social activism and civil rights movements have focused attention on equity. Arts organizations serving communities much less financially secure and far smaller than their counterparts, the median budgets of the 20 largest arts organizations serving communities in a given discipline, such as dance, theater, or music, were more than 90 percent smaller than the budgets of the largest organizations in that discipline. While there is no comprehensive review of how well public sector arts investments align with the demographics of communities and cities across the country, no leaders we interviewed identified strong alignment between demographic share of the population and share of arts and culture investments. A recent study found New York City's arts and culture sector to have more workforce and leadership diversity than the sector nationally, but it was still not as diverse as the population of the city.

3.2.1.1 Canvas painting benefits

Painting canvases benefits more than your social life. Painting canvases is a way of meditating or bettering your self-esteem, painting is a great way of improving your health it is a positive activity that will make you feel good.

We've put together some reasons why you or people you know should start painting:

- i. It's a fun way to learn - the first reason painting on a canvas can benefit you is because it's fun. If you find pleasure in painting then it will make you happy. Painting can be a healthy source of entertainment for all ages. In addition to being fun, learning

to hold a paint brush and use it effectively is an important skill to possess. For elderly and younger kids this hand eye coordination will strengthen fine motor skills.

- ii. Communication - painting is the new language that others may interpret in different ways but simply is the way of expressing yourself. This is a great reason to turn to art and painting. Now for the therapy side of things, painting lets you enter your own zone of thought. Taking painting classes can actually lower your stress level and build up relaxation. If you are contently nervous or feeling aggressive try painting.
- iii. Improve health - concentrating on the piece of art you are creating can help different types of pain fade away and take you into a state of Alpha. Miracles are said to happen when in this state. From logical elements to emotional expression painting stimulates both your right and left brain. Painting is fun as is, not to mention all the other benefits that come along with it.

3.3 Policy Reviews

Policy review was based on an analysis of regional and national policies designed to provide a framework for this project and their capacity or incapacity to promote community economic development activities. It was also looking for policies that led to failures of projects that have been tried but less likely to be reported.

3.3.1 Using Policy to Support Arts and youth development

Artists can engage specific cultural communities to meet the challenges of neighborhood change by crafting and owning a vision of an inclusive community future one in which residents can stay and thrive in place. Art has always been an important tool for man's socio-economic development. Man of the pre-scientific age, for instance, discovered how to use dance and music, as well as masks, in rituals that he hoped would bring rain and improve his crops or game.

Art was an effective medium of communication with the supernatural powers which he believed controlled some aspects of his well-being. Apart from this religious role, art has also always been an ideological tool for shaping the consciousness of a people so that they accept and maintain their socio-economic structure. Societies based on the communal mode of production, for example, used the arts to inculcate in their people, values and attitudes that fostered sharing of property, working together, and communal responsibility for the well-being of the members of the society.

In some socialist countries, art is looked upon as an indispensable component of development. The German Democratic Republic states categorically in its constitution that Socialist national culture (including art) is one of the foundations of socialist society. The German Democratic Republic fosters and protects socialist culture, which serves, peace, humanism and the development of socialist society. It combats imperialist art culture which serves psychological warfare and the degradation of man. Socialist society promotes the cultured life of the working people, cultivates the humanistic values of the national cultural heritage and of world culture and develops socialist national culture as the concern of the whole people.

This policy is implemented through state organized programs and structures for the development of various cultural activities, including the promotion of the arts, the artistic interests and abilities of the working people, physical culture, sports and tourism and the all-round physical and intellectual development of citizens.

In the People's Republic of China there is a clear policy on culture. Culture is looked upon as the people's way of life and this is manifested in a system of well-organized cultural programs including art activities that are part and parcel of work, education and leisure. The realization that the arts are an important ideological tool in the shaping of a people's consciousness, most countries,

especially socialist ones, have definite cultural policies and plans which give a specific direction for the arts, enabling them to contribute meaningfully to the development processes.

In the fields of community centered arts and equitable development, engaged artists and place based cultural institutions are helping to define community engagement and collaboration. Public sector investments combined with arts and cultural assets can support the growth of healthy communities of color and build thriving, inclusive economies. Federal, state and local policies to support the interconnected growth of arts and equitable development can be advanced in six principal ways:-

- 1) Map the artistic assets of cities, towns, states, tribal communities, and the nation, with a focus on the cultural resources in communities of low income communities.
- 2) Evaluate economic conditions, including current investments in public works, arts using data disaggregated by race, ethnicity, and neighborhood.
- 3) Identify barriers to resources for low-income communities and restructure processes to engender access.
- 4) Work with artists, designers, young people, and culture bearers to engage the community and inform equity-driven processes for community development.
- 5) Expand equity-focused arts investments across public agencies, through community driven cultural plans, budget appropriations, and targeted allocations to disadvantaged communities, artists of color, and cultural institutions serving communities of color and low income communities.
- 6) Ensure that governance and staffing is representative of the populations served by the agency.

The policy approaches in this study are meant to inspire further equity focused arts and culture policy action in partnership with community agencies and organizations that can lead to tangible positive results and focus on the intersection of people and place. It draws

connections among artists, planners, community developers, residents, cultural agencies, and elected officials, and aspires to help them scale up equity impacts at all levels of government.

We hope it stimulates communities to advance a new era of equitable public works that rebuilds our nation's infrastructure by embracing the vision and creativity of cultural communities and artists. The imperative of the work is to bring an explicit focus on the role of arts and culture in building an equitable society for all.

These changes can accelerate greater equity investments and equitable development outcomes in communities. The opportunities for policies in the arts sector to deliver on equitable development include the following:-

- i. Investing in artists of color and cultural organizations serving communities of color, and realigning public arts and culture investments for racial equity.
- ii. Creating strong alignment between investments by public arts and culture agencies and demographic shares of populations
- iii. Creating collaborations between arts and culture agencies/commissions and other key sectors (e.g., infrastructure, transportation, housing, public health, public safety, economic development, tourism) to code sign, invest, and deliver on equitable development

The conference statement during the Arusha art stakeholders meeting Statement number 16 outlined a number of issues of concern, and identified 'new frontiers in social policy' which can be regarded as being significant to the work of this particular initiative on 'culture and the creative industries' in Tanzania. While being cognizant of the need for wider socio-economic transformations, the critical points of departure may be summarized by the following statements from the conclusions on the 'new frontiers' to be conquered in social policy:-

- i. The transformation of subjects and beneficiaries into citizens
- ii. Fostering an enabling, accessible, responsive, and accountable state

- iii. Strengthening the capacity of states to mobilize revenue from their citizens, and diminishing reliance on external aid
- iv. A greater emphasis on equity outcomes, both in terms of access and quality of service

As is reflected in the deliberations of the workshop noted below, the concerns and aspirations of Tanzanian stakeholders are fully in line with the ‘new areas that demand equal attention to social policy principles if development policy is to be responsive to citizens’ needs’. The ‘concrete examples’ from the Arusha conference discussions noted in particular, the following:-

- i. Strengthening assets and institutions to enhance market access for the poor.
- ii. Fostering more accessible and accountable institutions for providing infrastructure, utilities, and social services to all citizens.
- iii. Strengthening partnerships between public institutions and representative citizen’s organizations to address the challenges of human settlements in the context of rapid urbanization and growth of urban slums.
- iv. Using the instruments of the law to empower the poor.

According to the Creative Economy Report 2008, the creative industries can potentially contribute to at least six of the eight Millennium Development Goals [MDGs] encompassing: Poverty eradication and reduction of inequality, Gender equality, Sustainable development strategies, Global partnerships for development, Strategies for the social inclusion of youth, Spreading access to new communications.

The report makes concrete reference to ‘the Creative Industry Development Framework in the Gauteng province of South Africa. This framework makes explicit the contribution of the creative industries to social development goals such as community participation in cultural& art activities regional integration across Africa poverty alleviation, particularly in previously disadvantaged communities, among the youth and public-private partnerships in community-

based cultural programmers such as painting, indigenous dance, music, carnivals and festivals.

3.4 Literature Review Summary

Different studies in the world show that Art and culture are very potential elements in development especially for youth in term of income generation, but due to challenges of youth and policy misunderstanding the value of art and culture, poor or no policy at all and pricing of artwork makes art seen as wastage of time. The arts have a particular role to play in encouraging people into employment and in personal development, improving the image of an area, social cohesion and active citizenship. It helps local people recognizing their own cultural identity and improving the quality of people's lives through individual and collective creativity.

The arts have an important role to play in the regeneration of areas whose residents are disadvantaged economically, socially, culturally and environmentally. Collective artistic expression by communities can assist local people assert and empower themselves and thereby countering the negative effects of globalization. The creative energies of local individuals can greatly enhance our culture and encourage more and more people to take an active role in community development. This project will makes sure that youth through their talents and skills they will add more meaning in their life.

CHAPTER FOUR

PROJECT IMPLEMENTATION

4.0 Introduction

This chapter explains all activities, information and process to achieve project goals. The analysis of the intellectual property and products what the project invests in, project outputs, objectives, resources required and the time frame necessary to accomplish the project and the structure to get the project done, also will present the contributions of different stakeholders who become interested with the project. The implementation begins with the CNA conducted in Lemara ward, Arusha district to identify the need of VIMA youth group and the group implement the idea to fulfill the need which is canvas painting business. The participants include MCED student, VIMA youth group, Lemara ward and Elimu Afrika.

4.1 Products and Outputs

The project aiming to come up with different quality products of canvas paintings after getting the workshop to build their capacity and trainings on canvas painting business. The quality of the artworks will increase and improve the quality of the customer and widens the market of canvas painting. The expansion of market will create excess revenue more than before to VIMA members. The main focus of this project product is to improve VIMA youth life and community livelihood in Lemara ward. By linking the overall objectives and the objectives of the project as defined in the second chapter, we can define the outputs of the implementation of this project as follows:

Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.

- i. **Output 1:** VIMA group members having 3 days training on canvas painting
- ii. **Output 2:** VIMA group members having 2 day training on canvas painting business

Objective 2: To train 15 VIMA group members on canvas painting techniques and marketing skills by July, 2019.

- i. **Output 1:** 15 VIMA members trained on selection of canvas, brush and paints.
- ii. **Output 2:** 15 VIMA members trained and equipped on online promotion

Objective 3: To produce 500 canvas artworks October, 2019.

- i. **Output 1:** Canvas painting finished
- ii. **Output 2:** Selling Canvas painting

Table 12: Project outputs

OBJECTIVES	OUTPUT	ACTIVITIES
Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.	Output 1: VIMA group members having 3 days training on canvas painting	Activity 1: introduction to canvas painting
		Activity 2: Practical canvas painting
	Output 2: VIMA group members having 2 day training on canvas painting business	Activity 1: Art business skills
		Activity 2: canvas painting and business
Objective 2: To train 15 VIMA group members on canvas painting techniques and marketing skills by July, 2019.	Output 1: VIMA members trained on selection of canvas, brush and pains.	Activity 1: types of canvas fabrics
		Activity 2: Painting techniques
	Output 2: 15 VIMA members trained and equipped on online promotion	Activity 1: art promotion online
		Activity 2: Public art exhibition
Objective 3: To produce 500 canvas artworks October, 2019.	Output 1: Canvas painting finished	Activity 1: Start painting
		Activity 2: Finalize canvas paintings
	Output 2: Selling Canvas painting	Activity 1: Promote canvas painting online
		Activity 2: selling canvas artworks

4.2. Project Planning

This project will be successful achieved if and only if proper planning placed to enable implementation of activities to bring the project into the reality. This part involves implementation plan, Participants structuring and budget assessment. Project implementation includes supervision and evaluation of activities and the contribution of each stakeholder. Stakeholders who are responsible for this project are VIMA youth group, Lemara ward, Elimu Afrika and MCED student.

4.2.1. Project implementation plan

Project Implementation plan is all about different activities and resources needed in order to achieve the project objectives in a specific period of time.

Table 13: Project Implementations Plan

OBJECTIVES	OUTPUT	ACTIVITIES	PROJECT MONTH												RESOURCES NEEDED	RESPONSIBLE PERSON
			J	F	M	A	M	J	J	A	S	O	N	D		
Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.	Output 1: VIMA group members having 3 days training on canvas painting	Activity 1: introduction to canvas painting													Facilitator Stationeries Venue	CED Student VIMA group Professional Artist
		Activity 2: Practical canvas painting													Paintings tools Facilitator Financial resource Venue	CED Student VIMA group Professional Artist
	Output 2: VIMA group members having 2 day training on canvas painting business	Activity 1: Art business skills													Stationeries Facilitator Venue	CED Student VIMA group Professional Artist
		Activity 2: canvas painting and business													Stationeries Facilitator Venue	CED Student VIMA group Professional Artist
Objective 2: To train 15 VIMA group members on canvas painting techniques and marketing skills by July, 2019.	Output 1: VIMA members trained on selection of canvas, brush and pains.	Activity 1: types of canvas fabrics													Paintings tools Facilitator Canvas sample Venue	CED Student VIMA group Professional Artist
		Activity 2: Painting techniques													Paintings tools Facilitator Venue	CED Student VIMA group Professional Artist
	Output 2: 15 VIMA members trained and equipped on online	Activity 1: art promotion online													Facilitator Venue Laptop & phones	CED Student VIMA group Online marketer

	promotion	Activity 2: Public art exhibition													Sound system Venue	CED Student VIMA group Curator
Objective 3: To produce 500 canvas artworks October, 2019.	Output 1: Canvas painting finished	Activity 1: Start painting													Paintings tools Facilitator Venue	CED Student VIMA group Professional Artist
		Activity 2: Finalize canvas paintings													Paintings tools Facilitator Venue	CED Student VIMA group Professional Artist
	Output 2: Selling Canvas painting	Activity 1: Promote canvas painting online													Human resource Internet Laptop & phones	CED Student VIMA group Online marketer
		Activity 2: selling canvas artworks													Human resource	CED Student VIMA group

4.2.2 Project Logical Framework

Logical Framework presents linkages and relationship between project means and their respective ends. This tool has been selected because it consist vertical logic which shows the hierarchy of objectives. It presents objectives by starting with goal followed by objective, then outputs and activities.

Table 14: Project logical framework

Hierarchy of Objectives	Objectively Verifiable Indicators (OVIs)	Means of verification (MOV)	Assumptions
Goal: Improvement of income through selling of canvas paintings by VIMA youth group in Lemara ward, Arusha district.	Income improvement for VIMA youth group	Quality canvas production	Successful adaptation of canvas painting business
Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.			
Output 1.1: VIMA group members having 3 days training on canvas painting	VIMA youth group attend the training	Training attendance	Successful training
Activities			
1.1.1: introduction to canvas painting	Training delivered	Training pictures	Successful training
1.1.2: Practical canvas painting	Canvas painting	Training pictures	Successful painting day
Output 1.2: VIMA group members having 2 day training on canvas painting business	VIMA youth group attend the training	Training attendance	Successful training
Activities			
1.2.1: Art business skills	Training delivered	Attendance list and pictures	Successful Training delivering
1.2.2: canvas painting and business	Training delivered	Attendance list and pictures	Successful Training delivering
Objective 2: To train 15 VIMA group members canvas painting			
Output 2.1 VIMA members trained on selection of canvas, brush and pains.	20 Kibihu members attend the training	Attendance list and pictures	Successful training
Activities			
2.1.1: Types of canvas fabrics	15 VIMA members attend the training	Training attendance list	Successful training
2.1.2: Painting techniques	15 VIMA members attend the training	session pictures	Successful training
Output 2.2: 15 VIMA members trained and equipped on online promotion	15 VIMA members attend the training	session pictures	Successful training
Activities			
2.2.1 art promotion online	Training delivered	session pictures	Successful training
2.2.2: Public art exhibition	Training delivered	Training attendance list	Successful practical training

Objective 3: To produce 500 canvas artworks October, 2019.			
Output 3.1: Canvas painting finished	Done painting	Pictures	Successful painting
Activities			
3.1.1: Start painting	Preparation of all painting tools	Project report	Successful preparation
3.1.2: Finalize canvas paintings	Final touch painting	Project report	Successful finalization
Output 3.2: Selling Canvas painting	Selling canvas painting artworks	Project report	Successful selling
Activities			
3.2.1: Promote canvas painting online	Online market searching	Project report	Successful online marketing
3.2.2: selling canvas artworks	Selling	Project report	Successful selling

4.2.3. Inputs

In order to make successful implementation of the project different human and material inputs required. Human resources wise the project utilized resources by the management of VIMA youth group. Where by their chairman, secretary, treasurer and other experts were fully involved. Some material resources were provided by other stakeholders as the part of their contribution to the project.

Table 15: Inputs

INPUTS NEEDED	QUANTITY	UNITS PRICE	TOTAL
STATIONARY			
Flip chart	4	10,000	40,000
Marker pen	1 box	7,000	7,000
Pencil	1 box	5,000	5,000
PAINTING TOOLS			
Painting brush	1 set	15,000	15,000
Canvas	5 Meters	20,000	100,000
Oil Paints	5 Litters	7,000	35,000
Acrylic	5 Litters	12,000	60,000
Foundation paints	5 Litters	2,000	10,000
FACILITATORS			
Professional Artist	1	500,000	500,000
Online marketer	1	200,000	200,000
Curator	1	200,000	200,000
Sound system	1	200,000	200,000
Internet	1	100,000	100,000
GENERAL TOTAL			1,472,000

4.2.4. Staffing Pattern

The project has four staffs, the chairperson, the secretary, the treasurer and the marketing person. These staffs selected during the idea generation process as the current project managers working with the remaining group members

Table 16: Project Staffing Pattern

STAFF	RESPONSIBILITY
CHAIRPERSON	Manage project activities
SECRETARY	Coordinate project activities
TREASURER	Manage project money
MARKETING	Promote project products

4.2.5. Project Budget

The implementation of the project objectives requires different resources such as stationeries, painting tools, venue and facilitator fee etc. The budget of this project was prepared after project implementation plan which indicated activities, time frame, resources/inputs and responsible people. The cost of the inputs and activities are TZS **1,472,000/=** and are provided in the table below

Table 17: Project Budget

OBJECTIVES	OUTPUT	ACTIVITIES	RESOURCES NEEDED	QUANTITY	UNIT PRICE	TOTAL
Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.	Output 1: VIMA group members having 3 days training on canvas painting	Activity 1: introduction to canvas painting	Facilitator Stationeries	1 1	100,000 22,000	100,000 10,000
		Activity 2: Practical canvas painting	Paintings tools Facilitator	1 1	55,000 100,000	55,000 100,000
	Output 2: VIMA group members having 2 day training on canvas painting business	Activity 1: Art business skills	Stationeries Facilitator	1 1	10,000 100,000	10,000 100,000
		Activity 2: canvas painting and business	Stationeries Facilitator	1 1	10,000 100,000	10,000 100,000
	Output 1: VIMA members trained on selection of canvas, brush and pains.	Activity 1: types of canvas fabrics	Paintings tools	1	55,000	55,000
			Facilitator	1	100,000	100,000
			Canvas sample	1m	20,000	20,000
		Activity 2: Painting techniques	Paintings tools Facilitator Canvas	1 1 1m	55,000 100,000 20,000	55,000 100,000 20,000
Objective 2: To train 15 VIMA group members on canvas painting techniques and marketing skills by July, 2019.	Output 2: 15 VIMA members trained and equipped on online promotion	Activity 1: art promotion online	Facilitator	1	100,000	100,000
			Internet	1	20,000	20,000
		Activity 2: Public art exhibition	Sound system	1	200,000	200,000
Objective 3: To produce 500 canvas artworks October, 2019.	Output 1: Canvas painting finished	Activity 1: Start painting	Paintings tools	2	55,000	110,000
			Facilitator	1	100,000	100,000
			Canvas	4m	20,000	80,000
		Activity 2: Finalize canvas paintings	Paintings tools Facilitator	1 1	55,000 100,000	55,000 100,000
	Output 2: Selling Canvas painting	Activity 1: Promote canvas painting online	Human resource	1	100,000	100,000
			Internet	1	50,000	35,000
		Activity 2: selling canvas artworks	Human resource	1	100,000	100,000
TOTAL						1,472,000

4.3. Project Implementation

This section describing of actually implemented project activities started at May 2019. The implemented activities were among those which were planned during project designing. Many of the planned activities were actually implemented as reflected in the implementation plan. The project implemente is into two major subsections which are project implementation report and project implementation Gantt chart as shown below.

4.3.1 Project Implementation Report

The Project implementation report is in based on two categories, the first category is capacity building through different trainings and practical. The second category is artwork production process. The trainings were most focusing on best canvas painting skills, art marketing skills and Art online promotion. Below is the table of project implementation report.

Table 18: Project Implementation Report

PLANS			ACCOMPLISHMENTS	
Objectives	Output	Activities	Means of verification	Comments
Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.	Output 1: VIMA group members having 3 days training on canvas painting	Activity 1: introduction to canvas painting	Training attendance	Activity carried out by CED student, facilitator and VIMA youth group
		Activity 2: Practical canvas painting		
	Output 2: VIMA group members having 2 day training on canvas painting business	Activity 1: Art business skills	Training attendance session pictures	Activity carried out by CED student, facilitator and VIMA youth group
		Activity 2: canvas painting and business		
Objective 2: To train 15 VIMA group members on canvas painting techniques and marketing skills by July, 2019.	Output 1: VIMA members trained on selection of canvas, brush and pains.	Activity 1: types of canvas fabrics	Training attendance session pictures	Activity carried out by CED student, facilitator and VIMA youth group
		Activity 2: Painting techniques		
	Output 2: 15 VIMA members trained and equipped on online promotion	Activity 1: art promotion online	Pictures	Activity carried out by CED student, facilitator and VIMA youth group
		Activity 2: Public art exhibition	Training attendance	
Objective 3: To produce 500 canvas artworks October, 2019.	Output 1: Canvas painting finished	Activity 1: Start painting	Pictures	Activity carried out by CED student, facilitator and VIMA youth group
		Activity 2: Finalize canvas paintings	Project report	
	Output 2: Selling Canvas painting	Activity 1: Promote canvas painting online	Pictures	Activity carried out by CED student, , marketing expert and VIMA youth group
		Activity 2: selling canvas artworks	Project report	



Figure 3: CED student and some of VIMA youth group during focus group discussion



Figure 4: VIMA youth group and CED student during the online promotion training



Figure 5: Some of canvas painting during public exhibition



Figure 6: CED student during public exhibition

4.3.2. Project Implementation Gantt chart

The following table below shown the objectives, output and activities and specific period of time during the implementation of the project

Table 19: Project implementation Gantt chart

OBJECTIVES	OUTPUT	ACTIVITIES	PROJECT MONTH											
			J	F	M	A	M	J	J	A	S	O	N	D
Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.	Output 1: VIMA group members having 3 days training on canvas painting	Activity 1: introduction to canvas painting												
		Activity 2: Practical canvas painting												
	Output 2: VIMA group members having 2 day training on canvas painting business	Activity 1: Art business skills												
		Activity 2: canvas painting and business												
Objective 2: To train 15 VIMA group members on canvas painting techniques and marketing skills by July, 2019.	Output 1: VIMA members trained on selection of canvas, brush and pains.	Activity 1: types of canvas fabrics												
		Activity 2: Painting techniques												
	Output 2: 15 VIMA members trained and equipped on online promotion	Activity 1: art promotion online												
		Activity 2: Public art exhibition												
Objective 3: To produce 500 canvas artworks October, 2019.	Output 1: Canvas painting finished	Activity 1: Start painting												
		Activity 2: Finalize canvas paintings												
	Output 2: Selling Canvas painting	Activity 1: Promote canvas painting online												
		Activity 2: selling canvas artworks												

CHAPTER FIVE

PARTICIPATORY MONITORING, EVALUATION AND SUSTAINABILITY

5.0 Introduction

This chapter will explain participatory monitoring, evaluation and sustainability of the project through selling canvas painting by VIMA youth group in Lemara ward, Arusha district. All methods used in monitoring and evaluation will explained in detail, including, Participatory monitoring and participatory evaluation, in which performance indicators, evaluation participatory methodology and project evaluation summary are covered. Project sustainability will be covered too whereby institutional, financial and political sustainability will be discussed.

Monitoring is a process of ensuring the implementation is done towards the indicators of change. It is a day to day activity which informs the progress or drawbacks of the activities which have to be worked on immediately to allow a clear path to outcome. It is a systematic procedure that involves documentation for record-keeping and decision making. Participatory monitoring and evaluation is used where the community is part of collecting, analyzing and generating recommendations for change.

Evaluation is a periodic assessment of relevance, performance, efficiency and impact of a piece of work in the context of its stated objectives. The aim is to determine the relevance and fulfilment of objectives, developmental efficiency, effectiveness, impact and sustainability. An evaluation can be done during implementation at its end “final evaluation” or afterwards, either to help directing the project or to draw lessons for the future projects and programming. An evaluation should lead to a decision to continue, rectify or stop a project and the

conclusions and recommendations, should also be taken into account when planning and implementing other similar future project. The role of evaluation is to determine program effectiveness, to Shows impact, Strengths and weaknesses of a project, and to promote replication of successful interventions. Monitoring and evaluation are linked together since monitoring sets benchmarks for evaluation. Thus monitoring and evaluation help to gather information needed to keep the project on schedule and predict problems as well as formulate solutions, measure progress and evaluate program success. This project of income generation through selling canvas painting the MCED Student will facilitator in participatory Monitoring and evaluation in order to assess objectively the quality of the process and the outputs of project.

5.1 Participatory Monitoring

Participatory monitoring is the process of routinely gathering information on all aspects of the project activities that involves group members in project implementation. The role of participatory monitoring is to understand objectives of local development project, to Identify activities to achieve objectives, measurements to assess results or show extent of progress achieved. It also helps to develop measurement indicators, methods and techniques of collecting information.

In this canvas painting project the participatory monitoring activities from conducting CNA to the final production process. Participatory monitoring action involving all stakeholders of the project from the beginning to the end of the project, this action helps participants become aware of the project development and growth. It helps to understand the health of the project regardless of changes in external support or internal resources.

During the implementation of this project the participatory monitoring was conducted every week to see whether activities are implemented as planned.

5.1.1 Monitoring Information System

Monitoring information system is the designed to collect and report information on different project activities that enable a project supervisor to plan, monitor, evaluate and report on operations and performance of the project. The Monitoring information system was needed to keep the project focused and measure the project progress. The monitoring information system was prepared by involving different stakeholders such as MCED student; VIMA youth group leaders, ward cultural officer and Village executive officer. The information gathered were analyzed and reported back to the group and stakeholders for various use if it will happen. The information found in monitoring information system includes categories of information and activities to focus on, types of records to keep responsible personnel, output and achievements.

5.1.2. Participatory Monitoring Methods

Various methods and techniques used to involve stakeholders in monitoring of project activities. Before gathering information including structured conversational interviews which used to gather information on best picture ideas, quality painting tools, painting techniques and other information regarding canvas painting.

5.1.3. Participatory monitoring plan

This kind of monitoring was designed to trace the project implementation progress through the planned activities. Therefore, the MCED student in collaboration with

stakeholders monitored the implementation of the conducted meetings and trainings in order to meet short term results as shown below in the table summary.

Table 20: Participatory Monitoring Plan

OBJECTIVES	OUTPUT	ACTIVITIES	OUTPUT INDICATORS	DATA SOURCE	METHODS	PERSON RESPONSIBLE	TIME FRAME
Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.	Output 1: VIMA group members having 3 days training on canvas painting	Activity 1: introduction to canvas painting Activity 2: Practical canvas painting	Training	Training attendance Training pictures	Project implementation report	CED Student VIMA group Professional Artist	May 2019
	Output 2: VIMA group members having 2 day training on canvas painting business	Activity 1: Art business skills Activity 2: canvas painting and business	practical Training	Attendance list and pictures	Observation	CED Student VIMA group Professional Artist	May 2019
Objective 2: To train 15 VIMA group members on canvas painting techniques and marketing skills by July, 2019.	Output 1: VIMA members trained on selection of canvas, brush and pains.	Activity 1: types of canvas fabrics Activity 2: Painting techniques	Training practical workshop	session pictures Training attendance list	Project implementation report	CED Student VIMA group Professional Artist	July 2019
	Output 2: 15 VIMA members trained and equipped on online promotion	Activity 1: Art business skills Activity 2: canvas painting and business	Training practical	Attendance list and pictures Project report	Observation	CED Student VIMA group Professional Artist	July 2019
Objective 3: To produce 500 canvas artworks October, 2019	Output 1: Canvas painting finished	Activity 1: Start painting Activity 2: Finalize canvas paintings	Training practical Painting	Project report	Harvesting report	CED Student VIMA group Professional Artist	October 2019
	Output 2: Selling Canvas painting	Activity 1: Promote canvas painting online Activity 2: selling canvas artworks	Practical marketing and selling	Project report	Observation	CED Student VIMA group Professional Artist	October 2019

5.2 Participatory Evaluation

Participatory evaluation is the collectiveness of examination and assessment of achievements of project objectives by project stakeholders. Its role is to determine program effectiveness, showing impact, Strengths and weaknesses of a project and promoting replication of successful interventions. This project will be evaluated twice, the mid-term at the end of august and summative evaluation on December 2019.

5.2.1 Performance indicators

The performance indicator shows what was done and what the outcomes of the implemented activities, in other words, performance indicators measure the success of the implemented objectives. Performance indicators are determined through outputs and outcomes as follows:-

- i. **Input indicators** describe the means by which project are implemented, such as the number of hours of training, the amount of money spent and the amount of resources used.
- ii. **Output indicators** describe the extent to which the project is delivered, what is intended to be delivered and activities to be carried out such as the number of group members trained, number of customers served and the number of participants involved in the project.
- iii. **Impact indicators** measure actual change of group members involved in the project such as number of VIMA youth group members who improved their income as the result of project implementation.

Table 21: Performance Indicators

OBJECTIVES	OUTPUT	ACTIVITIES	RESOURCES NEEDED	PERFORMANCE INDICATORS
Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.	Output 1: VIMA group members having 3 days training on canvas painting	Activity 1: introduction to canvas painting Activity 2: Practical canvas painting	Facilitator Stationeries Venue	Training pictures Training attendance
	Output 2: VIMA group members having 2 day training on canvas painting business	Activity 1: Art business skills Activity 2: canvas painting and business	Paintings tools Facilitator Financial resource Venue	Training pictures Training attendance
Objective 2: To train 15 VIMA group members on canvas painting techniques and marketing skills by July, 2019.	Output 1: VIMA members trained on selection of canvas, brush and pains.	Activity 1: types of canvas fabrics Activity 2: Painting techniques	Stationeries Facilitator Venue Canvas sample	Practical training Training attendance
	Output 2: 15 VIMA members trained and equipped on online promotion	Activity 1: Art business skills Activity 2: canvas painting and business	Stationeries Facilitator Venue	Field practical workshop
Objective 3: To produce 500 canvas artworks October, 2019	Output 1: Canvas painting finished	Activity 1: Start painting Activity 2: Finalize canvas paintings	Facilitator Venue Laptop & phones	Field preparation session pictures Project report
	Output 2: Selling Canvas painting	Activity 1: Promote canvas painting online Activity 2: selling canvas artworks	Sound system Venue	Canvas painting Practical selling Project report

5.2.2 Participatory evaluation methods

Different methods were used to evaluate the project effectively, including stakeholders meetings, training and focus group discussion which were done at the end of the training. The meeting were reviewed the objectives, activities and the discussion focused on how far the project has gone and what works and what does not work. In focus group discussion different insights method were used to evaluate the effectiveness of the training by asking the participants to share new learning and insights during and after the training. Also review of different project reports, project implementation plan and meeting minutes will be used as the tools for the project evaluations.

5.2.3 Project Evaluation Summary

The table below indicates the project evaluation summary based on the project goals, objectives, performance indicators, expected outcomes and actual outcome. Focusing on project goals, objectives and activities planned and those have been met with expectations of mid and annual evaluation that will be done after four month of the project implementation.

Table 22: Project Evaluation Summary

OBJECTIVES	OUTPUT	ACTIVITIES	PERFORMANCE INDICATORS	EXPECTED OUTCOMES	ACTUAL OUTCOMES
Objective 1: To organize 5 days capacity building on canvas painting business at the end of May 2019.	Output 1: VIMA group members having 3 days training on canvas painting	Activity 1: introduction to canvas painting Activity 2: Practical canvas painting	Training pictures Training attendance	Training delivered	Successful Training
	Output 2: VIMA group members having 2 day training on canvas painting business	Activity 1: Art business skills Activity 2: canvas painting and business	Training pictures Training attendance	Training delivered	Successful Training
Objective 2: To train 15 VIMA group members on canvas painting techniques and marketing skills by July, 2019.	Output 1: VIMA members trained on selection of canvas, brush and pains.	Activity 1: types of canvas fabrics Activity 2: Painting techniques	Practical training Training attendance	Training delivered	Successful training
	Output 2: 15 VIMA members trained and equipped on online promotion	Activity 1: Art business skills Activity 2: canvas painting and business	Field practical workshop	Training delivered	Successful training
Objective 3: To produce 500 canvas artworks October, 2019	Output 1: Canvas painting finished	Activity 1: Start painting Activity 2: Finalize canvas paintings	Field preparation session pictures Project report	Preparation of all painting tools Practical painting	Successful preparation Successful paintings
	Output 2: Selling Canvas painting	Activity 1: Promote canvas painting online Activity 2: selling canvas artworks	Canvas painting Practical selling Project report	Market searching Canvas selling	Successful markets Selling on progress

5.3 Project sustainability

Project Sustainability refers to the ability of the project to live even after the stakeholders and other external supporters withdraw from funding the project. Sustainability also means being able to mobilize resources in terms of human, money and material from internal and external donors and managing them accordingly. VIMA youth group project aims to be very sustainable in a very short time depends on the willingness and experience of group members. Project sustainability requires following elements financing sustainability, management, sustainability and political sustainability.

5.3.1. Financial sustainability

Financial sustainability is the economic status of the group on ability to generate funds and resources that will help project to run itself, without outside funds. VIMA youth group sustainability of the project will depends on the selling canvas paintings; successfulness of this project will bring good foundation of the project financially. Also personal efforts to make donations according to their rules, because no one in VIMA youth group is totally unemployed. The project treasurer will be responsible for keeping funds received from selling the produced sunflower. The project committee meetings will decide the use of funds on improvement of their skills and project.

5.3.2. Management sustainability

Management sustainability is ability of the project to plan, manage, adapt and monitor the progress of the project. Leadership issues, honesty, accountability and transparency are very important in management. MCED student connect the group with ward cultural officer who promise to link the group on different artworks, capacity building inside and

outside the ward, other stakeholders which will continue providing support to the project implementation include project committee members and Village executive officer.

5.3.3 Political Sustainability

Sustainability of the project depends on the peacefulness of the ward and the country at all. The goal of the project is to improve income of VIMA youth group in Lemara ward through selling canvas paintings. This goal will play a big role in political sustainability because even the politicians and government leaders always searching different ways of improving income of the community members in order to reduce poverty.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

This chapter comprise of all information presented on previous chapters, it summarizes all project work and recommend on ways to make other people interested with community to establish other CED project in order to youth to create their own employments and opportunities. This chapter also will examine all process conducted, from project identification to project implementation. Discussion will on the Community Needs Assessment, Problem Identification, Literature Review, Project Implementation, Participatory Monitoring and Evaluation to Sustainability of the Project. Conversely, the chapter draws out the conclusion which will assist researcher, duty holder and other economic development actors in youth development issues obtain the vital information about the project and make the improvements of the project and create new project.

6.2. Conclusion

Canvas painting is an expression of creativity and it can be in any form, known and unknown, art using practical skill to produce artefacts that can be appreciated. Occasionally you may experience misunderstandings over whether the arts should be regarded as a high brow activity that would be good for the local population or whether it was an activity that should be available to all.

Canvas painting has a particular role to play in encouraging people into employment and in personal development, improving the image of an area, social cohesion and active

citizenship. It helps local people recognizing their own cultural identity and improving the quality of people's lives through individual and collective creativity. It has an important role to play in the regeneration of areas whose residents are disadvantaged economically, socially, culturally and environmentally.

Collective artistic expression by communities can assist local people assert and empower themselves and thereby countering the negative effects of globalization. The creative energies of local individuals can greatly enhance our culture and encourage more and more people to take an active role in community development. Canvas painting creates employments which reducing unemployment, bringing money into the area through investment and employment; and providing outlets to spend money in the area and invigorate the local economy. Social it encourages connections through facilities, organizations and clubs that can enhance the quality of life through human contact between individuals, families and sections of society.

In general it improves the quality of life for the local population, is often used in regeneration policy but rarely explored in depth. It is essentially to do with how people collectively see themselves. It is about the image and self-image of an area; but it is also about the heritage, history, traditions and skills within a society. The significance and role that the arts can play in regeneration has to be valued by policy makers and practitioners in community development and regeneration. The value placed on arts project will only be recognized when it is adequately demonstrated through appropriate and relevant evaluation.

Arts projects are most effective when they are owned by the local community especially youth. If art projects are used as a tool of empowerment and controlled by the

beneficiaries it may change the community and life of youth in general. Something that belongs to the community they could have a dramatic effect on regeneration. The creative energies of local individuals can greatly enhance our culture and encourage more and more people to take an active role in community development. Through the arts we might argue to promote 'a view of community development based on tolerance and human dignity, on needs and not greed, or creative inter-dependence rather than destructive competition.

Capacity building it is a major challenge facing artist/canvas painters all over Tanzania. Income problems are the result of many factors, such as skills point of view, access of market and how to market the artwork. Other factors are seriousness in canvas painting business as most of VIMA groups in Lemara ward they are not full time involved in painting but they are in others economic activities such as small scale livestock keeping, vegetable gardening, and other temporary jobs. Canvas painting being one of the key reasons fully utilized to address the problem of income and bring sustainable economic development of canvas painters. The establishment of canvas painting is specific and practical solution oriented to income generation.

During the early stage of the project CED student and some members of VIMA youth group found that the main important need is to improve their income. Through Community Needs Prioritization assessment shows that VIMA youth group prioritize capacity building in canvas painting, as the main need so that to improve their income. Through this canvas painting project by VIMA group in Lemara ward School, youth will be reconnect with the pure world and the true source of their income including personal and social responsibility.

VIMA youth group in Lemara ward purposely aims to solve the above-mentioned problems. Canvas painting project has been the main target for commercial purposes, whereby the VIMA youth group members will produce quality artworks and sell them after capacity building specifically on successful canvas painting and would earn money to improve their standard of living and income too. Different monitoring and evaluation methods take place to make sure the accomplishment implementation of the project.

6.2 Recommendations

The methods used in conducting CAN has helped to identify the project suitable for the youth and selected by themselves. This gave hope that the project will be implemented and managed planned well. It is for this reason that recommended using participatory methods like Beneficiary Assessment (BA) as used in this research because they ensure ownership and involvement of the community in handling their projects.

VIMA youth group in Lemara ward , Arusha district should not have identified that there is simple project that can be executed for the reduction of unemployment and income generation. It is only after the community has expressed its feelings, needs and concerns that the Art especially canvas paintings production project has been identified as responding to their problems. Based on the implementation of canvas paintings production VIMA youth group in Lemara ward, it has proven that participatory community need assessment is a vital planning for any community economic project because it help the community to identify their need and find the project to satisfy the need.

Arusha district in general has a potential art market if and only if the quality is there. VIMA community have opportunities which they have not yet fully utilised, the existence of a Famous Masai market in Thembi ward, Cultural heritage, and two museums in town are most very visited places with potential buyers. It will be better for local cultural officers in different wards to promote Artwork of youth from their specific wards and influence local people to support them by buying the artworks.

Capacity building not only for VIMA youth group but for all youth in community are very important for the growth of their skills but also the place to create network will probably will be the ways to their solutions. Things like how to manage project, finance and self-awareness can improve life of single youth in our community and that will make the group of youth smart and build sustainable projects; these projects will solve different problems within the communities. Youth Groups must identify their vision, mission and goals which are clear to everyone to understand regardless of their differences in education, knowledge, skills and age. It is important to have a key person within the locality that can link to other opportunities and facilitate the group in building capacity and resource mobilization.

From this project it is recommended to local authorities to conduct a CNA in other wards and in order to identify their needs and problems. Many other simple projects may be identified for the benefit of the youth and the whole community.

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APPENDIX

STRUCTURED QUESTIONNAIRE

BASELINE INFORMATION FOR INCOME GENERATING ACTIVITIES AMONG MEMBERS

Target Group: VIMA

Date...../...../.....

District.....

Ward.....

Village/Street.....

A. PERSONAL CHARACTERISTICS INFORMATION

1. Sex of respondent

- a) Male
- b) Female

2. Age of respondent

- a) 15 - 20 ()
- b) 20 – 25 ()
- c) 25 - 30 ()
- d) 35+ ()

3. Level of Education

- a) Primary education
- b) Secondary education

- c) College/ University
- d) No formal education

4. Marital status of respondent

- a) Single
- b) Marriage
- c) Divorced
- d) Widow/ widower

SECTION B: ASSESSMENT

5. What is your Income level per week in Tshs?

- a) Below 50,000
- b) Between 50,000 – 100,000
- c) Above 100,000

6. What is your main economic activity?

- a) Agriculture
- b) Livestock
- c) Temporary jobs
- d) Canvas painting

7. What is the most challenge in your current economic activity?

- a) Capital
- b) Access to market
- c) Capacity building

8. What is most important need in your current economic activities

- a) Capital
- b) Access to market
- c) Capacity building

Thank you.