

## Original Research Article

### **Social Effects of Coronavirus Covid-19 Pandemic on Local Artisan Livelihood in Iringa District, Tanzania**

#### **ABSTRACT**

This study aimed to examine the social effects of the coronavirus (COVID-19) pandemic on the livelihood of local artisans in Iringa District, Tanzania. Specifically, the study examined poor social networking, business training during COVID-19, and the loss of cultural practices. The study used a qualitative and quantitative research approach with a sample size of 41 respondents who are victims of COVID-19 in five craft markets and 10 key informants. The study employed interviews with a semi-structured checklist guide to elicit information from the sampled population; also, qualitative data were thematically analysed, and quantitative data were analysed using SPSS version 25. The study findings revealed that the social effects of COVID-19 on local artisans' livelihoods were less social networking, a lack of access to business training, and a loss of cultural practices. Finally, recommendations are made from the findings, which revealed that among the social effects of COVID-19 on local artisans' livelihoods were poor social networking, which reduced the number of customers due to a lack of interactions and the emergence of social distancing, a lack of business training, and a loss of cultural practices. Local artisans who depend on selling their products in the craft markets to tourists in different seasons are highly affected due to governmental restrictions in Tanzania, like in other countries, which make them dependent on getting movements and interactions between themselves and their customers. Therefore, the government, non-governmental organisations (NGOs), and community members should establish various trainings on how to practice domestic tourism and be the first customers of arts and crafts markets to make the livelihood of local artisans sustainable even in hard times like COVID-19.

*Keywords COVID-19, Local Artisan, Livelihood.*

## **1. INTRODUCTION**

COVID-19 rapidly spread worldwide and was declared a global pandemic by the World Health Organization (WHO) in March 2020. By April 2020, there were over 2.1 million confirmed cases and 142,229 deaths in 213 countries. Many countries, including the United States, Spain, Italy, and others, were severely affected by the pandemic. The global case count continued to rise, posing a significant threat to public health.

The COVID-19 pandemic had a devastating impact in Africa, where vulnerable healthcare infrastructure and a population with compromised immune systems due to various health issues posed significant challenges. The loss of lives and cases were reported, and some African countries remained untouched by the virus. Prior to the pandemic, Africa lacked access to drugs and vaccines for COVID-19. The continent adopted precautionary measures like social distancing, lockdowns, and travel restrictions, which were effective in controlling the virus but had adverse economic consequences, pushing many nations towards recession.

Another study by Akbar et al. [1](2020) highlighted the pronounced effects of COVID-19, particularly when major international airlines like Turkish Airlines, Emirates, KLM, Qatar Airways, Swiss Air, and others were compelled to suspend their services in the country. The ripple effect was palpable, leading to flight cancellations and the closure of hotels, lodges, restaurants, and various other businesses within the tourism sector (Benzekri et al., 2015). Consequently, a significant number of jobs were lost, particularly within the artisan business industry (Oyediran et al., 2020). This downturn meant that local artisans, who had previously sustained themselves by crafting handmade souvenirs, found themselves severely impacted as they struggled to attract customers for their products, resulting in significant challenges. These challenges included the death of foreign clients and capital for business expansion, inadequacies in developing new markets and marketing skills, pervasive fear and stress, health instability, and, tragically, even deaths (Lau et al., 2021). Such multifaceted challenges have hindered the realization of the tourism industry's full potential in Tanzania (Hertz et al., 2020).

In Tanzania, the pandemic had a multifaceted impact. The tourism sector, a significant contributor to the economy and source of employment, was hit hard. The suspension of international airline services led to the closure of businesses within the tourism sector, resulting in job losses. Local artisans, who rely on crafting handmade souvenirs for income, suffered due

to the lack of tourists. They faced challenges such as a loss of customers, capital, and market access, along with fear, stress, and health issues. The challenges faced by local artisans and the broader tourism sector hindered the realization of the industry's full potential in Tanzania.

## **2. LITERATURE REVIEW**

### **2.1 Theoretical Literature Review**

In this study, theories of the social effects of COVID-19 are the most important, as they provide a comprehensive set of guidelines for local artisans affected by the pandemic. However, the pandemic's effects can suggest several theories and approaches to the study. For this study, a sustainable livelihood theory was adopted.

#### **2.1.1 The Theory of Sustainable Livelihoods (SLA)**

This theory, jointly developed by Chambers and Conway in 1992, delves into the sustainability of livelihoods in vulnerable environments and communities facing challenging conditions. It defines livelihood as encompassing 'resources, capability assets, and activities necessary for sustaining a way of life.' They expand on this concept by emphasising that a livelihood achieves sustainability when individuals can effectively adapt to and rebound from shocks and stresses, all while preserving their capabilities and assets for both the present and the future, without causing harm to natural resources.

The Sustainable Livelihoods Approach (SLA) is a framework used in development studies to understand and analyse the livelihoods of individuals and communities. It examines the assets, capabilities, and strategies people use to generate income, reduce vulnerability, and improve their well-being. When applying the SLA to the social effects of COVID-19, several key aspects can be considered: Vulnerability and Resilience: The pandemic has exposed vulnerabilities in livelihoods, particularly in communities that rely heavily on informal or low-skilled labour, such as the handicraft industry. SLA helps identify the factors that make people and communities more resilient or susceptible to shocks like COVID-19. Also, the SLA framework categorises assets into five main types: human, financial, physical, social, and natural. COVID-19 has affected these assets in various ways. For example, job losses have eroded financial assets, while social capital and community networks have been essential for mutual support during the pandemic.

Therefore, the SLA emphasizes the importance of social capital as a livelihood asset. It is used to analyse how support networks and community ties have influenced people's ability to cope with the challenges posed by COVID-19.

## **2.2 Empirical Literature Review**

An empirical literature review, also known as a systematic literature review, analyses previous empirical studies to provide an answer to a specific research topic. Rather than drawing information from theories or beliefs, empirical research relies on observations and measurements to arrive at conclusions (Majuri et al., 2017).

### **2.2.1 Social networking during COVID-19 pandemic**

Social networks are both individuals and groups that are known to be referred to as "points," whereas their relationships with one another are referred to as "lines," (Bergman *et al.*, 2013. It is centred on the patterns created by the points and lines and entails using numerical methods or visually examining these patterns to assess their effects on the people and organizations who are a part of the 'networks' established by the intersecting lines that connect them. To reflect the nature of social ties, it thus takes the symbolic idea of interaction as developing a network of connections and provides it with a more formal representation (Scott, 2019.)

Research conducted by the World Health Organization (WHO) (2020) reported that the COVID-19 pandemic has dramatically changed the nature of people's social interactions this is due to restrictions which is not only for abroad countries whereby the lockdown initiated in Italy in March 2020 (Lau *et al.*, 2021). When the Italian government announced restrictions on all non-essential activities, with only work and health-related travel being authorized (Cochran *et al.*, 2020), but also the present days we still regard other people as possible sources of infection. The study conducted by Nayal et al., (2021) added that, for the foreseeable future, it will be necessary to wear sanitary masks covering the lower face (such as; mouth and nose) and do social distancing when interacting with others.

Two contradictory findings, one pessimistic and the other optimistic were found from various studies on the pandemic and the Indonesian informal sector's crisis (Erman, 2022). The pessimistic finding showed the vulnerability of the local artisan's livelihood in dealing with the impact of the pandemic (Magomedov *et al.*, 2020). An example is the steep decline in the sector's product demand. The optimistic finding showed that the people who work in the informal sector are resilient, culturally strong, and creative in finding product and market

breakthroughs (Michael Onyema *et al.*, 2020). In Tanzania, local artisans' markets depend much on different group interactions which were used before the pandemic to modify their effectiveness and efficiency in impressing their customers, especially tourists to buy more souvenir products (Suhartanto, 2016).

The handcraft industries overall have faced many short and long-term effects as a result of the pandemic, such as bankruptcy, event cancellations, and so on (OECD 2020). Different countries introduced many different governmental and private support measures (for example, job retention schemes, one-off grants, and funding) to leverage the long-term economic and social impacts of the COVID-19 pandemic (Dümcke, 2021, Joffe, 2020, Betzler *et al.*, 2020). An analysis of the way different countries have responded to the COVID-19 pandemic could assist in developing further measures to offset the loss of income in the creative industries and local artisan livelihood. In addition to that, the dynamics of social capital development and preservation have been significantly altered by the COVID-19 epidemic. According to Dahles and Susilowati (2015) and Torres *et al.* (2019), this crisis imposed significant restrictions on the traditional means of networking among creative workers and communities.

As a result, it sparked a critical need for creative industries to adopt new business models (Suhartanto, 2016). Artisans who are used to participating in community events, markets, and workshops experienced a sense of isolation due to social distancing measures. The lack of social interactions and networking opportunities affected their morale and creativity (Adane *et al.*, 2022). In Kenya for example, during the COVID-19 pandemic, social networking played a vital role in connecting and supporting local artisans in Kenya. While real-time data are not enough, a study by (Rinke de Wit *et al.*, 2022) provides insights into how social networking had been used during the pandemic and its limitations, they included online communities and Groups whereby Artisans in Kenya likely joined online groups and communities on platforms like Facebook, WhatsApp, and Instagram (Kithia *et al.*, 2020)

### **2.2.2 Access to Training During COVID-19 Pandemic**

In light of the aforementioned studies, the purpose of the present study is to understand the consequences of the COVID-19 pandemic on local people's ability to effectively interact with others and obtain training on their business and their livelihood. Specifically, the aim of the present study is fourfold to the interaction of the local artisans to some government training on empowering the group of people engaged in arts and crafts activities (Chhabra *et al.*, 2013).

COVID-19 is posing a significant challenge to management education and training for local artisans especially for international markets and skills that have an experiential nature (Brammer & Clark, 2020). Restrictions on mass gatherings and social distancing requirements have limited group facilitation, which has resulted in a massive quick shift to online teaching methods as a result of the COVID-19 pandemic (Ratten, 2020). This has meant an increase in courses taught through digital communication methods (Krishnamurthy, 2020). Border closures and cuts to international travel have further restricted international market mobility and business activities (Donthu&Gustafsson, 2020). To respond to these changes there has been a rapid uptake in remote and digital learning entrepreneurship education methods (Bacq et al., 2020).

COVID-19 has created added difficulties for arts training (Moffa et al., 2019). Difficulties entail: total lockdowns; job precarity; travel restrictions; on-going uncertainty and waves of infection hitting countries and cities with dire consequences (Aldridge et al., 2018); cancelled and postponed arts festivals; lost income when self-employed and not eligible for government support grants during the pandemic; cancelled international artist visits; the arts not speaking with one voice in asking for government support, thus delaying support and weakening their case for it (Eyrich-Garg, 2010)and job losses for staff who work in arts festivals, from carpenters and lighting technicians to artists and arts administrators if not eligible for government COVID-19 grants (Zlotnick et al., 2013)Before COVID-19,together with the evolution of the mobile web, there had been a trend to increase the use of digital platforms as a means of developing the brand (for example; Sony's Headphone Music Festival, A Virtual Festival via telephone); creating a wider audience; and boosting income for the arts festival(Ha et al., 2021). These changes are running parallel to the trend of a cashless society (Moffa et al., 2019). Shaping a new era for experiences and audiences opting for digital transactions when they attend art training (Scherer & Winter, 2015).

### **2.2.3 Loss of cultural practises**

Cultural practices happen in a dynamic conceptual space that is constantly broadening and transforming, including identification, documentation, and administration. This area has expanded to include the preservation of heritage zones (historical districts) and cultural landscapes after initially concentrating on visual representations such as iartifacts, monuments, and buildings (Silverman & Ruggles, 2007).

According to UNESCO (2020), many artisans contribute to preserving cultural practices through their traditional crafts. The pandemic disrupted the transmission of these skills, potentially

endangering cultural traditions (Zhu, 2021). The loss of cultural practices during COVID-19 had significant effects on local artisans, impacting their traditional practices, identity, and economic sustainability (Pagano et al., 2021).

(Silverman and Ruggles, (2007) in their analysis of the effects of COVID-19 on the cultural and creative industries reported that there was a Disruption of Traditional Practices whereby Artisan livelihoods were often deeply intertwined with cultural traditions and heritage. The pandemic disrupted the ability to engage in communal activities, apprenticeships, and hands-on learning that are crucial for passing down traditional skills (Zhu, 2021). More so, the same study found that the Closure of Workshops and Gatherings as a result of Lockdowns and social distancing measures led to the closure of workshops, artisan hubs, and community gatherings where knowledge and skills are shared. This hindered the transmission of craft techniques (Ratten, 2020).

In the cultural sector, the COVID-19 pandemic not only resulted in the shuttering of museums and exhibitions, resulting in an increased online presence (Elgammal&Refaat, 2021), the widespread cancellation of film and music festivals (Pagano *et al.*, 2021), and outdoor heritage events (Spennemann, 2023), as well as the cessation of cultural tourism, but it also affected the sound practices of communities (Singh, 2020).

While the COVID-19 pandemic also impacted the professional practice of cultural practices professionals and educators, it generated cultural expressions in the online space (Silverman & Ruggles, 2007). Soon after the nature, extent, and effects of government-mandated measures to at first contain and then manage the spread of SARS-CoV-2 became apparent, it became obvious that the COVID-19 pandemic represented a cross-sectoral disruptor that, at some point, in the future, would become the focus of social history exhibitions and thus should be documented (Quintanilla &Álvarez, 2022), (Klučka, 2017).

The museum and cultural practices sphere responded with a range of localised projects (Klučka, 2017). Several museums and archives engaged in the collection of social history material in the form of printed and digital ephemera (Svetlicinii, 2021), artistic interpretation (Naranjo-Toro *et al.*, 2020), and the collection of eyewitness history (Bogolyubova*et al.*, 2021). Some documentation projects focused on the tangible material culture of and associated with COVID-19, such as fitted face masks (Franklin, 2019); hand sanitizer stations (Uerpmann-Wittzack, 2018); social distancing markers (Niglio & Joong Lee, 2021); rapid antigen tests (Jasmontaite& de Hert, 2019); public information material (posters, leaflets) (Borowiecki et al.,

2016); as well as temporary infrastructure, such as field hospitals, containment barriers to existing hospitals, and pop-up testing centres (Petrillo, 2019).

Fitted face masks became 'COVID artifacts' in the urban and peri-urban environment due to loss of intentional disposal (Lanciotti, 2021). In addition, a range of digital heritage was created in the form of contact tracing registers (Calligaro, 2013) and public information websites operated by private individuals, professional bodies, and government departments (Młynarska-Sobaczewska, 2013). Some colleagues examined the role of archaeology in interpreting COVID-19 as a social phenomenon affecting communities in different ways and the information that past pandemics can yield for the present (Vecco, 2010).

### **3. METHODOLOGY**

The study was conducted in Iringa District, Tanzania. It involved five (5) handicraft markets in Kalenga Craft Market, Neema craft market, Maasai Market, Idodi Crafts, and Tungamalenga craft market. The markets have been selected purposely because a large number of tourists reside for a variety of purposes such as leisure and heritage. Also, in such proposed areas it seems that many of the souvenir products that attract tourists are available. The district is located in the Iringa Region within Latitude 70 South of the Equator and Longitude 340 East of Greenwich Meridian, with an elevation of 1625m above sea level and it covers 162 Square Kilometres. The council borders the Iringa District Council to the North and West, Mufindi District council to the South, and Kilolo District Council to the East.

This study used both qualitative and quantitative research approaches. It employed a quantitative and qualitative approach to capture the feelings, perceptions, understandings, and opinions of local artisans, and cultural officers, from Iringa district, while the quantitative approach was employed to measure numerical data (Elsous et al., 2016). The mixed research approach provided strengths that offset the weaknesses of both quantitative and qualitative research. Thus, by using both types of research approaches, the strengths of each approach made up for the weaknesses of the other. Also, the study employed both probability and non-probability sampling techniques to obtain respondents from the population. Simple random sampling was used to select 41 respondents from local artisans of Iringa District and Purposive sampling was used to select 10 key informants who are community development officers and tourism officers. The reason for using simple random sampling is because it gives every member in the study an equal chance to represent the entire community, applied to the respondents who are perceived to be knowledgeable on the study topic. Data collected from

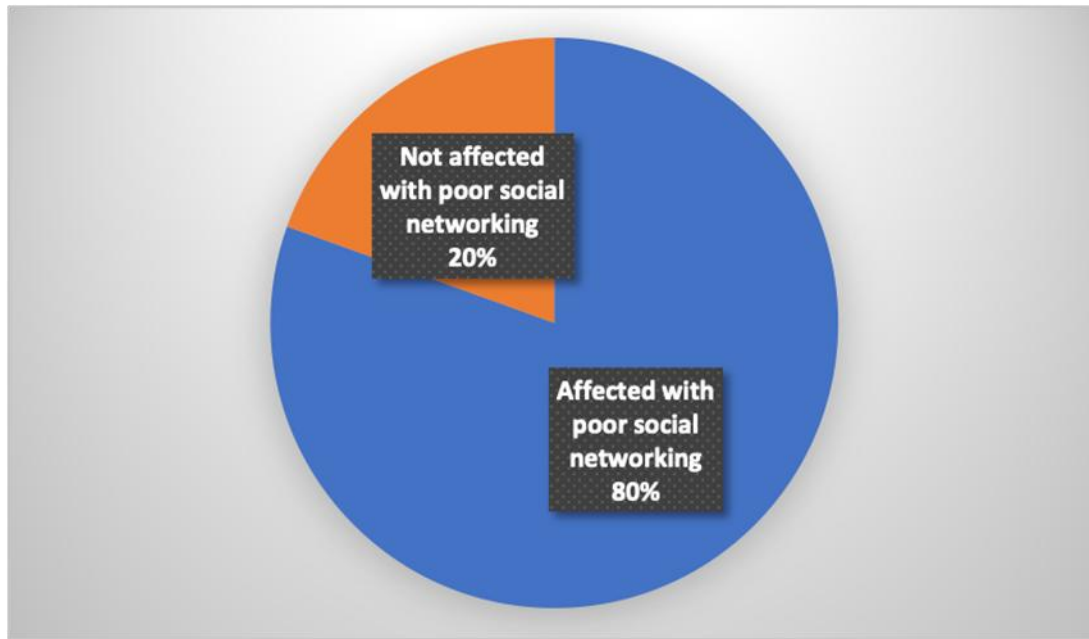
different primary and secondary sources were recorded, edited, organized, analyzed, interpreted, and presented in relation to research questions. Also, data entry was done by using Microsoft Access while analysis was done using SPSS software, version 25.0. Firstly, descriptive statistics was used to determine the frequencies of all the variables.

#### **4. RESULTS AND DISCUSSIONS**

The study examined the social effects of the Coronavirus (COVID-19) Pandemic on local artisans' livelihood in Iringa Districts, Tanzania. the study revealed the effects of poor social networking during COVID-19, business training for local artisans during the COVID-19 pandemic and the effect of cultural practices during COVID-19 on respondents, which are presented in this section as follows.

##### **4.1 Poor Social Networking during COVID-19 to Respondent**

Findings in Figure 1, discovered that the majority of the respondents 33 (80%) reported COVID-19 reduces interaction in social networking while 8 (20%) were not affected by poor social networking. Those who were affected by poor social networking said that COVID-19 affected their business because social distancing during the COVID-19 pandemic reduced the frequency of in-person social interactions. Moreover, tourists who are major customers of local artisans and other craft commodities were highly affected, since many customers were in lockdown in their countries. The study concurs with the United Nations World Tourism Organization (UNWTO, 2021) Report. The study findings showed that the global pandemic destroyed business social networks, which put millions of jobs at risk, many in small, and medium-sized enterprises that employ a high share of local artisan. Moreover, the majority who were affected by poor social networking during the COVID-19 period gave more insight into areas and reasons for how they were affected by poor networking.



**Fig. 1. Poor Social Networking during COVID-19 to the respondent (n=41)**

Other scholars revealed that the handcraft industries overall have faced many short and long-term effects as a result of the pandemic, such as bankruptcy, event cancellations, and so on (OECD 2020). Different countries introduced many different governmental and private support measures (for example, job retention schemes, one-off grants and funding) to leverage the long-term economic and social impacts of the COVID-19 pandemic (Dümcke, 2021, Joffe, 2020, Betzler et al., 2020). An analysis of the way different countries have responded to the COVID-19 pandemic could assist in developing further measures to offset the loss of income in the creative industries and local artisan livelihood. In addition to that, the dynamics of social capital development and preservation have been significantly altered by the COVID-19 epidemic. According to Dahles and Susilowati (2015) and Torres et al. (2019), this crisis imposed significant restrictions on the traditional means of networking among creative workers and communities.

As a result, it sparked a critical need for creative industries to adopt new business models (Suhartanto, 2016). Artisans who are used to participating in community events, markets, and workshops experienced a sense of isolation due to social distancing measures. Lack of social interactions and networking opportunities affected their morale and creativity (Adane et al., 2022). In Kenya for example, during the COVID-19 pandemic, social networking played a vital

role in connecting and supporting local artisans in Kenya. While real-time data are not enough, a study by (Rinke de Wit et al., 2022) provides insights into how social networking had been used during the pandemic and its limitations, they included; Online Communities and Groups whereby artisans in Kenya likely joined online groups and communities on platforms like Facebook, WhatsApp, and Instagram. These spaces facilitated knowledge sharing, resource exchange, and emotional support among artisans facing similar challenges, Virtual Workshops and Training whereby many artisan organisations and local initiatives transitioned their workshops and training sessions to virtual formats. In addition to that, online platforms enabled artisans to learn new skills, techniques, and business strategies despite physical limitations (Kithiia et al., 2020).

#### **4.2 Business Training for Local Artisans during COVID-19 pandemic**

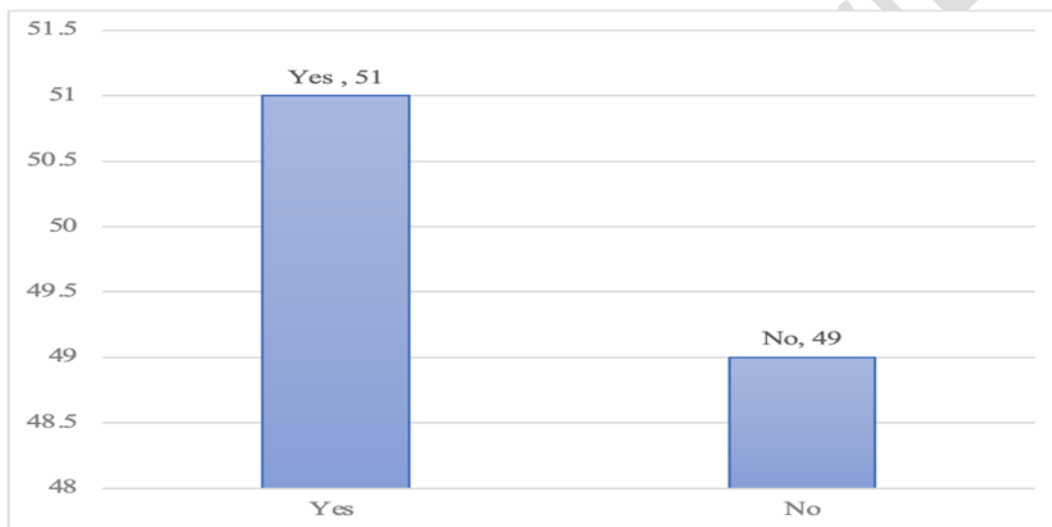
The researcher aimed to understand if there was a need for building capacity training among local artisans on how to overcome and manage the effects of COVID-19 in their businesses. Results Figure 1 shows that 21 (51%) of respondents agreed that there was a need for business building capacity training to capacitate them on how to overcome economic challenges brought by COVID-19 while 20 (49%) disagreed that there was no need for having business training. Respondents who agreed said that it was important to have knowledge and skills on how they can avoid and manage the effects of COVID-19 adding that the pandemic was abnormal and there was a need for new strategies to combat it by using experience from other countries and training would be the best option to save such local artisans to overcome the effects of COVID-19 that affected their duties and livelihood. One artisan said that:

No one had confidence in the situation that happened during COVID-19 tension, all over the world there was crying and tension.... We can't ignore that there was a need to learn how to survive during that cumbersome storm but because of restrictions, this situation is hard to organise any training (Key informant, Iringa District 25, July 2022).

On the other hand, respondents who disagree with the need for training to orient them on how to curb COVID-19 effects on their business said there was no need because it was a waste of time. According to them, they didn't believe that COVID-19 existed, and they added that the pandemic was not for Africans but for white people. These conspiracy theories tally with Donthu's (2020) findings showed that there was a division of ideology between the group who agreed with the need for vaccination and those who denied vaccination. Another artisan criticised: *"On my side, I don't believe there is a need for training because I think COVID-19*

does not exist, rather it is imagination, how can we concentrate on training to deal with imaginary things... to me, if there is no need for training, it is a waste of time.”(Respondent Iringa District 19 July 2022).

The implication behind these data is that, COVID-19 training was not advantageous to some local artisans during the tension pandemic season. Instead, the training resulted in time wastes and did not give a room for respondents to keep in their business of arts and crafts. On the side, some other respondents who agreed with the question statement influenced the researchers with a view that; training helped artisans acquire new ideas and strategies to run their art craft business with precautions to COVID-19 infections. The findings are summarised in Figure 2.



**Fig. 2. Distribution of business training for local artisans during the COVID-19 pandemic**

#### **4.3 The Effects of Cultural Practices during COVID-19 on Respondent**

Results in Table 1 reveal that 25 (61.9%) respondents agreed (Yes) that social distancing during the pandemic affected their livelihood, especially in cultural heritage and craft activities during COVID-19 while 16 (38.1%) respondents disagreed (No) that social distancing did not affect their livelihood and craft activities during COVID-19. This is an indicator of social distance among the people affected by artisan activities during COVID-19 due to the fact that they depended much more on direct interaction for marketing their aircraft than applying digital marketing. During the interview, the respondents who disagreed said that there was no emphasis on social distance in Tanzania, rather the government gave people freedom to continue with their duties compared to other countries. They added that there was an option of online business when customers placed their orders and commodities were delivered all-over

the country and outside the country. Another Artisan said that *“My experience was different from another artisan because I didn’t experience many COVID-19 effects. I used online marketing platforms such as social media pages to sell my commodities”*. (Respondent, Iringa District, 19 July 2022).

Those who agreed that they were affected by government restrictions argued that Iringa district's local artisans’ markets depend much on different customers including tourists from inside and outside the country. This finding is related to the total lockdowndown happened globally, especially in Europe which brought a large number of visitors and affected the floor of tourists in the country. As a result the customers also declined leadingto the shrinkage of the market of souvenir products globally. According to UNESCO (2020), many artisans contribute to preserving cultural heritage through their traditional crafts, the pandemic disrupted the transmission of these skills from one generation to another, potentially endangering cultural traditions. The loss of cultural heritage during COVID-19 had significant effects on local artisans, affecting their traditional practices, identity, and economic sustainability, also, a study conducted by Wimark and Hansson (2020) in their analysis ofthe effects of COVID-19 on the cultural and creative industries reported that, there was a Disruption of Traditional Practices whereby Artisan livelihoods were often deeply intertwined with cultural traditions and heritage. The pandemic disrupted the ability to engage in communal activities, apprenticeships, and hands-on learning that are crucial for passing down traditional skills. More so, the same study found that the Closure of Workshops and Gatherings as a result of Lockdowns and social distancing measures led to the closure of workshops, artisan hubs, and community gatherings where knowledge and skills are shared. This hindered the transmission of craft techniques from one generation to another.

**Table 1. Distribution of Local artisans affected in cultural practices (n=41)**

| <b>Response</b> | <b>Frequency</b> | <b>Percent (%)</b> |
|-----------------|------------------|--------------------|
| Yes             | 25               | 61.9               |
| No              | 16               | 38.1               |
| <b>Total</b>    | <b>41</b>        | <b>100.0</b>       |

Source: Filed Data 2022.

## **5. CONCLUSIONS AND RECOMMENDATIONS**

### **5.1 Conclusion**

The COVID-19 pandemic brought significant changes to the social landscape of local artisans in Iringa District, Tanzania. Social networking shifted online due to restrictions, affecting both community connections and mental well-being. Access to training became challenging with postponed or online programs, though it also spurred digital learning opportunities for those with access. Meanwhile, the pandemic posed a threat to cultural heritage, disrupting traditional practices and knowledge transmission. Despite these challenges, local artisans displayed resilience by adapting to online platforms, sharing cultural stories digitally, and finding creative ways to integrate tradition with modernity. Balancing traditional practices and digital innovation while bridging the digital divide is essential for supporting artisans in preserving their livelihoods and cultural heritage.

### **Consent**

As per international standards or university standards, Participants' written consent has been collected and preserved by the author(s).

### **5.2 Recommendations**

The findings revealed that among the social effects of COVID-19 on local artisans' livelihood was poor social networking which reduced the number of customers due to a lack of interactions and emergence of social distancing, lack of business training, and loss of cultural practices. Local artisans who depend on selling their products in the craft markets to tourists in different seasons are highly affected due to governmental restrictions of Tanzania like other countries which make them stuck on getting movements and interactions between themselves and their customers, therefore the government, Non-Governmental Organisations (NGOs), and

community members should establish various training on how to practising domestic tourism and being first customers of arts and craft markets to make the livelihood of local artisans to be sustainable even in hard times as it happened during COVID-19.

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