The Republic of Uganda

UGANDA NATIONAL CULTURE POLICY

Reviewed 2019

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1.0   CHAPTER ONE: INTRODUCTION

1.1   Background

Culture concerns itself with socially transmitted behavior patterns, habits, knowledge, beliefs, arts, morals, laws, customs, institutions and all other products of human work and thought. It is a strong pillar of every human society, transmitted from one generation to another. It influences people's views, values, humor, hopes, loyalties, norms and fears. This Policy defines culture as; the sum total of the ways of living of a society transmitted from one generation to another, including how it preserves, identifies, organizes, sustains and expresses itself.

The growth and development of Uganda's culture can be classified into four phases based on the social, economic and political actions. These have had fundamental ramification on the preservation, promotion and protection of the cultural heritage of the people of Uganda. The first phase is the pre-colonial experience of knit societies where the families and communities were the main transmitters and preservers of culture. Cultural practices were of traditional and social treasure included folk tales, rituals, rites and ceremonies, stories, traditional dance and music, hand crafts, blacksmithing, hunting, farming, among others. These cultural practices were intertwined with religious practices, marriage ceremonies, funeral rites; promoted by the traditional institutions like kingdoms, chiefdoms and clans who played a fundamental role in preserving the norms, values, practices of the community.

The second phase is the colonial advent where colonialists introduced new socio-economic, political and religious ethos. The introduction of new religion with strong agitation of discouraging and classifying the cultural practices as devilish led to discarding and adopting many new cultural practices among the people. The colonial Governments introduced more formal aspects of cultural entertainment by establishing theatres and cinemas halls. The current National Theatre in Kampala is one of such example. The community centers were established in the country sides among other functions to be centers for cultural dances, showing films, training women in handcrafts and general family life education, with minimum application of technology in form of performing art.

The third is the post-colonial phase which came with increased creativity and collapse of the community centers. Culture moved to the market place where practitioners produced and performed mostly for economic gains. Creativity became the center point of cultural industry. The various domains of culture such as crafts, visual and performing arts became professionalized. The cultural industry became competitive as private cultural enterprises were set. Cultural entertainment became more formal as private theatres and cinemas halls were established. Despite these changes, people still practiced their traditional cultural practice and adhered to many of their intangible cultural heritage (norms, values and beliefs).

The fourth phase is the post modernity summarized as the industrialization of culture and acculturalization of industry. It is characterized with increased application and use of computer in the creation of cultural goods and services. This phase connotes the importance of culture and creative industries becoming indispensable aspects of economic growth and development. Responding to the national and global challenges of unemployment and inadequate revenue befalling many developing countries, this phase is aided by rapid urbanization, industrialization and supersonic flow of information

and other aspects of globalization. The phenomena has created cultural fusion, adoption and adaption from all parts of the globe. Although the trend in many ways shows the dynamism of culture, it is threatening the cherished values especially among the young people who seem to under look their own culture.

2.0   CHAPTER TWO: SITUATIONAL ANALYSIS

Uganda's cultural identity is comprised of i) Traditional Expressions and Traditional Knowledge (intangible cultural heritage); ii)the tangible heritage; iii) creative industries, which is varied, complex, and in constant evolution.

2.1   Traditional Cultural Expressions and Traditional Knowledge (Intangible Cultural Heritage)

The 65 indigenous communities (The Constitution of Uganda - Schedule 3) represent Uganda's diverse cultural heritage. Traditional Cultural Expressions also referred to as expressions of folklore and Traditional Knowledge form what is referred to as intangible cultural heritage. The intangible cultural heritage consists of 5 aspects; i) oral traditions; ii) performing arts; iii) social practices, rituals and festive events; iv) traditional craftsmanship; v)knowledge and practices concerning nature. The status of each of these aspects is shown below.

2.1.1.   Oral traditions

Ethno-history in African societies were characterized by the great wealth of non-written historical sources, such as oral traditions, anthropological information, linguistic documents, and archaeological materials. With the abolition of traditional institutions in 1966, the oral modes of transmission greatly diminished and are now almost extinct. In the absence of taboos, social vices including individualism, intolerance, criminality, injustice, corruption, and exclusion cropped up.

With the restoration of traditional institutions in 1993, communities have started revitalising especially 'the fire place' as the traditional informal means of educating communities and the young generation of the values, beliefs and taboos that held them together. Some communites have radio programmes to educate the young about their lineage and culture. A number of researches on the contribution to socio economic development have been carried out and action research going on in various aspects. To address these vices, Uganda has developed a set of "Ugandan Cultural Values" and Ugandan ethical values so as to develop a national ethos for Uganda.

2.1.2   Performing arts

Among the communities, traditional and modern performing arts have been popularized as a means to facilitate participation by communities in development. Educational and cultural institutions as well as the private sector have supported the performing arts through music, dance and drama competitions. Educational institutions of learning have designated annual culture days to share and showcase their identity. Cultural institutions have a diversity of performing arts during commemoration of coronation anniversaries, birth anniversaries and at clan festivities.

Other communities have organized cultural festivals and awards to educate the young about their culture. The churches too use cultural performances and cultural objects during commemoration of

festivities and at religious rites. A number of advocacy days are also commemorated annually in the country and the arts are also presented in a number of gazetted and non-gazetted days, national and State events in the country. Drama and theatre continue to thrive though at a minimal scale mainly in urban centres or when commissioned for particular purposes such as HIV and AIDs, health, agriculture among others.

Consequently income and jobs have been created for a growing number of Ugandans. Participation by artists in the performing arts is limited because of inadequate technical capacity. The available opportunities in capacity building are limited to apprenticeship and are within formal institutions. The trainings on acquisition of skills focus mainly on modern performing arts and seldom includes marketing and promotion of the art.

2.1.3   Social practices, rituals and festive events

Social practices, rituals and festive events are commonly performed in many communities. These events usually happen during the introduction and marriage ceremonies; death and funeral rituals; at naming of children or twin ceremonies; livelihood activities such as hunting, fishing and at food harvests; initiation rites; coronation anniversaries; communal works; construction of traditional architecture and traditional conflict resolution mechanisms among others.

These practices, rituals and festive events have changed over time from the duration of the event, to the number of participants and the social status of the participants among others. This may be due to foreign influence, religion, education, technology and HIV and AIDs among others.

2.1.4   Knowledge about Nature

Indigenous therapeutic traditions have been generally minimized, discriminated and thought of as discardable shreds of the distant past. However about 80% of the Ugandan population still uses herbal medicine (WHO-SAGE, 2016). This is derived from traditional knowledge and skills associated with a traditional understanding of health seeking behavior and wellbeing. The factors for this high use of herbal medicine is its low cost, inaccessibility of health centres and the need to strengthen social networks among the people.

There are over 10,000 traditional health practitioners across the country in the informal and non-formal sectors. Some of the traditional health practitioners care for the forests and regenerate rare medicinal plant species, that could provide rich ecotourism and nature related tourism experiences. There is also indigenous knowledge associated with rain-making and weather forecasting which could form an interesting dimension to sustainable development among some communities. Cultural landscapes such as caves, hills, waterfalls, as well as sacred trees and forests provide interesting insights into people's spirituality, ancestry and association with nature, along with legends and stories, which could explain why certain aspects of nature are cared for more than others. It is through the understanding of such efforts that conservation may be enhanced with meaningful community involvement.

2.1.5   Traditional craftsmanship

Traditional craftsmanship is still practiced, preserved and promoted by the indigenous peoples in Uganda who have passed it down from generation to generation. These are from human thought, needs and conceptions from nature with different traditional occupations such as fishing, pastoralism and agriculture. These crafts portray beliefs, values and culture of a society.

Many of these processes of creativity and construction provide communities through the historical records art and artifacts people left behind and create avenues for income generation. The architecture and homestead settings reflect indigenous knowledge in respect to an understanding of the local environment, security needs as well as concepts and use of space and family relations.

Documentation of intangible cultural heritage is being carried out by different stakeholders however dissemination is inadequate. This has led to a disconnect between the generation of knowledge on relevant cultural resources and the national development plan and policies. There is a challenge of limited recognition and research of traditional knowledge, skills and practices and absence of a repository on culture and related aspects.

2.1.6 Indigenous Peoples
There are some communities who suffer from prejudiced views against their culture, livelihoods, ways of life that are considered as retrograde and bound to disappear. They are characterized with historical continuity with precolonial past, have a strong link to territories and surrounding natural resources, have distinct traditional way of life, language and forms of expression, traditional practices and belief systems, that define their respective identity.

They resolved to maintain and produce their ancestral environments and systems as distinct peoples and communities. They have experienced varying degrees of loss of their cultural heritage, due to restricted access to their ancestral lands like forests and other natural environments where they derive their livelihood. They are socially marginalized which limits their access to social services such as health and education resulting in poor health, low levels of education and low productivity. There is a complete absence of statistics on the social, economic, political status of the indigenous peoples in Uganda. Until 2019, there was hardly any structured, affirmative and sustained interventions to address the marginalization experienced by indigenous peoples.

On the political scene, unlike the Benet, the Batwa, only the Ik and the Tepeth have direct representatives to Parliament. In 2019, however, a national Indigenous people's reference committee and a national coalition of CSOs have been set up to address their issues in an integrated manner.

2.1.7 Languages
Uganda has an estimated over 44 languages showing the rich variety of languages and dialects. English is the official language while Kiswahili is the second official language and a lingua franca of the East African Community. All languages are used in public and private spaces, religious activities, in educational institutions and in business transactions. However Luganda, is used as a language of business by over 10 million Ugandans, thus making it the most used local language.

A few language boards and language clusters promote local languages however with indigenous peoples' languages are almost extinct most without orthographies. They use languages of the dominant community as well as at the lower primary schools. Mainly the print media has promoted literacy and use of local languages namely Luo, Luganda, Runyankole and Iteso among others. They publish several books by local authors, some of which are used as text books in schools, available literature is limited.

Although Kiswahili is the second official language, it does not have an official tabloid nor magazine on Kiswahili language and is completely absent in the informal and non-formal sector. The development of languages in Uganda has not been uniform. Many languages are getting distorted with a mixture of slang both in spoken and written.

2.1.8   Traditional or Cultural Institutions

Traditional or Cultural Institutions were re- instated in 1993. In 2010 they established their forum to mobilize their people and promote Government programs. These programmes include those for moulding young people into responsible citizens, sports, education, health, agriculture, gender, environment conservation and prosperity for all. Some have developed their clan leaders charters, principles and practices on traditional land rights; guidelines on heritage conservation in oil and gas extraction. They continue to provide peace and conflict resolution mechanisms among others.

Despite the Forum, there is continued tension and conflicts between and among the institutions over leadership and return of assets and properties. Their performance however is hampered by technical and financial assistance to effectively preserve, protect, promote cultural heritage and contribute to sustainable development. The challenges is the lack of a national programme to inculcate a national value system and patriotism among the young persons to love their country beyond balkanisation by indigenous community

2.2   Tangible Cultural Heritage

There are a number of historical buildings, cultural sites, natural and cultural spaces and monuments that make up Uganda's tangible cultural heritage. There is one National Museum and one National Theatre built in the 1950s with the latter renovated in 2017. There are over 736 cultural sites across all regions with 20 gazetted by Government (Uganda Monuments Policy 2015). Of these about 20 are private community museums and cultural centres across the country. These provide detailed information on history, culture and artifacts and instruments of the indigenous communities.

Documentation of historical buildings in Kampala, Jinja and Entebbe have been presented through a historical map and a book. The architecture showcased ranges from religious buildings, cultural, commercial, governance and educational institutions. The buildings are important reference points from which linkages with the past and present information could be enriched. They explain the history and character of a nation and its people's traditional governance systems. In a bid to protect the buildings from demolition, Kampala Capital City Authority is discussing an Ordinance to preserve them.

2.3   Culture and Creative Industry

This is one of the emerging non-traditional industries that can greatly contribute to employment creation, foreign exchange earnings, revenue generation and tourism promotion in the country. The sector's employment increased to 376,000 in 2014 from 250,000 in 2009. The cultural and creative enterprises increased to 12,472 from 10,000 in 2009 (UBOS; MoGLSD 2014).

In terms of exports, between 2004 - 2008, Uganda exported cultural goods and services worth US$239,095,546 approximately Ug.shs.427.27 billion (UBOS: 2009). In the same period, imports of cultural goods and services were approximately US$600 million an equivalent to Ug.Shs.1.17 trillion. Thus the exports of creative goods and services are less than what the country imports (URA 2009) showing unfavorable balance of trade.

2.3.1   Audio Visual and Interractive Media

This domain includes Television, Radio, Internet live Streaming and Video Games (UNESCO 2009, Framework for Cultural Statistics). The sector is dominated by production companies for programming, broadcasting and transmission through television and radio broadcasting, advertising and entertainment, digital and online content.

It is estimated that freelancers make up almost 60 percent of the total labour force in these enterprises (UNATCOM 2009). 32,953 out of 148,371 constituting 22 percent were covered under the 2014 Cultural mapping. Male employees dominate both professional and non-professional categories of employment. The domain had the highest number of professionals compared to other domains in culture with more male permanent employees compared to females. The majority of the enterprises fall under the gross revenue bracket of US$ 0-5000.

2.3.2   Cinema and Audiovisual

Cinema commonly known as Film is largely artisanal, with majority individuals typically working informally through ad hoc Director - Producer driven teams or in small enterprises. Historically, films were exhibited in the Cinema halls tracing its roots to the early 1970s Colonial Film Unit established to promote film consciousness among Ugandans both at the level of consumption and production. Documentaries on reel films, using 35mm and 16mm films to educate Ugandans about western way of life were produced. With the advent of video technology – television video started overshadowing and subsuming film, as an art form. The creative, entertainment and recreational aspects of film were downplayed in the interest of educational programs. This was worsened in 1972 by the expulsion of Asians who were running the over 50 Cinemas all over the country

By early 2000, the film sector had 5 major sub domains that are referred to as guilds. These include; film producer's guild; the performers guild (screen actors guild); the video jockeys & publishers guild (association of cinematographic interpreters and publishers (ACIP) limited); distributors guild (association of audio & visual distributors limited); exhibitors guild (cinema halls operators), broadcasters (national association of broadcasters) and the audiovisual collecting society commonly known as Collecting Management Organization(Uganda Federation of the Movie Industry).

Its employment is estimated at 200 film producers, over 5,000 screen actors, 1200 libraries of distributors guilds both regional and agents/retailers, 7 executive cinema halls and about seven (7) private theatres all in Kampala exhibiting foreign content, with over 2200 local cinema halls commonly known as "bibanda" exhibiting both local and foreign content translated by VJs into local languages especially luganda and (7), seven private film schools. The broadcasters who are part of the exhibition infrastructure are very few in country. They receive foreign films which have already enjoyed economic benefit from foreign distributors making them cheaper than Ugandan films.

Since 2005, Uganda is now home to over fifteen (15) film festivals fourteen (14) private sector and one (1) government led. In the absence of cinema halls, these festivals serve as distribution and exhibition avenues. Some of the festivals have supported the local producers and film makers in production of local films usually in the form of capacity building through training workshops, technical support and financial rewards. The skills gained range from Cinematography, sound mixing and script writing among others.

There are over 30 TV stations/broadcasters which could consume local films however; most of them air foreign content which has threatened the existence of the local film market. Most have zero willingness to buy and broadcast local films despite the 2013 Government Policy compelling TV stations to broadcast at least 70% local content. A 2015 monitoring report showed that TV Stations adoption of the policy is very low with some TV stations scoring 0% after two years of passing the policy. With the advent of digital migration, DSTV, Zuku TV, Star times, and GO TV have some little interest in airing some films. There are also some studios and production houses with a variety of equipment for filming, with the enthusiastic young people ready to be actors, many types of films are being developed. Currently, there is one Collecting Management Organization (CMO) called Uganda Federrion o the Movie Industry (UFMI).

The Film Industry is dogged by limited access to finance, high levels of piracy of intellectual work due to absence of mechanisms to counter cyber piracy, lack of access to high end production equipment, inadequate professional capacity resulting into poor quality films. This has led to low incomes and low status for the artists. The creative industries are therefore less profitable to those who invest their knowledge and capital to produce creative goods and services

2.3.3 Books and Publishing

The main activities are book printing and publishing, newspapers, magazine and digital content production through CD ROM, DVD and the Internet. The sector has grown since the liberalization of the economy in the early 1990's from two publishing houses to over ten companies in 2014. Most of these are British-based publishing houses. Some Kenyan-based publishers have also increased their activity in the Ugandan market and for the first time in many years, some indigenous publishers are also supplying both the local and regional markets.

The books and publishing domain is the largest provider of employment under the creative industries with highest number of both male and female professional and non-professionals workers. It employs

approximately 40,953 people with the New Vision and the Daily Monitor printing and publishing Corporations taking the lead respectively and also double as commercial advertising enterprises.

The industry has the highest percentage with gross revenues in excess of US$ 500,000, with a significant number of enterprises earning below $5000(UBOS: MoGLSD 2014). 84 percent of the funding in the book and publishing domain comes from sales and promotion with Government subvention at only 7 percent.

There is an absence of infrastructure such as data and information management systems, cultural villages, recording and filming studios and professional schools. This has affected the marketability and competitiveness of culture and creative goods and services.

2.3.4   Performing Arts

This sector is largely private including music, dance, drama, theatre, comedy and matching arts. Their main activities are content origination, stage plays and performance production, public performance of music, dance and drama, festivals and touring. They are micro and small enterprises with few employees and relatively few professionals and operating informally at (45%). The majority earn less than US dollars 5000 per annum with a few earning between US dollars 100,000- 200,000(UBOS; MoGLSD 2014). A number of musicians in the country either perform singularly or in joint collaborations. They are supported by event managers, designers, advertisers and event management firms commonly known as promoters and bouncers. The promoters announce the events and control the proceeds from gate sales.

There is one Collecting Management Organization (CMO) called Uganda Performing Right Society (UPRS). This is a private collective management organization with a membership of about 1000 artistes that collects royalties from the formal and informal institutions for the unauthorized use of their products and distributes them. There is now an Artists Labour Union to negotiate for artists rights. The infrastructure such as a few recording studios with latest equipment is available with script writers. It is however dodged with absence of statistics on the performing artists in the country, piracy of their intellectual works and absence of contracts with managers creating conflict. Some countries restrict the mobility of artists to other countries where they have been invited to perform

2.3.5   Visual Arts and Crafts

Visual art and craft are made from natural resources and recyclable materials. It is largely self-funded with many enterprises relying on sales and promotion to earn revenue. To date, the number of art and crafts outlets has increased from one to over ten in Kampala alone. Almost all major towns, highways and hotels have art and crafts outlets albeit at a small scale in form of galleries, art and crafts villages, centres and makeshift selling points during conferences, exhibitions, festivals and trade fairs.

The challenge are absence of an endowment fund or special funding which has led to few designs, poor packaging, unstandardized pricing, limited promotion and distribution networks as well as the inability to adapt to artistic creations and cultural goods to the characteristics of demand in industrialized countries and to the evolving demand in domestic markets. The other challenges is the diminished source of raw materials; lack of access to reliable markets; absence of a skilling program to enable

practitioners to produce high quality, standard and uniform products in large volumes that can compete favorably on the international market; lack of a program to replenish natural resources applying modern methods that take into account our traditional and cultural values and high taxes to Ugandan artists compared to foreigners.

2.3.6   Design and Design fashion

Most enterprises operate on a small scale and at individual level, with the main activities being fashion design, art and design, graphic designs for the printing and publishing industry and for broadcasting and entertainment. Some products are exported to different markets internationally. Some Ugandan designers have participated in fashion shows worldwide. Noteworthy, is the emergence of professional institutions such as schools of Art and Design in Universities and other tertiary institutions. There are some private enterprises that provide specialized training in design and fashion too. Various enterprises are involved in graphic design around the country and many of them focus on printing services. 44 percent of the members earn gross revenue range of US$0-5000, while 6 percent earn between US$ 100,000-500,000 and 16.7% earn US$ 500,000. Most of the revenue is from sales and performances but other sources include private fundraising. The sub sector employs more females than the males (7,384 females and 6,702 males respectively).

2.4   Technological Advancement

Uganda is one of Africa's fastest growing internet markets with penetration access to computers and computer based internet, increasing from 7.5% in 2011 to 28 percent in 2014(UCC 2014). There were approximately 8.53million internet users at end of June 2014(Uganda Communications Commission; quarterly sector update; April –from June 2014).

There are over 562,240 Facebook subscribers, who may also concurrently be using other sites such as YouTube, Twitter and the blogger. Facebook has the largest group in the age bracket of 18-24 year old. These youth provide opportunity for creative goods and services including film. Digital technology allows a creative product to be reproduced and delivered to a customer at zero marginal cost. As technology improves, so does our ability to design, produce and distribute creative services tailored to an individual's preference en mass.

2.5   Demographics

One of the most important demographics trends that might affect Uganda is the age composition of the population. According to Population Action International (PAI) Uganda's population would double by 2025 to 53million and quadruple by 2045 and after that Uganda might have between 90million and 130million(Population Action International:2010). In a 30-year historical analysis, the report *(The Shape of things to come (PAI) 2010)* found that countries with very young and youthful age structures - those in which 60 percent or more of the population is younger than the age 30 are the most likely to face outbreaks of civil conflict and autocratic governance. On the economic front, unemployment rate among the youth is 22% and even higher among the people with university degrees and young people living in urban areas. Without steady, high rates of job creation, economic prospects only worsen over time as the size of youth cohorts entering the job market steadily grows.

In order to meet the looming unemployment in the country and reduce the security risks, culture and creative industries which are underappreciated will become the bright spot. Worthy of mention is that the global economy continued to grow during the global financial and economic crisis in 2008. When many other sectors of international trade contracted by 12 percent, creative industries continued to grow at an average of 14 percent, per annum worldwide(Stefan Hajkowicz 2015 World Economic Forum 2015). The creative industries generate financial returns with minimal production and distribution costs, helps people escape poverty and bolster cross cultural exchange and understanding.

2.6   Infrastructural Development and Extractive Industries

In recent years, there has been growing concern about the adverse impact of the extractive industries (exploration and extraction of minerals, oil and gas, as well as associated infrastructure) on cultural spaces, values, beliefs and practices as well as cultural heritage especially of Indigenous Peoples. There is no free, prior and informed consent in relation to relocation from lands and territories, cultural, intellectual, religious and spiritual property, storage or disposal of hazardous materials, or natural resources exploitation affecting their lands or territories and other resources, in particular in connection with the development, utilization or exploitation of minerals, water and other resources.

Despite the attention that the issue has received and the various 'no-go' commitments that have been made, there is evidence that the threat to natural world heritage properties and associated intangible cultural heritage from extractive industry exploration and exploitation activities is growing - especially in Africa.

The tension between development and conservation poses particular problems for culture in particular and World Heritage properties, in general which the global community seeks to preserve for future generations. There are sacred places, rituals, values, beliefs, practices and taboos associated with the environment under which these infrastructural and extractive industries pass. These cultural spaces have social, spiritual values and are sources of livelihood. Some livelihood forms are not considered of any value among the contractors, the developers and the implementing agencies. Communal grazing grounds which seem not in use and forest lands which are used as sources of herbal medicine and religious rituals for some communities are usually the first to be fronted for extractive industries and infrastructural projects.

One of the threats to deterioration of cultural practices is the programming and implementation of activities related with infrastructural projects, oil and gas and the extractive industries. The implementers need an understanding of indigenous peoples' identity of themselves and one another. Free prior and informed consent through cultural structures of the traditional leaders, the clan leaders and elders is key for the achievement of cultural appropriate development that is sustainable. Participation of the indigenous communities including the indigenous people at the inception of these projects, to the identification and documentation of the cultural implication is key to socio economic development.

3.0 POLICY AND LEGAL FRAMEWORK

Uganda Vision 2040 (Chapter 5) emphasizes the development of a National Value system to change citizen's mindsets, promotion of patriotism, and enhancement of national identity and nurturing of an appropriate ideological orientation. The Vision further provides for harmonized coordination, implementation, monitoring and evaluation at all levels for Government's effectiveness and regulatory control.

The National Development Plan (NDPII) 2015/2016 - 2019/2020 recognizes that culture is manifested in various forms and influences different aspects of perception and aspirations in life and development options. The Plan emphasizes the promotion of positive cultural values, norms and practices. It also proposes a strategy to intensify the promotion of Uganda's visual and performing arts both locally and internationally.

Other Policies are the the National Youth Policy (2018), the Uganda Gender Policy (2016); the Community Development Policy (2016); the National Museum and Monuments Policy, (2015); the National Ethical Values Policy (2013); the Equal Opportunities Policy (2006). They provide for the promotion of Ugandan values and norms for behavioral change and highlight the dangers of exposure to negative cultural practices which may erode the positive values.

The Laws include the Uganda Communications Commission Act (2013); the Female Genital Mutilation Act and Regulations (2013), the Complimentary Alternative Medicine Bill (2019); The Institution of Traditional or Cultural Leaders Act (2011); and the Sexual Harassment Regulations (2012), the Prevention of Trafficking in Persons Act (2009); the Children's Act (CAP 59); the Penal Code Act, (CAP 120); the Electronic Media Act, (CAP 104); The Stage Plays and Public Entertainment Act (CAP 49), the Copyright and Neigbouring Rights Act (2006). The Local Government Act (Article 178 (a) (ii) which assigns responsibility for promoting local cultures to local authorities, while Article 33(2) specifies sites/places to be preserved by local authorities; the Employment Act (2006);

As a Member of the African Union, the Policy resonates with the African Union Plan of Action on Culture and Creative Industries, the Arterial Network Position Paper on Culture in the Post-2015 Development Agenda; the 2015 Agenda for Sustainable Development; the 1980 UNESCO Recommendation Concerning the Status of the Artist.

Article 119 of the Treaty for the establishment of the EAC requires Partner States to promote close cooperation amongst themselves in culture and sports. Article 42 and 43 of the East African Common Market Protocol, Partner States undertake to foster cooperation in the field of intellectual property rights, promotion and protection of creativity and innovation for economic, technological, social and cultural development. The development of culture and creative industries has been prioritized in the 4th EAC Development Strategy (2015/2016-2024/2025).

International Conventions, Declarations and Protocols include the Universal Declaration of Human Rights, African Union's Agenda 2063 and Sustainable Development Goals. The Sustainable Development Goals provide five key priorities including: a) a right's based approach incorporating international human

rights standards; b) ensuring recognition and respect for Indigenous people's right to land, water, seeds and other resources, self determination, treaty rights and free, prior and informed consent; c) respect and protection for traditional and local livelihoods, food security and sustenance practices; d)recognition of culture as a component of sustainable development and; e) full participation of Indigenous peoples in decision making in sustainable development programs and policies at allstages and at all levels.

The United National Declaration on the Rights of Indigenous Peoples (UNDRIP) provides for three principles: the right to self determination, right to lands, territories and resources and cultural rights of indigenous peoples. The 1966 International Covenant on Economic, Social and Cultural Rights - Article 27 provides for the right of persons belonging to ethnic, linguistic or religious minorities in community with other members of the their group to enjoy their own culture, to profess and practice their own religion and to use their own language. UNESCO's 1972 Convention on the protection of Natural and Cultural Heritage and the 2003 Convention on the safeguarding of the intangible cultural heritage and the 2005 Convention on the promotion and the protection of the Diversity of Cultural Expressions are key in the safeguarding, protection, promotion and growth of culture.

4.0   CHAPTER FOUR: POLICY PRINCIPLES AND OBJECTIVES

4.1   Sovereignty

The policy reaffirms Uganda's sovereign rights as a nation to preserve and protect Uganda's cultural heritage and the right to culture and other similar rights. It will therefore maintain, adopt and implement policies and measures that the country deems appropriate to promote and protect its national heritage. It acknowledges the diversity of cultural expressions within its territory, in accordance with the Charter of the United Nations, principles of international laws as well as the country's Constitution and restoration of African dignity within the broader agenda of African Renaissance.

4.2   Respect for cultural diversity and equal dignity and inclusion

The policy ensures respect for cultural diversity of indigenous communities including indigenous people is upheld. The indigenous people are unique and similar in many ways. The protection and promotion of the diversity of cultural expressions is key in this Policy and is founded on the recognition of equal dignity of, and respect for all indigenous Ugandan cultures in the country irrespective of the size of the cultural groupings. The recognition is premised on the virtues and values of Uganda. Further, it creates scope for full and equitable participation by all citizens in the country's heritage, and cultural expressions.

4.3   Recognition of culture in Economic Development

For all Ugandans to fully participate in and enjoy the country's heritage and culture, as well as the artistic expressions thereof. It is in society's unfettered participation as mentioned above that livelihood will be positively affected resulting in better economic activity of each community. Uganda recognizes that culture and creative industries are

one of the mainsprings of development. It also acknowledges the important need to consider the cultural aspects of development as being just as important as its economic aspects.

4.4   Innovation and creativity
The policy recognizes that cultural change is taking place in the country. The Policy takes note that the competitiveness of the cultural goods and service in the market is based on the level of skill innovation and knowledge applied to the product. It will ensure capacity of the stakeholders is built to make products that compete favorably in the regional and international market.

4.5   Public Private Partnerships
The Policy will ensure adequate involve of the private sector in the development and management of culture and creative enterprises in the country. The value chain of producing cultural good and service is very long involving different stakeholders contribute in many forms.

5.0   POLICY OBJECTIVES
5.1   To promote respect for the diversity of cultural expressions and raise awareness of its value at the local, regional and international level.
5.2   To facilitate the production and growth of culture and creative goods and services.
5.3   To promote cultural cooperation and collaboration within and among various indigenous comminutes at regional and international level.
5.4   To strengthen the legal and policy framework to ensure compliance, coordination and integrity of culture and creative industries.
5.5   To strengthen the professional, technical and institutional capacity of key players to scale-up the creative industries' marketability and competitiveness at national, regional and global levels.

6.0   GENERAL STRATEGIES
To achieve the Policy Objectives, strategies to enhance the integration of culture into development are required. The main strategies are;

6.1 Advocacy for Culture
People perceive culture differently, some appreciate it from a narrow point of view while others perceive it as retrogressive. The consequences include limited integration into National Development Processes. Advocacy for the holistic appreciation of culture shall be enhanced by;
- Facilitating the process of reviewing culture specific laws and other laws to identify culture concerns;
- Supporting the development of an advocacy strategy for culture in Uganda;
- Supporting the development of a Cultural Management Information System;
- Facilitating the collection, documentation and use of culture statistics;

- Developing and disseminating standards and guidelines on how to mainstream culture into sector policies and plans.

6.2   Capacity Building

Generally capacities in the culture sub-sector are inadequate. The areas of inadequacy include; limited qualified personnel, materials and equipment, knowledge about markets for products, infrastructure and coordination. This status quo undermines the potential for culture to contribute to National Development. Capacity shall be improved by;
- Carrying out a capacity building needs assessment;
- Facilitating the development and implementation of a comprehensive capacity building plan for culture practitioners and institutions that promote culture.

6.3   Research and Documentation

Research and documentation of culture is inadequate. The contribution of culture to National Development can therefore not be adequately quantified. In addition, cherished cultures are being lost and practices that impinge on the dignity of people are not being addressed. Also dissemination of available research findings is limited. Research and documentation shall be enhanced by;
- Ensuring research and documentation of intangible and tangible aspects of culture in Uganda;
- Ensuring the dissemination of research findings;
- Ensuring the establishment of Culture Resource Centres at all levels;
- Promoting public/private sector partnerships in promotion of culture.

6.4   Promoting Collaboration with Stakeholders

There are various stakeholders in the culture sub-sector. However there is no established coordination mechanism to consolidate the gains from the different actors. This calls for the establishment of mechanisms to intensify collaboration among all stakeholders. Collaboration will be strengthened through;
- Supporting the implementation of culture interventions through Local Governments, CSO's and the Private Sector;
- Promoting development and implementation of joint programmes;
- Facilitating the setting up of networks in culture.

6.5 Resource Mobilisation

The culture function is broad and therefore requires continuous mobilisation of resources to implement programmes and activities. Deliberate efforts by different stakeholders are necessary to ensure increased and sustained resource mobilisation. Resources shall be mobilised by;

- Developing specific programmes and plans to attract investment and funding;

- Sourcing for funding from Government, development partners, the private sector, and civil society organisations.

7.0   CHAPTER FIVE: POLICY PRIORITIES

7.1   Identification, Safeguarding and Protection of traditional cultural expressions and traditional knowledge

 i.   Promote the role of religious and traditional institutions in fostering ethics, values, education, training and culture;
 ii.   Promote beliefs, values, customs and traditions that enhance human dignity;
 iii.   Ensure action on customs and traditions that impinge on human dignity;
 iv.   Establish open spaces and creation grounds for older persons and children at the districts level
 v.   Identify and enhance good customs and traditions for molding a peaceful, respectable and harmonious nation.
 vi.   Prioritize heritage education in the national curriculum to enhance positive attitude and appreciation of cultural heritage and its potential to contribute to national and sustainable development.
 vii.   Develop mechanisms to track heritage preservation, promotion and utilization at all levels
 viii.   Mobilize and advocate for the protection and safeguarding of the environment by the communities
 ix.   Promote use of cultural heritage sites as education resources and tourist attraction
 x.   Establish a system of data collection and information management and publishing of contribution of culture to socio economic development
 xi.   Research, document and disseminate the intangible cultural heritage of Uganda
 xii.   Ensure that public and private offices recognize the value of records and archival possessions and preserve them as our national history and cultural heritage.
 xiii.   Ensure that land developments are preceded by cultural resource study and the costs for the study shall be incorporated into the budget of respective development projects.
 xiv.   Establish culture and creative arts committees at District Local Government level to mobilize, coordinate, protect and promote cultural activities, exhibition, recreational and cultural heritage spaces.
 xv.   Promote traditional sports in different regions of Uganda.

7.2   Promote and protect culture and creative industries

 i.   Provide investment incentives for the culture and cultural Industries
 ii.   Ensure the Broadcasters promote local contents cognizant of national values, customs and culture.
 iii.   Encourage formation of producer groups;
 iv.   Carry out capacity needs assessment and build capacity of practitioners in quality content development and marketing;
 v.   Market Ugandan products in various media platforms
 vi.   Promote the application of appropriate technology in the development of culture and creative industries
 vii.   Produce and sign co production and distribution agreements for film
 viii.   Ensure culture heritage studies are taught at all levels of education
 ix.   Promote internal and external collaboration in capacity and institutional development, sharing of cultural knowledge, expertise, goods and services.

x. Strengthen mechanisms for protection of practitioners works of all artists
xi. Establish modern regional cultural centers for learning and promotion of culture.
xii. Establish mechanism for identifying and recognizing renown artists
xiii. Develop curriculum to train the creative arts at all levels in formal, informal and non-formal education.
xiv. Ensure registration of Artists and stakeholders
xv. Ensure regulation of performing Artists

7.3 Preserve and Protect cultural rights of the indigenous peoples

The Government will work with the traditional cultural structures of indigenous people to ensure the full and effective participation of all community members in;

i. Establishing inventories of indigenous peoples ;
ii. Ensuring the protection of Indigenous traditional knowledge and cultural production
iii. Research, document, promote and disseminate the cultures of indigenous minorities especially language;
iv. Establishing a mechanism to recognize and support indigenous minorities.
v. Developing an affirmative programme to address the challenges of the Indigenous people.
vi. Ensuring the full and effective participation of IP is sought in all matters that concern them

7.4 Protect and Promote languages and literary works

i. Ensure that all languages have developed orthographies;
ii. Ensure the preservation and development of orature and literature at all levels;
iii. Ensure the development of dictionaries in local languages.
iv. Promote the learning and use of local languages and Kiswahili in informal and non-formal settings,
v. Establish the National Kiswahili council to promote unity and fast track EAC regional integration
vi. Encourage the growth of public and private organizations to promote Kiswahili and other local languages.
vii. Promote multilingualism for trade, business and appreciation of cultural diversity, research writings preservations, translation of local languages.
viii. Ensure advocacy of languages is strengthened

7.5 Strengthen Cultural Cooperation and Collaboration

i. Facilitate and encourage the creation of internal and external partnerships for the promotion of cultural industries
ii. Develop, sign and implement cultural cooperation agreements including co-production and co distribution agreements.
iii. Design and revise export strategies to promote cultural goods and services
iv. Provide incentives for the import of cultural goods and equipment for growth of sector
v. Revise fiscal measures on imports of cultural goods.
vi. Facilitate cultural exchange programs at national, regional and international levels
vii. Organize cultural festivals for showcasing of the culture and creative products in the country.

8.0 CHAPTER THREE: ROLES AND RESPONSIBILITIES

The implementation of this action plan requires the establishing and strengthening an elaborate institutional framework. Key institutions in this arrangement will be:

8.1 Ministry of Gender, Labour and Social Development

The Ministry will provide the overall strategic oversight direction on the implementation of the Policy:-

i. Carrying out advocacy and awareness-raising on importance and benefits of culture and creative industries to socio economic development.

ii. Ensuring the initiation, review of policies and developing guidelines and regulations

iii. Ensuring the dissemination of policies, laws, guidelines and regulations on culture;

iv. Ensuring the development of programmes in all areas of culture;

v. Ensure the integration of culture and creative industries into programmes, policies and plans in support of a multi-sectoral response;

vi. Build the capacity of artists, practitioners and enforcement agencies (the Kampala Capital city authority, the Uganda Police, District Community development officers and other actors) to undertake routine inspection and monitoring of culture and creative industries at various levels

vii. Strengthen linkages and partnerships with other government programmes and partners at the national level to harness resources for culture and creative industries;

viii. Establishing mechanisms for coordination of institutions that promote culture;

ix. Ensuring the participation of young people in culture;

x. Ensuring the development and enforcement of regulations, standards and guidelines for culture;

8.2 Ministry of Energy and Natural Resources (MENR)

i. ensure intensive and comprehensive consultation between government ministries and agencies and with the general public including indigenous people before and during all processes

ii. Ensure all parties are fully aware of the implications of extractive industries

iii. Ensure that consultation is documented, and that ministries responsible for mining and energy record their concurrence with the intention

iv. ensure reconciliation of economic and social development are addressed through better integrated planning and dialogue

v. Ensure that all active or inactive mineral and hydrocarbon exploration and exploitation concessions that may still be in force within the boundaries of cultural with appropriate compensation to concession holders where applicable;

vi. Ensure that buffer zones are fully defined, mapped and understood by all stakeholders with appropriate protection and promotion measures in place and enforced by legislation,

vii. Ensure thorough environmental, social and cultural heritage impact assessment, including, where necessary, strategic assessment

viii. Ensure the use of strict and specific guidelines for the assessment of potential extractive industry impact on the Outstanding Universal Value and integrity of natural World Heritage properties

ix. Withdraw all active or inactive mineral and hydrocarbon exploration and exploitation concessions that may be in force within its boundaries, with appropriate compensation to concession holders where applicable;

7.3 National Planning Authority

The Authority shall:

Ensure the mainstreaming of culture into the National planning process.

7.4   Uganda Bureau of Statistics

The Bureau shall:

Collect and disseminate statistics on culture.

7.5   Ministry of Tourism, Trade and Industry (MTTI)
The Ministry shall:

i. Promote cultural tourism;
ii. Develop and promote natural and cultural sites;
iii. Ensure community, civil society and private sector participation in the conservation and promotion of natural and cultural sites;
iv. Ensure the protection of local communities from the negative influences of tourism;
v. Lobby for investment incentives for the culture sub-sector;
vi. Ensure that the indigenous peoples will be consulted through their traditional cultural structures for free informed consent when tourism or conservation projects affect their lands

7.6   Ministry of Education and Sports (MOES)
i. Integrate culture issues and concerns into educational policies, plans, programmes and curricula;
ii. Promote the development and use of local languages in education programmes at all levels;
iii. Promote culture festivals in institutions of learning at all levels,
iv. Promote the development of traditional sports in institutions of learning at all levels.

7.8   Uganda National Cultural Centre
The Centre shall:
i. Provide and establish theatres and cultural centres;
ii. Encourage and develop cultural and artistic activities;
iii. Provide accommodation for societies, institutions or organizations of a cultural, artistic, academic, philanthropic or educational nature.

7.9 Local Government/Authorities/Municipalities

The local governments shall be responsible for cultural affairs in their localities. They shall therefore ensure the:

i. Integrate culture and creative industries into district programmes, plans and budgets
ii. Register, monitor and supervise all stakeholders in culture and creative industry
iii. Raising awareness and mobilize communities to participate in cultural activities,
iv. Build the capacity of culture and creative industry practitioners,
v. Ensure mobilisation, provision of human, financial and material resources to the culture function resource for the implementation of cultural activities
vi. Identify markets and cultural spaces for show casing of cultural goods and services
vii. Enact District Ordinances and Bye-Laws to protect cultural space
viii. Strengthen linkages and partnerships with other government programmes in the district
ix. Involve culture stakeholders in community discussions and decision-making processes.
x. Organize activities and events, dialogues, festivals, awards, elders meeting, clan leaders, cultural compilations to promote culture at destruct level.
xi. Establishment of appropriate local organs for implementation and management of cultural affairs;

7.10 Traditional Cultural Institutions

The traditional cultural institutions shall;

i. Carry out and inventory, document cultural values, practices, beliefs and practices in their communities
ii. Organize cultural festivals to promote enactment of culture in the community
iii. Organize advocacy events specific to their communities
iv. Promote the increased participation of people in cultural activities for development.

7.10 Kampala Capital City Authority

The Authority shall;

i. Demarcating and gazetting spaces for culture and creative industry
ii. Ensure the enforcing the copyright and Neighboring Rights Act.
iii. Collecting the fees from licenses and disaggregate data by category
iv. Promoting events related to culture and creative industries

7.11 Ministry of Foreign Affairs

The Ministry shall:

i. ensure the ratification of international and regional instruments that promote and are relevant to culture;
ii. Participate in negotiation and clearance of cultural agreements.
iii. Domesticate international and regional Conventions relating to culture.

7.12   National Culture Forum (NCF)

To enhance the participation of the civil society and private sector in the implementation of the Policy, a private sector-led body called The National Culture Forum shall be established. It shall include all the domains of culture. Its main functions shall be:

i.   To provide a forum for its members to collaborate and organise joint activities;

ii.   To advocate and lobby for its Members;

iii.   To network locally and internationally;

iv.   To contribute to the implementation of the National Culture Policy;

v.   To build capacity of its members.

7.13 Civil Society Organizations

The NGOs, CSOs, CBOs, Associations, Federations and faith-based organizations shall;

i.   Complying with the standards and regulations set

ii.   Ensuring quality and quantity in the products produced

iii.   Participating in festivals, award galas, cultural events and other marketing opportunities

iv.   Be part of the culture working committee and meet quarterly

v.   Take advantage of the funding opportunities for implementation of interventions and development of the sector.

vi.   Advocate for culture at all levels

vii.   Carry out research, inventory, documentation of culture for posterity

7.13 Private sector

The private sector shall;

i.   To ensure small-scale or large-scale investment in culture products,

ii.   Support and participate in training and research

iii.   Ensure funding of culture activities.

8.0 MONITORING AND EVALUATION

i.   Monitoring is a key requirement of this Action Plan and will be monitored and reviewed against milestones and set targets. The effective implementation of the plan largely depends on creating relay mechanisms for awareness, dissemination, monitoring and evaluation of the plan and other cultural programmes down to the grassroot levels.

ii.   Periodic evaluation, monitoring and reviewing of performances shall ensure that needs and aspirations of the people of Uganda are taken care of at all levels. Monitoring instruments will be developed for periodic collection and analysis of information relating to implementation of the policy process and action plan.

iii.   In line with priority area objectives, indicators have been proposed for measuring the overall success of the plan. (See M&E matrix)