



THE REPUBLIC OF UGANDA

**NATIONAL ACTION PLAN ON CULTURE AND CREATIVE INDUSTRIES
OF UGANDA**

2015/16 - 2019/20

**Ministry of Gender, Labour and Social Development
P.O Box 7136
Kampala
UGANDA**

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FOREWORD

The National Action Plan on culture and creative Industries of Uganda is a result of a directive made by His Excellency the President to establish and raise awareness of the economic value of Creative Industries in the Country. This was during the third Presidential Investors Round Table (PIRT) meeting of 2011. The Action Plan is also responsive to Uganda's Vision 2040 and the National Development Plan 2010/11 – 2014/15 which emphasizes the strengthening of culture and creative Industries so that they can contribute significantly to Uganda's development.

The overall goal of the plan is to structure and formalize the Creative Industries in Uganda so that they are enabled to contribute to: the National Economy through generation of revenue and the balance of trade through exports of creative goods and services; employment creation for Ugandans and especially for the youth; boosting of local and international tourism and preservation of Uganda's tangible and intangible heritage. The structuring and formalization of the Creative Industries will also attract investment into the sub-sector which is currently inadequate.

The Action Plan provides a domesticated definition of Creative Economy as the socio-economic activities that trade with creativity, knowledge and information to generate income, and to create jobs and revenue for the Country. In addition these activities promote social inclusion, cultural diversity and human development. At the heart of the Creative Economy are creative industries that include; folk art, festivals, music, books, paintings, performing arts, cuisine, fashion, crafts, traditional medicine, film, broadcasting, digital animation, video games, architectural and advertising services.

Furthermore, the Plan provides international and regional statistical data on the performance of the Creative Industries sector, also noting that Culture and creative industries are among the most dynamic sectors of world trade today. According to UNESCO, 2010, world exports of creative goods and services reached \$592 billion in 2008 with an annual growth rate of 14% during the period 2002 – 2008, while South to South trade of creative goods amounted to nearly \$60 billion. Between 2004 - 2008, Uganda's exports of cultural goods and services were valued at US\$239 million (approximately Ug.shs.427 billion). The Culture and creative industries contributed approximately US\$6.7Million (approximately Ug.shs12.6 billion).

As a country, we are convinced that the Culture and creative industries are a pillar in the Country's socio-economic development. The Government of Uganda therefore pledges to invest in the Culture and creative industries until their contribution to the National Economy is visible and undisputable.

I call upon the entire primary target group and all the key actors to contribute to the successful implementation of this Plan. In the same vein, I call upon our development partners to join the Government of Uganda in supporting the implementation of the Plan so that the Culture and creative industries of the Country can realize their potential for the betterment of the target group and the Country as a whole.

Pius Bigirimana
PERMANENT SECRETARY

ACKNOWLEDGEMENT

The National Action Plan on the Culture and creative industries of Uganda was developed by the National Committee on the Creative Economy following a directive given by the Rt. Hon Prime Minister on behalf of H.E The President of the Republic of Uganda to the Minister of State for Gender and Cultural Affairs, Hon. Rukia Nakadama Isanga.

I take this opportunity to thank H.E The President of Uganda and the Rt. Hon Prime Minister for the interest they showed in supporting the growth and development of the Culture and creative industries of Uganda and the Minister of State for Gender and Cultural Affairs for providing guidance to the technical Committee. In the same vein, I wish to thank the technical team for a job well done.

Special appreciation is made to Mr. James Wasula the Chairperson of the Creative Economy Committee of the Presidential Investors Round Table Initiative (PIRT) for his continued support of the creative economy as an investment area in the PIRT. The technical Committee members were Hope Waira of Uganda Investment Authority, Members of the Collective Management Organizations were Mr. James Wasula of Uganda Performing Right Society, Mr. Charles Batambuze of Uganda Reproduction Right Organization and Mr. Ramadhan Matovu of Uganda Federation of Movie Industry. Others were Mr. Dick Matovu of Uganda Musicians Union, Mr. Joseph Walugembe former Executive Director Uganda National Cultural Centre for the tireless efforts in finalizing the plan are appreciated

I specially thank the staff of the Ministry of Gender, Labour and Social Development. These are Ms. Jane Sanyu Mpagi - Director Gender and Community Development; Ms. Naumo Juliana Kuruhiira - Commissioner Culture and Family Affairs; Ms. Eunice Tumwebaze- Ms. Batenga Pamela, Ms. Otto Lucy and Ms. Ruth Muguta for the technical support in the finalization of the action plan.

I call upon all actors to implement the interventions identified in this action plan.

ABBREVIATIONS

CIA	Central Intelligence Agency
EAC	East African Community
FEMRITE	Uganda Women Writers Association
FPC	First Parliamentary Counsel
ICH	Intangible Cultural Heritage
ICT	Information and Communication Technology
IPR	Intellectual Property Right
JLOS	Justice, Law and Order Sector
KCCA	Kampala Capital City Authority
MEACA	Ministry of East African Community Affairs
MGLSD	Ministry of Gender, Labour and Social Development
MOFPED	Ministry of Finance, Planning and Economic Development
MOICT	Ministry of Information and Communication Technology
MOJCA	Ministry of Justice and Constitutional Affairs
MOEST&S	Ministry of Education, Science and Technology, &Sports
MOSG&CA	Minister of State for Gender and Culture Affairs
MTIC	Ministry of Trade, Industry and Cooperatives
NCDC	National Curriculum Development Centre
NDP	National Development Plan
OECD	Organization for Economic Co-operation and Development
OPM	Office of the Prime Minister
PIRT	Presidential Investors Round Table
SACCO	Savings and Credit Cooperative Organizations

SWOC	Strengths, Weaknesses, Opportunities and Challenges
UBOS	Uganda Bureau of Statistics
UCC	Uganda Communications Commission
UEPB	Uganda Export Promotion Board
UDHR	Universal Declaration of Human Rights
UFMI	Uganda Federation of Movie Industry
UIA	Uganda Investment Authority
ULRC	Uganda Law Reform Commission
UN	United Nations
UNBS	Uganda National Bureau of Standards
UNCTAD	United Nations Conference on Trade and Development
UNCC	Uganda National Cultural Centre
URRO	Uganda Reproduction Right Organization
UPRS	Uganda Performing Right Society
URSB	Uganda Registration Services Bureau
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organization

GLOSSARY

Collective Management Organizations

These are member based organizations that administer copyright and related rights in the interest and on behalf of the owners of rights. In Uganda the Collective Management Organizations so far are; Uganda Performing Right Society, Uganda Reproduction Right Organization and Uganda Federation of Movie Industry.

Culture

The sum total of the ways in which a society preserves, identifies, organizes, sustains and expresses itself. Culture concerns itself with socially transmitted behavior patterns, arts, beliefs, institutions and all other products of human work and thought. Culture includes intangible and tangible heritage, which is varied, complex and in constant evolution.

Creative Economy

Creative Economy refers to the socio-economic activities that trade with creativity, knowledge and information to generate income, and to create jobs and revenue for the Country. In addition these activities promote social inclusion, cultural diversity and human development.

Creative Good

This is a product from an individual's talent arising from creativity which is required in its production such as utilitarian software.

Creative Industries

These are socio economic activities which have their origin in individual Creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of Intellectual Property. Creative industries comprise tangible and intangible intellectual or artistic goods and services with creative content, economic value and market objective.

Creative Industries include; folk art, festivals, music, books, paintings, performing arts, cuisine, fashion, crafts, traditional medicine, film industry, broadcasting, digital animation, video games, architectural and advertising services.

Cultural Good

This is a product that conveys some sort of symbolic message or meaning. These include art and craft, performing arts

Intellectual Property Rights

These are rights given to persons over the creations of their minds. They usually give the creator an exclusive right over the use of his/her creation for a certain period of time.

Presidential Investors Round Table

An initiative of H.E The President of Uganda and brings together key actors from both the private and public sector, to form a common agenda for accelerating economic development.

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EXECUTIVE SUMMARY

The National Action Plan on the Culture and creative industries of Uganda 2014/15- 2019/20 was developed to initiate the process of structuring and formalizing the Creative Economy in Uganda. This was after establishing that the Culture and creative industries in Uganda were operating informally lacked the necessary infrastructure and capacities of the primary target were inadequate. Additionally, the contribution of these industries to National Development is not yet appreciated.

During the Plan Period, the Ministry of Gender, Labour and Social Development which is the Lead Agency in the implementation of the Plan, will rally the Primary Target Group and the Key Actors to achieve the following objectives: establishing of the coordination structure for Culture and creative industries; strengthening the legal, policy and institutional frameworks for the Culture and creative industries; establishing a Culture and creative industries Authority; creating awareness about the Culture and creative industries and building capacity in the Culture and creative industries. The implementation of the Action Plan will also be monitored.

The key interventions of the Plan include; establishment of the Culture and creative industries coordination structure and guidelines, a comprehensive review of relevant legislation, baseline studies on some of the Culture and creative industries, a Creative Industry Policy. Others are; training of the primary target group and key actors, development and implementation of a Communication Strategy and development of a five-year Strategic Plan. Additionally, the Ministry of Gender, Labour and Social Development will advocate for the establishment of a Culture and creative industries Authority and the institution of the Culture and creative industries Grant.

The Ministry of Gender, Labour and Social Development intends to rally support for the implementation of the Plan from stakeholders including the Primary Target Group who are the beneficiaries and the Key Actors who are the duty bearers.

The Primary Target Group are the practitioners in the fields of folk art, music, festivals, books, paintings, performing arts, cuisine, fashion, crafts, traditional medicine, film industry, broadcasting, digital animation, video games, architectural and advertising services while the Key Actors include; UNCC, URSB, Uganda Police, UCC, UIA, National Bureau of Standards, UBOS, the Ministries of Education and Sport, Trade Industry and Cooperatives, Tourism, Wild life and Antiquities, Information and National Guidance, Justice and Constitutional Affairs, ICT, KCCA, Federation of

Performing Artists of Uganda, Local Governments and especially the Community Development Office and Collective Management Organizations.

The Plan lays a foundation for building synergies and linkages between the various sectors to achieve a common goal of formalizing and structuring the Culture and creative industries of Uganda so that they can eventually contribute significantly to the growth and development of the Country.

1.0 BACKGROUND

1.1 INTRODUCTION

Creative Economy refers to the socio-economic activities that trade with creativity, knowledge and information to generate income, and to create jobs and revenue for the Country. In addition these activities promote social inclusion, cultural diversity and human development. At the heart of the Creative Economy are creative industries that include; folk art, festivals, music, books, paintings, performing arts, cuisine, fashion, crafts, traditional medicine, film, broadcasting, digital animation, video games, architectural and advertising services.

Today's creative industries involve the interplay of traditional, arts, technology-intensive and service oriented sub sectors ranging from folk art, festivals, music, books, paintings and performing arts to more technology-intensive sub sectors such as the film industry, fashion design, broadcasting, digital animation and video games, and more service-oriented fields such as architectural and advertising services. All these activities are intensive in creative skills and can generate income through labour, trade and Intellectual Property Rights (IPRs).

On the Global scene, world trade is impressive for cultural goods and services. Over the period 2000-2005, trade in creative goods and services increased at an unprecedented average annual rate of 8.7 per cent (UNCTAD, 2008). World exports of creative products were valued at US\$424.4billion in 2005 as compared to US \$227.5 billion in 1996 (UNCTAD 2008). Creative services in particular enjoyed rapid export growth – 8.8 per cent annually between 1996 and 2005. This positive trend occurred in all regions and groups of countries and is expected to continue into the next decades. It is clear that developed countries still dominate the global market for creative products. Nonetheless, many developing world products are already benefiting from the creative industry boom, particularly in Asia.

1.2 CULTURE AND CREATIVE INDUSTRIES IN UGANDA

In the year 2004-2008, Uganda's exports of cultural goods and services were valued at US\$239 million (approximately Ug.shs.427 billion). The sector of Culture and creative industries contributed US \$ 6.7 Million (approximately Ug.shs12.6 billion).

The 2014 Mapping Study of Culture and Creative Industries in Uganda and the 2009 Mapping Study of the same, provide empirical evidence that the culture and creative industries are among the most dynamic emerging sectors in world trade, Uganda inclusive.

The 2014 Mapping Study reveals that there are a significant number of people involved in the Cultural and Creative Industries across the country organized in formal groups that are relatively few. Further still, the few organized groups are micro and small enterprises with few employees. The Mapping Study report indicates that the contribution of Culture and creative industries to direct employment is a meager 4.5% of employment. This could be explained by the reality that many operators are unregistered enterprises operating at an informal level (45% of the enterprises).

The development of the National Culture and creative industries Action Plan is a response to the recommendations arising from the Presidential Investor Round Table (PIRT) Phase 3- 2009 – 2011, where the Culture and creative industries were selected as a sector for strategic Government intervention.

The priority areas of PIRT were Agribusiness, ICT, Education, Infrastructure and Regulatory Environment in the 1st phase, (2004/2006), Agriculture (Forestry, Biotechnology and Agro processing), ICT/Business Processing Outsourcing, Business Climate, Mining and Petroleum and Tourism in the 2nd phase. The 3rd phase had five strategic sectors which were; Agricultural Production and Value Addition; Competitiveness in doing business; E-government and Creative Industries; Petroleum, Transport and Logistics.

The 3rd phase of PIRT (2009 - 2011) prioritized the Culture and creative industries as a significant contributor of the country's economy. Eight specific areas were recommended for action that could enhance the business investment so that the Culture and creative industries could flourish. The recommendations were;

- (i) Review of existing legal and regulatory framework.
- (ii) Enforce the copyright and neighboring rights act regulations;
- (iii) Creation of the Intellectual property special units in the police,
- (iv) Support the growth of the Creative Industries by providing investment incentives, tax concessions;

- (v) Provision of substantial funding to sensitize the public and private sector about the creative industries; this should be incorporated in the education curriculum through training and skills development programmes;
- (vi) Developing a comprehensive inventory/mapping of the creative industries including cultural heritage and assets as a step towards illustrating the importance of the Creative Industries;
- (vii) Efforts should be carried out by Government to expand the technological and digital capacity of Creative Industries
- (viii) Efforts should be undertaken by Government to promote tourism and business development of the creative industries

In the meeting, H. E. the President directed the Rt. Hon. Prime Minister to constitute a National Creative Economy Committee. Its initial roles were to raise awareness of the economic value of the industries, highlight the issues they faced, and to make recommendations for change.

To operationalize the Creative Economy Committee, nine institutions were put in place by the Rt. Hon Prime Minister in May 2012. The members include the Office of the Prime Minister, Ministry of Education and Sports, Ministry of Trade, Industry and Cooperatives, Uganda Investment Authority, Uganda National Cultural Centre, Uganda Reproduction Right Organization, Uganda Federation of the Movie Industry and the Uganda Performing Right Society and Ministry of Gender, Labour and Social Development. The Minister of State for Gender and Cultural Affairs was tasked with guiding the Committee.

The Terms of Reference for the Creative Industries Committee included; Definition of the Creative Economy, development of policy guidelines, development of an action plan for the Creative Economy and advocacy.

1.3 PROBLEM STATEMENT

The culture and creative industries have long been sidelined from the mainstream sectors of growth in Uganda even though they are recognized as a significant contributor to the economies of developed economies such as Canada, the United Kingdom and Australia. Culture and creative industries form the heart of the Creative Economy. In 1990 the creative industries in Organization for Economic Cooperation and Development countries grew at an annual rate more than twice that of services industries and more than four times that of manufacturing (Hawkins: 2001).

Although the culture and culture and creative industries in Uganda are largely informal, it's potential to contribute to the growth of the economy, employment creation and income generation needs to be tapped into urgently by addressing the following challenges:

- a. An inadequate policy and legal environment including the infrastructural support has impeded the growth of the sector. There are a number of obsolete laws, while enforcement of regulations is still lacking. Furthermore, the access to, the cost of finance and absence of incentives limit domestic and foreign investment in the culture and creative industries in the country.
- b. The absence of statistical information on the culture and creative industries contribution to the economy as a significant contributor to development. Comprehensive and comparative data is not readily available. There is no single official source of data for the industries. This hinders programming for the culture sector.
- c. Inadequate professional capacity in the sector to produce quality products and services. The few players in the sector have not received formal training. The micro medium enterprises have limited impact on the global market.
- d. Limited awareness of the importance of culture and creative economy in general. Coupled with inadequate knowledge about the industry, many stakeholders do not know their role in the industry causing it to become uncoordinated, disorganized and chaotic; and

These factors and others have led to tremendous loss of revenue by both Government and the private sector, as well as a loss of jobs especially for the youth and women who are a major resource for the sector

1.4 THE PROCESS OF DEVELOPING THE NATIONAL ACTION PLAN

This plan has been developed by a nine person technical National Committee on the Creative Economy consisting of representatives from Ministries, Departments, agencies, Collecting Management Organizations and Autonomous and semi-autonomous institutions. The process was carried out through a consultative process which included a desk review of existing relevant laws and policies, meetings to identify and reach consensus on the key actions and international consultations.

The activity of developing the plan was a delegated function from the Rt. Hon Prime Minister to the Minister of Gender, Labour and Social Development. The technical Committee was chaired by the Ministry of Gender, Labour and Social Development (MGLSD).

1.5 THE FOCUS OF THE PLAN

The National Action Plan on culture and creative industries covers all industries which have their origin in individual's creativity, skill and talent and which have potential for wealth creation. The action plan is intended to guide interventions in key areas of creative economy so as to contribute to Vision 2040, The National Development Plan and NRM manifesto.

The action plan covers all aspects of the tangible and intangible ,intellectual and artistic goods and services produced by the creative industry that include folk arts, festivals, music ,books, paintings, performing arts, traditional medicine, film industry, broadcasting, digital animation, video games, architectural and advertising.

1.6 THE STRUCTURE OF THE PLAN

The Plan is presented in six sections. The first section deals with a background, introduction and the statement of the problem to provide a context which informs the Plan. This second section is the situation analysis highlighting the strengths, weakness and opportunities and threats that impact the growth and development of Uganda's creative economy. The third section is the Legal and Policy Framework that informs the development of the Plan. The fourth section is the structure of the Plan and the rationale. The fifth section is a statement of the goal, objectives and key strategies, The sixth section is target groups and the institutional framework. The seventh section is the Monitoring and Evaluation and Budget of the Plan.

1.7 TARGET GROUP

The primarily target of this plan are the creative industry practitioners who are individuals and groups involved in the creative works. These include among others: musicians, fashion designers, photographers, ceramicists, poets, film makers (directors, producers and actors), craft makers, painters, writers, herbalists.

The secondary target are the public, promoters, event organizers, Development Partners, Government Ministries, Departments and Agencies, NGOs and Institutions dealing in culture and creative industries

2.0 SITUATION ANALYSIS

2.1 SWOT ANALYSIS

2.1.1 STRENGTHS

i. Creativeness of the Practitioners

Practitioners in the culture and creative industries are very resilient and innovative people. Even without formal organizational structures and a National Policy, their presence is felt. According to the Mapping of Cultural Industries in Uganda report of 2009, Uganda's exports of cultural goods and services between 2004 and 2008 were valued at US\$239 million, while their contribution to tax revenue was US\$6.7m over the same period. The mapping report further states that culture and creative industries employed about 250,000 people.

ii. Practitioners

Practitioners are self-motivated enduring harsh conditions, uncertain markets and lack of assistance from financial institutions for capital. They have managed to attract local and multilateral sponsors, while at the same time they sponsor themselves to events including international festivals.

iii. Existence of Infrastructure in the form of Organizations and Statutory Institutions

Basic infrastructure to support culture and creative industries exists. These include; Statutory bodies such as the Uganda Registration Services Bureau, Uganda National Cultural Centre, the Uganda Investment Authority, Uganda Communications Commission; and stakeholder-based organizations like Collective Management Organizations; Uganda Musicians Union, FEMRITE, National Arts and Cultural Crafts Association of Uganda.

iv. Government Commitment

Government's interest in organizing the Creative Economy is evident. The inclusion of culture and creative industries into the PIRT as a substantive area of focus and the establishment of the National Creative Economy Committee are indicators of this commitment.

2.1.2 OPPORTUNITIES

i. Uganda's Rich and Diverse Culture

Uganda is endowed with a rich and diverse cultural heritage of 65 indigenous communities. This is a huge resource with the potential to generate unique creative goods and services. Also, some of the communities are organized under traditional leadership making human resource mobilization possible.

ii. East African Common Market

The regional integration of the East African States through the free movement of persons and goods provides an opportunity for increased trade in cultural goods and services. Some activities promoted at the East African level include the Jumiuya ya Afrika Mashariki Utamaduni festival, code named "JAMEFEST" provide opportunities for artists and practitioners to exchange ideas, trade in goods and services and networks.

iii. Existence of an appropriate Legal Framework

Creative Economy thrives on a range of economic activities based on human ingenuity and ability to generate novel innovations based on cultural norms and values. Products of culture and creative industries are protected by a wide range of laws that promote creativity. The laws include; the Copyright and Neighboring Rights Act; Trade Marks Act; Trade Secrets Act; the Stage Plays and Public Entertainments Act; the Uganda National Cultural Centre Act and the Patents Act among others.

iv. Human Resource

Youths form the bulk of human resource in the Creative Economy. Uganda has a population dominated by youth. According to the Uganda Demographic and Health Survey report of 2011, the population of youths in 2011 was about 6,900,000, representing 21% of the total population. Presently, CIA World Fact book estimates Uganda's youths' population to be in the region of 16,600,000 (over 50% of the total population). This resource is very critical for a sustainable Creative Economy.

2.1.3 WEAKNESSES

i. Laws are not harmonized

Currently, there is a general inadequacy of infrastructural support including legal and regulatory factors and this has impeded the growth of the sector. Laws governing culture and creative industries are not harmonized and are housed in various Ministries. For instance, there are a number of obsolete laws which has made enforcement difficult. On the other hand different Laws are under different Ministries. There are clashes in the roles of Institutions arising from the Uganda Communications Act and the Media Council Act. This has led to inadequate coordination of the sector and created confusion among stakeholders to the detriment of the Creative Economy This has impeded the growth of the sector, made enforcement difficult and access to and cost of finance is not favorable for the domestic investors.

ii. Limited Appreciation of the Role of the Creative Economy

There is limited appreciation of the role of culture and creative industries as a significant contributor to the economy by both the Policy makers and public. Comprehensive and comparative data is not readily available. There is no single official source of data for the industries. Absence of data has led to inadequate planning for the sector and consequently limited resource allocation. The local market is limited due to inadequate information on the value of the creative arts. This constrains practitioners from expanding, innovating and standardizing their goods and services. Furthermore and neither are there any incentives for those willing or have already invested in the sector.

iii. Lack of Professional Capacity in the Sector

Several players in the sector have not received formal training simply because the products and services emanate from their own talent or creativity; in the absence of professional training, the skills are not passed on from generation to generation. This leads to demotivation and loss of skills and the quality of the products. Apart from the audio and audiovisual products, most of the sector's products lack formal standards. This affects their regional and international marketability and competitiveness.

iv. The Absence of Key Institutions

The absence of the National Arts Council and the non-operationalization of the Culture Forum have denied practitioners a common voice on issues ranging from labour, economic and social protection.

2.1.4 THREATS

i. Influx of foreign goods and services

With globalization and free trade, there is an influx of foreign manufactured goods and services which are fairly cheaper than local cultural products. This threatens creativity reducing the motivation of the creators to other lucrative activities.

ii. Piracy

Through digital media creative works can be reproduced in bigger quantities and within a short time without recourse to the copyright owners. This impacts on enforcement of laws protecting Intellectual Property Rights by State Agencies like the Uganda Police Force, Uganda Registrations Services Bureau and Uganda Communications Commission is still inadequate in terms of skills and knowledge on creative works. This impacts on creativity since creators are deprived of remuneration.

3.0 THE LEGAL AND POLICY FRAMEWORK

The legal and policy framework for the Creative Economy in Uganda consists of National and International instruments. These include International Conventions to which Uganda is a State Party to as well as National Instruments such as the 1995 Constitution of Uganda, Laws and National Policies. Below, are instruments that are of relevance to the Creative Economy.

3.1 The Constitution of the Republic of Uganda

The 1995 Constitution of Uganda recognizes the importance of Ugandan cultures and supports the promotion and preservation of those cultural values and practices which enhance the dignity and wellbeing of Ugandans. It encourages the development and preservation of Ugandan languages as part of culture and encourages the protection and promotion of Uganda's built heritage. Furthermore, under Article 246, the Constitution provides for the recognition of the traditional or cultural institutions. The intent to preserve culture coupled with the values, practices that the traditional/cultural Institutions promote is very important for the development and sustenance of the Creative Economy.

3.2 The Uganda National Culture Policy

The Uganda National Culture Policy aims at promoting culture and enhancing its contribution to community empowerment through various interventions including the development and promotion of cultural industries. Furthermore, the Policy assigns roles and responsibilities to various stakeholders. These include: implementing the Policy; developing culture plans at various local government levels; establishing appropriate local organs for implementation and management of culture affairs; mobilization and provision of human financial and material resources to the culture function. The Culture Policy therefore presents an inroad in promoting and developing the Creative Economy in Uganda.

OTHER LAWS

3.3 The Copyright Act and Neighboring Rights Act, 2006

The Copyright Act and Neighboring Rights Act, 2006, provides for copyright of industries which are part of the creative economy. The Law provides for the protection of literary, scientific and artistic intellectual works and their neighboring rights and provides for other related matters. The literary, scientific and artistic works that are eligible for copyright include:

- a) Articles, books, pamphlets, lectures, addresses, sermons;
- b) Dramatic, dramatic-musical and musical works;

- c) Audio-visual works and sound recording, including cinematographic works;
- d) Choreographic works and pantomimes;
- e) Computer programmes and electronic data banks and other accompanying materials;
- f) Works of drawing, painting, photography, typography, mosaic, architecture, sculpture, engraving, lithography and tapestry;
- g) Works of applied art, whether handicraft or produced on industrial scale, and works of all types of designing;
- h) Illustrations, maps, plans, sketches and three dimensional works relative to geography, topography, architecture or science;
- i) Derivative work which by selection and arrangement of its content, constitute original work;
- j) Any other work in the field of literature, traditional folklore and knowledge, science and art in whatever manner delivered known or to be known in the future.

3.4 Institution of Traditional or Cultural Leaders Act, 2011

The Institution of Traditional or Cultural Leaders Act, 2011 provides for the maintenance of gazetted cultural sites. These cultural sites could be utilized for the Creative Economy.

3.5 Local Government Act, 1997

The Local Government Act, 1997, amended 2002 mandates the Ministry of Local Government to assess the performance of culture in local governments and to ensure that the Culture function benefits from the grants sent to the Local Governments. Article 178 (a) (ii) assigns responsibility for promoting local cultures to local authorities, while Article 33 (2) specifies sites/places to be preserved by local authorities. This law therefore provides for the development of the Creative Economy.

3.6 Uganda National Cultural Centre (UNCC) Act 1959

The Uganda National Cultural Centre (UNCC) Act 1959 mandates the UNCC to encourage and develop cultural and artistic activities. The Act also provides for the establishment of district arts committees for purposes of encouraging and developing artistic and cultural activities in the districts. This act provides for the promotion and development of Culture and creative industries.

3.7 Historical Monuments Act, (Amendment of 1977),

The Historical Monuments Act, (Amendment of 1977), provides for the preservation, protection and promotion of historical monuments and objects of archeological, paleontological, ethnographical and traditional interest. This law is important for the development and sustenance of the Creative Economy because some of the cultural and creative industries are borne out of the elements this Law seeks to preserve, protect and promote.

3.8 Stage Plays and Public Entertainment Act

The Stage Plays and Public Entertainment Act provides for the regulation and control of stage plays and public entertainments. Performing Arts is one of the most vibrant culture and creative industries and therefore this Law is very critical for the development and promotion of culture and creative industries. Meanwhile, the Law should be revised so that it can address the current realities.

3.9 International Legal Instruments

Uganda has ratified three Conventions directly related to culture. These are the UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions, the UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage and the 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage.

3.9.1 The 2005 Convention on the Protection and the Promotion of the Diversity of Cultural Expressions

The Convention which was ratified in April 2015 has among its objectives one which “gives recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning”. The Convention furthermore provides for measures to be taken by the State party to promote and protect cultural expressions as well as sharing information and transparency and education and public awareness. All these measures are aimed at recognizing the important contribution of artists, others and communities in nurturing the diversity of cultural expressions. This action plan is one way through the policy makers and public can be educated on creative works of the artists.

3.10 The 2003 Convention for Safeguarding the Intangible Cultural Heritage

This Convention was ratified in 2009 provides for the safeguarding of the intangible cultural heritage. Intangible cultural heritage (ICH) includes practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. The key areas of ICH are: i) oral traditions and expressions, ii) performing arts, iii) social practices, rituals and festive events, iv) knowledge and practices concerning nature and the universe; and v) traditional craftsmanship.

Intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity which is key to the Creative Economy.

3.11 The 1972 Convention on the Protection of the World Cultural and Natural Heritage

This Convention ratified by Uganda in 1987 encourages State Parties to conserve and protect their heritage. It provides for the protection of both natural and cultural aspects of heritage which are a necessary ingredient for the Creative Economy.

3.12 International Covenant on Economic, Social and Cultural Rights

The Covenant ratified in 1987 emphasizes that all peoples have the right of self-determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development. Article 15 of the Covenant urges the States Parties to the Covenant to recognize the right of everyone to take part in cultural life, to enjoy the benefits of scientific progress and its applications and to benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he or she is the author.

The Covenant also urges State Parties to: undertake to respect the freedom indispensable for scientific research and creative activity and to recognize the benefits to be derived from the encouragement and development of international contacts and co-operation in the scientific and cultural fields. This Convention is important to promote creativity and protect intellectual property and these are key tenants for the Creative Economy.

3.13 The Universal Declaration on Human Rights

The Universal Declaration on Human Rights (UDHR) was the first internationally recognized legal instrument to provide for the protection and promotion of cultural heritage through cultural rights. The Declaration came into existence partly as a result of the desire to protect the cultural rights of people from the effects of wars. Uganda has adopted the UDHR and is member state of the United Nations (UN) since 1962. Article 27 (1) and (2) state that:

(1) “Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits”.

(2) “Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author”.

The Universal Declaration on Human Rights therefore promotes the Creative Economy.

Plans

3.14 National Development Plan 2015/16 – 2019/2020

The NDP provides for the development of performing arts, visual arts and crafts, music, festive events, monuments, architecture, linguistic and literary arts. The NDP further provides for the information and communication strategy and ICT strategy in a non-symbiotic manner with other aspects of the creative economy. The Plan further provides for the legal framework that supports culture and creative industries. The NDP further identifies lack of statistical information on the contribution of culture to development. The National Development Plan positions culture and creative industries in the development process of the Country

3.10.2 The Social Development Sector Plan (SDSP)

The Social Development Sector Plan has 6 priorities one of which is; Promoting culture for development. Interventions to implement this priority area include; identifying cultural/creative industries, Establish and regulate centres of excellence on filming, music, crafts; strengthen the capacity of culture and creative industries artists to produce quality products and services. Provide an enabling policy and legal framework, strengthening the family as a social unit to serve as a springboard for wealth creation, social transformation and nation building, Provision of comprehensive information on cultural and creative industries and their contribution to the economy, and developing a value system to foster unity, positive attitudes, mindsets and love for Uganda. The SDSP therefore presents an opportunity for the development of the culture and creative industries of Uganda.

4.0 RATIONALE

The cultural and creative industries in Uganda have existed for generations and provided avenues for jobs and revenue to the country. However the potential for culture and heritage in the Country is underutilized. The National Development Plan (NDP11) and NRM Manifesto have prioritized the culture and creative industries and stipulate that Uganda’s economic growth rate at 7.2 percent per annum is one of the fastest growing in Sub Saharan Africa. However this has remained below the target of NDP1. The low growth rate has affected wealth creation due to among others, the low investment in creative economy whose growth rate is projected at 8.2 percent per annum could support Uganda achieve its target growth.

Culture sector directly contributes to accelerated economic growth, job creation, tourism export earnings, and social inclusion. According to a cultural mapping report (UNATCOM, 2009). Uganda’s exports of cultural goods and services between 2004 - 2008 were valued at US\$239million (UBOS 2009) and imports were equivalent to UGX1.17 trillion (URA 2009). In terms of revenue between 2006 - 2009 creative goods and services contributed UGX12.6 billion (US\$6.7million) and UGX8.6 billion (US\$4.5million).

The NDP-II 2015/16-2019/20 whose theme is “Strengthening Uganda’s Competitiveness for Wealth Creation, Inclusive Growth and Employment” identifies Tourism as a critical sector for driving the plan implementation. Culture contributes significantly to the Tourism through cultural sites, Uganda’s hospitality (people, dressing, cuisines, and arts and crafts), and the film and music industry among others. However this potential is still untapped. In terms of potential in the Uganda’s economy, the cultural sector has a strong linkage at macro and micro levels at sectoral levels especially, in Agriculture (the local foods and cuisines), Water and Environment (including wetlands that is a reservoir of Arts and Crafts raw materials), hence an important dimension of development in areas of poverty reduction, employment and revenue generation.

Uganda Vision 2040 identifies challenges to development to include among others limited Government investment in strategic and emerging industries that stimulate the establishment of secondary and tertiary industries. However, world over the culture and creative industries are among the most dynamic emerging sectors in world trade including Uganda (UNESCO 2010). The number of enterprises engaged in culture and creative industries in Uganda has increased from 10,000 in 2009 to 12,000 in 2014(MGLSD; 2014). The people employed increased from 250,000 in 2009 to 386,000

in 2014(UNATCOM 2010). If investment in this new area is prioritized it can create employment to Ugandans.

Use of cultural resources provides the diversity for visitors experience and allows more Ugandans to share the rewarding and enormously varied opportunities for exploring the individual stories, communities, places and ideas that shaped our social and physical environment. The implementation of this plan shall promote growth of the economy, offer employment to the population and identify Ugandan people and its products as distinct.

5.0 GOAL, OBJECTIVES AND STRATEGIES

5.1 Goal

The overall goal of the plan is to create an enabling environment to unleash the full potential of culture and creative industries for wealth creation and economic by 2019/2020

5.2 Objectives

- a. To strengthen the legal and policy framework to ensure compliance, coordination and integrity of creative economy and industries
- b. To strengthen the professional, technical and institutional capacity of key players to scale-up the culture and creative industries' marketability and competitiveness at national, regional and global levels
- c. To popularize the contribution of culture and creative industries for sustainable wealth creation

5.3 Strategies

1. Strengthen the legal and policy framework
2. Strengthen technical and institutional capacity for creative economy
3. Strengthen the coordination mechanisms for creative economy
4. Lobby, advocate and popularize the contribution of culture and creative industries to development
5. Conduct research and documentation on the culture and creative industries

6.0 OUTPUTS AND ACTIVITIES

6.1 Introduction

Form the above explanation of the origin of the culture and creative industries in Uganda and its contribution to the National economy, several activities have been identified for implementation by different stakeholders. The table below stipulates the activities to be implemented by the different stakeholders. Each output has activities, indicators and responsible agency. This plan also has the implementation budget to show the estimated funds required for implementation.

CULTURE AND CREATIVE ECONOMY ACTION PLAN 2015/2016-2019-2020

Objective 1:	To strengthen the legal and policy framework to ensure compliance, coordination and integrity of creative economy and industries		
Outputs	Activities	Indicators	Responsible
Relevant laws and policies reviewed and enforced	Consulting stakeholders to identify areas of legal and policy concerns	No of consultations	Ministry of Gender, Labour and Social Development
		No of Laws reviewed	
		Reports reviewed	
	Documenting to inform policy	No of researches and baseline studies done	Ministry of Gender, Labour and Social Development
	Developing, presenting and defending legal and policy review proposals	No of legal and policy reviews proposals defended	Ministry of Gender, Labour and Social Development
	Enforcing the Policy and legal framework	No of legal and policy frameworks enforced	Ministry of Internal Affairs
	Developing quality standards for all goods and services produced and marketed within the creative economy	No of goods and services with standards	Uganda Bureau of Standards
	Developing guidelines to ensure compliance to Uganda's socio and cultural values and norms by the different culture and creative industries developed	No of guidelines developed conforming to Ugandan standards	Ministry of Gender, Labour and Social Development
	Regulating the content on culture and culture and creative industries broadcasted	No of culture and creative industries content broadcast regulated	Uganda Communications Commission
Ensuring Laws that promote culture and creative industries are in place	No of laws addressing issues of culture in place	Ministry of Justice and Constitutional Affairs	
Providing legal guidance on the implementation of the culture and creative industry policy	No of legal advice given	Ministry of Justice and Constitutional Affairs	

Objective 2:	To strengthen the professional, technical and institutional capacity of key players to scale-up the culture and creative industries' marketability and competitiveness at national, regional and global levels		
Outputs	Activities	Indicators	Responsible
A national skills enhancement programme in place	Undertaking capacity assessment and a training needs assessment of institutions engaged in relevant education and training	Training needs report developed	Ministry of Gender, Labour and Social Development
	Developing a training courses that produce technical individuals for the promotion and management of culture and creative arts	No of training courses developed	Ministry of Education, Science, Technology and Sports
	Developing modules for some crafts under the culture and creative industries	No of modules developed	Ministry of Gender, Labour and Social Development
	Identifying and develop trainers and mentors with capabilities to offer work-based vocational education and training	No and types of persons identified	Ministry of Gender, Labour and Social Development
		No of persons trained	
		Type of critical skills imparted	
	Supporting local, regional and international exposure for key actors in the creative economy in	No of regional and international exposure participated in	Ministry of Gender, Labour and Social Development
		No of people benefiting from exposure	
	Applying appropriate technology including digital facilities supported	Digital facilities supported	Ministry of Information education and communication
	Expanding the tourism goods and services to include culture and creative services	No of goods and services included in tourism sector	Ministry of Tourism, wild life and antiquities
Including creative industry products and services in the marketing strategy of the country	Culture and creative industries included in marketing strategy	Ministry of Trade, industry and cooperatives	
Setting up incubation centers for culture and creative industries	No of incubation centers for culture and creative industries	Ministry of Information, Communication And Technology	
Developing a range of innovative ICT platforms and services that are relevant to digital content culture and creative industries development	No of ICT programmes for creative industry developed	Ministry of Information, Communication And Technology	

	Developing the Skills of managers	No of people whose capacity has been built	
	Marketing to attract foreign and local investors to support the industries	No of foreign and local investors supporting the industries	Uganda Investment Authority
	Linking the local investors to International markets	No of markets linked for the practitioners	Uganda Investment Authority
	Establishing a language structure at national and district levels	No of language structures established at national and local levels	Ministry of Gender, Labour and Social Development
	Conducting a baseline survey on language practitioners/promoters	no of surveys conducted and no of individuals and institutions identified	Ministry of Gender, Labour and Social Development
	Documentation of creative economy performances in the local language	No of documentaries done	Ministry of Gender, Labour and Social Development
A coordination structure for the culture and creative industries established	Generating and presenting a position paper to cabinet on the strategic relevance of Authority	A paper on the strategic relevance of an authority in place	Ministry of Gender, Labour and Social Development
	Initiating, presenting and defending a bill to create and regulate the functioning of the Authority	No of studies carried out	Ministry of Gender, Labour and Social Development
		No if institutions consulted on	
		A Bill in place	
	Establishing a one stop center for culture and creative industries	One stop center established and supported	Ministry of Gender, Labour and Social Development
	Enforcing the copyright and neighboring rights act in the city	No of specific monitoring visits on copyright in city	Kampala Capital City Authority
	Demarcating and gazeting spaces in the city for culture and creative industries	No spaces gazette for creative arts	Kampala Capital City Authority
	Issuing licenses and disaggregating it by category	No of licenses and amount of funds paid for the culture and creative industries practitioners	Kampala Capital City Authority
	Mobilizing creative actors into federations, associations	No of creative actors by district mobilized into federations and associations	District Local Governments
Coordinating and guiding the artists and practitioners at lower levels	No of artists coordinated	District Local Governments	
Implementing the creative economy policy	No of districts implementing the policy	District Local Governments	

	Registering of all the actors by category at lower levels	No of actors registered by category at district level	District Local Governments
	Integrating culture and creative industries in sectors programmes, plans and projects	No of MDA who have integrated in plans and projects	Ministry of Gender, Labour and Social Development
		No of MDA who have supported the implementation of the plans and projects	
Mechanism for Culture and creative industries established	Collecting data in culture and creative industries statistics in household and population surveys	Statistics and data on industries collected	Uganda Bureau of Statistics
	Disseminating information on culture and creative industries	No of studies disseminated	Uganda Bureau of Statistics
	Developing a proposal for a grant to support the primary actors	Proposal in place and supported	Ministry of Lender, Labour and Social Development
	Monitoring the Quality of products and services	No of culture and creative products monitored	Uganda Bureau of Standards
Objective 3:	To Popularize the Contribution of Culture and creative industries for Sustainable Wealth Creation		
Outputs	Activities	Indicators	Responsible
Lobbying and Advocacy for Creative Economy done	Undertaking research and studies on creative economy with a focus on trends, benefits and opportunities	No of researches and studies on trends done	Uganda Bureau of Statistics
	Developing and maintaining effective media platforms such as a website and web 2.0 (social media) to communicate and share news and information on creative economy	An effective media platform	Ministry of Information Communication and Technology
	Publishing regularly to keep local and international influential individuals and agencies abreast of the cultural, social and economic impact of creative economy	No of Publications in place	Ministry of ICT
	Lobbying and advocating for tax holidays to investors in culture and creative industries	No of tax holidays in place	Uganda investment authority
	Encouraging and supporting practitioners under the creative industry to form SACCOs	No of SACCOs established	Ministry of Tourism Industry and Cooperatives
	Providing media space to disseminate information on culture and creative industries	No of media spaces to disseminate the information	Ministry of ICT
	Disseminating the Action Plan	No of people reached	Ministry of Gender, Labour and Social Development

7.0 Culture and Creative Economy Implementation Plan and Budget 2015/2016 – 2019/2020

STRATEGIC OBJECTIVE	OUTPUTS	ACTIVITIES	INDICATORS	Values (000' Ug Shs)					Total
				2015/16	2016/17	2017/18	2018/2019	2019/20	
To strengthen the Legal and Regulatory Frameworks for the Culture and creative industries	1.1 Relevant Laws reviewed	Conducting a study on existing legal and regulatory framework on the Culture and creative industries	Study reports	50,000	50,000	50,000	50,000	50,000	250,000
			Number of Consultations						
			Number of laws reviewed						
	1.2 Five (5) Research and documentation to inform Policy making and Programming (Film Industry, Craft, Music, Books, Performing Arts)	Conducting a baseline research on five (5) domains of the culture and creative industries	Baseline reports on each of the five domains selected culture and creative industries	100,000	100,000	50,000	50,000	50,000	350,000
	1.3 Policy on the Creative Industry developed	Holding consultative meetings (regional and national)	No of Consultative meeting	100,000	100,000	50,000	50,000	73,500	373,500
	1.4 Five year Strategic Plan developed	Holding consultative meetings (regional and national)	No of Consultative meeting	100,000	70,000	50,000	50,000	43,500	313,500
	1.5 Intellectual Property Laws enforced strengthened	Conducting a study to establish per capita requirement of inspectors	Study report in place	500,000	20,000	20,000	20,000	20,000	13,500
	1.5 Action Plan distributed	Printing of the Action Plan	Number of copies of the Action Plan	5,000					5,000

To establish the coordination structure of the Creative Industry	2.1 Creative Industry Authority in place	Conducting Consultations	Number of Consultations						
	2.2 Coordination of the Creative Industry streamlined	Conducting working meeting for the coordination committee	Number of working meetings held	1,500,000	1,500,000	1,000,000	1,000,000	1,132,000	6,132,000
To create awareness about the creative Industry	Awareness for the Culture and creative industries Increased	Developing and implementing a communication strategy	A communication strategy in place and operational	100000	100000	100000	100000	191,000	591,000
To build capacity in the Culture and creative industries	4.1 Skills development of managers in the Culture and creative industries built	Conducting a Training Needs Assessment	Training Needs Assessment Report in place	142,500	100,000	50,000	50,000	50,000	392,500
	4.2 Regional Creative economy centers established	Establishing of creative economy centers	No of Youth benefiting from centers	1,000,000	1,000,000	500,000	500,000	500,000	3,000,000
	4.3 Technological and Digital Capacity for Culture and creative industries expanded	Conducting a technological and digital capacity needs assessment	Needs assessment report	500,000	500,000	500,000	500,000	287,500	2,287,500
	Mother tongue speaking promoted	Forming a language structure at national and local levels	Number of language structures formed at national and district levels	50,000	25,000	25,000	25,000	25,000	150,000
	4.3 Tourism (Local, International) and Business development of culture and creative industries promoted	Congregating primary stakeholders into clusters	Categories of stakeholders organized into produce groups.	1,000,000	1,000,000	500,000	500,000	550,000	3,550,000
	4.4 Financial support to Culture and creative industries expanded	Developing and disseminating grant guidelines	Grant guidelines in place	50,000,000	50,000,000	50,000,000	50,000,000	51,180,000	251,180,000

	4.5 Transport equipment purchased (Two double cabin pickups and 30 seater coaster bus)	Procuring three vehicles	No of vehicles	100,000	100,000	100,000	100,000	132,740	532,740
	4.6 Office equipment's purchased (computers, printers, photocopier, scanner, projector, binder, cameras, TVs, Fans, generator)	Procuring office equipment's	No of equipment's procured	24,700	10,000	10,000	10,000	10,000	64,700
	4.6 Offices furniture and fittings	Procuring office furniture and fittings	No of equipment's procured	5,000	5,000	5,000	5,000	9,440	29,440
	4.7 Small Office Equipment	Procuring process	Number of equipment received	2,145					2,145
	4.7 Communication	Procuring process	Office connections	44,120	-	-			44,120
	4.8 Accommodation	Procuring accommodation	Accommodation procured	400,000	400,000	300,000	300,000	206,200	1,606,200
	4.8 Travel abroad	Traveling abroad	No of travels abroad	166,500	150,000	150,000	150,000	150,000	766,500
	4.8 Office impress	Providing office impress	Functional office	30,000	30,000	30,000	30,000	24,000	144,000
	4.9 Stationery	Providing Office stationery	Procured and received	300,000	300,000	300,000	300,000	47,414	1,247,414
To monitor and Evaluate the Plan	5.1 Plan Monitored and evaluated	Monitoring the implementation of the Plan	No of Monitor visits, reports	20,000	20,000	20,000	20,000	10,000	190,000
	GRAND TOTAL			55,666,320	55,575,000	53,805,000	53,810,000	54,742,294	273,215,759

8.0 INSTITUTIONAL FRAMEWORK

There shall be an institutional framework comprised of all stakeholders in the implementation of the plan. Key among these shall be the Local Governments, the federations and associations, Kampala capital city authority and Ministry of Gender, Labour and Social Development

8.1 The Ministry of Gender, Labour and Social Development

The Ministry shall provide the overall strategic oversight and direction on the implementation of the Plan. The Ministry shall:-

- i. Carry out advocacy and awareness-raising on importance and benefits of culture and creative industries to socio economic development.
- ii. Review policies and develop guidelines and regulations to enable the integration of culture and creative industries into programmes, policies and plans to support a multi-sectoral response;
- iii. 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
- iv. Strengthen linkages and partnerships with other government programmes and partners at the national level to harness resources for culture and creative industries;

8.2 Local Governments/Authorities

The upper and lower Local Governments shall play a key role in the operationalization of this Plan. The role shall be to among others:-

- i. Raise awareness and mobilize the actors into Federations and Associations,
- ii. Integrate culture and creative industries into-district programmes, plans and budgets
- iii. Identify Markets places and cultural spaces
- iv. Enact District Ordinances and Bye-Laws and provide support for dissemination and enforcement;
- v. Strengthen linkages and partnerships with other government programmes in the district to harness resources for these activities; and
- vi. Involve culture stakeholders in community discussions and decision-making processes.

- vii. Register and support all stakeholders in culture and creative industry
- viii. Implement the Policy on creative economy
- ix. Coordinate, register all stakeholders and monitor the implementation at the District

8.3 Kampala Capital City Authority

Kampala Capital City Authority as an urban area where most of the artists are shall play a key role in;

- i. Demarcating and gazettement spaces for culture and creative industry
- ii. Enforcing the copyright and Neighboring Rights Act.
- iii. Mobilizing the practitioners in culture and creative industry into associations, federations
- iv. Collecting the licenses and disaggregate data by category
- v. Promoting events related to culture and creative industries and documenting their contribution to the country's economy.

8.4 Associations and Federation

The Associations and Federations shall play a key role in;

- i. Complying with the standards and regulations
- ii. Organizing themselves into federations and association to create one voice
- iii. Ensuring quality and quantity in products produced
- iv. Looking for markets for the products
- v. Be innovative

8.5 Coordination Mechanisms

Successful implementation of this Plan shall require coordinated action at all levels. This therefore calls for a multi-sectoral approach in the design and implementation of the interventions against child labour.

National Coordination

The National coordination shall chaired by the Ministry of Gender, Labour and Social Development and shall include line Ministries, Departments and Agencies to Ministry of Tourism wildlife and Antiquities, Investment authority, Ministry of Trade industry and Cooperatives, National Planning Authority, Uganda National Cultural Centre, Ministry Of

Local Government, Ministry of Education And Sports and Collecting Management Organizations and Uganda Bureau of Statistics and Kampala City Council Authority. Other shall include Academia, Media Houses and Development Partners as ex-officio members.

Local Level Coordination

At the District level, coordination shall be by the Chief Administrative Officer to ensure that coordination structures at the District, Sub County, parish and village levels are established to optimize service delivery for culture and creative industries.

The coordination committee shall comprise the CAO, the secretary social services; community services technical officials, development partners, NGOs in culture. They shall identify gaps among actors and government officials and ensure optimal participation from all partners as well as comprehensive delivery of services to culture and creative industries is share lessons, experiences and best practices to increase evidence-based programming for culture and creative industries

9.0 MONITORING AND EVALUATION

The Ministry of Gender, Labour and Social Development shall be the lead agency in the implementation of the Plan.

A monitoring plan will be developed and the performance of the Action Plan will be reviewed against set milestones and targets. Monitoring tools will be developed for periodic collection and analysis of information relating to implementation of the Action Plan.

There will be an evaluation of the performance of the Plan at the end of the implementation period.

8.1 Key players and Indicators

Actors	Which organization to monitor	What to monitor
Ministry of Gender, Labour and Social Development	All actors in the creative industry All implementing agencies	<ul style="list-style-type: none"> • The implementation of the Plan • Registration process of Association and Federations • Compliancy to standards and regulations • Mainstreaming processes of the creative industry in programmes and projects • Funding % of the activities under culture and creative Industries • How the information is shared • Resources accrued from the creative industry • Local Governments and agencies
District Local Governments	Federations, Companies, Associations, Markets, Directors, Actors, Traditional Herbalists, Craft makers	Implementation of the Plan processes in CSOs, Compliancy to standards and regulation, Implementers in the Local Government, Available spaces for utilization
UBRS	Registered Federations and Companies, Compliancy to the Law	The compliancy to standards
UBOS	Trends of statistics of the creative industry	Monitor processes of collecting data on culture and creative industries
Federations and Associations	Members Associations, Actors, Directors, Managers,	Each other
Kampala Capital City Authority	Federations, Companies, Associations, Markets, Directors, Actors, Traditional Herbalists, Craft makers	Implementation of the Plan processes in CSOs, Compliancy to standards and regulation, Implementers in the Local Government Available spaces for utilization