# QUADRENNIAL PERIODIC REPORT UGANDA 2020

## GENERAL INFORMATION

## TECHNICAL INFORMATION

**Name of Party:**

Uganda

**Date of Ratification:**

2015

**Officially Designated Point of Contact of the Convention:**

**Country:** Uganda

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**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local**

**governments and civil society organizations.:**

The multi- stakeholder consultations included the National Training for three days from 28 - 30 October 2019 followed by the National Launch on 31 October 2019 for the private sector, the Public Government agencies, the Collecting Management Organisations, Institutions of Higher learning and other Civil Society Organisations among others, attended by over 100 stakeholders. This was followed by specific stakeholder consultations per domain such as music, performing arts (dance, drama, theatre, comedy), visual arts, books and publishing, media arts, cinema and audio visual, fashion and design during the months of November and December 2019 and between January to February 2020.

The drafting team composed of five officials (represented by two Government Agencies, one Civil Society Organisation and National Commission for UNESCO) met on a number of occasions starting December 6 December 2019, 17 December 2019, January 16, 2020 , February 27, 2020, March 3, 2020 and March 13, 2020.

The National Team comprised of both Government Agencies, Civil Society Organisations and Private Sector met on 26 June 2020 via a Zoom meeting to receive the draft online report from the drafting team. The meeting was attended by the International Expert, the National Expert supported by the International Expert from United Republic of Tanzania, Nairobi UNESCO Regional Office, UNESCO Paris and officials from the Ministry of Gender Labour and Social Development(Department of Culture and Family Affairs)

Furthermore, to enrich the report, the Ministry of Gender Labour and Social Development, the Agency in charge of the 2005 Convention joined UNESCO by starting off the Resiliart Movement in Uganda from 16 April to 15 May 2020 (World Day for Cultural Dialogue and Development). Through these dialogues, Government Agencies consulted were Uganda Registration Services Bureau, Uganda Communications Commission, the Ministry of Education and Sports, National Information and Technology Authority(NITA-U), the National Council for Science and Technology, Uganda Media Council, Uganda Tourism Board, Private Sector Foundation of Uganda, Ministry of Tourism, Wildlife and Antiquities and Ministry of Finance,Planning and Economic Development among others. The District Local Governments were consulted through the online ResiliArt Movement Webinar discussions and the public validation meeting.

A number of NGOs and Civil Society Organisations were consulted through the National NGO Board, with follow up phone calls for their participation in the ResiliArt movement discussions that went through a six week period with weekly webinar meetings. These discussions raised awareness about Uganda's Reporting process, the available opportunities within the culture and creative industry sector and the challenges faced and identification of strategies for implementing the Convention within the country. The Civil Society Organisations and private sector individuals were part of the national validation meeting that took place on 9 July 2020 through an online webinar meeting, in which the measures were presented and further support gained.

**Executive summary:**

Uganda ratified the 2005 Convention on the Protection and the Promotion of the Diversity of Cultural Expressions on 8 April 2015. This is Uganda's first reporting cycle since ratification of

the Convention. A total of 68 measures/policies have been reported herein. Of these 48 are from Government Agencies and 20 from Civil Society Organisations and private sector. A total of 30 Institutions participated in the contribution of the policies and measures reported in this Cycle(10 from Civil Society Organisations, 3 private sector and 16 Government Ministries Departments and Agencies and 1 Bilateral Agency.

Most of the policies and measures, a total of 32 represent 47% of all the measures reported from both Government and civil society organisations are under Goal 1: on Support Sustainable Systems of Governance for Culture. Goal 2 on Achieve a Balanced Flow of Cultural Goods and Services and increase the Mobility of Artists and Cultural Professions represents 26%, Goal 3 on Integrate Culture in Sustainable Development Frameworks is represented with 15% while Goal 4 on Promote Human Rights and Fundamental Freedoms represents 13%.

Uganda has the following policies to promote the articles of the Convention, the Constitution of the Republic of Uganda (1995), the National Development Plan (NDP II) (2015/16- 2020/2021), the Social Development Sector Plan (2014/2015- 2020/2021), the Uganda National Culture Policy (2006) revised 2019, the Information and Communications Policy, the NRM Government Manifesto (2016 - 2021), Uganda Vision (2040), Uganda National Trade Policy, National Gender Policy(2006), The National Youth Policy, Intellectual Property Policy (2019 )among other key policies and measures.

The report highlights the current Uganda Culture Policy context and policy measures that the Government has put in place in the last four years to provide an enabling environment for the protection and promotion of the diversity of cultural expressions. Activities and programmes implemented by various Government and Non Government agencies, cultural actors and Civil Society Organizations in Uganda in the implementation of the UNESCO 2005 Convention are reported. The CSOs submitted 24 measures of which 20 were reported, indicating the role they play and relevance to the implementation of the Culture and Creative industry sector.

The report focuses on policies, measures, laws, programmes and activities that are relevant to the key priority areas of the Convention for example; policies and measures related to supporting sustainable systems of Governance for Culture, policies and measures to achieve a balanced flow of culture goods and services and increasing the mobility of artists and cultural professionals, policies and measures to promote integration of culture in sustainable development frameworks and policies and measures to promote human rights and fundamental freedoms.

The report highlights on measures and policies to support the provision of enabling environment for enjoyment of culture as a basic fundamental human right which is enshrined in the 1995 Constitution of the Republic of Uganda, policies related to creation, production and distribution of cultural expressions, protection of copyrights, integration of culture in development such as the Five year National Development Plan for Uganda and activities related to awareness raising and capacity building, activities on international cooperation and finally programmes and measures implemented and reported on by the civil society organizations on the promotion of culture and creative industries in Uganda.

Part of the success story on the implementation of the Convention in Uganda has been on the

Government, the Civil Society Organisations and practitioners put in place more that 68 policies and measures that promote the protection and promotion of the diversity of culture expressions. The Uganda's Quadrennial periodic report has reported on most of the policies and measures put in place under the various Goals of the Convention.

The main achievements in the implementation of the Convention in the last four years include but not limited to the following;
i) Reviewing of the Culture Policy in 2019; The Convention informed the process of reviewing the Uganda's Culture Policy of 2006. The review was done to reflect on changing development needs of culture in order to incorporate the promotion of creative industries as an important category of the cultural sector. The Convention was one of the reference documents in the review of the Policy that envisaged establishment of a National Culture and Creative Industry Forum, which has been a useful platform for advocacy, awareness raising creation and promotion of the culture sector in economic development. Also the Convention was a key reference document in the Mapping of Culture and Creative Industries in Uganda 2014 by Uganda Bureau of Statistics and the Ministry of Gender, Labour and Social Development. Uganda National Commission for UNESCO also used it in the mapping of arts and crafts in three selected regions of Uganda in 2017.

ii) There has been enhanced awareness of the content of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions by stakeholders. Awareness with the civil society organisations has been achieved through collaborations in the dissemination workshops and programmes by the Department of Culture and Family Affairs under the Ministry of Gender, Labour and Social Development and Uganda National Commission for UNESCO during the last four years. The awareness raising targeted Local Governments, practitioners, Culture professionals and artists, Government's officials, cultural actors and the civil society organisations.

iii) The implementation of the Convention resulted into greater participation of cultural actors and civil society organisations in the policy reforms in Uganda . Many CSOs have contributed to the review of the Uganda National Culture Policy and in the contribution of measures and policies towards this Quadrennial Periodic Report. This has enhanced governance and ensured that Government policies are responsive to the needs of the culture sector especially in education, health sector, ICT and agriculture sector among other sectors. Civil society is now more eager to partner with Government in policy and development of culture sector and in seeking resources to support culture and creative industries. This year, there was a 50% increase in the number of CSOs applying for funding under the International Fund for Culture Diversity (IFCD). Over the last four years,Government has engaged civil society in policy reform discussions and civil society have also engaged Government in their programmes.

iv) There has been capacity building in areas of Local Government Officers and members of the Civil Society in implementing the provisions of the Conventions, planning and mainstreaming of culture in Local Government development plans. The implementation of the Convention helped to shape up cultural resource mapping process among CSOs from 2016 to-date. This has contributed towards influencing the Ministry of Gender, Labour and Social Development to undertake a series of Regulatory Impact Assessments for relevant Laws for Culture and Creative

Arts in 2019. There was also training of Masters Crafts men and women where a total 210 Masters Crafts trained in Product development, design and marketing.

v) Furthermore, the Government is working hand-in-hand with public and private partners to encourage and enable the creation of artistic and cultural content that reflects Uganda's diversity and to facilitate access to that content by domestic and international audiences. For example Government has worked with Local Media Houses and enforced a 70% Local Content Thresh hold for all Media broadcasting houses in Uganda. On the other front, through innovative budget policy Government has been able to allocate resources for promoting of the National Library and public Libraries under Local Governments. There has also been success on development of ICT Innovations where Government has dedicated a fund under the budget.

vi) The Government of Uganda has also taken action to promote the diversity of cultural expressions internationally by promoting Uganda artistic work at Investment forums in North America, Algeria, India, East African Community and Russia among others. These measures have included ensuring mobility for professionals in the cultural field especially musicians, signing of culture cooperation agreements with countries such as South Korea, India, Russia, Morocco and also promotion of East African Community Arts and Culture Festival- Code named (JAMAFEST) within the East African Community cooperation arrangements.

vii) The Government through Cabinet approved the National Intellectual Property Policy in 2019 to promote the protection and enforcement of Intellectual property rights. Supporting capacity-building, information sharing, training and technical assistance through projects tailored to the specific needs of artists and cultural professionals. Several cultural institutions also implement measures to promote international cultural cooperation by establishing funding programs to increase capacity for inviting foreign artists and encouraging partnerships and collaborations with Local artists in Uganda. The private sector has been instrumental in promoting artistic cooperation and collaboration projects in Uganda.

Among the main challenges encountered in implementation of the 2005 Convention during the period are;
• Limited resources leading to weak coordination of stakeholders in the implementation of the Convention.
• Lack of official cultural statistics that has negatively affected fiscal and political decisions.
• Stakeholders are concerned that Uganda has many policies and measures but many of these policies and measures lack effective
implementation and often their impact has not been monitored and evaluated. There are measures put in place by Government such as
Local Content of 70% for media houses but there is absence of a dedicated agency or mechanism to monitor the implementation of this
policy.
• Inadequate cultural infrastructure and spaces for cultural expression
• Inadequate awareness and low appreciation on the role of culture in development by key policy makers in Uganda

In terms of outlook for the future, Uganda will continue to reflect on the impact of digital

technologies on the diversity of cultural expressions. Uganda firmly believes that the Convention remains as relevant and useful as ever in a digital environment, an idea which is expanded upon throughout this report. While important challenges lie ahead as the world is filled with an abundance of cultural content in various formats, Uganda is looking to the stakeholders in the Convention to share the best practices, support and innovative approaches that have been developed to fulfill the objectives of this Convention

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

| | | | |
|---|---|---|---|
| Civil Society Organization (CSO) | Uganda Reproduction Rights Organisation | cbatambuze@gmail.com | http://www.urro.ug |
| Public Sector | Uganda National Commission for UNESCO | admin@unesco.co.ug | http://www.unesco-uganda.ug |
| Public Sector | Ministry of Information, Communications Technology and National Guidance | www.info@ict.go.ug | http://www.ict.go.ug |
| Public Sector | Ministry of Finance, Planning and Economic Development | mark.amanya@finance.go.ug | http://www.mofped.go.ug |
| Public Sector | Ministry of Education and Sports | gmuteekanga@gmail.com | http://www.moes.go.ug |
| Public Sector | Ministry of Tourism, Wildlife and Antiquities | gtssali@gmail.com | http://www.mtwa.go.ug |
| Public Sector | Ministry of Industry Trade and Cooperatives | scoviatusubira@gmail.com | http://www.mtic.go.ug |
| Public Sector | Ministry of Foreign Affairs | comfort.amviko@mofa.go.ug, | http://www.mofa.go.ug |
| Public Sector | Uganda Bureau of Statistics | dorcas.nabukwasi@ubos.org | http://www.ubos.go.ug |

| Public Sector | Uganda Broadcasting Corperation | sophia.matovu@ubc.go.ug | http://www.ubc.go.ug |
|---|---|---|---|
| Public Sector | Uganda Export Promotion Board | sandra.ayebare@ugandaexports.go.ug | http://www.uepb.go.ug |
| Public Sector | Directorate of Industrial Training(DIT) | grabya1@yahoo.com | http://www.dit.go.ug |
| Civil Society Organization (CSO) | Uganda Performing Rights Organisation(UPRS) | tutulian2008@yahoo.com | http://www.uprs.go.ug |
| Civil Society Organization (CSO) | Federation of the Movie Industry | jane.ufmi@gmail.com | http://www.ufmi.ug |
| Civil Society Organization (CSO) | Cross Cultural Foundation of Uganda | aliguma@crossculturalfoundation.or.ug | http://crossculturalfoundation.or.ug |
| Private Sector | Uganda Women's Entrepreneurship Association Ltd | agume24@gmail.com | http://www.uweal.co.ug |
| Civil Society Organization (CSO) | National NGO Forum | s.pacutho@ngoforum.or.ug | http://www.ngoforum.or.ug |
| Private Sector | National Crafts Association of Uganda | ssebruno@gmail.com | http://www.naccau.co.ug |
| Public Sector | Ministry of Gender Labour and Social Development | ps@mglsd.go.ug | http://www.mglsd.go.ug |
| Civil Society Organization (CSO) | Kampala Desgn Week | eugene@kampaladesignweek.com | http://www.kampaladesignweek.com |
| Civil Society Organization (CSO) | Bayimba Cultural Foundation | faisal@bayimba.org | http://www.bayimba.org |

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|---|---|---|---|
| Civil Society Organization (CSO) | KQ Hub Africa | kqhubafrica@gmail.com, wabwire@kqhubafrica.com,info@kqhubafrica.com | http://www.kqhubafrica.com |
| Public Sector | British Council | eochu.janan@britishcouncil.org | http://www.britishcouncil.org |
| Civil Society Organization (CSO) | Silent Voices | jedidiahs25@yahoo.com | http://www.silentvoicesuganda.org |
| Public Sector | National Curriculum Development Centre | bagumag@gmail.com, mugenyijonah@gmail.com | http://www.ncdc.go.ug |
| Civil Society Organization (CSO) | 32' East | teesa@ugandanartstrust.org | http://www.ugandanartstrust.org |
| Private Sector | MTN Uganda | suka.nevada@gmail.com | http://www.mtn.co.ug |
| Civil Society Organization (CSO) | Zulu-Legacy Youth Leadership 8. Uganda | rasshakazulu@gmail.com | http://www.youthleadership8.org |
| Public Sector | Makerere University (Department of Performing Arts and Film) | ethnomusico@gmail.com, Pafchair@chuss.mak.ac.ug | http://www.musicarchive.mak.ac.ug |
| Public Sector | Makerere University (Department of Literature | dodipio@yahoo.com,dodipio@chuss.mak.ac.ug | http://www.mak.ac.ug |

# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE

## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:**  YES

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::**  YES

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:**  YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):**  YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

evaluating cultural policies

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

3.50%

2017

**Please provide whenever possible disaggregated data by sector:**

According the Ministry of Finance, Planning and Economic Development of Uganda, the structure of GDP by sector is as follows Agriculture represents 28.2% Services sector represents 50.7% Industry represents 21.1%

**Share of employment in the cultural and creative sectors:**

4.50%

2014

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

The statistics provided are derived from a culture and creative industry mapping report of 2014 by Uganda Bureau of Statistics and Ministry of Gender Labour and Social Development. Women represent 42% and Males 58% ( UBOS 2014) of practitioners in the sector Youth Account for 60 -70% of new jobs created in the culture sector (Mini survey by TBDC Consultants 2017) Professionals working in the sector represent 62.1% and non professionals account for 37.9% of all those employed in the sector in Uganda (UBOS: 2014) Permanent employment in culture and creative sector stand at 70.3% and casual/ non permanent is 29.7%(UBOS:2014) Key sectors data of the culture and creative industry mapping (UBOS, MGLSD 2014) indicate the sector contribution as follows; Visual Arts and Crafts account for 16.7% Audio Visual and Interactive media account for 38.9% Design and Creative Arts account for 13.8% Books and Press Account

for 20.8% Sports and Recreation account for 0.064% other sector contribute the remaining portion of the industry

**Total public budget for culture (in USD):**

808,000.00USD

**Total public budget for culture (in USD):**

1,294,666USD

2019

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

to be determined

**Relevant Policies and Measures:**

## <u>Presidential Initiative on Skilling the Girl Child 2017</u>

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Sports

**Cultural domains covered by the policy/measure:**

Design
Visual Arts

**Website of the policy/measure, if available:**

http://moes.go.ug

**Describe the main features of the policy/measure:**

To equip the youthful girls with handson skills to enable them to create jobs and generate wealth

**Does it specifically target young people?:** YES
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES
**What are the results achieved so far through the implementation of the policy/measure?:**

Over 75,000 girls have graduated from the training Each girl is provided with 350 US$ as start up capital Most of the girls are now able to provide for themselves and their families Implemented at seven centres in Kampala

**Financial resources allocated to the policy/measure in USD:**

1,200,000

**Has the implementation of the policy/measure been evaluated?:** YES
**If yes, what are the main conclusions/recommendations?:**

Many girls are able to support their families

**Partner(s) engaged in the implementation of the measure:**

Private Sector Foundation of Uganda

**Type of entity:**

Private Sector

# Uganda National Culture Policy(Reviewed 2019

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://mglsd.go.ug

**Describe the main features of the policy/measure:**

A framework for the preservation,promotion,protection and development of culture and creative industry.It prioritizes all the specific areas of creative industries and provides interventions for each of the priorities

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES

**What are the results achieved so far through the implementation of the policy/measure?:**

1. Finances to the culture sector has increased (0.000125% of the national budget), but remains very limited and narrowly distributed (mainly to cultural leaders, "policy development" national sites and museums) 2. Increased visibility and media reporting is, to some extent, reducing the narrow and negative public perception of cultural heritage 3. CSOs have invested significantly in promoting cultural heritage however interventions are uncoordinated and tend to emphasize the performing arts 4. State technical support towards heritage development has been limited 5. The Department of Culture and Family Affairs and Department of Museums and Monuments are not harmonized (making it difficult to measure impact of the sector) and leading to inefficiencies 6. There is no formal heritage education to enhance attitude change, hence a continued limited appreciation of cultural heritage and its potential to contribute to national and sustainable development 7. Culture is still a low priority in the national vision and national development programming and financing for heritage development across almost all priority areas with the exception of museums and cultural leaders 8. Increased demand for service delivery among the stakeholders 9. increased number of festivals & cultural exchanges 10. strengthened structures, 11. enhanced monitoring & support supervision

**Financial resources allocated to the policy/measure in USD:**

849,000

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

1. Specific targets over a specific period to achieve the objectives of the Policy against the key priority areas 2. Indicate clear intention to domesticate international Conventions and provide technical and financial assistance to their implementation 3. Commit to nurturing specific number of centres of excellence in cultural heritage development, promotion and protection 4. Support formulation of policies to promote and protect culture under the different priority areas 5. 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 devt. 6. Develop mechanisms to track heritage preservation, promotion and utilization in Central Government Ministries

**Partner(s) engaged in the implementation of the measure:**

Ministry of Tourism,Wildlife and Antiquities

**Type of entity:**

Public Sector

Uganda National Cultural Centre

**Type of entity:**

Public Sector

Ministry of Local Government

**Type of entity:**

Public Sector

Ministry of Education and Sports

**Type of entity:**

Public Sector

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# Uganda Intellectual Property Policy 2019

**Name of agency responsible for the implementation of the policy/measure:**

Uganda Registration Services Bureau

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://ursb.go.ug

**Describe the main features of the policy/measure:**

To provide an enabling environment for stimulating innovation, and creativity through provision of appropriate infrastructure, technology equipment , technology transfer initiatives, funding and skills development

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES

**What are the results achieved so far through the implementation of the policy/measure?:**

This is a new policy

**Financial resources allocated to the policy/measure in USD:**

50,000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Gender Labour and Social Development

**Type of entity:**

Public Sector

Ministry of Science and Technology and Innovation

**Type of entity:**

Public Sector

Uganda Federation of the Movie Industry

**Type of entity:**

Civil Society Organization (CSO)

Uganda Reproduction Rights Organisation
**Type of entity:**
Civil Society Organization (CSO)

Uganda Performing Rights Organisation
**Type of entity:**
Civil Society Organization (CSO)

## Lower Secondary Curriculum (Performing Arts Syllabus)

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Sports

**Cultural domains covered by the policy/measure:**

Design
Music
Performing Arts
Publishing
Visual Arts

**Website of the policy/measure, if available:**

http://moes.go.ug
https://www.ncdc.go.ug/content/transition-curriculum

**Describe the main features of the policy/measure:**

The Performing Arts Syllabus is a four year syllabus for the Lower Secondary School Curriculum. It builds upon concepts, skills, attitudes and values developed in primary school. It provides an opportunity for further learning in the disciplines of music, drama and dance. Learners are able to achieve the learning outcomes within specific topics at levels commensurate to their abilities.

**Does it specifically target young people?:** YES
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO
**What are the results achieved so far through the implementation of the policy/measure?:**

The new curriculum for Lower Secondary School was rolled out in 2020. The National Curriculum Development Centre developed and published exemplars of textbooks for the performing arts. Commercial publishers have written textbooks for performing arts.

**Financial resources allocated to the policy/measure in USD:**

1,000,000

**Has the implementation of the policy/measure been evaluated?:** NO
**Partner(s) engaged in the implementation of the measure:**
National Curriculum Development Centre
**Type of entity:**
Public Sector

Uganda National Association for the Blind(UNAB)
**Type of entity:**
Civil Society Organization (CSO)

## National Information and Communications Policy 2010

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Information Communications and Technology and National Guidance

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://ict.go.ug

**Describe the main features of the policy/measure:**

The new ICT policy aims at supporting the realization of the national vision, „a transformed Ugandan society from a peasant to a modern and prosperous country within 30 years". It highlights new emerging areas which include Cultural diversity and identity, linguistic diversity and local content It provides for cultural diversity as one of the Priorities of the policy. The interventions are to promote the production of cultural, educational and scientific content and giving recognition and support to ICT-based work in all artistic fields. Further provides for the development of local cultural industries suited to the linguistic and cultural context of the users; and ensuring that cultural stakeholders play their full role of content - including traditional knowledge - providers , more particularly by providing continued access to recorded information.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES

**What are the results achieved so far through the implementation of the policy/measure?:**

i. The Regulatory emphasis must shift from attracting investment to ensuring better coverage and better quality of service (QoS), including regulation via effective use of QoS penalties. ii. The UCC must develop new approaches to ensuring greater inclusion in the benefits of ICT sector growth, through re-visiting universal service obligation (USO) targets and strategies. iii. Uganda remains acutely short of policies and initiatives aimed at enabling mass ownership of connected devices, and there is also a shortage of coordinated efforts to exploit ICT sector opportunities.

**Financial resources allocated to the policy/measure in USD:**

30,000,000

**Partner(s) engaged in the implementation of the measure:**

Uganda Communications Commission

**Type of entity:**

Public Sector

# The Creative Enterprise Programme (CEP)

**Name of agency responsible for the implementation of the policy/measure:**

British Council Uganda

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://britishcouncil.org.ug

**Describe the main features of the policy/measure:**

The Creative Enterprise Programme (CEP) Is a three-day capacity building workshop that supports creative entrepreneurs to establish and grow their businesses. British Council teams and their associates design the wider programme, in which the workshop sits, that is suitable for the local context and need. CEP has been developed by Nesta and is delivered in partnership with British Council all around the world. The workshop brings Nesta's Creative Enterprise Toolkit to life. The workshop offers a creative approach to business for creative people. The content includes tried-and-tested business concepts presented in a way that helps creative people to learn. The workshop format is very much 'learn-by-doing' – participants complete the workshop exercises with their business in the focus. There are interactive activities, guest speakers and time for reflection, all curated to encourage a positive learning environment. The workshop is facilitated by a workshop associate who creates the safe space for learning and peer feedback. Nesta has developed and packaged the three-day workshop and now you have the tools to implement – from designing the wider programme in which the workshop sits, to recruiting and managing associates, to hosting workshops and participant alumni events, to capturing evidence and impact. The Creative Enterprise Programme (CEP) launched many years ago and has been through many iterations to ensure the workshop content and delivery model remains relevant. In its current format, between November 2016 and February 2020, more than 100 workshops took place in 25 countries with more than 1,700 creative entrepreneurs. And now, with the Creative Hubs Academy, there are more than 40 contracted workshop associates around the globe. Africa Ethiopia, Ghana, Kenya, Nigeria, Senegal, Sierra Leone, Uganda Asia Hong Kong, Malaysia, Philippines, Sri Lanka, Vietnam Europe Belarus, Georgia, Macedonia, Moldova, Turkey, Russia, Ukraine Middle East and North Africa Egypt, Jordan South America Chile, Colombia, Mexico

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

■ New creative businesses start and existing ones flourish. ■ Participants are equipped with new knowledge, skills and behaviours to build resilient, sustainable creative businesses. ■ Participants wages/earning increase. ■ Community/network of creative entrepreneurs Is strengthened leading to more collaborations. ■ Workshop associates gain transferable skills and knowledge. ■ Local delivery partners support programme. ■ Raised profile of workshop associates and British Council teams as leaders in local and global conversations about the creative economy.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

waiting on M&E consultants Tom Fleming UK to avail the conclusions and recommendations

**Partner(s) engaged in the implementation of the measure:**

Nesta UK

**Type of entity:**

Private Sector

# The National Youth Talent Awards 2016

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Music

Performing Arts

**Website of the policy/measure, if available:**

http://www.facebook.com/nationalyouthtalent

**Describe the main features of the policy/measure:**

The National Youth Talent Awards 2015-2017 was a competition for young people involved in creative arts such as performing art (music, film, comedy), literary art (book) and innovations; The National Youth Talent award was specifically developed to; i. Recognize creativity and innovativeness of young people; ii. Identify untapped talents in young artist and inculcate spirit of self employment iii. Strengthen common ties amongst Ugandan youth

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Over 100 artists applied for the talent award Of the four artists who were selected each of them got some funds to support thier enterpprises As of June 2019, all the enterprises had employed at least two other young people in thier activities Publicity of the culture and creative industry domains were published in the newspaper and online

**Financial resources allocated to the policy/measure in USD:**

110,000

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

There is need for continuity of the measure for more young people to get motivated to take part in cultural activities

**Partner(s) engaged in the implementation of the measure:**

UN Women

**Type of entity:**

Public Sector

## Transforming Ugandan Folktales into Digital (Animation) Films for Educational and Leisure Purposes.

**Name of agency responsible for the implementation of the policy/measure:**

Makerere University

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

**Describe the main features of the policy/measure:**

This is an on going measure focused on research and documentation of myths, legends and traditional wisdom drawn from traditional sources of local communities. Technology is then used to transform these stories into animation films for education purposes. Special focus is given to traditions that are most threatened by extinction. The adaptation of folktales into animation films to suit pedagogical and recreation needs particularly of the young people will improve their appreciation of cultural diversity.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The results achieved so far include: 4 scripts have been written; Audio for 3 films have been produced; 1 animation film has been fully developed and; the second one will be out by the end of July 2020.

**Financial resources allocated to the policy/measure in USD:**

66000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

## Youth Livelihood Programme (YLP), 2015

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender, Labour and Social Development

Ministry of Local Government

**Cultural domains covered by the policy/measure:**

Music

Performing Arts

Visual Arts

**Website of the policy/measure, if available:**

http://www.mglsd.go

**Describe the main features of the policy/measure:**

The Youth Livelihood Programme is a Government of Uganda five year rolling programme targeting the poor, and unemployed youths aged 18-30 in all districts of Uganda. The overall objective is to empower the youths in Uganda to harness their social economic potential and increase self-employment opportunities and income levels. It has three programme components which include: skills development, livelihood support and institutional support. Culture and Creative Industries fall under skills development component. The recommended investment options include fashion and design, clay modeling/pottery, weaving and embroidery, video-audio editing, leather works and computer use and applications. The programme provides a rolling fund that youths can invest in the priority enterprises which include culture and creative industries.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A total of 47 projects under culture and creative industries with a total of 568 young people in the following projects: art and crafts making, music, dance and drama, brass band, pottery and mobile disco were funded.

**Financial resources allocated to the policy/measure in USD:**

1,000,000 out of which 100,000 was the investment towards culture and creative industry enterprises

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

In 2019, Cabinet directed that the programme should support investments in Music and Film/Creative Industries.

**Partner(s) engaged in the implementation of the measure:**

District Local Governments

**Type of entity:**

Public Sector

Ministry of Finance, Planning and Economic Development

**Type of entity:**

Public Sector

National Youth Council

**Type of entity:**

Public Sector

## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

Uganda Communications Commission established by the Communications Act 2013

National Information Technology Authority Uganda

**If YES, these regulatory authority(ies) monitor:**

Public media

Community media

Private sector media

Online media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

**Relevant Policies and Measures:**

### Press and Journalists Act 1995

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Information, Communications Technology and National Guidance

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

https://ulii.org/ug/legislation/consolidated-act/105

**Describe the main features of the policy/measure:**

An Act to ensure the freedom of the press, to provide for a council responsible for the regulation of mass media and to establish an institute of journalists of Uganda. The Act provides for the right to publish a newspaper, establishment of the media council, registration of journalists, practicing certificate, professional code of ethics amongst others.

**Does it specifically target young people?:** NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO
**What are the results achieved so far through the implementation of the policy/measure?:**

1. There has been growth in the diversity of newspapers including local language newspapers like Bukedde, Rupiny, Orumuri, Etop etc that uphold responsible reporting of events thereby fostering peace and harmony. 2. There are new online news platforms reporting on events and entertainment news such as Chimpreports, Kampala Post, Softpower, Vanguard etc 3. There is increasing focus on the regulation and rights of journalists by government agencies such as the Uganda Human Rights Commission and civil society organisations.

**Has the implementation of the policy/measure been evaluated?:** NO
**Partner(s) engaged in the implementation of the measure:**

Uganda Journalists Association
**Type of entity:**
Civil Society Organization (CSO)

Uganda Human Rights Commission
**Type of entity:**
Public Sector

## Digital Migration Policy For Television Broadcasting in Uganda, 2011

**Name of agency responsible for the implementation of the policy/measure:**

Uganda communications Commission

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

**Website of the policy/measure, if available:**

http://mediacouncil.ug/wp-content/uploads/2019/11/Digital-Migration-Policy.pdf

**Describe the main features of the policy/measure:**

The policy provides a framework to facilitate the smooth transition from analogue to digital terrestrial broadcasting. The policy amongst others makes provisions for the creative sector in Policy objective 6 viz To promote local content develoment. It identifies the following Policy strategies to achieve the policy: a) Develop human resource skills necessary for the digital transition and thereafter; b) Put in place appropriate policies on the production, access, use and distribution of content in the diverse digital services environment in a bid to address copyright issues; c) Establish a body entrusted with the responsibility of promoting diverse content development by providing financial and other support to the local content development industry.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

1. Diversity of media channels through which creative content is disseminated to viewers across Uganda. There are currently television stations that exclusively broadcast music or film content throughout the day. 2. The quality of broadcasts enabled by Set Top Box has been boosted including brighter, sharper and clear images and improved sound quality. This makes the local music and film broadcasts attractive and quite competitive thereby improving the local market share. 3. Improved signal strength in most areas of Uganda has expanded access to television broadcasting even to traditionally excluded regions.

**Financial resources allocated to the policy/measure in USD:**

135,135

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Uganda Media Council

**Type of entity:**

Public Sector

National Association of Broadcasters

**Type of entity:**

Private Sector

National Information Technology Authority Uganda

# The Broadcasting Policy

**Name of agency responsible for the implementation of the policy/measure:**

Uganda Communications Commission

Ministry of Information, Communications Technology and National Guidance

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

**Website of the policy/measure, if available:**

https://www.ucc.co.ug/files/downloads/BROADCASTING_POLICY_SEPT_08.pdf

**Describe the main features of the policy/measure:**

The Broadcasting Policy provides the main framework for the development and regulation of the broadcasting sector in Uganda. It among other issues provides for signal distribution, cable, digital broadcasting, ownership and control of broadcasters, the film and music industries, and broadcasting pornography and violence. Concerning the Film and Music Industries, the policy aims at streamlining the operations of the film and music industries as well as promoting local production and talent. The Objectives are: 1. To promote local audio and video/film production. 2. To promote local talent and ensure that their rights are safeguarded; 3. To ensure the promotion of local video/films, advertisements, music and sound plays; 4. To ensure that video/film services are provided in safe and environmentally-friendly premises; 5. To ensure that video/film halls are not used as hubs for criminal elements.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

1. There is greater focus on local content broadcast arising out of the enforcement of a 70% local content quota by the Uganda Communications Commission resulting in greater investment in the content industries. 2. The Uganda Communications Commission is spearheading efforts aimed at streamlining and developing the film industry in Uganda, through initiatives which include The Uganda Film Festival and licensing of distributors. The major aim is to stimulate the film industry so as to enable it achieve its full potential as a source of employment, revenue creation, and preserve culture through local content. The festival showcases local content in the film industry but also focuses on other facets of

promoting the industry e.g. trainings. The aim is to generate interest in the Ugandan film industry both locally and internationally, professionalism, bring all the industry players together in a more focused and promising environment.

**Has the implementation of the policy/measure been evaluated?:** NO
**Partner(s) engaged in the implementation of the measure:**
Uganda Film Commission
**Type of entity:**
Civil Society Organization (CSO)

Uganda Federation of Movie Industry
**Type of entity:**
Civil Society Organization (CSO)

National Association of Broadcasters
**Type of entity:**
Private Sector

## Measuring Broadcast Local Content Quota

**Name of agency responsible for the implementation of the policy/measure:**

Uganda Communications Commission

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

**Website of the policy/measure, if available:**

https://uccinfo.blog/2019/04/15/measuring-broadcasting-local-content-quota/

**Describe the main features of the policy/measure:**

The local content measurement methodology enforced by the Uganda Communications Commission maintains the Local Content Quota at 70% as the minimum requirement for every broadcaster. The new methodology developed in 2019 in addition entails the following; genres that need special protection and promotion including Drama, Documentary, Children's program, Sports, Knowledge Building and Educational programs. Other genres considered for local content measurement are; News, Current Affairs, Religious Programs, Reality programs, and Music. The new methodology measures all genres above, and each station is expected to broadcast protected genres and other genres to meet the minimum local content quota of 70% of the measured period.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

1. Broadcasters have invested in in-house productions of new film series in a bid to meet content quotas thereby expanding the film industry. 2. There is remarkable growth in film production companies producing local dramas with local casts for television showing.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

National Association of Broadcasters

**Type of entity:**

Private Sector

Uganda Film Commission

**Type of entity:**

Civil Society Organization (CSO)

Uganda Performing Right Society
**Type of entity:**
Civil Society Organization (CSO)

Uganda Federation of Movie Industry
**Type of entity:**
Civil Society Organization (CSO)

## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.)::** YES

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** NO

**Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):**

0.00%

2019

**Relevant Policies and Measures:**

### Digital Uganda Vision

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Information, Technology Communication and National Guidance

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://www.mitcng.org

**Describe the main features of the policy/measure:**

It is a National Policy and Strategic Framework that reviews, integrates, consolidates, and improves all the existing ICT strategies, policies and plans into one overarching digital Vision for Uganda by providing a unified direction for ICT development and an Integrated ICT project implementation approach.

**Does it specifically target young people?:** YES
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES
**What are the results achieved so far through the implementation of the policy/measure?:**

Establishment of a rural communications Fund, the distribution of computers to rural schools and associated training in collaboration with Ministry of Education and Sports, establishment of a Government Enterprise Architecture (GEA) and E-Government Interoperability Framework (E-GIF) to facilitate coordination and delivery of integrated services across government MDAs as identified inthe Digital Vision Uganda by ensuring better interoperability and optimal use of ICT infrastructure.

**Financial resources allocated to the policy/measure in USD:**

500

**Has the implementation of the policy/measure been evaluated?:** YES
**If yes, what are the main conclusions/recommendations?:**

in 2019 a review was carried out which showed a) regressive social networking and mobile money taxes which broaden the income and digital inequality, b) low internet and mobile penetration due to poor ICT infrastructure, poverty, and digital literacy, c) lack of affordability of data and devices for the majority of Ugandans, d) telecommunication market concentration particularly outside Urban areas where there is duopoly, e) demand stimulation to encourage people to shift from passive consumption to productive use of ICT, f) lack of cost-effective strategies to support mobile money for the unbacked, and g) lower cost access and use models to promote dynamic spectrum use in rural areas.

**Partner(s) engaged in the implementation of the measure:**
Uganda Communications Commission
**Type of entity:**
Public Sector

## National ICT Initiative Support Programme

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of ICT and National Guidance

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://niisp.ict.go.ug/

**Describe the main features of the policy/measure:**

The government of Uganda has designed the National ICT Initiatives Support Programme (NIISP) to facilitate the creation of an ICT Innovation ecosystem and marketplace for Ugandan innovative digital products. NIISP primarily aims at facilitating growth and development of the software applications and innovations industry.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

ICT Innovation funds have been rolled out to support innovations. There has been an ICT Innovation Expo enabling the private sector to show case and market It has enabled the development of digital markets for products and services including from the arts and culture sector. There is an ICT Innovation award to encourage young innovators and the development of new products

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

# ICT Sector Strategic Investment Plan 2016-2020

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of ICT and National Guidance

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

https://ict.go.ug/2020/02/03/ict-sector-strategic-and-investment-plan-2015-16-2019-20/

**Describe the main features of the policy/measure:**

The ICT-SIP provides a coherent set of strategies, interventions, actions and attendant resource requirements to enable ICT play a pivotal role in the country"s socio-economic transformation and development as envisaged in the NDP II and Vision 2040. It also spells out the outcome and output level targets that will be achieved over the next five years. To realize tangible success, it"s imperative that all stakeholders in both public and private sectors, be mobilized to actively participate in the implementation including funding, execution of activities, monitoring and evaluation.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The strategic plan has facilitated relevant legislation to cover privacy and data protection, electronic signatures and other laws that facilitate trade in the digital environment. Supports ICT innovators by providing for innovation funds and capacity development. The plans have enabled growth in employment in the ICT sector increasing annual ICT growth and contribution to economic development.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

# Makerere University Klaus Wachsmann Audio-Visual Archive

**Name of agency responsible for the implementation of the policy/measure:**

Makerere University - Department of Performing Arts and Film

**Cultural domains covered by the policy/measure:**

Music

Performing Arts

**Website of the policy/measure, if available:**

http://musicarchive.mak.ac.ug

**Describe the main features of the policy/measure:**

Established in 2009, Makerere University Klaus Wachsmann Audio-visual Archive
(MAKWMAA) is a multi-media archive and resource center for traditional, popular and art
music, recited word, dances and stories and recollections of musicians and dancers of
Uganda. Founded by Dr. Sylvia Antonia Nannyonga-Tamusuza, it was named after Klaus
Wachsmann because of his great contribution as the first curator of the Uganda Museum, an
ethnomusicologist, teacher and researcher on music of the Ugandan people. The Klaus
Wachsmann Collection, constitutes repatriated digital copies from the British Library Sound
Archive in 2009, forms the initial collection of the MAKWAA. In addition to the founding
collection, MAKWAA has: 1) MAKWAA Collection, 2) Peter Cooke Collection from UK; 3)
Andrew Tracey Collection from South Africa; 4) Linda Cimaldi Collection from Italy; 5) Peter
Hoesing Collection USA, and 6) Makwa Collection (Ugandan Ethnomusicologist) Objectives i.
To collect and record all kinds of Ugandan music and dance including field and commerce
recordings of indigenous and popular musics as well as scores, manuscripts, transcriptions,
photographs, musical art works and musical instruments; ii. To digitize Ugandan music
recorded on discs, LPs and cassette-tapes formats for permanent preservation; iii. To provide
access to the archived collections and ensure that they are properly utilized in a manner that
protects the intellectual property and copyright ownership; iv. To research and publish on
Ugandan music and dance through print and online publications, workshops, exhibitions and
conferences; v. To network with institutions and individuals to repatriate Ugandan music
collections; vi. To be the training center for archiving music and dances and share knowledge
on best practices in archiving. The main features of the measure include: Collecting and
recording Music and Dances The Archive maintains a field recording project of traditional
music and dance performers through out the country, which is divided into four major regions:
North, East, Central and West. Each region is assigned a collector-in charge and the archive
upholds the need to train and retrain music collectors in order to address the challenges of the
changing recording technology. We have three collections to-date: 1500 items of audio
recordings, 1400 items of video recording, and 2000 photo items/objects. Plan is underway to
facilitate a collection of commercial recordings of both popular and traditional music and dance
from within and outside Uganda. In addition to recorded materials, the Archive collects printed

materials related to music and dance of Uganda. The Archive also maintains a collection of written materials related to the academic discipline of music and particularly, ethnomusicology. Negotiating for Repatriation of Music ad Dances Collections Through networking and collaboration, the Archive negotiates for the repatriation of copies of audio recordings, video recordings, and photographs of Ugandan music (and accompanying notes, if available). The British Library Sound Archives repatriated copies of Klaus Wachsmann's recordings of 1949, 1950, and 1954 and these total to 1575 items of audio recordings. We have also repatriated more then 200 items of the Tracey's collection from South Africa and a number of researchers from Italy, USA and UK have deposited their field recordings with MAKWAA. Beyond facilitating the repatriation of collections from outside Uganda, under our Community Repatriation Project, we take back recordings to the communities of origin since not all users are able to come to Makerere University. Preserving and Maintaining Collections We preserve and maintain all collections for future access through physical and digital storages. We also repair damaged tapes in order to recover as much as possible the original recording. Providing Access to Collections Our collections are accessible to Makerere University staff and students. National and international researchers as well as the public can access the archive after acquiring a Library permit. The Archive offers listening and viewing facilities. Some materials in closed access can also be consulted on request. All accessible collections are in digital format, which makes recorded sound materials available in a convenient, electronic format for users. Providing Resources for Teaching The archive is a resource centre for teaching materials on music and dance. It also offers facilities for teachers to deposit listening assignments for students' access. Conducting Training on Archiving and Research The Archive conducts research on music and dance and organizes workshops on research and archiving. In March 2010, we hosted the First International NORAD Workshop on Music recording and archiving, which drew participants from Norway, Uganda, Tanzania, (including Zanzibar) and Sudan. We have also developed courses in archiving for both undergraduate and graduate programs at the Department of Performing Arts and Film.

**Does it specifically target young people?:** NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO
**What are the results achieved so far through the implementation of the policy/measure?:**

1. Two scholars were awarded PhD Scholarships to pursue further studies. 1. Local collections of music, dance and film have been developed 2. Five sets of collections of music, dance and film have been repatriated from overseas. 3. Local collections of music, dance and film from various parts of Uganda have been archived. 4. A number of scholarly publications based on the collections have been published in international journals.

**Financial resources allocated to the policy/measure in USD:**

500,000

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Audio-visual archiving, while very important in historicizing about and documenting the past, telling of the present, and predicting the future, it is a novel activating in preservation of Uganda's cultural heritage, which is majorly oral. What MAKWAA is doing is just a little drop in the ocean and with limited funding. There is need for more local funding so we can set the agenda of archiving Uganda's heritage. More cultural organizations should be involved in the archiving of Uganda's rich heritage so we can share the present into the very dynamically changing future The Ugandan government agencies should take particular interest in professional audio-visual archiving as a support to the few print archives

**Partner(s) engaged in the implementation of the measure:**

University of Melbourne, Australia

**Type of entity:**

Public Sector

York University, Canada

**Type of entity:**

Public Sector

American Embassy in Uganda

**Type of entity:**

Public Sector

NORAD Arts and Cultural Education Program, Norway

**Type of entity:**

Public Sector

Norwegian Program for Development, Research and Education (NUFU) Program, Norway

**Type of entity:**

Public Sector

University of Stellenbousch, South Africa

**Type of entity:**

Public Sector

## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:**  NO

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:**  YES

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.):**  YES

**If YES, please provide up to 2 examples:**

Development of the National Culture Forum in September 2019, all stakeholders from all the domains came together and registered their leaders to be members of the National Culture Forum. The forum meets monthly to discuss issues that affect them

During the preparations for world day for cultural dialogue and development commonly known as World Culture Day in Uganda, for the last 20 years, all the stakeholders come together to plan and execute the activities of the Day, . A week of activities is held from 14- 20 May annually

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:**  YES

**Relevant Policies and Measures:**

### World Day for Cultural Diversity for Dialogue and Development May 21

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design
Media Arts
Music
Performing Arts
Publishing
Visual Arts

**Website of the policy/measure, if available:**

http://www.mglsd.go.ug

**Describe the main features of the policy/measure:**

Raising awareness through exhibitions of the different domains of the importance of culture and creative industries in Uganda Creating visibility of the issues that need redress by Government through intellectual dialogues with stakeholders and holding radio talk shows and media programmes

**Does it specifically target young people?:** NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO
**What are the results achieved so far through the implementation of the policy/measure?:**

Increased number of civil Society and private sector participants Increased appreciation leading to increased visibility of the sector Contributions by the private sector to the activity

**Financial resources allocated to the policy/measure in USD:**

10,000

**Has the implementation of the policy/measure been evaluated?:** YES
**If yes, what are the main conclusions/recommendations?:**

The resources allocated to the activity are still very small The numbers of people participating in the activity need to be enhanced The activity needs to be moved to the districts for them to appreciate the value of culture and creative industries The legal framework is obsolete and needs to be aligned to current policy shifts

**Partner(s) engaged in the implementation of the measure:**
Uganda National Cultural Centre
**Type of entity:**
Public Sector

Uganda Registration Services Bureau
**Type of entity:**
Public Sector

Cross Cultural Foundation of Uganda
**Type of entity:**
Civil Society Organization (CSO)

Uganda Reproduction Rights Organisation
**Type of entity:**
Civil Society Organization (CSO)

Uganda Federation of the Movie Industry
**Type of entity:**
Civil Society Organization (CSO)

Uganda Visual Arts Association (UVADA)
**Type of entity:**
Civil Society Organization (CSO)

Uganda Performing Rights Organisation
**Type of entity:**
Civil Society Organization (CSO)

Makerere University - Uganda
**Type of entity:**
Public Sector

## East African Community Arts and Culture Festival code named (JAMAFEST)

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://mglsd.go.ug

**Describe the main features of the policy/measure:**

The JAMAFEST is an East African Community art and culture activity held every two years- 2013, 2015, 2017 and 2019, the next is 2021. It brings together all artists, practitioners and administrators of the six (6) Partner States over a seven day period to participate in a number of activities especially exhibitions and demonstrations (paintings, carvings, weaving, beading, pottery, film/documentary, photography, recycled art, body art, traditional medicine, design, fashion and body adornment, food & beverage, literary works & publications. A fashion night to show case different fashion ware from the East Africa among others. There is also an intellectual dialogue on the the practice and implementation of Policies in EAC. The objectives are: i. to showcase art and culture as primary drivers of regional integration and sustainable development; ii. to share and celebrate the rich and diverse cultural heritage as well as contemporary practice of East Africa; iii. to provides space for intercultural dialogue amongst the people of East Africa; iv. to foster the economic development of EAC through nurturing the growth of a strong creative and cultural industry; and v. to promote arts, culture and Tourism as a tool in the celebration and branding of East African identity and image.

**Does it specifically target young people?:** NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO
**What are the results achieved so far through the implementation of the policy/measure?:**

Uganda's participation in the previous festivals has strengthened networks and increased Ugandan cultural products and services visibility in the East African Common Market. Ugandans are now participating in international markets such as the recently concluded 29

May – 2 June, 2019 Uganda Expo 2019 Moscow. Ugandan films are now winning awards at international level. Further, Ugandan music is now rated the third best in Africa and the best in East Africa. The products are now contributing to Uganda's competitiveness in international trade. For example the European Union is funding a three year project titled Handicraft and Souvenier Development Project in Uganda for the period June 2019 June 2022.

**Financial resources allocated to the policy/measure in USD:**

35,000 per annum

**If yes, what are the main conclusions/recommendations?:**

JAMAFEST is gaining ground with many stakeholders wanting to participate in the event Need for more awareness at the international level for the event Need for more resources to support the creatives from the rural areas to participate Need for better documentation and to use it for lobbying for funds

**Partner(s) engaged in the implementation of the measure:**

Ministry of Finance Planning and Economic Development

**Type of entity:**

Public Sector

Parliament of Uganda

**Type of entity:**

Public Sector

Uganda National Cultural Centre

**Type of entity:**

Public Sector

Ministry of East African Community Affairs

**Type of entity:**

Public Sector

## Annual Uganda National Cultural Centre Festival

**Name of agency responsible for the implementation of the policy/measure:**

Uganda National Cultural Centre UNCC

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://www.uncc.co.ug

**Describe the main features of the policy/measure:**

A three day event started in 2018 to bring together all the cultural institutions to show case their culture and build the capacity of other stakeholders

**Does it specifically target young people?:**  NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:**  NO

**What are the results achieved so far through the implementation of the policy/measure?:**

there is increased appreciation of the annual art and culture festival with more numbers attending the event increase publicity of Uganda National Cultural Centre as an institution increased partnership with many stakeholders through funding some of their activities

**Financial resources allocated to the policy/measure in USD:**

10000

**If yes, what are the main conclusions/recommendations?:**

Importance of culture in the lives of Uganda

**Partner(s) engaged in the implementation of the measure:**

Parliament of Uganda

**Type of entity:**

Public Sector

Ministry of Gender Labour and Social Development

**Type of entity:**

Public Sector

Traditional or cultural Institutions in Uganda

**Type of entity:**

Private Sector

Cross Cultural Foundation of Uganda

**Type of entity:**

Civil Society Organization (CSO)

New Vision Uganda

**Type of entity:**

Public Sector

## Establishment of the National Union of Creative, Performing Artists and Allied Workers (NUCPAAW)

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender, Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

https://congress2018.ituc-csi.org/IMG/pdf/uganda_-_notu_-
_successes_challenges_informal_economy_art_industry_in_uganda.pdf

**Describe the main features of the policy/measure:**

The artists union has the following objectives 1. To organize and unionize all persons in the art industry at different levels. 2. Protect intellectual property of all artists 3. Advocate and lobby for implementation and adherence of copy right law 4. Promote art works of all forms at all levels. 5. Strategize for collective bargaining in the art industry. 6. Do any other activity that promotes, protects, and strengthens the art industry for development of all artists and allied workers.

**Does it specifically target young people?:** NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO
**What are the results achieved so far through the implementation of the policy/measure?:**

The union has managed to get a union certificate from the Ministry of Gender, Labour and Social Development under Registration Number LU- 41 in the names of National Union of Creative, Performing Artists and Allied workers from the former name of National Union of Theatrical, Entertainment, Art, Culture, Craft Manufacturers and Allied Workers. The union has a representative at the National Organization of Trade Union (NOTU) which is the National Labour Center. The representative represents informal economy workers. The union also has representation at the regional level in the country that is workers councilors at the district level in Bushenyi district & Oyam district.

**Has the implementation of the policy/measure been evaluated?:** NO
**Partner(s) engaged in the implementation of the measure:**

## Strengthening cultural advocacy through the National Culture Forum

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender, Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

The National Culture Forum is an umbrella body for all domain associations and federations in the culture and creative industries sector with a mandate to contribute to the implementation of the National Culture Policy. The forum has several members as below: 1. Uganda Musicians Association - UMA 2. The Uganda Comedians Association - TUCA 3. Uganda Talent Managers Association - UTAMA 4. National Union of Creative Performing Artists & Allied Workers - NUCPAAW 5. Uganda Film Network - UFN 6. Film Club of Uganda - FCU 7. Association of Film Practitioners Uganda - AFPUL 8. Audio Producers Association of Uganda - APAU 9. Forum for Uganda Deejays Association - FFUDA 10. National Arts & Cultural Crafts Association of Uganda - NACCAU 11. Uganda Female Performing Artists - UFPA 12. Uganda Music Publishers Association - UMPA 13. Uganda National Gospel Artists Association - UNAGAA 14. Federation of Gospel Artists of Uganda - FGAU 15. National Book Trust of Uganda - NABOTU 16. Union of Kalifah and Matali Group Association - UKMGA 17. Uganda Musicians Union- UMU 18. Federation of Performing Artist of Uganda - FPAU 19. Uganda Core Film Producers & Distributors - UCFPD 20. Resilient Women Organisation - RWO 21. Uganda Songwriters Association - USWA 22. Uganda Visuals Artists and Designer Association - UVADA 23. Theatre Institute Uganda - TIU 24. Uganda Cinematographers Association - UCA 25. Uganda Women Writers Association - FEMRITE 26. Uganda Film Vendors Association - UFVA 27. Film Distributors & Marketers Association – FDMA 28. Uganda Bloggers Association 29. Persons with Disabilities

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Creative Sector is steadily getting streamlined and is contributing to policy advocacy and

capacity building of the members.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

# GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

## MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

**Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

**Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

**Relevant Policies and Measures:**

## Electronic Visa Application and Renewal

**Name of agency responsible for the implementation of the policy/measure:**

Directorate of Citizenship and Immigration, Ministry of Internal Affairs

Ministry of Foreign Affairs

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://visas.immigration.go.ug

http://mofa.go.ug

**Describe the main features of the policy/measure:**

Intended for persons intending to enter Uganda for lawful purposes and in accordance with National immigration laws, guidelines and formalities

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES

**What are the results achieved so far through the implementation of the policy/measure?:**

It has eased movement /mobility of artists to perform in Uganda and for collaboration projects

**Financial resources allocated to the policy/measure in USD:**

200,000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Uganda Police

**Type of entity:**

Public Sector

## Free Visa Access E- VISA Platform

**Name of agency responsible for the implementation of the policy/measure:**

Directorate of Citizenship and Immigration , Ministry of Internal Affairs

Ministry of Foreign Affairs

**Website of the policy/measure, if available:**

http://visas.immigration.go.ug

http://mofa.go.ug

**Describe the main features of the policy/measure:**

Uganda offers Free Visa to nationals of EAC Countries, COMESA , SADC and North Africa. Artists and Culture practitioners have access to Uganda and those countries to performing and collaborate for culture projects

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

it has eased movement /mobility of Artists to perform in Uganda and for collaboration projects in COMESA, EAC and SADC

**Financial resources allocated to the policy/measure in USD:**

200,000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Uganda Police Force

**Type of entity:**

Public Sector

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

Ministry of East African Community Affairs

**Type of entity:**

Public Sector

## Mobility of East Africa Travel Grant

**Name of agency responsible for the implementation of the policy/measure:**

British Council

Ministry of Gender Labour and Social Development

**Website of the policy/measure, if available:**

http://britishcouncil.org/east-africa-arts/opportunities/mobility

**Describe the main features of the policy/measure:**

Financial grants to artists, culture professionals, practitioners, curators looking to create connections in 6 East African Partner States

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

It has eased movement /mobility of artists to perform in Uganda and for collaboration projects

**Financial resources allocated to the policy/measure in USD:**

400000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Uganda Police Force

**Type of entity:**

Public Sector

# Uganda Film Festival

**Name of agency responsible for the implementation of the policy/measure:**

Uganda Communications Commission

Uganda Media Council

Ministry of Gender Labour and Social Development

Uganda Registration Services Bureau

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

http://ucc.co.ug

http://mediacouncil.co.ug

**Describe the main features of the policy/measure:**

The Uganda Film Festival is intended to help showcase what the industry is doing and at the same time focusing attention to all the other facets of the industry. The aim is to generate interest in the Ugandan film industry both locally and internationally, but also to bring all the industry players together in a more focused and promising environment. The objectives are to bring the contribution of the film industry to the public so as to stimulate interest and build the capacity of the young people in film and to show case the beauty of Uganda to the international world

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES

**What are the results achieved so far through the implementation of the policy/measure?:**

It has grown in the numbers of film producers and young people who submit thier films for awards The quality of films showcased has improved

**Financial resources allocated to the policy/measure in USD:**

6,000,0000

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

There is need to move away from training to professionalisation of the Film Industry

**Partner(s) engaged in the implementation of the measure:**

Makerere University

**Type of entity:**

Public Sector

Uganda Broadcasting Corperation

**Type of entity:**

Public Sector

New Vision

**Type of entity:**

Public Sector

Uganda Film Producers Association

**Type of entity:**

Civil Society Organization (CSO)

## MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Name of agency responsible for the implementation of the policy/measure:**

British Council

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

Connecting Our British Council arts teams in SSA and the UK continually build their insight, expertise and first-hand knowledge of their contemporary art sectors in order to offer art making and mobility grants. At time of print, the live opportunities available are: new Art new Audiences: An annual open call for artists across SSA and the UK to make new art, and to share this art with international audiences. new Art new Audiences is a catalyst for the creation of art that reaches new audiences in Sub-Saharan Africa and the UK. The projects showcase new art aimed at audiences from 18 to 35 in the following art forms: • architecture • design and fashion • film; • music • dance and theatre • creative economy • cultural skills • literature • visual arts. Each selected project shows strong partnerships across Sub-Saharan Africa and the UK. They will develop new work to be presented to diverse audiences. POST OPEN-CALL WE _in Motion: travel grants for SSA and UK artists to research and engage with each other's art sectors, festivals, and creative communities - and to share their journeys with others. We are committed to connecting creatives across East Africa and with the UK. We believe these connections allow : new art to be made ; new skills to be shared, and new networks to be created. We connect creatives through three different travel grants Mobility East Africa Travel Festivals _in Motion Travel Grant UK Delegates Programme We continually explore the art sectors in which we work, so that we can share knowledge with others and inspire new connections and imaginings between SSA and the UK We do this through storytelling projects such as the People's Stories Project, and by being actively available to create new connections and respond to enquiries on our programmes

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The programme has achieved a number of results including: • Creation of new art • Skill sharing among creative • Creating of new networks in East Africa.

**Partner(s) engaged in the implementation of the measure:**

## FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts

Music

Publishing

Visual Arts

Performing Arts

Cultural management

**Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:**

YES, I have benefited from preferential treatment

**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

YES, I have benefited from Aid for Trade support

**If YES, please provide up to 2 examples:**

Uganda has benefited from Free Trade Agreement such as EAC, European Union-Everything But Arms Agreement (EBA), Generalized Systems of Preference for Trade with EU, Africa Growth and Opportunities Agreement (AGOA). Uganda exports, arts and crafts to EU, North America, Canada and rest of Africa.

Under the EAC Treaty Uganda exports books, music, media, performing arts and other culture services and goods to the East African Countries under the EAC regional integration agreements.

**If YES, please provide up to 2 examples:**

Uganda received Aid for Trade support to develop a Arts and Crafts sector strategy under Uganda Export Promotion Board from Common Wealth Secretariat, London and International Trade Centre.

Uganda received Aid for Trade support to develop a National Export Strategy which coveres arts and Crafts from UNCTAD, Geneva Uganda also received Aid for Trade to support market access and development in EU and also North America.

**Value of direct foreign investment in creative and cultural industries (in USD):**

46,726,667USD

**Relevant Policies and Measures:**

## <u>National Trade Policy 2007</u>

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Trade, Industry and Cooperatives

**Website of the policy/measure, if available:**

http://mttc.go.ug

**Describe the main features of the policy/measure:**

It provides for the development of both domestic and international trade and creates opportunities for equal participation in trade through entrepreneurial development, giving priority to the socially and economically disadvantaged groups in society.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A number of artists have been able to trade with other countries in the cultural goods and services

**Financial resources allocated to the policy/measure in USD:**

350,000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Uganda National Chamber of Commerce and Industry

**Type of entity:**

Public Sector

Private Sector Foundation of Uganda

**Type of entity:**

Civil Society Organization (CSO)

Uganda Tourism Board

**Type of entity:**

Public Sector

## Uganda Handicraft Export Strategy

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Trade Industry and Cooperatives

**Cultural domains covered by the policy/measure:**

Visual Arts

**Website of the policy/measure, if available:**

http://mtic.go.ug

http://mofa.go.ug

**Describe the main features of the policy/measure:**

The strategy provides for the important role of the sector in the drive for expansion and diversification of the national exports base particularly the non traditional exports. The strategy recognises that the source of livelihood for women, youth, people with disability and refugees is from non traditional exp Recognizes that mainstreaming these groups to the economy will contribute to employment, enhance the rural enterprises and impact positively on their lives

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

increased number of community groups in art and craft

**Financial resources allocated to the policy/measure in USD:**

200,000

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

ooooooo

**Partner(s) engaged in the implementation of the measure:**

Ministry of Finance Planning and Economic Development

**Type of entity:**

Public Sector

# Handicraft Souvenir Development Project in Uganda (2019)

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Tourism, Wildlife and Antiquities

**Cultural domains covered by the policy/measure:**

Visual Arts

**Website of the policy/measure, if available:**

http://www.tourism.go.ug

**Describe the main features of the policy/measure:**

The Project seeks to respond to Government efforts to diversify and increase exports of non traditional exports while supporting increased job creation and employment. The objective is to develop the handicraft and Souvenir sector in Uganda. Overall the project looks at creating linkages between the producers, the associations and the traders of handcrafted products and the tourism industry to improve the livelihood for some of the most marginalized communities in Uganda

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Communities near the National Parks and Game Reserves have been trained in souvenir making and standardisation. Souvenir markets have been established targeting tourists visiting national parks and game reserves.

**Financial resources allocated to the policy/measure in USD:**

2 million

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Uganda Tourism Association

**Type of entity:**

Private Sector

Uganda Community Tourist Association

**Type of entity:**

Civil Society Organization (CSO)

International Trade Centre

**Type of entity:**

Public Sector

## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negociation:**

YES

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:**

YES

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:** YES

**Relevant Policies and Measures:**

### Culture Cooperation Agreement between Uganda and India 2018

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

Ministry of Foreign Affairs

**Cultural domains covered by the policy/measure:**

Design

Performing Arts

Visual Arts

**Website of the policy/measure, if available:**

http://mglsd.go.ug

**Describe the main features of the policy/measure:**

Provides for the free movement of artisans to participate and show case their products and services in either country through international cultural festivals in either country

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Increased interest of the private sector to participate and show case at the festivals in India. Government of India has improved on the timeliness of the sharing of information about the

festivals to Government of Uganda to allow for effective participation Increased awareness by the Indian community about the Ugandan cultural products and services

**Financial resources allocated to the policy/measure in USD:**

45,000

**Has the implementation of the policy/measure been evaluated?:**  NO

**Partner(s) engaged in the implementation of the measure:**

Indian High Commission in Uganda

**Type of entity:**

Public Sector

## Culture Cooperation Agreement between Uganda and China

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Foreign Affairs

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://mofa.go.ug

**Describe the main features of the policy/measure:**

Culture exchange and education promotion between Uganda and China

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Eased movement /mobility of artists to perform in Uganda and for collaboration projects

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The financial resource envelope does not allow for better participation of Ugandans in international events

**Partner(s) engaged in the implementation of the measure:**

Uganda Police Force

**Type of entity:**

Public Sector

Ministry of Gender Labour and Social Development

**Type of entity:**

Public Sector

# Culture Cooperation Agreement between Uganda and South Korea 2016

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Foreign Affairs

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Design

Visual Arts

**Website of the policy/measure, if available:**

http://mofa.go.ug

**Describe the main features of the policy/measure:**

Support to culture and creative industries, development of indigenous knowledge and mapping of arts and crafts in Uganda including training of artisans and culture exchanges

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES

**What are the results achieved so far through the implementation of the policy/measure?:**

Artists and culture practitioners of Korean have perfomed in Uganda, project supported mapping of arts and crafts in 3 regions of Uganda, Supported the training and skills development of artisans

**Financial resources allocated to the policy/measure in USD:**

20,000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Gender Labour and Social Development

**Type of entity:**

Public Sector

Ministry of Tourism, Wildlife and Antiquities

**Type of entity:**

Public Sector

Ministry of Education and Sports

**Type of entity:**

Public Sector

# Marakesh Treaty 2019

**Name of agency responsible for the implementation of the policy/measure:**

Uganda Registration Services Bureau

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

http://wipo.int

**Describe the main features of the policy/measure:**

it supports cross border exchange of publications in accessible formats for visually impaired persons and establishment of institutions to make copies without copyright infringement.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

awareness created among the stakeholders in the publishing industry

**Financial resources allocated to the policy/measure in USD:**

200,000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Gender Labour and Social Development

**Type of entity:**

Public Sector

Ministry of Education and Sports

**Type of entity:**

Public Sector

Uganda National Association for the Blind

**Type of entity:**

Civil Society Organization (CSO)

## Culture Cooperation Agreement between Uganda and the Democrativ Republic of Algeria 2019

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Foreign Affairs

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://mofa.go.ug

**Describe the main features of the policy/measure:**

Participation in the international music, art, theatre and cinema festivals of either country Cooperate in the field of library and publishing work Organising exhibitions of illumination Cooperation between Higher Schools of Art Organising cultural and cinematographic days

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Organisation of cultural days where both countries participated led to the increased number of the people to the event Cinematographic exhibitions and networking led to the visits to both countries Organisation of activities in either country in which the artists were able to market and sell their products

**Financial resources allocated to the policy/measure in USD:**

5,000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Embassy of the Democratic Republic of Algeria

**Type of entity:**

Public Sector

# GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS

## NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**

Culture (in general)

Creativity and innovation

Cultural and creative industries

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies 1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development):** 1

**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education):** 1

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices):** 4

**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support):** 2

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**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):** YES

**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years:** YES

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and**

**audiences awareness-raising):** YES

**Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):**

These statistics are from the Uganda Culture and Creative Industry mapping report 2014 By Sex(Female - 61763 persons, Male- 86608 persons) By Age (Youth - 89022), urban(47.1%)Rural (52.9%), Income levels(micro enterprises US$5,000 p.a, small enterprises- US$10,000 p.a) medium- US$ 50,000 p.a, Large enterprises - US$ 100,000 p.a , Education levels (Literacy Certificate:- 58.1%, Diploma- 5.4%, degree- 32.4% and others - 4.1% (vocational & trade)

**Relevant Policies and Measures:**

## Mapping of culture and creative industries 2014

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://mglsd.go.ug

**Describe the main features of the policy/measure:**

it provides for the employment rates for each of the domains in culture it provides the number of participants in the culture sector it provides for the revenue generated from the culture sector

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES

**What are the results achieved so far through the implementation of the policy/measure?:**

provision of intellectual property police and inspectors. Arts Education is critical for the sustenance of culture and creative industries. Therefore, advocacy for arts education in educational institutions at all levels should be sustained. Additionally, the Ministries of Gender, Labour and Social Development and the Ministry of Education and Sports should design specific programmes in educational Institutions so that skills in the industry are enhanced. For

instance, a course in culture economy should be introduced at tertiary level and the curriculum at primary and secondary level should ensure that all students undertake a creative subject so that creativity in the populace is increased for the betterment of the industry and the Country at large,

**Has the implementation of the policy/measure been evaluated?:**  YES

**If yes, what are the main conclusions/recommendations?:**

There is need for specific studies on each of the domains There is need for more coordinationa between the government agencies

**Partner(s) engaged in the implementation of the measure:**

Uganda Bureau of Statistics

**Type of entity:**

Public Sector

## National Creative Economy Action Plan 2015

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://mglsd.go.ug

http://ubos.go.ug

**Describe the main features of the policy/measure:**

Provides swot analysis of the creative economy provides for the interventions to strengthen the creative economy

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The development of a film policy in advanced stages Integration of tax incentives in government policies Integration of Creative Industries in the reviewed culture policy The development of a proposal to strengthen the creative industry and submitted to finance ministry

**Financial resources allocated to the policy/measure in USD:**

20,000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Uganda National Cultural Centre

**Type of entity:**

Public Sector

## Social Development Sector Plan 2015 - 2020

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://mglsd.go.ug

**Describe the main features of the policy/measure:**

promotion of cultural expressions and creative industries for sustainable development key interventions are identification of creative industries capacity building of actors for competitiveness

**Does it specifically target young people?:** NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO
**What are the results achieved so far through the implementation of the policy/measure?:**

Creative industries are getting integrated in the national development plan There is increased unity among the stakeholders The role of creative industries being appreciated by the Ministry of Finance Planning and Economic Development

**Financial resources allocated to the policy/measure in USD:**

50,000

**Has the implementation of the policy/measure been evaluated?:** YES
**If yes, what are the main conclusions/recommendations?:**

Creative industries did not attract the attention it deserves, the Ministry urged to prioritize a proposal to Ministry of Finance Planning and Economic Development for funding

**Partner(s) engaged in the implementation of the measure:**
Ministry of Finance Planning and Economic Development
**Type of entity:**
Public Sector

National Planning Authority
**Type of entity:**

## Second National Development Plan NDPII (2015/16-2019/20)

**Name of agency responsible for the implementation of the policy/measure:**

National Planning Authority

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://npa.go.ug/wp-content/uploads/NDPII-Final.pdf

**Describe the main features of the policy/measure:**

One of the broad areas of NDP II is the Social Development Sector under which Culture and Creative Industries fall. Culture and Creative Industries was prioritised as one of the key intervention areas. The interventions provided under the Social Development Sector include: 1. Promote culture and creative industries. 2. Promote culture for economic development and social transformation. 3. Strengthen the legal and policy framework for culture and creative industries.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Government started on the processes of reviewing key laws in the sector such as Uganda National Cultural Centre Act, National Culture Policy, and Principles for Films Strengthening law. Strengthened civil society participation in the implementation of the National Culture Policy by stakeholders through the National Culture Forum. Culture and Creative Industries were mainstreamed in sectoral plans at the central and local government level. NDP II influenced Culture Development Cooperation between Uganda and different countries.

**Financial resources allocated to the policy/measure in USD:**

809 million

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The NDP II evaluations observed that little attention was paid to the Culture and Creative Industries sector. It noted a need to promote culture and entertainment for purposes of tourist

attraction and facilitation.

**Partner(s) engaged in the implementation of the measure:**

# INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

YES, my country has contributed to the IFCD

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:** YES

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

-

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

Cultural policy development and implementation in developing countries

Medium, small or micro-enterprise development of creative industries and markets in developing countries

Artists and cultural professionals in developing countries

**Value of the total national contribution to the International Fund for Cultural Diversity (in USD):**

250.00

2019

**Relevant Policies and Measures:**

## Project Proposal on strengthening the culture and creative industries for employment generation and inclusive growth

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

Ministry of Finance Planning and Economic Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://mofped.go.ug

**Describe the main features of the policy/measure:**

Establishment of cultural villages to strengthen the creative industries Strengthening mindset change Mapping of the cultural and creative industries

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

This is proposal for approval by Finance Ministry at pre feasibility stage

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Gender Labour and Social Development

**Type of entity:**

Public Sector

## Sectoral Council on Education, Science and Technology, Culture and Sports

**Name of agency responsible for the implementation of the policy/measure:**

East African Community

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

https://www.eac.int/news-and-media/calendar-of-events/event/236-meeting-of-the-sectoral-council-on-education,-science,-technology,-culture-and-sports

**Describe the main features of the policy/measure:**

This Sectoral Council is of paramount importance in the implementation of the EAC Common Market Protocol, especially the free movement of people, labour and services.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Partner(s) engaged in the implementation of the measure:**

## Euro-Uganda Film Festival

**Name of agency responsible for the implementation of the policy/measure:**

British Council Uganda

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

https://www.britishcouncil.org/east-africa-arts/projects/creative-hustle/euro-uganda-film-festival

**Describe the main features of the policy/measure:**

The Euro-Uganda Film Festival (EUFF) took place 10-20 June 2018 under the theme Celebrating Cultural Heritage Through Film. The EUFF showcased Europe and Uganda's diverse cultural heritage. Launched on 09 May 2018 at the EU Delegate's Residence in Kololo during the EU day celebrations, the festival drew participation from 10 countries including Denmark, Belgium, Britain, Italy, Sweden, Germany, France, Austria, Ireland and Uganda. Although Poland and Romania took part in all the build-up activities eventually they were not able to screen their films. Screenings were done in five venues across Kampala including the National Theatre, Kamwokya playground, Design Hub, Jazzville Bugolobi and Alliance Française.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The festival was a success in terms of audience attendance, quality of programming and achievement of the set objective. Although a total number of 1,610 festival goers were registered, the attendance was significantly higher given that children were not registered as per British Council policy. The two community screenings in particular had a predominantly young audience. Some guests also did not feel comfortable giving out their information and were therefore not registered. The programme was diverse with activities, audience participation and had many Ugandan films.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

## #Bergman100 Film Festival

**Name of agency responsible for the implementation of the policy/measure:**

Embassy of Sweden

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

https://www.swedenabroad.se/globalassets/ambassader/uganda-kampala/documents
/bergman-catalogue/catalogue.pdf

**Describe the main features of the policy/measure:**

The #Bergman100 Film Festival was held in Kampala from 15-19 Aug 2018, The festival was a part of global festivities to celebrate the life and legacy of legendary Swedish filmmaker Ingmar Bergman, who would have turned 100 in 2018. The five-day cinema showcase was open to the public free of charge, and was hosted in four different venues across Kampala – Century Cinemax, Goethe Zentrum, Alliance Française and Kampala Film School – which also doubled as the official festival partners, alongside the Swedish Film Institute and the Swedish Institute.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

• Overall, the festival was well-organised. Every stakeholder appeared to play their part quite well. • The festival's multi-thronged communication plan was also a success basing on the full capacity audience turn-up that was received for most of the festival days. The creative use of social media in particular helped to attract new, young audiences who would otherwise not be familiar with Bergman. The involvement of partners in the promotion of the festival also helped the festival to tap into various networks. Moreover, the use of a local curator also helped to popularise the festival within the local film making fraternity • There is a growing cinephile culture in Uganda that needs to be tapped and nurtured by way of such events as the #Bergman100 festival. The festival's successful marketing campaign notwithstanding, the huge audience turn-up is indeed testament to the genuine love for quality cinema amongst young Ugandans.

**Partner(s) engaged in the implementation of the measure:**

Kampala Film School

**Type of entity:**

Private Sector

# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist and are relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:** YES

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):** YES

**Data is regularly collected and disseminated to monitor:**

Participation of women in cultural life

**Percentage of total public funds given to female artists and cultural producers:**

0.00%

2019

**Percentage of women/men in decision-making /managerial positions in public and private cultural and media:**

To be determined

**Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):**

To be determined

**Percentage of women receiving art national prizes/awards:**

0.00%

**Percentage of women participation in cultural activities:**

42.00%

2014

**Relevant Policies and Measures:**

## Uganda Women Entrepreneurship Programme

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Design
Visual Arts

**Website of the policy/measure, if available:**

http://mglsd.go.ug

**Describe the main features of the policy/measure:**

A programme started in 2016 designed to address the challenges faced by women in undertaking economically viable enterprises including limited access to affordable credit, limited technical knowledge and skills for business development, limited markets as well as information regarding business opportunities. The Uganda Women Entrepreneurship Programme is an initiative of government implemented as a rolling programme designed to address challenges women face in undertaking economically viable enterprises . The programme is envisaged to contribute to self empowerment and creation at the household level has several activities like mobilisation and sensitisation of women communities, training and capacity development, access to credit, technology and markets. Among the recommended enterprises for women include Crafts making, Tailoring, fashion and design, weaving, embroidery and handicrafts, and Audio-visual editing. All enterprises supported in the culture sector must comply with the cultural norms of the beneficiary communities.

**Does it specifically target young people?:** NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES
**What are the results achieved so far through the implementation of the policy/measure?:**

Over 10,000 women have been provided with adequate entrepreneurship capacity and skills as well as accessing programme enterprise funds to run their choice of business including those involved in crafts, weaving, tailoring and fashion and design.

**Financial resources allocated to the policy/measure in USD:**

320,684

**Has the implementation of the policy/measure been evaluated?:** NO
**Partner(s) engaged in the implementation of the measure:**

Ministry of Finance Planning and Economic Development

**Type of entity:**

Public Sector

Ministry of Local Government on behalf of the District Local Governments

**Type of entity:**

Public Sector

# Strengthening the Artistic, Design and marketing skills of the crafts industry sector in three regions in Uganda.

**Name of agency responsible for the implementation of the policy/measure:**

Uganda National Commission for UNESCO

**Cultural domains covered by the policy/measure:**

Design
Visual Arts

**Describe the main features of the policy/measure:**

This measure was implemented in 2017 in partnership with several institutions both government and private as well as civil society organisations . It focuses on mapping, documenting of traditional skills and craftsmanship of both men and women; developing and and publishing a crafts training manual as well as training master crafts people on Design, Artistic, marketing and management skills of crafts workers but with special focus on women being the majority practitioners. it was therefore therefore to specifically reactivate the traditions embodied in the handicraft sector and aim to promote environment-friendly methods of using local raw materials available in the country to produce high quality handicrafts and promote dialogue across cultures. By so doing, the artistic and design skills of craft-workers were strengthened and the age-old tradition of passing on the artistic skills from one generation to another was improved. It also aimed at sharpening the skills of the crafts workers and improve quality, standards and diversity in the creative works as well as improve management and marketing.

**Does it specifically target young people?:** NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO
**What are the results achieved so far through the implementation of the policy/measure?:**

A total of 200 Master crafts women and men were trained in artistic, design, marketing and management skills 500 copies of the manual have been published and disseminated to institutions, crafts associations and civil society organisations dealing in crafts development.

**Financial resources allocated to the policy/measure in USD:**

100,000

**Has the implementation of the policy/measure been evaluated?:** YES
**If yes, what are the main conclusions/recommendations?:**

There is urgent need to identify those master craftspeople and facilitate knowledge transfer and documentation to ensure The training manual should be translated into some of the widely spoken ethnic languages for ease of comprehension There is need to support the establishment of regional exhibition spaces to spur sustainable regional development. There is

need for capacity building not only for crafts sector but also in all domains as provided for under the 2005 Convention There is need for investment grants be made available in the next phase to organized groups in the creative sector to facilitate developments of business plans and buying of the requisite equipment and tools.

**Partner(s) engaged in the implementation of the measure:**

Ministry of Gender Labour and Social Development

**Type of entity:**

Public Sector

Makerere University

**Type of entity:**

Public Sector

National Arts and crafts Association of Uganda

**Type of entity:**

Private Sector

## ARTISTIC FREEDOM

**The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** YES

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):** NO

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** YES

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** NO

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** YES

**Relevant Policies and Measures:**

### National Culture and Creative Industry Forum reviewed 2019

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://www.mglsd.go.ug

**Describe the main features of the policy/measure:**

it is a private sector led agency, provided for under the Uganda National Culture Policy 2019. It is comprised of all the domains presented as committees as a) Dance committee b) Folklore committee c) Visual Arts Committee d) Language and literacy Arts committee e) Music committee f) Theatre committee g) Antiquities, sites and monuments committee h) Crafts committees] i) Traditional medicine committee j) Indigenous knowledge committee k) Cultural industries committee l) Multi-media committee The object and functions of the Forum are: a) To provide a forum for coordination, collaboration and organization of programs and activities within the cultural and creative industries. b) To advocate and lobby for its members c) To network, locally and internationally d) To contribute to the formulation, monitoring and implementation of the culture and creative industries related policies. e) To build capacity member f) To create one stop collaboration center for the g) To Create and oversea one stop collaboration forum for particle in culture & creating industry

**Does it specifically target young people?:** NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO
**Has the implementation of the policy/measure been evaluated?:** NO
**If yes, what are the main conclusions/recommendations?:**
Greater visibility of the culture and creative industry at different levels Increased team work among the different domains of the sector

**Partner(s) engaged in the implementation of the measure:**
Uganda National Cultural Centre
**Type of entity:**
Public Sector

## The Copyright and Neighbouring Rights Act, 2006

**Name of agency responsible for the implementation of the policy/measure:**

Uganda Registration Services Bureau

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://www.ursb.go.ug

**Describe the main features of the policy/measure:**

The Act spells out how one obtains a copyright or neighbouring right, what qualifies to be protected . it also provides for how protected works may be exploited by third parties ; the duration of the rights protected ; and creates offences for infringement. It also provides for civil sanctions and remedies for breaching copyright and neighbouring rights by individuals and body of persons. In summary, the Act provides for the protection of all created works with a purpose of enabling the creators of those works to economically benefit from them. To enforce this measure,

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Several results have been realised as a result of the Implementation of the Copyright and Neighbouring rights Act. An enforcement mechanism has been implemented for several years now and as such the following have been realised. First of all, it has provided an incentive to the innovators to be able to benefit from the result of their endeavour . Those who create and innovate have been able to get economic benefits in terms of loyalties. secondly, the legal protection of innovations has encouraged the commitment of additional resources for further innovation and this has resulted into many works and creations being produced for the benefit of the general population in terms of enjoyment of their cultural diversity. Thirdly, the promotion and protection of intellectual property has resulted into freedom of creativity, economic growth, creation of jobs and enjoyment of life.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Uganda Performing Rights Society

**Type of entity:**

Private Sector

# Constitution of the Republic of Uganda, 1995

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Justice and Constitutional Affairs

Ministry of Gender, Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

https://ulii.org/ug/legislation/consolidated-act/0

**Describe the main features of the policy/measure:**

The Constitution of the Republic of Uganda 1995 under National Objectives and Directive Principles of State Policy, in objective XXIV. Cultural objectives, provides that: Cultural and customary values which are consistent with fundamental rights and freedoms, human dignity, democracy and with the Constitution may be developed and incorporated in aspects of Ugandan life. The State shall— (a) promote and preserve those cultural values and practices which enhance the dignity and well-being of Ugandans; (b) encourage the development, preservation and enrichment of all Ugandan languages; (c) promote the development of a sign language for the deaf; and (d) encourage the development of a national language or languages. Chapter Four on Protection and promotion of fundamental and other human rights and freedoms, the Constitution of Uganda, 1995 in Article 29 on the Protection of freedom of conscience, expression, movement, religion, assembly and association provides that (1) Every person shall have the right to— (a) freedom of speech and expression which shall include freedom of the press and other media; (b) freedom of thought, conscience and belief which shall include academic freedom in institutions of learning; (c) freedom to practise any religion and manifest such practice which shall include the right to belong to and participate in the practices of any religious body or organisation in a manner consistent with this Constitution; (d) freedom to assemble and to demonstrate together with others peacefully and unarmed and to petition; and (e) freedom of association which shall include the freedom to form and join associations or unions, including trade unions and political and other civic organisations. (2) Every Ugandan shall have the right— (a) to move freely throughout Uganda and to reside and settle in any part of Uganda; Article 37 on Right to culture and similar rights the Constitution provides that: Every person has a right as applicable to belong to, enjoy, practise, profess, maintain and promote any culture, cultural institution, language, tradition, creed or religion in

community with others.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In the implementation of the Constitution of the Republic of Uganda, the following results have been achieved: 1. The constitution is the basis for the implementation of the National Cultural policy 2006 which provides the framework for the development of the culture sector including planning at all levels of government. 2. Government has been able to ratify treaties and conventions and cooperation agreements in the field of culture to facilitate cultural development, capacity building and participation of Ugandans in bilateral and multilateral cultural programmes. 3. The constitution has been the basis for enactment, implementation and enforcement of cultural laws and policies such as the National Intellectual Property Policy 2018, the Restitution Act under which several cultural entities have received back their cultural assets from the Central government and facilitation of cultural leaders.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

The QPR process in Uganda was highly participatory and included high level of engagement and participation of the Civil Society right from the formulation of the National Team where the Civil Society Organisations and private were members. The Civil Society Organizations were involved in the consultative meetings of the National Team and during the three day training from 28-30 October 2019. They participated in the multi stakeholder consultative workshop held on 31 October 2019 by sending a representative as a panelist on Talk 2030 to share experiences of implementing the Convention. They contributed to the whole process of content development and agenda setting for the Convention. They also had a representative in the analysis, documentation and review of the key policies and measures that were integrated in this Cycle's report. Due to Covid 19 pandemic, most Civil Society Organizations who have contributed the policies and measures were contacted by phone, and form distributed by email, submitted by email and followed up with telephone calls for clarification and further consultation on the measures. The submissions were received by email and analysed by the drafting team in a physical meeting while observing social distance and using other measures provided by Ministry of Health. Most of the measures submitted are under Goal 1 and Goal 2. The measures for Goal 3 and 4 seem few in number. The recommendations for future were collected in a matrix for all the CSOs who submitted the forms, these were analysed and common priorities transferred to the relevant section of the online form. Civil society organizations contributed towards measures and debate for the protection and promotion of culture diversity and also culture protection and regulatory mechanisms for culture industries. An estimated 90% of the measures received have been considered as relevant to this report. All programmes and measures for creating awareness involved the participation of Civil Society stakeholders. In addition the current applicants of the IFCD is targeting 80% as Civil Society Organizations. 50% of the written submission and inputs were generated by Civil Society Organizations.

**GOAL 1 - Support sustainable systems of governance for culture:**

### Providing consumers with a DVB-T2 set-top box (STB) to enable the reception of digital terrestrial television (DTT).

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Widestar Digital (U) Ltd

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Media Arts

**Website of the measure/initiative, if available:**

http://www.ucc.co.ug

**Describe the main features of the measure/initiative:**

Describe the main features of the measure/initiative (800 words): • Provide our solution to every country that's migrating to digital now or is about to start that transition. • Provide a conditional access system (CAS) cardless solution for encrypted channels on the current deployed boxes. • Service which is broadcast and capable of being received without payment of subscription fees. (Set top box) • A group of digital terrestrial television (DTT) channels that are combined together into one output signal for broadcast. • A stand-alone device that converts a DVB-T2signal to analogue video and audio signals for presentation on a television receiver or other suitable display device. Without the Set Top Box we would be unable to view the digital television services on our television set.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

What are the results achieved so far through the implementation of the measure/initiative? (400 words) • Most household were able to purchase set top boxes enabling them to continue watching TV • Increased sales for the vendors during the digital migration era. • Other consumers subscripted to the Pay TV STB/decoder. (This comes with monthly subscription) • Buy an Integrated Digital Television set • Job creation • Revival of the momentum and innovation in the electronics industry • Buy a Free-to-Air STB/decoder (a one-time purchase and no monthly subscription) • With a set top box people are able to receive between 12 and 24 channels

## Agreement between Uganda Police Force, Uganda Registration Services Bureau and Uganda Federation of Movie Industry on the Enforcement of Intellectual Property Law.

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Uganda Federation of Movie Industry, Uganda Performing Rights Organisation, Uganda Reproduction Rights Organisation

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts
Music
Publishing

**Describe the main features of the measure/initiative:**

The initiative has the broad objective of establishing the Intellectual Property Enforcement Unit that will work hand in hand with the creative artists to ensure that their works are protected. The major features of the agreement included; 1. The need of the Parties to establish a framework providing for a Police Intellectual Property Enforcement Unit specifically dedicated to copyright enforcement. 2. Strengthening relations between the Parties in their respective mandates and the enhancement of cooperation in the identified area of interest and without prejudice to the parties' duties under other governing laws; 3. The need for cooperation between the parties for their mutual benefit in ensuring compliance with Intellectual Property law as well as creating an enabling environment for the development of a vibrant cultural industry in Uganda.

**Does it specifically target young people?:** NO
**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO
**What are the results achieved so far through the implementation of the measure/initiative?:**

1. The Intellectual Property Enforcement Unit was established and now housed and facilitated by URSB. 2. Intellectual Property Enforcement operations have been intensified in all fields of creative works to ensure that creative rights are protected and promoted. 3. Increased the working relation between the civil societies and government agencies in the promotion of culture. 4. Creative Artists have started gaining confidence in the government agencies and Civil Societies in the protection of their works.

# The Design Garage
**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Kampala Design Week

**Cultural domains covered by the measure/initiative:**

Design

**Website of the measure/initiative, if available:**

http://www.kampaladesignweek.com

**Describe the main features of the measure/initiative:**
THE DESIGN GARAGE is about sharing thoughts and ideas among designers and entrepreneurs, growing the greater knowledge and challenging preconceptions of designs. Guest mechanics are invited to share their stories and insights and the tricks of the trade. We

seek to build a connected design community in Kampala and the creative industry as a whole as a driver to fulfilling our fullest potential. It's about analysing current trends and bringing them to light for the community to make their own decisions. It's thinking about thinking.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Increased awareness of the value of design through several collaborations Increased collaborations with regional and International Organisations such as the Nairobi Design Week, Ethiopian Design Week, London Festival of Design, Bayimba Music Festival among others Successfully ran 3 festivals bringing together design enthusiasts, designers, builders, creatives and more to investigate design as a tool in problem solving as well as raising the awareness of design. Consultation by organizations when looking for design talent because of our ties with several design leaders, thinkers and various design centred entities. Inspired other design focused groups to get started as well as providing support where possible. The Centre for Design excellence has been established

## MTN Caller Tunez

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

MTN Uganda

**Cultural domains covered by the measure/initiative:**

Music

**Describe the main features of the measure/initiative:**

One of the services MTN provides is MTN Caller Tunez (CRBT) which are ring back tones for on customer phones. CRBT provide artists a new format for their music, which can be downloaded by MTN customers on their phones at a fee. MTN works with local individuals and organisations to promote a digital lifestyle and to stimulate digital innovation in the local context

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Today Over 150 artists have CRBTs and revenue is being generated from these tunes. The benefits to artists is incremental revenue from their content and extension of content life through digital channels.

## MTN Tidal

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

MTN Uganda

**Cultural domains covered by the measure/initiative:**

Music

**Website of the measure/initiative, if available:**

http://www.mtn.co.ug

**Describe the main features of the measure/initiative:**

Launch of Tidal Partnership in August 2018, MTN launched a partnership with Tidal to enable Uganda consumers to stream Tidal Music content on their phones; paying for the service using MTN Mobile Money. MTN bundled the Tidal subscription with data thus making the experience affordable for most people as they don't have to purchase data separately. As part of the partnership, the objective is to drive digitization of artists music allowing through tidal so that Uganda artists can benefit from: global content distribution reach, force artists to create quality content for global consumption and increase the shelf life of their music and extended revenue generation periods.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Today there are over 300 Uganda artists signed up on Tidal Including upcoming artists.

## Hip Hop Cultural Exchange Programme.

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Zulu-Legacy Youth Leadership 8. Uganda

**Cultural domains covered by the measure/initiative:**

Music
Publishing
Visual Arts

**Website of the measure/initiative, if available:**

http://youthleadership8.org

**Describe the main features of the measure/initiative:**

This Hip Hop arts and cultural collaborative international exchange program engages youth and art communities to enrich innovative and creative development and deepen cross cultural overstanding between Africa and the world through global partnerships and collaborations. As youth continue to dialogue and forge our existence in this world using our ancestral gifts, this

exchange offers a creative platform for youth around the world to gather and engage in innovative and creative methods of problem solving, sharing our stories, building our communities and celebrating our cultures.

**Does it specifically target young people?:** YES
**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO
**What are the results achieved so far through the implementation of the measure/initiative?:**

-This cultural exchange led to the creation and organizing Hip Hop cultural events such as Hit The Beat Camp, Youth Leadership and entrepreneurship camps among others. -They is an enrichment and transformation of many youth in East Africa since the initiation of the tour which is evident through the stories they tell. -This Hip Hop exchange as managed to bring youth in East Africa on one platform "Hip Hop " to embrace our diversities and celebrate our heritage.

## Ubuntu Rave Festival.

**Name of CSO(s) responsible for the implementation of the measure/initiative:**
KQ HUB AFRICA

**Website of the measure/initiative, if available:**
http://kqhubafrica.com/creativeTalksAfrica

**Describe the main features of the measure/initiative:**
Ubuntu Rave is our marque mini-festival. A celebration of African music and culture takes place after every four months in Uganda. Beginning in 2017 as a series of small gigs in the city center, the event has gone from strength to strength, moving from small to big venue spaces to cope with demand. With too many negative representations of Africa entrenched in images of war, disease, poverty, and famine, Ubuntu Rave seeks to redress the balance and highlight the fantastic range of cultures, foods, music, fashion and artists that make this great continent one of the most vibrant and inspiring in the world. Ubuntu Rave is also a truly international event that harnesses the spirit of multiculturalism and tolerance. It has played host to artists from nations right across Africa and also programs music from different genres like Afrobeat, Afro-electronic, GQOM, Afro-trap, Lingala, Congo Bass hence promoting artistic mobility. Ubuntu Rave is about more than music… Over 70 stalls selling the best food, drink, arts and crafts and fashion from Africa and beyond are always present at the Ubuntu village. With an audience of over 5000+ revellers over 10 editions held from 2017.

**Does it specifically target young people?:** YES
**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO
**What are the results achieved so far through the implementation of the**

**measure/initiative?:**

• Through this project, we have been able to promote artistic mobility by inviting visual and performing artists from across East Africa and Africa at large to showcase their work and also host community workshops as part of the program. • Through this project, we highlighted the beauty and amazing art Africa has to offer on the global market from Fashion, Music, crafts, technology, dance, photography, Design etc. • Through this project, we created a very diverse safe apace for people across Africa to gather with people outside Africa with the spirit of share humanity and mutual respect. This created a beautiful blend an increased awareness of the essence of bonding regardless of skin color.

## #SheCreatesAfrica

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

KQ HUB AFRICA

**Website of the measure/initiative, if available:**

http://www.kqhubafrica.com/shecreatesafrica

**Describe the main features of the measure/initiative:**

- A digital social media campaign geared towards celebrating the female cultural and creative people who are using their practice to make an impact to society. These are brave women who are challenging the status quo by daring to spark conversations through their artistic creative and cultural practice in Africa. These women are fierce, bold, disruptive and innovative. - Started in 2019, the # SheCreatesAfrica highlighted over 30 women in East Africa from categories like fashion, music, dance, photography, visual arts, performing arts, digital arts. - With a digital reach of over 100,000 + people. We managed to amplify the work, the voices and the effort of these female creative entrepreneurz.

**Does it specifically target young people?:** YES
**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO
**What are the results achieved so far through the implementation of the measure/initiative?:**

- Increased awareness on women who are innovating, disrupting and solving the most grave issues of our times. - Amplified the voices of these women as they were invited to speak on various foras, exhibit their work, contribute to research papers, host mentorship seminars etc. - Challenged the stereotype perception about women at work and how we should engage women in everyday affairs. - Created an opportunity platform for female enterprises to skill themselves, acquire knowledge and gain new networks through the workshops, seminars, conferences among others.

## Provide consumers with a DVB-T2 set-top box (STB) to enable the reception of digital terrestrial television (DTT).

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Widestar Digital (U) Ltd

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts
Media Arts

**Website of the measure/initiative, if available:**

http://ucc.co.ug

**Describe the main features of the measure/initiative:**

• Provide our solution to every country that's migrating to digital now or is about to start that transition. • Provide a conditional access system (CAS) cardless solution for encrypted channels on the current deployed boxes. • Service which is broadcast and capable of being received without payment of subscription fees. (Set top box) • A group of digital terrestrial television (DTT) channels that are combined together into one output signal for broadcast. • A stand-alone device that converts a DVB-T2signal to analogue video and audio signals for presentation on a television receiver or other suitable display device. Without the Set Top Box we would be unable to view the digital television services on our television set.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

• Most household were able to purchase set top boxes enabling them to continue watching TV • Increased sales for the vendors during the digital migration era. • Other consumers subscripted to the Pay TV STB/decoder. (This comes with monthly subscription) • Buy an Integrated Digital Television set • Job creation • Revival of the momentum and innovation in the electronics industry • Buy a Free-to-Air STB/decoder (a one-time purchase and no monthly subscription) • With a set top box people are able to receive between 12 and 24 channels

# The Theatre Production Apprenticeship

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Silent Voices Uganda

**Cultural domains covered by the measure/initiative:**

Performing Arts

**Website of the measure/initiative, if available:**

https://www.silentvoicesuganda.org/apprenticeship-program

**Describe the main features of the measure/initiative:**

The Theatre Directors Apprenticeship and Social Change Play Production is a programme designed to bridge the practicum gap in Ugandan Theatre and indeed Africa. It's a 2-tier programme that gives a hands-on training to 10 aspiring theatre directors under the auspices of a Silent Voices Uganda's Annual play Production. The programmes is open to 10 aspiring theatre maker from any country from Africa. The 1960s/early 70s were the glorious days of Ugandan theatre. However, the rise of Idi Amin to the Presidency saw a decline in Uganda theatre due to the political persecution of artists, especially critical theatre makers, which led to deep rooted self-censorship among theatre makers giving birth to a 'just for laughs' theatre. This continues to be made worse by the current limited/limiting largely theory-based education that doesn't equip theatre makers with the necessary practices, crafts and skills and the lack of support systems for theatre. Many Ugandan employers have and continue to complain about the challenges of receiving University graduates equipped with a lot of theories but no practical skills.

**Does it specifically target young people?:** NO
**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO
**What are the results achieved so far through the implementation of the measure/initiative?:**

We have so far enrolled and trained 24 theatre director apprentices and over 70 actor and technical crew from Uganda, Kenya, Nigeria, Namibia, South Africa, Malawi and the USA over the 3 years of running the programme. These are doing amazing works in their respective countries and art production companies courtesy of our Apprenticeship and Production prgramme. The measure has also encouraged and fostered institutional, cultural and artistic collaborations.

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

## Women in Trade Project (2015 - 2017)

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Uganda Women Entrepreneur Association(UWEAL)

**Cultural domains covered by the measure/initiative:**

Visual Arts

**Website of the measure/initiative, if available:**

http://www.uweal.org

**Describe the main features of the measure/initiative:**

The project had two major outcomes i.e. women in trade increase their export revenues and volumes in the region by 10%; and visibly shape national and regional policy. The bigger

percentage of the women involve were in the creative industry i.e textile and craft and art. The specific objectives of the program are to facilitate the process of job creation among young women of Uganda; equip young women with knowledge and skills to successfully create and run innovative and competitive business ventures; link young women to high value networks; and equip young women with relevant leadership skills. The skills include baking and confectionary , art, craft and textile

**Does it specifically target young people?:** NO
**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO
**What are the results achieved so far through the implementation of the measure/initiative?:**

The project trained over 4,000 women urban traders, and 400 women light processors from the districts of Kampala, Hoima, Masaka, Kapchorwa, Kabale, and Amuru where hubs have been set up. Through the project, the EAC import and export regulations, requirements and procedures were simplified for the Women in business to be able to access markets with information Women in trade and creative industry sensitized women on the simplified EAC import and export regulations, requirements and procedures; on Non-Trade Barriers. The existing business advisory support hubs were strengthened and leveraged for services and continues sensitization. The project led to the formation of cooperatives to do mass production of crafts and textile for export.

## <u>Amakula International Film Festival</u>
**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Bayimba Cultural Foundation

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

http://amakula.org

**Describe the main features of the measure/initiative:**

Amakula International Film Festival was founded in April 2004 to fill in a gap in the arts and cultural sector in Uganda. It aimed to enlarge peoples' horizons and contribute to the development of critical voice in society as well as to raise the state of the local film industry by exposing (local) films to a much broader audience and advancing the work of local film makers, inspiring new audiences and contributing to a dialogue between film makers and their audiences The overall goal is to contribute to a vibrant film industry in Uganda and East Africa that is locally rooted, Africa-focused, creatively open, professionally-led, nationally encouraged, regionally enhanced and internationally acknowledged. Through Strategic interventions like : 1- Broaden access to and develop audiences for local film productions 2-

Support and present quality local film production and circulation 3- Promote local film industry development and investment 4- Provide professional networking opportunities to the local film making community 5- Strengthen Amakula brand and ensure that Amakula is sustained by relevant locally rooted organisations that work in partnership in an effective and transparent manner These interventions are approached wtih : - Screening of films from both local and international stakeholders including Awards of Best Feature, Documentary, Short and Student Film. - Offering support to filmmakers - Networking platform to strengthen the film community - Forging partnerships for exchange and collaborations within the global film community

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Amakula (International Film Festival) is a curatorial driven international film festival determined to seek out world cinema from every corner of the world, including less prominent cultures, while maintaining a special focus on African cinema and making special efforts to seek out the best productions in the Eastern African region. Within the past four years, the Festival has expanded the horizons for audiences as well as of filmmakers, both in terms of strong thematic content as well as cinematic techniques including a wide range of genres, from fiction to documentary, animation, experimental film, video art, short and long. Striving to be accessible to a wide group of people by presenting itself in various localities. By developing clear artistic and independent standards, the festival has stimulated the film industry, while trying to be inclusive, and supporting upcoming local filmmakers to reach this standard. Through its fair and balanced jury members, the festival has Awarded the best of the latest categories in film production that has built trust and encouraged further production of content and collaborations.

## The Kampala International Theatre Festival

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Bayimba Cultural Foundation

**Cultural domains covered by the measure/initiative:**

Performing Arts

**Website of the measure/initiative, if available:**

http://kampalainterantionatheatrefestival.com

**Describe the main features of the measure/initiative:**

The Kampala International Theatre Festival was launched in November 2014, when Bayimba Cultural Foundation and Sundance Institute Theatre Program found common ground and joined forces in the course of 2013 to contribute to a vibrant and visible theatre industry in the

East African region. They resolved to create a platform to develop professionalism among East African theatre practitioners, connect the East African theatre-making community, and broaden access to theatre and develop new audiences by supporting and facilitating the creation and presentation of the best and relevant theatre productions. The launch of the historic first edition came after a period of close to 13 years of investment by Sundance Institute in risk-taking artists from six East African countries (Burundi, Ethiopia, Kenya, Rwanda, Tanzania and Uganda) with the aim to contribute to a meaningful and engaging dialogue between artists and their audiences. The first edition of the festival featured productions and readings by many of the East African artists and projects that received support from Sundance Institute over the years. Subsequent festival editions followed the successful inaugural festival edition and grown into an important annual event for the theatre-making community that aims to become one of the most exciting theatre festivals in Africa. The annual festival is co-curated by former Sundance Institute Theatre Program staff member, Asiimwe Deborah KAWE and Faisal KIWEWA, Artistic Director at Bayimba Cultural Foundation.

**Does it specifically target young people?:** NO
**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO
**What are the results achieved so far through the implementation of the measure/initiative?:**

The Kamplala International Theatre Festival has been able to give a chance to the artists and playwrights the opportunity to show the works in all forms (full productions, works in progress, staged readings) and from countries around the world with a focus on East Africa and the Middle East. It has therefore presented productions from Indian, Iran, Pakistan, South Africa, Zimbabwe, Burkina Faso, Senegal etc. The festival has also embraced the idea of community engagement and sustainable spaces by programming site specific productions. Over 96 productions have been part of the Kampala International Theatre festival.

## The Bayimba International Festival

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Bayimba Cultural Foundation

**Cultural domains covered by the measure/initiative:**

Performing Arts

**Website of the measure/initiative, if available:**

http://bayimbafestival.com

**Describe the main features of the measure/initiative:**

The Bayimba International Festival of the Arts is the most visible activity of Bayimba Cultural Foundation and has become an important benchmark for the consumption of the finest arts

from Uganda and around the world. The Bayimba International Festival is known for its concept of presenting emerging works and productions of arts and artists from Uganda, East Africa and around the world. Each year it strives to improve its programming in order to cater for the ever growing audiences by including and introducing new forms of art so as to keep our audience excited and challenged by the various existing forms of arts in Uganda and the world over. For the past 3 years, the festival shifted to Bayimba Centre (Lunkulu Isand in Mukono).

**Does it specifically target young people?:** NO
**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO
**What are the results achieved so far through the implementation of the measure/initiative?:**

Since its inception in 2008, the Bayimba International Festival has been one of the most respected and revolutionary plaform for artists in Uganda, East Africa and the around the world. The Festival's multi-dsciplinary programme has brought on stage and open spaces forms like – Music (of all different genres), Dance (both traditional, modern and contemporay), Theatre (both on stage and on the streets), Visual arts (paitings and photography), storytelling, video mapping and so on. On a given festival year, the four day festival programmes (therefore invests) in over 400 artists.

## National Book Week Festival

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

National Book Trust of Uganda (NABOTU)
Uganda Publishers Association

**Cultural domains covered by the measure/initiative:**

Publishing

**Website of the measure/initiative, if available:**

https://web.facebook.com/nabotu

**Describe the main features of the measure/initiative:**

The National Book Week Festival is one of the book development activities that has been implemented by the National Book Trust of Uganda (NABOTU) since 1998. NABOTU and its members that include associations and institutions in the book industry have been working to develop authorship, promoting publishing, trade in books locally and cross border, advocacy, library development and the nurturing of a culture of reading in Uganda. The National Book Week Festival is a major activity that celebrates books, brings visibility to writers and the book sector and rallies government support in terms of policy and funding towards the book sector. During the week, several activities are held. The include: the Uganda International Book Fair which is organised by the Uganda Publishers Association attracting local and regional publishers to exhibit and showcase new books and use the event to advocate issues that

impact publishing and trade in books; Library Exhibitions which are coordinated by the National Library of Uganda taking place in public and community libraries across the country to keep Ugandans everywhere a chance to celebrate reading and books; the Children's Reading Tent which are conducted by the Reading Association of Uganda and the Uganda Children's Writers and Illustrators Association which demonstrate the value of leisure reading; the NABOTU Literary Awards which celebrate excellence and achievement and work to stimulate and encourage creativity. Other activities held during the week include capacity building training, public readings, storytelling etc. The National Book Week Festival is Uganda's premier event on the book calendar of Uganda.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Uganda's book value chain has been strengthened as a result of working together to address common challenges including agreeing on codes of practice and growing participation in local book procurement by government. Capacity issues especially in the area of skills have partly been addressed through the numerous training activities targeting authorship, book design, marketing and distribution, book selling, reading promotion, library services etc. Several schools individually organise and celebrate a book week to interest and keep children reading.

**GOAL 3 - Integrate culture in sustainable development frameworks:**

## KLA ART Labs

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

32" East Ugandan Arts Trust

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

https://ugandanartstrust.org/kla-art-labs/

**Describe the main features of the measure/initiative:**

KLA ART Labs is divided into three sessions; two 6 week long intensives, plus international

residencies. The 6 week long intensives are sessions that focus on the artist process, spotlighting areas of growth. Research and Concept Development was held from the 15th of July to the 22nd of August, and Making Things Public from the 17th of February to the 26th of March, 2020. The programme is structured such that for the first two weeks of each session, participants meet from Monday to Friday, 9am to 5pm for sessions with invited guests from our networks. In the subsequent weeks, participants meet once a week for peer feedback and collective discussions on their work. Rather than a series of lectures or seminars KLA ART Labs is anchored by co-investigators who provide a window into their practice and process through experience based collaborative learning. For the Research and Concept Development lab session we invited MADEYOULOOK, an artist collective from Johannesburg, South Africa and Lobadys Pérez, a choreographer and dancer from Cartagena, Colombia to join us for the first two weeks. Both of these connections were made through the Arts Collaboratory network. After the first 2 weeks with Lobadys and MADEYOULOOK, participants then began to develop proposals for the kinds of concept and research that they'd like to explore in different contexts through residencies with partners in our networks. We were able to get artists residency opportunities with Art Group 705 in Bishkek, Kyrgyzstan, Gudskul in Jakarta, Indonesia, Lugar a Dudas in Cali, Colombia, Casa Tres Patios in Medellin, Colombia, Centre Soleil d'Afrique in Bamako, Mali, Darb1718 in Cairo, Egypt. Over the next 4 weeks of the Research and Concept Development, the participants and team at 32° East met once a week to share and refine their proposals and provide collective feedback. Part of the work also included researching flights and visa procedures. We also developed a blog post on Medium where participants would share their weekly reflections. Another of the elements of art production that has been highlighted as a weakness locally is documentation. When we first conceived of the idea of the Labs we reached out to Arts Collaboratory(AC) to see who might be interested in developing this programme together, with the idea that a session on documentation would take place during the festival in 2020. However, the AC partners who were a part of these conversations felt that having the AC assembly in Uganda would be a great opportunity to begin to introduce discussions and tools of documentation to the labs participants. We therefore had a "pre-lab" on documentation where we had exercises around memory and even had a radio session. For the pre-lab we were joined by Sari Denise from Crater Invertido in Mexico, Syafiatudina from KUNCI in Indonesia, and Dominique Ratton Perez from Teor/etica in Costa Rica. Our 11 KLA ART Labs participants returned to Kampala from their residencies with our Arts Collaboratory network partners. After exploring what it looks like to make art in places as diverse as Indonesia, Colombia and Mali, they then participated in the Making Things Public lab session. Joining this session was Ericka Florez from Cali, Colombia and Sofia Olascoaga from Mexico City, Mexico. They will also investigate how work is affected by context in anticipation of the upcoming KLA ART festival, rescheduled for August 2021 KLA ART Labs was inspired by various programmes such as Raw Academy, GudSkul, Uncommon Pursuits, Asiko, The Winter School, Escuela Incierta, Home Workspace, The Syllabus, Maumaus and Open School

East.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Through funding from the Prince Claus Fund, we had mobility funding which was core to the development of the programme. We sent 10 out of 11 programme participants on residency to partnering organisations, all in the global South. For several participating artists this was their very first international residency. We welcomed 8 arts practitioners to Uganda, also from the global south, providing them with opportunities to better understand our artistic context and These exchanges will hopefully continue when we eventually are able to host our public arts festival, KLA ART.

## DOA DOA

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Bayimba Cultural Foundation

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts
Music
Performing Arts
Visual Arts

**Website of the measure/initiative, if available:**

http://doadoa.org/

**Describe the main features of the measure/initiative:**

DOADOA is a joint initiative of a number of leading creative entrepreneurs in East Africa that have joined forces to develop the market for performing arts in East Africa and unlock the potential of the East African creative industry by providing an annual platform for professional networking and mutual learning, bringing together various stakeholders in the creative industry to link people, organisation business, knowledge and technology. Although DOADOA started with East Africa, it has been expanding its footprint therefore managed to further strengthen its role and relevance in partnership with other performing arts markets all over the world. DOADOA has a day programme that is for workshops, panel discussions and presentations. Then the evening programme is for showcases where selected bands get to showcase their work to the audience. Many delegates from various countries and for different Festivals are contacted and they are available to look for Bands to book for their shows. This 4 day showcase programme has up to 14 bands and other performing arts groups in the evenings with the day program having a number of workshops and panel discussions. Over 35 panelists

are contacted to attend the festival and it hosts over 2000 delegates for all the 4 days of the festival. The most important objective for DOADOA is to find a market for talented Arts performers.

**Does it specifically target young people?:** NO
**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO
**What are the results achieved so far through the implementation of the measure/initiative?:**

As the East African Performing Arts Market that provides and platform for professional networking and joint learning. DOADOA brings together each year over 2000 delegates and industry stakeholders with one major aim of doing business. The Market has championed artistic exchanges among festivals and markets in the Sub-Saharan region. All festivals come to book from DOADOA and artists collaborate to produce new sounds and the most recent invention of the East African tour circuit where bands perform from city to city around the region has not only improved access to audiences but also a sustainable livelihood for the performing artists. DOADOA bridged this gap.

**GOAL 4 - Promote human rights and fundamental freedoms:**

## Promotion of talents of artists and their ability to create and produce cultural goods and services innovatively, reflecting their artistry from their cultures and identities

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Cross Cultural Foundation of Uganda

**Cultural domains covered by the measure/initiative:**

Design
Media Arts
Music
Performing Arts
Visual Arts

**Website of the measure/initiative, if available:**

http://www.crossculturalfoundation.or.ug

**Describe the main features of the measure/initiative:**

- Providing grants to cultural enterprises to produce, innovate and add value to cultural products and services including music, dance, artistic designs etc. Cultural enterprises involve women from indigenous minority groups and youth groups - Advocating for better conditions of work for women and youth artists locally, to access local markets, bank financing and accessing available technical support from local authorities - Organise competitions (involving short videos and paintings) among young people to illustrate traditional practices and how

these are creatively relevant in the contemporary context - Providing technical support in regard to managing cultural enterprises in particular aspects of finance management, marketing and publicity, value addition of cultural goods and services - Supporting interaction and exposure of artists to collectively discuss issues relating to collective markets, issues affecting their constituents and discussing mitigation measures; and adding value to cultural goods and services

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

1. Expression and appreciation of challenges relation to artistic freedoms of the artists involved has been achieved. With this measure, a platform for solutions, sharing of ideas and advocating for artistic related freedoms have been achieved 2. Improved cultural goods and services as a result of the grants that are disbursed to the cultural enterprises and artists involved 3. Support of some local authorities in supporting artists to create content has been evident, especially where artists involved have asserted the demand of their rights, however in certain instances, this has not been achieved due to lack of support of some responsible government departments

## Enhancement of women's role and participation in media

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Uganda Media Women's Association

**Cultural domains covered by the measure/initiative:**

Media Arts

Publishing

**Website of the measure/initiative, if available:**

http://www.uja.co.ug

**Describe the main features of the measure/initiative:**

Strengthen initiatives to ensure women's views and values are part of programming and to advance the impact of women in the media. ☐ Provide opportunities, share strategies and contribute towards the development of women in broadcasting and exchanging professional and technical knowledge and experiences. ☐ Offer professional skills in training with a focus on gender perspective in programs, development issues and management. ☐ Increase Women's roles in production and decision making ☐ Promote the presentation of non-stereotyped images and other portrayals of women ☐ Refrain from presenting women as inferior beings and exploiting them as sex objects and commodities ☐ Develop gender perspectives on issues of concern to communities, consumers and civil societies. ☐ Research

and monitor progress on creating greater equality for women in the media. ☐ Promote training and capacity building for media professionals and others in ways to overcome gender-based discrimination ☐ Encourage networks and the sharing of information and expertise on gender issues ☐ Share professional input among members through networking, workshops, conferences, programme production and management skills. ☐ To contribute towards the enhancement of broadcasting by ensuring that women's views and values are an integral part of programming. ☐ Utilise the professional skills of members to support women in Uganda.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

• A mentorship program of accomplished female media personalities to act as mentors. They moved to every media house and picked out journalists according to their skills and mentored them. • Training opportunities for media women in different areas of the profession. • Established partnerships with various stakeholders like FIDA, HRNJ among others. • Workshops where key pertinent issues affecting female journalists have been discussed and solutions sort. • More female participation in News gathering. Where women are given an opportunity to cover big stories. • More females holding senior positions of responsibility in Media houses.

## Developing and publishing women writers in Uganda

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Uganda Women Writers Association (FEMRITE)

**Cultural domains covered by the measure/initiative:**

Publishing

**Website of the measure/initiative, if available:**

https://femrite.org/

**Describe the main features of the measure/initiative:**

FEMRITE- the Uganda Women Writers Association has since 1998 provided a platform for training established and upcoming women writers to better their craft to represent female voices in literature. FEMRITE accordingly works with partners to support writing workshops for women writers which also attract some male writers. Through the Writing Residency Program for African Women, FEMRITE has expanded its influence to nurture women literary talent from across Africa. FEMRITE hosts the annual Week of Literary Activities which brings writers in one place for dialogue. The week of activities has enabled women writers to interact and be inspired by renowned writers from across Africa and beyond. FEMRITE's publishing programme which has included a partnership with the Caine Prize for Literature has provided

women a chance to get published and have their books distributed in Uganda and across the globe.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

F|EMRITE Women have been published and many have won local and international writers awards in recognition of their excellent writing as below: Monica Arac de Nyeko won the Caine Prize in 2007; Beatrice Lamwaka was shortlisted for the same prize in 2011; Doreen Baingana was shortlisted in 2005. Doreen Baingana won the Commonwealth Writers Prize for First Best Book, Africa Region (2006); Baingana was also shortlisted for the Hurston-Wright Legacy Award in the Debut Fiction category (2006). Beatrice Lamwaka was shortlisted for the 2009 PEN/Studzinsky Literary Award (2009). Glaydah Namukasa won the Macmillan Writers Prize for Africa, Senior Category (2005). Mildred Barya won the Pan-African Literary Forum Award for Africana Fiction (2008). Jackee Budesta Batanda won the Commonwealth Short Story Competition, Africa Region (2003). Violet Barungi won the British Council International New Play Writing Award for Africa and the Middle East (1997). Goretti Kyomuhendo (novel: 1999), Susan Kiguli (poetry: 1999), Mary Karoro Okurut (novel: 2003), and Mildred Barya (poetry: 2003) won the National Book Trust of Uganda Literary Award. Some of the published women's work have made it to the set books for the national curriculum. FEMRITE continues to offer training, review and nurturing of writers through its weekly Readers/Writers Clubs which convenes every Monday to read and review manuscripts by various writers. FEMRITE has also influenced the depiction of women characters in literature and contributed to the emancipation of women.

**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

The CSOs recommended the following ten priorities: 1. Engage grassroots community based organisations that are closer to the people to help deliver programs and initiatives that are impactful and more community focused. 2. Constantly update beneficiaries and also the public about the proceeding programs initiated by Government and Bilateral Agency 3. Build the capacity of the cultural industry for sustainable institutions. The cultural arts are the most marginalized in terms of infrastructure and endowments 4. Investing in Space- The industry needs a well-developed space which has a favourable environment for innovation and creativity. This space can be curated in a way that the different sectors in the department like Film, music, theatre among others 5. There is need to create national centres where people can come together and share the different cultures 6. Use more of development communication styles: that involve flexible, open communication and dialogue through the sharing of stories and building

empathy. It is essential for constructive communication and to prevent ideas being misunderstood or misrepresented. 7. Encourage people from diverse backgrounds to make use of the online options, to make artists more innovative such as YouTube, social media, create their own platform and get together with other dynamic people.

# EMERGING TRANSVERSAL ISSUES

**Relevant Policies and Measures:**

## ResiliArt Movement Uganda

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Gender, Labour and Social Development

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

http://www.mglsd.go.ug

**Describe the main features of the policy/measure:**

On 15th April 2020, UNESCO launched a global movement and invited Uganda to organise series of ResiliArt Movement meetings to shed light on the current state of Creative Industries, engaging with industry professionals and practitioners for their views and capturing experiences of resilience from artists. It raised awareness about the far reaching ramifications of the Covid-19 across the sector and proposed supporting measures to artists during and after the crisis. ResiliArt aimed to ensure the continuity of conversations, data sharing and advocacy efforts during and after the pandemic. Uganda carried out 6 meetings between 15 April- 16th May 2020 engaging a range of stakeholders. The results of the dialogues were submitted to UNESCO.

**Does it specifically target young people?:**  NO
**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:**  NO
**What are the results achieved so far through the implementation of the**

**policy/measure?:**

There were six meetings held to discuss ResiliArt which attracted 20 panelists attracting about 500 participants.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

# CHALLENGES AND ACHIEVEMENTS

**Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

GOAL 1: The organistion by Uganda as a Member of the East African Community of (JAMAFEST 2017). It led to the renovation of Uganda National Theatre after thirty years. It led to the visibility of the sector in the whole country, it attracted over 82,000people to watch the one week of events, it led to networking by stakeholders from Uganda with those of other countries and increased follow up of the subsequent events of JAMAFEST. GOAL 2: Cultural cooperation between Uganda and India, which led Uganda to receive the Bollywood team of 25 artists who shared their experience with Ugandan Film artists. Further increased participation of Uganda visual and performing artists in events in India consecutively for three years 2017,2018 and 2019. The networks, knowledge and skills of the private sector are increasing with every year of participation GOAL 3: Mapping of culture and creative industry report (2014/2015) provided the much needed statistics in culture and creative industry. It showed that increase in creative enterprises from 10,000 in 2009 to 12,000 in 2014, employment increase from 250,000 – 386,000 from 2009 – 2015. The contribution to GDP was reported as 3%. This report has led to visibility of the sector, since it was produced by Uganda Bureau of Statistics, which is the authoritative source of any statistical information in Uganda. GOAL 4: Uganda Women Entrepreneurship Programme, has supported over 2,373 women from all the 147 districts with funds amounting to Ug shs. 1,154,462,252 to invest in their creative industry enterprises.

**Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

i. Limited resources leading to weak coordination of stakeholders in the implementation of the Convention. ii. Lack of official cultural statistics that has negatively affected fiscal and political decisions. iii. Stakeholders are concerned that Uganda has many policies and measures but lack effective implementation and often their impact has not been monitored and evaluated. There are measures put in place by Government such as Local Content of 70% for media houses but there is absence of a dedicated agency or mechanism to monitor the implementation of this measure. iv. Poor copyright enforcement and protection leading to low royalties for creators. v. Inadequate cultural infrastructure and spaces for cultural expression vi. Inadequate awareness and low appreciation on the role of culture in development by key policy makers in Uganda.

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**

i. Government to modernise finance laws to recognise Culture and Creative Industries as a key

sector of the economy and turn it into a fundable priority in the national budget. ii. Cooperation agreements and treaties with development partners to recognise building the capacity of practitioners, market access and development for the different culture and creative industries domains. iii. The collections of annual cultural statistics to be made a part of the mandate of the Uganda Bureau of Statistics. Government will in addition build the capacity of cultural statisticians and economists. iv. Government will strengthen the enforcement of policies by dedicating more budgets and human resource towards such measures. v. Partners to be encouraged to build the capacity of civil society to undertake strategies for tracking and reporting on progress in the enforcement of policies. vi. Government will focus on developing the capacity of Collective Management Organisations to attract more membership, license and collect more royalties from users of protected works in Uganda. vii. Government will progressively work with partners through existing measures such as Public Private Partnerships to build and widely extend culture infrastructure countrywide.

# ANNEXES

**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:**

**Attachment**

📄 Uganda National Culture Policy Reviewed 2009

📄 Intellectual Property Policy Uganda

📄 Lower Secondary Curriculum performing Arts Sylabus Uganda

📄 Uganda Women Entreprenuership Programme

📄 Youth Livelihood Programme Uganda

📄 Social Development Sector Plan of Uganda

📄 Uganda culture and creative industry mapping report

📄 Creative Economy Action Plan Uganda

**Attachment**

Information communication and technology policy Uganda

# SUBMISSION

**Designated official signing the report:**

   **Title:** Mr.
   **First name:** James
   **Family name:** Ebitu
   **Organization:** Ministry of Gender Labour and Social Development
   **Position:** Permanent Secretary

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**Date of submission:**

2020

**Electronic Signature:**