

Baseline Study and Stakeholder Mapping for Public Investment in Uganda's Culture Sector.





**CONNECT FOR
CULTURE AFRICA**

Baseline Study and Stakeholder Mapping for Public Investment in Uganda's Culture Sector

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It is important to note that Uganda has put in place a Culture Policy since 2006 whose main focus is to promote the development and promotion of the culture sector in Uganda. Further the Government has moved ahead to incorporate Culture in the National Development Plan and also in the Vision 2040. These are key development frameworks for Uganda's development aspiration. We acknowledge the ministry of Gender, Labour and Social development for championing this effort at a policy level.

Despite including culture in the National Development Plan, Government or public sector Investment and budget support to the culture sector remains wanting. The study would like to pay recognition to the potential work of the Culture Sector Working group in lobbying various Stakeholders including Government and the Civil Society to recognize that Culture Sector to inform all aspects of National development. The absence of an approved public sector plan to implement the Culture policy coupled with gross resource underfunding of the sector remain the key challenges to be addressed by stakeholders.

There have been several efforts lobbying the Government to mainstream culture across all development initiatives including expanding public sector investment in culture including adequate budget support.

Selam is particularly acknowledged for spearheading initiatives in selected countries including Uganda to push for increased public funding for culture. The African Union Commission is advocating for the Implementation of the African Union Assembly Decision AU/DEC.772 which aims to allocate 1% of the national budgets to the arts, culture heritage and creative Industries Sectors by 2030. The decision for increased budget allocation is an integral part of the recently approved revised African Union (AU) Plan of Action on Culture and Creative Industries (CCIs). Member States including Uganda can demonstrate their commitment to fostering economic growth, preserving culture heritage and nurturing artistic expression across Africa through public investment in Culture. Selam is already in the forefront of this effort.

It is therefore prudent for Uganda's public sector to increase funding and investment in the Culture sector and also to fund the development of infrastructure for the development of Culture and creative industries both at National and Local level in Uganda.

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List of Abbreviations and Acronyms

AGOA	American Growth Opportunities Act
APNET	African Publishers Network
CCFU	Cross-Cultural Foundation of Uganda
COBE	Census of Business Enterprises
COMESA	Common Market for East and Central Africa
CSOs	Civil Society Organizations
EABDC	East African Books Development Council
EAC	East African Community
ICESCR	International Covenant on Economic, Social and Cultural Rights
ILO	International Labour Organization
ITC	International Trade Centre
MEACA	Ministry of East African Affairs
MGLSD	Ministry of Gender Labour and Social Development
NASSAU	National Arts and Crafts Association of Uganda
NACOTHA	National Council of Traditional Healers and Herbalists Associations
NAWOU	National Association for Women Organizations in Uganda
NDP	National Development Plan
NEPAD	New Partnership for African Development
NES	National Export Strategy
NMC	National Media Council
NPA	National Planning Authority
SMEs	Small and Medium Enterprises
UBC	Uganda Broadcasting Corporation
UBI	Uganda Business Inquiry
UBOS	Uganda Bureau of Statistics
UCC	Uganda Communications Commission
UDHR	Universal Declaration of Human Rights
UEPB	Uganda Export Promotion Board
UIA	Uganda Investment Authority
UNATCOM	Uganda National Commission for UNESCO
UNBS	Uganda National Bureau of Standards
UNCC	Uganda National Cultural Centre
UNCP	Uganda National Cultural Policy
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme
UNESCO	United Nations Education Scientific Culture Organization
UNLF	Uganda National Labour Force
URA	Uganda Revenue Authority
URSB	Uganda Registration Services Bureau
WHO	World Health Organization
WIPO	World Intellectual Property Organization
WTO	World Trade Organization



Teshome Wondimu
Executive Director
Selam

Foreword

Over the years, traveling across the continent and attending various cultural events, one thing consistently stood out: the vibrant enthusiasm and energy of young people toward the cultural sector. These events were not just celebrations of arts and culture; they represented a growing job market with youth at its core. This insight has guided our work at Selam for over two decades, focusing on building a world where everyone has equal access to the potential of culture. Our initiative, Connect for Culture Africa (CfCA) exists to advance this vision by supporting young creators, policy makers and Civil Society Organisations in Africa in advocating for increased public funding for the arts, cultural heritage, and creative industries

In May 2023, the African Union Ministers of Youth, Sports, and Culture recognized the importance of the CfCA initiative. They made several resolutions to enhance its impact, acknowledging the project's potential to boost the creative economy across the continent. Their support for CfCA reflects a shared vision for a thriving cultural sector. The ministers emphasized the need for close collaboration between CfCA and the African Union Commission (AUC) and urged us to advocate for Assembly Decision AU/Dec.772, which aims to allocate 1% of national budgets to the arts, cultural heritage, and creative industries by 2030. This decision is a cornerstone of the Revised AU Plan of Action on Cultural and Creative Industries (CCIs) and is crucial for ensuring the arts, culture, and heritage sector receive the attention and resources they deserve.

Following this directive, we launched a baseline study and actor mapping exercise in Ethiopia, Uganda, Zimbabwe, and Zambia to explore public funding dynamics, identify critical gaps, and uncover future opportunities. Conducted with independent consultants and key stakeholders, these studies provided valuable insights into the allocation, distribution, and utilization of public funds within the cultural sector. They also identified key players within the cultural landscape, facilitating future advocacy and resource mobilization efforts at the national level. The studies engaged participants from government institutions, NGOs, private enterprises, and independent actors, offering a comprehensive understanding of the sector's financial landscape.

The findings across all four countries highlighted significant challenges in the allocation and utilization of funds for cultural development. There is a notable gap between policy priorities and practical implementation, with the cultural sector continuing to receive inadequate funding despite its recognized importance. This issue is particularly evident regionally, where resource distribution remains uneven.

To address these challenges, the studies recommend grassroots advocacy, strong public participation during budget planning processes, and the effective use of allocated budgets as essential for securing future funding. Diversifying funding sources and fostering collaborative partnerships among stakeholders are also crucial for enhancing financial sustainability and promoting cultural development.

Allocating sufficient financial resources to the cultural sector is not only about preserving heritage and fostering creativity but also about recognizing CCIs as vital drivers of economic growth and social cohesion. Government support should focus on investing in modern facilities, digital platforms, and resources that empower artists and cultural practitioners to excel globally. Infrastructure development is key to enabling the sector to reach its full potential and contribute significantly to our economies. Governments should also facilitate public-private partnerships and ensure policies and frameworks support such engagements for a vibrant cultural ecosystem.

Our experience with governments has taught us that dialogue is essential. Governments respond better when approached with a collaborative mindset, backed by data and practical propositions. Constructive dialogue has been crucial in making meaningful progress on budget allocations and policy changes.

I would also like to extend special thanks to Madam Angela Martins, Acting Director for Social Development, Culture, and Sport, the Department Of Health, Humanitarian Affairs And Social Development at the AU. Her unwavering support has been instrumental in ensuring the CfCA agenda receives the regional recognition and goodwill necessary for successful implementation.

We hope this report serves as a valuable tool in advancing advocacy efforts and securing the necessary support for the cultural sector across the continent, and that the data will be used to support advocacy efforts in these countries. .



Teshome Wondimu
Executive Director
Selam



Julius Bwanika
Secretary General,
Perlwood

Executive Summary

The baseline Study and Actor Mapping in Uganda was aimed at providing valuable insights into the current state of public investment in the culture sector and to identify key stakeholders within the culture sector to enhance lobbying efforts for cultural development. The study on the state of public investment in the culture sector in Uganda presents both challenges and opportunities. The challenges relate to lack of specific classification of culture as an independent vote in the realms of public investment budgeting processes and the lack of detailed data on where public resources meant for culture and creative sectors are spread across different institutions of government. The opportunity is the chance to as much as possible attempt to engage different stakeholder agencies at various levels of the public sector that play a role in the development and promotion of culture and creative industries. In this case the study helps to understand public budget processes and the extent of investment in areas for the development of the culture sector. The formal statistics remain not widely available in the culture sector but even from the statistics on entertainment produced by Uganda Bureau of Statistics. Limited statistics are collected for the sector over the year that underpin planning processes. The available documented data show that selected domains of music and film annually collect only 0.4% of the service sector GDP, which is approximately 0.15% of national GDP or 5% of the Culture and Creative industries contribution to GDP. This is just one of the scanty statistics available. In terms of employment, according to Uganda Revenue Authority Pay as You Earn database, only 9279 employees were in the arts, entertainments and recreation (collectively as culture sector) as of February 2022, an increase by 3000 from January 2022 numbers suggesting the uplifting of lock-down of the entertainment has uplifted activity in the sector. However, this is just a small fraction of the real picture of employment in arts, entertainment and recreation. UBOS 2014 mapping study has revealed that over 386,000 persons are employed in the Culture and creative industries.

This Study which was undertaken in the month of March and April 2024, was informed by the UNESCO Framework for Culture Statistics (2009) and therefore covers the domains of Performing Arts and Celebration, Book and Press, Cultural and Natural Heritage, Visual Arts and Crafts, Audio Visual and Interactive Media, Design and Creative Services, Cultural Tourism, Sports and Recreation and Intangible Cultural Heritage.

The Study employed systematic review of existing studies and literature on culture and creative industries in Uganda including literature of public investment and public budget policies of Uganda that have a bearing on investment in the culture sector. The review and analysis were also done from existing data from previous mapping studies such as the EAC Mapping of Culture and Creative Industries of 2014,

The Uganda National Labour Force and Child Survey of 2012, The Survey of the Status of Culture and Creative Industries by the French Embassy in Uganda of 2022 and UNATCOM study on the status of arts and creative sector of 2017. By and large these studies and literature provided useful information for discussion and analysis in this report. These studies had been informed by scientific sampling techniques and covered a broad spectrum of culture and creative economy in Uganda and hence are reliable sources of data for this study. Other vital information was collected from literature of civil society organizations in Uganda such as the Cross-Cultural Foundation of Uganda and the other agencies of government such as the Ministry of Gender, Labour and Social Development, Uganda National Commission for UNESCO, Uganda Communications Commission among others.

Existing studies indicate that culture and creative industries are thriving in Uganda. For instance, over 250,000 people are employed in these industries with the book and press domain accounting for the highest percentage of employment (34%) compared to other domains (UNATCOM: 2009). In terms of tax revenue, the mapping study of 2014 revealed that the sector contributes approximately UGX 11 billion (USD 2.93 million) to tax revenue approximately 0.04% of all national tax revenue. The mapping study of 2014 revealed that most of the culture and creative industries in Uganda are concentrated in Kampala (47.1%) and about half (48%) of the culture and creative industries are formally registered. Most of these industries have been in existence for between 5-9 years (34%). Those that have existed for 20 or more years were institutions involved in Cultural and Natural Heritage activities.

In the area of economic performance this study established that the market coverage for both institutions and individuals was largely local (over 80%) with word of mouth being the dominant marketing strategy used across the culture domains. The Study indicates that culture and creative industries have not yet achieved their potential because they are still small and struggling. For instance, about 6 in every 10 (59%) of the institutions in the Study had gross incomes not exceeding US\$ 5000 and only six percent of institutions had gross revenues/incomes in excess of US\$ 500,000. Furthermore, most of the enterprises (57%) had been in existence for less than a decade.

The study reveals that Culture as percentage of total national public budget remain insignificantly low at 0.0012% in 2021/22 and 2022/23, in 2023/24 the percentage was 0.018% and it is projected at 0.016% in the financial year 2024/25. For instance, the department of Culture under the budget year of 2023/2024 was 9.069 which was about 0.016% of the Ministry budget.

Further, available evidence indicates that Central Government budget expenditure on Recreation, Culture and Religion which all

represent the culture sector fell below 1% and currently stands at 0.1% over the last 5 years between 2017/18 – 2021/22. It is important to note that direct funding to artists and cultural organizations has traditionally been the most prominent form of government investment in cultural sectors.

Total local government expenditure over the last 5 years has been less than 1% per year. The highest expenditure has been 0.4% in the year 2019/2020. The highest expenditure on culture at municipality level was 0.3% in 2019/2020 of the National budget. Expenditure on culture at district level (Local governments) also remains below 1% across for the last 5 years. The expenditure was ranging between 0.1- 0.4 with higher in the year 2019/2020 at 0.4% compared to other years.

However, all studies and analysis of data indicate that the industry is dogged by inadequate infrastructure, unprotected markets, knowledge and limited funding that led to unprofessionalism and poor coordination in the sector. Commendably, the protection of intellectual property is very critical for the growth of these cultures and creative industries. This study also promotes a Sector working group to enhance lobbying for increased public investment in culture in Uganda. The study emphasizes that funding and investment in the culture sector be enhanced at all levels to increase investment in culture so that the growth of these industries and catalyze its contribution of culture to GDP. Other recommendations include; capacity building for practitioners and supporting the enforcement of intellectual property rights. However, all those calls for enhanced budget support of culture beyond the current ratio which is still low in relation to the total National budget in Uganda. This study confirms that this will be achieved if the culture economy is formalized and partnership between stakeholders.

Further the East African Community (EAC) has been rallying partner states to promote culture and creative industries through partnership programmes. The EAC aims at widening and deepening cooperation among the Partner States in among others, political, economic and social fields for mutual benefit. It is against this background that Partner states have been supporting the Jamafest initiatives that showcase the culture and heritage of East African people. Through this, the EAC Secretariat has promoted regional socio-cultural integration and showcasing of culture and creative industries as primary drivers of the economies of the Partner States.



Julius Bwanika
Secretary General,
Perlwood

REFRESH



1. INTRODUCTION AND DESCRIPTION OF THE STUDY

1.1. Background

The study is focusing on providing insights into the current State of public investment in the culture sector and identifying key stakeholders within the culture sector to enhance lobbying efforts for culture development. This study was commissioned by CfCA in Uganda and other pilot countries in Africa. The CfCA initiative is implemented by Selam in partnership with the African Union (AU) which aims to promote and develop the culture and creative industry sector within the AU member states. One key objective of the initiative is to lobby for increased public funding in the culture sector from government sources. This study is intended to generate key insights into the state of public budget allocation or public sector investment in the culture sector, identifying key stakeholders and institutions to enhance lobbying efforts.

CfCA-Selam implemented this study through the National coordinator for CfCA in Uganda – Pearlwood, an umbrella organization of filmmakers. Aware that culture and creative industries play a significant role in the socio-economic development of many countries including Uganda, the study sought to collect baseline information on the

sector dimensions, outlook of players under each domain of culture including data such as gender desegregated data, players, domain characteristics, employment opportunities, revenue of enterprises and institutions, and identification of projects funded by Government and donor agencies in Culture and Creative Industries. The study further examined the public sector investment in culture at central government level and at local government level with the view to understand the level of commitment towards the development of the culture sector in Uganda. In this case the study has been able to reveal the extent of government investment in the sector at all levels.

Broadly cultural and creative industries include an array of sectors in the artisan products, the performing arts, the visual arts, cinema and audio visual, the multimedia, books and publishing, music, museums, heritage sites and cultural tourism. According to UNESCO (2019)¹, creative industries account for more than 30 million jobs globally, employing more young people aged 15–29 worldwide than any other sector. In many countries in

¹ UNESCO Report , *Reshaping Policies for Creativity 2019*



Africa, for example, creative industries contribute significantly to Gross Domestic Product (GDP), with Nigeria as a notable case which rebased its economy on the significant contribution of the creative industry such as 'Nollywood'. In Nigeria, creative industries contributed approximately US \$18 billion to GDP (World Bank 2020). Cultural and Creative Industries (CCIs) are creating a new realm of opportunity in Africa. Available analytics² point out that the sector is on the verge of becoming one of the major drivers of sustainable development and economic growth on the continent. The sector is estimated to employ about 2.4 million people albeit mostly through the informal economy and generates US \$58 billion in revenue on the continent, which represents 1.1% of the continent's GDP. CCIs employ a much larger share of young people than other sectors. In the Latin America and Caribbean region, Creative and Cultural Industries (CCI) amount to 2.2% of GDP or double the GDP contribution of CCIs in Africa. The potential for the industry notwithstanding, it faces numerous challenges both at a micro and macro level. It is incontestable, for instance, that Uganda has a very high number of creative youths. The Quadrennial Periodic report (2020) for Uganda indicates that CCIs contribute about 3% of the growth of domestic product in Uganda. This is low compared to CCIs account for 7% of the world's Gross Domestic Product (GDP), growing at an annual rate of 8.7% (study conducted by UNCTAD in 2018³).

2 UNESCO 2015, *Culture Times, the First Global Map of Culture and Creative Industries 2015*

3 UNCTAD *Creative Economy report 2018*



The National Budget Framework Paper for FY 2022/23 reveals that the percentage of persons employed in the creative industry was only 4% in 2020. In 2014, the sector directly employed 386,000 people (which is more than current size of Uganda civil service) and this number is expected to have increased owing to the size of CCI output more than doubled over the corresponding period. Due to lack of more recent data, assuming the growth of the entertainment was the same for revenue contribution, would imply contribution to revenue has grown from UGX 11bn in 2015/16 to UGX 24 billion in 2019/20 translating into 10% of the entertainment GDP (lower than the national tax to GDP of approximately 13%).

1.2. The Study Setting

The study is focused on providing insights into the current State of public investment in the culture sector in Uganda and identifying key stakeholders within the culture sector to enhance lobbying efforts for culture development. The study setting is in the framework of the initiatives for Connect for Culture African (CfCA) an innovative regional initiative aimed at improving and empowering Africa's Culture Sector. The CfCA programme objectives being to Increase political will for budget proposals and allocation to the culture and heritage sectors in targeted countries and also to empower culture actors to participate in democratic and transparent budget processes.

CfCA-Selam aims to amplify advocacy efforts and build a multistakeholder network by encouraging collaboration among culture advocates at the regional and national levels. In this context as established CfCA's primary goal is to raise awareness about the many benefits of public funding for the culture sector for among others, long-term social and economic development. CfCA voices and champions the primary goal of increasing political commitment to allocate at least 1% of national budgets specifically to the cultural sectors. The initiative is being implemented by Selam in collaboration with the Division of Culture and Sports at the African Union (AU) with the support of the Swedish Government. At a broad level CfCA is adopting a comprehensive approach which involves conducting research, facilitating dialogue, and enhancing capacity. Selam offers indispensable insights and resources to stakeholders and decision-makers. Selam is playing a prominent role in developing and supporting the culture sector by empowering key stakeholders and organizations, advocating for culture as a catalyst

for promoting peace, democracy, and economic progress; and enhancing both local and international cultural exchanges and networks.

From a strategic setting CfCA looks at Investing in cultural and creative sectors (CCS) as important due to the direct and indirect benefits they generate for the economy and society. However, with a growing understanding of the role that culture and creative industries can play in economic development, a more diversified approach to funding cultural and creative sectors will need to be promoted through lobbying the public sector to increase budget allocations to culture sector and government should be convinced with greater emphasis placed on economic returns to government expenditure and a more prominent role in social and economic development.

1.3. Scope of the Study

The study was confined in Uganda with the main focus on an in-country Baseline Study and Actor Mapping. The research extensively paid attention to compiling existing information and studies with limited confirmatory interviews within the limited resources constraints. The main issues for analysis and discussion were the baseline data on culture and creative industries using available qualitative and quantitative data. The study also focused on collecting information Actors in the sector both National and International actors. The study further provided detailed analysis of the public sector fundings for culture, trends and allocations at both national and local government level. The actors mapping and baseline report provided useful insights for understanding the level and extent of underfunding of culture and creative sector

in Uganda with the aim of guiding strategies for lobbying stakeholders to increase public funding for culture.

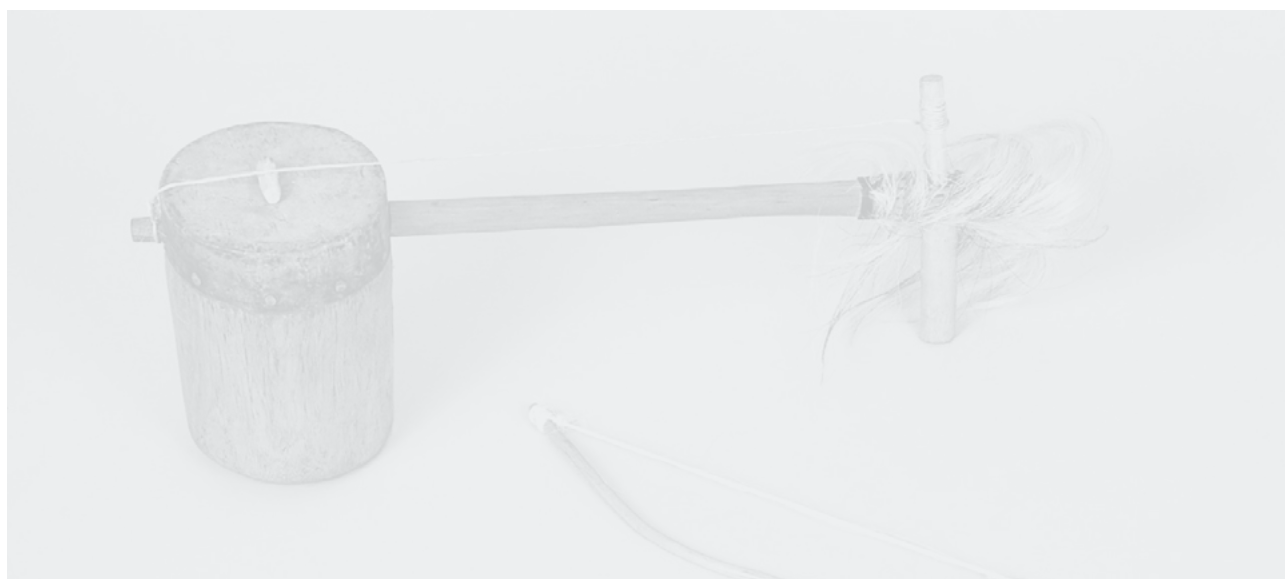
Finally, the study has proposed essential strategies and recommendations in the form of pathways for effective lobbying for increasing public funding for culture and creative industries. The study identifies a Culture Sector Working Group as an effective mechanism to work with the Government through the relevant agencies and through the budget processes to ensure that public funding for Culture reaches the level of 1% of the National budget in Uganda.

1.4. Collaboration with Government Stakeholders

The study extensively benefited from the views, reports and studies of Government Institutions, Development Partner, the Civil Society and other stakeholders to produce this report. Many agencies of Government, Development partners and Civil society in Uganda have extensively collected data on culture and creative industries including public funding and also financing of the culture sector. These reports and studies extensively enriched this report.

It was indeed a noble approach to focus on previous work of stakeholders because CfCA-Selam approach recognizes the identification of key stakeholders within the culture sector to enhance lobbying efforts for cultural development.

There are many stakeholders whose reports and information feedback played a key role and these include the Ministry of Gender, Labour and





Social Development, Uganda Communications Communication, The Ministry of Trade, Industry and Cooperatives, The Ministry of Information, Communication and Technology, Uganda National Commission for UNESCO, Uganda Bureau of Statistics, the Uganda Registration Services Bureau, the Uganda National Commission for UNESCO, Uganda Export Promotion Board, Uganda Revenue Authority among others. The Civil Society Organizations data that was used include Uganda Federation of Movie Industry, the Uganda Musicians Association, Pearlwood, Cross Culture Foundation of Uganda, Uganda Performing Rights Association, National Arts and Crafts Association, Makerere University among others. Some International agencies and development partners whose value data was useful include others supporting the culture sector such as the European Union, UNESCO and UNDP among others.

Both Vision 2040 (the third National Development Plan 2021-2025) and the Social Sector Development Plan (2014/2015-2020/2021) recognize CCIs as an important sub-sector in the development of Uganda. NDP III identifies projects for strengthening culture and creative industries for employment and wealth creation. In particular, it sets out to design and implement a programme aimed at promoting household engagement in culture and creative industries for income generation. The Uganda National Culture Policy (2006) revised 2019 remains the main policy framework guiding the culture industry and identifies key success factors and drivers as well as key stakeholders and their associated roles in the industry.

1.5. Examining the Study from Policy Perspective

In a context of competing policy priorities in Uganda and other African Countries, CfCA is championing stakeholder engagement to understand the need for funding culture within the limited public resources available. Quite often existing public funding mechanisms for culture are not able to properly support cultural actors in their local socio-cultural work and as players within the contemporary global creative scene and markets (UNATCOM 2017).

While the CfCA -Selam goal is to contribute to increased lobbying to African States to allocate 1% of their national budgets to arts, culture and heritage sector by 2030, the study reveals a lot to be done to lobby for increasing funding for culture in Uganda. This therefore involves a lot of policy advocacy and engagement at higher levels of Government in Uganda and other countries that are pilot to Selam initiatives. This research is therefore providing information useful to guide the stakeholder engagement both at Policy and programme level in Uganda to influence increased funding to culture. The study points to the processes and policies that shape budget processes in Uganda and from a macro-economic policy perspective it is understood that any sector to be prioritized for funding in Uganda, it must appear in a Macro economic framework priority of the Country and then inform the Budget framework paper. This report contributes to the understanding of the challenges of planning for culture and creative industries at the macroeconomic level. The formulation of the National Development Plan for Uganda which shapes budget priorities is

heavily informed by the macro-economic environment documented under the Ministry of Finance, Planning and Economic Development.

The study also makes reference to government policies and strategies on the development of cultural institutions and infrastructure such as culture centers, recreation, museums, heritage sites among others both at center and local government level. The study was able to examine allocation by the Government at various levels of administration of government programmes. It is important to note that in order to enhance funding for culture, there is a need to ensure a policy environment that fosters increasing participation and commitment of stakeholders to promote funding for culture and even to attract private investment in culture facilities and infrastructure. A stable policy and regulatory environment therefore become necessary requirements for enhancing increased funding for culture.

1.6. Objectives of the Study

The overall objective of the Study was to assess the current State of public investment in the culture sector and identify key stakeholders within the culture sector to enhance lobbying efforts for culture development in Uganda. The Specific objectives of the study were:

1. Collect and analyze baseline information on the culture sector considering policies, laws and all culture domains and operators
2. Assessment of Public Investment in the Culture sector in Uganda through budget allocations.
3. Undertake an overview mapping of the National Actors/stakeholders in the Culture sector in Uganda.
4. Identify and document development partners and International Organizations in the Sector on the different projects they support.
5. Identify and assess the key pathways for Networking and Lobbying for Increased Public sector investment in Culture.

1.7. Methodology

1.7.1. Study Approach

The study extensively utilized existing information about the individuals, institutions and enterprises engaged in and supporting culture development/industries. The study further analyzed existing policies and laws on culture and creative industries in Uganda to obtain data for analysis

and discussion. There were few interviews conducted to amplify the evidence in existing reports and studies. Analysis was done for all the domains of culture including, two related domains of Cultural Tourism and Intangible Cultural Heritage as defined in the UNESCO Framework for Culture Statistics (2009). These domains are outlined below;

Cultural Industries Domains covered include;

- i. Music, Performing Arts and Celebrations:** Institutions/enterprises engaged in Performing Arts (dance) Music, Festivals, Fairs and Feasts
- ii. Visual Arts and Crafts:** Institutions/enterprises engaged in Fine Art, Photography and Crafts
- iii. Film, Audio Visual and Interactive Media:** Institutions dealing in the Film and Video, TV, Radio stations and Internet cafés and Video Games
- iv. Design, fashion and Creative Services:** Institutions engaged in Fashion Design (tailoring), Graphic Design, Interior Design, Landscape Design, Architectural Services and advertising services
- v. Books, Newspapers and Magazines:** Institutions engaged in the production and selling of books, Newspapers and Magazines, other printed materials, literary works and Book Fairs
- vi. Cultural and Natural Heritage:** This domain includes; Museums, Archeological and Historical Places, Cultural Landscapes and Natural Heritage
- vii. Digital services and e-market –** Institutions and enterprises involved in promotion of digital space, digital enterprises such as internet cafes, call centers, online marketing (social media Platform promoters face-book, twitter, instagram), e-business, e-commerce, e-business infrastructure, you-tube and computer software etc
- viii. Cultural Tourism:** Institutions engaged in Cultural travel and Tourist Services, Hospitality and Accommodation services
- ix. Related Domains**
- x. Sports and Recreation:** Institutions engaged in organized or competitive sports as well as physical fitness, well-being and physical recreation activities.
- xi. Intangible Cultural Heritage:** Institutions engaged in Oral traditions and Expressions, Rituals, Language, Social Practices and Rituals.

1.7.2. Study Approach and Strategy

The study substantially relied on the use of secondary sources of data based on many existing and scattered studies done in the culture sector in Uganda. Additional few interviews were conducted in Kampala to enrich the study largely for selected relevant institutions and key respondents. This formed the overall national baseline for the culture sector in Uganda given the limitation of identification, resources and location of operators and actors. On the other hand, individual key interviews were purposely conducted for Policy makers, technocrats in Government agencies that support culture and creative industries and representatives of development partner agencies and international development agencies among others.

1.7.3. Study Instruments and data collection.

The main instrument for the study was the document review checklist which was used to extract data and existing findings from previous studies for analysis and discussion. The other document was a Key Informant Interview Guide for the selected few interviews that were conducted to inform the study. The document review format that was used to review and collect information from existing secondary sources of data. In addition, some of the information utilized for this analysis was obtained through a questionnaire by previous studies that have informed this report and hence analysis has also been done for such findings.

The fact that secondary data was the main source of information, analysis was largely based on extraction of data and developing impressionistic analysis and summaries and deriving statistical indices for discussion. Limited primary data collected in interviews was analyzed through editing and transcribing to derive lessons and discussion to support evidence available. Data for analysis was obtained from different government ministries, departments and agencies (MDAs) and operators, actors and stakeholders such as Ministry of Finance, Planning and Economic Development, Ministry of Gender, Labour and Social Development, Uganda National Commission for UNESCO, Uganda Communications Commission, National Planning Authority, Uganda National Culture Centre, Ministry of Tourism, Uganda Export Promotion Board, Ministry of Tourism among others. Past and Current baselines studies/reports and other mapping researches, policy documents have been extensively reviewed to obtain relevant information.



1.8. Survey Limitations

The Study had some challenges as listed below:

1. The lack of a culture statistical data among many agencies of Government related to budget and public financing of culture and creative industries. This was a major hindrance to collect data. Hence comparability becomes a challenge with public investment in other sectors.
2. The lack of a comprehensive sampling frame for culture and creative industries and individuals in Uganda made referencing a challenge for studies in culture.
3. The limited number of studies in culture and creative arts made it difficult to access and corroborate existing information.

1.9. Situational analysis of the Culture Sector in Uganda

Culture sector is often described using both culture and creativity that consist of an array of domains of artisan products, the performing arts, the visual arts, cinema and audio visual, the multimedia, books and publishing, music, museums and heritage sites, cultural tourism and heritage. In Uganda the culture industry is often broken down into two sets, the Culture industries that derive from people's culture heritage and expressions, and the Creative Industries that derive from individual talents and skills for innovation. However, both collectively are referred to as the Culture sector. The Mapping of the Cultural sector conducted by Uganda National Commission for Uganda (UNATCOM report 2009/10) indicates that there are more than 10,000 culture

enterprises in Uganda. Over 25% of Culture/creative enterprises are located in the Central region close to urban centers with dense populations or close to the main transport routes. Close to 45% are located in Kampala the capital city of Uganda. The books and publishing, cinema and audio visual and multimedia domains are predominantly urban enterprises. The UNATCOM study further indicates that about 250,000 people are employed in the culture sector. The average employment ranges between 1-5 persons for over 80% of the culture enterprises. The Quadrennial Periodic report for Uganda (2021) indicates that Culture/Creative Industries contribute about 3 % of the growth of domestic product in Uganda.

Comparing the Culture sector and other sectors like Agriculture in Uganda, according to the Uganda Bureau of Statistics, Uganda's total GDP stood at UGXs. 91,361 billion in 2016/17 and IMF estimates indicated that the country had a GDP of US\$ 27.6 billion in 2017). Services sector where culture and creative services largely belong accounted for UGXs 43,042 billion (47%) while agriculture accounted for UGXs 22,744 billion (25%) in the same period. The socio-economic status of Uganda has and could potentially be significantly impacted by the strong and effective support of the culture sector. In the past between 2004 - 2008, evidence indicates that Uganda exported cultural goods and services worth UGX US\$ 239,095,546 approximately UGX.427.27 billion (UBOS: 2009). In the same period, imports of cultural goods and services were approximately US\$600 million an equivalent of UGXs.1.17 trillion. Thus exports of culture goods and services are less than what the country imports (URA 2009) showing unfavorable balance of trade. Exports

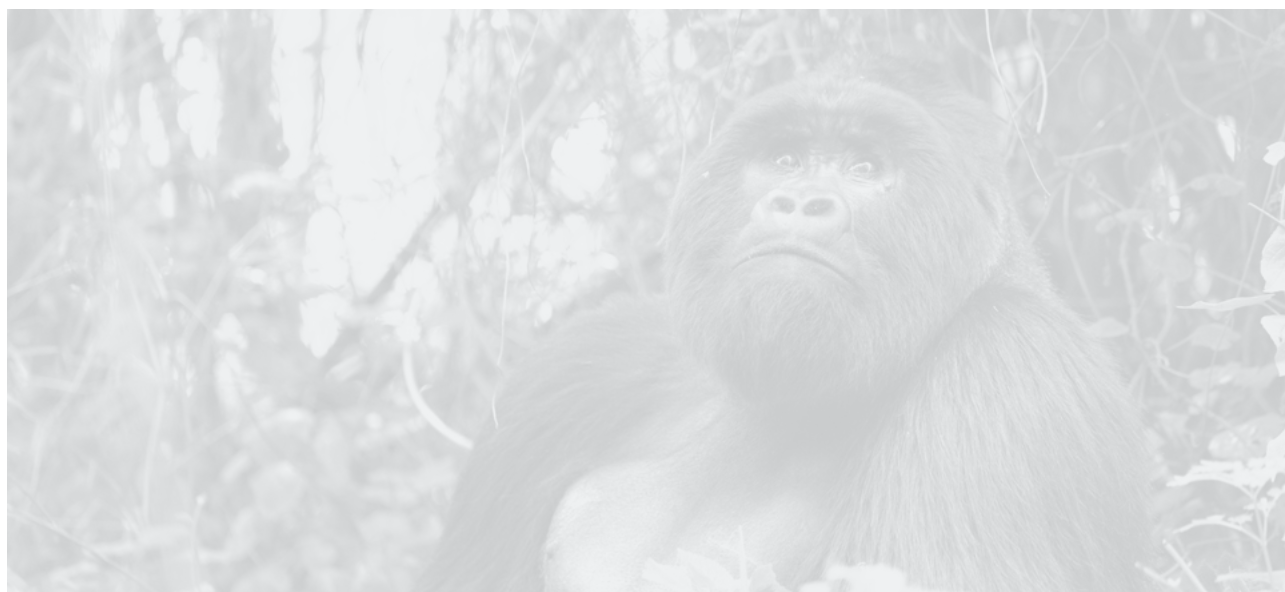


Table 1. Tax Contribution of Culture and Creative Industries

Number of Enterprises	Tax Bracket/Rate (UGX)	Total Tax- UGX (Annually)	Over 5 years (UGX)
7,296 (58.5%) – Micro	468,750	3,420,000,000	17,100,000,000
2,894 (23.2%) – Small	1,312,500	3,798,375,000	18,991,875,000
1,572 (12.6%) – Medium	1,687,500	2,652,750,000	13,263,750,000
698 (5.6%) – Big	2,062,500	1,439,625,000	7,198,125,000
		11,310,750,000	56,553,750,000

EAC Mapping Report, 2014, URA Simplified Guide for Small Business Tax Payers 2015/16

Table 2. Potential Revenue from Culture and Creative Industries

Number of Companies	Income Range (US\$)	Total Tax- US\$ (\$) (Annually)	Over 5 years (US\$)
7,296 (58.5%)– Micro	< /= \$ 5000	36,480,000	182,400,000
1297 (10.4%) – Small	< /= \$10,000	12,970,000	64,850,000
1596 (12.8%) –Medium	< /= \$ 50,000	79,800,000	364,000,000
1035 (8.3%)– Large	< /= \$100,000	103,500,000	517,500,000
536 (4.3%) – Large+	< /= \$ 500,000	268,000,000	1,340,000,000
698 (5.6%) – Large C++	> \$ 500,000	349,000,000	1,745,000,000
12,472 companies		849,950,000	4,249,750,000

Source: EAC Mapping Report 2014,

were high in museum and heritage sites (35%) because the sector depends on tourism, followed by artisan products (16%), multimedia (14%), visual arts (11%) and music (10%). In terms of tax revenue, creative goods and services contributed UGX.12.6 billion (US\$6.7million) between 2006 –2009, and import duty alone contributed UGX 8.6 billion (US\$ 4.5 million). According to the UNATCOM Study of 2009, books and publishing accounted for a higher percentage of employment contributing 34% compared to other clusters. This was followed by cinema and audio visual, music, museum and heritage. The sectors employing the highest number of people between 30 – 50 were television and radio broadcasting. Potentially, the sector has potential for increased tax revenue evidenced by annual tax contributions by culture enterprises. From a Census of Business Establishments conducted by Uganda Bureau of Statistics in 2011, the study indicated that there are an estimated 12,472 business enterprises in the culture sector. This number is growing year after year. Most of these enterprises are in the categories of small and medium companies (SMEs). Based on the same study, revenue generated from these enterprises annually in form of tax collection is estimated in table 1 based on

a total census of 12,472 business enterprises in culture activities;

On an annual basis the Government of Uganda is estimated to collect total tax revenue of UGXs 11.3 billion from formalized and regulated enterprises in the culture sector. This represents about 0.1% of total Government tax revenues. This was projected to be approximately UGX 56.6 billion (est US\$15.3 M) in 5 years medium term planning period. In terms of personal revenue and income earned by the Culture Industries, based on the UBOS census, culture enterprises were found to be key sources of personal income for the operators. The income analysis and streams of benefits of culture industries were assessed according to categories of people who derive income and livelihood from culture businesses as shown in table 2.

Over the period of 5 years of implementing a National Development Plan (NDP), culture enterprises can generate a whopping income revenue to US\$ 849.9m (UGX 3.1 trillion) of personal income annually and US\$ 4.2bn (est UGX 15.9 trillion). This can have a significant poverty reduction impact on the economy and individual households in Uganda.

2. POLICY PERSPECTIVE AND LEGAL FRAMEWORK FOR THE CULTURE SECTOR

2.1. The National Policy Perspective

2.1.1. The Uganda National Culture Policy

The Uganda National Culture Policy (revised 2023) provides for the promotion, recognition, development and integration of culture in all activities and programmes of the Government. It prioritizes the cultural industries and provides interventions for their promotion and development. The other policies of relevance to culture are the Health Policy (revised 2005) provides for the promotion of traditional medicine and the Education Policy provides for teaching in local languages at lower primary school level.

2.1.2. National Development Plans

The plans and programmes that support the Uganda National Culture Policy include but are not limited to: the Vision 2040 which recognizes culture as a basic block for national identity and cohesion. The others are; the National Development Plan (NDP), the Social Development Sector Strategic Investment Plan (2011-2015), the Ministry of Gender, Labour and Social

Development Sector Strategic Plan for Statistics (2006/07-2010/11) and the National Export Strategy among others.

All these Development Plans present opportunities for cultural industries but not offer clear guidance on enhancing public investment in Culture. For instance, the National Development Plan proposes the promotion of positive cultural values, norms and practices, provides for interventions such as establishment of cultural centers, re-developing the national museum, promoting and development of the film industry, visual arts and performing arts, indigenous knowledge, recognition and supporting of local artisans. The NDP highlights the absence of statistical information as a constraint to the development of culture. However, despite the above, often culture is marginalized when the government is prioritizing areas of public investment in the economy.

2.1.3. The Institutional Structure supportive to Culture Sector

There are various public institutions that promote and develop the culture sector in Uganda. These include; the Ministry of Gender, Labour and Social Development which is mandated to promote





culture and the Ministry of Tourism, Wildlife and Antiquities which is mandated with cultural sites and built heritage. Other Ministries include; the Ministry of Education and Sports, the Ministry of Information, Communication and Technology, the Ministry of Health, the Ministry of Justice and Constitutional Affairs. The other relevant agencies include; the Uganda National Cultural Centre, the National Library of Uganda, the Uganda Museum and the Uganda Registration Services Bureau. The district local governments are also mandated to develop and implement culture programmes. All these institutions provide a conducive environment for the promotion of culture and creative industries. In the implementation of their mandates, various institutions have carried out budgeting for key programmes and projects under their mandates but quite often projects and activities in culture tend to have limited investment and resources allocated for the sector. For instance, the Ministry of Gender Labour and Social Development highlights some aspects of culture including the culture officers and culture practitioners that get limited attention in budget processes. In some instances, public resources meant for the development of culture are scattered across many institutions sometimes where there is no specific focus on the development of culture and creative industries. Furthermore, there is often confusion on where specific public investment should go when you look at the Ministry of Gender, Labour and Social Development and

the Ministry of Tourism, Wildlife in relation to 2003 Convention on the Safeguarding of the Intangible Cultural Heritage.

2.1.4. Trade in creative and cultural products

The creative and culture industries include; the artisan products, the performing arts, the visual arts, cinema and audio visual, multimedia, books and publishing, music, museums and heritage sites and traditional knowledge. The mapping of Cultural Industries (UNATCOM report 2009/10) revealed that there are more than 10,000 creative enterprises in Uganda. Over 45% of creative enterprises are located in the central region close to urban centers with dense populations or close to main transport routes. Close to 60% are located in Kampala, the capital city of Uganda. The book and publishing, cinema and audio visual and multimedia are predominantly urban.

The UNATCOM study further indicates that about 250,000 people are employed in the sector. The average employment ranges between 1-5 persons for over 80% of the creative enterprises. Between 2004 - 2008, Uganda exported cultural goods and services worth US\$239,095,546 approximately Ug.shs.427.27 billion (UBOS: 2009). In the same period, imports of cultural goods and services were approximately US\$600 million an equivalent of Ug.Shs.1.17 trillion. Thus exports of creative goods and services are less than what

the country imports (URA 2009) showing unfavorable balance of trade. Export is high in museum and heritage sites (35%) because the sector depends on tourists, followed by artisan products (16%), multimedia (14%), visual arts (11%) and music (10%). The market of Uganda products is mainly North America, United Kingdom, Germany, France and Australia followed by the regional markets of EAC and COMESA. In terms of tax revenue, creative goods and services contributed Ug. Shs.12.6 billion (US\$6.7million) between 2006 -2009, and import duty alone contributed UGX 8.6 billion (US\$ 4.5 million).

2.2. The Legal Framework

The legal and policy framework on culture in Uganda consists of National and International Legal and Policy instruments. These include; the 1995 Constitution of Uganda and other laws and International Conventions to which Uganda is a State Party. The main policy on culture is the Uganda National Culture Policy (revised 2023).

2.2.1 National Legal Framework in Uganda

(i) The 1995 Constitution of Uganda

The 1995 Constitution of Uganda recognizes the importance of culture and supports the promotion and preservation of those cultural values and practices which enhance the dignity and

well-being of Ugandans. Among others, it encourages the development and preservation of Ugandan languages as well as the protection and promotion of Uganda's built heritage. Objective XXIV of the Constitution states that "cultural and customary values that are consistent with the fundamental human rights and freedoms, human dignity and democracy and with the Constitution of Uganda may be developed and incorporated in all aspects of Ugandan life". In addition, Objective XXV mandates the State and citizens to preserve and promote public property and Uganda's heritage. Furthermore, the 3rd Schedule of the Constitution recognizes the 65 Indigenous Communities of Uganda.

(ii) Other National Laws

The laws that specifically provide for culture include but are not limited to the following: the Institution of Traditional or Cultural Leaders Act, 2011, the Copyright and Neighboring Rights Act, 2006, The Local Government Act, 1997, the Uganda National Cultural Centre Act 1959, The Historical Monuments Act, (Amendment of 1977), The Stage Plays and Public Entertainment Act, 1943 and the Traditional Rulers (Restitution of Assets and Properties) Act, 1993. These Acts of Parliament address various aspects that are also captured in the Uganda National Culture Policy.

The Constitution of Uganda and other laws have guided the mapping of cultural industries



in Uganda. For instance, under the Historical Monuments Act, (Amendment of 1977), the Ministry of Tourism, Wildlife and Antiquities carried out a mapping of intangible and tangible heritage in 2007 and established that there are over 367 cultural sites. Furthermore, the Institution of Traditional or Cultural Leaders Act, 2011 provides for the maintenance of gazetted cultural sites which have also been mapped by the Uganda Museum.

Meanwhile, some of the laws such as the Uganda National Cultural Centre Act and the Stage Plays and Public Entertainment Act are under review because some portions of the laws are either obsolete or are not in tandem with existing realities. Furthermore, The Local Government Act, 1997 amended 2002, lists cultural affairs as one of the decentralized services, activities and functions of the district authorities. However, culture is accorded low priority due to the limited appreciation of its contribution to the socio-economic development of the Country and hence public sector investment in culture remains low. Although there have been some attempts to map cultural heritage in various local Governments, these have been driven by local development initiatives at local Government level because there is no law obligating various levels of Government to map culture and creative industries. In most cases development planning at local government level has often marginalized and left out culture in public sector investment.

2.2.2 International Legal Framework

At the international level, Uganda is signatory to the Universal Declaration of Human Rights (UDHR), the International Covenant on Economic, Social and Cultural Rights (ICESCR) which it ratified in 1987, the 1972 Convention on World Natural and Cultural Heritage and the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage. Article 27 of the Universal Declaration of Human Rights (UDHR) and Article 15 of the ICESCR provide for the recognition of everyone's right to freely participate in cultural life while the 1972 and 2003 Conventions provide for the safeguarding of tangible and intangible cultural heritage respectively. The 2003 Convention addresses five areas including; oral traditions, performing practices, social practices, knowledge about nature and traditional craftsmanship. Currently, Uganda has undertaken inventorying of intangible cultural heritage as one way of mapping these activities. A Strategy to guide the inventorying was also developed.

There is also the 2005 Convention on the promotion and protection of the diversity of cultural expressions which Uganda ratified in 2015.



3. BASELINE STUDY RESULTS, ANALYSIS AND DISCUSSION

3.1. Introduction

This chapter presents the study results, analysis of findings and discussions. It presents the characteristics of the culture enterprises, Institutions and individual operatives in Uganda. It also presents the findings on the review of economic performance of the cultural and creative institutions and enterprises as well as the collection and use of culture related statistics across the sector. The study attempts to explain the features that characteristic enterprises and institutions, the location and distribution of culture and creative institutions and enterprises, registration status, contribution to GDP, economic performance, gross revenue, source of funding, employment categories, working conditions of employed persons in the sector and participation of players in events such as festivals.

3.2. Volume and Distribution of Cultural and Creative Enterprises

According to the mapping study of 2014, the study reveals that the sector of cultural and creative industries is quite diverse and there is no single source of information on all enterprises,

institutions and individual operators involved in the sector. This section presents information from various sources on the number and distribution of institutions in the culture and creative sector. The Census of Business Establishments (COBE) conducted by Uganda Bureau of Statistics in 2011 registered a total of 12,472 institutions involved in the cultural and creative industries. A similar survey was conducted by UNATCOM in 2017 and also revealed that Kampala has the largest concentration of Culture and Creative Industries. Figure 1 below presents the regional distribution of cultural and creative institutions in Uganda. Kampala Capital City has almost half (47%) of the institutions followed by the Central region (26%) while the Northern region has the lowest share (7%) of enterprises/institutions in Culture and creative business.

Table 3 below shows the regional distribution of institutions in the cultural and creative industries by domain or segment of culture. Generally, across most domains, Kampala Capital City has a higher percentage of institutions or enterprises than other regions apart from Intangible Cultural Heritage and Sports and Recreation where Central region had higher percentages (71% and 49% respectively).

Table 3. Distribution of cultural and creative industries by domain and region

Domain	Region					Total	Freq.
	Kampala	Central	Eastern	Northern	Western		
Cultural and Natural Heritage	33.3	38.9	0.0	0.0	27.8	100.0	31
Books and Press	63.9	11.5	8.2	6.6	9.8	100.0	2,597
Performing Arts and Celebration	65.0	25.0	0.0	0.0	10.0	100.0	23
Visual Arts and Craft	37.3	33.9	13.6	3.4	11.9	100.0	2,088
Audio-visual and interactive media	41.8	26.2	16.4	11.5	4.1	100.0	4,850
Design and Creative Services	57.9	21.1	9.2	5.3	6.6	100.0	1,727
Culture and Tourism	57.1	17.1	5.7	0.0	20.0	100.0	151
Intangible Cultural Heritage	28.6	71.4	0.0	0.0	0.0	100.0	206
Sports and Recreation	30.2	48.8	2.3	2.3	16.3	100.0	800
Total	47.1	25.8	11.8	7.3	7.9	100.0	12,472

Source: COBE 2014

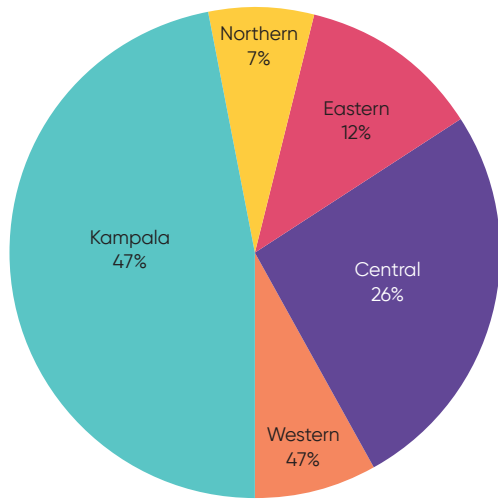


Figure 1. Percent distribution of cultural and creative institutions by region

Source: UNATCOM Mapping study, 2017, COBE 2011

As seen from table 3, Kampala City and the Central Uganda region where Kampala is located account for the majority of Cultural and Creative industries.

3.3. Characteristics of Institutions and Enterprises

The mapping survey conducted in 2014 collected information on characteristics of institutions such as regional distribution by domain, age of institutions, and registration status of institutions as well as category of registration for those institutions that were registered. This section presents the findings.

3.3.1 Age of institutions in the Cultural and Creative Industries

The Mapping of Cultural and Creative Industries Survey (2022) collected information on how long a particular institution had been in existence. Table 4 below shows that, overall, the highest percentage had been in existence for between 5 and 9 years (34%) followed by those with less than 4 years (23%). This indicates that more than half of the institutions (57%) have been in existence for less than a decade. The domains with the highest proportions of institutions that had existed for 20 or more years were Cultural and Natural Heritage (61%) followed by Intangible Cultural Heritage (43%) and Performing Arts and Celebration (35%).

On the other hand, the Sports and Recreation domain had the highest proportion of institutions that had existed for less than 4 years (37%) followed by Audio-Visual and Interactive Media (24%).

As seen in table 4, most enterprises studied had existed for more than 5 years as shown above. The longest existing companies are in the domain of culture and natural heritage.

3.3.2 Registration Status of Institutions

The analyzed evidence and collected information in the mapping of 2014 on the registration status of institutions and is presented in Figure 2 below. Data from figure 2 below shows that about half (48%) of the institutions in the culture and creative industries were formally registered. Institutions in the Culture and Tourism domain were more likely to be registered (89%) while institutions in the

Table 4. Distribution of cultural institutions by age of institution and domain

Domain	Period of existence					Total	Median Age
	0 - 4 Years	5 - 9 Years	10 - 14 Years	15 - 19 Years	20+ Years		
Cultural and Natural Heritage	5.6	22.2	11.1	0.0	61.1	100.0	21.5
Books and Press	14.8	32.8	14.8	11.5	26.2	100.0	11.0
Performing Arts and Celebration	10.0	30.0	15.0	10.0	35.0	100.0	13.0
Visual Arts and Craft	23.7	30.5	17.0	13.6	15.3	100.0	9.0
Audio-visual and interactive media	27.1	38.5	18.9	11.5	4.1	100.0	7.0
Design and Creative Services	19.7	22.4	21.1	11.8	25.0	100.0	10.0
Culture and Tourism	11.4	48.6	20.0	11.4	8.6	100.0	9.0
Intangible Cultural Heritage	0.0	42.9	14.3	0.0	42.9	100.0	10.0
Sports and Recreation	37.2	32.6	14.0	4.7	11.6	100.0	6.0
Total	22.9	33.5	17.6	11.2	14.8	100.0	8.0

Source: Mapping Study of 2014.

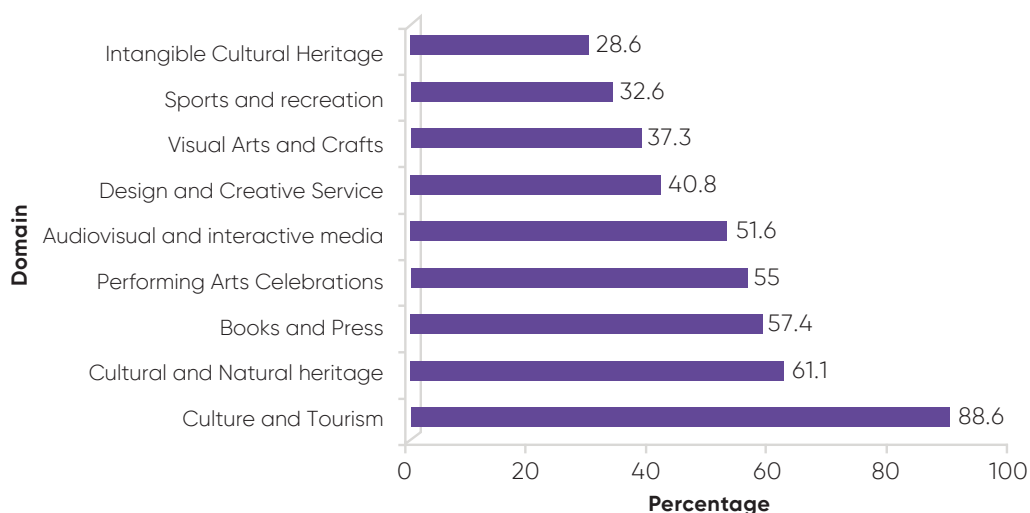


Figure 2. Percent distribution of institutions by registration status and domain.

Table 5. Distribution institutions by category of registration and domain

Category of registration	Domain									Total
	Cultural and Natural Heritage	Books and Press	Performing Arts and Celebration	Visual Arts and crafts	Audio-visual and Interactive Media	Design and Creative Services	Culture and Tourism	Intangible Cultural Heritage	Sports and Recreation	
Sole proprietorship	9.1	17.1	20.0	28.6	16.7	12.9	10.3	0.0	8.3	172
Partnership	9.1	20.0	10.0	14.3	15.0	9.7	0.0	0.0	8.3	14.8
Private company	45.5	54.3	30.0	47.6	63.3	64.5	79.3	100.0	75.0	60.2
Public company	0.0	2.9	0.0	4.8	1.7	0.0	3.5	0.0	0.0	2.1
Gov't Ministries	0.0	2.9	0.0	0.0	3.3	0.0	3.5	0.0	8.3	2.5
Others	36.4	2.9	40.0	4.8	0.0	12.9	3.5	0.0	0.0	3.2
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Freq.	19	1,490	12	743	2,385	704	125	59	223	5,760

Source: Mapping report 2014

Intangible Cultural Heritage domain were least likely to be registered (29%).

For those institutions that were reported to be registered in the figure above, most enterprises under culture and tourism were tour and travel companies, heritage sites, and safari companies. Others include government agencies that are responsible for promotion of tourism in Uganda.

Table 5 shows the distribution of registered institutions by category of registration disaggregated by domain of culturally specific activity.

As shown in the table, the majority (60%) of registered culture and creative institutions were private companies followed by sole proprietors (17%) and private partnerships (15%). These three categories accounted for over 90% of the registered culture and creative institutions. The distribution by domain

shows the same pattern as the overall except in the case of Performing Arts and Celebrations. However, the level of domination by private companies showed wide variations by domain with 100 percent of institutions in the Intangible Cultural Heritage domain being private companies while it was only 30 percent among institutions in the Performing Arts and Celebration domain.

3.4. Distribution of Individuals in Cultural and Creative Industries

The Uganda National Labour force and Child Activities Survey 2011/12 (UNLF & CAS 2011/12) collected information on all persons employed by type of employment. The Survey realized a total of 280,263 persons directly or indirectly engaged in cultural activities. Of these, 44 percent were

males while the rest were females. Table 6 shows the distribution of population directly or indirectly engaged in cultural and creative industries by domain and Gender. The findings reveal variations by Gender of individuals as per the survey of UNLF 2012. Whereas there were more males than females in Performing Arts and Celebration, Audiovisual and Interactive media, Intangible Cultural Heritage and Sports and Recreation domains. The females dominated the Cultural and Natural Heritage, Visual Arts and Craft, Design, and Creative Services, Books and Press domains.

Across the board, as seen in table 6, culture and creative enterprises employ more females (55.8%) than males at 44.2%. More women are concentrated in cultural and natural heritage, visual

arts and crafts and design and creative services. This therefore implies that strengthening women's active role in the culture sector requires more gender sensitive investment in these sectors where most women are more concentrated. The 0% of female respondents was due to the non response obtained from females to the survey, not that the sector does not involve females at all.

3.5. Culture Valued Added Contribution to GDP at Constant Prices

The study analyzed and assessed the value-added contribution of culture and Creative industries

Table 6. Distribution of population engaged in cultural and creative industries by domain

Domain	Gender		Total	Freq.
	Male	Female		
Cultural and Natural Heritage	33.8	66.2	100.0	64,882
Performing Arts and Celebration	100.0	0.0	100.0	1,056
Visual Arts and Craft	36.8	63.2	100.0	13,850
Audiovisual and Interactive media	87.6	12.4	100.0	7,068
Design and Creative Services	32.8	67.2	100.0	108,971
Books and Press	45.6	54.4	100.0	19,422
Cultural Tourism	48.9	51.1	100.0	30,088
Intangible Cultural Heritage	83.4	16.6	100.0	22,973
Sports and Recreation	92.8	7.2	100.0	11,953
Total	44.2	55.8	100.0	280,263

Source: UNLF & CAS 2011/12



with the main focus on the segments classified as the Arts, Entertainment and Recreation). From the reports of the Ministry of Finance, Planning and Economic Development, over the last 5 years, the value-added contribution to GDP has been on average at 0.2% from the Arts, Entertainment and Recreation as shown below in table 7.

Table 7. Culture Valued Added-Contribution to GDP in Uganda

Financial Year	Value Added to GDP in Billion Shillings (UGX)	% contribution to GDP
2017/2018	214	0.2%
2018/2019	249	0.2%
2019/2020	251	0.2%
2020/201	229	0.2%
2021/2022	233	0.1%

Source: Background to the Budget for Uganda 2022/2023

There are often arguments that culture sector value added to GDP is low and hence affecting choice of public sector investment to the culture sector. On the contrary the low level of value added of culture to GDP arises from low level of public investment; and inadequate systems to track and capture CCI tax revenue. An increase in public and private sector investment; formalization of the sector; and alignment of the CCI tax regime, will ultimately increase the culture sector contribution to GDP through businesses, services, and culture goods for the market and revenue generation.

3.6. Age of individuals in the Cultural and Creative Industries

Table 8 below presents the age structure of the individuals involved in cultural and creative industries from the UNLF & CAS (2012). The ages have been grouped for ease of presentation. Overall, as shown in table 8 below, more than half of the individuals in cultural and creative industries (51%) were in the age group 31 years and above while only six percent were in the age group 14 – 17 years and the second category was 42% for the age category of 18-30 years. This implies that culture and creative industries are largely dominated by youth and should be a targeted sector for creating employment and income opportunities for young people.

Variations in the distribution of individuals by age group were observed. The 18 – 30 years age group was dominant in the domains of Performing Arts and Celebration, Audiovisual and Interactive media, Design and Creative Services, Books and Press, Cultural Tourism, Sports and Recreation. On the other hand, persons in the age group 31 and above were dominant in the domains of Cultural and Natural Heritage and Intangible Cultural Heritage as seen the table 8 below

3.7. Duration of Service in the Cultural and Creative Industries

Table 9 shows the distribution of individuals by length of service in culture specific activities. Overall, slightly more than a quarter of individuals (26%) had worked for 0 – 4 years followed by 23

Table 8. Distribution of individuals in cultural and creative industries by age

Domain	Age groups			Total	Freq.
	14-17	18-30	31+		
Cultural and Natural Heritage	14.9	18.2	66.9	100.0	64,882
Performing Arts and Celebration	0.0	100.0	0.0	100.0	1,056
Visual Arts and Craft	11.1	44.3	44.6	100.0	13,850
Audiovisual and Interactive media	0.0	95.9	4.1	100.0	7,068
Design and Creative Services	3.5	52.4	44.1	100.0	108,971
Books and Press	2.7	56.1	41.1	100.0	19,422
Cultural Tourism	4.8	53.0	42.2	100.0	30,088
Intangible Cultural Heritage	2.6	4.1	93.2	100.0	22,973
Sports and Recreation	2.7	64.4	32.9	100.0	11,953
Total	6.4	42.3	51.4	100.0	280,263

Source: UNLF & CAS 2011/12

percent who had worked for 5 – 9 years. This indicates that about half of the individuals had worked for less than a decade. Variation in the duration of service by Gender/sex of individuals was observed. A higher percentage of males (58%) had worked for 10 or more years compared to females (50%).

Table 9. Distribution of individuals by length of service in culturally specific activities

Length of service	Gender		Total
	Male	Female	
0 - 4 Years	19.0	32.4	26.4
5 - 9 Years	22.4	23.9	23.3
10 -14Years	24.1	18.3	20.9
15 - 19 Years	10.3	8.5	9.3
20+ Years	24.1	16.9	20.2
Total	100.0	100.0	100.0

Source: Mapping 2014

3.8. Economic Performance of the Cultural and Creative Institutions and Individuals

This section presents the findings on the economic performance of institutions and individuals in cultural and creative industries. It includes market coverage, revenues from external trade in culture specific activities, gross revenues from both local and foreign trade as well as expenditures in the financial year prior to the Survey.

3.8.1 Market Coverage of Culture Specific Activities

The section shows evidence of information collected about the market coverage of the culture specific activities that institutions and individuals were engaged in. In this case, Market coverage is defined as local if the product/service is only sold within the area where the institution is located and national if the products/services are sold throughout the country. The question provided for multiple responses hence the percentages presented are expressed relative to the number of institutions/ individuals responding to the question. Figure 3 below presents the distribution of institutions and individuals by market coverage of culture specific activities. For both institutions and individuals, the majority (over 80%) reported local market coverage for their culture specific activities with institutions reporting a slightly higher percentage (84%) than individuals (82%). Apart from the local market, a fairly higher percentage of individuals than institutions reported trading in other markets (52% and 37% respectively. The international market is very low especially in institutions (9%).

3.8.2. External Markets

Culture and creative industries institutions that reported access to regional/international markets for their activities were asked to name which countries they sold their cultural activities/products to. Figure 4 below shows the percent distribution of institutions with an external market by country. Kenya was the main market for institutions involved in culture and creative industries (47%)

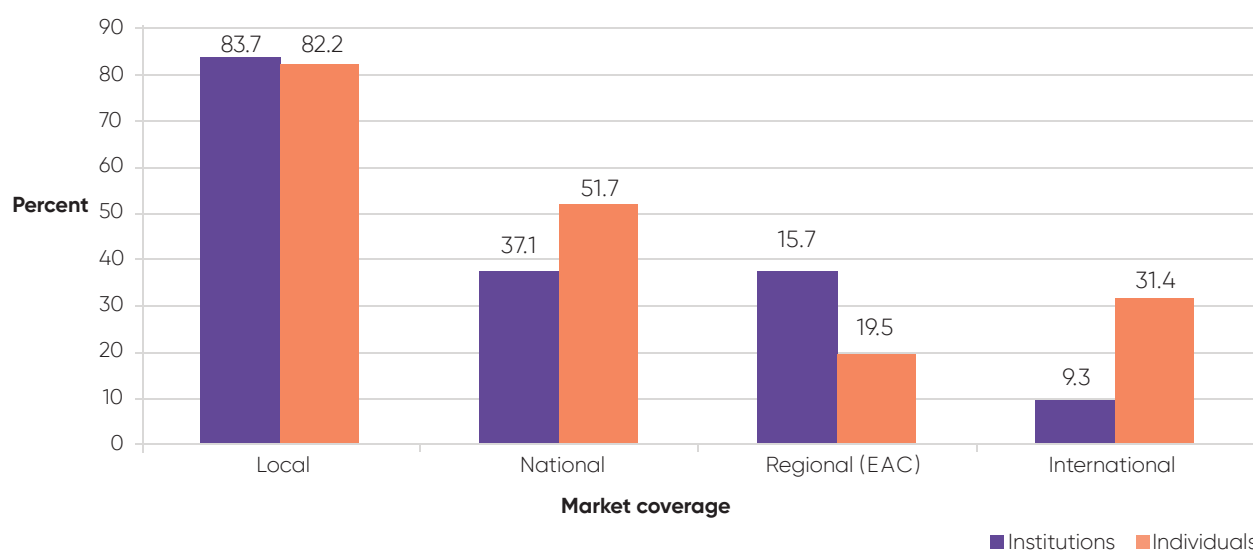


Figure 3. Distribution by market coverage of culture specific activities

Note: The question provided for multiple responses thus the resulting percentages do not add up to 100.

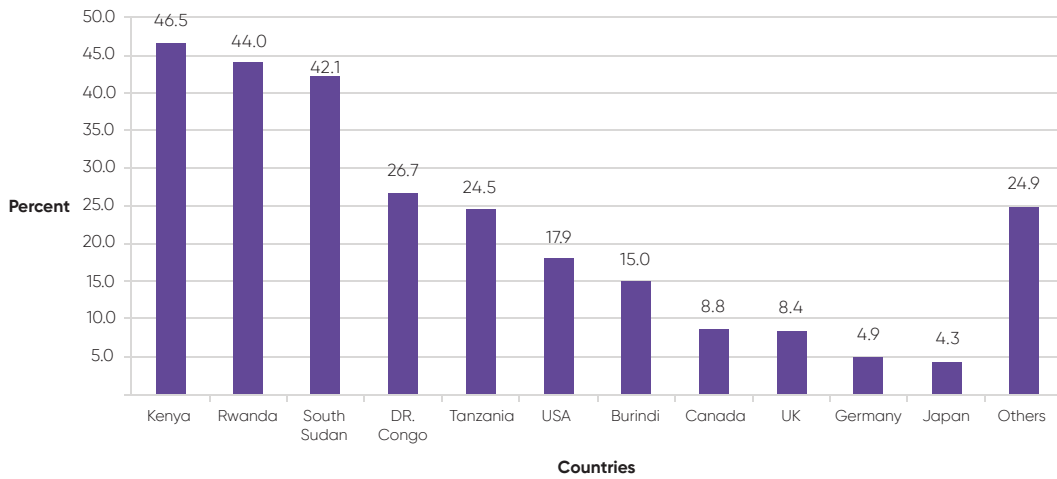


Figure 4. Distribution of institutions by external markets

Note: The question was a multiple response one hence percentages presented exceed 100. Percentages are expressed relative to the total number of institutions responding to the question

followed by Rwanda (44%) and South Sudan (42%). The figure 4 shows that the market for cultural activities/products is predominantly within the East African Community region.

3.8.3. Revenue from export sales in external markets

Information was obtained for culture and creative institutions that had external markets about their total revenue from foreign sales in the previous financial year (July 2011 – June 2012). To obtain revenue figures, respondents were asked which category their revenue fell in. Revenue figures were grouped into six categories ranging from US\$ 0 – 5,000 to above US\$ 500,000. The results are

presented in Figure 5 below. Overall, 42 percent of institutions had less than US\$ 5,000 as the estimated total revenues from foreign sales followed by those in the category US\$ 5,001 to 10,000 (14%). The institutions in the revenue category US\$ 50,001 to 100,000 had the lowest share of the total revenue from foreign sales (8%). There are wide variations in the revenue structure by domain as well.

3.9. Gross Revenues of Culture and Creative Enterprises

The section presented a discussion on the survey data obtained (mapping of 2014 and 2022) from institutions on estimated total revenue from both



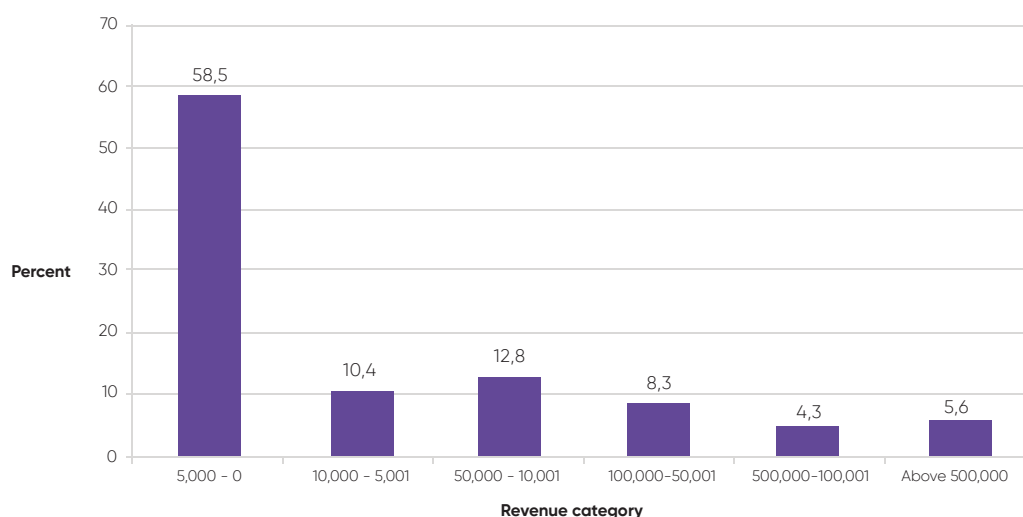


Figure 5. Distribution of institutions by gross revenue categories

Table 10. Distribution of institutions by gross revenue/income.

Gross Revenue Category (US\$)	Domain									Total
	Cultural and Natural Heritage	Books and Press	Performing Arts and Celebration	Visual Arts and crafts	Audio-visual and Interactive Media	Design and Creative Services	Cultural Tourism	Intangible Cultural Heritage	Sports and Recreation	
0 - 5,000	52.9	45.5	46.7	68.4	58.9	60.3	23.1	57.1	2.3	3.3
5,001 - 10,000	5.9	12.7	13.3	15.8	7.1	11.0	26.9	0.0	16.3	22.7
10,001 - 50,000	29.4	12.7	13.3	8.8	15.2	9.6	23.1	28.6	93.0	87.2
50,001-100,000	5.9	7.3	6.7	1.8	12.5	8.2	11.5	14.3	2.3	7.4
100,001-500,000	0.0	7.3	20.0	5.3	2.7	5.5	11.5	0.0	2.3	4.0
Above 500,000	5.9	14.6	0.0	0.0	3.6	5.5	3.9	0.0	27.9	23.1
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	800	12,472

Source: Mapping study 2014

local and foreign sales in the previous financial year prior to the survey (July 2011 – June 2012). The responses presented in the survey data were classified into six categories ranging from US\$ 0 to 5,000, to above US\$ 500,000. Figure 5 presents the distribution of institutions by gross revenue categories. The distribution by domain is also given in Table 10 that follows on the next page.

As shown in figure 5 on the overall, about 6 in every 10 institutions (59%) had gross revenues/incomes not exceeding US\$ 5,000. The general trend is a decline in the share levels as the income levels increased. Only six percent of institutions had gross revenues/incomes in excess of US\$ 500,000.

The same pattern is observed by domain in Table 10 except in the Culture and Tourism domain which had a fairly spread distribution across revenue categories. The institutions in the Sports and

Recreation domain had the highest percentage of institutions with gross revenues not exceeding US\$ 5,000 (73%) followed by Visual Arts and Craft (68%) and Design and Creative Services (60%). The Books and Press domain had the highest percentage of institutions with gross revenues in excess of US\$ 500,000 (15%) followed by the Sports and Recreation domain (8%).

Table 10 above indicates that a substantial number of institutions and enterprises in culture and creative industries are micro and small enterprises that earn on average 0 – 5000 US\$ which account for 58.5%. These are mainly SMEs run and owned by women and youth in crafts, visual artist, studios, music, design services and film and photography.

3.10. Budgetary Expenditure on Culture Specific Activities by institutions

This section presents estimated expenditure figures obtained from existing data for institutions and their estimated budget for culturally specific activities. The expenditure was grouped into six categories that ranged from US\$ 0 – 5,000, US\$5,001 – 10,000, US\$ 10,001 – US\$ 50,000 to above US\$ 500,000. The distribution of institutions by estimated expenditure on culture specific activities is shown in Table 11 below. Overall, two thirds (67%) of institutions had estimated total annual expenditures on culture specific activities not exceeding US\$ 5,000 in the last financial year prior to the survey. Only five percent of institutions had estimated total annual expenditures on culture

specific activities in excess of US\$ 500,000. Across all domains, the majority of the institutions had estimated annual expenditures not exceeding US\$ 5,000 with Visual Arts and Craft and Sports and Recreation domains having the highest percentages of institutions (82 and 80% respectively). Considering individuals, the majority had estimated annual expenditures on culture specific activities in the last financial year prior to the Survey not exceeding US\$ 5,000.

3.6.6. Sources of Funding by Institutions and Enterprises

The survey collected and analyzed existing information from institutions as well as individuals on the sources of funding for culture specific activities. The question provided for multiple responses hence the percentages presented are expressed

Table 11. Distribution of institutions by annual expenditure on culture FY 2011/12.

Annual Expenditure Category (US\$)	Domain									Total
	Cultural and Natural Heritage	Books and Press	Performing Arts and Celebration	Visual Arts and crafts	Audio-visual and Interactive Media	Design and Creative Services	Cultural Tourism	Intangible Cultural Heritage	Sports and Recreation	
0 - 5,000	55.6	52.7	53.3	81.8	65.5	69.4	30.8	71.4	80.0	66.9
5,001 - 10,000	16.7	9.1	13.3	7.3	6.4	5.6	23.1	14.3	5.0	7.2
10,001 - 50,000	22.2	10.9	13.3	5.5	17.3	12.5	19.2	14.3	7.5	12.6
50,001 - 100,000	0.0	3.6	0.0	3.6	6.4	2.8	15.4	0.0	0.0	4.4
100,001-500,000	0.0	10.9	6.7	1.8	0.9	4.2	11.5	0.0	2.5	3.8
above 500,000	5.6	12.7	13.3	0.0	3.6	5.6	0.0	0.0	5.0	5.2
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Freq.	31	2,341	17	1,946	4,373	1,636	112	206	744	11,406

Table 12. Distribution of Institutions by sources and by domain.

Source of funding	Domain									Total
	Cultural and Natural Heritage	Books and Press	Performing Arts and Celebration	Visual Arts and crafts	Audio-visual and Interactive Media	Design and Creative Services	Cultural Tourism	Intangible Cultural Heritage	Sports and Recreation	
Gov't subvention	11.1	6.6	25.0	0.0	3.3	2.6	8.6	0	2.3	3.3
Private fundraising	27.8	23.0	35.0	23.7	24.6	19.7	17.1	14.3	16.3	22.7
Sales/ Performances	88.9	83.6	65.0	94.9	85.2	84.2	91.4	100.0	93.0	87.2
Sponsorships	16.7	6.6	20.0	3.4	11.5	5.3	5.7	0	2.3	7.4
Dev't. partners	11.1	4.9	5.0	0.0	4.9	5.3	8.6	0	2.3	4.0
Others	22.2	24.6	25.0	23.7	18.9	30.3	25.7	14.3	27.9	23.1
Freq.	31	2,597	23	2,088	4,850	1727	151	206	800	12,472

Source: Mapping study 2014

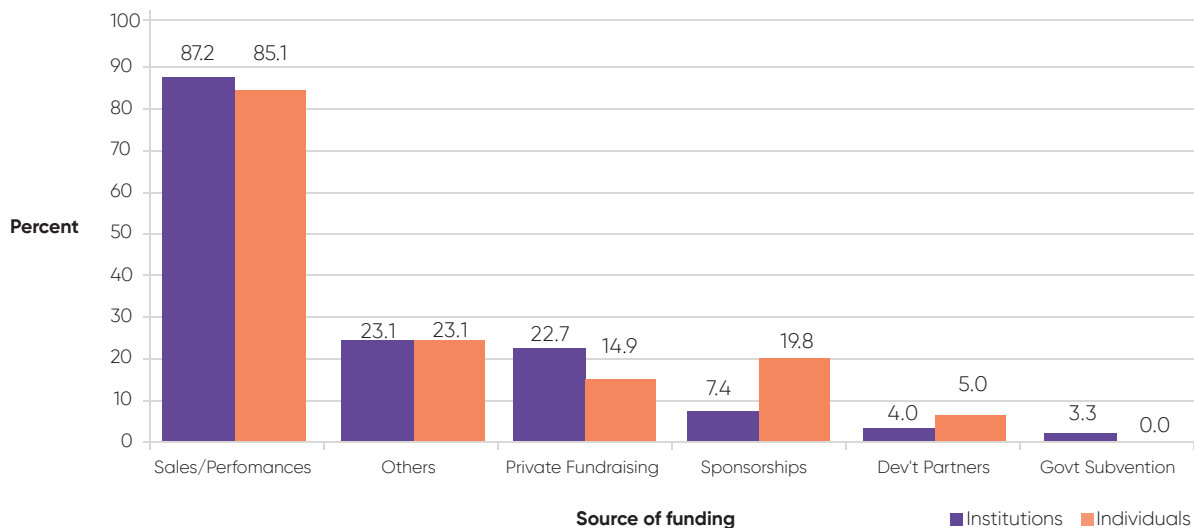


Figure 6. Distribution of institutions and individuals by source of funding

relative to the number of institutions/individuals responding to the question. The resulting percentages may total to more than 100 percent. The results are presented in Figure 7 and Table 12. As shown in Figure 6, the majority of institutions and individuals (87% and 85% respectively) reported sales and performances as a major source of funding for their culture specific activities. There were some variations in the sources of funding between the institutions and individuals. Twenty three percent of institutions reported private fundraising compared to 15 percent of individuals. Conversely, sponsorships were cited as a source of funding by 20 percent of individuals compared to only seven percent for institutions.

Table 12 shows the distribution of institutions by source of funding for cultural productive/economic activities and domain. Over 80 percent of institutions in other domains cited sales/performances as a source of funding apart from Performing Arts and Celebration. There were variations in the distribution of institutions by sources of funding across the domains.

3.11. Employment in the Cultural Productive Economic Activities

The Survey collected information on the number of employees in each institution undertaking cultural productive/economic activities and those providing support services in the financial year prior to the Survey (July 2011 – June 2012). The employees were classified as permanent, temporary and volunteers. Each category was further divided into professional and non-professional.

The results are presented in Tables 13 and 14. Professionals are defined as those who have training in the area of culture and creative arts while the non-professional have no formal training in culture but may be qualified in other fields.

3.11.1. Total Number of Staff Undertaking Cultural Productive/Economic Activities

On the basis of available data, figure 7 below presents the percentage of employees by category of employment disaggregated by domain. The study reviewed estimates of about 148,371 persons directly undertaking cultural productive activities as per the mapping survey of 2014. Of these above totals, 104,278 (70%) are permanent employees, 32,971 (22%) are temporary employees while about 11,122 (8%) are volunteers.

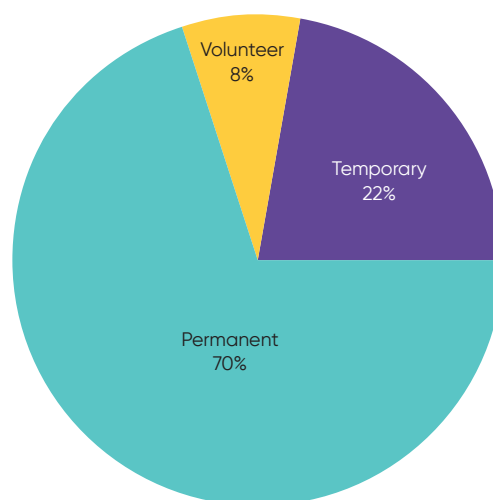


Figure 7. Distribution of employees by category of employment.

From the figure 7, it is evident that some individuals in culture and creative industries are working for no pay either as volunteers or learners associated with individuals who are experienced or generating income. This is most common with sectors like music, film and drama. Existing studies indicate that a substantial number of youths in the music

sector do not earn income but work as volunteers to big artists (French Embassy study 2022).

Table 13 presents evidence of the number of employees undertaking cultural productive activities disaggregated by domain. On the data provided by the survey of 2014, it is indicated that

Table 13. Employees undertaking cultural productive/economic activities by characteristic.

Characteristic	Domain									Total
	Cultural and Natural Heritage	Books and Press	Performing Arts and Celebration	Visual Arts and crafts	Audio-visual and Interactive Media	Design and Creative Services	Cultural Tourism	Intangible Cultural Heritage	Sports and Recreation	
Sex										
Males	225	22,903	455	11,219	30,250	13,791	1,535	3,031	3,199	86,608
Female	216	18,050	343	5,415	17,570	12,974	1,306	2,973	2,921	61,763
Skill										
Professional Male	88	15,283	196	5,167	20,272	8,270	1,082	1,648	1,618	53,625
Professional Female	76	12,431	148	2,725	13,754	6,794	758	1,354	465	38,504
Total Professional	164	27,714	344	7,892	34,026	15,064	1,840	3,002	2,083	92,129
Non-Professional Male	137	7,620	259	6,052	9,978	5,521	453	1,383	1,581	32,983
Non-Professional Female	140	5,619	195	2,690	3,816	6,180	548	1,619	2,456	23,259
Total Non-Professional	277	13,239	454	8,742	13,794	11,701	1,001	3,002	4,037	56,242
Category of Employee										
Permanent Male	124	17,964	249	8,671	22,777	6,702	1,366	2,943	2,362	63,159
Permanent Female	109	12,388	218	4,566	10,176	7,384	1,060	2,914	2,307	41,119
Total - Permanent	233	30,352	467	13,237	32,953	14,086	2,426	5,857	4,669	104,278
Temporary Male	87	4,087	118	2,371	4,651	6,862	134	59	651	19,020
Temporary Female	98	5,364	53	389	2,345	5,226	194	59	223	13,951
Total - Temporary	185	9,451	171	2,760	6,996	12,088	328	118	874	32,971
Volunteer Male	14	852	88	177	2,822	227	35	29	186	4,429
Volunteer Female	9	298	72	460	5,049	364	52	-	391	6,693
Total Volunteer	23	1,150	160	637	7,871	591	87	29	577	11,122
Overall Total	441	40,953	798	16,634	47,820	26,765	2,841	6,004	6,120	148,371

Source: Mapping Study 2014



the overall sex distribution of the 148,371 individuals show that 86,608 were male and 61,763 were female. Across all domains, there were more males than females. The widest variations were observed in the Visual Arts and Craft domain (11,219 males and 5,415 females) and Audiovisual and Interactive Media (30,250 males and 17,570 females).

Considering skills possessed, 92,129 persons were professionals while 56,242 were non-professionals. The Audiovisual and Interactive Media domain had the highest number of professionals (34,026) followed by the Books and Press domain (22,714). Audiovisual and Interactive Media domain also had the highest number of non-professionals category (13,794) followed by Books and Press domain (13,239). Overall, 104,278 individuals were permanent employees, 32,971 were temporary while 11,122 were volunteers. The highest number of permanent employees was in the Audiovisual and Interactive Media domain (32,953) followed by Books and Press domain (30,352). There were variations by sex observed in the distribution of permanent employees based on the evidence in the study.

Across all domains, there were more male permanent employees compared to females apart from Design and Creative Services where females were more than males (7,384 females and 6,702 males respectively). There were more female temporary employees in the Books and Press domain while in the other domains, male temporary employees outnumber females. Female volunteers outnumbered their male counterparts in Audio-visual and

Interactive Media, Design and Creative Services, Sports and Recreation domains

3.11.2 Employees in Culture Providing Support Services in the FY 2011/12

Table 14 presents the total number of employees providing support services to cultural productive/economic activities in the last financial year by category of employee and domain. Overall, a total of 81,685 employees provided support services in the cultural and creative industries. Of these, 56,288 were males while 25,397 were females. Across all domains there were more males than females. Considering skill, there were 50,723 professionals and 30,962 non-professionals providing support services to cultural productive/economic activities in the last financial year. The highest number of professionals were in the Books and Press domain (23,968) followed by Audiovisual and Interactive Media domain (12,800). The highest number of non-professionals was also in the Books and Press domain (14,559). The distribution of employees providing support services to the cultural and creative industries by category of employees shows that more than half (51,816) were permanent employees, 25,022 employees were temporary while 4,847 were volunteers. There were generally more males than females on permanent employment terms across all domains apart from Cultural and Natural Heritage and Visual Arts and Crafts domains.

Table 14. Staff providing support services to cultural economic activities in FY 2011/12.

Characteristic	Domain									Total
	Cultural and Natural Heritage	Books and Press	Performing Arts and Celebration	Visual Arts and crafts	Audio-visual and Interactive Media	Design and Creative Services	Cultural Tourism	Intangible Cultural Heritage	Sports and Recreation	
Sex										
Male	76	28,565	120	1,769	13,039	8,497	707	1,265	2,250	56,288
Female	77	9,962	71	1,663	5,923	5,474	367	147	1,711	25,397
Skill										
Professional Male	12	18,135	89	1,062	9,024	4,044	487	1,177	800	34,830
Professional Female	22	5,833	53	1,380	3,776	3,703	272	147	707	15,893
Total Professional	34	23,968	142	2,442	12,800	7,747	759	1,324	1,507	50,723
Non-Professional Male	64	10,430	31	707	4,015	4,453	220	88	1,450	21,458
Non-Professional Female	55	4,129	18	283	2,147	1,771	95	-	1,004	9,504
Total Non-Professional	119	14,559	49	990	6,162	6,224	315	88	2,454	30,962
Category of Employee										
Permanent Male	17	15,793	89	1,132	8,984	4,703	595	1,177	1,525	34,016
Permanent Female	32	6,258	60	1,557	4,969	3,180	276	147	1,321	17,800
Total - Permanent	49	22,051	149	2,689	13,953	7,883	871	1,324	2,846	51,816
Temporary										
Temporary Male	52	12,133	31	531	3,260	2,090	99	88	651	18,934
Temporary Female	38	3,491	11	106	795	1,295	91	-	260	6,088
Total - Temporary	90	15,624	42	637	4,055	3,385	190	88	911	25,022
Temporary										
Volunteer Male	7	639	-	106	795	1,704	13	-	74	3,338
Volunteer Female	7	213	-	-	159	999	-	-	130	1,509
Total Volunteer	14	852	-	106	954	2,703	13	-	204	4,847
Overall Total	153	38,527	191	3,432	18,962	13,971	1,074	1,412	3,961	81,685

Source: Mapping 2014

3.12. Working conditions in Culture and Creative Industry

3.12.1 Selected sub sector of music and film in Uganda

Basing on available literature and key informant discussions, the study found out that the working conditions in the culture sector is still largely informal. Many operators lack specific job provisions such as contract, leave conditions, medical insurance, job appointment letters and also contributions to Social Security schemes and retire benefit schemes. In a mapping study by French Embassy 2022 and Aschberg study by Ministry of Gender Labour and Social Development 2023 using selected examples of music and film sub-sectors were identified to present unfavorable working conditions to many operatives. More especially with the measures introduced by the Government of Uganda to contain the Covid-19 pandemic. The functioning of many film and music institutions and companies were affected and are still yet to recover until to-date thus presenting unpredictable working conditions of the operators.

According to the Uganda Business Impact Survey 2020⁴, the report revealed that only 15% of surveyed companies could sustain more than 3 months of operation on their current cash flows. 73.5% of the responding companies to that survey lost over 30% of their employees who were unable to come to work due to the lockdown and another 8.5% missed at least 10 % of their workers. 62.3% of the respondent companies were considering or

had already started cutting jobs. The biggest layoffs were implemented or planned by companies with 11-50 employees (72.5%) followed by companies with 51-100 employees, 65% of which were implementing or planning staff downsizing. Most enterprises in film and music though were not largely in this category except a few but have not been spared by layoffs as a result of Covid-19 lockdown with no compensation or layoff package.

According to the URSB through copyright registration, artists and creatives have been encouraged to professionalize their businesses in the form of license agreements and registration of works and contracts. On the flip side, Uganda can receive revenue from organized/recognized music streaming subscriptions in the form of value-added tax (VAT), which is an indirect tax levied on most goods and services in Uganda at the standard rate of 18%. The remaining share is translated to royalties going to the rights holders. The salary range for Ugandan Actors for the majority of workers in acting has been UGX 385,866 to UGX 2,636,633 per month in 2021⁵. To many artists this is meager and does not match the cost of living and the lifestyle of the artists and trends. Evidence from the primary data on the employment status in both film and music industry is presented in the figure 6. It is important to note that film and music have been recognized as creative industries that provide employment to especially youth aged 18-29. This study sought to understand the state of the enterprises/individuals as regards the number of persons employed and what category or bracket constitutes the majority in both film and music industry as illustrated below in figure 8.

4 Uganda Business Impact Survey 2020 (1).pdf

5 Job and Pay - Actors - Mywage.ug

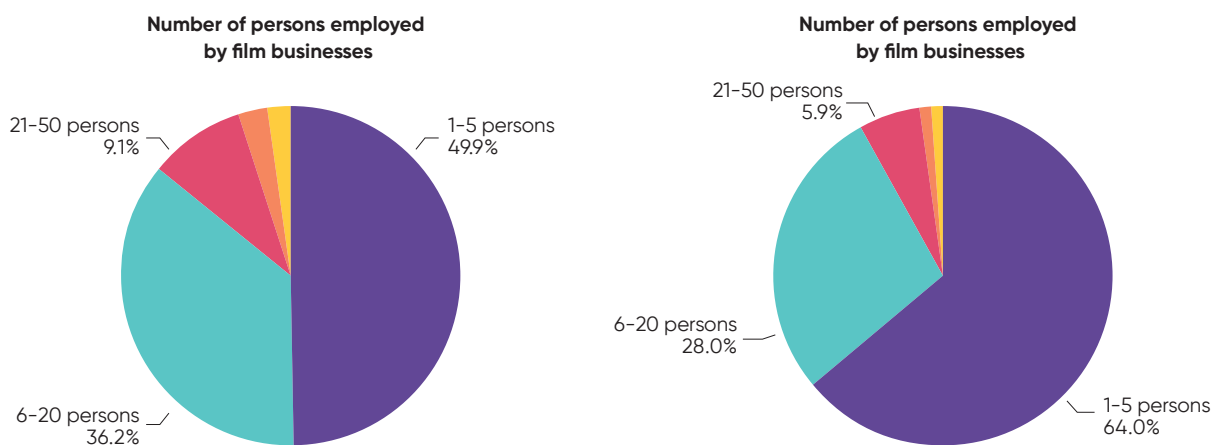


Figure 8. Number of persons employed in film and music industry

Source: French Embassy Study 2022

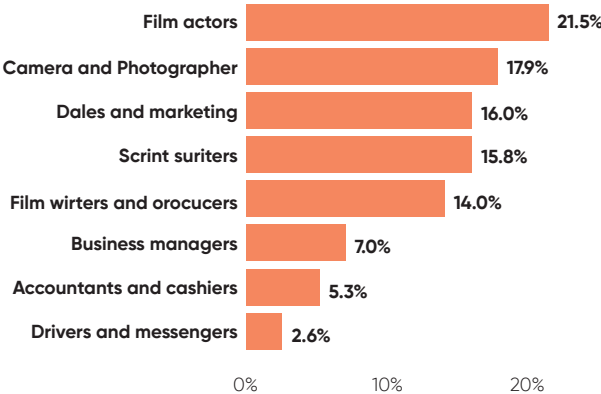
As shown in figure 8, the categories of businesses that employ between 1-5 persons (classified as SMEs) represent 49.9% in the film industry and 65.0% in the music industry. Businesses that are considered medium size with employees between 6-20 persons represent 36.2% in the film industry and 28.0% in music. There are few businesses in both film and music that employ between 21-50 persons, and very negligible representation for businesses employing 51-100 persons, 101 persons and above in both industries.

The conclusion derived is that many businesses suit the definition of SMEs in Uganda and the SMEs Policy for the country and the relevant programmes supporting SMEs development should seek to support the majority of film and music businesses including the scheme supporting business recovery from Covid-19. Uganda's economy broadly represents over 70% as SMEs business.

Further, the study examined and analyzed data for the kind of persons or occupational categories found in the film and music business and the figure 9 below shows the findings.

As shown in figure 9, the majority of the occupation categories in film businesses are film actors at 21.5%, followed by camera and photographers 17.9%, sales and marketing 16.0%, script writers 15.8% and film writers and producers 14.0%. The other categories of manager 7.0%, accountants & cashiers 5.3% and drivers represent a paltry proportion of 2.6%. In music, writers/producers equally represent a sizeable 32.9%, dancers 19.7%, DJs 14.7% sales and marketing as closely similar to film at 13.5% and managers are more in music than in film at 13.1%, accountants and cashiers 3.6% and lower cadre support occupation as a paltry similar to film as at 2.4%. This categorization is key in guiding capacity building efforts and projects

Categories of employees employed in the film sector



Categories of employees employed in the music sector

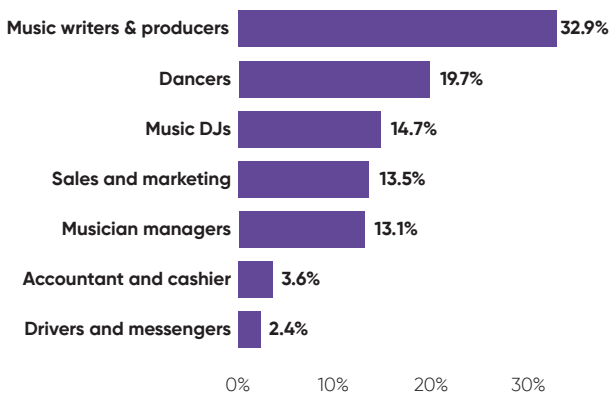
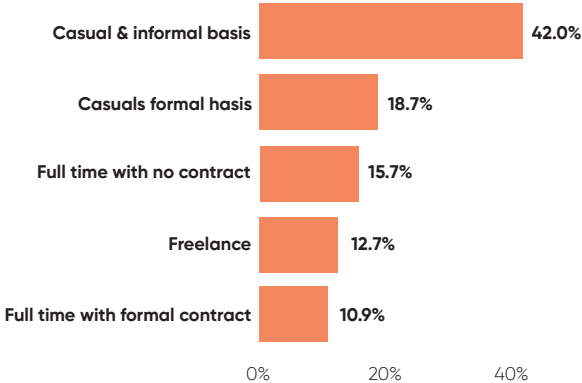


Figure 9. Categories of occupations or employees in film and music businesses
Source: French Embassy study 2022

Employment condition of persons working in the film sector



Employment condition of persons working in the music sector

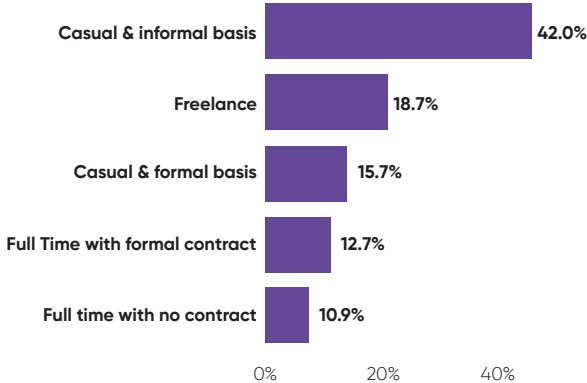


Figure 10. Employment conditions of persons working in the industry
Source: French Embassy Survey 2022



intended to enhance skills development for the industry. The categories that represent a high proportion above 10% should be the priority targets for such training and capacity building efforts. Further, analysis was done for working conditions and terms for persons employed in the film and music industry. The aim was to examine the job or employment security and safety nets of persons who dedicate career life and livelihoods into the film and music industry. Findings are presented in figure 11 below.

Figure 10 indicates that the majority of employment in the film and music industry is largely casual and informal engagement at 42.0% and 46.0% respectively with no letter of employment appointment, no clear job description, no terms of engagement and no defined salary. The same situation means that the same casual and informal

labor have no job security, and do not contribute to the social security fund (NSSF). In contrast only 10.9% in the film industry and 11.3% in the music industry represented employees with full time jobs and formal contracts with clear job description, employment terms and conditions. From these findings, it is possible to classify the film and music industry as falling short of the decent working conditions as defined by the International Human Right Charters and International Labour Organization standards (ILO). Most of the employees often become victims of abuse of labor laws with no or limited capacity to prosecute offenders.

In figure 11 below, the study examined the kind of remuneration often offered to the employees in the film and music industry. As compared to the previous condition of work. In the film industry, employees only received allowances representing

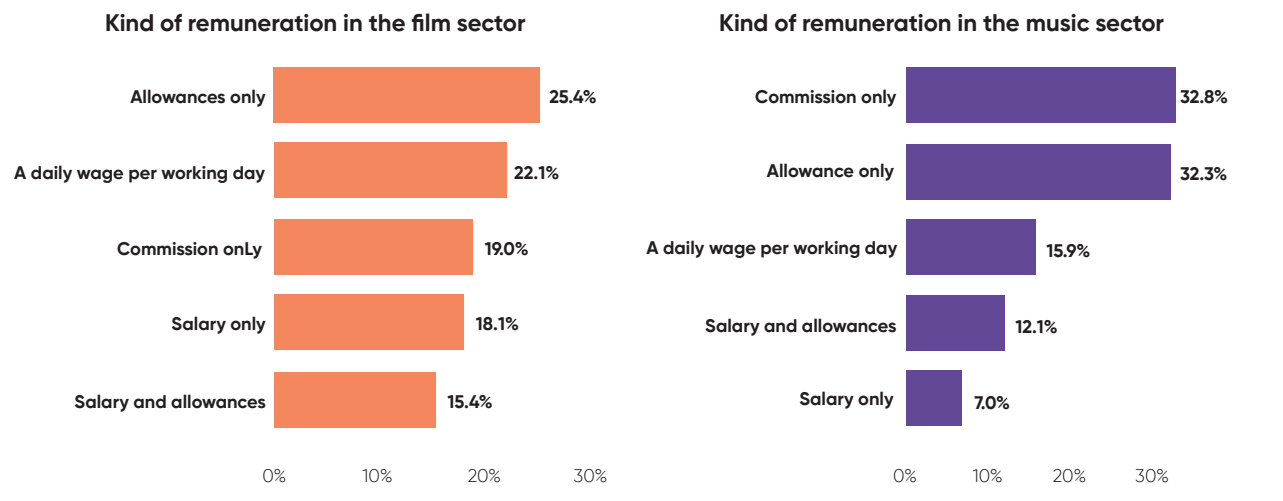


Figure 11. Remuneration in film and music industry
 Source: French Embassy Survey 2022

25.4% as compared to 32,3% in the music industry, commission payment was higher at 32.8% in the music industry compared to 19,0% in the film industry. Salary and allowances were evenly proportional in film and music at 15.4% and 12.1% respectively as shown in figure 11.

As shown in figure 11, there was a high incidence of getting a salary remuneration only in the film industry at 18.1% compared to the lean chance of getting a salary in the music business at 7.0%. The one possible reason being that there are more educated persons in the film industry who demand a salary payment as compared to employees in music who largely get involved for desire, fame, hobby, fan-base, and bandwagon which is not common in film. Existing data reveals that the majority at 71.3% in the film industry indicated that they strongly agree that an employment contract is important in the film industry while 73.4% strongly agree that a formal contract is important. Those who do not agree were paltry across both industries. There is some limited secondary data on employment available from Uganda Revenue Authority Ledger on PAYE as shown in table 16 below.

According to table 15, employment in the arts, entertainment and recreation was increasing since last year (2021). The increase between July 2021 to February 2022 was about 42.7% for the number of employees in the sector of arts, entertainment and recreation. One senior music artist stated:

“more than 70% of the youth are in the entertainment industry, what needs to be done is the sensitization on the needs to develop the industry for the benefit of all the artists, the nurturing programmes of the artists with strong Government and donor support, the strengthening of accountability among the artists associations which have for a long time

been unaccountable to the artists and musicians.... there is a need for a paradigm shift in the way the industry is being treated in terms of Government budgeting and investment in culture, the copy rights law needs to be reviewed, so many challenges that need to be addressed”

3.13. Participation in festivals and feasters

The available data reveal that there is low attendance for culture festivals across the industry. Data presented by the French embassy mapping study in 2022 indicated that most businesses or artists interviewed have not attended the annual festivals despite being important platforms to showcase projects, skills, talents and success stories. Participation levels in the sector among individuals and institutions is summarized in the table b Findings of the study are presented in the figure 12.

As shown in figure 12, the majority (75.2%) of the film producers, practitioners and businesses have not participated in the National film festival and similarly majority 76.1% have not attended annual music festivals. Only 24.8% in the film sector and 23.9% in music have attended these festivals or feasters organized either by promoters or other private operators in Uganda.

Despite the low involvement by the operatives in the festivals, there is growing focus on specific festivals such as Nyege Nyege in music and also the Uganda film practitioners through the 2013 UCC established Uganda Film Festival (UFF) platform is promoting the Ugandan local film industry and establishing a forum for the interaction of all industry stakeholders in a structured environment.

Table 15. Employment in the arts, entertainment and recreation

	ARTS, ENTERTAINMENT AND RECREATION							
	2021						2022	
	July	August	September	October	November	December	January	February
Number of employees	6,502	6,532	7,299	8,101	8,491	8,829	6,357	9,279
Number of employers RHS	216	228	231	237	237	232	224	230
Average monthly income	582,003	596,465	558,134	723,868	713,676	714,514	630,228	701,797
Average monthly income Agriculture (Compared)	762,692	776,234	744,347	749,130	721,874	772,260	710,354	709,989

Source : URA PAYE register, 2022

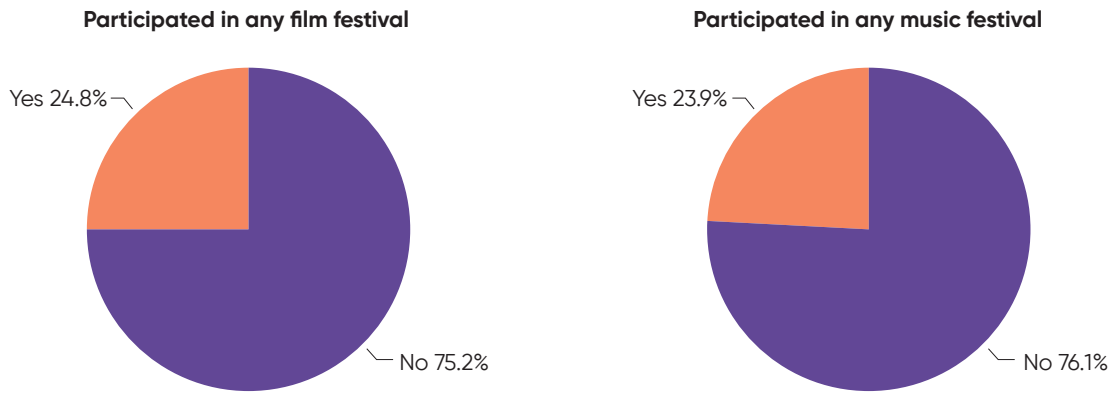


Figure 12. Participation in Annual festivals or feasters

Source: French Embassy Survey, 2022

Since 2013, 1200 different Uganda films have been exhibited through the UFF. The goal is to establish and foster the growth of a viable film industry with knock on effects on employment, promotion and preservation of the diverse Ugandan culture and heritage such that positive impacts on national development are created. The festival comprises various activities that include Film Exhibition Market; Film screenings; training workshops and forums; and an Awards Gala to recognize the best films of the year.

Through the festival, the following have been achieved: Showcasing the Uganda Film & Video industry, building capacity in the film & Video industry through training, Recognition of Ugandan films on the international stage, Improved quality of the local film productions, Promoting Uganda as filming Destination.

UCC has strategically established mechanisms, frameworks and partnerships that have enabled access to regional and the global film market. This has enabled Ugandan Local Producers to have access to wider markets, earn revenue and market Uganda as a tourist destination. The Commission has enabled creatives attend the following international markets:

- i. The Cannes International Festival
- ii. The Berlin Festival
- iii. The American Film Market
- iv. DISCOP Africa
- v. The Toronto International Film Festival
- vi. The African Movie Magic Awards

Source: UCC

Source: French Embassy Survey, 2022

Other such festivals that have happened in Uganda include the Nyege Nyege annual festival, Blankets and Wines Festival, Annual Music Awards and the Pearlwood Awards among others. The findings reveal that as much as these festivals/feasters are for the visibility, promotion platform and marketing of film and music, the majority of businesses have not been sensitized enough to take advantage of it. It should be a deliberate effort from stakeholders to promote the participation in festivals and be seen as part of the development and promotion of films and music projects, a compulsory platform for all film producers, music practitioners, business owners and promoters and those seeking to improve their market penetration and presence beyond their Ugandan market including talent competitions and lastly benchmarking of talents and skills from abroad. Even governments in partnership with interested key stakeholders can work out modalities of channeling budget support and donor support towards these most lucrative and important platforms and events of the culture and creative economy.

In order to understand the need for financing and budget support to the stakeholders, mapping study of 2022 conducted focus group discussions and the following comments on consent were captured verbatim as follows;

“Government has not dedicated a budget to support artists in Uganda and the support that goes to the Ministry responsible for the culture sector is too small to make meaningful impact and investment in the industry [...] there is a need to increase the budget vote going to the culture sector in Uganda” statement by Bayimba Foundation, a Civil society organization.



Another comment on consent was made by Nabwiso Films and noted as follows.

“There has not been any good public funding for the film industry. A good film project costs approximately USD 150,000 to engage the actors, film directors, location management, script writing and film shooting. [...] it can even cost more in case you want an international collaboration from for example any European country such as France, Sweden, or UK because actors from such a region demand a lot of cost in terms of fees, travel, hotel requirements among others [...] for us to meet and produce films of international standards we need to get adequate project sponsorship and funding...”

Another comment made on consent by Sanna Moom Films and stated as follow:

“In Uganda we are struggling in the film sector to produce content that meets international standards and also compete with others like Hollywood - but bollywood films sometimes cost a One-Million-dollar investment (USD 1 Million), what we are doing in Uganda is way too below standards due to lack of funds and any form of budget or scheme that develops the industry. Our government has not invested in this industry the way the Nigerian Government has done and it is now reaping

big in terms of tax revenue to the Government” “Furthermore, donor support to projects in culture or film and music have been very fragmented and small and do not make significant impact [...] as a film actress, I feel that if i work with a group of directors and actors in Uganda to make an incredible, historical film documentary in Uganda that can have a significant mark on the global channels, we will need a lot of money equivalent to USD 500,000 up to USD 1,000,000. This can be a one off landmark film for the industry...”

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

4. FINDINGS FROM THE BASELINE AND ACTOR MAPPING ON PUBLIC INVESTMENT IN THE CULTURE SECTOR

4.1. The Context and Rationale of Public Funding in Culture

One of its primary goals is to increase political commitment to allocating 1% of national budgets specifically to the cultural sectors. The initiative is being implemented by Selam in collaboration with the Division of Culture and Sports at the African Union (AU) with the support of the Swedish Government.

Investing in cultural and creative sectors (CCS) is important due to the direct and indirect benefits they generate for the economy and society. According to the UNESCO report of 2019, public expenditure on culture has promoted culture as a “merit good”, similarly to education and healthcare. However, with a growing understanding of the role that culture and creativity can play in economic development, a more diversified approach to funding cultural and creative sectors has emerged with a greater emphasis placed on economic returns to government expenditure and a more prominent role for private investors. Consequently, a more complex ecosystem of financial support for Culture and Creative industries has developed, encompassing public, private and philanthropy funding and investment (UNCTAD 2018). This Chapter of the study report therefore outlines the rationale for public investment in the Culture sector, the trends and allocation of funding budget for culture in Uganda from central Government to local government level. The chapter also explains the new approaches to financing the culture sector beyond public finance and budgeting for Culture.

Significant trends in cultural finance over the previous few decades, including traditional public expenditure models, private and philanthropy funding as well as new forms of support for cultural and creative for-profit and non-for-profit organizations.

4.1.1. Rationale for Public Investment in Culture Sector

The proponents of increased public sector investment in culture at central and local government level including stakeholders in the civil society have advanced this argument basing on the following reasons;

- a) Investing in cultural and creative sectors (CCS) is important due to the direct and indirect benefits they generate for the economy and the society.** Public support is also important to ensure the preservation of cultural heritage and to facilitate fair access to culture across different population groups. The New UNESCO Culture 2030 Indicators framework methodology points to the role of culture in fostering economic development in terms of employment creation, value added to growth of domestic products and also household welfare. Traditionally, cultural policies and public expenditure in culture has promoted culture as a “merit good”, similarly to education and healthcare.
- b) The recognition of the economic impact of CCS broadened the scope of investments beyond cultural policy to a wide range of more industrial policy approaches** in most developed and developing countries. With a growing understanding of the role of CCS in economic development, a more diversified approach to funding CCS has emerged with the formulation of Intellectual Property policies for example, with a greater emphasis placed on economic returns to government expenditure and a more prominent role for private investors. Consequently, a more complex ecosystem of financial support for CCS has developed, encompassing public, private and philanthropy funding and investment (International Trade Centre 2021).
- c) Culture is increasingly used as a tool for regional development and regeneration in Uganda and the rest of East Africa. Even in developed countries of the world over in Europe and North America.** Local and regional governments have been shifting their policies from the

direct support of artists and artistic organizations to policies that target the development of “cultural cities” or support the “creative milieu” of cities and neighborhoods. Most of these projects are championed by UNESCO in the context of Agenda 2030 on achievement of the Sustainable Development Goals.

d) Culture and Creative Industries are very diverse, including non-for-profit and for-profit organizations with wide-ranging financing needs. For example, Libraries, museums, heritage sites and cultural centers, film production companies, circuses, socio-cultural associations, museums, theater companies, visual artists, studios, design and architectural companies, all belong to the culture sector, but their business models, cost structures and financing needs are very diverse including even infrastructure required to push the development of these domains of the culture industry. So, the role of Government should be to provide an enabling environment and support broad infrastructure needs that support a variety of domains of culture. For instance, infrastructure is key to many segments of the creative sector. A culture Center facility can promote both

music and all performing arts, film, production studios and culture venues can all happen in a well developed culture center. In Uganda the call for the government to build regional culture centers and also to rehabilitate the existing National Culture center is consistent with this argument.

e) Government spending on the cultural sector has been decreasing or low in Uganda and many developing countries represents on average less than 1% of total government across Africa and on average 1.2% spending across the OECD (UNCTAD report 2021). During the period of the Covid 19 pandemic crisis, according to the Ministry of Gender, Labour and Social Development, the Uganda government expenditure on the cultural sector received a different perspective aimed at promoting resilience of the arts and assisting the sector to recover in the post pandemic period. However, the industry structure, markets and dimension changed exponentially because of the effects of the pandemic. Cultural expenditure generally reverted to focusing on growing the digital platforms neglecting physical infrastructure but these facilities remain crucially for the



development of the culture sector today and in the post-pandemic era. Growth in government expenditure has generally failed to reach the levels necessary to promote the development of the culture sector globally.

- f) **Household spending on recreation and culture worldwide grew by 18% between 2011 and 2019, twice as fast as overall spending, but clearly COVID-19 left a negative mark.** Recreation and culture accounted for nearly a tenth of aggregate household spending across the OECD but figures in developing countries like Uganda remain undocumented. In Countries like Kenya, household expenditure of culture goods and services is approximately 1.9% of all household consumption expenditure and the situation in Uganda is not any better. In developed countries households spend more money on recreation and culture than on restaurants and hotels, furnishing and household equipment or clothing and footwear. But hardly do countries like Uganda collect this information to influence public sector decisions to invest in Culture and creative Industry. The higher level of household expenditure on culture goods and services serves as an incentive for private investment. In



situations where expenditure is lower than 5 %, the role of public sector investment to preserve, promote and sustain culture is inevitable. This is consistent with Local Policies like Culture Policy and the Vision 2040, and International convention like UNESCO convention of 2005 on promotion and protection of the diversity of culture expressions and convention 2003 on safeguarding of intangible culture heritage which require substantial public sector funding.

4.2. Overview of Public Funding

Public funding in Uganda has been a major issue of discourse at various levels of Government due to the fact that there has not been a single fiscal year where Government has adequately provided funding to its institutions and programmes. Report of the Government through the Ministry of Finance, Planning and Economic development revealed that public funding has averaged over 45% of the total budget envelope of the country. There are multiple sources of public funding in Uganda namely;

Tax Revenue. Most of the resources or money for public funding comes from tax revenue collected by the government every year. Most of these funds come from taxes on income, corporate taxes, property taxes, and business sales taxes. The Government of Uganda always counts on this tax revenue to fund public services both in short terms and long term. In Financial year 2024/2025 government projects to collect UGX 30 trillion out of the project budget of UGX 72 trillion which represents approximately 42% of public funding requirements (Budget Statement 2024/2025)

Penalties and fines. Another source of public funding by the government is penalties and fines. Government has the ability to impose fines on individuals and businesses based on certain regulations and compliance requirements by law. Some examples of these fines include parking fines, penalties for submitting your tax returns late, and fines for breaking the law. While this is small compared to tax revenue, it is a major contribution to the public funding basket in Uganda (Background to budget 2023).

Non-Tax Revenue. Under this area, Government of Uganda collect fees and charges on services that government renders to the public which assist government to raise funds to financing public sector such fees include fees of acquiring National Identity Card, National Passport, registration of marriages, registration of birth, court filing fees,

licencing fees, company registration fees among others. These are also a significant contributor of public funds.

Public Borrowing. Government in Uganda often spends more than it collects from taxes, penalties, fines and charges. In order to raise this spending power, the Government borrows from local and international sources of finance. Internal borrowing is largely from domestic commercial banks and sale of treasury bills, bonds and securities. International borrowing from international financing institutions such as the World Bank, International Monetary fund, African Development Bank, Arab Development Bank, International Finance Corporation. Government also engages in bilateral borrowing from friendly countries which extend concessional and sometimes no concessional loans and grants (MoFPED Budget framework paper 2024. It is important to note that this type of funding is not a viable but available alternative to deficit public funding (to resolve deficit budget) in the long term since the government needs to eventually pay back the borrowed funds with interest in most cases. Uganda's borrowing has already reached about 48% of the public debt. In the current financial year, the Government will spend over UGX 12 trillion in refinancing loan repayment of borrowed funds which is approximately 17% of the total budget of the financial year 2024/2025 (MoFPED Budget statement 2024/2024).

Public funding priorities in Uganda are often linked to the National Development Plan as the main framework for guiding areas where budget resources will be committed by the Government. The funded priorities of the government are linked to the macroeconomic and socio-economic context in areas such as growth in the GDP per capita, Sector contribution to GDP, Potential for the sector to create tax revenue, create employment or jobs, attract investment for strategic growth of the economy and sometimes growth of exports. Lobbying for Public funding for culture and creative industries must therefore mirror the priorities of Government in the National Development Plan but also culture sector stakeholders must strategically position culture in national planning and budget processes both at center and local government level.

4.3. Budget Approval Processes in Uganda

In general, the stage of preparation and formulation of budgets is based on macro-economic forecasts, national priorities and on budget ceilings specified in medium term expenditure frameworks. A key document is the budget call circular which is issued by the Ministry or Department of Finance and provides guidelines to all government institutions for budget preparations (MoFPED 2022).

In order to prepare for the analysis of possible entry points for public sector investment in Culture in the budget process in Uganda, this section outlines the budget process on the national and local level and gives an overview of the key planning and budgeting tools that the Government of Uganda uses. The Uganda Budget process follows a four stages process from lower level to the National level as planning cycles

The different stages at the two levels influence each other and depend on each other. Both cycles have synchronized calendars, and similar key documents are used. The process is reported (Ministry of Finance, Planning and Economic Development n.d.) to be consultative both at national and local government level. Regarding the use of the term local government (LG) level in Uganda, some clarifications are necessary. The term "LG level" designates all political levels except the national government level, it includes, districts, counties, villages and parishes. "Uganda is divided into 112 districts and about 10 cities across four administrative regions.

For Culture the major interest is on the national budget process annually. The process for the annual budget in Uganda begins with the review and update of the Medium-Term Expenditure Framework (MTEF) between July and August every year. In this period the government tries to establish its resource base in regard to its development priorities (MoFPED 2021b). The budget call circular sets in motion the process of budget preparation (stage 1) and is distributed to all Ministries, Departments and Agencies as well as to the local governments. The budget circular specifies relevant rules for the development of Budget Framework Papers (BFP) or budget proposals, including the expenditure ceilings.

Its objectives are the following (Republic of Uganda, MoFPED 2022):

- i. "Communicate the indicative resource envelope and sector expenditure ceilings for the financial year, and the Medium Term;
- ii. Communicate key Policy and administrative guidelines related to preparation of the Budget Framework Papers for the Financial year and the medium term;
- iii. Request all Chairpersons of the Sector Working Groups to convene sector meetings and embark on the preparation of the Sector Budget Framework Papers for the Financial year and the Medium Term based on the Terms of Reference (ToRs) for the Sector Working Group
- iv. Request you to submit your Sector Budget Framework Papers and Preliminary Detailed Budget Estimates for the financial year ahead and the medium term by 15th November of the previous year.

The first budget consultation conference takes place in October on the central Government level. It is held to officially launch the beginning of the budget preparation process. The Ministry of Finance, Planning & Economic Development (MoFPED) organizes the first national budget consultative conference. According to MoFPED, involvement or participation of different stakeholders and actors in the budget process is possible and also welcomed (Ministry of Finance, n.d.). The key participants at this conference include Cabinet Ministers, Members of Parliament, technical officials from the central agencies, Local Government officials, development partners and CSOs, the media and Private Sector Organizations. This workshop represents an important step in the budget process as the Budget formulation process, constituting the economic policies of the government being tabled and discussed and sector working groups are formed. It is followed by the Regional Local Government Framework Paper Workshop. Here also Budget Framework Papers by the local governments are discussed which need to be submitted to the MoFPED by January of the next year.

These facts above were also supported by a senior economist from the civil society who indicated that during the budget process it is unclear who is in power to determine budget priority areas and on which level these are defined. In relation to this, the MoFPED oversees resources in regard to their expenditure, but does also not determine budget priority areas. The process to define priorities and requests is not transparent and thus it is also unclear how the different actors and stakeholders



can influence the discussion on the priority setting. It is perceived to be a very dynamic political process that often results in priorities.

At the national level the MoFPED plays a crucial role as it prepares the national Budget Framework paper for the annual budget. Next to the national budget framework paper, sector working groups (SWG) are responsible for the development of the sectoral budget framework paper. This is followed by the Sector budget framework paper Ministerial Consultations, which lead to the preparation of the draft National Budget Framework Paper (ibid.). These ministerial consultations take place between January and February, forming the national budget framework by the end of February (ibid.)

The final budget framework paper (BFP) is submitted to parliament. Most important to note is that the National Budget Framework Paper that constitutes the macro-economic plan for the economic and social development as well as the indicative preliminary revenue and expenditure framework need to be prepared and laid before Parliament not later than the 1st day of April in each financial year (Republic of Uganda 2014).

The MoFPED finalizes the draft with consultation with the Parliamentary Budget Committee, and prepares the Budget Speech, which must be presented to Parliament by 15th of June according to article 155(1) of the Constitution and the Budget Act 2001. The annual budget is approved with the Appropriation Act which provides the authorization of annual public expenditures. During the stage of Presentation and Approval of the Budget the Parliamentary Budget Office (PBO) plays an important role in supporting and consulting parliamentarians and in scrutinizing the national budget. This PBO has been instituted under the Budget Act 2001 (Act 21.) with the idea to provide

technical support to members of parliament on the budget Committee.

Once Parliament has concluded debate on the budget and their concerns incorporated, the Minister of Finance therefore seeks the appropriation and approval of the budget estimates through the Appropriation Bill.

It is therefore important to note that the entry points in which culture can be pushed into the budget processes and also prioritization of the budget must be done right from the Local government and through all processes of budget formulation. But noting that political buy-in and political lobbying plays a key role in what become budget priorities. Culture issues and contributions must at the same time appear in the budget framework paper and the macro-economic and development perspective of the country.

4.4. Allocation and trend of Public Funding for Culture

4.4.1. Central Government Budget Allocation to Relevant Ministries and Agencies

The assessment of Government or public investment in culture sector is assessed by looking at budgetary allocation over the last three (3) years on key ministries and agencies where often we find culture relevant activities or those agencies that deal with culture and creative sectors such as Tourism (heritage), ICT (innovation and software services, web development and communication), the Ministry of Gender, labor and Social Development (focus on intangible culture including tangible sectors like arts and crafts, culture policy issues, traditional institution, culture infrastructure, promotion of music and other artistic talents and

Table 16. Government budget allocation to Key relevant Ministries and Agencies

Sector linked to Culture	FY 2021/2022	FY 2022/23	FY 2023/24
Tourism (heritage)	161.26	148.16	151.9
Ministry of ICT	50.12	37.68	69.4
Ministry of Gender, Labour and Social Devt	178.09	146.09	250.4
National Council of Sports	7.10	25.9	30.7
Total sectoral budget	396.57	357.83	502.4
Total Budget for a Year	44,778.8b	43,083.2	41,018.00
% of the total budget relevant agencies but not culture specific	0.88%	0.83%	1.22%

Source: Budget Framework Paper 2021/22, 2022/23, MFPEd & Background to Budget 2023/24

Table 17. Public Budget allocation to Culture sector in Uganda 2021/22- 2024/25

Vote name	FY 2021/22	FY 2022/23	FY 2023/24	2024/25 projection
Ministry of Gender, Labour and Social Development	163.31	186.694	180.824	180.324
Department of Culture and family Affairs	5.268	5.298	7.453	9.069
National Budget	44,778.8	43,083.2	41,083.2	58,000 est.
Culture Department budget as a percentage of total National budget	0.0012%	0.0012%	0.018%	0.016%

Source: Budget Framework Paper 2021/22, 2022/23 & Background to budget 2023/24, Ministerial Policy Statements 2021/2022, 2022/2023

entertainment), The National Culture of sports that deals with sports and recreation. Table 17 below shows public sector investment across these relevant ministries and agencies.

As shown in table 16, over the last three (3) years, public investment in ministries, agencies and departments that implement some culture activities shows mixed evidence. Public budget allocation is either declining or abysmally increased but not necessarily to specific culture functions.

For instance, the budget for the lead culture ministry of Gender, Labor and Social development declined between 2021/22 and 2022/23 from UGX 178.09 billion to lower budget allocation of UGX 146.09 billion leading to a public finance deficit of UGX 32 billion. The budget was only enhanced to UGX 250 billion in 2023/24. However, under the same ministry the functional budget for the department of culture remains marginal. For instance the department of Culture under the budget year of 2023/2024 was 9.069 which was about 0.016% of the Ministry budget.

In the same period the budget allocation for the Ministry of Tourism also declined from UGX 161.26 in the year 2021/22 to UGX 148.16 in 2022/2023. With a modest increment in the year 2023/24 to UGX 151.9. Budget for the Ministry of ICT had also declined in the same period from UGX 51.12 billion to 37.68 billion and later modestly increased. Across board budget allocation for the selected institutions was on average 0.8% of the overall public for Uganda between 2021/22 and 2022/23. These agencies also invest less money on culture specific activities.

The conclusion is that at National level, public investment in agencies that deal with culture activities still remain insignificant and this percolates down into less and less investment to culture.

4.4.2. Specific budget to the Ministry and Department of Culture

In the last 5 years, the budget of the Ministry of Gender, Labor and Social Development has remained almost the same at UGX 180 billion shillings on average. Further the vote allocation to the specific department of Culture and Family affairs in the same ministry has also remained the same with a smaller insignificant or slight increment as shown in table 17.

Further the public budget allocation to Culture as percentage of total national public budget remain insignificantly low at 0.0012% in 2021/22 and 2022/23, in 2023/24 the percentage was 0.018% and it is projected at 0.016% in the financial year 2024/25 as shown in table 17.

It is important to note that the culture function also remains insignificant in the overall budget allocation of the line ministry of Gender, Labor and Social Development. Evidence in table 18 indicates that in 2021/22 the cultural department budget was 3.2% (UGX 5.268 billion) out of UGX 163.31 billion allocated to the ministry. In the same way in 2023/24 cultural budget allocation was only 4.1% (UGX 7.454 billion) out of a total of UGX 180.824 billion allocated to the Ministry. It is also projected to remain at 5.0%. This confirms the fact that culture remains even marginalized at the line ministry level and this distorts efforts towards increasing public budget or investment in culture across the national budget. It is important to note that culture function should at least attain 15- 20% of the line ministry if it is to realize the goal of 1% of overall national budget allocation in Uganda.

4.4.3. Central Government Recurrent Expenditure on Recreation, Culture and Religion

The available evidence indicates that Central Government budget expenditure on Recreation,

Culture and Religion which all represent the culture sector fall below 1% and currently standing at 0.1% over the last 5 years between 2017/18 – 2021/22 as shown below in table 18.

Table 18. Central Government Expenditure on Recreation, Culture and Religion in Uganda

Fiscal Year	Expenditure in billion in Shillings	Expenditure as percentage of Total Central Government expenditure
2017/2018	3,829	0.1%
2018/2019	4,030	0.0%
2019/2020	5,490	0.0%
2020/2021	9,228	0.1%
2021/2022	7,153	0.1%

Source: Background to the Budget 2022/23, MFPED, UBOS

The evidence above in table 19 further demonstrates the marginal public investment in culture and the need for stakeholders to engage government to increase budget support to culture. It is important to note that direct funding to artists and cultural organizations has traditionally been the most prominent form of government investment in cultural sectors. Grants by the central government are issued to individuals or organizations either as ongoing revenue payments or to conduct a specific activity without the need for any form of reimbursement. This has been common in Uganda with grants coming from either private company as social responsibility or as sponsorship to artists. Donor agencies also have often offered grants to artists by investing either in skills training or production studio. Whereas the central government is motivated to intervene in promoting cultural activity which may not be financially sustainable, it is on account of promotion of preservation of culture and heritage.

Grants or no grants there are many different motivating factors which can influence the allocation of grant funding to cultural activities. Grant funding may be allocated to sectors or activities which have a significant social impact or are seen as strategically important to national culture. For example, grant funding can be used as a means to maintain cultural practices which form part of the country or region’s cultural heritage, but which might be witnessing a decline in engagement from local communities. Moreover, grant funding is often used to increase engagement in culture by underrepresented groups especially youth, women and persons with disabilities.

4.4.4. Classification of Local Government Expenditure on Recreation, Culture and Religion

Uganda’s Local Government Act of 1997 radically changed the nature of decision making in the country by decentralizing many government functions. It seems logical that the central government would adjust its cultural heritage policies so that they fall in line with the law and thereby strengthen the cultural heritage decision making at the local level.

District local Governments, municipalities, sub counties and town councils would be able to make resource allocation decisions for specific cultural heritage projects and programs in the jurisdictions. Cultural heritage policies that support decentralization would also empower community development workers to devise and implement appropriate strategies, foster positive attitudes towards cultural heritage and improve community involvement in heritage development projects. Table 19 shows the expenditure on the culture sector by Local Governments in the 5 years.

Table 19. Expenditure by Local Governments on Recreation, Culture and Religion

Fiscal Year	Expenditure in Million shillings (UGX)	as Percentage of Local Government expenditure
2017/2018	1,772	0.1%
2018/2019	809	0.0%
2019/2020	14,798	0.4%
2020/2021	10,846	0.3%
2021/2022	13,877	0.3%

Source: Background to the Budget 2022/23, MFPED, UBOS

As indicated in table 19 above, total local government expenditure over the last 5 years has been less than 1% per year. The highest expenditure has been 0.4% in the year 2019/2020. The need to increase public investment in culture is as important in local governments as it is in Central Government. And more so local governments which are close to the communities and people have a more important role to mainstream culture in local government budgeting and planning for resource allocation.

It is important for the Government to increase public expenditure on culture today than ever before because culture is the means to achieve development across the dimension of development (UNESCO 2021). Culture has become an

important sector for enabling the countries to attain the sustainable development goals especially SDG 11.4 and culture also plays a transverse role in attaining other SDG Goals.

The economist David Throsby has observed that “in an increasing globalized world, economic and cultural imperatives can be seen as two of the most powerful forces shaping human behavior. Throsby alludes to the increasing recognition of the important role of culture in economic development. He notes that preserving and promoting cultural heritage and cultural products for the market is fundamental to the eradication of extreme poverty in developing countries.

Uganda being one of the poor developing countries will thus require investing more in culture in order to address rural and urban household poverty and also mainstream the poor into the money economy through culture services and products for the market. This is an account of Uganda’s rich cultural diversity and heritage that offer opportunities for income and revenue.

4.4.5. Classification of Municipalities and Districts Expenditure on Recreation, Culture and Religion

The analysis further examined the public investment in Culture at Municipalities and as shown in table 20 below, investment in culture (recreation, culture and religion) is still less than 1% over the last 5 years in Uganda.

Table 20. Municipalities Expenditure on Recreation, Culture and Religion

Fiscal Year	Expenditure in Million shillings (UGX)	as Percentage of All Municipalities Expenditures
2017/2018	963	0.2%
2018/2019	25	0.0%
2019/2020	1,318	0.3%
2020/2021	947	0.2%
2021/2022	1,234	0.2%

Source: Background to the Budget 2022/23, MFPED, UBOS

As shown in table 20 above, the highest expenditure on culture at municipality level was 0.3% in 2019/2020. This was on account of the effects of Covid 19 where these sectors had virtually been closed down by the Government to prevent the spread of the Covid pandemic. So, Culture and artists received government handout support as covid relief support and this probably explains the

higher expenditure in 2019/2020 than other years. This is also seen in Functional Expenditure at District level as shown in Table 21 below.

Table 21. Functional District Expenditure on, Recreation, Culture and Religion.

Fiscal Year	Expenditure in Million shillings (UGX)	as Percentage of All District Expenditure
2017/2018	809	0.0%
2018/2019	936	0.0%
2019/2020	13,480	0.4%
2020/2021	9,899	0.3%
2021/2022	12,643	0.3%

Source: Background to the Budget 2022/23, MFPED, UBOS

As shown in table 21, expenditure on culture at district level also remains below 1% across for the last 5 years. The expenditure was higher in the year 2019/2020 at 0.4% compared to other years. This period as already stated is synonymous with government efforts to provide Covid relief support to artists and cultural professionals whose businesses remained closed due to the Covid 19 pandemic.

It is important to note that increased public sector investment in cultural heritage projects is desirable and feasible because cultural heritage is competing with other sectors for funding priorities. The most programmatic approach would be to bring culture into the streams of development partner funded priorities, attract more not for profit funders and also provide a favorable environment for private sector investment in culture.

Uganda will need to lobby stakeholders of the culture sector to develop an integrated funding strategy that emphasizes community participation but also interest donor community to support culture on and off budget especially for the development of culture infrastructure just like in other sectors like agriculture, roads among others. Central. Ensuring community participation is important to build sustainability and prevent donor dependency. The central Government should create a public-private partnership for supporting the creation of enterprise groups that can be commercially viable and attract more public investment.

4.5. Challenges and Strategies in Culture Funding and Investment

In Uganda, there are many laws providing for funding and financial inclusion and intermediation such as the Finance Management Act 2015, the 2023 Microfinance Deposit-taking Institutions Act, the 2016 Financial Institutions Amendment Act, the 1991 Cooperative Societies Statute, National Financial Inclusion Strategy, the 2016 Money Lenders Act, the Credit Guarantee schemes, Covid Relief Fund and many others, which exist to promote funding and access to financial by culture and creative entrepreneurs and businesses just like other businesses. However, these do not aim to stimulate investment in the cultural and creative sectors. Uganda has established the Agriculture Credit Facility (ACF) to promote investment and development of the agriculture sector, the youth livelihood scheme, and most recently, the Parish Development Model scheme (PDM). Artists and cultural professionals in Uganda argue that the Government should establish a Credit facility that specifically targets artists and cultural professionals and broad funding of the culture sector and expand the existing credit facilities such as the ACF and PDM to provide financial funding or access to artists and cultural professionals as part of the thriving economy and a source of household income. Cultural and creative sectors in Uganda frequently make use of private funding because public funding is quite limited. Debt finance especially through commercial banks is particularly

constrained by a lack of recognition of art and culture as a business or profession and therefore limits practitioners to receive a loan and credit from any financial institution.

The Ministry of Gender, Labour and Social Development should develop a strategic approach to increase public funding and attract investment at all levels. Additionally, the Ministry should guide the mainstreaming of culture in development plans and monitoring of culture-related programmes in Government and Civil Society Organizations so as to tap into funding of their programmes. The Ministry should consider initiating a grant for Artists and Cultural professionals but also attract development partners adequate funding for culture projects.

Private donations form an important source of funding for artists and the culture sector due to the absence of inclusion of the arts and culture sector in the priorities of the National Development Plan for Uganda. Reforming laws governing access to finance by those in unstructured employment, and recognizing arts and culture activities as bankable projects could enhance artists' and cultural professionals' access to public funding under different schemes of Government

Challenges for funding culture, and for artists and creative professionals stem from limited research in the sector but also lack of strong sector working groups that can lobby and create sectoral synergies pushing culture under the priorities of National development Plans. This is problematic, considering that budget resources for funding



public sector are limited calls for stronger partnership between culture stakeholders and other agencies of government such as the Office of the Prime Minister that lead and supervision government business and often leads prioritization of activities of Government, the National Planning Authority that leads the formulation of the National Development Plan and the Ministry of Finance, Planning and Economic Development that spearhead the design of budget framework papers and formulation of the national budget.

The other challenge is how to secure the buy-in and support of the Parliamentary sectoral committee of Budget that ensures that the government allocates funds to sectors that draw significant impact on the economy and social economic transformation of Uganda.

This study has shown that having publicly available funding for culture, artists and creative industries is important, with budget support to the sector and with public grants being considered the most effective means of funding in the cultural and creative industries at the enterprise level. Equal access to funding/finance for female artists and those with special needs should be promoted. Uganda should consider the possibility of introducing a special purpose funding strand for artists and cultural professionals alongside schemes that target sectors like agriculture, industry such as Parish Development Model and Agriculture Credit Facility.

Financing of the Culture Sector at all levels by Government and the private sector remain inadequate and over the years budget allocation to culture has remained abysmal. Consequently, the actors in the sector are usually left on their own and their businesses. While the sector is dogged with micro, small and medium enterprises, adequate support including investment incentives and infrastructural development through public funding will attract private funding under investment arrangement to benefit the sector.

4.6. Prioritization of the Sector through the National Development Plan

The Uganda Government launched a Five-Year National Development Plan (NDP), for the first period of 2010/11- 2014/15 to succeed the Poverty Eradication Action Plan. The First NDP proposed an overall theme, "Growth, Employment and Prosperity for Socio-economic Transformation".

When the Government launched a consultative process to help develop the NDP a number of stakeholders pushed their sector for prioritization. The sector of Culture did not get prioritization under the first National Development Plan for Uganda.

This National Development Plan (NDPIII) which is currently under implementation is the third in a series of six NDPs that will guide the nation of Uganda in delivering the aspirations articulated in Uganda Vision 2040. The NDPIII (2020/21 – 2024/25) is anchored on the progress made, challenges encountered and lessons learnt from previous planning and implementation of NDPI and NDPII. Nevertheless, the aspects of culture remain un-prioritized.

Culture and cultural affairs are too often a result of lack of understanding of the role of culture in socio-economic transformation of Uganda and the role culture can play in increasing national aspirations in increasing exports, creating employment, generating household revenue and tax revenue to the Government. Instead of being considered central to our nation's development, culture remains considered either as a cross cutting sector but not a development sector of its own. Thus, cultural affairs only command a low priority in spending or in allocation of public resources, with only 0.03% of the national budget (MGLSD 2021). There has not been an approved plan to implement the National Culture Policy and resources are grossly inadequate every year.

Uganda has also launched the NDP-IV which is the fourth out of the six National Development Plans that are meant to implement Uganda Vision 2040. It is also the last plan to deliver the global agenda 2030 of the sustainable development goals and the first within the implementation of the government's strategy for achieving 10-fold growth. The goal of NDP-IV is "to achieve higher household incomes and employment for sustainable socio-economic transformation." It is premised on the theme: Sustainable industrialization for inclusive growth, employment and wealth creation. There is a need to have the NDP mainstreaming culture and resourcing culture in all development initiatives. Subjecting sectoral plans and development goals to a cultural audit, promoting appropriate cultural values and attitudes, developing cultural infrastructure and earmarking at least 1% of the national budget to cultural development.

4.7. Projects and infrastructure funded by the public sector to promote culture

Table 22. Presentation of the profile of the projects and infrastructure funded by the Public sector to promote Culture in Uganda

Project Name	Beneficiaries	Focus	Funds Involved	Current Status
Culture and Creative Industries Development Project for the NDP 3. by Ministry Of Gender, Labour And Social Development (MGLSD)	Artists and Cultural professionals	This project is expected to have as its main impact, the transformation of the CCI into a leading contributor to income, jobs and revenue generation for Uganda's economy	UGX 1.7 trillion	Approval stage
Revitalization of the Film Industry in Uganda for livelihood enhancement supported by UNESCO for Ministry of Gender, labor and Social development	Film Artists and Stakeholders	Revitalize the film industry to enhance livelihoods	USD 99,000	Commencement stage
Aschberg Project supported by UNESCO Paris	Artists and Culture Professionals	Reforming laws, regulations and policies that impact on the status of artists and culture professionals in Uganda	Basket support of Euros 1 million with other pilot countries.	Final phase
UNESCO Digital Road map project supported by UNESCO	Artists and Film sector	Focus on addressing the digital skills gap with country wide capacity building for digital skills	Basket support of Euros 1 million with other pilot countries.	Final Phase
Uganda National Culture Centre	All Culture sector stakeholders	Facilities and space for culture promotion, development and preservation	Government Subvention	Agency of Government
Nomo Gallery	Visual Arts Centre	Promotion and exhibition of visual arts	Government subvention	Government Facility
Content Development Support Programme by Uganda Communications Commission (UCC)	Audio- Visual Artists	feature films, short films, animations, documentaries, and television dramas	Government subvention and donor support	

Source: MGLSD, 2024, UCC 2024,

4.8. National Stakeholders and key areas of public investment priorities in culture in Uganda

Table 23. Key Areas of Stakeholders Engagement to enhance public investment in Culture

Government Stakeholder Agency	Key Areas of Mandate	Focus of engagement to increased Public investment Required
Ministry of Finance, Planning and Economic Development	Budgets and fiscal incentives for the Culture and Creative Industries.	<ol style="list-style-type: none"> Partnership with the Ministry to prioritize Culture in the National Development Plan and in Budget allocations Engagement under the Culture Sector Working
Uganda Revenue Authority	Implementation and enforcement of taxation and fiscal incentives granted to Culture and Creative Industries (CCIs)	<ol style="list-style-type: none"> Engagement to secure Tax Incentives for Culture and also tax education for artists and Cultural professionals. Implementation of Reforms aimed at enhancing the completeness of the culture sector such exemptions, duty drawbacks and trade facilitation of culture goods and services
Bank of Uganda	Facilitation of international trade in CCIs through international payment gateways and Block chain technologies.	<ol style="list-style-type: none"> Engagement on Improving Digital payment gateways and technology that facilitate the creative economy Engagement to ensure collection of culture data as part of the monetary economy

Government Stakeholder Agency	Key Areas of Mandate	Focus of engagement to increased Public investment Required
Uganda Bureau of Statistics	Annual surveys on the performance of the CClIs	1. Engagement to include culture questions and culture statistics on National Statistical abstracts, household surveys and National Census survey
Uganda National Bureau of Standards	Elaborate standards and compliance for certain CClIs products	1. Capacity building for artists and cultural professionals on standards and quality for products and services
Uganda Industrial Research Institute	Innovations of alternative technologies that facilitate mass productions of certain CClIs products	1. Engagement of the culture sector towards low-cost technologies for production and market of culture goods and services for the market
Ministry of Local Government	Art in public spaces and CClIs infrastructure and festivals by local authorities	1. To mainstream Culture in Local Government Development Planning as a priority sector 2. To Mainstream culture in local government budget process and enhance funding of culture sector
Uganda Investment Authority	Promotion of investment opportunities in the CClIs and tax holidays for CClIs investors	1. To development specific incentives for the artists and cultural professionals 2. To attract local and international investment in the culture sector especially in financing and development of infrastructure and facilities relevant to the culture and creative industries
Ministry of Trade and Industry	Policy guidance on CClIs trade and provision of capacity building opportunity offered through Trade in Aid and trade development services	1. Finance and support project that promote export of culture goods and services 2. Support and finance events such as exhibitions, trade shows and skills training that improve the products and services and standards for international markets 3. Link culture and creative industries operators with international markets 4. Support capacity building and product development for operators that produce culture goods and services and exports from creative industries
Uganda Export Promotion Board	Elaboration and promotion of CClIs goods and services export strategies	1. Finance export marketing and skills training in exporting business 2. Provision of market information on markets for culture goods and services 3. Public investment into market research and forecasts for creative goods and services
Ministry of Tourism and Antiquities	Policy guidance on the interaction of the CClIs with tourism; and support the use of hotels for CClIs related activities like film shootings/music video recordings.	1. Increasing funding of culture and natural culture heritage sites and facilities 2. Public investment in museums and antiquities
Ministry of Education and Sports	Policy development for the performing arts, reading and libraries	<ul style="list-style-type: none"> Investment and Funding for culture education, including creative arts educations Investment in curriculum that supports the growth and development of creative talents and qualifications for artists and culture professionals Public investment in specialized institutional projects that trains and equip specialized skills for all categories of artists such as music and film schools, media and journalism schools, visual arts schools, drama and performance institutes.
Uganda Registration Services Bureau	IP registration, training, awareness, enforcement and formalization of CClIs enterprises. It will also be responsible for regulation of CMOs and their capacity building.	<ul style="list-style-type: none"> Support for development of an independent Copy Right Division for registration and enforcement of Copyrights Public Investment in Capacity building in Intellectual property policies and management Public Investment to promote formalization of Culture and Creative enterprises

Government Stakeholder Agency	Key Areas of Mandate	Focus of engagement to increased Public investment Required
Ministry of ICT	General broadcasting and internet policies including reduction of cost of data bundles to stimulate the local streaming market	<ul style="list-style-type: none"> Public investment in ICT infrastructure to lower the cost of internet and enhance digital markets Public investment in developing enabling policies and laws that impact on the CCLs.
Uganda Communications Commission	Regulation of film markets and organization of Uganda Film Festival	<ul style="list-style-type: none"> Increase funding support for establishing and budding artists Leverage Government funding to reduce the costs and operating license levies to artists and cultural professionals in film Support development of infrastructure project in partnership with private sector to promote audio-visual sector (theaters and film production facilities) at National regional level
Uganda Media Council	Classification and censorship of content for public exhibition and performances	<ul style="list-style-type: none"> Support and monitor the implementation of local content regulations Protect the rights of artists and cultural professionals Promote ethical conducts and professional practices of journalist and media practitioners
National Information Technology Authority-Uganda	Extend internet infrastructure countrywide and CCLs hubs	<ul style="list-style-type: none"> Fast track the implementation of the electronic transaction policies that impact on culture and creative industries Review, repeal or reform the computer misuse Act to enable the digital services of artists and cultural professionals especially freedom of speech among artists, journalists and media practitioners Reduce and reform the costs or charges of internet bandwidth/bundles since the internet and all digital channels have become the most lucrative market for artists and culture professionals.
Uganda Police Force	Coordination of security during live concerts, festivals and public gatherings and keep and enforcement law and order	<ul style="list-style-type: none"> Engage with culture stakeholders to build capacity in police units to enforce relevant sector laws such as Copyright infringement laws, abusive conduct, contract abuse, security Support the police forces to understand Culture and Creatives arts laws and policies through capacity building & engagement

4.9. Some best practice approaches in funding Culture Sector

a) **It has been established that public funding or public investment for cultural projects can directly target the Government subsidy or grant to the organization that targets to develop the project idea or alternatively, organize public fundraising where individuals or associations, foundations or any other form of cultural partnership contribute to develop a project or compete to win the grant.** This is an example of the International Fund for Culture Diversity run by UNESCO aimed at funding projects for culture in the context of the UNESCO Convention of 2005 on the protection and promotion of the diversity of culture expressions. The allocation of money responds to the interest and merit of the proposal in line with the 2005 convention. This often happens at the local, national or supranational level where every potential project competes for a grant. It is noted that

Uganda Ministry of Gender, Labour and Social Development was recently selected and granted funding of USD 99,000 for a project for revitalization of the film Industry for enhanced livelihoods. This is one example and the ministry can capitalize on this grant to secure counterpart funding from the Government through budget processes.

b) **Public funding to Culture and Creative Industries often does not come from Ministries of Culture exclusively.** Available evidence has shown that in some countries, there is a vast range of different Ministries that concur with the Ministry of Culture in supporting the Culture sector. For example, in France, for instance, in 2021, the amount of expenditure on culture by other ministries was estimated at EUR 4.4 billion. Around 60% of this comes from the Ministry of Education (funding culture and creative arts education and research), with the remainder coming from a wide range of ministries including the Ministry for Higher Education, Research and Innovation, the Ministry for Europe and Foreign Affairs through culture

cooperation and exchange programmes. The Ministry of Economy and Finance, the Ministry for Agriculture and Food and the Ministry of Justice also contributed to funding culture activities in various ways. Overall, the combined public expenditure on culture from other Ministries slightly exceeded that of the Ministry of Culture. In Uganda, budget support for culture and creative sector related activities often does not go or come from one agency or ministry. For instance, while the line ministry of culture receives its budget, other agencies also get funds relevant to culture activities for instance Uganda Communication Commission receive large chunks of public budget for film and media related activities, ministry of tourism receives funds related to heritage protection and antiquities, ministry of education and sports receives funds related to culture and creative arts education and training, ministry of trade receives budget support for export trade related to arts and crafts and Uganda Registration Services Bureau receives funds related to CopyRight management, Intellectual property development and also other related areas. So, sometimes it is difficult to say that Culture receives less than 1% of the public budget without consolidating public investment across many institutions and agencies of government that implement related and associated activities to culture and the creative economy.

c) A Long-side direct funding of arts and culture, many governments provide indirect funding to the Culture and Creative sector through tax incentives such as import duty exemptions, duty

drawbacks, certain tax exemptions among others. This type of public sector support can still be considered government expenditure or public investment despite the fact that culture operatives and institutions often find it hard to accept. The fact that it represents a loss in tax revenue to the government means public expenditure to develop a certain sector. This is already a practice in Uganda. Through the Tax Code, artists and cultural professionals have specific exemptions on importation of production equipment such as film equipment and have other exemptions in the tax bracket. Direct grant-based funding is often categorized as funding directed towards addressing market failure through subsidizing private revenues and spending on business. The purpose of public tax incentives is to encourage actors other than the government itself to invest more in particular sectors or activities of culture and creative sectors.

d) Tax incentives for particular creative sectors have become an increasingly popular way of funding CCIs at both the national and local levels. Tax incentives for creative sectors predominantly come in the form of either “shelters” (tax deductions) or “credits” (rebates), both of which encourage investment in cultural and creative goods and services by offering a lower tax rate to be paid on specific qualifying costs (Daubeuf et al., 2020). Moreover, tax incentives can be used by the government to encourage inward investment in specific areas by making it cheaper for international companies and organizations to conduct activities in the country.



5. DEVELOPMENT PARTNERS AND ORGANIZATION SUPPORTING CULTURE SECTOR

5.1. International Development Agencies and organizations

The study and discussion with key stakeholders revealed many key international agencies and organizations in the sector of culture and creative industry paying attention to activities in film/cinema and music and the following list provide an outline of some important organizations playing an influential role:

1. The European Union (EU)
2. The British Council
3. The Swedish International Development Agency
4. United Nations Educational, Scientific and Cultural Organization (UNESCO)
5. Century Bottling Company- Coca Cola
6. Mastercard Foundation
7. United Nations Development Programme (UNDP)
8. SELAM

5.2. Matrix of activities of Development Partners and Agencies with funding support

Table 24. Matrix of development funding support and profile of project supported

	Development funding Support	Project supported	Beneficiaries
1	United Nations Educational Scientific and Cultural Organization (UNESCO)		Local communities
		Film projects Music projects And others	Culture and Creative business that aspire to promotion and protection of diversity of culture expressions as per convention of 2005
		All arts projects	Artist and Culture Professionals
		Film, music and arts projects	For Covid-19 affected in the music, film, visual arts and publishing sector
2	European Union	Film industry	For film professionals, experts,
		Film projects	Key stakeholders in the film industry in Uganda and Europe.
3	United States Embassy	Music project	Local artists
4	Swedish Government through Swedish Agency for International Development (SIDA)	Music online project	Local artists
5	United Nations Development Programme (UNDP)	Music artist projects	Local community
6	Coca Cola	Music project	Local music artistes
7	British Council	Music and film projects	East African Arts and Culture Professionals
8	SELAM	Pan African Network for Artistic Freedom - Uganda	Filmmakers and Musicians

5.3. Projects funded or co-funded by Development Partner in the past and present

Table 25. Matrix of Projects Funded or co funded in the Past

Agency	Project	Type	Amount	Target group
European Union (EU)	Euro – Uganda film festival	Off-Budget	155,000	Music and Film Projects for youth
EU	Support for new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation	Off-Budget	EUR 3.2 M	Film, Music and other Arts and Media
EU	Showcase of European Cultural, Scientific, arts and Sports Cooperation with Uganda	Off-Budget	EUR 120,000	All Arts Projects
EU	Kampala Art Biennale	Off-Budget	EUR 150,000	<ul style="list-style-type: none"> • Film Projects • Media • Music Projects
EU	The Kampala International Theatre Festival	Off-Budget	EUR 80,000	Music and Arts Projects
EU	One-year Joint with UNESCO on Creating Measures to Provide a Tax Incentive and Encourage Formation of and Coordination among Professional Film Associations. Launched in 2020 ⁶	Grant for the Support for new regulatory frameworks		Film Sector Projects
EU	<i>Euro-Uganda Film Festival (Annually)</i>	Direct procurement	Approximately EURO 200,000 ⁷ annually	Film Sector Projects
US ⁸	Power of Creativity: Professional Development in Ugandan Creative Industries	Competitive grant Timelines 2022	USD 100,000 Project value from \$20,000 to \$50,000. Projects for greater values will be considered on a case-by-case basis.	Music and Film Projects and other Arts
British Council	East Africa Arts Mobility Programme	Grant Project for EAC Partner states		Music, Film and other Arts
	The United States Ambassador's Fund for Cultural Preservation (AFCP)	Competitive grants targeting also Uganda	Eligible from \$10,000-\$500,000 in funding)	Music, Film and other arts
	The Great Escape.	Music	1,250 GBP	Festivals
	Euro East Africa Film Festival	Film	8000 GBP	Film makers, Producers, Writers and everyone in the value chain
	Ngalabi Film Festival	Film	4396 GBP	Emerging Directors
	Nyege Nyege Festival	Music	12,000 GBP	Music Festival Goers
ACP-EU, British Council Kenya and HEVA	Ignite Culture is a new and exciting grant facility for the cultural and creative sectors in 14 countries in Eastern Africa	Grant	financing of between 30,000 Euros and 180,000 Euro,	Creative and Cultural workers to grow their businesses, enter and adapt to expanded and digital marketplaces, and upgrade their workspaces and collaboration

⁶ https://eeas.europa.eu/sites/default/files/unesco_launch_event_final.docx

⁷ Gets some contribution from EU member states

⁸ <https://ug.usembassy.gov/embassy/kampala/grant-programs/>

Agency	Project	Type	Amount	Target group
French Embassy	Smartphone Film Competition			Young directors of short films
French Institute	French Film Festival			Creatives Key Producers, artists, Distributors
Alliance Francaise	Alliance Francaise de Kampala Meeting Platform including Talk Thoughts, panels on society issues, Tale Hour for children, Movie nights in partnership with the Goethe Zentrum, Open Stages to promote the young urban cultural scene, and Akatuuti, a multi-disciplinary artistic platform	Film and other Arts		Artists and Film actors
Korea	Creative Industries Development for the Diversity of Cultural Expressions: Strengthening the sustainability of creative industries in Uganda'	Grant support to CCLs	USD \$145,000	Research and capacity building of CCLs
Mastercard Foundation	2019 MoTIV Uganda Ltd initiative for asset financing facility for Uganda's creative industry.	Grant support		Creatives Key Producers, Artists, Distributors
UNESCO	International Fund for Culture Diversity (IFCD)	Grant	Euros 100,000 Annually per application	Projects and application from public and civil society related to protection, promotion and preservation of the diversity of culture expressions as per convention 2005

Source: French Embassy Survey 2022, from the Various International Agencies



6. RECOMMENDATIONS AND PATHWAYS TO ENHANCING PUBLIC SECTOR INVESTMENT IN CULTURE

Table 26. Pathways point to specific policy actions that need to be attended to in Uganda to enhance public sector investment in the Culture sector.

	Area of Focus	Recommendations	Rating of Action	Responsible Agency
1	Culture Sector Policy	Fast Track Policy review or development and launching through the relevant Ministry to enhance Culture Policy implementation at all levels of Government including mainstreaming the Policy in the National Development Plan (NDP IV) to attract public funding and investment in key sectors of culture	Short Term	MGLSD NPA, OPM UNATCOM UCC, Development Partners, Private sector
2	Production Infrastructure	Governments through the relevant ministries and agencies such as MGLSD and UNCC and UCC in partnership with Local Governments should support the development of critical culture sector facilities and infrastructure across the country. This means attracting public sector investment as well as partnership with the private sector. Working with Development partners and civil society could assist to draw some development funding support for these infrastructure facilities.	Medium & Long Term	MGLSD, MoFPED UCC, MOES, NPA Development Partners & Private Sector
3	Governance and Sector Working Group	A National Body Governing all stakeholders need to be in place and strengthened, like a Commission for Arts and Culture. This will unite the fragmented sector players in culture. Further a strengthened Sector Working Group (SWG) for culture will enhance lobby for increased budget support to culture and will mobilize stakeholder agencies to include budget commitments and investment in the areas that are critical to culture such as projects, infrastructure, policy and capacity building.	Short & Medium Short Term	OPM, MoFPED MGLSD UCC, MoICT, Development Partners, Private Sector
4	Laws and Regulations	1. Enforcement of Governing laws and regulations especially on Piracy, IP and copyright laws calls for public sector funding of culture sector. This means that the Government should be lobbied to fund enforcement of relevant laws such as copyright law. 2. Enforcement of the National Content Regulation of broadcasting will encourage private sector investment in Uganda and hence attract more funding to the sector. 3. Effective implementation of Tax incentives and exemptions will incentivize private sector investment and funding 4. Simplification of registration and licensing procedures will encourage more formalization and private sector investment	Medium & Long Term Medium Term Medium Term Medium Term	MGLSD UCC, MoICT Uganda Police Judiciary/Courts URSB
5	Development Financing and Enhanced Subventions to Line Ministry and Local Governments.	1. Enhance government subvention to the cultural sector to support development of critical infrastructure and projects is key. Budget processes should be engaged to allocate more funds to culture and conditioned to counterpart funding of development partners. 2. The current government's budget allocation for instance for the ministry of Gender, Labour and Social development is approximately 0.1% for Central Government budgets, 0.012% of the total budget of the Ministry of Gender, Labour and Social development, 0.2 % of the Local Government budgets, and 0.3% of the budgets of local government for the cultural sector.	Medium & Long Term Medium & Long Term	MoFPED MGLSD UIA, UCC MoICT Development Partners

	Area of Focus	Recommendations	Rating of Action	Responsible Agency
		<p>3. There is a call to increase budget allocation to at least 1% of the National budget but it is appropriate to make it 1% at all levels of Government. Further stakeholders have recommended that at least 10% of the tax levies collected from imported culture goods and services should also be ceded to supported investment in local infrastructure projects for culture and creative industries.</p> <p>4. Promoting financing schemes for youth in culture and creative industries under the youth livelihood schemes.</p> <p>5. Attract funding of development partners off budget e.g. EU and World Bank, UNESCO and SIDA Sweden,</p>	<p>Medium & Long Term</p> <p>Medium & Long Term</p>	
6	Capacity Building and Development	<p>1. The current state of culture and creative sector could be supported focusing on specific aspects such as infrastructure such as Film and Music Theatres, Copyrights and intellectual property rights capacity building projects, skills and talent development, development financing schemes, statistical framework and data Management, and laws & regulations for CCLs.</p> <p>2. Developments of a system of statistical data based on UNESCO 2030 Indicators framework or any internationally approved classification methodology for collection on data to inform development planning and decision at National Level will assist to motivate government and development partners to increase funding for Culture.</p> <p>3. Enhance professional training and qualifications for operators in culture and creative arts as partnership projects.</p>	<p>Medium & Long Term</p> <p>Medium & Long Term</p> <p>Medium & Long term</p>	<p>MGLSD, UBOS UNATCOM BOU, UCC MoICT, MoES UFF Development Partners Private Sector</p>
8	Markets and Distributions	<p>1. Promote Ugandan films and music abroad through exchange programmes and inspiring collaboration events such as Franco-Uganda Music Festival.</p> <p>2. Promote Uganda culture such as films and music on Uganda national airline carrier-the Uganda Airline to promote Internationalization of Ugandan creative goods and services.</p> <p>3. Promote bilateral agreements supportive to the cultural sector and film and music in particular.</p> <p>4. Promote organized distributions, exhibition, marketing and operating rights for Ugandan creative goods and services.</p>	<p>Medium & Long Term</p> <p>Medium & Long Term</p> <p>Medium & Long Term</p>	<p>MOFA MGLSD MoWT, CAA</p>
9	Partnerships and Cooperation Linkages	<p>Promote international cooperation and collaborations to increase flow of public resources to the culture and creative sectors such as film projects, and music projects and related infrastructure.</p>	<p>Medium & Long Term</p>	<p>MOFA MGLSD Diplomatic Agencies Development partners</p>

Source: Document reviews and analysis data from stakeholders

6.1. Conclusions

The quest for increasing funding to the Culture sector in Uganda has become more rational and justified today than before. The desire to contribute towards the United Nations Agenda 2030 on Sustainable Development Goals (SDGs) where culture has been recognised as both a major contributor towards attainment of Sustainable Development Goals but also its transverse role as an enabling towards the SDG. The role of culture is more prominent under SDG 11.4 on Sustainable Cities and Inclusive communities.

The Initiatives being championed by Connect for Culture Africa (CfCA)- Selam to increase funding for culture at least to 1% of the public budget resonate well with the aspirations to need to develop the culture sector.

As Uganda works towards eradicating extreme poverty and realizing the United Nations' Sustainable Development Goals, policy makers have an unprecedented opportunity to create a favorable policy environment that will encourage active community participation but also drive the public sector decision makers to commit more resources to support culture. The current National Culture Policy and other government

policy documents recognise culture but oftenly underlook culture in budgeting consideration. The central government must move beyond theory and into practice during budget processes and commit more resources that will support capacity development and infrastructure development to develop the culture sector in Uganda.

There are a number of bottlenecks at institutional level in Uganda that militate the development of culture where institutional collaborations and institutional synergies that address some of these constraints and driver lobby and advocacy towards increased funding for culture in Uganda. A sector Working Group is one initiative that has been recommended to spear this effort anchored at the highest office in Uganda such as the Office of the Prime Minister that coordinates government agencies and government development programmes.

By involving local communities in planning and implementation processes for culture programmes, policy makers and other government officials may well discover that people are willing to work hard to make sure their cultural heritage development programs achieve the desired objectives.

Uganda's Local Governments Act of 1997 radically changed the nature of decision-making in the country by decentralizing many government functions. It seems logical that both the central government and Local Governments should increase budget allocation to culture. The current evidence has demonstrated that both at Central

Government level and local Government level, budgets are still limited to less than 1%.

In 2005, Uganda developed a handicraft export strategy to tap the industry's latent economic potential to create wealth, generate income and reduce household poverty in rural and urban areas. Although a clear economic development drove the strategy, it aimed at capacity building of producers and exporters to meet international standards and penetrate markets but not increase public budget allocation.

UNESCO (report 2019) affirms that in recent years cultural industries and creative industries have become significant sources of social and economic development and are now recognised as a powerful driving force of world trade, offering great potential for developing economies rich in cultural heritage. UNESCO further indicates that cultural resources are replacing natural resources as the primary raw material of economic growth.

Cultural routes are often the most effective way of achieving non-cultural objectives, from health promotion or education to employment and economic growth. Globalization offers benefits to humanity, but unless local cultural values are recognized, supported with budget resources and development the players and the country will not take advantage. Increasing budget resources to at least 1% of the public budget will significantly contribute towards the development of the culture sector in Uganda.



7. KEY TERMS AND DEFINITIONS

Audio Visual and Interactive Media

This is a domain under the UNESCO 2009, Framework for Cultural Statistics that covers; Film and Video, TV, Radio, Internet Live Streaming and Video Games.

Books and Press

This is a domain under the UNESCO 2009, Framework for Cultural Statistics that covers books, newspapers, and magazines, other printed matter, literary works and book fairs.

Creative Industries

Creative Industries are those industries which have their origin in individual creativity, skills and talent and which have a potential for wealth and job creation through the generation and exploitation of Intellectual Property. They include; folk art, festivals, music, books, paintings, performing arts, cuisine, fashion, crafts, traditional medicine, film industry, broadcasting, digital animation, video games, architectural and advertising services.

Culture

Culture is a whole complex of distinctive, spiritual, material, intellectual and emotional features that characterize society or social groups. It includes not only the arts and letters but also modes of life, fundamental rights of the human being, value systems, traditions, habits and behaviors' (UNESCO)



Culture Activities	These embody or convey cultural expressions, irrespective of the commercial value they may have. These activities may be an end in themselves or they may contribute to the production of cultural goods and services.
Cultural and Natural Heritage:	is a domain under the UNESCO 2009, Framework for Cultural Statistics that includes; Museums, Archeological and Historic Places, Cultural Landscapes and Natural Heritage.
Cultural Domain	It is a pragmatic classification used by the cultural framework for Culture Statistics (UNESCO 2009) for which the purpose is to measure Culture activities, goods and services that are generated by industrial and non- industrial processes.
Cultural Goods	These are goods that convey ideas, symbols and ways of life that are of aesthetic, ethnological/ anthropological, scientific and social significance.
Cultural Heritage	Tangible and intangible realities that communities, groups and individuals recognize and cherish as part of their lifestyle. Heritage items can be tangible such as artifacts, traditional dress or intangible items such as language, oral traditions, customs, music, dance and rituals.
Cultural Tourism	This is consumption of culture through experiencing cultural environments, whether informing of tangible heritage sites such as sites and monuments, visual art, crafts, material settlements or intangible heritage like values, traditions, beliefs and lifestyles. As a domain of the UNESCO 2009, Framework for Cultural Statistics, it includes; Cultural travel and other tourist services, Hospitality and Accommodation.
Design and Creative Services	This is a domain under the UNESCO 2009, Framework for Cultural Statistics that includes; Fashion Design, Graphic Design, Interior Design, Architectural Services and Advertising Services.
Government Subvention	This is a disbursement to support activities of a semi-autonomous body, non-Government or private Institutions.
Intangible Cultural Heritage	These are practices, representations, expressions, knowledge, skills-- that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. Intangible Cultural Heritage includes; language, oral traditions, performing arts, music, festive events, rituals, social practices, traditional craftsmanship, knowledge and practices concerning nature. As a domain under the UNESCO 2009, Framework for Cultural Statistics, Intangible Cultural Heritage includes; Oral Traditions and Expressions, Rituals, Languages and Social Practice.
Indigenous knowledge	is the traditional local knowledge existing within and developed around the specific conditions of a community that is indigenous to a particular geographic area.
Partnership	A legal form of business operation between two or more individuals who share management and profits.
Performing Arts and Celebration	This is a domain under the UNESCO 2009, Framework for Cultural Statistics that covers Performing Arts, Music, Festivals, Fairs and Feasts
Private Company	It is a type of company that offers limited liability to its shareholders but that places certain restrictions on its ownership.
Public Company	It is a limited company that offers its securities (stock/shares, bonds/loans,.) for sale to the general public, typically through a stock exchange, or through market makers operating in over the counter markets.
Sole Proprietorship	is a business that legally has no separate existence from its owner. Income and losses are taxed on the individual's personal income tax returns.
Visual Arts and Crafts	These are expressions and objects that result from the feelings of people in response to a variety of historical events, influences and the environment in a spontaneous manner. Under the UNESCO 2009, Framework for Cultural Statistics, the Visual Arts and Crafts domain covers; Fine Art, Photography and Crafts