

Uganda's culture and creative industries in a digital age

A landscape review



Authors

Grace Natabaalo, Lulu Jemimah, Savita Bailur

Description

This document is the first of three reports analyzing the impact of digitalization on the culture and creative industries (CCI) in Uganda for young creatives.

1. This report provides an overview of relevant literature and identifies research questions.
 2. *Skills for a digital age for Uganda's young creatives* shares findings from primary research with young creatives and other actors in the sector.
 3. *Skilling Uganda's creatives for a digital age: Recommendations* shares recommendations for skilling of Uganda's young creatives.
-

Acknowledgements

This research would not have been possible without the generosity of the 37 young creatives and the 20 expert interviewees from Uganda's culture and creative industries who took time to speak to our research teams about their work and experiences in the sector. Thank you.

Recommended Citation

Caribou Digital. *Uganda's culture and creative industries in a digital age: A landscape review*. Farnham, Surrey, United Kingdom: Caribou Digital Publishing, 2023.
<https://cariboudigital.net/ugandas-culture-and-creative-industries-in-a-digital-age-a-landscape-review>

Caribou Digital delivers fund management, learning partnerships, and research, advisory, and evaluation services, supporting organizations worldwide to build more inclusive and ethical digital economies.

www.cariboudigital.net

This report was produced by Caribou Digital, in partnership with the Mastercard Foundation. The views presented in this paper are those of the authors and do not necessarily represent the views of the Mastercard Foundation.



This work is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/4.0/>.

Readers are encouraged to reproduce material from this project for their own publications, as long as they are not being sold commercially. We request due acknowledgment and, if possible, a copy of the publication. For online use, we ask readers to check for updates and to link to the original resource on the project website.

Contents

Introduction	4
Uganda’s CCI’s are adapting to a digital age, but they remain underfunded and underprotected.	8
New digitally immersed creatives require and are developing different skill sets.	12
Knowledge and skills about intellectual property rights, including for digital creatives, are scattered.	15
CCI’s navigate economic, political, and social tensions in Uganda.	19
CCI’s are still not valued economically.	19
Creatives are not always socially appreciated.	22
COVID-19 introduced new economic and social changes.	23
CCI’s and politics interact in complex ways in Uganda.	25
The majority of laws and regulations stifle CCI’s in Uganda.	27
Summary	30
Skilling for traditionally non-digital CCI’s	31
Skilling for digital creatives	34
What’s next in CCI skilling in a digital age?	36
Appendix: Methods	38
References	40

Introduction

Why focus on the culture and creative industries in Uganda now?

The creative economy, also called the “orange economy” or “culture and creative industries” (CCIs), involves knowledge-based economic activities and the interplay between human creativity and ideas, knowledge, and technology, cultural values or artistic and cultural heritage, and other individual or collective creative expressions.¹ These activities include visual art, music, performance, film, radio, television, publishing, advertisement, design, fashion, and digital content.

Concerted efforts by governments, the UN, and NGOs to recognize the creative sector as a key contributor to economic growth started in the 1980s.² In 2019, the UN declared that 2021 would be the International Year of Creative Economy for Sustainable Development.³ The declaration recognized the role of the creative economy in “*creating full and productive employment and decent work, supporting entrepreneurship, creativity and innovation, encouraging the formalisation and growth of micro-, small- and medium-sized enterprises, stimulating innovation, empowering people, promoting social inclusion, and reducing poverty.*”⁴ Globally, CCIs provide 6.2% of all employment, generating nearly 50 million jobs worldwide and employing more young people (ages 15–29) than other sectors.⁵

1 UN General Assembly, Resolution 198: International Year of Creative Economy for Sustainable Development, 2021.

2 UN General Assembly, Resolution 223, Cultural and Sustainable Development.

3 UN General Assembly, Resolution 198: International Year of Creative Economy for Sustainable Development, 2021.

4 UN General Assembly, Resolution 198: International Year of Creative Economy for Sustainable Development, 2021.

5 UNCTAD, *Creative Economy Outlook 2022*.

Cultural and natural heritage	Performance and celebration	Visual arts and crafts	Books and publishing	Audio-visual and interactive media	Design and creative services
Museums Archaeological and historical places Cultural landscapes Natural heritage	Performing arts Music festivals, fairs, and feasts	Fine arts Photography Crafts	Books News and magazines Other printed material Libraries Book fairs	Film and video TV and radio (live streaming online) Podcasting Video games	Fashion design Graphic design Interior design Landscape design Architectural services Advertising services
↓	↓	↓	↓	↓	↓
Archivists, curators, conservators, restorers Librarians, documentalists, and related professionals Gallery, library, museum, archive, associates and associates of other cultural heritage institutions	Actors Dancers and choreographers Musicians Stage collaborators Instrumentalists, singers, and composers	Artists (painters and sculptors) Photographers Product designers	Writers Journalists	Podcasters Gamers Game developers Animators Film, theatre, and related directors and producers Digital content creators Influencers	Product designers and creators Graphic and multimedia designers Interior designers and decorators

Several African governments acknowledge that the creative economy can address the growing youth unemployment problem on the continent by creating employment and income-generating opportunities.⁶ The African Union, in its plan of action for CCIs, states that “empowering young Africans to participate adequately in the industry could accelerate the growth of the African economy, evolve innovative and globally competitive goods and services that will enrich and diversify the economies of Member States as well create employment opportunities for the citizens.”⁷

Table 1▲
Examples of CCIs and their related activities

6 National Planning Authority, “Second National Development Plan (NDPII) 2015/16 – 2019/20.”

7 African Union, “Revised African Union Plan of Action on Cultural and Creative Industries.”

This is echoed by donors and other stakeholders. For example, the Mastercard Foundation recognizes CCIs as a sector that is “*often overlooked and untapped*” but can be nurtured through supportive policies, access to finance and global markets, and investment in human capital.⁸ The World Bank and the French Development Agency (AFD) also recognize CCIs as a growing sector across Africa. In addition, along with a rapidly growing pool of talent, there is an emerging middle class ready to buy and appreciate goods and services in this sector.

However, CCIs also face a number of challenges. Governments often prioritize other sources of income growth such as agriculture, construction, and tourism.⁹ When there is a focus on CCIs, challenges include a lack of committed government support, infrastructure and logistics, laws and regulations, and freedom of expression. The African Union recognizes that Africa remains a marginal player in the global cultural and creative market, hampered by infrastructure and trade restrictions that hinder competitiveness in the space.¹⁰ Even within the continent, the movement of African cultural goods, services, and people is constrained by high travel costs, cumbersome visa procedures, restrictive entry permits, and limited access to markets.

Another rapidly emerging challenge is that of skilling. The ways those in CCIs develop and maintain skills are often not explored, and there isn’t a clear understanding in the digital context.¹¹ New technologies are fundamentally changing some creative industries and creating new ones, with new avenues for producing, selling, distributing, and consuming creative goods and services with the potential to reach a more comprehensive range of consumers globally.¹²

Some creatives will also need to know how to integrate a range of newer and emerging technologies, such as 3D printing, artificial intelligence, augmented reality and virtual reality (AR/VR), blockchain (e.g., NFTs), cloud computing, and drones to further advance in their careers. New technologies further pose new intellectual property challenges that young creatives must understand. Knowledge and skilling in a digital context are the focus of this study.

8 Mastercard Foundation, “Africa’s Creative Renaissance.”

9 Hivos People Unlimited, *The Status of the Creative Economy in East Africa: Ubunifu East Africa Report*.

10 UNCTAD, *Creative Economy Outlook 2022*.

11 The African Union’s plan calls on member states to build the capacity of the cultural and creative industries through education and training support programs, but there is no more detail on this.

12 UNCTAD, *Creative Economy Outlook 2022*.

How do workers and sellers in CCIs develop the skills required to thrive in a digital age?

This literature review is the first step in understanding this question. After this scoping study (this report), Caribou Digital researchers will conduct in-depth interviews with experts and creatives in Uganda and share findings in a report, audio documentary, and panels in Kampala. However, in terms of this first step, we set out what we have discovered about CCIs in Uganda:

- The following section explores the context of CCIs in Uganda.
- The third section shares insights on the experiences and challenges of digital creatives.
- The fourth section explores particular issues of intellectual copyright and how these are additionally challenges in a digital age.
- The fifth section provides the relationship between economic, social, and political perceptions and tensions of CCIs.
- The sixth section argues that the majority of laws and regulations do not protect CCIs in a digital age.
- The final section concludes by summarizing the findings and next steps of this research.

Uganda's CCIs are adapting to a digital age, but they remain underfunded and underprotected.

The Uganda government recognizes CCIs as a sector with the potential to create employment and income-generating opportunities for Ugandans, especially young people.¹³ That said, there are no recent statistics on how many Ugandans are in CCIs. The only available data is based on a 2014 mapping study of the sector by UNESCO and the Uganda government which shows that the number of people employed in the creative industries grew from 250,000 to 386,000 between 2009 and 2013. A breakdown of the data in the report shows that majority (55.8%) were women, and 48.7% were between 14 and 30 years of age. The report also mentions that 280,263 persons were directly or indirectly engaged in cultural activities in 2012.¹⁴ One can confidently assume that the numbers have since increased.

¹³ National Planning Authority, "Second National Development Plan (NDPII) 2015/16 – 2019/20."

¹⁴ Uganda Ministry of Gender, Labour and Social Development, *Report on the Mapping of Culture and Creative Industries in Uganda*.

In terms of economic contribution, once again, the only available data is from between 2004 and 2008. Between that period, Uganda's exports of cultural goods and services were valued at US\$239 million (approximately USh 427 billion), of which CCIs contributed US\$6.7 million (approximately USh 12.6 billion).¹⁵

The mandate to oversee the development of the creative sector lies with the Ministry of Gender, Labour and Social Development. A number of action plans and bills have been passed (see Table 2); however, the Ministry remains chronically underfunded. The Ministry has noted that, alongside limited financial resources for the sector, inadequate awareness and low appreciation of the role of culture in development by key policymakers in Uganda and a lack of official statistics to inform policy remain challenges.¹⁶ There is a general concern about the lack of government support for CCIs, which other sectors such as agriculture, education, and industrialization receive.¹⁷ The government has indicated that it plans to turn the sector into a fundable priority in the national budget by changing existing finance laws.¹⁸

Table 2 ▼

Relevant CCI support and legislation in Uganda

Event/Action	Year	Actor	Purpose
Uganda Registration Services Bureau Act Cap 210	2004	Ministry of Justice and Constitutional Affairs.	Register patents, industrial designs, copyright, and neighboring rights. Investigate and enforce protection of intellectual property rights. Regulate Collective Management Organizations.
Signatory to 2005 Convention on the Protection and the Promotion of the Diversity of Cultural Expressions ¹⁹	2005 (Uganda ratified 2015)	Ministry of Ministry of Gender, Labour and Social Development	The global community formally recognized the dual nature, both cultural and economic, of contemporary cultural expressions produced by artists and cultural professionals.
Copyright and Neighbouring Rights Law (an act to repeal and replace the 1964 Copyright Act)	2006 (currently under review)	Ministry of Justice and Constitutional Affairs	Seeks to provide protection of literary, scientific, and artistic intellectual works and their neighboring rights, and to provide for other related matters.
Creation of the National Culture Policy	2006; reviewed in 2019	Ministry of Ministry of Gender, Labour and Social Development	A framework for the preservation, promotion, protection, and development of the industry.
EAC Culture and Creative Industries Bill passed	2015	East African Community Legislative Assembly	To stimulate creativity and innovation in the sector.

¹⁵ African Union, "Revised African Union Plan of Action on Cultural and Creative Industries."

¹⁶ Uganda Ministry of Gender, Labour and Social Development, "Quadrennial Periodic Report Uganda 2020."

¹⁷ Hivos People Unlimited, *The Status of the Creative Economy in East Africa: Ubunifu East Africa Report*; The East African, "The Trouble with Art in Uganda."

¹⁸ Uganda Ministry of Gender, Labour and Social Development, "Quadrennial Periodic Report Uganda 2020."

¹⁹ Uganda Ministry of Gender, Labour and Social Development, "Quadrennial Periodic Report Uganda 2020."

Event/Action	Year	Actor	Purpose
Creation of National Action Plan on Culture and Creative Industries	2015/16 and 2019/20	Ministry of Gender, Labour and Social Development	To incorporate and address creative industries alongside the cultural industry.
National Intellectual Property Policy	2019	Ministry of Justice and Constitutional Affairs	To promote the protection and enforcement of intellectual property rights.

In addition to the government, there are several other players in CCIs, such as nonprofits, civil society, private sector actors, and several development partners, who are funding or implementing various initiatives to promote CCIs in Uganda. The French Embassy's development agency runs several initiatives that directly support CCIs in Uganda and Africa broadly.²⁰ The German Embassy has a fund that supports a broad range of music, theatre, and art projects in Uganda.²¹ The American Embassy²² and British Council²³ run programs to support the sector.

Motiv Uganda is an innovation hub and makers space for young artisans and creatives working with wood, textiles, metal, and other materials.²⁴ It is partly funded by Mastercard Foundation Young Africa Works, with partners including SafeBoda and Standard Chartered. At regular exhibitions held at the hub, young creatives showcase their crafts including bamboo products, ceramic pots, furniture, fashion items, beauty products, and products made from recycled materials, among many others.

Women are visible players in the creative industry, and not just as creatives. They have been key in setting up and managing institutions, platforms, and creative spaces. They curate workshops, internships, artist spaces, and events, and provide grants and competitions to support the work of emerging artists in the country. Notable women-led organizations in Uganda's creative industry include Njabala Foundation, Yenze Theatre Conservatoire, Tebere Arts Foundation, 32° East, Ugandan Arts Trust, and Kafunda Kreatives.

20 AFD Group, "Cultural and Creative Industries – 2020 Activity Report."

21 Government of Germany, "German Embassy Kampala."

22 Public Diplomacy Grant Program, "Power of Creativity: Professional Development in Ugandan Creative Industries."

23 British Council Uganda, "Creative Talk Africa."

24 MoTIV, "Omwoleso Offering More than a Marketplace to Creatives."

However, CCIs in Uganda continue to face challenges including high rates of informality, skills and knowledge shortages among various actors, and an absence of infrastructure for capacity building.²⁵ For example, a report by HIVOS notes that most artists lack the business acumen, management skills, and legal knowledge to manage their careers in a manner that makes their artistic careers sustainable. The lack of formal arts management education creates a lack of artists or artist managers who are able to skillfully manage careers of talented artists.²⁶ Other challenges mentioned include disorganized, mismanaged, fragmented, or nonexistent associations and guilds for CCIs; underdeveloped artist hubs and communities that are facing sustainability and relevance challenges; and low artistic entrepreneurship.

On top of insufficient government funding, stakeholders state limited market opportunities, inadequate protection for intellectual property rights, and limited awareness of the importance of CCIs among Ugandans.²⁷ These factors have led and continue to lead to loss of revenue by both government and the private sector, as well as a loss of jobs, especially for the youth and women who are a major resource for the sector.²⁸

On a more positive note, the government appears to be addressing CCIs more rigorously, especially post-pandemic. Pre-pandemic, the 2016 National Strategy for the sector envisioned the creation of a national skills enhancement program, a better coordination authority for the industry, data collection to better understand the sector, and plans to popularize the sector's contribution to the economy.²⁹

25 Uganda Ministry of Gender, Labour and Social Development, *Report on the Mapping of Culture and Creative Industries in Uganda*.

26 Hivos People Unlimited, *The Status of the Creative Economy in East Africa: Ubunifu East Africa Report*.

27 Uganda Ministry of Gender, Labour and Social Development, "National Action Plan on Culture and Creative Industries of Uganda."

28 Uganda Ministry of Gender, Labour and Social Development, "National Action Plan on Culture and Creative Industries of Uganda."

29 Uganda Ministry of Gender, Labour and Social Development, "National Action Plan on Culture and Creative Industries of Uganda."

New digitally immersed creatives require and are developing different skill sets.

Uganda's National Action Plan on Culture and Creative Industries defines creatives as those who engage in folk art, festivals, music, books, painting, performing arts, film, fashion and design, broadcasting, digital animation and video games, and architectural and advertising services. However, newer roles are growing (sometimes overlapping with those above), including social media influencers, gamers, animators, cartoonists, graphic designers, podcasters, and digital content creators. Some are using emerging technologies such as virtual reality to create immersive content.³⁰

Digitalization is transforming CCIs across the world by providing more avenues to produce, distribute, and monetize content, products, and services in the sector.³¹ In Uganda, there is an ongoing program to transform folktales into digital animation films.³² This is part of efforts to operationalize the 2019 UNESCO “*open roadmap for the implementation of the 2005 Convention in the digital environment*” that sought to protect the means of creation, production, dissemination, access, and exchange of cultural goods and services in the face of rapid technological changes. The roadmap calls on member states, Uganda included, to audit and identify digital skills gaps in culture and creative sectors and establish training programs to strengthen those skills. More recently, UNESCO and the Ugandan Ministry of Gender, Labour and Social Development agreed to gather data on the digital skills of audio-visual practitioners in Uganda to identify skill gaps.

30 Okonkwo et al, “Africa XR Report 2022.”

31 UNCTAD, *Creative Economy Outlook 2022*.

32 UNESCO, “Transforming Ugandan Folktales into Digital (Animation) Films for Educational and Leisure Purposes.”

One community-led initiative is the annual DigiArt Fest,³³ which celebrates different digital art forms, bringing together content creators, makers, and users. It was started five years ago by Tribe Uganda, a collective of digital art illustrators, animators, and gamers based in Uganda. The event happens every December over three to four days, with activities throughout the year to generate more interest and skills training. The festival demystifies the digital art space, in an attempt to show that it is not just a hobby but a potential source of income generation.

Emily Hund, a researcher at the University of Pennsylvania, whose book *The Influencer Industry: The Quest for Authenticity on Social Media* traces the influencer industry back to 15 years ago, describes it as a constellation of individuals and companies that work together and equally compete to make influence legible as a product.³⁴ It includes, she writes, individual influencers, social media companies, brands, and marketing firms. Hund notes that most influencers she interviewed identify as entrepreneurs but several issues need to be studied further, including their working conditions and as workers who deserve pay and protections.³⁵ Similarly, in Shalini Kantayya's 2022 documentary *TikTok Boom*, youth share their mixed experiences of being influencers. While it can be a lucrative source of income, many find extra pressure of being in the public eye, including hate speech, as well as censorship by TikTok on certain issues.

Like elsewhere in the world, Ugandans, young and middle-aged, view becoming an influencer as a potential career path and income-generating activity.³⁶ Influencers capitalize on their popularity on social media platforms such as Instagram, TikTok, Facebook,³⁷ YouTube, and Twitter and get paid by corporate companies to endorse products and services. In Latin America, one in three internet users follows an influencer, and more than 40% of Brazilians report having purchased a product because an influencer recommended it.³⁸ Apart from endorsing products and services, influencers in Uganda are sometimes hired by government departments or agencies and NGOs to attend conferences and popularize messages from the meetings.

Content creators are another growing category in Uganda and Africa. They belong to what is usually referred to as the "creator economy," defined as the ecosystem of writers, videographers, social media influencers, gamers, podcasters, skit makers, etc., and the software tools and platforms that enable them to build an audience and potentially make money.³⁹ In 2022, an estimated 50 million people worldwide identified as content creators.⁴⁰ Content creators produce entertaining, educational, or captivating content

33 Tribe Uganda, "DigiArt Fest."

34 Reismann, "The Influencer Industry."

35 Reismann, "The Influencer Industry."

36 Comunian, Hrac, and England, *Understanding and Supporting Creative Economies in Africa*.

37 Although Facebook is currently banned in Uganda, which we will explore further in a later section.

38 Vasconcellos, "Inside Latin America's Creator Economy."

39 Adeleke, "Communiqué 16: How to Think About Africa's Creator Economy."

40 Geyser, "The State of the Creator Economy | Definition, Growth & Market Size."

for digital distribution.⁴¹ They usually offer a distinct perspective or voice which allows them to build a fanbase that they can later monetize by producing content sponsored by various brands. Like influencers, they use social media platforms to share their content, and some go as far as building websites. Social media platforms such as Facebook, TikTok, and YouTube recognize creators as a crucial component of their model and have built monetization tools, for example, to help creators earn from their work.⁴² Young people are becoming creators as they look for new ways to use their creativity to generate money through digital platforms. It is therefore worth adding content creators and influencers as an emerging group in the creative industry in Uganda and Africa. But these young creators need knowledge and skills to turn their ideas into thriving businesses. Creating content and running a business require different kinds of expertise, writes David I. Adeleke in his article on how to think about Africa's creator economy.⁴³ He illustrates this through an example of a South African fashion content creator Lesego Legobane (also known as Thick Leeyonce). Legobane creates content to promote body positivity and has a large online following, which she then channels into her fashion line, LeeBex.

African creators, however, face digital payment problems, logistics challenges, and a smaller market compared to their counterparts elsewhere, Adeleke writes. The African Union's plan on CCIs recognizes that the digital shift and interaction of the creative sector with technologies has led to new virtual communities of creators and innovators.⁴⁴ However, it is not clear if the AU considers influencers and content creators as part of this community.

41 Sprout Social, "Personal Brand."

42 Facebook, "Earn Money"; TikTok, "Getting Started on TikTok"; YouTube, "YouTube Creators – Education and Inspiration for Video Creators."

43 Adeleke, "Communiqué 16: How to Think About Africa's Creator Economy."

44 African Union, "Revised African Union Plan of Action on Cultural and Creative Industries."

Knowledge and skills about intellectual property rights, including for digital creatives, are scattered.

In Uganda, the Copyright and Neighbouring Rights Law (2006) protects literary, scientific, and artistic intellectual works. However, in 2022 the Ugandan Parliament took steps to amend this law, citing its outdated nature and inadequate provisions for safeguarding the rights of creative individuals.⁴⁵ The rationale behind the proposed amendments is rooted in the recognition that the existing legislation does not adequately confer benefits upon creators of artistic content, nor does it effectively address the evolving landscape of copyrighted materials susceptible to infringement, especially in light of technological advancements.⁴⁶ Additionally, lawmakers argue that the same law doesn't provide easily accessible solutions for copyright infringements. This is due to its focus on complex civil and penal sanctions for most violations, a process that is both cumbersome and difficult for most creative individuals to pursue.

45 Kiyaga, Magoola, and Byakatonda, "Motion Seeking Leave of the House to Introduce a Private Member's Bill Entitled 'The Copyright and Neighbouring Rights (Amendment) Bill.'"

46 Kiyaga, Magoola, and Byakatonda, "Motion Seeking Leave of the House to Introduce a Private Member's Bill Entitled 'The Copyright and Neighbouring Rights (Amendment) Bill.'"

There is a lack of awareness among many creative professionals about their intellectual property rights.⁴⁷ Furthermore, the enforcement of these rights remains problematic. The African Union notes that there is a general lack of protection for Intellectual Property Rights (IPRs) relating to CCIs across the continent. Where such protection exists, it further states, affected stakeholders and beneficiaries lack awareness of their intellectual property rights across the value chain, which results in income loss and reduction in the recapitalization of the sector.

The AU further notes that the lack of enforcement of IPRs is a significant threat to cultural development in Africa and has negative impacts on copyright-based industries such as music, audio-visual, literature, and performing arts. Africa, it adds, lacks commercial exploitation of artworks by users and economic operators such as radio and television broadcasters, digital content providers, hospitality industry players, telecommunication companies, entertainment, and other sectors. According to UNCTAD, while there is value in digital reproductions, multiple sharing, and new business models like streaming, the application of IPRs in this space remains challenging for copyright experts and policymakers. IPRs were designed for an analog environment.⁴⁸

In Uganda, creatives under various associations are vocal about copyright infringement and poor implementation of the law.⁴⁹ The Uganda Federation of Movie Industry, Uganda Performing Rights Society, Uganda Musicians Association, and National Union of Creative, Performing Artists and Allied Workers (NUCPAAW) are some of such associations that recognize the need to protect their members' intellectual property.

NUCPAAW, which refers to itself as the mother union of all creative arts and workers, boasts 74,300 members across Uganda.⁵⁰ Its mission, it states, is to *“fully organise, unionise and protect all intellectual property derived from individual and collective works and ensure that all Allied workers therein have their social and economic interests well-articulated, represented, advocated, promoted and protected by the Union through effective representation, lobbying and collective bargaining.”*⁵¹ It represents the interests of musicians, dancers, actors, theatres, producers, authors, filmmakers, distributors, artists, radio/TV presenters, musical bands, potters, sculptors, cultural troupes, rhymers, poets, acrobatics, painters, choreographers, graphic and fashion designers, VJs, and DJs, among others. The association has complained about the illegal licensing of artists' works. It claims that distribution rights are sometimes illegally assigned to one distributor, which limits artists' ability to earn more.⁵²

47 Walukamba, “Ugandan Artists Admit Ignorance of Copy Rights Law.”

48 UNCTAD, *Creative Economy Outlook 2022*.

49 UPRS, *Annual Report 2022*.

50 UPRS, *Annual Report 2022*.

51 UPRS, *Annual Report 2022*.

52 Illegal licensing of artists, works whose distribution rights have already been legally assigned to other official distributors which has killed all major distributors leaving the artists/ workers idle with no market for their good works and financially crippled.

The Uganda Performing Rights Society (UPRS), established in 1985, closely monitors public places using music produced by various artists and issues licenses from which it then collects royalties for its 4,000 members. Such places include gyms, entertainment spots, hotels, restaurants, radio stations, and television stations. UPRS has complained that the poor implementation and enforcement of the Copyright Act has bred non-compliance; for example, the penalty for defaulters is too low to prevent infringement. UPRS has been active in creating awareness about copyright law in the media and among its members, urging those who want to use members' music to acquire a copyright music license. To promote compliance, UPRS has also been running an outreach campaign, #FriendsOfUgandanMusic, to sensitize Uganda music users to copyright licenses.⁵³ To date, UPRS says it has made 4,874 song takedowns on various online platforms.⁵⁴ In 2022 UPRS resolved to design and print new security-enhanced music licenses with traceability and tamper-proofing features.

However, UPRS faces numerous challenges, which include the lack of a system to efficiently monitor use of members' music in public places. It also lacks a legal department to guide and support the organization in cases where they take the infringers to court and has decried the low membership numbers which leave many musicians unable to access its benefits, including royalty collections.⁵⁵

A collaboration between the police, the Uganda Registration Services Bureau, and the Uganda Federation of Movie Industry led to the establishment of the Intellectual Property Enforcement Unit under the Ugandan police force.⁵⁶ But to benefit from this, creatives have to be a member of a Collective Management Organization registered by the Uganda Registration Services Bureau. The associations previously mentioned can collect on behalf of their members, but not all creatives are registered.

For filmmakers, piracy of their intellectual property is a big issue. One of Uganda's well-known filmmakers, director and producer Matt Bish, speaks of two issues:

"Some filmmakers have no idea what intellectual property and copyright is all about or the film kiosks or street vendors don't understand that the films they sell have to be acquired through channels that are legit. Nobody is telling them these things. They feel they have every right to sell a copy of the film as long as he has spent his own money to produce multiple DVD disks."⁵⁷

53 UPRS on Twitter.

54 UPRS CEO presentation to AGM 2022.

55 UPRS, *Annual Report 2022*.

56 UNESCO, *ReShaping Policies for Creativity: Addressing Culture as a Global Public Good*.

57 Musinguzi, "Innovation and Investment in Arts, Culture Way to Go."

However, the many associations representing creatives don't speak with one voice. NUCPAAW has expressed discontent with what it calls a dictatorship and monopoly over collecting societies. A quote by cultural specialist Julius Lugaaya in the *Daily Monitor* captures the frustration with the many associations:

"I think we artists need to be organised because we talk too much and complain too much as well. I also think there are too many associations, some of which are seasonal. It is not bad to have many groups but then nearly each artist owns an association. Because we have many associations it becomes difficult to identify who will champion our cause."⁵⁸

In a Policy report on digital creatives, a respondent alludes to a lack of an association for this emerging category of creatives, saying, *"unless digital creatives organise themselves in say an association then government is unable to meet them halfway and address their needs like the way other sectors are organised."*

⁵⁸ Monitor, "Uganda Neglects the Creative Industry."

CCIs navigate economic, political, and social tensions in Uganda.

CCIs are still not valued economically.

Despite the growth of the creative sector and increased demand for creative products and services, many creatives struggle to earn a decent living from their work. Visual artists, for example, say Ugandans don't spend on creative goods because they consider them a luxury or don't appreciate the work and want to pay less.⁵⁹ Young creatives in the music industry say that starting an independent self-funded company isn't easy, especially in Uganda, and limited resources get in the way of innovative and quality content.⁶⁰

But at the center of some of these economic struggles, especially for musicians and filmmakers, are piracy, exploitation, low royalty collections, and copyright infringement.

According to UNESCO, in Uganda, practitioners in film and audio-visual arts estimate that up to 75% of revenue is lost to piracy. This is also illustrated by filmmaker Matt Bish.

"This, of course, greatly affects what you make at the end of the day. If you found your film on the streets before you released it, that would mean you are not going to get paid. Production costs and, or any profit, is thrown out of the door."⁶¹

59 Feni, "Artists Puzzled by Ugandans' Lack of Interest in Their Craft"; Zulfa and Iyer, "Enduring Blindspots and Infinite Opportunities: Digital Creative Industries in Uganda."

60 Kajubi, "Xpressions UG Is Laying Fertile Ground For Amplification And Collaboration Among Uganda's New Wave Creatives."

61 Musinguzi, "Innovation and Investment in Arts, Culture Way to Go."

According to regulations issued by the Uganda Communications Commission (UCC), the statutory body that regulates all communication in the country, 70% of content aired on TV and radio stations should be local, that is, content produced by Ugandans or within Uganda.⁶² However, many media stations have failed to meet this standard, which affects the earnings of local content producers. There have been some improvements; there was an increase in the amount of local content shown on local television stations from 25% in 2012 to 58% in 2018.⁶³ However, UCC admits that the cost of airing local content is rather high for local media establishments: the cost of airing local series ranges from 20 to 25 million USH, while foreign series can be secured for as little as 3 million USH.⁶⁴

A decent source of revenue for musicians in East Africa is from telecom companies that use their songs as Caller Ring Back Tones (CRBTs). However, aggregators and actors in the chain keep a bulk of the profits from CRBTs, as stated in an article by Charles Batambuze, the vice chairperson of the National Cultural Forum (NCF).⁶⁵ He illustrates how this comes about: each CRBT costs USH 700, of which the government takes 50% (USH 350). The telecom companies take 35% (USH 245), and the aggregator takes 13.2% (USH 92.4), leaving the musician with 1.8% (USH 12.6)—before tax. Batambuze, who banks on cumulative data collected by NCF, indicates that, as of 2019, telecoms collected US\$21 million (USH 78 billion) from CRBTs. NCF is advocating for a change that will see artists get at least 60% of the money.

Additionally, UPRS, which collects royalties on behalf of musicians, has registered low collections from its 300 licensed music users. In 2019, it collected US\$191,770 (USH 710 million) from licensed music users. That figure decreased to US\$66,714 (USH 247 million) in 2022 from 239 clients. Moreover, UPRS says that it lacks a distribution system to equitably reward beneficiaries. They are exploring the possibility of securing music log sheets and playlists from licensed clients. UPRS's main focus for 2023 is increasing the number of paying clients with a projected revenue of US\$378,138 (USH 1.4 billion).

Digital streaming services also offer Ugandan musicians an avenue to earn revenue. While the numbers are not available for Uganda, a World Bank study found that musicians in Nigeria, South Africa, and Kenya are earning high revenues from music streaming. The World Bank estimated that music-streaming revenue would increase by about 20% in South Africa, 30% in Kenya, and 40% in Nigeria, resulting in revenues of about US\$40 million, US\$5.2 million, and US\$17.5 million respectively between 2019 and 2023.⁶⁶

62 Government of Uganda, "The Uganda Communications (Content) Regulations 2019."

63 The Independent, "Artistes Urge UCC to Enforce Local Content Law."

64 The Independent, "Artistes Urge UCC to Enforce Local Content Law."

65 Buule, "Ugandan Artistes Up in Arms Over Caller Tunes Cash."

66 S4YE, "Unlocking Opportunities for Youth in the Orange Economy: Music in Africa."

For content creators, YouTube and social media channels enable them to monetize their work. Eddy Kenzo, a popular Ugandan musician, is currently the highest paid Ugandan musician on YouTube, earning US\$38,894 (US\$ 144 million) per month, followed by a group of young dancers called Masaka Kids Africana at US\$19,987 (US\$ 74 million) and comedian Anne Kansiime at US\$7,292 (US\$ 27 million) per month.⁶⁷ However, for one to join the YouTube Partner Programme that allows content creators to earn from their videos, they are required to have at least 1,000 subscribers and more than 4,000 valid public watch hours in the last 12 months.⁶⁸

Some young Ugandan creatives in the digital space complain that clients do not value their work, leading to lower earnings, according to recent research by Pollicy Uganda.⁶⁹ Respondents shared that there appears to be little valuing of the creative process by clients of digital creative products. In addition, female creatives complained of discrimination by advertising agencies, as two shared:

“They never question them (male counterparts) about their prices and why they are doing what they are doing and when I’m recommended they want to make it seem like this is easy work and you’re overpricing.”

“Men are hired on potential basis but women are expected to be the very best.”⁷⁰

67 S4YE, “Orange Economy: As a Driver of Jobs for Youth.”

68 Murungi, “Content Creators in a Fix over YouTube’s New Tax Policy.”

69 Zulfa and Iyer, “Enduring Blindspots and Infinite Opportunities: Digital Creative Industries in Uganda.”

70 Zulfa and Iyer, “Enduring Blindspots and Infinite Opportunities: Digital Creative Industries in Uganda.”

Creatives are not always socially appreciated.

“I’m not sure about this, but the reality is that choosing acting in East Africa is not being supported by the family. It is individual sacrifice. It is hard to convince family that you are up to any seriousness when the ground you operate on is not level for such circumstances.”

Philip Luswata, veteran playwright, actor, director, and lecturer⁷¹

It is not uncommon to hear that Ugandans do not appreciate artists and their craft.⁷² A young female artist interviewed during the pandemic alluded to this when she said that artists would not be facing such a hard time if society regarded their art differently.⁷³ The young woman, Mbabazi, makes a living through art and acrylic painting. In another article, a music entrepreneur promoting alternative music describes how they have to navigate a mainstream culture that undervalues creative work and compete with a pop-music landscape that is notoriously hostile towards niche sounds and aesthetics.⁷⁴ Across the border in Kenya, artists express similar concerns. Art is not viewed as a serious career, they say. It is only when they become famous that family, society, and brands start noticing them.⁷⁵

At a Motiv Uganda event to launch a creative women’s community, a well-known successful fashion designer shared her challenges convincing her parents that this was a viable career path. They were convinced it was just about “fashion shows and men” until she proved them wrong. Her relatives went even further to suggest that as a woman in fashion, she was bound to catch HIV or never find a marriage partner (a typical measure of success for young women).⁷⁶

In addition, severe censorship to protect “morality” and family values, including portrayals of homosexuality, means that creative expressions on any of these issues are risky.

71 Nakimera, “Drama Was My Second Choice – Luswata.”

72 Feni, “Artists Puzzled by Ugandans’ Lack of Interest in Their Craft.”; NTV Uganda, “Art is an identity” (Twitter).

73 Ivudria, “How Creatives Are Coping with the Lockdown.”

74 Kajubi, “Xpressions UG Is Laying Fertile Ground For Amplification And Collaboration Among Uganda’s New Wave Creatives.”

75 Qhala and Caribou Digital, *Platform Livelihoods: The Quality of Kenyan Youth’s Digital Experiences across Eight Different Sectors*.

76 Event attended by this report’s author.

COVID-19 introduced new economic and social changes.

Many creatives in Uganda were affected by the government closure of entertainment and hospitality businesses in an effort to contain the COVID-19 pandemic. An early 2020 survey on the impact of the pandemic on Ugandan practitioners in music production, film production, live events and performances, e-sports, visual arts, fashion, libraries, and museums found that many registered lower incomes because of the pandemic.⁷⁷

The first Africa-wide survey of the economic impact of COVID-19 on CCIs estimated that Ugandans in the sector lost US\$134,360 (US\$ 475 million) in revenue in the second quarter of 2020. It also found that nearly 700 artists were affected after more than 3,000 events were cancelled.⁷⁸ The most affected subsector was the performing arts (i.e., live music, dance, theatre, and events). A report published by KQ Hub Africa, an East African creative agency and hub for creatives, paints a clear picture of the impact of the pandemic on the visual and performing arts in Uganda: Scheduled weekly comedy shows, the only source of income by established and upcoming comedians, were cancelled. Popular poetry night performances were stopped. Art galleries closed. Artists meant to travel and attend international exhibitions, art residencies, exchanges, fairs, biennales, and auctions found themselves with no options but to stay home due to travel restrictions. A majority (80%) of the artists and artist organization respondents relied on these events for a large proportion of their income, adding that most artists, managers, booking agents, DJs, sound engineers, and bar staff had little or no savings.⁷⁹

In a report from 2022 published by Parliament regarding CCIs, artists appealed to the government for assistance. This led to the allocation of US\$ 5.6 billion to different institutions in the sector, as outlined in Table 3. However, the same report notes that the financial interventions were constrained by the big number of people in the creative industry. According to the report, respondents interviewed for the report in the study (68%) said they did not receive any aid to cope with COVID-19. Only 20% said they got some form of help from government, while 12% said that they were not sure of the source of the help they received.⁸⁰ Particularly noteworthy are the efforts by the Uganda National Cultural Center which helped musicians, DJs, and comedians stage online shows. The center provided a stage with live streaming facilities.⁸¹

77 Ngumi et al., "COVID-19 Creative Industry Survey Report: Uganda."

78 Buse, "Here's the First Africa-Wide Survey of the Economic Impact of COVID-19 on Cultural Industries."

79 Ian, "COVID-19 and Its Impact on Uganda's Creative Industry."

80 Gitta et al., *A Study of the Culture and Creative Industries in Uganda*.

81 Xinhua, "Feature: Virtual Concerts Drive Young Talents in Uganda Amid Pandemic."

On the other hand, the pandemic introduced some innovation within the sector. Some artists tried online shows. Some actors created YouTube channels and produced short comedy skits.⁸² It is unclear if this generated much revenue, but it may have brought other benefits like staying connected and visible to their fans and possibly gaining new fans, both nationally and internationally.⁸³ Musician Spice Diana who put on shows online said that while this couldn't match ticket sales for live performances, she began to see the value of the "likes and follows" during the pandemic and added that companies had reached out to her because of her growing following.⁸⁴ An up-and-coming musician said online shows have helped artists like him access airplay unlike the physical or television shows where airplay is given to already-established musicians.⁸⁵ And, as one writer noted, the number of YouTube and other virtual spaces opened up by theatre artists in the pandemic was more than the viewers and subscribers themselves.⁸⁶

Working from home and freelance work generally became more acceptable during the pandemic, therefore favoring digital creatives. The KQ Hub Africa-wide survey found that digital media, online gaming, music, and audio-visual content sectors were more resilient during the pandemic because they didn't require a high level of human interaction as in visual arts (such as painting and photography). In fact, these skills became more in demand.⁸⁷

Finally, while many in the industry complained about lack of government support, one artist noted that the inverse was true: the creative industry supported government.

"I don't see any government support to the creative industry, but instead I have only seen the creative industry support government through creation of content both in audio, visual materials that break down information and measures to fight COVID-19. Already so many artists have designed graphical content, recorded music that has amplified local people to take washing hands seriously and keep social distancing. It's a shame somehow that just as a norm has been for government failing to support the sector even at this critical moment and vulnerability when festivals, concerts, exhibitions among others have been cancelled the government is still adamant on supporting the sector."

Sowedu Uthman, Hub Manager, Jabulani Arts Hub⁸⁸

82 African Theatre Magazine, "Ugandan Theatre Grappling with the Pandemic."

83 Buule, "Ugandan Artistes Up in Arms Over Caller Tunes Cash."

84 DW The 77 Percent, "Uganda's Spice Diana on Virtual Performance during the Coronavirus Lockdown."

85 Xinhua, "Feature: Virtual Concerts Drive Young Talents in Uganda Amid Pandemic."

86 African Theatre Magazine, "Ugandan Theatre Grappling with the Pandemic."

87 Ian, "COVID-19 and Its Impact on Uganda's Creative Industry."

88 Ian, "COVID-19 and Its Impact on Uganda's Creative Industry."

CCIs and politics interact in complex ways in Uganda.

CCIs have intersected with politics at several levels over the past decades. Research traces Uganda's contemporary art at the heart of political expression as far back as the 1940s.⁸⁹ More recently, music has come to embody the nexus between the creative industry and Uganda's politics. It has become a popular tool of political mobilization in presidential and parliamentary campaigns,⁹⁰ a tool to not only criticize bad governance but also pile praise on Uganda's long-ruling party leadership and the opposition.

Musicians are regularly hired by political contestants to perform at campaign rallies. Some musicians openly align with specific political parties or candidates. Others have gone further, throwing their hats in the political ring and contesting for positions of leadership in their communities. Over 200 creatives including musicians, actors, radio jockeys, and dancers, contested for various posts in the 2021 presidential and parliamentary elections.⁹¹ Of 235 artists who contested elections at various levels, 9 were elected to the parliament, 40 to district councils, and 70 to local councils.

Most prominent of all is musician Robert Kyagulanyi (a.k.a. Bobi Wine) who, after spending years singing about political, economic, and social repression by the government in Uganda, joined politics to become a Member of Parliament in 2017 and later contested for the presidency in 2021.

Many other musicians, performers, and visual artists have also used their creativity as a form of political expression through songs, dance, drama, and art. Some who have been openly critical of the government find themselves forced to align with the ruling party, possibly in fear of unknown consequences. Popular musician Ronald Mayinja once released a song critical of the current NRM (National Resistance Movement) leadership but shocked fans when he later composed and released the theme song for the same party in the 2021 elections.⁹² Earlier, the same musician had released an award-winning song called "Tuli Kubunkenke" ("We are under tension") in the run-up to the 2006 elections. He was summoned several times by security agencies to clarify on the lyrics of the song which they said could incite violence.⁹³

89 Kakande, "Contemporary Art in Uganda: A Nexus Between Art and Politics."

90 Walusimbi, "How Music Has Become the New Tool of Political Mobilisation Ahead of 2016 Polls."

91 Olukya, "Artists Turning Legislators Bring Color to Ugandan Politics."

92 Mugisha, "Uganda: Singer Ronald Mayinja Makes U-Turn Again to Release Song Asking Museveni to Go."

93 Monitor, "Tracing the Role of Music in Politics."

In 2015, several prominent musicians collaborated to release a praise song about President Museveni titled “Tubonga Naawe” (“We are with you”), a move that solicited both support and criticism from fellow artists and fans.⁹⁴ During the dinner where the song was launched, President Museveni implored the artists to create a fund through which the government will support the music industry and committed US\$10,803 (USh 400 million) to it.⁹⁵ Some have alluded that this allyship with the various political actors is because of the economic hardships that several artists face. This allyship can be a source of economic gains.

There are several other cases where politics and creatives have crossed paths. Novelist and activist Kakwenza Rukirabashaija, who has written two books critical of the current regime, was arrested, allegedly tortured, and eventually fled the country. Stella Nyanzi, an academic, poet, and activist, was jailed after being charged with cyber harassment and offensive communications for writing and publishing “insulting” poems on social media about President Museveni.

Others, such as visual artists and cartoonists, have produced work critical of the state but have not attracted much attention from the government.⁹⁶ Many cartoonists say it is surprising that they continue to poke fun and draw attention yet still walk free. Some say it will be a matter of time before the security agencies come for them.⁹⁷ But in 2009, three editors at *The Independent* were summoned by police over a political cartoon that implied that President Yoweri Museveni was beginning a strategy to rig the 2011 elections.⁹⁸ The performing arts have also not shied away from politics, integrating poetry, song, dance, drama, and symbolism as a form of political protest as early as the 1970s.⁹⁹

More recently, famous plays such as *30 Years of Bananas* have addressed tribalism, economic inequalities, electoral malpractices, poor leadership, dictatorship, and handover of power from one president to another.¹⁰⁰ The two-hour play was first staged at the National Theatre in 1992 when Uganda marked 30 years of independence; it was shown again at the same venue in December 2006 as part of the celebrations to mark 50 years of drama in Uganda, and again in 2019.

94 Monitor, “Tracing the Role of Music in Politics.”

95 Monitor, “Tracing the Role of Music in Politics.”

96 Hitchen, “Ugandan Cartoonists Are Offering Some of the Sharpest Criticism on the State of the Country.”

97 Blanshe and Ogon, “Uganda: Cartoonists Wonder How Long They Can Criticise Without Attracting Museveni’s Ire.”

98 Wilkerson, “Ugandan Editors Questioned for ‘Seditious’ Political Cartoon.”

99 Muddu, “Robert Serumaga: The Pantheon of Uganda’s Theatre in the ‘70s.”

100 Musinguzi, “‘30 Years of Bananas’ To Celebrate World Theatre Day.”

The majority of laws and regulations stifle CCI in Uganda.

Talking about Uganda's creative industry and young artists without mentioning the country's media laws and regulations is like watching a foreign language film without a synopsis, context, or subtitles.

The relationship between media censorship and artistic freedom in developing nations is highlighted within existing literature. Uganda continues to experience a surge in laws and regulations that limit media freedom, in contrast to the global trend of embracing new modes of creativity, collaboration, and idea sharing during the pandemic.

The majority of laws and regulations stifle CCIs in Uganda.

Electronic Media Act (2000)	Provides for the setting up of a broadcasting council to license and regulate radio and television stations.
Uganda Communications Act, 2013	Regulates the Communications sector, which includes telecommunications, broadcasting, radio communication, postal communications, data communication, and infrastructure.
Stage Plays and Public Entertainment Rules 2019	Stipulates the rules for performance of stage plays, advertising the performance of stage plays and exhibition of public entertainments. Provides for the application of permits for staging of public entertainments
Content Regulations 2019	Regulations for all content in telecommunications, data and radio communications, and broadcasting and postal communications.
Film, Documentaries and Commercial Still Photography 2019	Provides for the application for licenses for film production, documentaries, and commercial still photography.
Computer Misuse Act of 2011 (Amended 2022) (Section 25 on offensive communication repealed in 2023 ¹⁰¹)	Amends the Computer Misuse Act, 2011 to enhance the provisions on unauthorized access to information, or data; to prohibit unlawful sharing of any information relating to a child; to prohibit hate speech, the sending or sharing of malicious or unsolicited information to regulate the use of social media; and for related matters.

As media studies professor Monica Chibita observed in “The evolution of Media Policy in Uganda”: “*many of the laws that have governed the operation of the media in Uganda have not arisen out of clearly articulated, written-down media policy.*” For example, between 1991 and 1994, the government attempted to introduce a press bill which would have required a university degree as the minimum qualification for a journalist to be able to practice in Uganda. The bill also gave sweeping powers to the president to ban publications “*in the public interest.*”¹⁰² The Electronic Media Act (2000) stipulates minimum broadcasting standards which focus more on protecting public morals than on promoting diversity.¹⁰³ The Stage Play and Public Entertainment Rules, for instance, have been criticized for clamping down on artistic expression. The regulations, which require artists to apply for a permit and submit any work to the Uganda Communications Commission (UCC) before production, have been publicly condemned as a way for the government to monitor and censor arts and cultural content.¹⁰⁴

Table 3 ▲

Major regulations in Uganda

For the purpose of this research, it will be interesting to explore how CCI artists understand, apply, and perhaps even contravene these laws in a digital context.

Sylver Kyagulanyi, a musician with a postgraduate diploma in legal practice, emphasized the need to reevaluate access to and proper

101 Article 19, “Uganda: Court Declares a Section of Cybercrime Law Unconstitutional.”

102 Chibita, “The Evolution of Media Policy in Uganda.”

103 Chibita, “The Evolution of Media Policy in Uganda.”

104 Honstein, “Threats to Artistic Freedom in Uganda.”

interpretation of Uganda’s constantly evolving censorship laws. Section 25 of the Computer Misuse Act of 2011 made criminal “*offensive communication*,” defined as willful and repeated use of “*electronic communication to disturb or attempt to disturb the peace, quiet or right of privacy of any person with no purpose of legitimate communication.*” Human rights organizations in Uganda argue that the law is unconstitutional as it muzzles free speech, expression, and media rights.¹⁰⁵

In addition, Facebook remains inaccessible in Uganda without a VPN, as it was shut down in the lead-up to the October 2021 presidential elections.¹⁰⁶

Finally, this national censorship is set against a background of limited access to global markets and international online platforms, which can be a significant barrier to growth and success. According to a World Bank report on digital transformation in Uganda, “*high taxes on imports of handsets, mobile money withdrawals, and social media access inhibit making digital products and services affordable for all Ugandans. The pandemic also affected the supply chain and raised prices further. To broaden the use of digital products, the government has to undertake a comprehensive review and cost-benefit analysis of taxation policies.*”¹⁰⁷

How do artists and other creatives navigate these constraints? This research aims to understand how they obtain the knowledge and skills to do so and how these new digital skills may differ from existing skills needed in CCIs.

105 Walukamba, “Ugandan Artists Admit Ignorance of Copy Rights Law.”

106 This type of online censorship has also been observed in other African countries such as Zimbabwe and Sudan in 2019, Ethiopia in 2020, and Burundi, Togo, and Chad in 2021.

107 Thompson, “Digital Transformation in Uganda.”

Summary

There are numerous CCI actors in the Ugandan context, but skilling remains understudied.

Table 4 lists some of the key actors in the CCI space in Uganda. (This list is not exhaustive.)

Table 4 ▼

Key actors in the CCI space in Uganda

Actor	Sector	Role
Makerere University (Department of Performing Arts and Film)	Public sector	Provides academic programs on arts and film.
Bayimba Cultural Foundation Bayimba Academy	Private sector	A multi-branched organization that focuses on uplifting arts and culture in Uganda through cultural exchange and creativity.
KQ Hub Africa	Private sector	Media, art, and culture organization and creative studio.
National Crafts Association of Uganda	Association	Association of visual artists and handicraftsmen and -women.
Uganda Reproduction Rights Organisation	Association	Acts on behalf of authors and publishers of literary works to protect copyright, license users of protected literary works, collect fees, distribute royalties, and contribute to the fight against book piracy.
Uganda National Cultural Centre	Government	Statutory body established by the Uganda National Cultural Centre Act to manage the National Theatre and Nommo Gallery.
UNESCO (United Nations Educational, Scientific and Cultural Organization)	Public sector	Global UN body with a mandate to promote culture, creativity, and heritage in member states.
FOTEA	Private sector	A platform for photographers in East Africa to connect, learn and grow.

Actor	Sector	Role
Maisha Film Lab	Private sector	Provides intensives in screenwriting, directing, producing, cinematography, editing, sound recording, and acting.
Tebere Arts Foundation	Private sector	Supports works of theatre that bring professional theatre makers and young artists and/or students of performing arts from different universities across the country to perform together.
Nagenda International Academy of Art and Design	Private sector	Tertiary institution of art and design.
AfriArt Gallery	Private sector	Contemporary art gallery.
32° East Ugandan Arts Trust	Private sector	Multi-purpose resource center for artists in residence, a contemporary art library, computers and editing suites, meeting areas, and outdoor workshop space.
Canon Photography	Private sector	Supports training of young photographers and photojournalists.
MoTiv Uganda	Donor-funded initiative	Innovation hub and center for young creatives.
Goethe-Zentrum Kampala Swiss Arts Council Alliance Francaise American Embassy British Council	Development partners	Fund several initiatives in CCIs.

Skilling for traditionally non-digital CCIs

It is unclear who is responsible for skilling CCIs in a digital age. New skills are critical, whether for traditionally non-digital CCIs (e.g., theatre) or new forms of CCIs (e.g., content creation and influencing). Typically, higher education and training institutes are held responsible for training.¹⁰⁸ In the 2014 UNESCO mapping study referenced earlier, a survey of 129 CCI individuals found that the majority self-reported formal training.¹⁰⁹

¹⁰⁸ Comunian, Hracs, and England, *Higher Education and Policy for Creative Economics in Africa: Developing Creative Economies*.

¹⁰⁹ Uganda Ministry of Gender, Labour and Social Development, *Report on the Mapping of Culture and Creative Industries in Uganda*.

Makerere University's Department of Performing Arts and Film, established in 1971, is the only one in the country offering training in all fields of the performing arts. It offers certificates from diplomas to master's programs across 49 courses, including script writing, videography, and theatre, as well as production and drama course units in TV and radio.¹¹⁰ It has trained many of the country's leading professionals in the sector but is struggling to keep up with digital arts technologies and "*the demands and ambitions of the growing cultural and creative industry.*"¹¹¹ In a book on photographic education in Uganda, the authors recognize such struggles and suggest that academic institutions introduce photography programs at degree, master, and doctorate levels, for example.¹¹² Information on how the university has changed the curriculum to fit the needs of the digital age is not readily available; this topic will be explored in interviews with university representatives.

However, to commemorate the occasion of Makerere University's hundredth anniversary, a group of sixteen scholars from the institution co-authored a book titled *Historicising the Humanities at Makerere: Trends, Patterns and Prospects*. The authors highlight the need to move away from theoretical models of teaching and explore innovative practice to equip both students and faculty with the skills to capitalize on the ever-changing arts market. Professor Abbas Kiyimba, a co-author, said the book is relevant in Uganda's current time, especially where the policy is driven towards the sciences.¹¹³ This research will further investigate how the university is rethinking its modes of teaching for the creative industry.

Researchers in a book chapter on skills development and skills gaps in Uganda's film and television sector capture several challenges. There is a lack of infrastructure at the few institutions that provide the skills, which is inadequate to meet the growing number of young people who want to learn the skills to join the film industry. As one lecturer interviewed for the study put it "*we have a media lab studio but there is hardly any time for practice (close to 400 students).*" Additionally, in interviews, practitioners question the quality of training provided at these institutions.¹¹⁴

Other concerns around training include the inadequacy of qualified staff, limited learning, and lack of education support resources. Also, training and capacity-building programs around entrepreneurship, innovation, and cultural management need urgent improvement.¹¹⁵ Even the cost of attaining some of the required skills can be high for some. For example, *Daily Monitor* reported that a high cost in film training coupled with few specialized institutions has pushed many practitioners in the industry to opt for self-taught learning.¹¹⁶

110 UNESCO, *Reshaping Policies for Creativity: Addressing Culture as a Global Public Good*.

111 African Union, "Revised African Union Plan of Action on Cultural and Creative Industries."

112 Kasadha and Muyingo, "Photographic Education in Uganda."

113 Mbangi, "Makerere Scholars Historicise Humanities, Trends and Prospects."

114 Comunian, Hrac, and England, *Higher Education and Policy for Creative Economies in Africa: Developing Creative Economies*.

115 African Union, "Revised African Union Plan of Action on Cultural and Creative Industries."

116 Musinguzi, "State of Uganda Film, Audiovisual Industry."

Creative intermediaries have stepped in to fill in several gaps. Creative intermediaries are individuals or organizations that facilitate the growth and development of creative individuals and/or cultural and creative industries and projects.¹¹⁷ In the UNESCO survey cited above, those who did not have any formal training in specific activities said they had acquired the required skills through self-training and apprenticeships. Intermediaries play a vital role in supporting the sector by providing access to information, skills, resources, and networks that enable individuals in CCIs to fulfill their creative and business goals.¹¹⁸

At the individual level, creatives face various skills shortages. Some literature points to a deficit in “art writing” skills like preparing basic written materials for self-promotion, which can exclude or disadvantage many artists when trying to access professional opportunities, and the absence of a shared body of developed artistic critique. Not only does this inhibit artistic production, but it also constrains the role and capacity of the visual arts within the cultural economy.¹¹⁹

UNCTAD notes that some artists and craftspeople may have negative attitudes towards business, marketing concepts, or new technologies. Challenges remain regarding what to commercialize, where to sell it, who to sell to, and how to sell content and work—the basics of enterprise and entrepreneurship.¹²⁰ Additionally, many creatives tend to neglect the financial aspects of their businesses which creates challenges when it comes to applying for grants and bids, or even keeping track of profit margins, which furthers inhibits the financial viability and sustainability of their businesses.¹²¹

117 Comunian, Hracs, and England, *Understanding and Supporting Creative Economies in Africa*.

118 Comunian, Hracs, and England, *Understanding and Supporting Creative Economies in Africa*.

119 Burton, “New Engagements to Enhance Artists’ Livelihoods in East Africa: Art, Writing, Work.”

120 UNDP, “Open Call: Innovation Challenge! Creatives! Cultural Artists! Artisans!”

121 UNDP, “Open Call: Innovation Challenge! Creatives! Cultural Artists! Artisans!”

Skilling for digital creatives

“When I started school, I naturally picked interest in anything art related. Fast forward, one night during my first year at university, I was browsing the internet for my favourite animated movies, mainly Pixar (A Bug’s Life, Ratatouille, Finding Nemo and many more) and found short videos about how these animated movies were made. It was a beautiful moment! I forgot about everything else and just wanted to learn this beautiful art form. I immediately shared the videos with my very good friend Kenneth Kimani and I co-founded an animation company Pomp Motion Studios.”

Isaac Mugabi, Animator

Keeping up with technology is crucial for creatives. Animators like Isaac illustrate the need for reskilling or upskilling to use or learn how to use digital tools that are crucial to their work. Isaac says he graduated from Makerere University with a bachelor’s degree in art and design and later added a certificate in character animation from Digital Tutors, an online learning platform for creatives.¹²²

Literature on how Ugandan creatives are learning digital skills is scant, but a report by Pollicy with a focus on digital creatives offers some clues. In interviews with various respondents, Pollicy found that some creatives turn to YouTube to learn what they were not taught at school. Some mentioned peer-to-peer education as well as training and workshops occasionally organized by studios or art organizations. The report is not specific on whether these are only digital skills or not.¹²³

There are new players attempting to teach young creatives the skills they need in a digital age. Douglas Lwanga, a former popular TV presenter, founded the Purple Skills Clinic Foundation, a nonprofit that seeks to provide skills such as music, dance, drama, songwriting, music promotion, and photography.¹²⁴ Beyond Creativity says it upskills creatives in graphics design, website design and development, and photography and videography and provides an introduction and foundation to the fields of design and creativity.¹²⁵

¹²² Pluralsight, “Digital-Tutors Is Now Pluralsight.”

¹²³ Zulfa and Iyer, “Enduring Blindspots and Infinite Opportunities: Digital Creative Industries in Uganda.”

¹²⁴ skills Clinic, LinkedIn profile.

¹²⁵ Beyond Creativity, “LevelUp Programs.”

KQ Hub Africa, in partnership with British Council, hosts a series of conversations through which artists, arts organizations, cultural leaders, curators, collectors, and creatives have the opportunity to acquire the knowledge and tools needed to run a thriving sustainable creative arts business.¹²⁶ They also host workshops, seminars, jam sessions, and master classes, all designed in partnership with creative leaders and the British Council.¹²⁷

Digital creatives are aware of emerging digital technologies and use some of them, such as AI and VR/AR. Pollicy's study included creatives who worked in immersive technologies who mentioned the sector being very new in Uganda, mostly due to issues of access to necessary devices due to limited financial capabilities. One artist said he intends to make a difference in the music industry in Uganda by using blockchain technology to protect and earn money from his intellectual property rights as an artist.¹²⁸

It is common to see creatives advertising handmade crafts on social media platforms, especially Facebook and Instagram. Animators like Isaac use YouTube to showcase their work. Visual artists use the same channels to advertise art exhibitions. Several Ugandan musicians have accounts on Spotify, YouTube, and Mdundo where they showcase and sell their music. A group of young alternative musicians came together in 2021 to create a collective called Xpressions through which they are trying to popularize their talent locally and internationally through digital platforms. Each month, they work with one or two artists to produce live in-studio performances that are released on YouTube and circulated on Instagram and Twitter. They also host regular intimate concerts showcasing many of the same artists on their channel in an in-person setting.¹²⁹ Furthermore, content creators and social media influencers fully rely on digital platforms to create, distribute, and monetize their content.

However, it is important to note that these digital spaces can come with harms, especially for women. Popular female musician Winnie Nwagi has spoken of how negative comments from fans sent her into depression.¹³⁰ Learning the skills on how to navigate such challenges is also important.

126 KQ Hub Africa, "Creative Talks."

127 KQ Hub Africa, "Creative Hustle."

128 Opiio, "Using Blockchain Technology to Protect Intellectual Property Rights of Artists."

129 Kajubi, "Xpressions UG Is Laying Fertile Ground For Amplification And Collaboration Among Uganda's New Wave Creatives."

130 Howwe, "Negative Comments From Fans Sent Me Into Depression - Winnie Nwagi."

What’s next in CCI skilling in a digital age?

CCIs in Uganda have received significant attention from various stakeholders, including NGOs, creative organizations, and development partners. But literature on actual impact is not available. However, despite the growing interest in the industry, there is still a significant knowledge gap when it comes to skilling opportunities and challenges for digital skilling, especially for the youth as more of them join the employment search market every year. Instead, much of the discussion around CCIs in Uganda has focused on the constantly evolving laws, infrastructure limitations, government financial support, and opportunities for traditional media.

A closer reading of available literature reveals that what is documented about Uganda’s CCIs leans towards the more traditional models of skilling and practice. While traditional art forms like theatre, visual arts, and crafts are important, the younger generation of creatives in Uganda is increasingly interested in exploring contemporary forms of art and expression in a digital world. This new generation of young artists working in Uganda proudly makes a point to tell their stories to the world—seen through their own eyes and materialized through their own hands.¹³¹ However, there is a glaring gap in data when it comes to understanding how these young artists navigate skilling in the growing digital economy. There is a need for further investigation on the limitations of digital infrastructures, inadequate funding, and limited accessibility that impede the development of digital skills in Uganda’s CCIs.

Table 5 ▼
Examples of digital and non-digital CCI skills

Non-digital	Digital
Entrepreneurial skills (e.g., leadership, business management, project management, communication and networking, financial management, etc.)	Social media literacy
Skills related to the sales and marketing of products and services	E-commerce literacy
Skills relating to the protection of intellectual property rights	Digital marketing and communication
Creative skills related to specific sectors	Skills related to the utilization of new and emerging technologies (VR, NFTs)
Soft skills	Mis/disinformation
	Monetization online
	Navigating online abuse and privacy

131 Afriart Gallery, “Where the Wild Things Are – Group Show.”

Furthermore, there is a need to map and understand the impact of existing skilling initiatives by development partners and other creative intermediaries mentioned in Table 5. It is also worth digging further into whether some creative categories might be receiving more support than others, why, who new actors may be, and what their motives might be (e.g., skilling offered by platforms such as TikTok, Meta, and YouTube would be to increase market share). It is also unclear how gender disparities play a role in digital skilling opportunities and how women may need to learn different skills to men online, either because their roles might be different or because the online environment is typically less safe for them.

Finally, while many learn skills online, it's not clear how relevant online training might be to the Ugandan market (e.g., if they are videos made in the United States). In 2020, YouTube launched a commitment to be a more inclusive space, including a focus on “diversity, equity and inclusion” in supporting its creators, but it is not clear how relevant this might be to the Ugandan context.¹³²

For all these reasons, it is necessary to conduct an audit of the skilling space through in-depth primary research. Despite the challenges, there are several reasons to keep an eye on the country's emerging artists. Experts point to the strong growth of African economies and the rising wealth of the middle class as leading factors in the surge of interest in contemporary African art.¹³³ Supply and demand are interlinked. The future of Uganda's CCIs looks promising, provided that the necessary investments in digital infrastructure and skills development are made. With the right support, Uganda's youth could become the driving force behind the country's creative economy in a digital age.

¹³² Wright, “Updates on Our Efforts to Make YouTube a More Inclusive Platform.”

¹³³ Prisco, “The Irresistible Rise of African Art.”

Appendix

Methods

This research was conducted with the following methods:

- A **comprehensive literature review** of available online literature on Uganda's culture and creative industries, which resulted in this report.
- **Expert interviews with 16 key informants** who work in CCIs, including policymakers, training providers, curators of arts spaces, development partners, and established creatives.
- **One-on-one in-depth interviews with 21 young creatives**, representing various fields within CCIs, including literary arts, visual arts, performing arts (such as literature to film, poetry, theatre), fashion, illustration, audio-visual, music, photography, content creation, and influencers.
- A **brainstorming session with 17 further creatives** to share findings and invite a discussion on skills gaps and policies, held at the National Museum in Kampala. Twenty creatives were invited (from 58 applications) to ensure a diverse range of creative disciplines, including visual arts, music, performing arts, design, and literature. A moderator guided the discussion using a predefined set of open-ended questions. The sessions were audio-recorded by a rapporteur.
- A **final research validation workshop with 25 representatives** from CCIs including policymakers, the Ugandan National Culture and Creative Centre, training providers, established creatives, and academics.

Therefore, a total of 79 individuals participated.

All interviews were held via Zoom, Google Meet, WhatsApp, or in person.

Participants were selected through purposive sampling, a sampling technique where researchers select respondents that are most likely to yield appropriate and useful information.¹³⁴ Each interview lasted approximately 45 minutes and was audio-recorded with the participant's consent.

All transcriptions were then coded and organized into themes and subthemes using Dovetail (an online qualitative data analysis platform). The emerging themes were reviewed, refined, and analyzed to identify patterns, commonalities, and variations in the participants' responses.

The data collected from all the above informed the findings and recommendations report.

¹³⁴ Campbell et al., "Purposive Sampling."

References

- Adeleke, David I. "Communiqué 16: How to Think About Africa's Creator Economy." Substack newsletter. *Communiqué* (blog), October 5, 2021. <https://cmqmedia.substack.com/p/africa-creator-economy>.
- AFD [Agence Française de Développement] Group. "Cultural and Creative Industries – 2020 Activity Report." France: Agence Française de Développement, June 2021. <https://www.afd.fr/en/ressources/cultural-and-creative-industries-2020-activity-report>.
- Afriart Gallery. "Where the Wild Things Are – Group Show." Contemporary And, June 11, 2022. <https://contemporaryand.com/exhibition/where-the-wild-things-are-group-show/>.
- African Theatre Magazine. "Ugandan Theatre Grappling with the Pandemic." September 5, 2020. <https://www.theafricantheatremagazine.com/ugandan-theatre-grappling-with-the-pandemic/>.
- African Union. "Revised African Union Plan of Action on Cultural and Creative Industries," 2018. https://ocpa.irmo.hr/resources/docs/AU_Plan_of_Action_Cultural_and_Creative_Industries-en.pdf.
- Article 19. "Uganda: Court Declares a Section of Cybercrime Law Unconstitutional." January 20, 2023. <https://www.article19.org/resources/uganda-cybercrime-law-unconstitutional/>.
- Beyond Creativity. "LevelUp Programs." July 20, 2022. <https://beyondcreativityug.com/levelup-programs/>.
- Blanshe, Musinguzi, and Chris Ogon. "Uganda: Cartoonists Wonder How Long They Can Criticise without Attracting Museveni's Ire." The Africa Report, April 22, 2022. <https://www.theafricareport.com/193900/uganda-cartoonists-wonder-how-long-they-can-criticise-without-attracting-museveni-ire/>.
- British Council Uganda. "Creative Talk Africa." November 2019. <https://www.britishcouncil.ug/events/creative-talk>.

- Burton, Andrew. "New Engagements to Enhance Artists' Livelihoods in East Africa: Art, Writing, Work." UK Research and Innovation, 2021.
<https://gtr.ukri.org/projects?ref=AH/SO05668/1#/tabOverview>.
- Buse, Ribio Nzeza Bunketi. "Here's the First Africa-Wide Survey of the Economic Impact of COVID-19 on Cultural Industries." *The Conversation* (blog), December 28, 2020. <http://theconversation.com/heres-the-first-africa-wide-survey-of-the-economic-impact-of-covid-19-on-cultural-industries-151400>.
- Buule, Gabriel. "Ugandan Artistes Up in Arms Over Caller Tunes Cash." *Monitor*, August 20, 2022. <https://www.monitor.co.ug/uganda/lifestyle/entertainment/ugandan-artistes-up-in-arms-over-caller-tunes-cash-3921154>.
- Campbell, Steve, Melanie Greenwood, Sarah Prior, Toniele Shearer, Kerrie Walkem, Sarah Young, Danielle Bywaters, and Kim Walker. "Purposive Sampling: Complex or Simple? Research Case Examples." *Journal of Research in Nursing* 25, no. 8 (December 2020): 652–61. <https://doi.org/10.1177/1744987120927206>.
- Chibita, Monica. "The Evolution of Media Policy in Uganda." *African Communication Research* 3, no. 1 (2010): 85–120.
<https://ccms.ukzn.ac.za/Files/articles/ACR/National%20Communication%20Policy%20in%20Africa.pdf#page=89>.
- Comunian, Roberta, Brian J Hracz, and Lauren England, eds. *Higher Education and Policy for Creative Economics in Africa: Developing Creative Economies*. London: Routledge, 2020. <https://doi.org/10.4324/9781003127802>.
- . *Understanding and Supporting Creative Economies in Africa: Education, Networks and Policy: A Policy Report*. London: King's College, 2021.
https://kclpure.kcl.ac.uk/portal/files/159173745/Understanding_Supporting_Creative_Economies_Africa.pdf.
- DW the 77 Percent. "Uganda's Spice Diana on Virtual Performance during the Coronavirus Lockdown." YouTube, September 7, 2020.
<https://www.youtube.com/watch?v=XsPHeLmJW9w>.
- Facebook. "Earn Money." Facebook Creators.
<https://www.facebook.com/creators/tools/earn-money>.
- Feni, Jean. "Artists Puzzled by Ugandans' Lack of Interest in Their Craft." *The Observer-Uganda*. August 20, 2019. <https://observer.ug/lifestyle/61663-artists-puzzled-by-ugandans-lack-of-interest-in-their-craft>.
- Geyser, Werner. "The State of the Creator Economy | Definition, Growth & Market Size." *Influencer Marketing Hub*, March 11, 2021.
<https://influencermarketinghub.com/state-of-the-creator-economy/>.
- Gitta, Zachary, Esther Namukasa, Esther Namugoji, and Raymond Lweterozo. *A Study of the Culture and Creative Industries in Uganda*. Kampala: Department of Research Services, Parliament of Uganda, 2022.

- Government of Uganda. "The Uganda Communications (Content) Regulations 2019." UPPC Entebbe, November 8, 2019. <https://www.ucc.co.ug/wp-content/uploads/2021/10/Content-Regulations-2019.pdf>.
- Hitchen, Jamie. "Ugandan Cartoonists Are Offering Some of the Sharpest Criticism on the State of the Country." Quartz. February 10, 2018. <https://qz.com/africa/1203646/the-sharpest-media-criticism-in-uganda-comes-from-an-unlikely-place-its-cartoonists>.
- Hivos People Unlimited. *The Status of the Creative Economy in East Africa: Ubunifu East Africa Report*. 2016. https://hivos.org/assets/2018/09/ubunifu_report_1.pdf.
- Honstein, Emily. "Threats to Artistic Freedom in Uganda." ICNL (blog), October 19, 2020. <https://www.icnl.org/post/analysis/threats-to-artistic-freedom-in-uganda>.
- Howwe. "Negative Comments From Fans Sent Me Into Depression - Winnie Nwagi." June 21, 2022. <https://www.howwe.ug/news/entertainment/32864/negative-comments-from-fans-sent-me-into-depression-winnie-nwagi>.
- Ian, Wabwire Joseph. "COVID-19 and Its Impact on Uganda's Creative Industry." KQ Research Projects (blog), April 2020. <https://kqhubafrica.com/covid-19-and-its-impact-on-ugandas-creative-industry%ef%bf%bc/>.
- The Independent. "Artistes Urge UCC to Enforce Local Content Law." May 9, 2019. <https://www.independent.co.ug/artistes-urge-ucc-to-enforce-local-content-law/>.
- Ivudria, Godfrey. "How Creatives Are Coping with the Lockdown." East African Business Week. July 29, 2021. <https://www.busiweek.com/how-creatives-are-coping-with-the-lockdown/>.
- Kajubi, Kalanzi. "Xpressions UG Is Laying Fertile Ground For Amplification And Collaboration Among Uganda's New Wave Creatives." *Tangaza Magazine*, May 3, 2022. <https://tangazamagazine.com/industry-spotlights-1/2022/5/3/xpressions-ug-is-laying-fertile-ground-for-amplification-and-collaboration-among-ugandas-new-wave-creatives>.
- Kakande, Angelo. "Contemporary Art in Uganda: A Nexus Between Art and Politics." University of the Witwatersrand, 2008. <https://wiredspace.wits.ac.za/server/api/core/bitstreams/05e984fc-fdaa-4d87-bf7b-327ff6abcbe9/content>.
- Kasadha, Juma, and Rajab Idd Muyingo. "Photographic Education in Uganda." *Photography and Culture* 15, no. 4 (October 2, 2022): 449–62. <https://doi.org/10.1080/17514517.2022.2083372>.

- Kiyaga, Hillary, Racheal Magoola, and Abdul Byakatonda. "Motion Seeking Leave of the House to Introduce a Private Member's Bill Entitled "The Copyright and Neighbouring Rights (Amendment) Bill." Office of the Speaker, Parliament of Uganda, 2022. <https://parliamentwatch.ug/wp-content/uploads/2022/07/Motion-Seeking-Live-of-Parliament-to-Introduce-a-Private-Members-Bill-entitled-The-Copyright-and-Neighbouring-Rights-Amendment-Bill.pdf>.
- KQ Hub Africa. "Creative Hustle." KQ, 2020. <https://kqhubafrica.com/project/creative-hustle/>.
- . "Creative Talks: The Business of the Creative Arts." KQ, May 27, 2022. <https://kqhubafrica.com/project/creative-talks-the-business-of-the-creative-arts/>.
- Mastercard Foundation. "Africa's Creative Renaissance." *Mastercard Foundation* (blog), April 19, 2023. <https://mastercardfdn.org/africas-creative-renaissance/>.
- Mbanga, Jeff. "Makerere Scholars Historicise Humanities, Trends and Prospects." *The Observer-Uganda*. August 25, 2022. <https://observer.ug/education/74907-makerere-scholars-historicise-humanities-trends-and-prospects>.
- Monitor. "Tracing the Role of Music in Politics." January 9, 2021. <https://www.monitor.co.ug/uganda/magazines/people-power/tracing-the-role-of-music-in-politics-1628368>.
- . "Uganda Neglects the Creative Industry." January 10, 2021. <https://www.monitor.co.ug/uganda/news/insight/uganda-neglects-the-creative-industry-1527280>.
- MoTIV. "Omwoleso Offering More Than a Marketplace to Creatives." May 4, 2021. <https://motiv.africa/omwoleso-offering-more-than-a-marketplace-to-creatives/>.
- Muddu, Ian Kiyingi. "Robert Serumaga: The Pantheon of Uganda's Theatre in the '70s." *African Theatre Magazine*, October 17, 2020. <https://www.theafricantheatremagazine.com/robert-serumaga-the-pantheon-of-ugandas-theatre-in-the-70s/>.
- Mugisha, Crispus. "Uganda: Singer Ronald Mayinja Makes U-Turn Again to Release Song Asking Museveni to Go." *Nile Post News*, May 1, 2022. <https://allafrica.com/stories/202205010172.html>.
- Murungi, Paul. "Content Creators in a Fix over YouTube's New Tax Policy." *Monitor*. June 8, 2021. <https://www.monitor.co.ug/uganda/business/prosper/content-creators-in-a-fix-over-youtube-s-new-tax-policy-3430520>.
- Musinguzi, Bamuturaki. "'30 Years of Bananas' to Celebrate World Theatre Day." *The East African*, July 5, 2020. <https://www.theeastafrican.co.ke/tea/magazine/-30-years-of-bananas-to-celebrate-world-theatre-day-1438994>.
- . "Innovation and Investment in Arts, Culture Way to Go." *Monitor*. May 8, 2022. <https://www.monitor.co.ug/uganda/special-reports/innovation-and-investment-in-arts-culture-way-to-go-3807838>.

- . “State of Uganda Film, Audiovisual Industry.” *Monitor*. May 7, 2022. <https://www.monitor.co.ug/uganda/special-reports/state-of-uganda-film-audiovisual-industry-3807864>.
- Nakimera, Josephine. “Drama Was My Second Choice – Luswata.” *The Observer–Uganda*. October 11, 2021. <https://observer.ug/lifestyle/71426-drama-was-my-second-choice-luswata>.
- National Planning Authority. “Second National Development Plan (NDPII) 2015/16 – 2019/20.” Republic of Uganda, June 2015. <http://npa.go.ug/wp-content/uploads/NDPII-Final.pdf>.
- Ngumi, Njoki, George Aloo Karanja, Nehemiah Kabugi, and Jesse Kang’ethe. “COVID-19 Creative Industry Survey Report: Uganda.” Nairobi, Kenya: HEVA Fund LLP, 2020. https://static1.squarespace.com/static/523219f5e4b0d03caffa89f3/t/621dd1a6c76e83526c059c6e/1646121387927/HEVA+Fund_Uganda+Covid-19+Survey+Report_2020_.pdf.
- Okonkwo, Judith, Dale Deacon, Steele, Gareth, Mwagiru, Njeri, Okeng, Lorna, Isu, Mo, Fotso, Landry, Diallo, Mamadou, and Bolaji-Anibaba, Oluwakorede. “Africa XR Report 2022.” *Africa XR*, June 13, 2022. https://issuu.com/africaxr/docs/africaxrreport2022_draft_.
- Olukya, Godfrey. “Artists Turning Legislators Bring Color to Ugandan Politics.” *Anadolu Ajansi*. June 10, 2021. <https://www.aa.com.tr/en/africa/artists-turning-legislators-bring-color-to-ugandan-politics/2381597>.
- Opio, Patricia. “Using Blockchain Technology to Protect Intellectual Property Rights of Artists.” *Start Journal*. October 17, 2021. <https://startjournal.org/2021/10/using-blockchain-technology-to-protect-intellectual-property-rights-of-artists/>.
- Pluralsight. “Digital–Tutors Is Now Pluralsight.” 2023. <https://www.pluralsight.com/digitaltutors>.
- Prisco, Jacopo. “The Irresistible Rise of African Art.” *CNN Business*. January 18, 2016. <https://edition.cnn.com/style/article/africa-contemporary-art-investment/index.html>.
- Public Diplomacy Grant Program. “Power of Creativity: Professional Development in Ugandan Creative Industries.” US Embassy in Uganda. <https://ug.usembassy.gov/power-of-creativity-professional-development-in-ugandan-creative-industries-afkam-fy22-02-deadline-for-applications-february-15-2022/>.
- Qhala and Caribou Digital. *Platform Livelihoods: The Quality of Kenyan Youth’s Digital Experiences across Eight Different Sectors*. Farnham, Surrey, UK: Caribou Digital Publishing, 2022. https://www.platformlivelihoods.com/wp-content/uploads/2022/11/QYDEL-report_Final.pdf.

- Reismann, Hailey. "The Influencer Industry: Q&A with Emily Hund (Ph.D. '19)." Annenberg School for Communication, University of Pennsylvania, February 23, 2023. <https://www.asc.upenn.edu/news-events/news/influencer-industry-qa-emily-hund-phd-19>.
- S4YE [Solutions for Youth Employment]. "Orange Economy: As a Driver of Jobs for Youth." World Bank Group, September 2020. <https://www.s4ye.org/sites/default/files/2020-09/Jobs%20in%20the%20Orange%20Economy.pdf>.
- . "Unlocking Opportunities for Youth in the Orange Economy: Music in Africa." Knowledge Brief Series. World Bank Group, September 2021. https://www.s4ye.org/sites/default/files/2021-09/S4YE%20Knowledge%20Brief%20on%20Music%20Final_1.pdf.
- Skills Clinic. LinkedIn. <https://www.linkedin.com/in/skills-clinic-3192b0258/?originalSubdomain=ug>.
- Sprout Social. "Personal Brand." *Sprout Social* (blog), September 29, 2023. <https://sproutsocial.com/glossary/personal-brand/>.
- The East African. "The Trouble with Art in Uganda," May 15, 2011. <https://www.theeastafrican.co.ke/tea/magazine/the-trouble-with-art-in-uganda-1303482>.
- Thompson, Tony. "Digital Transformation in Uganda: A Path to Recovery." *World Bank Blogs* (blog), July 8, 2020. <https://blogs.worldbank.org/nasikiliza/digital-transformation-uganda-path-recovery>.
- TikTok. "Getting Started on TikTok." TikTok Creator Portal, 2023. <https://www.tiktok.com/creators/creator-portal/en-us/category/getting-started-on-tiktok/>.
- Tribe Uganda. "DigiArt Fest." <https://www.tribe.ug/project/digiart-fest>.
- Uganda Ministry of Gender, Labour and Social Development and Juliana Akoryo. "Quadrennial Periodic Report Uganda 2020." UNESCO, 2020. <https://en.unesco.org/creativity/governance/periodic-reports/submission/3825>.
- . *Report on the Mapping of Culture and Creative Industries in Uganda*. Uganda, September 2014. https://en.unesco.org/creativity/sites/creativity/files/qpr/uganda_cultural_mapping_report_final-2014-min.pdf.
- UNCTAD [United Nations Conference on Trade and Development]. *Creative Economy Outlook 2022*. New York: United Nations Publications, 2022. https://unctad.org/system/files/official-document/ditctsce2022d1_en.pdf.
- UNDP [United Nations Development Programme]. "Open Call: Innovation Challenge! Creatives! Cultural Artists! Artisans!" 2023. https://procurement-notice.undp.org/view_file.cfm?doc_id=260334.
- UNESCO [United Nations Educational, Scientific, and Cultural Organization]. *Re/Shaping Policies for Creativity: Addressing Culture as a Global Public Good*. Geneva, 2022. <https://unesdoc.unesco.org/ark:/48223/pf0000380474?posInSet=5&queryId=0c051dcc-10e2-41b2-b86d-4217c803a4d8>.

- . “Transforming Ugandan Folktales into Digital (Animation) Films for Educational and Leisure Purposes.” 2020. <https://en.unesco.org/creativity/policy-monitoring-platform/transforming-ugandan-folktales>.
- UN General Assembly. “Resolution 198: International Year of Creative Economy for Sustainable Development, 2021.” December 19, 2019. <https://digitallibrary.un.org/record/3847697?ln=en>.
- . “Resolution 223, Cultural and Sustainable Development.” February 12, 2014. <https://www.un-ilibrary.org/content/books/9789210021753>.
- UPRS [Uganda Performing Right Society]. *Annual Report 2022*. Kampala, 2022. <https://uprs.go.ug/wp-content/uploads/2023/01/UPRS-ANNUAL-REPORT-2022.pdf>.
- Vasconcellos, Julio. “Inside Latin America’s Creator Economy: Rich in Influence, Poor in Cash.” *Future* (blog), September 22, 2021. <https://future.com/latin-america-creator-economy/>.
- Walukamba, Aldon. “Ugandan Artists Admit Ignorance of Copy Rights Law.” Ugandan Radio Network. May 8, 2009. <https://ugandaradionetwork.net/story/ugandan-artists-admit-ignorance-of-copy-rights-law>.
- Walusimbi, Frank. “How Music Has Become the New Tool of Political Mobilisation Ahead of 2016 Polls.” *Monitor*. January 20, 2021. <https://www.monitor.co.ug/uganda/news/national/how-music-has-become-the-new-tool-of-political-mobilisation-ahead-of-2016-polls-1635234>.
- Wilkerson, Michael. “Ugandan Editors Questioned for ‘Seditious’ Political Cartoon.” *Foreign Policy* (blog), September 2, 2009. <https://foreignpolicy.com/2009/09/02/ugandan-editors-questioned-for-seditious-political-cartoon/>.
- Wright, Johanna. “Updates on Our Efforts to Make YouTube a More Inclusive Platform.” *YouTube* (blog), December 3, 2020. <https://blog.youtube/news-and-events/make-youtube-more-inclusive-platform/>.
- Xinhua. “Feature: Virtual Concerts Drive Young Talents in Uganda Amid Pandemic.” Xinhuanet.Com, October 4, 2023. http://www.news.cn/english/africa/2021-09/25/c_1310209412.htm.
- YouTube. “YouTube Creators—Education and Inspiration for Video Creators.” YouTube Creators, September 29, 2023. <https://www.youtube.com/creators/>.
- Zulfa, Bobina, and Neema Iyer. “Enduring Blindspots and Infinite Opportunities: Digital Creative Industries in Uganda.” *Uganda: Pollicy*, 2022. <https://pollicy.org/wp-content/uploads/2022/10/Digital-Creatives-Report.pdf>.

