

**KTA ANNUAL
SYMPOSIUM**

THEME



**Localising Intellectual Property
for Uganda's digital economy
& using technology as a tool
for preservation of cultural
heritage**



23RD – 25TH OCTOBER

E V E N T R E P O R T



FOREWORD



Dear Colleagues, Distinguished Participants, and Friends,

It is with great pleasure that I present this report of the 7th Annual KTA Symposium, a milestone event that continues to serve as a cornerstone for advancing discussions in Uganda's legal and technological spheres. This year's symposium, centered on the theme "Localizing Intellectual Property for Uganda's Digital Economy and Using Technology as a Tool for Preservation of Cultural Heritage," brought together diverse stakeholders to address how intellectual property (IP) and technology can drive inclusive and robust digital economies while preserving our rich cultural heritage.

From its humble beginnings nine years ago as the Technology Colloquium, driven by a small group of passionate advocates, our annual gathering has evolved into a flagship event commanding the attention of Uganda's legal, business, and innovation communities. What began as a vision to establish a dedicated forum for meaningful dialogue around intellectual property and technology law has blossomed into a premier platform for policy dialogue, thought leadership, and collaborative innovation.

The impact of our symposium extends far beyond discussion; it has actively contributed to shaping policy, inspiring legislation, and driving the adoption of practices that position IP as a critical driver of Uganda's socio-economic transformation. Our deliberations align with the broader objectives outlined in the National Development Plan III (NDP III), which emphasizes sustainable industrialization, inclusive growth, employment, and wealth creation.

This year's symposium featured significant milestones, including the launch of the Innovators Guidebook on Intellectual Property—a comprehensive resource designed to empower creatives, entrepreneurs, and

innovators across Uganda. We also proudly presented "The Heart Behind the Art," an inspiring documentary that captures the passion, struggles, and triumphs of Uganda's artists while highlighting the urgent need for stronger IP protection in the digital age.

Throughout these pages, you will find insights from our discussions on critical issues such as IP policy contextualization for Uganda's unique needs, cultural preservation through digital innovation, and IP commercialization in sectors including arts, music, and agriculture. We explored how legal frameworks can protect creators while fostering an environment where their creations contribute meaningfully to Uganda's GDP, and examined the integration of IP with Uganda's digital economy.

The conversations, recommendations, and commitments documented in this report reflect our collective determination to create an IP and technology ecosystem that benefits all Ugandans. Our vision remains clear: to ensure that creators and innovators—from artists and musicians to software developers and agricultural producers—have the tools they need to protect their creations and leverage them for economic gain.

As we reflect on the achievements of the 7th Annual KTA Symposium, let us also look forward to continuing this important work. The challenges we face are complex, but with collective effort, we can build legal frameworks that support innovation, protect IP, and drive sustainable development. Together, we can leverage the power of intellectual property and technology to transform not only industries but lives, creating a more prosperous, equitable, and just Uganda for all.

I extend my sincere gratitude to all participants, speakers, partners, and organizers who made this symposium possible. Your contributions have been invaluable in advancing our shared vision for Uganda's development through IP and technology.

Sincerely,

Kenneth Muhangi

Symposium Chair & Convenor
Partner and Head of Technology, Media,
Telecommunications, Intellectual Property and
Sustainability at KTA Advocates
Chair of the Technology, Media & Telecoms Committee
of East Africa Law Society and ICT Cluster of Uganda
Law Society



KTA Annual Symposium Day One Report

Date: 23RD OCTOBER 2024
Location: UNIPOD MAKERERE UNIVERSITY
Organizers: KTA ADVOCATES

THEME: LOCALISING INTELLECTUAL PROPERTY FOR UGANDA'S DIGITAL ECONOMY AND PRESERVATION OF CULTURAL HERITAGE IN THE MUSIC INDUSTRY

INTRODUCTION

The KTA Annual Symposium 2024 spanned three days between the 23rd and the 25th of October 2024. The theme; "Localizing Intellectual Property for Uganda's Digital Economy and Using Technology as a Tool for Preservation of Cultural Heritage" guided the deliberations that addressed critical intersections of Intellectual Property (IP), innovation, and cultural heritage. This symposium brought together policymakers, industry leaders, innovators, and legal experts to chart a pathway towards the theme.

Day One's discussions, framed within Uganda's National Development Plan (NDP) III, aimed to leverage resource-led industrialization and innovation. Keynote speakers and participants underscored the need for reforms that support IP protection and commercialization, highlighting the initiative of Makerere University Innovation Pod (UniPod) established by the United Nations Development Programs (UNDP) to assist Ugandan innovators in protecting their work.

Opening Remarks

The symposium commenced with remarks from **Rayner Mugyezi**, a Senior Associate at Kampala Associated Advocates who also featured as the Master of Ceremonies for Day One, acknowledging the contributions of KTA Advocates, UNDP, and other partners. Mr. Turyakira Peter, the Acting Manager of the UniPod highlighted the importance of IP, innovation, and commercialization for Uganda's economic development. He introduced the UNIPOD, a UNDP – Makerere University initiative supporting Ugandan innovators in patenting and commercialization and emphasized the symposium's role in shaping a white paper to improve Uganda's ranking in global innovation rankings.

Keynote Highlights

The keynote emphasized the strategic significance of Intellectual Property in Uganda, aligning with the National Development Plan (NDP) III objectives of sustainable industrialization and inclusive growth. Uganda's IP and tech ecosystem, aimed at fostering economic benefits across sectors, was a focal point, with the symposium presenting an innovator's guidebook on IP.

Kenneth Muhangi.

Kenneth initiated the session by welcoming participants and expressing gratitude to those who accepted the invitation. He emphasized the importance of the day's discussions, which aimed to contribute to a white paper focused on innovation and Uganda's Global Innovation Index rankings. The symposium served as a significant

milestone, having evolved into a premier platform for advancing conversations around Intellectual Property (IP), digital trade, and technology law in Uganda.

He also gave a brief history of the Symposium where he highlighted that over the past nine years, it has grown from a one – day technology colloquium to a comprehensive three – day event, engaging diverse stakeholders, including legal policymakers, innovators, academia and industry leaders.

He further noted that this year's theme, "*Localizing Intellectual Property for Uganda's Digital Economy and Using Technology as a Tool for Preservation of Cultural Heritage*", is highly relevant to Uganda's development goals, particularly considering the National Development Plan III's focus on resource – led industrialization and innovation. Kenneth noted that the symposium is not only an opportunity for dialogue but also a strategic effort to shape policies that will foster a sustainable ecosystem for IP and technology. He highlighted the need for legal reforms aligned with global best practices, emphasizing the importance of creating an environment that supports creators, innovators, and entrepreneurs.

"The symposium aims to inspire the next generation of Ugandan innovators by equipping them with essential knowledge and resources to navigate the complex legal landscape of IP and technology." He said.

A significant highlight of the symposium is an ongoing project, where an Innovator's Guidebook on intellectual property, developed in collaboration with the Uganda Registration Services Bureau (URSB), aimed at empowering creatives and entrepreneurs will be launched soon. He urged all participants, especially those joining online, to actively engage in discussions and share insights to collectively advance Uganda's innovation ecosystem. Emphasizing that while challenges are complex, they can be overcome through collaborative efforts, he called for a commitment to fostering a legal framework that supports sustainable development.

In conclusion, Kenneth extended a warm welcome to all participants, encouraging them to enjoy the discussions over the next three days as they deliberate on critical issues affecting Uganda's intellectual property and technology landscape.

UNIPOD TOUR DISCUSSIONS

Louis Kironde, the Communications Representative at Makerere University Innovation Pod, welcomed attendees to the hub, highlighting its ten dynamic spaces designed for creativity and collaboration. Kironde showcased the Computer Aided Design (CAD) room, used for training and workshops, and introduced the UniPod area, which supports innovators in developing market – ready products, particularly in fashion. He also pointed out the Food Technology section, often used for exhibitions, and noted a project involving resilient soybean varieties.

As they moved to the engineering space, Kironde emphasized its role in innovation, featuring equipment like 3D printers. He mentioned collaborations with industry partners, including a recent e–mobility skilling program launched with Kiira Motors. He expressed enthusiasm for the tour and the upcoming discussions.



Remarks from Robert Kirunda

Robert Kirunda appeared for and on behalf of the Minister, Science Technology and Innovation, Dr. Monica Musenero, and he commenced his remarks by highlighting the vital role of innovation in Uganda's socio-economic development. He illustrated this with the example of Musa Body from Katwe, who, despite lacking formal financial records, exemplifies creativity and resourcefulness in rebuilding engines. This serves as a testament to the untapped potential within local communities, emphasizing that innovation often arises from unconventional backgrounds. He further noted that the low rate of patent applications in Africa is not due to a lack of innovation, but a lack of documentation of those innovations and called for the need for a '*sui generis*' framework that fits our unique context. A Framework that recognizes and safeguards the rich heritage and creativity in Uganda.

Mr. Kirunda also stressed the symposium's significance as a platform for fostering dialogue among diverse stakeholders, including policymakers, innovators, and industry leaders. He underscored the need for collaborative efforts to leverage Intellectual Property (IP) as a powerful catalyst for economic growth and cultural preservation, particularly in the music industry. By integrating IP considerations into broader economic strategies, Uganda can enhance its cultural assets while promoting sustainable development.

He further emphasized the urgency of **aligning Uganda's intellectual property laws with global best practices** to create a more enabling environment for creators and innovators. This alignment is crucial not only for protecting local creativity but also for facilitating access to international markets, ensuring that Ugandan innovators can compete effectively in the global market.

"Musa Body in Katwe does not have books of account but is a clever innovator and can take a pattern to rebuild an engine."- Robert Kirunda

Kirunda also highlighted the symposium's potential to generate actionable insights that can influence meaningful policy reforms. By engaging in these discussions, participants can contribute to a robust framework that supports creators, fosters innovation, and drives inclusive economic growth.

Kirunda also discussed the **role of culture in preserving**

and conveying Ugandan identity. He highlighted the importance of integrating local innovators into the digital economy and suggested creating platforms to support them. Furthermore, he also discussed the role of culture in preserving and conveying Ugandan identity urging the use of technology for cultural preservation and commercialization wherein he quoted that *“westernization has overshadowed many of our local innovations, but it’s time to re-discover, document, and protect them.”*

In conclusion, he called for collaboration among various sectors, including government ministries, to develop actionable policies that translate into tangible initiatives. He reiterated the connection between culture and individual identity and encouraged ongoing dialogue to deepen understanding of these issues, ensuring that the ministry remains a supportive ally in the process.

PANEL DISCUSSIONS

A) Pharmaceuticals industry

This discussion focused on Pharmaceuticals, Therapeutics, and Traditional Medicine.

Panelists:



- Dr. Kambugu Andrew (Host), Infectious Diseases Institute
- Dr. Peter Kungu, Head of Clinical Services at Alive Medical
- Mr. Justus Karuhanga, Partner at KTA Advocates
- Mr. Remmy Wahanze, Co – Head of the Finance Desk at JEPA
- Ms. Wangechi Wahome, Anza Village
- Mr. John Kyazze – Standards Officer at URSB
- Policy:
- What government regulations make it hard for local pharmaceuticals, therapeutics, and traditional medicine to thrive?

Panelists highlighted several key regulatory challenges that local pharmaceuticals face which are as follows;

Stringent Regulatory Frameworks: Existing regulations often impose complex and lengthy processes for the registration and approval of local drugs and traditional

medicines. This bureaucratic inertia limits innovation and the ability to respond to urgent healthcare needs.

Disconnection from Local Needs: The panelists added that many policies are derived from foreign standards and do not account for Uganda's unique healthcare context or its cultural values, particularly the community-centric approach to health. This disconnect can stifle the growth of indigenous practices and innovations that align with local preferences.

Regulatory Silos: There is a lack of cohesive policies across different regulatory bodies, leading to inefficiencies in approvals and oversight. This fragmentation impedes collaboration and the sharing of best practices.

- **How can policy changes reflect Uganda's unique healthcare needs and respect its cultural values of community care?**

Panelists provided several recommendations for aligning policies with local needs:

Streamlining Registration Processes: Simplifying and expediting the registration processes for locally manufactured pharmaceuticals and traditional medicines would encourage local innovation and responsiveness to healthcare demands.

Developing Locally Designed Policies: Creating policies that stem from local cultural practices and healthcare needs, rather than merely adopting foreign standards, will better support indigenous practices and innovations. Engaging community stakeholders in policy formulation can enhance ownership and acceptance.

Enhancing Institutional Support: Establishing a supportive institutional framework that encourages research and development (R&D) in local pharmaceuticals, including facilitating easier access to regulatory approvals and procurement processes.

- **Infrastructure development:**
- **What infrastructure is most needed to expand the pharmaceutical & therapeutics industry in Uganda (labs, factories, etc.)?**

Panelists stressed the importance of **establishing robust infrastructure:**

Local Laboratories and Manufacturing Facilities: There is a critical need for laboratories and manufacturing plants that meet international standards to ensure quality control and safety in pharmaceutical production.

Educational Institutions: Institutions must be equipped not only with modern labs but also with curricula that promote commercialization and innovation in pharmaceuticals and traditional medicine.



- **How can these developments consider traditional medicine and local health practices?**

Multi-Functional Facilities: Developing integrated facilities that serve both traditional and modern medical practices. Such facilities would help bridge the gap between traditional and pharmaceutical industries, encouraging innovation while honoring cultural heritage.

Embedding Commercialization Skills: Educational programs should include training in commercialization skills that foster entrepreneurship in pharmaceuticals, particularly in relation to traditional medicine. This will create a new generation of innovators equipped to navigate both local and global markets.

Infrastructure for Traditional Medicine: Investment in infrastructure that supports the production and quality assurance of traditional medicines, including proper facilities for harvesting, processing, and testing traditional herbs and remedies.

- **Labor:**
- **What incentives can be deployed to attract more Ugandans to train and work in the pharmaceutical sector?**

Scholarships and Training Subsidies: The panelists recommended targeted incentives such as scholarships for students pursuing degrees in pharmaceutical sciences, medicine, and related fields, alongside training subsidies to make education more accessible.

Apprenticeship Programs: Creating partnerships with local pharmaceutical companies to offer apprenticeship opportunities that provide hands-on experience and job placement after training.

- **What cultural beliefs about medicine should be considered when designing these training programs?**

Respect for Traditional Medicine: Training programs must acknowledge and respect the community's reliance on traditional medicine. Educating trainees about integrating traditional practices with modern pharmaceuticals can foster trust and cooperation.

among practitioners.

Culturally Sensitive Content: Programs should be designed with cultural beliefs in mind, ensuring that content is relevant and respectful of local customs and practices. This could enhance the willingness of communities to engage with modern medical practices.

- **Market Access:**
- **What are the main reasons Ugandan-made drugs struggle to reach both local and international markets?**

Limited Domestic Market Access: Local pharmaceuticals often face challenges in being prioritized within the healthcare system, leading to reduced visibility and limited demand for Ugandan-made drugs.

Regulatory Challenges: Complicated regulatory requirements can create barriers to entry for local companies looking to compete in international markets.

Lack of Consumer Awareness: Many Ugandans are unaware of the quality and effectiveness of locally produced medicines, leading to a preference for imported products.

- **How can we make these markets more accessible while increasing the use of locally made medicines by Ugandans?**

Policy Support: Strengthening domestic policies that prioritize local production within healthcare systems can enhance access for Ugandan-made pharmaceuticals. This could include incentives for healthcare providers to use locally produced medicines.

Awareness Campaigns: Implementing public health campaigns to educate Ugandans about the benefits and quality of local products can help shift consumer preferences towards domestically produced drugs.

International Compliance Pathways: Developing clear pathways for local companies to meet international standards and compliance requirements can enhance their competitiveness in global markets.

- **Access to Funding:**
- **How can local pharmaceutical and medicine companies access more funding to grow their operations?**

Innovative Financing Model: The panelists discussed the need for alternative financing options such as community funding initiatives, micro-loans, and partnerships with international organizations to support local pharmaceutical ventures.

Investment Incentives: Developing policies that provide incentives for both local and foreign investors to support Uganda's pharmaceutical sector.

- **Are there any local or international examples of innovative financing that might work for Uganda's context?**

Successful Models from Other Countries: Panelists suggested looking to successful funding models implemented in other countries with similar economic contexts, such as public-private partnerships that combine government resources with private investment.

Crowdfunding Platforms: Exploring the potential of crowdfunding platforms tailored to health innovations, allowing local entrepreneurs to pitch their projects and secure funding from community members.

- **Partnerships and Collaboration:**
- **What partnerships and policies need to be in place to facilitate the patentability of herbal medicines in Uganda in light of the TRIPS Agreement?**

Inter-Sectoral Collaboration: Establishing partnerships between academic institutions, government agencies, and the private sector to enhance the research and development of herbal medicines in alignment with the TRIPS Agreement.

Intellectual Property Institutions: Collaborating with organizations that specialize in intellectual property rights to advance the patentability of herbal medicines, ensuring that local innovations are protected and recognized.

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- **How can these partnerships enhance the variety of locally available and potent medicines on the market? Is this collaboration feasible?**

Expanding the Range of Medicines: Collaborations can lead to enhanced research capabilities that expand the variety of effective herbal medicines available, improving public health outcomes.

Feasibility of Collaboration: Panelists expressed confidence in the feasibility of these partnerships, provided there is commitment from all stakeholders to engage in a collaborative effort to promote local innovations and respect traditional knowledge.

In conclusion, the insights gleaned from the KTA Symposium discussions emphasize the critical need for a holistic approach to enhancing Uganda's pharmaceutical sector. This involves not only addressing regulatory and infrastructural challenges but also fostering a culture of innovation that respects and integrates traditional medicine. By implementing targeted policies, developing necessary infrastructure, incentivizing workforce participation, and facilitating market access, Uganda can create a robust pharmaceutical industry that not only thrives economically but also preserves and honors its rich cultural heritage.

B) Manufacturing & Industry

Panelists:



- **Dr. Anthony Kakooza – Partner at Byenkya Kihika Advocates & an Expert in Intellectual Property Law.**
- **Mr. Kirunda Robert – Founding Partner at Kirunda & Co. Advocates with an LLM in Law Science & Technology from Stanford Law School.**
- **Ms. Asmahaney Saad – Partner at KTA Advocates**
- **Prof. Sandy Stevens Tickodri Togboa – Executive Chairman at Kiira Motors Corporation**

Moderated by Prof. Dr. Kakooza Anthony, the discussion explored strategies to bolster Uganda's manufacturing sector through IP policies and infrastructure. Key areas of focus included:

Manufacturing Industry World Café Discussion

Prof. Kakooza as the host provided an overview of Uganda's performance in the Global Innovation Index and highlighted critical areas for development. Uganda's ranks across various indicators out of 133, such as institutions (124th), knowledge and technology outputs (102nd), creative outputs (116th), and infrastructure (120th), revealed ongoing challenges, particularly in governance, innovation,

and collaboration between businesses and research institutions. The discussion was anchored in the broader context of Uganda being classified as a low-income economy, with significant potential for innovation in areas like research and development and venture capital.

- **Policy:**
- **How can the government create policies that support Uganda's manufacturing especially in ways that reflect our local needs and values? What are the barriers manufacturers face, because of current policies?**

The discussion on policy was robust, focusing on the development of the National Development Plan IV (NDP4) and the conclusion of NDP III. Participants emphasized the need to identify and prioritize key problems in manufacturing, recognizing that not all challenges can be addressed simultaneously.

Mr. Kirunda pointed out that infrastructure remains a significant barrier, often leading to Uganda being outcompeted in manufacturing. He stressed the importance of highlighting specific issues before crafting effective policies, advocating for a **prioritization framework** to address manufacturing challenges.

- **An illustrative example was shared, highlighting how even a village elder making "Ekibbo" (woven basket in Buganda) can successfully sell their products in broader markets. This example underscored the potential of local innovations and the importance of supporting indigenous Ugandan creativity. Furthermore, the panel advocated for the "Buy Uganda, Build Uganda" (BUBU) initiative, suggesting that it could promote growth by prioritizing local products and creating supportive programs for manufacturers.**

Prof. Kakooza raised a pertinent question regarding the local film industry, referencing the new movie "Janani, The Last Stand" produced by Matt Bish in memory of the late Janan Luwum. He questioned why Ugandans might prefer international films like "Fast and Furious" over local productions, suggesting factors such as movie quality, marketing, and equipment costs might play a role. This prompted a discussion on the necessary components of policy to bolster the film industry and address these issues.

Asmahaney Saad further emphasized the need to return to the foundational principles of production—**land, labor, financing, and market access**—echoing the sentiment that understanding these basic factors is crucial for effective policymaking. She urged participants to consider whether all factors of production are available and how to commercialize transactions effectively. Counsel Saad highlighted the potential for the East African Community (EAC) and global markets to support Uganda's manufacturing sector, questioning what products Uganda can confidently send to international markets given the

high standards required.

Prof. Sandy Stevens Tickodri Togboa contributed to the discussion by **addressing the concept of comparative advantage**. He stressed that unless Uganda possesses a clear comparative advantage, it should refrain from entering certain markets. If such advantages do not currently exist, policy must be developed to create and nurture them, ensuring Uganda's manufacturing sector can compete effectively.

- **Infrastructure Development:**
- **What key infrastructure (power, transport) does Uganda's manufacturing sector need to grow? How can we ensure that this development respects local communities and their heritage?**

Following the policy discussion, participants highlighted **the importance of infrastructure development for manufacturing growth**. Prof. Kakooza posed a critical question regarding the essential components needed for growth, to which Prof. Sandy responded, emphasizing the necessity of power, pricing, and cost considerations.

A debate ensued regarding the **viability of hydro power compared to other energy sources**, with Prof. Sandy advocating for hydro power as the most sustainable and reliable option. He noted that some alternative sources, including certain waste-derived energy methods, might not be environmentally friendly, citing the Kiteezi Landfill Collapse incident as an example of the challenges associated with waste management.

Mr. Kirunda underscored the **need for minerals and adequate quantities of steel, iron, and textiles**, urging a focus on these basic industries for investment. He stressed the importance of establishing small factories that produce final products, which would not only enhance local manufacturing capabilities but also reduce dependency on imports.

Furthermore, the conversation shifted to the **need for reducing production costs**, with participants discussing high investment costs as a potential hurdle. However, it was recognized that, in the long run, these investments could subsidize production. Prof. Sandy highlighted the significance of value propositions, emphasizing that understanding the end goal is vital for creating products that can successfully compete in the market.

- **Market Access:**
- **What unique selling point(s), from Uganda, that celebrates Ugandan craftsmanship and identity, can make local products more appealing to the global market? Furthermore, what role does branding and packaging boost the industry's growth?**

The discussions underscored the importance of **establishing a unique comparative advantage** for Ugandan products to enhance market access.



Participants recognized the necessity of quality control and assurance, ensuring that products meet local, regional, and international standards to effectively compete in various markets.

To support small-scale production, akin to successful models in China, participants discussed strategies for enhancing market access. They emphasized the need for tax incentives, simplified registration processes, and encouragement for individuals to engage in manufacturing. Access to funding was highlighted as a crucial element to boost small-scale production, enabling entrepreneurs to grow their businesses and contribute to the overall manufacturing landscape in Uganda.

Quality Control and Standardization: The panelists stated that to compete internationally, establishing stringent quality standards and certification processes for Ugandan products was recommended. Ensuring that products meet the quality expectations of regional and global markets would help build trust, improve reputation, and increase demand for Ugandan goods.

Promoting Digital and E-Commerce Platforms: The panel underscored the importance of digital platforms for reaching broader markets. Developing a centralized online marketplace for Ugandan products or utilizing established e-commerce sites could give manufacturers access to regional and global consumers, especially in the diaspora.

Incentives for Local Retail Partnerships: They also added that encouraging partnerships between small manufacturers and larger retail chains within Uganda and East Africa would help increase visibility and market share. Offering incentives for retailers to showcase local products would also provide a steady and reliable channel for manufacturers to reach consumers.

- **Access to Funding:**
- **Manufacturing requires a lot of money to get**

started. What small - scale manufacturing business models can be successfully deployed in Uganda, that can attract angel investment, locally and abroad?

Encouraging Venture Capital and Angel Investments: The panelists discussed the need to attract both local and foreign venture capitalists and angel investors. Programs to promote investment-ready small-scale manufacturing models, such as seed funding and incubation support, were suggested to ease startup financial burdens and incentivize investor interest.

Public-Private Partnerships (PPPs): The panelists stated that to bridge funding gaps, partnerships between the government and private sector entities were recommended. These collaborations can reduce costs of borrowing and share investment risks, particularly in capital-intensive areas like machinery, raw materials, and production facilities.

Export Development Funds and Tax Incentives: To boost manufacturing for export, there was discussion on creating export-focused funding initiatives. Export funds would support manufacturers in meeting international standards, allowing them to tap into larger markets. Additionally, tax incentives for investors and manufacturers can attract funds and encourage reinvestment within the sector.

- **Labor:**
- **What skills are missing in Uganda's workforce that would help the manufacturing industry grow?**

Human capital investment: emerged as a crucial theme for fostering innovation and driving the manufacturing industry forward. Participants discussed the importance of maximizing human capital to increase efficiency and improve product quality, drawing comparisons to Botswana, a similarly sized country that has effectively harnessed its human resources. Prof. Sandy emphasized that the type of human capital is critical, focusing on the importance of nurturing innovators and investors.

Awareness and education: were highlighted as essential components for developing this human capital. It was suggested that schools play a vital role in educating students about innovation and the necessary protections for their creations. Furthermore, participants stressed the importance of transforming produced goods into market-ready products, ensuring that innovations reach their intended consumers effectively.

- **Partnerships & Collaboration:**
- **What kind of collaboration can strengthen the manufacturing industry and reflect the spirit of community-building in Uganda?**

The role of partnerships and collaborations was deemed vital for the growth of the manufacturing sector. Participants highlighted the importance of **collaborating with parties already active in the sector**. For instance, the example of Indonesian women utilizing banana leaf waste to create fiber was discussed, noting that Uganda's abundant banana plantations present a unique opportunity for similar partnerships. This emphasizes the potential for leveraging local resources and fostering collaborations that can lead to sustainable and innovative manufacturing solutions.

This encapsulates the discussions focused on manufacturing and industry. It emphasizes the need for **strategic policymaking**, investment in infrastructure, and support for local innovations to drive growth and development in Uganda's manufacturing sector.

C) GEOGRAPHICAL INDICATIONS

Table 3: Geographical indications and agriculture

Panelists

- **Mr. Edwin Tabaro – Partner at KTA Advocates**
- **Mr. David Muwonge – Deputy Executive Director at NUCAFE**
- **Mr. Agaba Gilbert – Director of Intellectual Property at URSB**
- **Ms. Carol Kyazze – Executive Director at Axiom Zorn**
- **Ms. Christine Mawadri – Executive Director at NRG Radio**

The panel on geographical indications (GIs) at the symposium highlighted the vital role that GIs play in protecting and promoting products uniquely associated with specific Ugandan regions. GIs, unlike trademarks, are communal intellectual property rights that benefit groups of producers within a certain region, rather than individual companies or brands. They allow local products—such as the Rwenzori "Mountain of the Moon" coffee, Uganda's first registered GI—to command premium prices on both local and international markets due to their distinct

qualities and regional heritage.

1. Policy:

- **What specific policy changes could support more indigenous GI focused sustainable farming practices and improve food security in Uganda, especially for smallholder farmers?**

Enhance protection of indigenous cultural heritage;

The panelists said that as a country, we need to enact laws that protect cultural heritage. Mr. **Edwin Tabaro** noted that we should establish and support the cultural heritage centers that have been set up. A clear example is Uganda Government's decision to bail out Ndere Cultural Center that was on the verge of being sold off. We can as well have community-led cultural heritage management committees.

Regulate the innovations;

Ms. Carol Kyazze highlighted that some of the innovations that we are adopting as a nation have affected the preservation of our agricultural produce that could be potential GIs. The artificial Fertilizers and new technological advancements that are depleting soil nutrients are a clear example of this. Therefore, we need to regulate their use and assess their impact on our potential GIs.

Implementation;

That having the policies put in place is not enough. We need to have them implemented. They added that this can be done through enacting and strengthening these laws. We could as well ratify and domesticate international conventions such as the UNESCO Convention on cultural diversity.

Make G.Is mainstream;

They also added that this can be done through targeting the young generation through inclusion of our heritage and local agricultural methods in our syllabus. This will help create awareness among the young generation and have them pass on this knowledge to the next generation.

2. **What infrastructure improvements—like irrigation systems or rural roads—are most urgently needed to enhance agricultural productivity?**

Traceability;

it was defined as the ability to track and trace the history, location, and movement of products, components, or materials throughout the supply chain. Ms. Carol Kyazze was of the view that this requires us to put in place a system that can trace agricultural produce to a particular region and hence leading to product visibility and transparency. We could have Unique Identification to promote traceability.

Data integrity and information.

Establishment of database of data on various agricultural produce, soil, climate change and regions. This helps us to know how much we can produce per season and what agricultural produce we should expect to boost our production.

Post-harvest handling; that includes maintaining optimal storage conditions, grading and sorting produce for better market access. Practices such as cooling and refrigeration, packaging, storage, transportation, pest management and among others can lead to enhanced competitiveness in local and international markets.

Quality and audit. The panel highlighted that such enhancement revolutionizes Uganda's agriculture and farmer livelihoods. Standardized farming practices, improved inputs and effective supply chain management ensure high quality produce. Regular audits identify gaps, mitigate risks, and inform data-driven decisions. Key stakeholders collaborate to implement certifications, training, and initiatives. This transformative approach yields; increased crop yields and quality, reduced post-harvest losses, improved market access and prices, enhanced farmer income and livelihoods.

3. Labour:

- **How can Uganda encourage more young people to take up farming and agribusiness, particularly by incorporating Geographical Indications technology and digital solutions?**

Financial Literacy: It was resolved that Ugandan farmers should be equipped with financial knowledge and skills to manage their resources effectively. Training on budgeting, saving, and understanding financing options was emphasized to help farmers make informed decisions about funding sources and investments, which would support the sustainability of their farms.

Patient Capital: Participants highlighted the importance of promoting patient capital aimed at long-term gains over short-term returns. They noted that patient capital would be essential for agriculture, where returns often take time to materialize. By encouraging this approach, farmers would be better positioned to implement sustainable practices without the immediate pressure for profits, allowing them to manage their farms more effectively.

Impact Financing/Investment: It was suggested that venture capital models be explored to provide low-interest or zero-interest loans, with the primary goal of empowering farmers to establish and sustain their businesses. This type of financing would prioritize social and economic impact over financial returns, enabling farmers to invest in sustainable practices and improve the quality and branding of products with geographical indications.

Private-Public Partnerships (PPP): Attendees recommended that the government should partner with private entities to provide funding and resources for farmers. They stated that this model would not only increase access to funds but also support infrastructure development and help in the marketing and protection of geographically indicated products,

fostering economic growth at both local and national levels.

4. Market Access:

- **How can we shift public perception to value local produce more, and what marketing strategies could make Ugandan agricultural products more competitive both locally and internationally?**

The panel pointed out market linkages and knowledge through methods such as business to consumer, business to business, producer to consumer, digital market linkage/ e-commerce and physical market strategies and this increases trade and commerce in agricultural produce. Reliable supply chain and improved product variety.

Traceability and Quality of products. Additionally, implementing traceability and quality control in Ugandan agriculture enhances local and international competitiveness. Traceability technologies like blockchain, RFID, and GPS tracking ensure product authenticity, origin, and quality. Quality control measures, such as certification, laboratory testing, and audits, meet international standards. This leads to increased consumer trust, premium market access, better pricing, and global brand recognition. Initiatives by Uganda's National Bureau of Standards, Export Promotion Board, and National Agricultural Research Organisation support quality improvement. By leveraging traceability and quality, Ugandan agricultural products can differentiate themselves, increase exports, and drive economic growth, ultimately improving market access and poverty reduction

Regional and international markets. We should aim at producing quality produce so as to compete on the global market.

5. Access to Funding:

- **What innovative business models can help Ugandan farmers run more sustainable farms and businesses that promote Geographical Indications in Uganda?**

Financing the G.I. protection. Financing geographical indication (GI) protection in Uganda can boost economic development, cultural preservation, and rural growth. By safeguarding traditional products like Ugandan Coffee, Lake Victoria Fish, and Ankole Long-Horned Cattle, GIs can increase revenue, create jobs, and promote national branding. Government support through policies, funding, and capacity building is crucial. Financing mechanisms such as government grants, private sector investments, international funding, public-private partnerships, and microfinance schemes can be leveraged. Effective GI protection will distinguish Ugandan products, ensure quality, and empower local communities to manage their intellectual property, ultimately contributing to poverty reduction, economic diversification, and

cultural heritage preservation.

Financial literacy. It was resolved that Ugandan farmers should be equipped with financial business management best practices to ensure the sustainability of their businesses.

Patient capital: Patient capital is essential in Uganda's agricultural sector as it provides long-term, low-cost funding that supports early-stage ventures. This approach reduces risks for private investors, facilitates access to necessary resources, and ultimately drives sustainable growth and poverty reduction among smallholder farmers.

Impact financing/investment: This can be done through venture capital that aims at providing loans to individuals with no interest but rather with an aim of enabling the borrower to jumpstart his/her business.

Private-public-private partnership: Government must partner with private individuals and bodies to provide funding.

6. Partnerships & Collaboration:

- **How can stakeholders in Uganda's agricultural sector collaborate to ensure knowledge sharing, increase innovation, yields, and income and farming techniques?**

Cohesive collaboration: Enhancing collaborative synergies among stakeholders in Uganda's agricultural sector can drive knowledge sharing, innovation, improved yields, and increased income. Collaboration can be achieved through farmer field schools, agricultural extension services, online platforms, and workshops that foster collective problem-solving and capacity building. Partnerships with research institutions, farmer-led innovation, and technology adoption can accelerate advancements in agricultural practices. Initiatives such as improved seed varieties, irrigation systems, soil conservation, and crop diversification can significantly boost productivity. Meanwhile, improving market access, value addition, financial inclusion, and forming cooperatives can enhance farmers' income. Key stakeholders—including farmers, research institutions, government agencies, private sector companies, NGOs, and international organizations—must address challenges such as limited funding, inadequate infrastructure, and climate change. Leveraging efforts by organizations like Uganda's National Agricultural Research Organisation and Agricultural Extension Services, along with opportunities in organic produce and regional markets, can promote sustainable farming practices and drive economic growth.

In conclusion, the geographical indications discussion stressed that with the right policies, education, and infrastructure, GIs could significantly enhance Uganda's export market by certifying the unique qualities of regional products, supporting rural economies, and preserving Uganda's cultural heritage.

D) Creative Technology



Panelists

- **Representatives from The Innovation Village – Future Lab Studio**
- **Noah Mesfin – Venture Technology Lead, StartHub Africa**
- **Geoffrey Mutabaazi – Founder & CEO, Karaa**
- **The Creative Technology panel reported challenges and opportunities for creatives in Uganda, specifically focusing on policy, infrastructure, and market access to boost creative technology.**
- **Policy:**
- **What changes are needed in Uganda's laws to help creative tech businesses protect their work and ideas? How can these policies also safeguard Uganda's rich cultural heritage and ensure it's not exploited digitally? What's the missing link in facilitating more patent registrations in Uganda and how can the cost be subsidized to enhance affordability?**

To establish a vibrant creative industry in Uganda, it is imperative to develop a **comprehensive policy and regulatory framework** that clearly defines the concept of a "creative." This framework should serve to identify and recognize individuals and entities engaged in various creative endeavors, thereby fostering a sense of belonging and community within the creative sector.

They added that such a definition should encompass a broad spectrum of creative disciplines, including but not limited to the visual arts, music, literature, design, digital media, and performance arts. By articulating a clear and inclusive definition of who qualifies as a creative, the framework will not only provide clarity and legitimacy to those within the industry but also facilitate access to resources, funding, and support networks.

That the policy should outline the specific roles and contributions of creatives to Uganda's cultural and economic landscape, reinforcing their significance in promoting innovation, preserving cultural heritage, and driving economic growth. Ultimately, establishing this foundational framework will empower creatives, enhance collaboration, and promote a thriving creative economy in Uganda.

They gave an illustrative example where the Parliament of Kenya has proposed a Creative Economy Support Bill 2024, aimed at establishing a legal framework to support individuals within the creative industry and to enhance their entry and contributions to the sector. The bill also seeks to establish a **Creative Fund** dedicated to financing initiatives undertaken by various creatives and to support the implementation and execution of creative projects.

The establishment of a Borderless Protection Policy for Intellectual Property (IP) is essential to ensure that created ideas and works receive comprehensive protection beyond the jurisdiction of Uganda. This policy should guarantee that intellectual property rights are upheld not only within Uganda but also across East Africa and the broader African continent.

The panelists added that by implementing such a framework, creators can enjoy the assurance that their works will be safeguarded from infringement, regardless of geographic boundaries. This approach will facilitate cross-border collaboration and innovation, enabling Ugandan creators to participate fully in regional and continental markets while safeguarding their intellectual contributions.

- **Infrastructure:**
- **What kind of digital tools or infrastructure do Ugandan creative tech companies need to grow? How can this be done in a way that promotes local cultures and storytelling?**

Creation of Platforms or Databases for Registered IP: The panel discussed that developing a centralized digital platform or database for registered intellectual property is crucial. This platform should serve as a repository where creators can register their works, making it easier to access information regarding ownership and rights. Such a system would streamline the registration process, provide transparency, and reduce the instances of IP infringement. Additionally, this database could include features for tracking the usage of registered IP, enabling creators to monitor how their work is being utilized, and ensuring they receive appropriate recognition and compensation.

Digitization of the Gazette: The digitization of official publications, such as the Uganda Gazette, is another important step they considered. By converting this crucial resource into a digital format, access to information regarding registered IP rights, legal notices, and updates on legislative changes will be significantly enhanced. A digital Gazette would facilitate timely access to vital information for creators, allowing them to stay informed about their rights and responsibilities.

Furthermore, this initiative can promote transparency and encourage compliance with IP laws.

Borderless Protection of IP: The panel also added that to effectively protect intellectual property across geographical boundaries, Uganda must advocate for a robust framework for borderless IP protection. This framework should include agreements with other East African and African nations to ensure that creators' rights are recognized and enforced beyond national borders. Such a policy will provide Ugandan creatives with the confidence to engage in international markets, knowing their works are protected against infringement. This could involve collaborations with regional bodies to harmonize IP laws and facilitate cross-border enforcement mechanisms.

Utilization of Existing Social Media Platforms: The discussion was that social media platforms represent a significant opportunity for Ugandan creative tech companies to showcase their work, engage with audiences, and build communities. Creatives can leverage these platforms for marketing and networking, thus enhancing their visibility. However, it is essential to implement strategies for protecting IP within these spaces. This may involve educating creators on their rights regarding content shared online and advocating for better enforcement of IP protections on social media platforms to deter unauthorized use of their works.

Access to Affordable Legal Services (Legal Tech Hub)

Access to affordable legal services is critical for empowering creatives to navigate the complexities of intellectual property law. Establishing a legal tech hub that provides resources, guidance, and affordable legal support specifically tailored for the creative sector can greatly benefit Ugandan creatives. This hub could offer workshops, legal clinics, and online resources that help individuals understand their rights, the registration process, and how to enforce their IP. By reducing the barriers to accessing legal support, creatives will be better equipped to protect their works and engage more confidently in the market.

- **How can this be done in a way that promotes local cultures and storytelling?**

Creation of Platforms or Databases for Registered IP: The discussion was on cultural focus designing the IP registration platform to specifically highlight and promote local cultural expressions, such as traditional art forms, music, and folklore such as '**Kadodi traditional dance**', should be implemented. This can include categories dedicated to various cultural narratives, enabling creators to showcase their unique stories and heritage.

Storytelling elements should be incorporated into the platform, allowing creators to provide context about their works, share the inspiration behind them, and connect with audiences on a deeper level. This can enhance appreciation for local narratives and encourage collaboration among creatives.



Digitization of the Gazette: The Panel suggested digitizing of the Uganda Gazette, and considering including sections that celebrate local cultural achievements and stories. This can serve as a historical archive, documenting important cultural milestones and contributions from various communities. They added that ensuring that the digitized content is easily accessible to the public, encouraging engagement with local cultural practices and narratives, and fostering a sense of pride in Uganda's diverse heritage.

Borderless Protection of IP: They added that establishment of agreements with neighboring countries that not only protect IP but also encourage cultural exchange. This can include collaborative projects that blend different cultural narratives and promote shared storytelling experiences.

Recognition of Traditional Knowledge: The panel further said that they should ensure that borderless IP protections also encompass traditional knowledge and cultural expressions, safeguarding the rights of indigenous communities and promoting their stories on international platforms.

Access to Affordable Legal Services (Legal Tech Hub): Equipping the legal tech hub with resources tailored to local creatives working on culturally significant projects. This can include workshops on how to protect and monetize traditional storytelling methods and local art forms.

Establishing mentorship initiatives connecting experienced legal professionals with emerging creatives, particularly those focused on preserving and promoting local culture. This guidance can help navigate IP rights while emphasizing the importance of cultural storytelling.

- **Labour:**
- **How can existing players in Uganda's creative technology fields like game design, animation and digital arts support the nurturing of skills and the growth of business in this field?**

Televising and Publication of Local Works in the Local Media: The panel discussed that the promotion of local creative works through television and media platforms is essential for showcasing Ugandan talent

in game design, animation, and digital arts. Initiatives like featuring local productions, such as the cartoon "Katoto," not only celebrate creativity but also inspire young artists and developers.

Furthermore, collaboration with local media outlets can facilitate the airing of programs and documentaries that highlight unique Ugandan storytelling, enhancing the visibility of local artists. Additionally, engaging the community through dedicated segments can foster public appreciation and pride in homegrown talent, ultimately creating a supportive environment for artistic expression and innovation.

Facilitating Global Awareness of Local Standards: The panelists also added that encouraging Ugandan creatives to participate in global conferences, trade shows, and festivals is vital for showcasing their work on an international stage. This exposure not only highlights local standards but also fosters the exchange of ideas, techniques, and trends that can enrich local practices.

Additionally, building partnerships with international organizations and creatives provides valuable opportunities for knowledge sharing and mentorship, enabling local talents to navigate the global landscape while preserving their unique cultural identity.

Sensitization on the IP Regime: The panel addressed the fact that established industry leaders can play a crucial role in educating local creatives about intellectual property (IP) rights by organizing workshops and seminars that clarify the IP regime and empower artists to navigate its legal complexities. Providing accessible resources, such as guides and online modules, will equip creatives with the knowledge to register and protect their works effectively, fostering a culture of respect for intellectual property. Additionally, advocating for clearer and more accessible IP laws tailored to the creative tech sector can help shape a supportive regulatory environment that encourages innovation while safeguarding creators' rights.

Empowering Local Brands: Furthermore, established companies can empower emerging creatives by offering mentorship and resources for brand

development, including marketing strategies, audience engagement, and industry positioning. Encouraging collaborations between established brands and new talent can drive innovation and provide valuable real-world experience, leading to unique products that celebrate local culture and appeal to both local and international markets. Additionally, by creating distribution channels for locally produced games, animations, and digital art—through online platforms and physical outlets—these companies can help ensure that local content reaches broader audiences, thereby strengthening the local creative economy.

- **Market access:**
- **What challenges do Ugandan creative tech businesses face when trying to sell their products internationally?**

The panel; cited several challenges as listed below;

Ugandan creative tech companies face challenges connecting with international markets, primarily due to limited networking opportunities. To address this, establishing platforms for collaboration and exchange is crucial. These platforms can bridge the gap by facilitating partnerships with established international companies, enabling participation in trade shows, and promoting engagement in online networking forums.

Additionally, **navigating cultural differences** can be challenging for Ugandan businesses trying to penetrate international markets. Understanding the cultural context of potential customers is crucial for effectively marketing and positioning products. Establishing exchange programs can help local creatives understand global consumer behavior and adapt their products accordingly.

Many Ugandan creative tech companies **lack access to big data analytics tools** that can provide insights into consumer behavior, market demands, and competitive landscapes. Without this data, businesses may struggle to make informed decisions, hindering their ability to effectively target international markets. Investing in training programs and resources to enhance data literacy among creatives can empower them to leverage big data effectively.

The creative tech sector in Uganda struggles to develop high-quality services that meet international standards, largely due to limited access to training and professional development opportunities. Addressing this challenge requires partnerships with educational institutions and international organizations to create targeted training programs. These programs can equip the workforce with the skills needed to improve service delivery and align with global expectations.

Furthermore, High levels of talent migration can pose significant challenges for local businesses. Skilled professionals often seek opportunities abroad for better pay and working conditions. To counter this, it is essential to create attractive working environments and career growth opportunities within Uganda,

encouraging creative talent to stay and contribute to the local industry.

They added that the Ugandan creative tech businesses often **struggle to attract foreign investment due to concerns over regulatory stability, lack of infrastructure, and insufficient incentives for investors.** Creating a conducive economic environment with clear policies, tax incentives, and support for startups can make Uganda a more attractive destination for international investors.

- **Access to funding:**
- **What types of financial support are available for small creative tech companies in Uganda?**

Leveraging of Angel investors, and that in Uganda, there is a growing network of angel investors interested in supporting innovative creative tech ventures. These investors often bring not only funding but also valuable mentorship and industry connections, which can be critical for early-stage companies seeking to scale.

Venture capital firms, particularly for businesses with high growth potential. VCs typically invest larger sums of money in exchange for equity in the company. In Uganda, several VCs are focusing on technology and creative sectors, providing not just financial backing but also strategic guidance to help companies navigate growth challenges.

Exploration of debt financing options, such as bank loans or microfinance solutions. While debt financing requires careful management due to repayment obligations, it allows businesses to retain ownership and control. Many financial institutions in Uganda are increasingly recognizing the potential of creative industries and may offer tailored loan products to support these ventures.

They affirmed that various local and international organizations offer grants to support creative projects. These funds do not require repayment and can be used for specific initiatives, such as developing new technologies, producing creative works, or conducting research. Entrepreneurs can access grants from government programs, NGOs, and international agencies focused on cultural preservation and innovation.

- **How can players in this sector especially young entrepreneurs, develop sustainable business models that are not dependent on funding?**

Diversification of Revenue Streams: The panelists discussed that entrepreneurs should consider creating various products or services that cater to different market segments. For instance, a game design company could offer mobile games, educational software, and virtual reality experiences. This diversification can help mitigate risks and ensure a steady income flow.

Building Strong Community Engagement: Forming partnerships with local businesses, schools, and

cultural institutions can create opportunities for joint projects that promote cultural heritage while generating income. These collaborations can include workshops, events, or community art projects that engage the public and foster a sense of ownership.

Emphasis on Branding and Marketing: Clearly defining what sets their products apart can help entrepreneurs attract and retain customers. A strong brand identity that resonates with local culture can enhance market appeal and encourage customer loyalty. Additionally, leveraging digital marketing strategies, such as social media advertising, content marketing, and search engine optimization (SEO), can help reach broader audiences without incurring significant costs. Building a robust online presence allows for direct engagement with customers and can drive sales through e-commerce platforms.

Skill Development and Capacity Building: Furthermore, entrepreneurs should invest in their skills and knowledge, staying updated on industry trends, technologies, and best practices. Participating in workshops, online courses, or networking events can enhance their capabilities and lead to innovative business solutions. It is pertinent to note that seeking mentorship from experienced professionals can provide valuable insights and guidance. Joining support networks or entrepreneurial communities can foster collaboration and shared learning, creating an ecosystem that encourages growth.

1. Partnerships and collaborations:

□ **How can tech companies in Uganda work together with traditional artisans and creators to build something new while avoiding duplication of efforts?**

Public-Private Partnerships (PPPs) Recognized by the State: The panel highlighted that establishing formal public-private partnerships (PPPs) can create a collaborative framework between tech companies and traditional artisans, allowing for joint projects that blend technology with traditional crafts. That through these partnerships, tech companies can provide technological resources, training, and infrastructure, while artisans contribute their cultural knowledge and craftsmanship, resulting in innovative products that preserve the authenticity of traditional art forms. By recognizing and supporting these partnerships, the state can streamline processes, provide funding, and reduce bureaucratic hurdles, thereby enhancing the visibility of collaborative efforts and attracting further investment and community engagement.

Investor Readiness Programs: Implementing investor readiness programs specifically designed for tech entrepreneurs and traditional artisans can equip them with essential skills to attract investment. These programs offer training in business development, marketing, and product innovation, ensuring that participants effectively present their ideas to potential investors. Joint pitching sessions, where tech companies and artisans showcase their collaborative

projects, can enhance visibility and stimulate investor interest, highlighting innovative solutions that merge technology with traditional practices. Additionally, these programs facilitate networking opportunities and mentorship, fostering collaboration between traditional artisans and tech entrepreneurs, which can lead to the co-development of products that honor cultural heritage while addressing contemporary market demands.

Subsidized Prices for Services from ESO (Enterprise Support Organizations): Additionally, by collaborating with ESO to offer subsidized services, tech companies can support traditional artisans in accessing essential resources such as business training, marketing support, and technology adoption. This collaboration can lower the barriers for artisans to integrate technology into their crafts. That ESO can also help traditional artisans navigate market entry, ensuring that new products developed in collaboration with tech companies are well-positioned for success. This includes guidance on pricing strategies, distribution channels, and market trends, preventing duplication of efforts in reaching consumers.

Digital Literacy for URSB (Uganda Registration Services Bureau): They also added that enhancing digital literacy initiatives targeted at artisans can empower them to navigate the registration process with the Uganda Registration Services Bureau more effectively. This knowledge can facilitate smoother collaboration with tech companies by ensuring that traditional creations are properly protected under intellectual property laws. Furthermore, conducting workshops that focus on the importance of IP registration, the use of technology for business development, and the registration process can enhance artisans' understanding and engagement. This foundational knowledge helps avoid misunderstandings and duplication of efforts in protecting cultural assets.

Working with State Agencies to Promote Awareness and Lower Registration Costs: The panel finally highlighted that collaborating with state agencies to initiate awareness campaigns about the benefits of intellectual property (IP) protection can cultivate a culture of cooperation among artisans and tech companies, emphasizing the importance of safeguarding cultural heritage while fostering innovation. Advocating for reduced registration costs for traditional artisans and startups can help lower financial barriers, enabling small-scale artisans to protect their innovations without facing significant expenses. Furthermore, working alongside state agencies to streamline registration and collaboration processes can enhance efficiency, simplify paperwork, and reduce bureaucracy, thereby encouraging more artisans to engage with tech companies and participate in collaborative projects without unnecessary delays.



CONCLUSION:

The discussions from Day One of the KTA Symposium underscore the critical intersections between intellectual property, innovation, cultural preservation, and economic growth in Uganda. Stakeholders across sectors provided actionable insights on the pharmaceutical industry, manufacturing, creative technology, and geographical indications, all aimed at advancing Uganda's National Development Plan III objectives.

Key Takeaways:

Pharmaceuticals and Health: Addressing regulatory challenges, fostering infrastructure development, and streamlining processes can drive growth in local pharmaceuticals and traditional medicine. Integrating local health practices with modern systems is essential for inclusivity and innovation.

Manufacturing and Industry: Prioritizing infrastructure development, labor skill enhancement, and market access can create a competitive manufacturing sector. Collaborative policymaking and leveraging Uganda's comparative advantages will promote both local and international competitiveness.

Geographical Indications: Emphasizing policies that protect cultural heritage, enhance quality control, and improve traceability can transform Uganda's agricultural products into premium global commodities. Increased awareness and infrastructure investments are key to achieving this.

Creative Technology: Developing a robust IP framework, digital infrastructure, and access to funding will empower Ugandan creatives to innovate and connect with global markets. Policies promoting cultural storytelling and reducing IP registration barriers are vital.



The Way Forward:

To sustain momentum:

Policy Alignment: Update and implement legal frameworks tailored to Uganda's unique challenges and opportunities, ensuring alignment with global best practices.

Capacity Building: Develop training programs for creatives, innovators, and manufacturers to enhance skills and promote entrepreneurship.

Collaboration: Strengthen partnerships across public and private sectors, focusing on knowledge sharing, resource pooling, and innovative solutions.

Market Access: Support local producers in accessing both domestic and international markets through incentives, quality assurance, and traceability systems.

Technology Adoption: Promote digital solutions for IP management, cultural preservation, and product commercialization.

By fostering synergy among stakeholders and addressing identified challenges, Uganda can position itself as a leader in innovation while preserving its rich cultural heritage and driving economic development.



KTA Annual Symposium Report Day Two

Date: 24th OCTOBER 2024

Location: MCI HUB
KABALAGALA



Introduction

Day Two of the KTA symposium delved into a dynamic dialogue on the theme "From Canvas to Commerce: Navigating IP in Uganda's Arts Industry." This session aimed to bridge the gap between Uganda's diverse arts community and policymakers, creating an essential platform to examine the effectiveness of the current Intellectual Property (IP) framework within Uganda's evolving creative landscape. With an emphasis on the digital era's unique challenges, the discussions highlighted the urgent need for an IP policy that not only protects artistic innovation but also supports sustainable growth in Uganda's creative economy.

Participants engaged in specialized roundtable discussions across various art sectors—music, film, fashion, and content creation. Led by Table Hosts, each group explored thought-provoking questions designed to stimulate ideas and generate innovative solutions for navigating IP complexities. This collaborative approach enabled industry leaders, artists, and policymakers to share insights, address obstacles, and contribute to formulating a robust, well-informed policy for Uganda's creative economy.

Opening remarks

Day Two commenced with an energetic welcome from Eugene Kavuma, Head of Special Projects at Next Media Group, as the Master of Ceremonies, who encouraged active engagement and idea-sharing among attendees. Kavuma outlined the day's

agenda, which included a recap of Day One and interactive sessions to build on previous discussions. Kenneth Muhangi, a partner at KTA Advocates, provided a summary of Day One, held at Unipod in Makerere University, where the focus was on Uganda's innovation potential and policy advocacy. He highlighted the "World Café" format, which facilitated idea exchange to develop policy-focused white papers for the creative and tech sectors.

Kavuma thanked MCI Hub for hosting and emphasized Uganda's creative economy's untapped potential, urging participants to contribute meaningfully to shape impactful policy recommendations. He then introduced Julianne Mweheire, Director of Economic Regulation, Content and Consumer Affairs at the Uganda Communications Commission (UCC), who gave the opening remarks, cemented on the UCC's role in supporting Uganda's creative economy.

Julianne Mweheire's opening remarks

Julianne Mweheire, the Director Economic Regulation, Content and Consumer Affairs at UCC representing the UCC Executive Director, opened with remarks on UCC's evolving role in fostering Uganda's creative economy, particularly in film and media. While her primary responsibility has been sector regulation, her recent focus has shifted towards supporting Uganda's creative industries. Mweheire highlighted UCC's 13-year investment in promoting local film and outlined their regulatory scope, which now includes licensing and oversight in cinematography. She underscored the importance of a unified approach, integrating music, fashion, and cultural activities to drive national growth and innovation.

Referencing the global creative economies estimated \$2.5 trillion value, Mweheire cited South Korea as an example, where creative industries contribute 6 - 7% of GDP. By contrast, Africa's creative sector remains underutilized at just 1.5% capacity. Mweheire highlighted UCC's initiatives to boost local content, including a 70% local content quota on free-to-air TV, which has helped Ugandan content grow from 30% to over 68% since 2013. She also introduced the Content Development Support Program, providing grants and mentorship, alongside the Uganda Film Festival, which has showcased over 1,300 Ugandan films since its inception.

Mweheire stated that to overcome these barriers, UCC has embarked on a range of initiatives, such as hosting the Uganda Film Festival, which promotes local content and supports filmmakers. UCC also partners with the Uganda Tourism Board and other bodies to facilitate international exposure for local films. Lastly, UCC stresses the importance of professionalism, sustainable business models, and audience engagement in advancing the creative sector.

In conclusion, Mweheire called for collective support



to nurture Uganda's creative economy, which could yield significant economic and cultural benefits, positioning Uganda as a global hub for creativity and cultural heritage.

Following Mweheire's speech, the Sympo Conversation explored the theme "The Story of the Ugandan Creative: Challenges and Opportunities for International Recognition." Moderated by Rasheeda Nalumoso from the British Council, panelists included Eugene Kavuma, Daudi Kalungi, and Natasha Karungi.

They addressed;

The Story of the Ugandan Creative: Challenges and Opportunities for International Recognition

- **Panel Overview**

Following Mweheire's speech, the Sympo Conversation explored the theme "The Story of the Ugandan Creative: Challenges and Opportunities for International Recognition." Moderated by Rasheeda Nalumoso, the SSA Regional Programme Manager Creative Economy at the British Council; panelists included Eugene Kavuma – special Projects Lead @ Next Media; Daudi Kalungi, Founder - AfriArt Gallery, and Natasha Karungi, a visual artist. The panelists shared insights on challenges and strategies related to the Ugandan creative industry's global positioning, highlighting infrastructural gaps, policy needs, digital advancements, and cultural valuation.

Key Points Discussed

Infrastructure and Institutional Gaps

Daudi Karungi explained that starting AfriArt Gallery came from a need for spaces to showcase Ugandan art. That there was limited demand and infrastructure, pushing him to pioneer Ugandan art's representation globally. However, challenges in obtaining international visas for African artists limit participation in global exhibitions. Further, banking structures in Uganda are not fully supportive, lacking facilities to handle international transactions and secure payments for artists abroad.

Further the absence of local venues for nurturing artists and creators exacerbates these difficulties. **Karungi** highlighted how, unlike Nairobi's burgeoning art spaces, Uganda still lacks organized areas dedicated to fostering artistic growth and commercial opportunities, which affects the visibility and accessibility of Ugandan art.

Digital Transformation and Ownership in Art

Natasha Karungi shared her journey as a digital artist, noting her reliance on platforms like Instagram and Twitter to reach an international audience. The rapid evolution of digital spaces offers Ugandan creatives an avenue for self-promotion and sales, but there are gaps in knowledge and skills for using these tools effectively. She advocates for formal education in digital artistry within Uganda, reducing dependence on self-taught online resources.

In addition to that in emphasizing the importance of intellectual property rights, Natasha highlighted that creatives need tools to track ownership of their work, especially in the digital domain. She mentioned how technologies like NFTs and blockchain could secure artists' intellectual property and facilitate the identification of original work.

Policy Development for Creative Industries

Rasheeda noted the current review of Uganda's National Cultural Policy, presenting a unique opportunity to formalize the creative industry's role in economic development. He encouraged active participation from creatives to ensure the policy includes provisions for intellectual property protection, funding, and resource allocation across government departments.

Furthermore, fragmentation of responsibility among government agencies hinders cohesive support for creatives, impacting policies for intellectual property, export of cultural products, and funding. That there is a need for policy that streamlines and simplifies processes, offering a direct contribution channel for the creative economy.

Sustainability in Creative Practice

Eugene Kavuma discussed the importance of creating sustainable systems for Ugandan creatives, pointing to initiatives like Kampala Design Week, which provides a platform for the diverse design community. However, challenges persist in defining the value of creative products within Uganda's economic framework. Financial institutions remain skeptical of art's intangible value, demanding traditional collateral, which is often inaccessible to artists.

Kavuma stressed the need to redefine Uganda's approach to valuing creative output, taking cues from countries like Nigeria, where the creative industry has achieved recognition as a key economic contributor.

Intellectual Property and Market Valuation

Panelist Feedback: Panelists shared consensus on the undervaluation of intellectual property within Uganda. There's an opportunity to develop industry standards for valuing creative works, which could facilitate better access to loans and financial support. By recognizing intellectual property as a viable asset, Ugandan creatives could engage in international markets with greater bargaining power and legitimacy.

Conclusion and Future Directions

The panel underscored that Uganda's creative industry has immense potential but faces challenges related to infrastructure, policy, education, and market valuation. Leveraging digital tools, enhancing education for digital and traditional artists, and advocating for policy support were highlighted as critical steps forward. Developing industry standards for valuing creative works and enabling access to financial resources could allow Ugandan creatives to secure their position on the global stage. These points reflect the necessity of an interconnected, supportive framework that recognizes and uplifts the Ugandan creative industry's contributions to both local and global markets.

Remarks by Hon. Balaam Barugahara Ateenyi

This discussion was followed by Hon. Balaam Barugahara Ateenyi, the Minister of State for Youth and Children Affairs in the Ministry of Gender, who addressed the attendees, emphasizing the need to leverage Uganda's culture and creative industries for broader societal mobilization and mindset change. He acknowledged the underutilization of artists in community engagement, noting that artists have primarily been used for political mobilization rather than as advocates for social programs like the Parish Development Model (PDM). Hon. Balaam encouraged a shift in mindset so that creative professionals could play a key role in communicating developmental initiatives to the public while also benefiting economically from their involvement.

Hon. Balaam highlighted the lack of inclusivity and access to resources within the art sectors, mentioning that a government fund intended for artists remains largely

unused, possibly due to high borrowing conditions and the requirement of security, which artists may struggle to provide. To counter this, he proposed exploring grant-based financial support or establishing cooperatives or savings and credit cooperatives (SACCOs) for artists. By forming these collectives, he suggested, artists could gain access to resources with fewer barriers and exercise greater control over funding distribution.

He also discussed the importance of establishing partnerships and sponsorships to support young Ugandan creatives. Although few artists currently receive sponsorship, he urged development partners and NGOs present at the symposium to contribute to youth empowerment initiatives. Recognizing past issues of grant mismanagement, Hon. Balaam stressed that financial literacy and proper resource management are vital for sustaining grant funding and reshaping perceptions about artists as responsible contributors to Uganda's economy.

In closing, Hon. Balaam advocated for more structured training in business and financial management for artists. He suggested incorporating such training as part of the symposium or in broader initiatives to equip artists with the necessary skills for economic sustainability. These skills, he asserted, are crucial in helping artists not only grow individually but also foster Uganda's overall creative economy. He also called for collaboration among all stakeholders to unlock the potential of the arts sector for community development and suggested involving Hon. Peace Mutuuzo, the Minister of Culture, in the next convention to ensure a balanced approach that incorporates both culture and gender perspectives.

Table Discussions

The table discussions at the KTA Annual Symposium were organized in a "World Café" format, with each table focused on a key aspect of Uganda's creative industry: policy, infrastructure, labor, market access, and funding. Participants chose tables based on their interests in areas like film, music, arts, or fashion. Facilitators guided the discussions, and selected representatives presented their group's insights to help shape white papers for policy recommendations, aimed at strengthening Uganda's creative economy.

Table 1: Music Industry

Host: Geoffrey Ekongot, Co-Chief Executive Officer, Black Canvas Media

This report captures insights from Table One's discussion on the challenges and opportunities within Uganda's music industry, focusing on intellectual property, cultural preservation, and digital advancement. Led by Geoffrey Ekongot, an expert in the music industry, the discussion addressed six key areas: Policy, Infrastructure Development, Labor, Market Access, Funding, and Partnerships & Collaboration.

- **Policy:**
- **What laws in Uganda make it difficult for musicians to make money from their work, especially in**

protecting against piracy? What is the role of copyright in uplifting the economic wellbeing of Ugandan Artists? How can the music industry preserve traditional sounds and stories from different tribes and cultures in Uganda?

Policy Challenges

The panel addressed significant legal barriers affecting musicians' income, particularly regarding the protection of their work against piracy. The existing Copyright and Neighboring Rights Act Cap. 222 of 2006 has not adequately adapted to the digital landscape, leading to income loss through piracy and other means. Key points included:

The law's outdated framework does not accommodate current digital developments that facilitate copyright exploitation.

The rise of free access to music through various digital platforms diminishes the perceived value of music among consumers.

Proposed Solutions:

Economic Role of Copyright: Geoffrey Ekongot pointed out that establishing stronger copyright protections would encourage fair compensation for artists, contributing to their economic independence. Participants suggested that a robust copyright infrastructure could ensure consistent income for artists, allowing them to reinvest in their craft and contribute to the national economy.

Preserving Traditional Sounds: A core issue discussed was the preservation of Uganda's diverse cultural heritage through traditional music. By incorporating indigenous sounds and stories, artists could maintain a connection with Ugandan roots. This approach would both preserve cultural heritage and position Ugandan music uniquely in global markets.

Raise awareness about intellectual property rights, emphasizing that music is as valuable as tangible property. They explained that it is imperative to elevate the understanding of intellectual property rights among musicians, consumers, and industry stakeholders alike. Music should be recognized as a form of property that carries significant value, like physical assets. This can be achieved through targeted campaigns that highlight the importance of respecting artists' rights and the economic impact of copyright infringement. By organizing workshops, seminars, and community outreach programs, they can cultivate a culture that respects creative expression and acknowledges the hard work that goes into music production. This awareness is crucial not only for protecting artists' livelihoods but also for promoting a sustainable music industry in Uganda.

Advocate for the reinstatement of the private copy levy on devices used to consume music, which had

previously been dismissed by the cabinet. The panel also added that the private copy levy, which was previously implemented to compensate creators for the private use of their works, should be revisited and reinstated. This levy serves as a vital source of income for artists, ensuring they are fairly compensated for the consumption of their music. The previous decision by the cabinet to dismiss this levy must be challenged through persistent advocacy efforts, including lobbying with policymakers and engaging in public discourse about the economic ramifications of piracy. By reinstating this levy on devices such as smartphones, computers, and other media players, we can create a sustainable funding mechanism that supports the creative community and acknowledges the value of their work.

Integrate intellectual property education into school curricula to foster a culture of respect for creative work from an early age. Furthermore, the panelists also added that they need to foster a long-term culture of respect for creative work, it is essential to integrate intellectual property education into the school curricula at all levels. By introducing students to the concepts of copyright, trademarks, and other intellectual property rights from an early age, we can instill a sense of appreciation for the creative process and its associated rights.

This education should encompass practical examples from the music industry, allowing students to understand how intellectual property impacts their favorite artists and the broader creative landscape. Collaborating with educational institutions, artists, and industry professionals to develop engaging and age-appropriate content will ensure that the next generation of consumers and creators values and protects the works of musicians.

- **Infrastructure Development: What recording studios, production equipment, or digital platforms are missing in Uganda that could help local musicians succeed? How can this infrastructure development honor Uganda's musical heritage? What is Nigeria and South Africa doing differently in growing their music industry?**

Gaps in Production and Distribution: Participants in the discussion highlighted significant gaps in Uganda's music production and distribution landscape. They noted that the absence of high-quality recording studios, advanced production equipment, and effective digital platforms severely limits the potential of Ugandan musicians. It was emphasized that modern studios and cutting-edge technology are essential not only for achieving international competitiveness but also for maintaining the production quality that honors and reflects Uganda's rich musical heritage. The lack of these resources has created barriers for artists seeking to elevate their craft and reach wider audiences.

Comparison with Regional Leaders: Geoffrey Ekongot pointed out that the success of Nigeria and South Africa's music industries can be largely attributed to their substantial investments in infrastructure and the

creation of supportive industry ecosystems. He shared that these countries have **prioritized investment in state-of-the-art recording studios and comprehensive digital distribution networks**, which facilitate efficient music production and global distribution for their artists. This comparative analysis underscored the need for Uganda to adopt similar strategies to enhance its music sector and allow its artists to thrive on the international stage.

Infrastructure and Cultural Preservation: The conversation also addressed the critical balance between modern infrastructure development and the preservation of Uganda's cultural identity. Participants collectively advocated for an approach that provides Ugandan musicians with access to contemporary facilities while ensuring that these advancements do not compromise the authenticity and cultural essence of Ugandan music. They stressed the importance of integrating traditional musical elements with modern production techniques, thereby fostering a creative environment that respects and celebrates Uganda's unique musical heritage.

- **Labor: How can Uganda quickly equip new and existing musicians and support staff (like producers and engineers) to reach international standards while staying true to Uganda's traditional music roots?**

Skill Development for Global Competitiveness: Participants in the discussion emphasized the urgent need for targeted skill development among Ugandan musicians and industry professionals, including producers and sound engineers, to enhance their competitiveness on the global stage. They advocated for the establishment of structured training programs that specifically address both technical and creative skill gaps. It was noted that such initiatives could include workshops, mentorship opportunities, and partnerships with international experts, ensuring that Ugandan talent is equipped with the necessary tools to meet and exceed international standards.

Staying True to Ugandan Roots: While participants recognized the importance of achieving international quality, they also underscored the vital need to preserve the traditional sounds that define Ugandan music. They argued that this dual focus—on quality and authenticity—could facilitate a unique appeal for Uganda's music in the global market. The development of locally tailored music education programs was proposed as a strategic recommendation to nurture talent from the ground up. These programs could incorporate traditional Ugandan music styles and instruments, thereby fostering a new generation of artists who can blend contemporary production techniques with their rich cultural heritage.

- **Market Access: How can Uganda's rich cultural music traditions be used to create a unique sound that appeals to a global audience?**

Creating a Unique Sound for Global Appeal: The

discussion explored strategies for leveraging Uganda's rich musical heritage to create a unique sound that resonates internationally. By blending traditional Ugandan rhythms with contemporary styles, artists could create a distinctive genre appealing to diverse audiences.

Challenges in Reaching International Markets: Geoffrey noted that while there is significant interest in African music globally, Ugandan artists struggle with limited exposure and marketing channels. Participants discussed the potential of digital platforms as a gateway to global markets, recommending partnerships with established international distribution services.

- **Access to Funding: What are innovative ways that the financial obstacles to recording, producing and distributing music, be overcome by local musicians? How can the public support their favourite local musicians to advance their work? What can be done to professionalise the sector through more streamlined IP enforcement as well as integrating sustainable taxation mechanisms?**

Overcoming Financial Barriers: Participants identified the high costs associated with recording, production, and distribution as major barriers for emerging Ugandan musicians. Innovative funding approaches were suggested, including public support through community-backed initiatives and crowdfunding.

Public Support and Professionalization: The group emphasized that a culture of public support for local musicians could foster industry growth. They proposed integrating IP enforcement with professionalization efforts to streamline industry standards, and implementing sustainable taxation mechanisms to support long-term development.

- **Partnerships & Collaboration: What is standing in the way of encouraging local musicians in Uganda to work together more effectively to build a strong music community? How can these partnership challenges be overcome?**

Fostering Industry Unity: A recurring theme was the need to strengthen collaboration among Ugandan musicians and industry stakeholders. Despite having shared goals, participants cited challenges such as competitive barriers and lack of coordinated efforts as obstacles to building a cohesive music community.

Overcoming Collaboration Challenges: Panelists encouraged open collaboration within the industry, suggesting that joint ventures and strategic alliances could amplify Ugandan music on the global stage. Additionally, participants proposed creating forums and networks dedicated to fostering industry partnerships and sharing resources.

Conclusion

Table One's discussion highlighted that Uganda's music industry holds immense potential to impact both the national economy and cultural preservation



efforts. However, achieving these objectives requires an intentional focus on policy reforms, infrastructure development, skills training, global market engagement, accessible funding, and enhanced collaboration. By addressing these areas, Uganda can cultivate a vibrant music industry that respects and celebrates its cultural heritage while positioning itself competitively on the global stage.

Table 2: Film industry.

A roundtable discussion on the film industry was led by filmmaker and actor Nabwiso Mathew. He emphasized the urgent need for a formal film policy to protect Uganda's cultural identity, noting that the lack of such a framework hampers industry growth. Mathew highlighted significant challenges, including inadequate infrastructure and funding, sharing his own experiences of financial strain from unsuccessful projects. He called for skilled scriptwriters to enhance the quality of Ugandan content, advocating for authentic local stories to attract a global audience. Mathew also stressed the importance of partnerships within the industry and proposed that the government could support filmmakers through tax incentives and better access to filming locations. He concluded by urging the organization of the film community to strengthen their collective bargaining power.

- **Policy:**
- **How can film policy protect Uganda's stories and cultural identity from being misrepresented or commercialized abroad?**

Comprehensive Film Policy: Nabwiso Mathew emphasized the urgent need for a well-defined film policy that serves as a crucial framework for safeguarding Uganda's unique stories and cultural identity from misrepresentation and commercialization abroad. He argued that such a policy would provide the necessary direction for the growth of the film industry.

Local Content Regulations: Participants advocated for the implementation of local content regulations that would mandate a significant percentage of film content produced and distributed in Uganda to be rooted in authentic local narratives. This could be achieved through quotas that require filmmakers to prioritize

Ugandan stories, ensuring that the country's diverse cultural perspectives are represented both locally and internationally.

Guidelines for Authentic Storytelling: The panelists called for the establishment of clear criteria aimed at preventing the misrepresentation of Ugandan culture and heritage. They noted that these guidelines should require narratives to accurately reflect the rich cultural practices, languages, and values of Ugandan communities, thus acting as a safeguard against cultural appropriation and distortion of identities.

Tax Incentives for Local Productions: Panelists proposed that the government should provide tax incentives to filmmakers who produce content that aligns with the film policy's goals. This could include tax breaks for productions highlighting Ugandan culture, which would encourage more filmmakers to create and promote local content.

Awareness Campaigns: Participants stressed the importance of developing awareness campaigns to educate local filmmakers about the benefits of tax policies, workshops, seminars, and informational materials were suggested to ensure filmmakers understand how to leverage these incentives effectively, thus supporting their creative endeavours.

Community Engagement: Speakers highlighted the need for community involvement in storytelling. By engaging local communities in the filmmaking process, filmmakers can create narratives that are authentic and representative. One participant mentioned the popular Ugandan movie 'Nambi,' which is rooted in the cultural heritage of the Baganda, as an example of successful community-driven storytelling.

Protection of Intellectual Property Rights: Lastly, the panelists noted the critical need for a cultural policy to include provisions for protecting the intellectual property rights of local creators. They asserted that this protection is essential to prevent the unauthorized commercialization of Ugandan stories and cultural expressions by foreign entities, enabling local filmmakers to share their work confidently without fear of exploitation.

- **Infrastructure Development:**

How can local film players circumvent the challenges

of having inadequate equipment and infrastructure to grow the local film industry?

Funding Mechanisms: The panelists emphasized the urgent need for the government and private sector to establish grants and subsidies specifically tailored for the film industry. They argued that these funding mechanisms would provide essential resources for acquiring equipment, hiring talent, and covering production costs. By creating accessible funding opportunities, filmmakers can invest in higher-quality productions that resonate with local audiences.

Crowdfunding Initiatives: Participants noted the potential of crowdfunding platforms as a means for local filmmakers to raise funds for their projects. They discussed the effectiveness of engaging the community through social media campaigns and local events to generate interest and support. This approach not only secures financial backing but also fosters a sense of ownership and pride in local storytelling.

Collaborations with Educational Institutions: Filmmakers suggested that partnerships with universities and film schools could provide valuable access to funding and resources. Many institutions have grants available for student projects and can offer equipment for use in film production. These collaborations could enhance skill development and create mentorship opportunities, further enriching the local film landscape.

Leveraging Local Locations: Speakers highlighted the importance of identifying and utilizing lesser known yet picturesque locations that are affordable or free to use for filming. They suggested engaging with local communities to scout these sites, which can provide hidden gems for production while reducing costs. This strategy not only benefits filmmakers but also promotes tourism to these locations.

Negotiating with Local Governments: The panelists discussed the potential for filmmakers to collaborate with local governments to negotiate permits and fees for using public spaces for filming. By emphasizing the economic benefits that film production can bring to a community, local authorities may be more inclined to offer concessions or support, thereby lowering overall location expenses.

Innovative Filming Technologies: Nabwiso Mathew underscored the advantages of utilizing virtual filming technologies, such as virtual production techniques, to significantly reduce location costs. By creating realistic backgrounds using digital environments, filmmakers can shoot in controlled settings without incurring the expenses associated with on-location shoots. This innovation enhances creativity while addressing logistical challenges.

Designated Film Sites: He also proposed the development of designated national conservation film sites that are film friendly. These dual-purpose areas could serve both preservation and film production needs. By promoting these sites, the government could attract filmmakers while ensuring they are protected and maintained for future generations.

Collaborative Educational Programs: Local film

players were encouraged to partner with conservation organizations to develop educational programs highlighting the importance of cultural heritage and environmental preservation. By incorporating local stories, such as 'Kintu and Nambi' and 'Gipir and Labong,' into these programs, filmmakers can foster a deeper appreciation for Uganda's cultural and natural heritage while creating opportunities for collaboration on future film projects.

- **Labor:**
- **What skills do young Ugandans need to succeed in film, and how can these be developed in a way that supports local storytelling traditions?**

Addressing the Shortage of Scriptwriters: Nabwiso Mathew emphasized the urgent need to identify and nurture young talent in scriptwriting. He proposed initiatives such as competitions, workshops, and mentorship programs aimed at aspiring writers. By spotlighting local stories and cultural themes, these initiatives can inspire young people to engage with their heritage through storytelling.

Creating Collaborative Networks: Panelists suggested establishing a collaborative network that connects emerging writers with experienced professionals in the industry. This network could facilitate knowledge transfer and skill development through regular workshops, discussions, and critique sessions, providing a platform for young writers to refine their craft and receive valuable feedback from seasoned writers.

Promoting Storytelling Workshops: The speakers advocated for storytelling workshops that focus on local narratives, encouraging young writers to delve into Ugandan folklore, history, and contemporary issues. Such workshops would help bridge the gap between traditional storytelling methods and modern scriptwriting techniques, ensuring that local narratives are preserved and adapted for the screen.

Implementing Comprehensive Training Programs: There was a strong consensus on the need for comprehensive training programs specifically designed for scriptwriting. These programs should equip aspiring writers with essential skills, covering various aspects of scriptwriting, including structure, character development, dialogue, and thematic exploration. By emphasizing local content, writers can learn how to craft stories that resonate with Ugandan audiences while maintaining cultural authenticity.

Incorporating Film Studies into the National Curriculum: Nabwiso also proposed incorporating dedicated film studies programs into the national curriculum, covering not only scriptwriting but also other facets of filmmaking, such as directing, cinematography, and editing. By introducing these subjects at an early age, students can develop a well-rounded understanding of the film industry and its potential for cultural expression. He stressed the importance of including Ugandan culture, history, and storytelling traditions in the curriculum. This emphasis on local narratives and cultural context will help students appreciate their heritage and motivate them to contribute to its preservation through film, ultimately cultivating a new generation of filmmakers attuned to the nuances of Ugandan culture.



- **Market Access; How can Uganda's unique cultural stories attract a global viewership? What films and stories need to be produced about Uganda to put the country in a better light globally?**

Addressing Western Cultural Dominance: One speaker pointed out the challenge of Western cultural dominance, noting that authenticity in storytelling is crucial for Uganda. There is a tendency for filmmakers to produce stories that mirror Western narratives, which dilutes Uganda's unique voice and fails to engage audiences seeking original content. To counter this trend, he stressed the importance of prioritizing authentic Ugandan stories that reflect the country's diverse cultures, languages, and experiences, such as those seen in the film 'Nambi.'

Unearthing Untold Stories: Panelists acknowledged that Uganda has a wealth of untold stories, from folklore and traditional practices to contemporary social issues. By focusing on these narratives, filmmakers can create compelling content that resonates with both local and global audiences. They emphasized that stories highlighting the struggles and triumphs of ordinary Ugandans, as well as those celebrating cultural heritage, foster a deeper sense of connection and understanding among viewers.

The Need for Originality: Nabwiso emphasized that platforms like Netflix and other international streaming services prioritize original content reflecting diverse voices and perspectives. To gain access to these platforms, Ugandan filmmakers must commit to producing high-quality, original stories that stand out in a competitive market. This entails developing unique narratives that can capture the attention of global viewers.

Highlighting Unique Cultural Themes: The speakers discussed the potential of stories that explore distinct aspects of Ugandan culture, such as traditional ceremonies, indigenous practices, and local legends, which can be particularly appealing to international audiences. They also noted that narratives addressing contemporary issues—such as youth empowerment, social justice, and environmental sustainability—can attract viewers interested in global stories with personal resonance.

Prioritizing High Production Values: To compete effectively on international platforms, Ugandan filmmakers must prioritize high production values and innovative storytelling techniques. This includes investing

in modern filmmaking equipment, employing skilled professionals, and utilizing technology to enhance visual storytelling. By improving production quality, Ugandan films can better engage global audiences and meet the standards expected by international distributors.

- **Access to Funding: What can the government and the private sector do to help build a thriving film industry, especially in rural areas where cultural stories are rich? How can filmmaking be adapted into content creation and the business sector, as a way of funding the business of filmmaking in Uganda?**

Government Support for Rural Filmmakers: The speakers emphasized the urgent need for the government to create targeted grants and subsidies specifically for filmmakers in rural areas. These financial incentives would bolster local productions that reflect the unique cultural narratives of these communities. By ensuring that funding is accessible to emerging filmmakers, the government can stimulate creativity and encourage the development of authentic Ugandan stories.

Collaboration between Government and Private Sector: Panelists highlighted the potential for collaborations between government and private sector stakeholders to establish film incubators and training centers in rural areas. These facilities would provide aspiring filmmakers with access to equipment, resources, and mentorship, fostering skill development and encouraging the production of culturally relevant content. Such partnerships could also facilitate resource pooling, making it easier to fund larger projects.

Investment in Infrastructure: One speaker pointed out the need for government investment in improving the infrastructure necessary for filmmaking in rural areas, including transportation, access to technology, and filming locations. By enhancing the logistical capabilities of rural filmmakers, the industry can thrive, allowing unique cultural stories to reach broader audiences.

Adapting Filmmaking into Content Creation: The panel discussed the importance of filmmakers adapting their skills to create diverse content beyond traditional films, including documentaries, web series, and educational materials. By diversifying the types of content produced, filmmakers can tap into various revenue streams, such as online platforms, educational institutions, and corporate

sponsorships.

Establishment of Film Festivals and Marketplaces: The speakers advocated for the establishment of film festivals and marketplaces in Uganda to provide filmmakers with a platform to showcase their work, connect with potential investors, and attract audiences. These events would serve as networking opportunities that facilitate the growth of the local film industry, allowing filmmakers to pitch their projects and secure funding.

Utilizing Intellectual Property as Collateral: Mathew Nabwiso stressed the importance of recognizing the value of intellectual property (IP) in the creative sector. He suggested that the government and financial institutions develop a framework allowing filmmakers to use their IP—such as scripts, copyrights, and trademarks—as collateral for loans or investments. This approach could transform the financial landscape for filmmakers, enabling them to access necessary funds without relying solely on traditional assets. Nabwiso also noted that financial institutions should develop guidelines for assessing potential revenue from IP, providing filmmakers with a clear understanding of how their work can secure funding, thereby encouraging investment in the film industry.

Partnerships & Collaborations; What incentives can be deployed by government and development partners to encourage Ugandan filmmakers to collaborate to create projects that highlight Uganda's diverse cultures, rather than competing for limited resources?

Engagement with Hollywood Stakeholders: *Peter Mukiibi, a creative Director at Addmaya* proposed that the Ugandan government organize forums, workshops, and networking events that connect Ugandan filmmakers with stakeholders from the Hollywood film industry. These gatherings would serve as platforms for sharing experiences, discussing best practices, and identifying potential collaboration opportunities. By fostering these dialogues, filmmakers can learn to navigate international markets effectively and leverage their unique cultural stories.

Curating Events to Highlight Ugandan Talent: The government can curate events showcasing Ugandan filmmakers, their projects, and the richness of Uganda's cultural heritage. By inviting Hollywood producers, directors, and distributors to these events, Ugandan filmmakers can directly showcase their work and engage in meaningful conversations about potential collaborations. This exposure can lead to partnerships that elevate local narratives and enhance the global appeal of Ugandan cinema.

Financial Assistance for Collaborative Projects: The speakers discussed the importance of allocating grants and subsidies specifically designed to support collaborative projects between Ugandan filmmakers and Hollywood studios. These financial incentives would help mitigate the financial risks associated with co-productions, encouraging filmmakers to invest in projects that highlight Uganda's diverse cultures. By providing this financial backing, the government can stimulate interest in partnership opportunities and enhance the sustainability of local film productions.

Implementing Tax Incentives: The need for tax

incentives for both Ugandan filmmakers and Hollywood studios engaged in co-productions was emphasized. These incentives could include tax breaks on production costs and reductions in import tariffs for filming equipment. Such policies would make Uganda an attractive location for international film productions, fostering a mutually beneficial environment for local and foreign filmmakers.

Partnerships with Development Agencies: Mukiibi also noted that the government could collaborate with development agencies to provide training programs focused on collaborative filmmaking techniques and international production standards. By enhancing the skills of Ugandan filmmakers, these programs would equip them with the knowledge and tools necessary to engage in successful partnerships with Hollywood. This investment in capacity building would help create a more competitive film industry, better positioned to collaborate on international projects.

Table 3: Fashion & Design Industry

Nkundwe Martin, a renowned fashion designer and Creative Director at Little Red Curious facilitated the roundtable discussion on Uganda's fashion and design industry. He highlighted critical issues such as the lack of policy support for local fabrics, including bark cloth (Olubugo), which is ironically owned by a German company. Martin emphasized the need for a centralized platform to share funding opportunities and address insufficient consumer protection for local products.

Rebecca Nanjengo, a fashionista, discussed challenges in launching her ready-to-wear brand, including high fabric taxes and limited manufacturing infrastructure. She proposed blending indigenous materials with others to enhance versatility. Both speakers agreed that fostering a strong cultural identity in the Ugandan fashion could enhance international market access and benefit the broader creative sectors.

- **Policy: How can current trade policies better support locally made fashion products including indigenous fabric like Bark Cloth (Olubugo, Banana Fibre and Hides and Skins from Ankole Cattle), my locally-founded business to sustain fashion product and distribute their products locally and abroad?**

Strategic Refinement of Trade Policies: Martin emphasized the need to refine current trade policies in Uganda to better support locally made fashion products, particularly indigenous fabrics like Bark Cloth, Banana Fibre, and Hides and Skins from Ankole Cattle. Such refinements would promote sustainable practices and enhance local and international distribution.

Promotion and Protection of Local Craftsmanship: He suggested the establishment of comprehensive policies that promote and protect local craftsmanship. Strengthening Intellectual Property rights, including the Copyright and Neighbouring Rights Act and the Trademarks Act, is essential for ensuring that designers and artisans retain exclusive rights to their creations, thus fostering innovation.

Consumer Protection Policies: Martin highlighted the importance of enforcing consumer protection policies that prioritize local products. He urged the government to implement regulations that favour Ugandan-made goods over imports, providing local businesses a competitive advantage and stimulating economic growth.

Recognition on National and International Platforms: He noted that increased recognition of the Ugandan fashion industry is vital. For example, Uganda Airlines could incorporate local African prints into their branding and uniforms, showcasing Ugandan talent and fostering national pride in local fashion products.

Safeguarding Indigenous Fabrics: Martin pointed out the necessity of enacting protective policies for indigenous fabrics. The case of Barktex, a German company claiming ownership of Bark Cloth, illustrates the urgent need for stronger legislation to protect Uganda's cultural heritage and ensure that local fabrics benefit Ugandan artisans and the economy.

- **Infrastructure development: What manufacturing facilities and supply chains are missing that would allow Uganda's fashion industry to grow? How can this be done in a way that supports local players, use of local textile traditions and heritage?**

Identifying Gaps in Manufacturing and Supply Chains: Martin emphasized the need to address gaps in manufacturing facilities and supply chains to foster the growth of Uganda's fashion industry. Tackling these challenges will support local players and honour the country's textile traditions.

Investment in Manufacturing Facilities: He identified the lack of manufacturing facilities for ready-to-wear clothing as a significant barrier to growth. He advocated for investment in local manufacturing infrastructure through partnerships among the government, private investors, and local designers to create specialized factories that utilize local materials and traditional techniques, reflecting Uganda's cultural identity.

Encouraging Product Diversity: Martin pointed out that the current focus on kitenge and casual clothing limits product diversity. He suggested encouraging designers to innovate with a broader range of fabrics and styles, supported by training programs on fashion design and business management to empower local creators.

Establishing Local Supply Chains: Limited access to high-quality raw materials is another challenge. Martin proposed that the government and industry stakeholders should develop local supply chains for textiles to ensure consistent access to suitable materials. This could include incentivizing the cultivation of traditional fibres like cotton and partnering with local farmers.

Research and Development in Textiles: It was noted that existing materials may not meet the diverse needs of fashion designers. Investment in research and development is crucial to identify and create suitable materials. Collaborating with local artisans and textile specialists can lead to innovative uses of traditional

fabrics, resulting in new high-quality products for local and international markets.

Adopting New Technologies: Finally, Martin suggested that adopting new technologies and sustainable practices, including eco-friendly petrochemicals, can improve production efficiency and product quality. Establishing training programs and workshops for local designers on these technologies will facilitate knowledge transfer and empower them to innovate in their production processes.

Labour: What do experts in local fashion schools need to embrace to produce fashion products that are competitive in local and global markets?

Comprehensive Curriculum Development: The speakers emphasized the need for fashion schools to develop a curriculum that encompasses a wide range of skills vital for modern fashion production. This includes courses that focus on creative design thinking, enabling students to create original designs that reflect Ugandan culture while appealing to global trends, such as incorporating traditional motifs into contemporary pieces.

Training in Garment Construction: Practical training in garment construction techniques, pattern making, and fabric manipulation is crucial. Workshops should focus on working with indigenous textiles like Bark Cloth and Kitenge to showcase their versatility and craftsmanship.

Practical Training and Industry Exposure: The importance of hands-on experience was highlighted. Experts should facilitate internships and apprenticeships by partnering with local fashion houses and retailers, such as African Fashion Week Uganda, to provide students with real-world experience and insight into market demands and production processes.

Community Engagement: Encouraging student participation in community projects and fashion shows can enhance practical skills and build confidence in presenting their work.

Collaboration with Local Designers: Engaging local designers for workshops and guest lectures allows students to gain insights into current industry trends and challenges. Collaboration with established designers like Pride Kiwalabye can teach students about branding and marketing.

Networking Opportunities: Creating platforms for students to connect with industry professionals through fashion events and exhibitions can lead to valuable collaborations and job opportunities.

Sustainable Practices: With sustainability becoming a global priority, fashion schools should incorporate sustainable practices into their training. This includes educating students on using sustainable materials like organic cotton and natural dyes, as well as promoting locally sourced materials, such as Banana Fibre for bags or garments.

Minimizing Fabric Waste: Teaching methods to reduce fabric waste during production can enhance efficiency and sustainability. Projects focusing on upcycling and repurposing materials can foster innovative thinking.

Global Market Awareness: To prepare students for the



global market, schools should instil an understanding of international trends and consumer behaviour. Training in research methodologies can help students analyse global fashion trends and consumer preferences, informing their design processes.

Digital Marketing Skills: As digital platforms are increasingly vital for fashion marketing, training students in building online portfolios and effective use of social media is essential. Workshops on digital marketing strategies tailored to fashion can equip students for success in the evolving marketplace.

- **Market access: Why is it difficult for Ugandan fashion designers to access international markets? How can cultural identity be used to create unique designs that stand out globally?**

Challenges in Accessing International Markets: Martin Nkundwe highlighted several barriers that Ugandan fashion designers face when trying to access international markets. These include infrastructural, financial, and marketing challenges that significantly hinder their competitiveness.

Limited Exposure and Networking Opportunities: He noted that many Ugandan designers struggle to participate in international fashion platforms and events, such as global trade shows or fashion weeks. This lack of visibility prevents them from building essential networks and showcasing their work to a broader audience.

Financial Limitations: Financial constraints often impede designers from investing in high-quality materials, skilled labour, and effective marketing strategies necessary for competing on a global scale. He pointed out that the costs associated with exporting goods and meeting international standards can be prohibitive.

Lack of Market Knowledge: The speaker discussed that many designers may not fully understand the preferences and purchasing behaviours of international consumers. Without adequate market research, tailoring their products to meet global demand becomes a significant challenge.

Shipping and Logistics Issues: Martin also mentioned

that complications related to shipping, including delays and high costs, further complicate the export process, making timely delivery to international clients difficult.

Leveraging Cultural Identity for Global Appeal: Despite these challenges, Martin emphasized that Ugandan designers can leverage their rich cultural heritage to create distinctive fashion products that resonate with global markets.

Incorporating Traditional Fabrics and Techniques: By using indigenous textiles such as Kitenge and Bark Cloth, designers can establish a strong connection to Ugandan culture. He provided examples of how brands like Kikoi have successfully integrated local materials into modern designs, attracting international attention.

Storytelling through Fashion: He highlighted the power of storytelling in fashion, noting that each design can convey cultural significance. For example, a collection inspired by Ugandan folklore, featuring motifs and colours from various tribes, can appeal to markets that value narrative-driven fashion.

Collaborations with Local Artisans: Partnering with local artisans to create limited-edition pieces can enhance the uniqueness and craftsmanship of designs. Incorporating beadwork or embroidery from local communities not only adds value but also supports social responsibility, appealing to conscious consumers abroad.

Emphasizing Sustainability: He also underscored the importance of sustainability in international markets, where ethical fashion is increasingly prioritized. By promoting designs made from eco-friendly materials, such as organic cotton or recycled textiles, Ugandan designers can differentiate themselves and attract a niche audience that values sustainable practices.

- **Access to funding: How can Ugandan designers get more financial support to grow their businesses? Are there examples of successful funding initiatives that could be adapted for the fashion industry?**

Government Support: They emphasized that the



Ugandan government can play a crucial role by offering grants or subsidies specifically tailored for the fashion sector. For instance, they suggested expanding initiatives like the Uganda Export Promotion Board to include dedicated funding streams for fashion designers, which could assist with production, marketing, and export costs.

Public-Private Partnerships: The speakers discussed the potential for collaborations between government entities and private organizations to create new funding opportunities. They proposed partnerships with banks or microfinance institutions to develop tailored loan products designed for fashion entrepreneurs, providing essential capital for business scaling.

Fashion Competitions as Funding Sources: Participation in fashion competitions that offer financial rewards was highlighted as a vital funding source. They cited examples like MTN Uganda's "Fashion for a Cause," which not only provides monetary prizes but also offers exposure and networking opportunities. The speakers encouraged the replication or adaptation of similar initiatives to focus on themes like sustainability and cultural identity, further benefiting the industry.

Partnerships & collaborations: How can fashion designers, textile makers, and retailers work together to build a strong local fashion industry? How can these partnerships help preserve Uganda's traditional fashion techniques and designs? What may be prohibiting these collaborations from happening?

- **Collaborative Efforts for a Stronger Local Industry:** The speakers emphasized that effective collaboration between fashion designers, textile makers, and retailers is essential for building a robust local fashion industry. They highlighted several strategies to facilitate this cooperation which include:
- **Shared Resources and Expertise:** By working together, designers and textile makers can create unique fabrics that reflect local craftsmanship. For instance, partnerships with artisans producing Bark Cloth or Kitenge can lead to innovative collections celebrating Ugandan

heritage.

- **Joint Marketing Efforts:** Collaborations in marketing can enhance visibility for all involved parties. An example provided was a co-branded collection launched by a designer and a local retailer, showcased both online and in physical stores to attract a broader customer base.
- **Workshops and Training:** Conducting workshops led by established designers can help textile makers improve their skills, ensuring that production standards meet the demands of local and international markets.
- **Preserving Traditional Techniques and Designs:** The speakers noted that partnerships can significantly contribute to the preservation of Uganda's traditional fashion techniques.
- **Documentation and Education:** Collaborations can facilitate the documentation of traditional techniques, ensuring their preservation for future generations. For instance, partnerships with local universities could establish programs focused on maintaining traditional textile-making methods.
- **Cultural Fusion:** By integrating traditional designs with contemporary styles, designers can create products that resonate with modern consumers while honouring cultural heritage. For example, incorporating traditional Ugandan patterns into modern apparel can enhance global appeal.

Barriers to Effective Collaboration: The panellists identified several factors that may hinder these partnerships which include:

- **Communication Gaps:** A lack of effective communication channels between designers, textile makers, and retailers can lead to missed collaboration opportunities. They suggested establishing networks or platforms for dialogue to facilitate better connections.

- **Financial Limitations: Financial constraints may prevent smaller designers or textile producers from entering partnerships, as inadequate funding can hinder investment in collaborative projects.**
- **Market Competition: Competition within the local market can create reluctance among businesses to collaborate, fearing that partnerships may dilute their brand identity or market share.**

Conclusion

In conclusion, fostering partnerships and collaborations among fashion designers, textile makers, and retailers is vital for developing a strong local fashion industry in Uganda. By leveraging shared resources, enhancing skills through joint initiatives, and focusing on preserving traditional techniques, stakeholders can create a vibrant ecosystem that gives credence to cultural heritage while appealing to global markets. Addressing barriers to collaboration will further strengthen these efforts, ultimately positioning Ugandan fashion as a unique and competitive player on the international stage.

Table 4: Content Creators

The Content Creators' Table Discussion focused on the challenges, opportunities, and structural needs of Uganda's creative economy. The conversation featured insights from key figures in Uganda's creative and digital arts sectors. Topics covered included the lack of infrastructure for art exhibition, the need for supportive policies for creative exports, and the potential of digital platforms to empower Ugandan artists through enhanced ownership and global reach. Panellists highlighted how policy improvements, such as intellectual property support and financial backing for creative projects, could elevate Uganda's global presence in the creative industry.

- **Policy: What laws in Uganda need to improve to protect content creators and help them make a fair income from their work?**
- **What is the status quo on the intermediary liability of ISPs, Social Media Companies operating in Uganda and Media Houses and what needs to be done to ensure that intermediaries are held accountable for facilitating the dissemination of harmful content, or illegal practices such as terrorism and trafficking in humans?**

Amendments to Current Laws: The discussion highlighted the need for amendments to existing legislation, particularly the Copyright and Neighbouring Rights Cap 222 Act. Participants emphasized the importance of including content creation explicitly in the law and using more inclusive language. These changes would help protect content creators and

their intellectual property, ultimately fostering a safer and more responsible digital environment.

Intermediary Liability and Accountability: The participants examined the current state of intermediary liability for Internet Service Providers (ISPs), social media platforms, and media houses operating in Uganda. They noted that while Ugandan law provides some level of accountability for intermediaries, it lacks comprehensive standards for addressing the dissemination of harmful or illegal content, such as terrorism and human trafficking.

The **Computer Misuse Act Cap. 96** was discussed as offering partial guidance for regulating digital content. However, participants suggested that refining this law is essential to enhance its effectiveness in holding intermediaries accountable for facilitating the spread of misinformation and disinformation.

Challenges in Regulating Misinformation: The group acknowledged the complexity of addressing misinformation and disinformation. They stressed the importance of balancing the right to free expression with the need for protections against harmful content. There are concerns that overly broad regulations might lead to censorship, complicating the legal landscape for creators and users alike.

As content creators, the participants expressed a desire for creative freedom while recognizing the necessity of legal frameworks that protect individual rights and mitigate harm.

Recommendations for Consumer Protection: To bolster consumer protection in the digital age, participants proposed expanding Uganda's policies to include digital media standards. This could involve revising both consumer laws and intermediary liability frameworks to align more closely with international standards while strengthening local regulations.

Furthermore, updates to the **Computer Misuse Act Cap. 96** were suggested to better address contemporary challenges posed by misinformation and disinformation. Participants also advocated for public awareness campaigns aimed at educating both creators and the public about responsible content sharing and the implications of misinformation.

2. Infrastructure Development: How can improvements in digital infrastructure boost the local economy and promote homegrown content over imported media?
Infrastructure Development: How can improvements in digital infrastructure boost the local economy and promote homegrown content over imported media?

In response to the question of how improvements in digital infrastructure could enhance the local economy and promote homegrown content, participants highlighted several key points:



Quality of Digital Infrastructure: The speakers emphasized that advancements in digital infrastructure are crucial for fostering a robust local economy. Enhancements such as faster internet speeds, broader network coverage, and a reliable power supply are fundamental to increasing accessibility and efficiency for local creators and businesses.

Increased Accessibility for Creators: By improving digital infrastructure, local creators will gain access to better recording devices, software, and digital tools, enabling them to produce higher-quality content. This elevation in production quality will allow their work to compete more effectively with imported media, making Ugandan content more attractive to local audiences.

Promotion of Local Digital Entertainment: Enhanced infrastructure will also facilitate the development of sophisticated digital entertainment options, such as high-quality locally developed video games. This innovation not only helps retain audiences within Uganda but also attracts a broader viewership, thereby contributing to the growth of the local entertainment industry.

Economic Empowerment: Ultimately, participants agreed that improved digital infrastructure empowers Ugandan creators and businesses to thrive independently. By reducing dependency on imported media, these advancements foster a more vibrant, self-sustaining digital content ecosystem, which is vital for bolstering the local economy

- **Labor: What skills do Ugandans need to create content that resonates both locally and globally? How can we foster a better perception of content creators or influencers to encourage more stakeholders to embrace the role of content creation in business and tourism?**

Basic Digital Literacy: Participants highlighted the necessity of basic digital literacy for Ugandan creators. Mastering digital tools, platforms, and analytics is essential for effectively engaging diverse audiences and maximizing content reach. This foundational skill set enables creators to navigate the digital landscape confidently and strategically.

Business Acumen for Content Creators: The group also suggested that tailored business courses for content creators would be beneficial. These courses should cover critical topics such as branding, monetization, and audience engagement strategies. By equipping creators with this essential knowledge, they can elevate their content and develop successful personal brands. Furthermore, obtaining certification upon completing these courses could enhance creators' credibility, signaling professionalism and a commitment to quality, which may help to shift public perception positively.

Improving Perception of Content Creators

To foster a better perception of content creators and influencers, encouraging more stakeholders to embrace the role of content creation in sectors like business and tourism, participants recommended the following strategies:

Raising Awareness of Value: It is crucial to raise awareness about the significant value that digital content brings to brand recognition, cultural identity, and tourism attraction. By demonstrating how content creation contributes to economic growth, stakeholders may begin to view creators as vital players in promoting Ugandan culture and products.

Recognition as Cultural Ambassadors: Highlighting the role of content creators as ambassadors for Ugandan culture can further enhance their status. By showcasing their contributions to promoting local products and experiences, stakeholders may be more inclined to invest in and support content creation initiatives, recognizing its potential to drive tourism and foster national pride.

- **Market Access: How can Uganda's cultural identity be used to create content that stands out globally?**

Creating a Cultural Content Development Fund: Participants recommended the establishment of a fund specifically to encourage the development of content that showcases Ugandan culture. They emphasized that this fund could provide financial support for artists and creators focused on Ugandan traditions, stories, and identities. Such backing would enable creators to bring authentic cultural representations to global audiences, thereby elevating Uganda's profile on the world stage.

Monetizing Cultural Content: It was suggested that monetizing content related to Ugandan culture would allow creators to generate revenue from their work while promoting their heritage. Participants explained that through monetization avenues like advertisements, sponsorships, or direct content sales, Ugandan creators could gain financial benefits, which in turn would incentivize more content production around Ugandan cultural themes.

Subscription-Based Models for Content Access: The idea of using subscription – based models was put forward, with participants proposing that content creators offer exclusive access to their work through monthly subscriptions. They noted that this approach could help creators establish a committed audience willing to pay for culturally rich content, ensuring a steady revenue stream and promoting continued engagement with Ugandan culture.

Introducing Monthly Subscription Payments: It was recommended that monthly payment options be made available to support premium cultural content. This system, participants believed, would allow audiences to contribute on an ongoing basis, providing content creators with a predictable source of income and supporting the sustainability of culturally focused projects.

Easing Payments through Mobile Money: Participants highlighted the importance of using accessible payment methods like mobile money to support cultural content creators. They explained that mobile money is widely used in Uganda, and incorporating it as a payment option would allow both local and international audiences to easily support Ugandan creators. This convenience was viewed as essential to encouraging wider audience participation and making Ugandan content more accessible globally.

- **Access to Funding: What types of funding are available for small content creators, and how can more support be provided? How can the government or private sector step in to help?**

Publicizing Funding Opportunities on Relevant Platforms: It was suggested that information about available funds should be actively shared on platforms commonly used by content creators. Participants highlighted the importance of targeted awareness campaigns to ensure that creators know about funding opportunities. By publicizing funds on social media, industry forums, and creative hubs, content creators could have better access to financial resources that are often overlooked.

Encouraging Creators to Form Savings Groups: Participants proposed that creators could form collective savings groups to pool resources and support each other's ideas. This approach was seen as a way to help content creators access smaller funds needed for their projects. They noted that by forming savings groups, creators could gain a sense of community, reduce financial risk, and collectively invest in one another's growth.

Establishing Consortia for Greater Funding Access: The formation of consortia was recommended as a way for content creators to have better access to larger funding sources. Participants explained that consortia—networks of creators working together—could be more effective in attracting investment from both the government and private sector. A unified consortium would provide a stronger voice, clearer goals, and more substantial project proposals, making it easier to secure funding from various sources.

Diversification of Funding Sources: Attendees highlighted the importance of diversifying funding sources to make resources more accessible to content creators. It was suggested that both government and private sector initiatives consider providing different types of funding, such as grants, low-interest loans, and venture capital. By diversifying funding, content creators would have multiple avenues to explore, increasing their chances of securing financial support for various stages of their projects.

- **Partnerships & Collaboration: How can different stakeholders—government, development partners, the private sector, and small communities—work together to create a thriving digital content ecosystem in Uganda? What strategies can be used to foster collaboration without duplicating efforts, especially when creating content that reflects Uganda's identity?**

Promoting Educational Courses for Content Creation: Participants suggested that courses supporting content creation should be promoted with the same emphasis as science programs. They argued that by integrating creative and digital skills courses into the national curriculum and professional training programs, Uganda would build a skilled workforce capable of producing high-quality content. This educational support was seen as foundational for empowering local creators and ensuring that they have the skills needed to reflect Uganda's identity in their work.

Establishing Government-Supported Information Hubs: It was recommended that the government should establish accessible information hubs where stakeholders could gather resources and collaborate. Participants explained that these hubs would serve as centralized points for accessing data, guidelines, funding opportunities, and networking. By creating such spaces, the government could streamline resources, foster cooperation, and reduce duplicated efforts, enabling stakeholders to work together more effectively.

Partnering with Local Influencers during National Celebrations: The idea of partnering with local influencers during national celebrations was put forward as a strategy to engage the public and promote Ugandan culture. Participants highlighted the potential of campaigns, like "62 since 62" for Uganda's Independence Day, to amplify cultural pride and awareness. By working with popular

influencers who resonate with Ugandan audiences, stakeholders could reach a larger demographic and reinforce the value of Uganda's cultural heritage within the digital space.

Table 5: Arts Industry Table Discussions

The "Arts Industry Table Discussion," moderated by Rasheeda Nalumosu in charge of the Creative Economy at British Council and featuring participants like Daudi Kalungi, Director at AfriArt Gallery and Natasha Karungi, a digital illustrator, addressed the critical needs and challenges facing Uganda's art sector. Key issues included the urgent need for government-backed infrastructure, such as dedicated art spaces and studios, as well as tax incentives to ease financial burdens on artists. Participants emphasized the importance of integrating Uganda's rich cultural heritage into educational systems to nurture local art appreciation from an early age. The discussion highlighted policy gaps and the necessity for comprehensive support mechanisms to cultivate a more vibrant and accessible art industry in Uganda.

- **Policy**

Natasha Karungi was of the view that advocates from the arts sector can significantly promote the art industry in Uganda by **collaborating closely with political influencers and policymakers**. By identifying and developing new markets, providing training and support for artists, promoting investment opportunities, formalizing operations, and empowering creative initiatives, advocates can create a thriving art ecosystem.

Additionally, artists themselves can **collaborate with political influencers to showcase their work**, spark important conversations, and advocate for art-friendly policies. This can lead to public art initiatives that transform public spaces and increase public appreciation for art. By working together, advocates and artists can contribute to the growth and recognition of the Ugandan art industry.

Favourable policies from the government; policies such as tax exemptions for art supplies and materials, grants and funding for art projects and initiatives, copyright and intellectual property protection, art education integration in school curricula, visa facilitation for international art collaborations and Duty-free importation of art materials, art-friendly urban planning and zoning. Such policies will in turn foster economic growth through art tourism, job creation for artists and artisans, cultural preservation and promotion, enhanced creativity and innovation and improved quality of life for artists.

Policy incentives to encourage investment from the private sector; Policy incentives can encourage investment from the private sector in various ways i.e Fiscal Incentives such as Duty-free imports of equipment and materials, value-added tax (VAT) exemptions, non-fiscal Incentives such as streamlined

regulatory processes, simplified licensing and permitting, priority access to government services, government-backed guarantees and public-private partnerships (PPPs) and lastly, investment-related incentives such as investment subsidies or grants, low-interest loans or credit facilities equity investments or joint ventures and venture capital funding. By offering targeted policy incentives, Uganda can attract private sector investment, stimulate the growth of the art industry, and achieve sustainable development.

- **Infrastructure Development**

Art Villages and Hubs: The report suggested that establishing art villages and hubs could significantly promote Uganda's art industry by providing spaces for creativity, fostering community and collaboration, and supporting art education and training, among other benefits. It noted that existing art hubs in Uganda include Kampala's National Theatre, Uganda Museum's Craft Village, Nommo Gallery, AfriArt Gallery, and Makerere University's Margaret Trowell School of Industrial and Fine Arts.

Capacity-Building Incubators: Daudi Karungi emphasized the importance of capacity-building incubators, which are programs that provide a supportive environment for artists, artisans, and creative entrepreneurs to develop skills, innovate, and grow their businesses. The report noted that such incubators could enhance artistic quality, drive entrepreneurship and job creation, improve cultural preservation, promote international recognition, and contribute to economic growth through art tourism and exports. It was concluded that by establishing these incubators, Uganda could foster a vibrant and innovative art industry, promoting cultural diversity and economic growth.

- **Human Capital Development (Labour)**

Daudi Karungi recommended that the government should address limitations in art education to nurture artistic talent in Uganda. The report noted his suggestions:

Prioritizing Art Education: Karungi advised integrating art into the core curriculum and ensuring funding and resources to support comprehensive art programs in schools.

Attracting Qualified Teachers: He recommended enhancing salaries and creating specialized training programs to recruit and retain skilled art educators.

Fostering Public-Private Partnerships: He suggested partnering with private organizations to support art initiatives, infrastructure, and resources.

Offering Scholarships and Degree Programs: Karungi advocated for financial aid and degree pathways to help aspiring artists pursue higher education, facilitating professional growth in the arts.

- **Market Access**

Market Linkages and Knowledge: Rasheeda Nalumosu



highlighted the importance of market linkages and knowledge sharing for Uganda's art sector. The report noted her view that connecting artists with local and international buyers through fair trade and export opportunities would expand market reach and increase sales. Skill development, networking, mentorship programs, and access to information were also considered crucial for empowering artists in managing their careers, improving their craft, and protecting intellectual property. Specific strategies such as art fairs, online marketplaces, partnerships with the tourism industry, government support, and community engagement were identified as means to stimulate the art sector, contributing to Uganda's cultural identity and economic growth.

Creating an International Market: Daudi Karungi proposed a multi-faceted approach to boost Uganda's art industry on the global stage. He suggested promoting exports through dedicated agencies, collective exhibitions, and trade agreements. The report noted his view that establishing a strong national brand, effective digital marketing, and public-private partnerships would be essential for global visibility. Investment in art education, infrastructure, and supportive policies were also recommended as measures to empower artists. Karungi also highlighted cultural exchange programs and international collaborations as factors that would contribute to economic growth, cultural diversity, and social development.

Tax Incentives: The report noted that participants recommended tax incentives for artists as a way to support Uganda's art industry. Reduced taxes, tax credits for art purchases, and exemptions for non-profit art organizations were cited as ways to increase disposable income for artists, stimulate demand, attract investment, and create jobs. This, they argued, would foster a favourable environment for creativity and cultural development.

5. Access to Funding

Independent Philanthropy: Rasheeda Nalumoso advocated for independent philanthropy through individual donors, foundations, and corporate social responsibility initiatives to fund programs, support

artists, and promote policy reforms. The report noted that artists could benefit from partnerships with art organizations, government agencies, private sector entities, civil society organizations, and international bodies. Addressing challenges such as funding limitations and leveraging the growing global interest in African art were considered essential steps to cultivating a thriving art industry that supports cultural diversity and economic growth.

6. Partnerships & Collaboration

Strategic Partnerships: Rasheeda Nalumoso highlighted the importance of strategic partnerships in fostering Uganda's art industry. The report suggested that collaborations with government agencies, private entities, civil society, and international bodies could help artists advocate for enabling policies, secure funding, expand market access, and enhance skills. This collaborative approach, it was suggested, would empower artists, promote cultural diversity, and contribute to economic growth.

Conclusion of Day Two

Day Two of the KTA Symposium concluded with insightful reflections on Uganda's creative economy and the pressing need for structured support for artists. The discussions delved into crucial themes such as policy reforms, financial inclusivity, and capacity-building initiatives for creatives. Participants underscored the importance of robust infrastructure, accessible funding, and local partnerships to empower artists and enable them to establish a sustainable presence in both local and global markets. Additionally, the significance of cultural preservation and the creative sector's role in fostering community mobilization and driving economic growth was highlighted. As the day wrapped up, there was a collective sense of optimism regarding the potential for actionable policy recommendations that would be presented to government stakeholders, paving the way for a more resilient and flourishing creative industry in Uganda.

Mitch, the Poet, sealed the deal with a creative poetic recap of the discussions that transpired during the day.



KTA Annual Symposium Report Day Three

Date: 25th OCTOBER 2024

Location: DESIGN QUARTER

On Day 3 of the KTA Annual Symposium, discussions centered on the essence of Uganda's cultural identity and heritage, weaving through history, modern challenges, and opportunities for future policymaking. Hosted by Konrad Adenauer Stiftung, KTA Advocates and the Uganda Law Society, this event brought together cultural leaders, policymakers, legal experts, and citizens to explore what it means to preserve Uganda's unique heritage within an evolving national identity.

Opening Remarks

The session commenced with welcoming remarks, where the event host expressed gratitude for the participation of prominent cultural, legal, and academic figures, notably from Ms. Anna Reismann who serves as the Country representative of Konrad Adenauer Stiftung Foundation, which has been active in Uganda since the 1960s. The foundation's long-standing involvement in Uganda, particularly in promoting democracy and civic education, was acknowledged as essential to fostering open dialogue on national identity. The opening remarks underscored the need for a nuanced understanding of cultural heritage and called for the collective identification and preservation of Ugandan cultural practices as a means of shaping policy that reflects the country's rich diversity.



Keynote Speech by Retired Hon. Justice Patrick Tabaro

Rtd. Hon. Justice Patrick Tabaro, a respected authority on African history and a staunch advocate for the recognition of indigenous knowledge systems, delivered the keynote address. He began by linking Ugandan culture to ancient Egyptian heritage, particularly through the term Okumatiza, which refers to a concept stemming from the Egyptian deity Ma'at. This connection, he argued, is emblematic of the continuity and depth of African heritage, which has historically transcended modern national borders and remains a central aspect of cultural identity.

Justice Tabaro went on to discuss the challenges Uganda faces in preserving cultural identity within the framework of Intellectual Property (IP) laws, which, he noted, are primarily based on European legal constructs. He critiqued these IP frameworks for marginalizing indigenous knowledge systems and suggested that Uganda should adopt an African-centered approach to intellectual property. He highlighted several key areas where indigenous knowledge could be better integrated into modern systems, including traditional medicine, which is



increasingly recognized in Ugandan hospitals. Hon. Justice Tabaro underscored the need for more inclusive IP laws to accommodate traditional medicine, artisanal crafts, and other cultural knowledge practices within the formal legal framework.

Expounding on the practical aspects of IP law, Justice Tabaro observed that Uganda lags in patent applications compared to other countries, noting that only one patent had been filed for a battery design in Uganda in recent years. This was contrasted with the high patent filing rates in technologically advanced countries like Germany, Japan, and the United States. He stressed that patents could serve as valuable resources for innovation, as they require detailed disclosures that can inform further research and adaptation. Justice Tabaro concluded by calling for an education system that respects and incorporates indigenous knowledge, adding that traditional management practices often surpass conventional education in effectiveness.

Remarks from Anna Reismann of Konrad Adenauer Stiftung

Following Hon. Justice Tabaro, **Anna Reismann**, the country lead for Konrad Adenauer Stiftung in Uganda, spoke on the foundation's ongoing commitment to fostering democracy and cultural preservation in Uganda. She shared that their work in Uganda is guided by the mission to "shape democracy together" and that this year's symposium aligns with that goal by focusing on preserving heritage to inform policy. She introduced the **Identity Talks** format, a series of discussions held under Chatham House rules, allowing participants to speak freely and frankly on issues affecting cultural identity. This was the first time, she noted, that Identity Talks would be a public session. The discussions would aim to spotlight cultural preservation as a foundation for democratic progress, and she encouraged participants to approach the session with openness, both in sharing and in capturing the unique perspectives.

Reismann highlighted two key formats in their programming: Identity Talks, fostering small, intimate discussions on cultural issues; and the Innovation Fireplace Chat, designed to facilitate informal discussions on identity and innovation. She concluded by emphasizing that these dialogues are critical in promoting civic education and strengthening democratic institutions, expressing optimism that the insights from the symposium would resonate in policy circles and inform future actions.

Roundtable Discussion Moderated by Raymond Mujuni

During the roundtable discussion on Day 3, journalist and advocate Raymond Mujuni framed the conversation around a provocative question: is Uganda's identity challenge really about the diverse identities of regions like Buganda, Toro, or Busoga—or is it a broader "Uganda problem"?

Mujuni suggested that instead of viewing Uganda's identity issues solely through the lens of cultural divisions, perhaps the focus should be on a national identity that risks overshadowing local heritage. He proposed that Uganda might be strengthened by embracing the distinct identities of its regions, acknowledging that the concept of Uganda "found us here," and, depending on how it evolves, might either endure or fade. Through this lens, he urged participants to consider how a more inclusive approach to national identity—one that respects regional heritages—could foster unity across Uganda.

Perspectives on Identity and the Role of Cultural Institutions

The roundtable featured a range of speakers from different Ugandan kingdoms and cultural institutions, who each provided unique perspectives on heritage and identity:

Dr. James Isagara (Toro Kingdom): Dr. Isagara presented a historical view of Uganda's formation, noting that the country's regions had long-standing shared heritage before colonial borders divided them. He described Toro as a region that had absorbed various ethnicities over centuries, creating a diverse and inclusive identity that now contributes to the larger Ugandan identity. Dr. Isagara argued that Uganda should foster a national identity that values regional identities, rather than suppressing them, to create a cohesive but diverse society.

Minister Michael Kifubangabo (Busoga Kingdom): Minister Kifubangabo of the Busoga Kingdom emphasized that democracy is a deeply rooted tradition in Busoga, citing the kingdom's historical practice of electing leaders from its principalities. He noted that this democratic model illustrates how traditional governance could inform Uganda's modern governance. Micheal also touched on the cultural conservation efforts within Busoga, where the 330 clans help preserve the local environment through clan-specific totems, such as particular animals or plants, which community members are forbidden to harm. This, he explained, reflects the kingdom's long-standing commitment to environmental sustainability, rooted in cultural heritage.

Mr. David Mpanga (Buganda Kingdom): Representing Buganda, Mpanga highlighted the kingdom's historical role as a cultural hub in central Uganda. He explained that Buganda's location has made it a model for cultural assimilation, attracting diverse communities. Mpanga challenged the "Buganda question," which positions Buganda's interests as a challenge to national unity. Instead, he argued that Uganda's true challenge lies in developing a model of governance that respects the autonomy of its regional identities. He pointed out that Buganda's inclusive social structure could offer insights for a more tolerant and cohesive national identity, advocating for a model of governance that respects cultural diversity.

Dr. Charles Mwanguhya (Toro Kingdom): Dr. Mwanguhya spoke on the need for cultural institutions to have a more prominent role in Uganda's legislative process, particularly in relation to land and resource management. He argued that Uganda's current governance structures often neglect the wisdom embedded in traditional institutions, which have long-standing practices of managing land and resources for the collective good. Dr. Mwanguhya urged the inclusion of cultural representatives in policy-making bodies, noting that this would ensure that policies are more reflective of Uganda's diverse heritage and less likely to breed conflict.

Debate on Land Ownership and Resource Management

The roundtable addressed the complex issue of land ownership, a subject that has long been both a source of conflict and a critical aspect of cultural identity in Uganda. Panelists noted that traditional Ugandan systems often view land as a communal resource, which contrasts sharply with the modern legal framework's emphasis on individual ownership. This disconnect, they argued, has intensified tensions over land rights, especially as the value of land rises with recent discoveries of oil and minerals.

Representatives from various kingdoms shared insights into these conflicts. The Busoga Kingdom, for example, highlighted ongoing struggles over water rights, illustrating how local communities often feel sidelined by centralized state control of natural resources. Mpanga from Buganda pointed out that while Buganda's centralized structure has helped it avoid some of these land disputes, ignoring local customs could exacerbate these issues across the country.

Justice Tabaro provided a perspective on conflict resolution, advocating for a return to traditional, win-win approaches to land disputes. He explained that, unlike the Western adversarial system, African methods of conflict resolution focus on reconciliation, which helps prevent lingering grievances and fosters community cohesion. By incorporating these traditional methods, he suggested, Uganda could address land conflicts more sustainably and strengthen social harmony.

Assimilation and Integration of New Identities

During the KTA Annual Symposium, Counsel Asmahaney Saad shared a personal and poignant reflection on the complexities of identity, particularly for Ugandans of mixed heritage. She recalled her frustration with being asked, "Where do you come from?" when seeking official services, despite her long-standing roots in Uganda. Saad expressed how this question, often posed by public officials, undermines her sense of belonging and raises broader concerns about the integration and acceptance of diverse cultural identities within the country. Her experience led her to question the role of cultural institutions in

advocating for greater inclusion and representation at higher levels of governance. Asmahaney's reflections prompted a deeper conversation on the challenges faced by individuals navigating the intersection of personal heritage and national identity in Uganda, particularly in the context of the nation's evolving cultural landscape.

In response, Dr. Mwanguhya, representing Toro, acknowledged that Uganda's constitution and political systems have historically failed to fully integrate the diverse identities within the nation. He noted that the colonial legacy and later independence structures created a system where different groups were artificially divided and not fully included in the national narrative. Dr. Mwanguhya suggested that cultural institutions should be more proactive in preserving native customs while promoting a more inclusive Ugandan identity that transcends ethnic and tribal boundaries.

The panel recognized that moving forward will require inclusive policies and respect for Uganda's cultural diversity, allowing Ugandans of all backgrounds to identify as Ugandan without additional scrutiny.

Accommodation of chiefdoms

"Can we have kingdoms assist chiefdoms to resolve chiefdom issues?"

"...chiefdoms are suffering because we, over the last few years, tried to politicize them."

During the symposium, an attendee named, Collins raised the issue of accommodation and how chiefdoms, often overshadowed by larger kingdoms, face unique challenges in Uganda's political and cultural landscape. He expressed concern over how chiefdoms like Banyole, which have resources essential to their communities, are frequently neglected in favor of kingdoms that receive more political attention and resources.

Responding to Collins, Charles Mwanguhya from Toro Kingdom discussed the history of integration in Toro, noting that the kingdom has historically accommodated various chiefdoms and ethnic groups within its parliament. The representative emphasized that this approach could be applied more broadly, suggesting that chiefdoms should be given similar recognition and support to strengthen Uganda's cultural institutions without undermining their distinct identities. This integration approach, he argued, respects cultural heritage while promoting unity among diverse groups.

KAS Innovation Fireplace Chat; "Preservation of Cultural Heritage – A Public Good in Private Hands?"

The Fireplace chat, moderated by Anna Reismann, the Country Director of Konrad Adenauer Stiftung (KAS) in Uganda and South Sudan, convened key figures to debate the preservation of cultural heritage



as a public good under private care. The session explored foundational questions about the nature of heritage, its value to society, and who holds the primary responsibility for safeguarding it. Panelists and participants approached the subject from diverse perspectives, revealing the depth and complexity of heritage preservation in Uganda.

Introduction and Context

The event was initiated with a welcome address by Reismann, who outlined the mission of the KAS, a German political foundation with a longstanding history in Uganda. Reisman introduced the topic by questioning what heritage signifies, who should preserve it, and how it can be upheld as a common good that benefits society at large. She acknowledged that heritage management faces challenges when it lies between public interest and private control, posing nuanced questions about responsibility, access, and ownership.

Opening Remarks and Definitions of Heritage

Honorable Rachel Magoola, a Member of Parliament and chairperson of the Parliamentary Forum for Creative Industries, opened with her reflections on what heritage meant to her. As an artist, songwriter, and performer, Magoola regarded heritage as the essence of identity—“who we are, what we promote, and what we preserve.” She explained that heritage includes all the cultural expressions, values, and practices embedded in one's environment, which provide a shared identity and continuity across generations. She highlighted her role in supporting cultural industries in Uganda and voiced concerns that current cultural policies are fragmented across multiple ministries, leading to inefficiencies that weaken heritage preservation efforts.

Hon. Norbert Mao on Self-Perception and Heritage

Hon. Norbert Mao, the Minister for Justice and Constitutional Affairs, elaborated on the concept of heritage from the perspective of the Acholi people. He explained that heritage is deeply tied to self-

conception (how people see themselves) and cosmology (how they view the world). Mao used the Acholi circular dances and traditional round huts as metaphors for equality, highlighting that the Acholi view themselves as equals and conduct ceremonies in circular formations, a reflection of their belief in unity. He shared the historical account of a British colonial officer surprised by the Acholi's refusal to treat him as superior, underscoring the egalitarian values that guide their cultural practices. Mao emphasized that heritage is a mindset, shaping both individual and communal identity, which he argued is a critical foundation for developing a national cultural identity.

Christopher Ssebuyungu on the Dimensions of Heritage

Mr. Christopher Ssebuyungu, a museum curator from the Uganda National Museum, provided an analytical breakdown of heritage into four dimensions: tangible, intangible, movable, and immovable. Mr. Ssebuyungu elaborated on how each dimension relates to heritage preservation, from physical artifacts to cultural practices that form the bedrock of Ugandan identity. He argued that museums and cultural institutions serve as custodians rather than owners of heritage objects, responsible for protecting them on behalf of the community. Mr. Ssebuyungu emphasized the need for local museums and exhibitions that allow communities to reconnect with their heritage, suggesting that decentralized museum systems could foster a greater sense of ownership and engagement among Ugandans, especially youth.

Dr. James Isagara on Historical and Cultural Context

Dr. James Isagara from the Kabalega Foundation spoke about the importance of understanding historical contexts to fully appreciate heritage. He emphasized that heritage encompasses the beliefs, customs, and practices of a community, passed down through generations. Isagara underscored the need for preservation to ensure that people know where they come from, which he considered essential for charting a meaningful future. He urged the development of more community and regional museums to bring heritage closer to the people, especially young Ugandans, so that they might gain an appreciation for the depth of their cultural roots.

Robert Kalundi Serumaga's Critical Perspective

Offering a more critical lens, Robert Kalundi Serumaga, a journalist and the Member of the Native Parliament of Buganda, argued that heritage extends beyond symbolic expressions like dance and music, functioning instead as the collective memory and knowledge that informs survival and development. Robert Kalundi Serumaga framed culture as a practical system that organizes society around three primary questions: how people produce food, how they ensure justice, and how they improve their livelihoods. He criticized the superficial portrayal of African culture as merely "dancing and drumming," asserting that these are only expressions of a deeper cultural process. Serumaga's remarks highlighted a concern that heritage preservation efforts sometimes trivialize African culture, reducing it to entertainment rather than recognizing its intellectual and practical value.

Role of the State in Heritage Preservation

The panelists then engaged in a discussion about the role of the state in heritage preservation. Hon. Magoola argued that Uganda's fragmented approach to cultural management impedes effective preservation efforts. She noted that responsibilities for different aspects of culture—tangible heritage, intellectual property, and stage performances—are scattered across various ministries with little coordination. Magoola advocated for re-establishing a centralized ministry dedicated to culture to streamline efforts and align resources more effectively. She cited the African Union's recommendation that member states allocate at least 1% of their budgets to culture, pointing out that Uganda has yet to meet this benchmark.

Hon. Mao added that a unified national culture policy could mitigate these challenges, proposing that Uganda adopt a "salad bowl" approach where diverse cultural identities coexist without one overshadowing another. He called for a national cultural identity that celebrates regional uniqueness while promoting a shared sense of national pride.

Challenges in Funding Heritage Preservation

The panel acknowledged the financial challenges of preserving heritage, particularly given Uganda's limited budget for culture. Honorable Magoola noted that while community-based museums and private initiatives attempt to fill the gap, they often lack adequate funding. She suggested that public-private partnerships could play a role in financing heritage preservation, as could international collaboration with organizations interested in cultural preservation. Dr. Isagara echoed the need for sustainable funding models, proposing that heritage preservation be tied to Uganda's tourism initiatives to generate revenue that could support local museums.

Christopher Ssebuyungu added that Uganda's Museums and Monuments Act empowers communities to establish local museums, providing a legal framework for decentralized heritage management. He encouraged individuals and organizations to engage with the national museum system to develop and sustain heritage projects that reflect local interests and values.

Ownership and Intellectual Property Rights

One of the most contentious points of discussion was the question of ownership over cultural artifacts, particularly those held in foreign museums. Dr. Isagara shared the example of artifacts from the Bunyoro-Kitara Kingdom held in the Pitt Rivers Museum in the United Kingdom. Despite attempts by the kingdom to repatriate these artifacts, logistical and bureaucratic hurdles have hindered their return. Isagara argued that the community of origin holds the strongest claim over such items and would ensure their sustainability and care if returned. Hon. Mao added that intellectual property law should protect the unique cultural expressions of communities, and that the state should intervene to prevent exploitation of these assets by commercial entities.

Ssebuyungu elaborated on the complex legal and ethical considerations surrounding repatriation, noting that many foreign-held artifacts were acquired under colonial systems that ignored local ownership. He suggested that while some objects might be returned on loan, the ultimate goal should be to restore them to their rightful communities. Mr. Kalundi Serumaga agreed, stating that allowing these objects to remain in Europe would perpetuate the erasure of Uganda's cultural history, which he argued was a deliberate attempt to disrupt African identity.

The Question of Uganda's Unique Identity

Toward the end of the session, an attendee asked the panelists to identify what they considered quintessentially Ugandan. Responses varied, with some panelists pointing to Uganda's diversity as its defining feature. Hon. Mao compared Uganda to a "salad bowl" where each cultural group contributes unique flavors to a larger whole. He argued that Uganda's strength lies in its ability to embrace diversity while fostering a sense of unity. Dr. Isagara emphasized the need for young Ugandans to appreciate their heritage through exposure to local culture and language, which he considered fundamental to preserving a distinct Ugandan identity.

Hon. Magoola and Mr. Ssebuyungu highlighted the urgency of using technology to document and archive cultural practices. They pointed out that many young Ugandans are losing touch with their heritage, and suggested that digital tools could bridge this gap by making cultural content more accessible.

Ssebuyungo also noted that new museum exhibitions incorporating digital media could attract younger audiences and help sustain cultural practices that might otherwise be lost.

Conclusion and Closing Remarks

The Fireplace Chat underscored the complexities and importance of cultural preservation in Uganda. Panelists called for a unified national approach to heritage preservation that respects both diversity and shared identity, proposing that the state play a stronger role in supporting and funding cultural initiatives. There was a consensus that Ugandans must embrace and document their heritage actively to prevent its erosion, especially in an increasingly globalized world.

The event concluded with Reissman's reflections on her own family's experience in Uganda, where her children had developed a unique connection to the country and its culture. She shared that the welcoming nature of Ugandans, demonstrated by the tradition of always saying "welcome back" even after a short absence, was a small yet profound expression of the country's warmth and inclusivity. She thanked the panelists and audience, expressing hope that discussions like these would continue to strengthen Uganda's cultural identity and inspire meaningful preservation efforts.

Concluding Remarks.

Day Three of the KTA Annual Symposium concluded with a deep and insightful reflection on the multifaceted theme of cultural heritage preservation in Uganda. Through presentations, round table discussions, and audience engagement, participants from diverse cultural institutions, government bodies, and international organizations collaboratively explored the importance of heritage as a foundation of national identity and unity. The discussions emphasized that while Uganda continues to develop within a modern, globalized context, the need to protect and cherish its cultural roots remains paramount.

A recurring theme throughout the day was the urgency of safeguarding Uganda's unique cultural practices and knowledge systems amid rising external influences and internal challenges. In particular, the need for innovative approaches to educate younger generations on the value of traditional practices was highlighted as an effective means of passing on heritage in a way that resonates with contemporary audiences. Participants agreed that fostering pride and understanding among youth is essential for the survival of Uganda's diverse cultural landscapes.

Another significant focus of the day was the impact of political instability on cultural heritage preservation. The round table addressed how regions affected by instability often face substantial challenges in maintaining heritage sites, artifacts, and practices, as resources and attention are often directed towards immediate political or economic concerns.

Discussions proposed the decentralization of cultural preservation efforts, empowering local communities to take a more active role in managing their heritage. This approach was seen as not only practical but also as a way to strengthen community ownership and resilience.

The symposium also shed light on the challenges associated with reclaiming cultural artifacts that were taken from Uganda during colonial times. The heartfelt testimonies from participants highlighted the cultural and emotional significance of these artifacts, which embody the nation's history and identity. The financial burdens placed on kingdoms seeking the return of these items were viewed as a form of cultural injustice, with calls for collaborative support from the international community to facilitate the repatriation of these invaluable pieces.

In conclusion, Day Three of the KTA Symposium underscored a collective resolve to protect Uganda's cultural heritage as a bridge connecting its past to its future. There was a strong consensus that safeguarding heritage is not only a matter of preserving artifacts or practices but also a process of reinforcing national unity, fostering pride, and inspiring future generations. The discussions reaffirmed that a multifaceted approach—one that involves local communities, government initiatives, and international partnerships—is essential to ensuring that Uganda's cultural legacy thrives in the face of modern challenges.

Closing Remarks

As we conclude this remarkable 7th Annual KTA Symposium, we reflect on three days of enlightening discussions that have been pivotal to Uganda's legal and innovation landscape. This year's symposium successfully navigated complex topics across intellectual property, the creative economy, and cultural heritage in the digital age.





A Journey Through Three Days

Day 1: Strategic Policy Interventions for IP and 4IR

The first day explored Strategic Policy Interventions to Accelerate Uganda's IP and 4IR Growth. Discussions centered on Uganda's national intellectual property policy and its role in driving innovation and economic growth. Sessions highlighted adaptation of IP frameworks to Uganda's digital landscape, with focus on key sectors including pharmaceuticals, agriculture, manufacturing, and creative technology.

These discussions emphasized aligning IP laws with Uganda's developmental goals as outlined in the National Development Plan III (NDP III), positioning IP as a catalyst for transforming Uganda from a peasant-based to a modern, digital economy by 2040.

Day 2: IP in the Creative Economy

The second day focused on "From Canvas to Commerce: Navigating IP in Uganda's Arts Industry." Discussions centered on how creators can better protect, commercialize, and leverage their works in the evolving digital economy. Sessions addressed challenges faced by musicians, filmmakers, and content creators in accessing markets, securing IP rights, and navigating digital distribution.

These conversations revealed that while Uganda's creative sector has immense potential, it remains underutilized due to inadequate IP protection, insufficient awareness, and limited access to financial resources. The symposium highlighted success stories from other African countries, encouraging Ugandan creatives to adopt best practices while maintaining their unique cultural expressions.

Day 3: Cultural Heritage and Identity Preservation

The final day engaged with Cultural Heritage and Identity in the Digital Age. Discussions explored how digital technology and IP can preserve Uganda's rich cultural traditions while adapting to modern demands. Sessions emphasized the crucial role of cultural education in shaping individual and community identities, especially during times of divisiveness and uncertainty.

The Importance of Identity

In the face of global challenges and local complexities, cultural heritage and identity must remain central to Uganda's national development agenda. Identity serves as both a personal anchor and a collective asset fostering unity, pride, and resilience. In times of social and political fragmentation, a strong sense of identity can unify and promote social cohesion.



Legal advocates have a unique responsibility to uphold these values, serving not only as litigators but as custodians of Uganda's cultural fabric and defenders of its identity. By championing cultural heritage preservation, the legal community helps strengthen society's foundations for future generations.

Unity and Mentorship in the Legal Profession

The symposium emphasized the importance of unity, collaboration, and mentorship within Uganda's legal profession. Senior advocates are called upon to guide younger legal professionals, recognizing that legacy is defined not by individual achievements but by collective impact. The goal is to cultivate a bar built on thought leadership, ethical integrity, and commitment to the rule of law.

As part of a regional body, Uganda's legal professionals are judged beyond national borders. The reputation of Ugandan advocates depends on upholding professional standards across East Africa and beyond, striving for a collective identity that reflects dedication to justice, fairness, and the common good.

Acknowledgments

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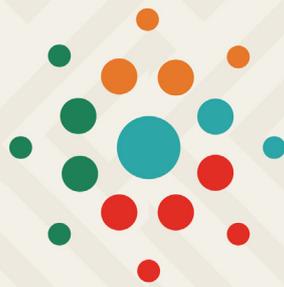
Symposium Team: Led by Daphne Rukundo & Francis Byaruhanga

Moving Forward Together

As the 7th Annual KTA Symposium concludes, we move forward with renewed commitment to advancing Uganda's IP and legal frameworks, preserving cultural heritage, and fostering unity within the legal profession. While challenges remain, the possibilities are greater. This is our moment to build a stronger, more cohesive, and more innovative legal community and country.

Kenneth Muhangi, Symposium Chair & Convenor – Partner and Head of Technology, Media, Telecommunications, Intellectual Property and Sustainability at KTA Advocates; Lecturer in Intellectual Property at Uganda Christian University; and Chair of the Technology, Media & Telecoms Committee of East Africa Law Society and ICT Cluster of Uganda Law Society.





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