Republic of Uganda

MINISTRY OF TOURISM, WILDLIFE AND ANTIQUITIES

Strategic Plan for Museums and Monuments

2023/24-2029/30

Fostering national identity, wealth creation and national socio-economic transformation

TARGET EURO

Governance Systems International

Tackling Africa's Development Challenges

Vision Statement

A Nation Proud of its Historical Identity and Cultural Heritage

Mission

Protect, conserve, promote and develop Uganda's cultural heritage resources into an instrument of social identity, tourism development and socio-economic transformation for the people of Uganda

Goal

To conserve cultural heritage resources for sustainable cultural and tourism development in Uganda for present and future generations

Strategic Interventions

i. *Strengthening governance (policy, legal, regulatory and institutional framework) on monuments and museums*
ii. *Developing museums and monuments infrastructure including digitalization*
iii. *Enhancing the human resource for museums and monuments sub-sector development*
iv. *Enhancing education and wider public awareness by strengthening research, documentation and publication of the cultural heritage*
v. *Building a network of museums and monuments as an effective cultural system*
vi. *To develop and diversify cultural tourism product range*

UGANDA's Vision 2040 is conceptualized around strengthening the fundamentals of the economy to harness the abundant opportunities around the country among which is a huge potential for tourism. The current third National Development Plan (NDP III 2020-2025) under paragraph 202, alludes to the big potential for Uganda in tourism compared to its comparators, notably in the areas of safaris, culture and the endowment of a rich cultural and natural heritage (with strong tangible and intangible values). However, there is still lack of appreciation of the significance and value of cultural heritage and its incorporation and utilization in national development goals.

Government working with partners and stakeholders have developed this National Strategy for Museums and Monuments (2023/24-2029/30) to address this challenge by identifying strategies and actions aimed to promote, conserve, preserve and present Uganda's heritage through museums and monument services for sustainable development. The vision of this strategy is to be realized through: building on efforts for a national cultural history and identity; building effective cultural system as a network; raising awareness of the contribution of museums and monuments to society; and linking Museums to tourism initiatives as an integral part of the future of wildlife, natural landscape and cultural heritage.

The formulation of this strategy has been done through an extensive consultative process, involving the review of related policies, discussions with institutions of government, local authorities, academia, private sector, donor community, civil society and cultural institutions. The process has included gaining consensus on the best practices by benchmarking on other countries to shape optimal options and strategies to adopt in the execution of this strategy. Government is committed to the implementation of this strategy for sustainable conservation of Museums and Monuments.

Therefore, I urge all Ugandans and development partners to support the implementation of this strategy as a blueprint in conserving the country's cultural assets for fostering national identity, wealth creation and national socio-economic transformation.

Minister of Tourism, Wildlife and Antiquities

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Acronyms and Abbreviations

AU	African Union
BTVET	Business, Technical, Vocational, Education and Training
CAP	Chapter
CSOs	Civil Society Organizations
DIT	Directorate of Industrial Training
EAC	East African Community
EoC	Equal Opportunities Commission
FM	Frequency Modulation
FY	Financial Year
GDP	Gross Domestic Product
ICT	Information, Communications Technology
KCCA	Kampala Capital City Authority
KPIs	Key Performance Indicators
LGs	Local Governments
M&E	Monitoring and Evaluation
MDAs	Ministries, Departments and Agencies
MDBs	Multilateral Development Banks
MGLSD	Ministry of Gender, Labour and Social Development
MoES	Ministry of Education and Sports
MoFPED	Ministry of Finance Planning and Economic Development
MoGLSD	Ministry of Gender, Labour, and Social Development
MoIA	Ministry of Internal Affairs
MOICT/NG	Ministry of Information, Communications Technology and National Guidance
MoJCA	Ministry of Justice and Constitutional Affairs
MoLG	Ministry of Local Government
MoLHUD	Ministry of Lands, Housing and Urban Development
MoTIC	Ministry of Trade, Industry and Cooperatives
MoTWA	Ministry of Tourism, Wildlife & Antiquities
NCDC	National Curriculum Development Centre
NDP III	Third National Development Plan
NEMA	National Environment Management Authority

NGOs	Non-Government Organizations
NITA (U)	National Information Technology Authority of Uganda
NPA	National Planning Authority
PDM	Parish Development Model
PPPs	Public Private Partnerships
PSFU	Private Sector Foundation of Uganda
RIA	Regulatory Impact Assessment
SDGs	Sustainable Development Goals
SMEs	Small and Medium Scale Enterprises
TVs	Televisions
UBOS	Uganda Bureau of Statistics
UCC	Uganda Communications Commission
UN	United Nations
UNCC	Uganda National Cultural Centre
UNESCO	United Nations Educational, Scientific and Cultural Organization
UPRS	Uganda Performing Rights Society
URSB	Uganda Registration Services Bureau

Glossary

Cultural Sites	Natural and man-made works that are recognized to be of outstanding universal value from a historic, aesthetic, ethnological or anthropological points of view
Culture	A set of distinctive spiritual, material, intellectual, and emotional features of society or a social group and the ways and means in which it identifies, organizes, sustains, protects, preserves, expresses and promotes its norms, customs, traditions, beliefs and practices
Creative Industries	Also known as the Culture and Creative Industries are goods and services that combine creation, production and commercialization of contents through processes based on individual creativity, cultural knowledge, skill and talent which have the potential to create wealth and jobs through the development or production of intellectual property.
Customs	A traditional and widely accepted way of behaving or doing something that is specific to a particular society, place, or time
Domains	Refers to groupings or category of the culture and creative industries.
Ethnicity	Groupings of people defined according to their shared characteristics including ancestral, geographical origins, cultural traditions, language or religion
Heritage	Tangible and intangible realities that communities, groups and individuals recognize and cherish as part of their lifestyle. Heritage items can be tangible (such as artifacts. Traditional dress or intangible items such as language, oral traditions, customs, music dance and rituals)
Indigenous Knowledge	Traditional knowledge and practices existing within and developed context around specific conditions of communities that are unique to a particular location.
Indigenous Minorities	These are ethnic groups of people who are descendants of populations that inhibited a geographic location or country at time of conquest or colonization but retain their own social, cultural and economic, political institutions.
Myth	Any account of interpretations or misinterpretations of a belief mainly about supernatural beings or occurrences based on own or common interrelationships of a phenomenon

Orthography	A method of presenting the sounds of a language by written or printed symbols
Performing Arts	Art forms (classical, medieval or modern) that are put on public display for their aesthetic and social values. These include music, dance, drama, poetry miming and opera.
Tradition	Belief or behaviour passed down from generation to generation within a group or society with symbolic meaning or special significance with origins in the past.
Traditional Cultural Expressions	Refers to the body of knowledge, skills and philosophies that are developed, sustained and passed on from generation to generation within a community often forming part of it cultural or spiritual identity.
Traditional Knowledge	Refers to the knowledge systems, know-how, skills and practices that are developed, sustained and passed on from generation to generation within a community, often forming part of its cultural or spiritual identity
Traditional Resources	Refer to both intangible cultural heritage (oral traditions-languages, knowledge, social practices, rituals, performing arts and traditional craftsmanship) and tangible cultural heritage (historical buildings, cultural sites, natural and cultural spaces, monuments; and museums including virtual, archaeological and historical places, cultural landscapes, national heritage).
Value	Regard that something merits or deserves attachment of worth, usefulness and importance.

Executive Summary

The **Mission** of the Strategic Plan for Museums and Monuments 2023-2030 is to protect, conserve, promote and develop Uganda's cultural heritage resources into an instrument of social identity, tourism development and socio-economic transformation for the people of Uganda. The overall **Vision** is that of a Nation Proud of its Historical Identity and Cultural Heritage as source of cultural, social, civic and economic value, as well as of shared identity for the Ugandan international community and as attraction for external visitors. The **Goal** of the Plan is to enhance, implement and support the conservation and the promotion of cultural heritage resources for sustainable cultural and tourism development in Uganda.

The overarching **Objectives** of the Plan are:

1. To strengthen the policy, legal, regulatory and institutional framework on monuments and museums
2. To develop museums and monuments infrastructure including digitalization
3. To enhance human resource skills for Museums and monuments sector development
4. To enhance education and wider public awareness by strengthening research and documentation of the cultural heritage
5. To build a network of museums and monuments as an effective cultural system
6. To develop and diversify cultural tourism product range

In such a framework, the main **key results to be achieved** are:

10 cultural Sites of Mugaba Palace,Bigo Byamugenyi, Napak, Bishop Hannington, Kibiro salt Village, Mutanda Caves, Dufile, Wadelai, Lamogi, and Agoro, developed and promoted.

1. Completion of Mugaba Palace renovations and Landscaping
2. A slave trade trail of cultural heritage sites (Wadelai, Dufile Partiko, and Fort Thurston in North and eastern Uganda developed and promoted
3. Development of interpretation centres and other visitor facilities on 5 heritage sites of Bigo Byamugenyi, Kibiro salt village, Bishop Hannington, Lamogi rebellion and Agoro.

Rock Art sites constructed and equipped as a special geo-cultural tourism product

a) Seven (7) sites of Nyero, Dolwe, Kakoro, Mukongoro, Kapir and Kibiro salt village nomination dossiers prepared and presented to UNESCO World Heritage List
b) Construction of a view point at Kapir rock art for visitors to be able to see birds and animals around Lake Bisina Ramsa Site.

3 Handicraft and souvenir production centres established and rendered operational

a) Construct 6 production centres along tourist circuits and stock them with equipment and supplies.
b) Develop Export Manual, Handicraft and Souvenir brochures, a branding and marketing strategy
c) Support to UNBS for developing new handicraft and souvenirs standards provided

Stronger policy, legal, regulatory and institutional framework on museums and monuments in Uganda

a) Revised, updated and operational 2015 National Museums and Monuments Policy
b) Enacted and enforced Museums and Monuments Act to provide an appropriate legal framework for management of museums and monuments
c) Intangible and tangible cultural heritage merged under the department of Museums and Monuments
d) Authorised and domesticated international convention of UNESCO on illicit export, import and traffic of cultural properties
e) Improved capacity to demarcate and preserve and safeguard the historical landscapes/buildings, archaeological sites, monuments and urban heritage properties.

Well-developed museums and monuments infrastructure

a) Modern infrastructure to support conservation of Museums and Monuments services
b) A modern, expanded and well-equipped National Museum
c) A network of well-developed and modernized regional Museums
d) Strong cultural heritage onsite and online community
e) Well-equipped laboratories to undertake analysis of collection.

Well trained human resources for Museums and monuments sector development

a) A national curriculum that includes museums and monuments at the earlier stages of the education system in Uganda developed.
b) Skilled manpower in Museology, Exhibition designs, curatorship's, Conservation, Archaeology, Anthropology, Natural History, Strategic and Corporate management of Museums, marketing management, product development and entrepreneurship.
c) Capacity of cultural tourism groups in target communities of Busoga, Teso, Bukedi and Karamoja built. To be followed by other communities.
d) Local private sector supported to participate in local, regional, and global cultural tourism value chains.
e) New heritage clubs created in schools as well as sustaining existing ones.
f) Tourism value chain actors trained on how to develop, package and promote cultural tourism experiences.
g) Stronger and integrated product development capacities across different spectrum of cultural offering of Uganda lying in the Department of Museums & Monuments, UWA, MGLSD and District Local Governments.
h) Integrity of cultural or heritage sites and monuments maintained
i) Community cultural tourism enterprises/groups supported to develop, promote and market their tourism offerings
j) Strategic partnerships with development partners, NGOs, Private sector and community-based organizations, ministries, departments, and agencies to develop cultural tourism products.

Indicative budget of the plan

The total cost imperative to implement this plan is UGX 487 billion for the next 7 years. These are indicated in the table below;

Strategic Objectives/ Activities (UGX. '000')	FY2022/23	FY2023/24	FY2024/25	FY2025/26	FY2026/27	FY2027/28	FY2028/29	Total
Strategic Objective 1: Strengthening the policy, legal, regulatory and institutional framework on monuments and museums	4,040,000	4,040,000	4,265,000	4,235,000	4,235,000	4,235,000	4,235,000	**29,285,000**
Strategic Objective 2: To develop museums and monuments infrastructure including digitalisation	5,447,800	6,347,800	6,347,800	6,347,800	7,247,800	7,247,800	7,247,800	**46,234,600**
Strategic Objective 3: Enhancing Human resource skills for Museums and monuments sector development	9,570,000	14,870,000	14,870,000	14,720,000	14,720,000	14,720,000	14,720,000	**98,190,000**
Strategic Objective 4: Enhancing and education and wider public awareness by strengthening research, documentation of the cultural heritage	8,031,000	8,031,000	8,031,000	8,031,000	8,031,000	8,031,000	8,031,000	**56,217,000**
Strategic Objective 5: To build a network of museums and monuments as an effective cultural system	6,020,000	6,000,000	5,840,000	5,590,000	7,004,000	7,004,000	7,004,000	**44,462,000**
Strategic Objective 6: To develop and diversify cultural tourism product range	35,645,000	40,645,000	18,575,000	27,885,000	31,585,000	31,355,000	27,610,000	**213,300,000**
Grand Total	**68,753,800**	**79,933,800**	**57,928,800**	**66,808,800**	**72,822,800**	**72,592,800**	**68,847,800**	**487,688,600**

Table 1: Summarised Budget for Implementing the Strategic Plan

1. OVERVIEW

1.1. Introduction

This museums and monuments Strategic Plan 2023/24 – 2029/30 lays out a foundation for sustainable development of the cultural heritage sector to contribute to the socio-economic development of Uganda. The plan provides strategic direction for the development of the museums and monuments resources within the framework of the Uganda Vision 2040, the National Development Plan III and the global commitments to which Uganda is a signatory. The plan is well aligned to the Ministry's mandate and roles to develop Uganda's tourism sector, conserve the country's cultural heritage resources and promote it both domestically as well as internationally. Coherence in planning and strategy execution will ensure effective coordination, role clarity among stakeholders, synergy and leveraging of resources. This is particularly emphasised by NDPIII and the Tourism Development Program Strategic Investment Plan's emphasis on adoption of Government-led tourism development projects and encourage the private sector to drive the development.

Museums and Monuments are a department within the Ministry of Tourism, Wildlife and Antiquities. The broader mandate of the Ministry is among others to support and promote expansion and diversification of tourism, and to conserve and sustainably manage national cultural heritage. In the context of cultural heritage tourism, the roles of the Ministry include:

1) **Policy**: To formulate or review, where necessary appropriate policies, legislation, regulations, guidelines and standards for sustainable development of national heritage conservation for increased wealth and socio-economic transformation of Uganda.
2) **Coordination**: To initiate, coordinate, support, oversee and where applicable, facilitate implementation of strategies and programmes aimed at enhancing the development and promotion of tourism and national heritage conservation and ensure their maximum benefit to the people of Uganda as well as globally.
3) **Supervisory and oversight**: To inspect, monitor and evaluate the progress, standards, state and efficiency of the various agencies under its mandate for quality assurance, policy direction and guidance.
4) **Regulation**: Grading and classification of tourism establishments, private and community museums, tourism enterprise registration and licensing and excavation permits.
5) **Planning**: Develop and/ or review plans and strategies for Uganda's tourism and heritage conservation and monitor/assess their implementation.
6) **Project preparation and appraisal**: Spearhead and guide the appraisal and development of project ideas into bankable projects.
7) **Resource mobilisation**: To assess the need and where necessary, mobilise resources to support balanced tourism development, conservation and entrepreneurial development for increased and sustained contribution of tourism to Uganda's economic growth and development.
8) **Advisory**: Undertake research, information management and dissemination to enable stakeholders make informed decisions.

9) **Fulfilment of national and international commitments**: To participate in negotiations and implementation of arrangements relating to international and national treaties on national heritage conservation.

The museums and monuments strategic plan contributes to the achievement of the above mandate in a manner that is organised, well thought-out and inclusive. This is especially important given the wide underdevelopment of the cultural heritage sub-sector over the past six decades – with this being the first strategic plan over the same period. In part, the strategic plan is expected to unblock the key binding constraints in this sub-sector while at the same time opening up opportunities for employment, heritage conservation, foreign exchange earnings and enterprise development. Efficiency, effectiveness, impact and sustainability are some of the tenets that lie at the heart of this strategic plan.

The Strategic Plan aims at achieving a more solid and sustainable cultural heritage system, through the establishment of an active network able to cross-fertilise all the spectrum of actions pursued by each single institution and organisation related to cultural heritage; at diffusing and disseminating the appraisal, knowledge and enjoyment of cultural heritage as witness of the Ugandan history and rich identity; at generating intensive connections with nature, landscape and wildlife, in order for cultural heritage to emphasise its strong linkages with Ugandan life in all its aspects; at strengthening the attraction of experience tourism, in order to enhance a more equilibrated distribution of benefits across the Country and across social layers, and to increase the degree of sustainability of Ugandan cultural heritage.

1.2. Legal framework of the Department of Museums and Monuments

The legal framework which guides operations of the Department of Museums and Monuments is derived from the laws, policies and regulations that guide the Ministry of Tourism, Wildlife and Antiquities. This analysis is centred on the legislative and other mandates that the department is directly responsible for implementing, managing and overseeing. These include:

a) Constitution of the Republic of Uganda

The 1995 Constitution of Uganda recognises the importance of Ugandan cultures and supports the promotion and preservation of those cultural values and practices which enhance the dignity and well-being of Ugandans. It encourages the development and preservation of Ugandan languages as part of culture and encourages the protection and promotion of Uganda's built heritage.

Notably the 1995 Constitution recognises and promotes cultural objectives and heritage specifically objective 14 and 15 of the National objectives and directive principles of state policy. Objective 15 provides that the State and citizens shall endeavour to preserve and protect and generally promote the culture of preservation of public property and Uganda's heritage.

Objective 14 (a) of the National objectives and directive principles of state policy obliges the state to promote and preserve those cultural values and practices which enhance the dignity and wellbeing of Ugandans. This directly implies that the Department of Museums and Monuments carries a

constitutional obligation of preserving (where necessary), conserving and development of Uganda's cultural heritage resources.

Further, the Constitution provides for the right to culture and similar rights. Art. 37 states that:

"Every person has a right as applicable to belong to enjoy, practice, profess, maintain and promote any culture, cultural institution, language, tradition, creed or religion in community with others".

Suffice to note is that cultural heritage and sites are regarded as tourism sites and article 189 read together with the Sixth Schedule of Constitution, it is the role of government to provide for:

1) Regulation of business organisations in tourism, wildlife and cultural heritage conservation
2) Overseeing National monuments, antiquities, archives and public records
3) Developing national plans for the provision of tourism services, wildlife and cultural heritage conservation
4) Ensuring national standards and best practices in tourism, wildlife and cultural heritage conservation

The functions and services referred to in article 189 of the Constitution and the sixth Schedule to the Constitution are excised by the government through the line ministries in this case the above functions and services are exercised through the Ministry of Tourism Wildlife and Antiquities to promote cultural heritage and related sites as tourism sites.

Article 189 of the Constitution that culminates in the summarised statement of Mandate in section one, is augmented by Laws and Sector Policies some of which, were instituted before and after promulgation of the 1995 Constitution. These various legal frameworks set guidelines for a resolute tourism and conservation sector policy development process aimed at creating coordinated industry and agency structures. They also provide direction for the formulation of Strategic Plans for the ministry.

b) Tourism Act 2008

The Uganda Tourism Act 2008 created an instrument that empowers the Uganda Tourism Board (UTB) to develop and manage different aspects of the tourism industry in Uganda. However, section 18 of the Act empowers the Ministry to perform the supervision, monitoring and coordination of tourism role at a national level. Section 18 of the Act provides as follows:

"(1) The supervision, monitoring and coordination of tourism in Uganda shall be the responsibility of the Ministry.

(2) The Ministry may do all or any of the following:

a) By means of legal, institutional, financial and other initiatives to plan and develop a sustainable tourism sector with due regard to the economic, social, environmental and cultural consequences of such development

b) To formulate, promote and monitor implementation of policies for sustainable growth of the tourism sector, in consultation with the private sector and line institutions of Government

c) *To supervise the tourism sector*
d) *To ensure compliance with best environmental practices by tourists, tour operators and owners of tourist facilities*
e) *To promote national and international investment in the tourist sector*
f) *To liaise with international organizations and any other relevant entities involved in tourist development*
g) *To initiate, develop and promote domestic, regional and international cooperation in the field of tourism*
h) *To support and guide the Board in performing the tasks assigned to it under or by virtue of this Act*
i) *As appropriate and necessary, in conjunction with the Uganda Bureau of Statistics, collect, process and distribute tourism statistics*

It is against this legal background specifically section 18 (2) (a) (i) of the Uganda Tourism Act, 2008 that the Department of Museums and Monuments is developing this strategic plan. In particular, promotion of cultural heritage tourism in Uganda is a key priority of the Department over the next five years.

c) Museums and Monuments Bill, 2022

The revised Museums and Monuments bill, which was approved in October 2022 by the Parliament of Uganda provides for the development, management, and maintenance of museums and monuments. It formalises, controls, and protects tangible and intangible heritage and works of art collection in Uganda. Once the bill is assented to by the President of the Republic of Uganda, it will become the Museums and Monuments Act. The specific objectives of the bill are:

a) To ensure the protection of cultural and natural heritage resources and the environment.
b) To give effect to the UNESCO Convention of 1972 on the Protection of Cultural and Natural heritage.
c) To strengthen the legal and regulatory framework through the conservation, preservation, protection, and management of cultural and natural heritage resources.
d) To strengthen and provide set up of an institutional structure of effective management of the museums and monuments subsector including through enhancing the capacity of the Department for collective governance of the subsector.
e) To prohibit illicit trafficking of protected objects of local content of cultural and natural heritage.
f) To provide for progressive rehabilitation of heritage sites; to promote regional and international cooperation.
g) To promote research and development of natural and cultural heritage.
h) To promote and guide public-private partnerships in the conservation and preservation of cultural and natural heritage.

d) Uganda Tourism Development Master Plan, 2014 – 2024

The Master Plan provides for specific tourism development programmes and projects to be undertaken by MTWA. It operationalises the Tourism Policy 2015 and sets targets, programmes and projects to

be clustered based on the concept of “Tourism Development Areas (TDAs)” and regionalisation. With regard to cultural heritage development, the Master plan cites 650 designated cultural heritage sites and monuments which are of significant value with 56 sites identified as being of national significance. The Master Plan recommends key strategic interventions for development of the cultural heritage sub-sector.

e) Museums and Monuments Policy 2015

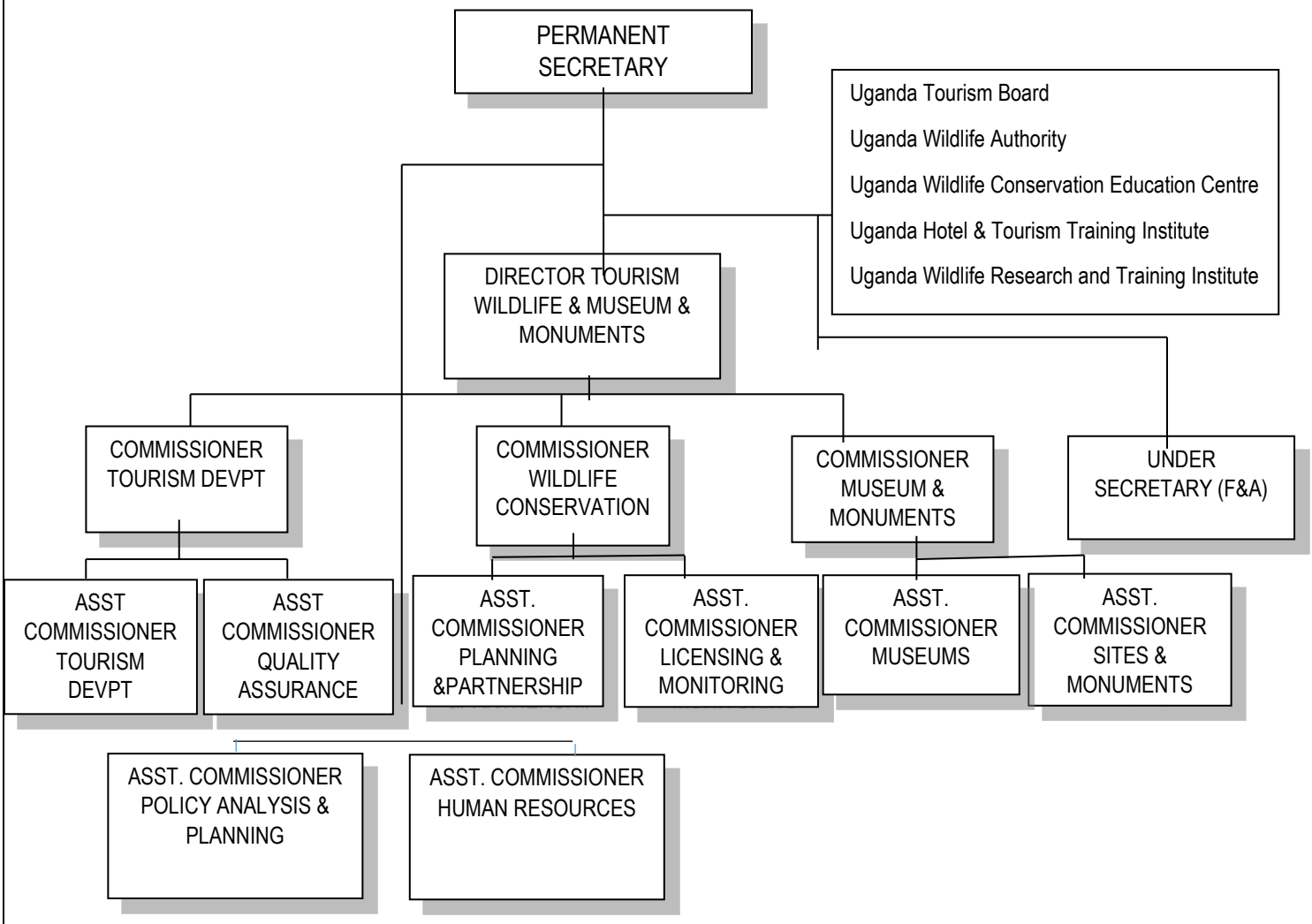
The Museums and monuments policy provides for protection, preservation and management of cultural heritage in Uganda. Its main aim was to establish, promote, conserve, preserve and market Uganda’s heritage through museums and monument services. The policy stresses the need for promoting gender responsiveness and equality; local community involvement in managing monuments and establishing community museums, promoting enjoyable experience for tourists and minimising destructive use of monuments.

The Historical Monuments Act has outlived its mandate making it difficult to implement Museums and Monuments Policy, 2015. The Ministry has embarked on the review of the Historical Monuments Act in order to include emerging issues and ease the implementation of Museums and Monuments Policy, 2015.

1.3. Governance and Organisational structure

The governance and organisational structure of the Department of Museums and Monuments presents the administrative flow of authority and responsibilities of the department in the delivery of its mandate. Being part of the Ministry, the department's functions are linked and intertwined with the functions of other departments and units, with some functions shared by several departments. As shown in Chart 1 below, all of the departments and agencies of the Ministry report to the Permanent Secretary.

Chart 1: The Macro Structure for Ministry of Tourism, Wildlife and Antiquities



Museums and Monuments

In line with Cabinet Minute Extract 278 (CT 2017), The Department of Museums and Monuments has been upgraded to two Departments of Museum Services and Sites and Monuments.

Technical Structure. The departments are headed by the commissioners and domiciled under the Ministry of Tourism, Wildlife and Antiquities. The two commissioners report to the Permanent Secretary, Ministry of Tourism, Wildlife and Antiquities. The Department of Museum services have two divisions namely;

Curation services and Public programmes whereas the Department of Sites and Monuments have three divisions; Maintenance and Inspections, Cultural Product development and Research. The two Departments of Museums Services and the Department of Sites and Monuments have units and sections and displayed in the structure drawn below.

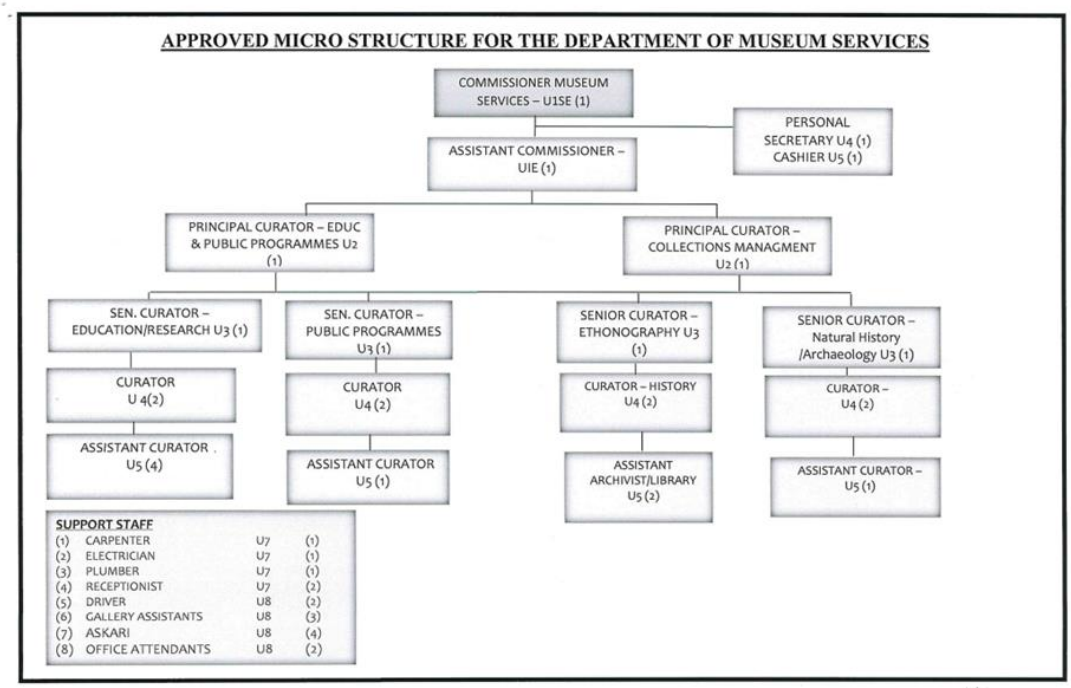
The two departments are namely;

1) Museum Services,
2) Sites and Monuments

The Department of Museum Services

The Department will be headed by a Commissioner; and will be responsible for developing, preserving and managing museums and its collections; communicate the natural and cultural heritage for education and enjoyment to the public; and regulate other museums in Uganda. Notably, the collections are the ethnographic, musical, historical, anthropological, archaeological and paleontological objects stretching through millions of years of human evolution to this day.

Chart 2: Micro Structure for the Department of Museum Services

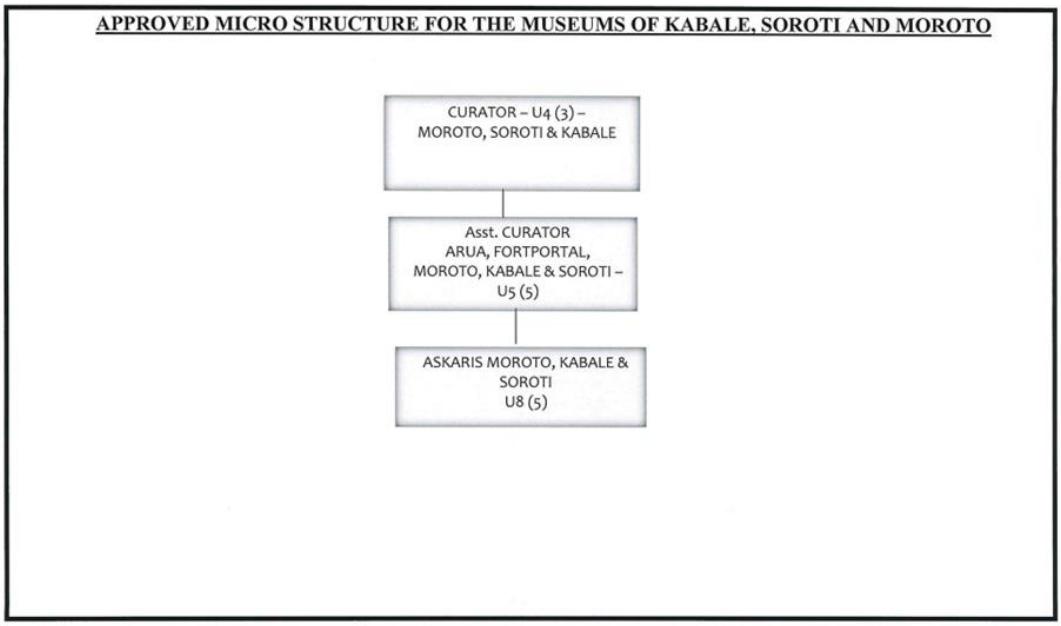


Regional Museums

Micro structures for regional museum are created for smooth management and coordination. Currently only one regional museum has a position of a conservator. The rest of the regional museum are managed by site attendants which downplays the importance of these facilities in these regions. We recommend two positions of conservators for regional museums of Soroti and Kabale and assistant conservators. Trained guides with diploma education are recommended if the museums are to

compete with the rest of the museums in the world as well as our private museums. The guides will be expected to also conduct public programmes so as to attract local tourists in these premises.

Chart 3: Micro Structure for the Museums of Kabale, Soroti and Moroto



Department of Sites and Monuments

The Department is headed by the Commissioner; and is responsible for inspection and maintenance of monuments, research, national heritage registry, conservation, and planning for development of the cultural sites and monuments for tourism in Uganda. From the 650 cultural sites recorded, 56 have been maintained and preserved at national level. Currently, 10 of them have full time staff. These include a cross section of types of cultural resources; Rock shelters with paintings and engravings, caves, forest groves and Earthworks. Old settlements such as palaces, colonial forts are associated with legend, human occupation and colonial presence, memorial site related to massacres during the troubled times of the country, pre-historic early occupations of apes and man.

The team also recommends micro structure for sites and monuments in various regions of the country. This bares in mind the head quarter staff will manage some sites within the city in collaboration with partners. Structures for central, western, eastern and northern regional have been provided for smooth conservation, management and coordination. As noted earlier, the function of cultural heritage has not yet been devolved. The staffing for the sites will require several graduates who can manage and also coordinate activities with stakeholders on behalf of the ministry. Unlike museums services, guide at sites will need to have at least diploma in heritage management and must have must be able to research and find useful information for tourists.

The information in Chart 4 provides a detailed micro structure of the Sites and Monuments Departments and well as how key areas around Uganda organise their cultural heritage management. A critical review of the current structure at both macro and micro levels raises a number of issues:

1) The department's decision making is largely linked to the top management of the Ministry which meets on specific schedules, this often slows down key activities and is not conducive to the needs of the tourism private sector.
2) The processes of government in areas such as procurement mean that even when small items breakdown in the museum or at a particular site, the centralised procurement system has to be used – and this may result into loss of business opportunities, especially given that procurement needs are planned a year in advance.
3) The museums and monuments structure does not provide for sales and marketing. This function is essential, dynamic and contributes significantly to revenue generation. Revenue is needed to sustain operations and to help in full exploitation of heritage resources for national development.
4) The structure does not include staff to develop, test and launch new cultural heritage products.
5) The structure focuses largely on traditional public service functions, creating a risk of failing to generate economic value from Uganda's heritage resources.

Chart 4: Micro structure of the Department of Sites and Monuments

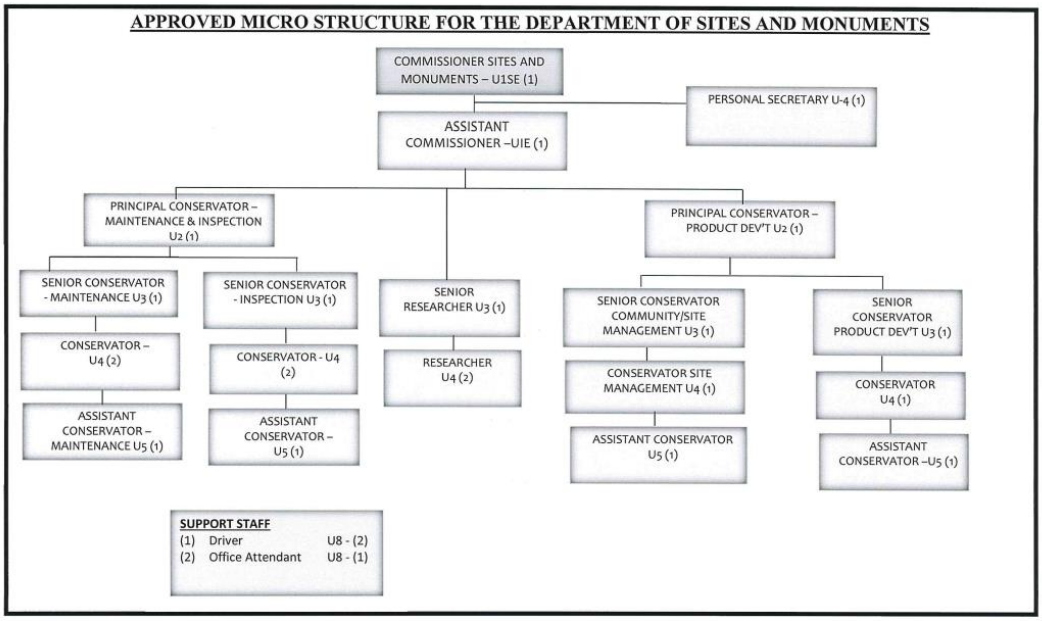


Chart 2: Micro Structure for the Rock Art Sites of Nyero, Mukingoro, Dolwe, Kapir, Komunge, Kakoro and Luba Forts – Eastern and North Eastern Sites and Monuments

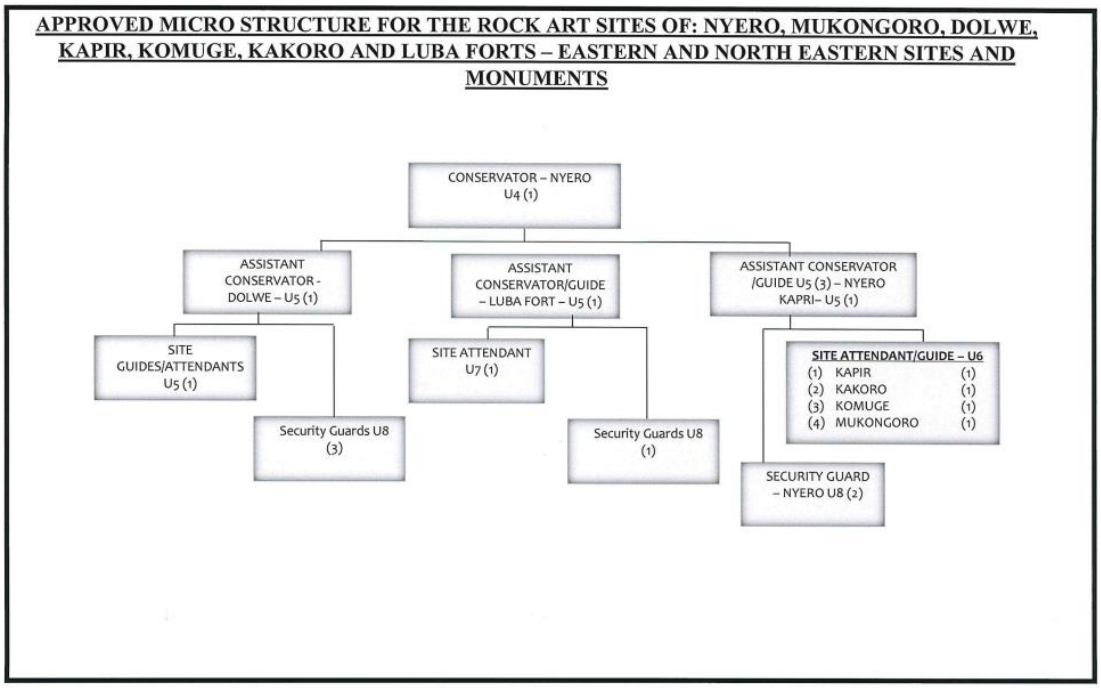


Chart 3: Micro Structure for the Sites of Patiko, Barlonyo and Wadelai – Northern Region Sites and Monuments

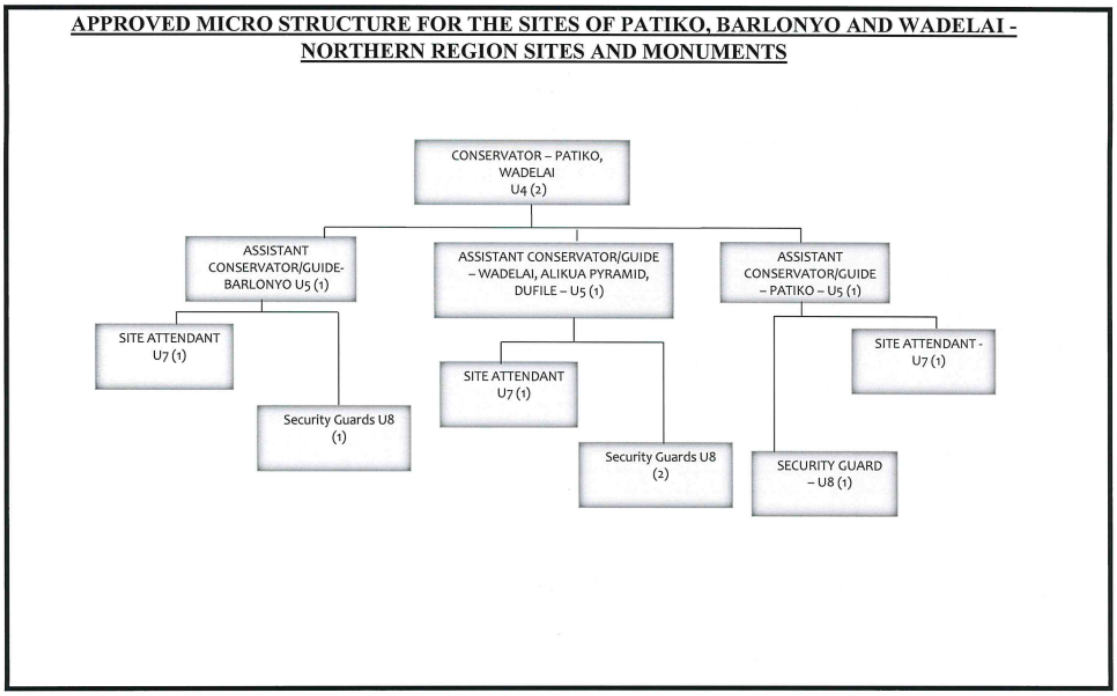


Chart 4: Micro Structure for the Mugaba Palace, Nkokonjeru, Kibiro, Katisiha – Western Uganda Sites and Monuments

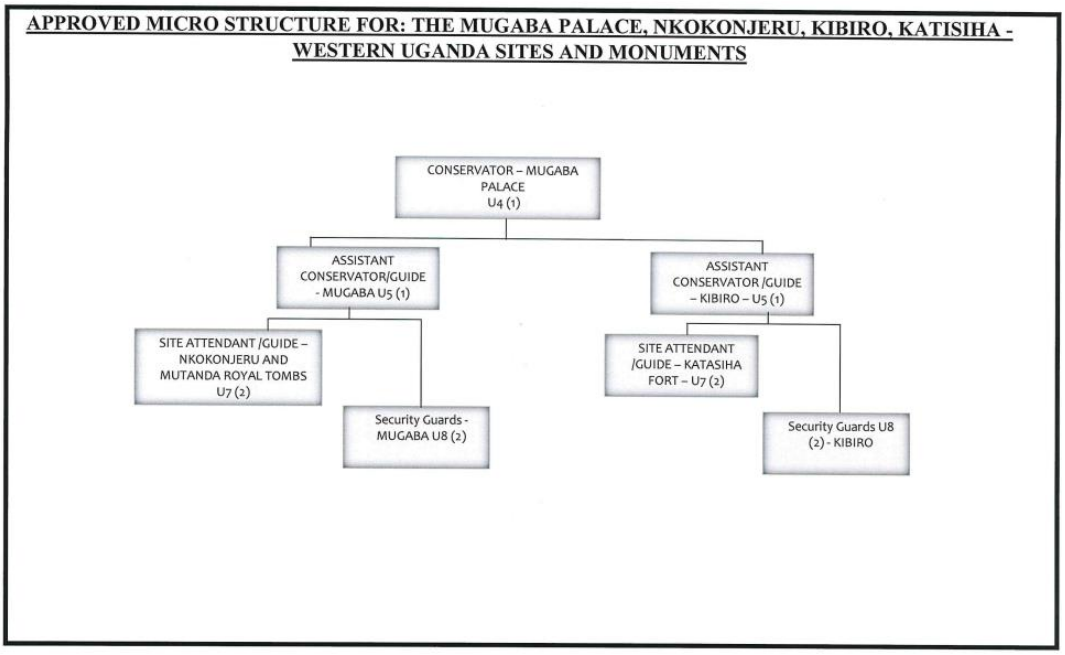
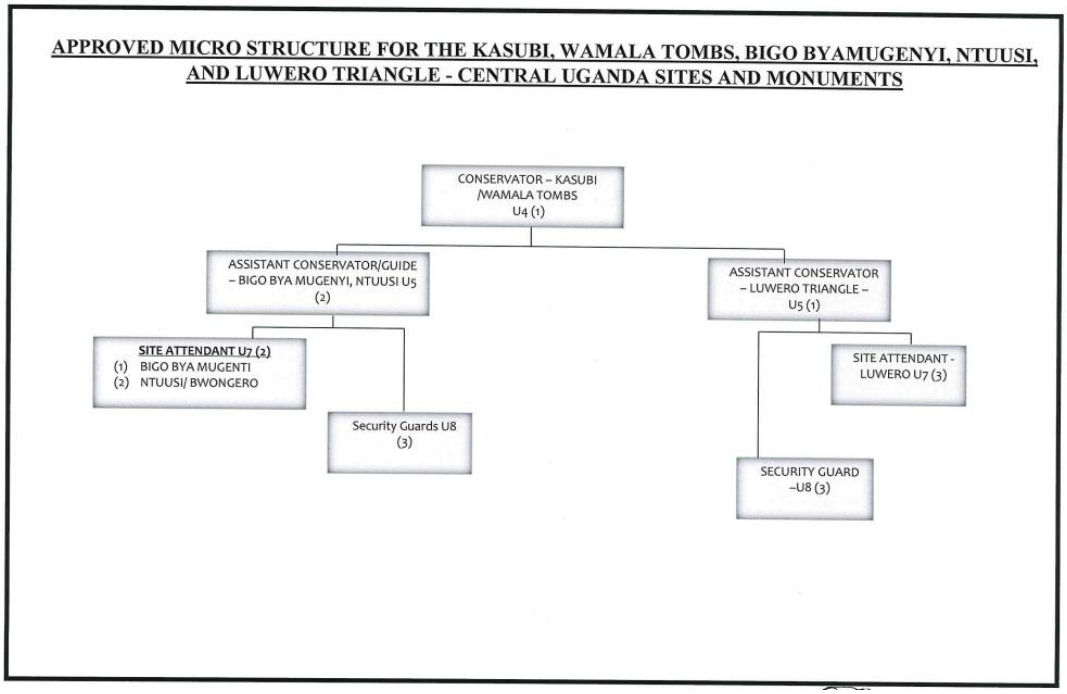


Chart 5: Micro Structure for the Kasubi Wamala Tombs Bigo Byamugenyi, Ntuusi and Luwere Triangle – Central Uganda Sites and Monuments



The Management Structure for Museum and Monuments is presented in the Organogram No.1 to No. 8, including the anchorage of the above positions and the lines of hierarchy.

It was therefore noted that not all positions on the organizational structure are filled up which also affects the smooth running of the museums and Sites and monuments. This creates delays in day today activities, causes fatigue and interferes with the flow and management of information and human resources.

All of the upcountry museums and monuments generate almost no income despite being located in strategic places along the main tourist circuits in Uganda. Leveraging value from cultural resources may require a structure that combines **public general strategic supervision** on one hand, and **decentralised operational management** on the other.

The managerial and leadership structure and dynamics of the Museums and Monuments system can be described as follows:

1. **Centralized administration systems of the museum and monuments department**.

There is Concentration of authority at the top level (Ministry of Public Service and the Ministry of Tourism, Wildlife and Antiquities) of the administrative system. Museums and Monuments have central bodies; Ministry of Public Service and the Ministry of Tourism, Wildlife and Antiquities that deals with issues for all other departments. Ministry of Public Service has set rules, shares central values and a standard approach to their work which has led to lack of regional understanding and flexibility.

2. Decision Making

Most decisions i.e. recruitment, procurement are made at a strategic level by the line Ministries, Departments and Agencies with limited participation of middle level managers at the Museum and Monument department. The Uganda Museum is not an independent entity but it works mainly as a frame work of public service and all the HR functions are managed by Ministry of Public Service and the Ministry of Tourism Wild Life and Antiquities. The centralisation of tourism management limits information sharing and the middle & local governments are rarely given opportunity to participate in tourism planning, development and management. As a result, local authorities (especially local politicians) without much tourism information and knowledge make decisions which impede meaningful museum and monument development in the regions.

3. **Bureaucracy in administration**

There are multilayered systems and processes that are put in place which effectively make decision-making slow and which consequently reduce operational efficiency. There is a strict chain of command from the Ministry of Tourism Wildlife and Antiquities which leads to delays in implementation of the Museum and Monuments activities. Interviews with key stakeholders has shown that procurement takes three months to respond to museums needs and requests which makes the process bureaucratic and slow.

4. **Policies, systems and procedure**

The Ministry of Public service provides the Public Stand Order which includes all policies, practices and procedures to guide the staffing at the department of Museums and Monument. However, it's

adherence to what is stated is limited by lots of conflicts at Ministries, Department Agencies. [1]The overall outcome of the gaps in management of the Tourism sector is production of good plans and policies which are never implemented, they also perennially attribute to under resourcing the aspect of commitment notwithstanding. These documents are produced but implementation and follow up is weak, thereby undermining development of the Museums and Monuments department.

The direct public management of cultural heritage, and the Uganda Museums and Monuments in particular, tends to appoint internal officers as Directors of cultural institutions. This is certainly positive from the point of view of skills and competences, but many **crucial issues** also emerge:

1) Directors may carry out a **steady**, often **static** traditional management style
2) **Disregard the strong paradigm shift** experienced by both the resident community and foreign tourists
3) The relationships between single cultural institutions and **external partners** (communities, but also companies, associations, international bodies, foundations) suffers from bureaucratic processes, which can slow down the time needed for negotiations and agreements
4) Struggles in the possibility of opening channel for revenue through **merchandising**, use of **spaces**, projects of **entertainment** that could attract people (both residents and tourists) and achieve a beneficial growth in the general income.

Within the structural framework the main issues that need to be tackled in order for the Museums and Monuments system to prove effective, also in line with the Vision 2040 and within the orientations, cautions, constraints and guidelines contained in the UNESCO recommendations (2015) on protection and promotion of museums and collections, are related to the consistent and effective **combination of public protection on one hand, and private initiative on the other**. They must not be considered opposite and reciprocally conflictual, as often occurs.

A **methodological approach must be adopted**, allowing the public administration to act with the needed flexibility in the choice of **cultural managers** and the evaluation of their **performance**, as well as in the combination of onsite and online **visits, experiences and purchases** of goods and services.

The specific practical orientation and action is given to **single cultural institutions** (museums and monuments), with overall co-ordination coming from Uganda National Museum in Kampala through an **Operational Committee** where technical skills and competences can collaborate with the cultural system.

There is a need to raise funds from a wide range of stakeholders, from private companies to the Ugandan expats, can be dealt with establishing a **National Trust** as independent body not subject to legal and bureaucratic constraints, and who can assign funds to areas such as maintenance, restoration, specific projects, temporary exhibitions.

In such a framework, a useful passage will be represented by the transformation of the Department of Museums and Monuments into a Directorate which is currently being discussed and finalised within

[1] Citation: Celestine Katongole Revisiting Uganda's Tourism Development Path in the National Development Agenda page

the Ministry and which will provide a degree of autonomy both for the Department but also the institutions dealing with the Ugandan cultural heritage.

1.4. The legal, policy and planning context

In pursuit of a consistent **combination between nature and culture**, of a more effective **public-private partnership**, of a more responsible adoption of **choice, measurement and evaluation criteria**, and of a growing degree of **sustainability, the department needs to embrace a flexible approach to business**. Indeed, the structure grants solidity and appropriateness of choices and actions from the technical, cultural and specialist point of view. In fact, the structure may not require any radical changes but rather introduction of a **flexible and versatile approach** aimed at overcoming the reciprocal isolation – in any case the limited dialogue – among the various areas of competence and action.

The institutional map of the Museums and Monuments system can be therefore made stronger and more effective simply by introducing **elements of integrated management**, as well as the introduction of **hybrid processes** where goals, tools and evaluations prevail upon the formalistic processes and constraints that might end up slowing, limiting and sometimes halting actions aimed at widening the **scope of territorial and social diffusion**, and consequentially the economic options towards a **growing degree of sustainability.**

1.4.1. Linkage to the Ugandan Vision 2040

The Uganda Vision 2040 was developed by the Government of Uganda and launched in 2013. The Vision is to transform the predominantly peasant and low-income Country to a competitive and upper income Country, strengthening the fundamentals of the economy to harness the various opportunity around the Country. In order to achieve this goal some of the key strategies include:

1) Developing and nurturing a national value system to change citizens' mind sets, promote patriotism, enhance national identity and nurture a conducive ideological orientation
2) Accelerating government reforms in the education system and the curriculum to obtain a globally competitive human resource with skills relevant to the development paradigm

As regards the specific objectives and actions related to the cultural system, the Uganda Vision 2040 has underlined the following goals:

1) Develop and popularise a national value system based on a shared national Vision to guide the behaviour and culture of the Ugandan people
2) Development of policies and programmes that will define national culture, behaviour and ethical conduct of the citizens

This strategic plan is consistent with Uganda Vision 2040 goals. The lack of a shared Ugandan culture and national value system has created divergence in perceptions, mindsets and attitudes; it has also limited national identity and contributed to alienate the Ugandan community from its cultural and natural heritage.

This strategic plan aims to generate cultural awareness, shared projects and create a network of museums and monuments connected with the community.

1.4.2. *Linkage to the NDP III and the Tourism Development Programme*

The National Development Plan (NDPIII) is the third in a series of six NDPs for the period 2020/21 – 2014/25. The NDPIII is based on the progress made, challenges encountered and lessons learnt from previous planning and implementation of NDPI and NDPII. The five objectives of this plan are to:

1) Enhance value addition in key growth opportunities
2) Strengthen the private sector capacity to drive growth and create jobs
3) Consolidate and increase the stock and quality of productive infrastructure
4) Enhance the productivity and social wellbeing of the population
5) Strengthen the role of the state in guiding and facilitating development

NDPIII aims to pursue achievement of these goals under the overall theme of Sustainable Industrialization for inclusive growth, employment and sustainable wealth creation.

Specifically, NDP III highlights the needed actions aimed at achieving the **general economic growth**. In such a strategic framework, many programs related to infrastructure, maintenance, capacity building, marketing and communication can exert an important impact upon cultural heritage and its preservation and promotion, strengthening the Museums and Monuments system. The areas considered in the NDP III as strategic priorities, prove quite important for the **promotion of cultural heritage** and are perfectly in line with the objectives of this strategic plan:

1) **Tourism development** in order to create jobs, promote local culture and products, alleviate poverty, increase Uganda's attractiveness as a preferred tourism destination
2) **Digital transformation**, strongly affecting both the quality of supply and the opportunity for higher and more widely distributed revenues, also generating an important effect on the width and variety of the skills involved, therefore raising the value of human capital, and trade-off brain drain, attracting young and motivated human resources back to Uganda
3) **Human capital development** whose aim is to achieve sustainable development and improve productivity of labour for increased competitiveness and better quality of life for all
4) **Community mobilisation and mindset change,** in order to enhance cultural identity and the common heritage awareness, to develop and promote a well-defined ideology and a national value system
5) **Regional development**, with the aim of reducing inequality, end poverty and enhance inclusiveness in development and socio-economic transformation

The above points re-enforce the NDP III (2020/21 – 2024/25) tourism development programme objectives. The programme's goal is to ***increase Uganda's attractiveness as a preferred tourism destination.*** The programme's key targeted results are:

1) Increase annual tourism revenues from USD 1.45 billion to USD 1.862 billion
2) Maintain the contribution of tourism to total employment at 667,600 people

3) Increase inbound tourism revenues per visitor from USD1,052 to USD1,500
4) Maintain the average number of International Tourist arrivals from the U.S, Europe, Middle East, China and Japan at 225,300 tourists
5) Increase the proportion of leisure to total tourists from 20.1% to 30%
6) Increase the number of direct flight routes to Europe and Asia from 6 to 15

The strategic plan aims at contributing to the implementation of key objectives and outcomes of the NDP III tourism development programme. Table 1 highlights the key objectives and outcomes that will the strategic plan will respond to. These objectives will help define the key actions of this plan and

focus on making interventions that will help the Ministry to effectively deliver on the outcomes of the tourism development programme.

Table 2: Relevant Tourism Development Programme Outcomes to which Museums and Monuments strategic plan will contributes to

NDP III Objective	NDP III Outcome	Output which are aligned to the Strategic Plan
Objective 1: Promote domestic and inbound tourism	**Outcome 1:** Increased tourism receipts	1.1. Uganda National Tourism Marketing Strategy reviewed/developed.
		1.6. Promotional materials content for domestic and inbound tourism collected (documentaries, feature stories, talk shows) and developed (programmed)
		1.7. 100 LGs supported to profile, develop and promote tourism
		1.8. 4 new tourism products marketed by 2025
Objective 2: Increase quality of tourism infrastructure;	**Outcome 2:** Increased competitiveness of Uganda as a key tourist destination	2.2. Improved roads to Bigo Byamugenyi, Nyero, Patiko, Emin Pasha's fort
		2.11. High-quality exportable handicrafts at tourist centres
Objective 3: Develop, conserve and diversify tourism products and services;	**Outcome 3:** Increased product range and sustainability	3.1. Diverse and improved product ranges developed
		3.3. Risk maps and hazard assessment profiles of tourism areas Produced
		3.4. Four regional Tourism product portfolios developed
		3.5. Tourism Products developed unique to the sub-region of Busoga, Teso, Bukedi and Karamoja.
		3.8. Three Souvenir and handicrafts centres established
Objective 4: Develop a pool of skilled personnel along the tourism value chain and ensure decent working conditions	**Outcome 4:** Increased employment/ jobs created along the tourism value chain	4.14. Specialised training in the Tourism sector including Trainings of museologists, museography, curatorship and heritage experts provided
		4.15. Internship programs scaled up for students
		4.16. Apprenticeship programs conducted for students
		4.18. On-job trainings conducted for the private sector
		4.19. Training of instructors in private training institutions

NDP III Objective	NDP III Outcome	Output which are aligned to the Strategic Plan
Objective 5: Promote Conservation of Natural and Cultural Heritage	**Outcome 5:** Enhanced conservation and sustainability of wildlife and cultural heritage resources	5.1. Modern and expansive National Museum constructed
		5.2. Integrity of Cultural heritage sites and Monuments maintained
		5,3, Regional museums modernize and equipped
		5,4, Programs on Natural and cultural/ heritage conservation Launched
Objective 6: Enhance regulation, coordination and management of tourism.	**Outcome 6:** Enhanced policy and regulatory framework for the management and utilisation of tourism resources	6.1. A framework developed to strengthen public/private sector partnerships.
Objective 7: Enhance the role of tourism in the fight against climate change and its adverse effects	**Outcome 7:** Entrenched green growth in the tourism industry	7.1. Policies, Standards and regulations developed for tourism and the Management and Utilization of Natural and Cultural Heritage Resources.
		7.2. Tourism investment bankable projects developed
		7.3. Tourism investment bankable projects marketed and taken up
		7.4. Tourism green growth guidelines developed and implemented

1.4.3. Linkage with global and regional initiatives

This strategic plan has many points in common with several global and regional initiatives, sharing their objectives and points of view. Some of these are the UN 2030 AGENDA, the 2063 Africa Agenda, and the 2050 EAC Vision. Furthermore, a number of international conventions have been signed and declarations made to protect and conserve cultural heritage. They include the Convention for the Protection of the World Cultural and Natural Heritage of 1972, UNESCO Universal Declaration on Cultural Diversity of 2001, UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage was adopted in 2003, among others.

Cultural heritage supports identity, memory and 'sense of place' and also plays a fundamental role in addressing the United Nations (UN) Sustainable Development Goals (SDGs)[2]. In 2015, the role of culture and heritage in sustainable development was recognised by the United Nations (UN) in the 2030 Agenda and its seventeen Sustainable Development Goals (SDGs). Cultural heritage appears most prominently in Goal 11 on Sustainable Cities and Communities as Target 11.4 "to protect the world's cultural and natural heritage" and more implicitly in other goals such as SDG 4 on Education, SDG 1 on Zero poverty, SDG 8 on Work and Economic Growth, and SDG 12 on Consumption and Production.

Sustainable Development Goal 8 concerns the promotion of inclusive and sustainable economic growth, employment and decent work for all. Target 8.3 focuses on promoting development-oriented

[2] Labadi, S., Giliberto, F., Rosetti, I., Shetabi, L., Yildirim, E. (2021). Heritage and the Sustainable Development Goals: Policy Guidance for Heritage and Development Actors. Paris: ICOMOS

policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services. This strategic plan emphasises development of the museums and monuments sub-sector as a springboard for inclusive and sustainable economic growth in Uganda.

Generally, Agenda 2030 focuses on the development of policies that support **productive activities**, **decent job** creation and **entrepreneurship.** In particular, the Strategic Plan captures the crucial importance of the growth of private investments and, consequentially, the need for wider and more effective forms of public-private partnership to be elaborated, carried out, implemented and promoted. This requires careful and effective policies aimed at **mobilizing alternative financing sources**, widen **capital markets**, strengthen the **legal and regulatory framework** for private equity and venture capital, and facilitate access to **green financing and green growth** response.

Aspiration No.5 of the 2063 Africa Agenda focuses on an Africa with a strong cultural identity, common heritage, values and ethics. Overall, the points in common with this strategic plan concern:

1) A high standard of living, quality of life and well-being for all citizens
2) Well educated citizens and skills revolution underpinned by Science, Technology and Innovation
3) Transformed economies to create shared growth, decent jobs and economic opportunities for all
4) Full gender equality in all spheres of life and youth empowerment
5) Values and Ideals of Pan Africanism
6) Cultural Values and African Renaissance
7) Cultural Heritage, Creative Arts and Businesses

Uganda is a member to several Regional Economic communities, (including EAC, COMESA, IGAD among others) and seeks to leverage the Country's growth opportunities by cooperating and partnering with other states. Uganda is an active member in the EAC where the EAC Vision 2050 prioritises joint interventions in the tourism sector. Some **EAC Vision 2050** goals that are also taken into account in this strategic plan are:

1) Enhanced **inclusiveness** in development and socio-economic transformation
2) Access to **modern, fast and affordable infrastructure**, essential for economic development and well-being of the population
3) **Economic empowerment** of the citizens to spur growth and fast track **poverty reduction**.
4) **Job creation initiatives** to provide for current and future needs of the bulging youth population.
5) Increased **partnership** between the public and private sectors for economic transformation
6) Building sound **economic institutions**, legal and policy frameworks needed for the long-term socio-economic transformation

1.4.4. Linkage to the Ministry of Tourism Strategic Plan 2020/21-2024/25

The Ministry of Tourism Wildlife and Antiquities is implementing a Strategic Plan for the period 2020/21 – 2024/25. The strategic plan provides the basis for the Ministry to achieve medium term and long-term tourism development and wildlife and cultural heritage conservation goals and national targets.

The plan is intended to take advantage of existing opportunities while addressing the Ministry's internal challenges and weaknesses. In order to spur Government-led tourism development projects and encourage the private sector to drive the development, the Ministry's strategic plan is focusing on building strong internal coherence by reorganizing through clearly defining mandates and roles; creating strong collaborations and partnerships with stakeholders; and enhancing staff skills and competence for efficient service delivery.

The vision is a ***"sustainable tourism, wildlife and cultural heritage resources contributing most to the socio-economic transformation of the Ugandan society from a peasant to a modern and prosperous one***". In order to achieve this vision, the Ministry is pursuing five strategic objectives:

1) To reorganise, streamline departmental and agency mandates and functions and build internal capacity to improve the Ministry's efficiency in delivering its mandate.
2) To strengthen stakeholder coordination, communication and partnerships for sustainable tourism development in Uganda
3) To develop a pool of skilled personnel along the tourism value chain and ensure decent working conditions
4) To provide statistical information and a conducive regulatory environment that streamlines tourism development and attracts increased investment in the sector.
5) To strengthen conservation of wildlife and cultural heritage resources, increase the range of tourism products, and improve tourism infrastructure.

The museums and monuments strategic plan contributes to the achievement of the Ministry's overall strategic plan and is well aligned with all of the objectives and goals.

1.5 Purpose of the plan

The Strategic Plan aims to strengthen, consolidate and implement the **centrality of cultural heritage as driver of growth and welfare**. Cultural heritage represents the Uganda cultural, historical and social identity**.** It generates **social** capital for residents and nationals and exchanges and participation on the part of tourists.

An effective strategic agenda must be based upon a shared vision and the interpretation of the Ugandan cultural heritage **Value Chain** in order to activate, strengthen and consolidate the varied and rich cultural ecosystem. The strategic plan must fortify museums and monuments and their connections with the both the natural landscape and the urban fabric, the social / ethnic groups and communities, and of course Ugandan history and traditions. In order to do so the strategic plan must assist the development and promotion of Ugandan cultural heritage through:

- a **narrative interpretation,** generated by the enhancement of a network of relationships, exchanges and synergies aimed at emphasising its connections with national history, culture and identity

- **organisational** and **managerial** choices and actions, to be carried out by institutions, organisations and stakeholders, and effectively performed by cultural heritage professionals who are updated on the new dialogic and technological options outlined in the strategic plan
- a gradual and progressive integration between **the analogical and the digital dimensions,** in order for museums and monuments to implement an effective communication strategy
- Promote and consolidate the understanding and multidimensional interpretation of Uganda's **history and identity** and its leadership role in research, scholarship, education

The museums and monuments strategic plan provides overall strategic direction to the Ministry in the execution of its mandate regarding cultural heritage conservation. This is in line with the third National Development Plan (NDPIII 2020/21- 2024/25), the Tourism Programme Development (TPD) Strategic Investment Plan 2020/21 – 2024/25, the Uganda Tourism Development Master Plan (2014 – 2024), the Uganda Tourism Policy, 2015 and the NRM Manifesto 2021-2026. All of these government programmes exert specific expectations from the museums and monuments department. In turn the department needed to have a strategic plan to guide its operations as a key government department in the promotion of tangible cultural heritage of Uganda. This strategic plan is a requirement by the National Planning Authority as a precondition for the award of certificate of compliance with NDPIII. This plan will further accord the department an opportunity to organize, mobilise, coordinate and support the implementation of cultural heritage conservation sub-sector development programs.

1.6. Methodological approach

The process of formulating this strategic plan followed the guidelines stipulated by the National Planning Authority (NPA). The NPA Regulations specifically mandated all Ministries, Departments and Agencies of the Government of Uganda to formulate and design plans including strategic plans.

The formulation process followed five major steps:

Step One: Review of Documents

The first step involved collection of several documents for review. A total 33 legal and policy related documents and reports was collected and reviewed. The content of the documents related to government laws, regulations, guidelines, plans, programmes and the constitution of Uganda. Some of these included:

- The Uganda Vision 2040
- The Third National Development Plan 2020/21 – 2024/25
- Tourism sector Programme Development Plan 2020/21 – 2024/25
- Uganda National Culture Policy 2019
- Constitution of the Republic of Uganda, 1995
- The Integrated Tourism Development Master Plan 2014- 2024
- The Historical Monuments Act, 1967
- Museums and Monuments bill 2022
- The Traditional Rulers (Restitution of Assets and Properties) Act, 1993

- Kasubi Tombs Re-Development Master Plan
- National Resistance Movement Manifesto 2021 – 2026
- The Tourism Act 2008
- National Development Plan 2015/16 – 2019/20
- The 1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage
- The 2003 UNESCO Convention for Safeguarding the Intangible Cultural Heritage (ICH)
- The 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural expressions
- ICOM Code of ETHICS for Museums

Further documents on the various studies carried out on the tourism sector of Uganda were gathered. These documents included programme evaluation reports, tourism value chain studies, statistical abstracts, ministerial policy statements, feasibility studies, and academic papers on cultural heritage development.

The review was helpful in generating information on the internal and external context of the Museums and Monuments department and its work.

Step Two: Stakeholder Consultations

Document review was complemented with selected stakeholder consultations, starting with staff in the departments and units, and then external stakeholders. The focus of the consultations was on roles and mandates, achievements and challenges, partnerships and working relationships, strengths and internal weaknesses and projected priorities. The stakeholders consulted included staff of the Museums and Monuments departments, Policy Analysis, Administration and the agencies attached to the ministry. External stakeholders included civil society organisations involved in heritage conservation, community museums, private museums operators, and the tourism private sector. See Appendix 1 for a list of all stakeholders consulted.

Step Three: Field Mission

The team formulating the strategic plan went on a field mission to assess the state of each of the monuments and museums in Uganda. The museums and sites visited include the Kabale Museum, Soroti Museum, Moroto Museum, Nyero Rock Paintings, Dolwe island, Fort Patiko, Dufile, Mutanda Burial caves, Igongo Museum, Mugaba palace and tourism site, and Kibiro Soroti mines. The purpose was to engage facility managers, and inspect state of the facilities with the overall view of establishing needs, opportunities and risks.

The international team further undertook a guided virtual tour of the Uganda National Museum. The tour focused on all departments of the museum.

Step 4: Benchmarking Tour

To further strengthen and contextualise the strategic plan ambitions, a benchmarking tour of the National Museum of Kenya and other facilities was conducted. Other benchmarks were done in Mozambique with the overall purpose of learning lessons on what works and would not work in the Ugandan context. This benchmarking was completed with the expertise of the international team in Italy which had a long practical and research experience in cultural heritage and museums development at a global level.

Step 5: The Analysis

To provide the strategic direction the drafting team used the objective-oriented problem project (OOPP) approach to formulate workable objectives and strategies. The approach combined the SWOT variables into SO (using our strengths to tap into existing opportunities); OW (opportunities to overcome weaknesses), ST (using our strengths to reduce external threats) and WT (defensively overcoming all weaknesses and threats that limit the department from fulfilling its mandate). OOPP approach provided workable and achievable strategic options and tools for the department to lead cultural resource conservation.

1.7. The structure of the MDA Strategic Plan

The strategic plan is comprised of eight chapters.

Chapter one contains the introduction. The chapter describes what the plan is about and the rationale for the preparation of the plan. It also provides the background and mandate of the of the Ministry of Tourism Wildlife and Antiquities, and the department of Museums and Monuments in particular. The chapter further provides the legal and policy framework for the department's activities, including a brief description of the laws, policies and national level plans the guide the department's activities. Chapter one further provides the ministry's and department's governance and organizational structure, linkage of the strategic plan to national, regional and international development commitments and initiatives. The final section of the chapter highlights both the process of developing the plan and the purpose for its formulation.

Chapter two contains a situation analysis, helping to understand the context in which the department operates. A detailed review of the department's performance is provided and from here, challenges and key achievements are provided. The chapter further contains a SWOT analysis from which several key strategic issues are identified to provide a foundation for the strategic direction.

Chapter three presents the strategic direction, clearly articulating the vision, mission, core values, overall goal and priority areas for intervention. Under each priority area are key strategic objectives and a number of strategic actions to help achieve the strategic objectives.

Chapter four presents the financing framework of the strategic plan. It provides the overall and disaggregated costs of the Plan, expected revenues, flows from MTEF projections and the financing gap. The chapter also contains strategies for mobilizing the required financing.

Chapter five contains the institutional arrangements for implementing the strategic plan. The chapter addresses the coordination of the implementation of the plan, sustainability arrangements, partnerships and roles and responsibilities of the different stakeholders.

Chapter six presents the ministry's communication and feedback strategy and arrangements. In particular, the chapter contains the rationale and objectives of the communication strategy, key communication priorities and implementation of the priorities.

Chapter seven addresses the risks to the implementation of the strategic plan. The chapter categorizes and grades the risks, and estimates their likelihood of occurrence and impact on the tourism sector. The chapter also contains mitigation measures for each of the identified risks.

Chapter eight presents the monitoring and evaluation framework to be used to measure and assess progress during implementation of this strategic plan. The chapter presents monitoring arrangements, the evaluations that will be conducted and these are linked to a detailed results matrix of the strategic plan.

2. SITUATIONAL ANALYSIS

2.1. Introduction

This chapter provides a current state assessment of the museums and monuments sub-sector in Uganda. The purpose of the assessment is to identify key strategic issues that need redress as well as the opportunities which should be exploited. The chapter also contains a review of the performance of the department over the last five years, highlighting important lessons for this new strategic plan.

2.2. Performance of the previous Plan

It is important to note that the Ministry of Tourism Wildlife and Antiquities, and indeed the department of Museums and Monuments did not have a strategic plan for the period 2015/16 – 2019/20. However, in April, 2015, the MTWA published the Tourism Sector Development Plan (TSDP 2014/15-2019-2020), an ambitious sector development plan aimed at structuring and promoting a vibrant and attractive tourism sector. The approach and orientations of this plan make it necessary to elaborate and implement a strategy for cultural heritage, emphasising the value of museums and monuments to offer the clear view and experience of the multiple and intensive Ugandan national identity in its various components, as well as its many connections with urban fabric, natural landscape and wildlife. In such a way the strategy can strengthen the consistency of culture, nature, history and identity on one hand, and promote the intensiveness of shared experiences and social/economic exchanges, leading to a growing degree of sustainability through time.

The plan also aimed at investment in cultural heritage conservation and promotion to prove effective for the growth of employment across the country. Therefore, the focus in protecting the cultural heritage involved carrying out conservation measures and interventions considering that the heritage values represent public interest. Therefore, the TSDP 2014/15-2019-2020 and use of National Museums & Monuments Policy, 2015 and other legal instruments or technical tools in the protection of heritage process are justified to protect that public interest.

The TSDP 2014/15-2019-2020 contained a series of actions that the Departments of Museums & Monuments identified as the most important issues to be addressed during the lifespan of the plan, in order to secure continued growth in cultural heritage tourism revenue and employment and conservation of cultural heritage. As a major driver of tourism, new cultural tourism initiatives were expected to attract more visitors looking for experiential tourism opportunities and interactive experiences. The overall objective was to "**enhance Uganda's cultural heritage conservation and improve its contribution to tourism".**

Planned activities

The TSDP 2014/15-2019-2020 planned a series of investments in cultural tourism product development and cultural heritage resources conservation. The creation of new tourism products or upgrading/redeveloping existing ones was expected to directly contribute to Uganda's economic development and provide sustainable benefits for the future, promoting and preserving cultural heritage. The key product development objectives were to:

a) Upgrade and redevelop the Source of the Nile site into a world-class visitor attraction
b) Support improvement of the National Museum; establishment of three regional museums (Mbarara, Fort Portal and Arua) and development of cultural heritage sites
c) Support Establishment of four cultural centres (Masindi, Gulu, Masindi and Kabale)

Table 3 provides a summary of the main planned activities and the assessment of level of achievement attained over the past five years.

Table 3: Achievements under cultural and natural resources conservation and product development

Planned Activities	Achievement
Profile and map existing and potential cultural and historical heritage resources in Uganda. Engage with, and build capacity of local governments to protect and conserve historical and cultural heritage resources within their jurisdictions for socio-economic purposes.	More than 35 historical and cultural heritage resources have been identified and protected including in Kampala, Kumi, Soroti, Mbale, Namayingo, Sembabule, Mbarara, Napak, Moroto, Gulu, Kabale, Kanungu, Ngora, Soroti, Lira, Apac, Ntoroko, Mubende and kakumiro. There was also evidence of enhanced capacity development of the Local Governments to protect and conserve historical and cultural heritage resources. This is demonstrated by the increased number of districts that are securing land titles in preparation for UNESCO nominations.
Undertake modernisation of the National Museum in Kampala	Work on expansion of Uganda Museum was started with the completion of a gallery for Uganda Presidential Car exhibition and conservation, replacing the exhibit floor and washrooms. Additional funding was secured from the World bank to finance modernisation of the Uganda Museum.
Establish 3 Regional Museums (Mbarara, Fort Portal and Arua)	Construction of three regional museums in Moroto Town, Soroti Town and Kabale Town was done and they are now fully operational and open to the public.

	MTWA also constructed Nyero rock art site-interpretation centre, fenced Mugaba Palace and completed construction of Balonyo memorial resource centre. Through providing technical expertise, a number of communities, institutional and private museums have been established. Over 20 community museums, 4 private museums and 2 institutional museums (Namugongo Martyrs and Uganda Railway Museum at Jinja) have been built.
Develop 8 Heritage Sites in in Eastern, Central, Western and Northern Uganda regions, and have them gazetted as UNESCO world heritage sites.	Nomination Dossier was prepared for Serial Nomination of Rock Art Sites of Nyero, Kapir, Mukongoro, Kakoro, Komuge, Dolwe Island, Nyero. The construction of Nyero Rock Art Resource Centre was started, but not completed. Acquisition of land titles for three rock art sites was completed. The Department undertook enhanced conservation of rock art sites in Eastern Uganda, conservation of Wadelai, Emin Pasha and Fort Patiko sites, Mugaba Palace renovation and the burial site of the kings of Buganda, Kasubi World Heritage Property reconstruction and restoration after fire of 2010.
Upgrade and redevelop the Source of the Nile site into a world-class visitor attraction Develop a physical plan of the entire source of the Nile and create a visual impression to guide site development for infrastructure, investment and tourist activities.	Feasibility study report and physical development plan was completed. A feasibility study was under taken by MTWA 2018/19. The study was extended to include development of the Lake Victoria tourism circuit. A physical plan was produced, this will mainly guide the private sector investments which are estimated at UGX200bn. To improve on the information or data management MTWA further invested in the information system at Source of the Nile.
Undertake investment in development of products (the Uganda Railways Heritage Route and Omugga Kiira" Cultural centre.	A Uganda railways heritage museum was built in Jinja with guidance from the department and is fully operational. And extensive product development catalogue with costed investment analysis was developed.

Invest in the development of unique (but demand driven) products further east (e.g. Cultural and historical centre at Mutoto to showcase live performances of kadodi and other traditional dances; a cultural centre bringing together cultures of the east; a cultural museum; Imbalu activities; souvenirs; Bishop Hannington) and engage tour operators to develop an Eastern Uganda Itinerary.	In progress. Further development has taken place in the Karamoja region. Investment opportunities have been profiled in the Kidepo-Karenga conservancy. Some activities were undertaken like the development of Kagulu Hill, Bishop Hannington and Thurstone Monument in Mayuge. The engagement with tour operators to package the product has not been done. A contract to profile Heritage and culture in Uganda was awarded and work done. The Dutch Government is supporting tour operators to develop new products in the north east, with a focus on sustainability and inclusiveness.
Establishment of three regional museums (Mbarara, Fort Portal and Arua) and development of cultural heritage sites	In progress. Activities like acquiring land and plans for development of other Museums in Mbarara, Fort Portal and Arua are ongoing. The re-developed Mugaba Palace in Mbarara will accommodate a cultural heritage museum for the People of Ankole.
Undertaking development of 6 UNESCO Heritage sites	Incomplete. The development 6 cultural heritage sites on the tentative list of UNESCO world heritage sites, has not taken place, instead a study on cultural and heritage tourism mapping has been done.
Support Establishment of four cultural centres (Masindi, Gulu, Masindi and Kabale)	No progress was made on this activity. No physical plans, reports and studies were under taken.
Development of the Equator zone	Product concepts and detailed budgets were made by UTB. Equator Zone was identified as products for development and a product concept with investment opportunities was identified.
Staff training and capacity building in heritage conservation	A number of staff have undertaken or are currently undertaking further studies in tourism management, palaeontology, museology, archaeology and other specialized areas.

A critical assessment shows that while effort was made to add new cultural tourism products to the menu of tourism products in Uganda, none of the planned products was completely ready by the assessment time. The primary reason is that product development is quite lengthy, costly and requires a multi-stakeholder approach to ensure that the value chains associated with the product are fully developed. In particular development financing was limited over the past five years and processes to secure this financing are quite lengthy. A number of studies stress that inadequate government funding is an inherent bottleneck that undermines the performance of the tourism

sector in Uganda[3]. However, it is expected that by the end of this strategic plan timeframe the products whose works began will have been made available for consumption. In sum, despite enjoying a positive growth in tourist arrivals, inability to add new cultural tourism products meant missed opportunities for the country. Untapped tourism potential, including the rich cultural heritage and history and native crafts still represents a big opportunity for Uganda.

With regard to conservation of cultural heritage resources, four planned areas for the department were haphazardly achieved (profiling and mapping existing and potential cultural and historical heritage resources in Uganda; local government capacity building, re-development the National Museum in Kampala and developing 8 Heritage Sites in Eastern, Central, Western and Northern Uganda regions). The purpose of profiling and mapping existing and potential cultural and historical heritage resources was to produce a national database of all sites and monuments in order to prioritize them for development. Not much was achieved in the period TSDP 2014/15-2019-2020, however, the activity spilled over into the coming planning period.

The result from the limited implementation in the last five years has been encroachment on important national monument and site areas, erasing them for housing, infrastructure development, farming, and mining among other activities. Conservation works on sites and monuments and cultural heritage tourism development urgently needs to be done.

Increasing human population with associated demand for land for housing, farming and industrial development for modernization of the country is taking a toll on our monuments and sites. A number of monuments and sites have been threatened by stone quarrying (especially rock art sites in eastern Uganda), Bigo bya Mugenyi Earthwork, Bweyorere, Komuge, Ntusi Mounds, Nsongezi, Munsa Earthwork by agricultural land encroachment.

Apart from the above, cultural heritage conservation in Uganda is generally constrained by inadequate skilled human resources, limited funding of conservation programmes and lack of public understanding of the values.

2.3. Performance with regards to cross-cutting issues

The national development plan identifies a number of crosscutting issues which all MDAs need to contribute towards. These issues are gender, human rights, digitisation, environment and Covid-19. Over the past five years, the Museums and Monuments department made a significant contribution towards these crosscutting issues.

The department follows public service guidelines in all its activities. By implementing the guidelines, the Department has been able to offer equal opportunities to both women and women.

[3] E.g. World Bank (2006) The Ministry of Tourism Trade and Industry: Report of the Diagnostic Trade Integration Study of Uganda (Volume I); International Trade Centre (2011) Uganda Tourism Sector Opportunity Study: Inclusive Tourism Programme; World Bank. (2012). Uganda Tourism Sector Situation Assessment: Tourism Reawakening; Thomas (2012) Situational Assessment of the Economics of Tourism in the Republic of Uganda Report

The department implements a strong gender policy where issues such as gender-based discrimination, sexual harassment, and stereotyping are strictly forbidden and punishable. Over the past five years, the department has ensured that women are given an equal platform to work, lead, study and to enjoy all of the benefits of the department. The department is furthermore a strong advocate of gender equity, and this championed through the department's programmes with guidance from the department of human resources management.

The Department has further invested in digitisation of its services. Strong effort has been made to capture and digitise all of the items inside the museum, and display screens have been added at different points of the museum to ensure that visitors are able to search and explore more information on their own. Furthermore, capturing of information is now done regularly and the department is able to process and share up to date statistics on the visitor economy with its estate. Taking a digitisation direction coincides with the global adoption of ICT within the museums and cultural heritage industry. The last few years have definitely accelerated and consolidated the importance of digital due to the impact of three interconnected global events: the Covid-19 pandemic, economic difficulties and the need for social justice.

Globally, there is no longer a 'digital department' strategy as a separate function and it no longer makes sense to question its overall value. The adoption of Open Access by the Metropolitan Museum of Art of New York City (Met), for example, makes 240 thousand works of art and 409 thousand images with a Creative Commons licence accessible for free, is one of the most important tools for bringing art to the public where it is. Thanks to this initial effort the Met has seen more than 250 million people interact with the collection each year via Wikipedia, reaching new students around the world with platforms such as Microsoft's FlipGrid, allowing players to curate the Met's collection[4]. The greatest success of the Open Access program is not only that stories about the collection and related research efforts can be spread more easily, but that anyone can find a work for inspiration and remix it with others. The Department of Museums and Monuments is taking the same steps and it is expected that digital will be a part of the everyday operations at the museums and monuments across the country. This is well in line with the vision of the digitisation project of Uganda**.**

The Department also makes a strong contribution towards conservation of both the natural and social environment. By making steps to protect Uganda's cultural and historical heritage resources, the Department is making a fundamental contribution to the protection of the heritage that defines Uganda, giving them identity and a never-ending uniqueness in a crowded global arena. Moreover, majority of the tangible heritage sites are in form of natural features, such as rocks, caves, rivers, wetlands, lakes, trees and other God-given resources. By protecting these resources from human destructive activities such as mining and quarrying, farming, housing and construction, the Department is achieving a double benefit of protecting both the natural and cultural heritage.

[4] https://www.metmuseum.org

2.4. Institutional capacity of the Department of Museums and Monuments

Financial resources

The department of Museums and Monuments does not have an independent vote; therefore, its financial capacity can only be understood in the broader context of the financial capacity of the whole Ministry of Tourism Wildlife and Antiquities. The financial resources for the Ministry have improved significantly over the period 2015 – 2020. Releases to the Ministry significantly increased from UGX8.6 billion in 2015/16 to UGX32.7 billion in 2019/20. However, compared with the financial needs, this increase was still small. The funding gap averaged 60%, with bigger gaps more pronounced for recurrent non-wage expenditure (Table 3). However, there have also been significant funding gaps mainly in development expenditure whereby the releases for the last five financial years have been less than half of the planned expenditures. These gaps affect the entire Ministry, including the Department of Museums and Monuments. The financial constraints highlight the tight connections between flows of expenditures and monetary/non-monetary benefits that each of them can (contribute to) generate, within a rigorous cost-benefit logic. In such a way, not only the dimensions but also the timing of expenditure and investments can be properly planned according to the hierarchy of urgencies and priorities as identified combining the scientific/technical needs on one hand, and the political/strategic orientations on the other hand.

Table 4: MTWA Budget and Allocation 2015-2020 (UGXbns)

Budget Components	FY 2015/16		FY 2016/17		FY 2017/18		FY 2018/19		FY 2019/20	
	P	R	P	R	P	R	P	R	PI	R
Recurrent (wage)	2,10 UGX	0,80 UGX	2,10 UGX	1,30 UGX	2,10 UGX	1,50 UGX	2,10 UGX	1,60 UGX	2,10 UGX	1,60 UGX
Recurrent (non-wage)	18,00 UGX	5,20 UGX	32,70 UGX	5,50 UGX	35,60 UGX	6,20 UGX	32,00 UGX	5,50 UGX	30,30 UGX	27,60 UGX
Total Recurrent	20,10 UGX	6,00 UGX	34,80 UGX	6,80 UGX	37,70 UGX	7,70 UGX	34,10 UGX	7,10 UGX	32,40 UGX	29,10 UGX
External financing	- UGX	- UGX	- UGX	- UGX	- UGX	- UGX	- UGX	- UGX	- UGX	- UGX
Development-GOU	4,70 UGX	2,60 UGX	10,90 UGX	10,10 UGX	12,30 UGX	5,40 UGX	9,60 UGX	4,80 UGX	11,00 UGX	3,60 UGX
Supplementary releases										
Total Budget	**24,80 UGX**	**8,60 UGX**	**45,70 UGX**	**16,90 UGX**	**50,10 UGX**	**13,10 UGX**	**43,70 UGX**	**11,80 UGX**	**43,40 UGX**	**32,70 UGX**
Funding Gap (nominal)	16,20 UGX		28,80 UGX		36,90 UGX		31,90 UGX		10,70 UGX	
Funding gap (%)	65,30 UGX		63,00 UGX		73,80 UGX		72,90 UGX		24,60 UGX	
Share of Development to Total Budget	0,19 UGX	0,30 UGX	0,24 UGX	0,60 UGX	0,25 UGX	0,41 UGX	0,22 UGX	0,41 UGX	0,25 UGX	0,11 UGX

P= Planned
R = Released

The improvement in budget allocation has also been reflected in the financial capacity of the Department. Based on the different categories of tourists (Foreigners, students, East Africans), the total annual income average 2015-2019 for the Museums and Monuments system, including museum visits, Government and other revenue sources was UGX 4.43 billion (US$ 1.17 million).

In total the museums and monuments generated about UGX474million compared to UGX120billion generated by the Wildlife Department through the Uganda Wildlife Authority. This performance indicates the size of opportunity that the Museums and monuments department has in terms of expanding the revenue base. It is reflective of the need to develop products which are attractive to all of the markets, domestic and inbound. Even targeting a proportion of the wildlife

travellers would significantly improve earnings since empirical evidence shows that wildlife travellers are also interested in cultural experiences.[5]

Table 5: Average Annual Revenue to the Uganda Museums

Income Source	Annual Income Average Projections	
	US $	UGX
Government appropriation	$ 825.471,00	3.176.000.000,00 UGX
Income from Museum Visits for all categories	$ 131.558,00	473.608.800,00 UGX
Other Revenue sources	$ 217.833,00	784.200.000,00 UGX
Total Projected income per museum	**$ 1.174.862,00**	**4.433.808.800,00 UGX**

While Government appropriation is around UGX3.2 billion, this financial contribution is still insufficient to cause a turnaround in the operations of the Museums and Monuments. A strong need still exists for the Department to create new products and experiences to broaden the revenue base so that its activities can be self-financed or if the opportunities for appropriation in aid can be explored.

The annual expenditure of Museums and Monuments system largely includes wage cost (museum staff, workers on short term contract, curators, tour guides, others) and support equipment, vehicles and maintenance. The costs are around UGX4.9 billion relative to revenue of about UGX4.4 billion (Table 5). Moreover, these costs exclude the expenditure on product development, marketing, partnerships development and key strategic studies. This therefore means that the Department needs to explore sustainable funding options.

Table 6: Average Annual Expenditure to the Uganda Museums

Cost Centre	US$	UGX
Wage bill	$ 83.229,00	299.623.200,00 UGX
Support Equipment Vehicles and Maintenance	$ 1.266.204,00	4.558.334.980,00 UGX
Taxes (VAT 18%)	$ 31.111,00	112.000.000,00 UGX
Total Costs	**$ 1.380.544,00**	**4.969.958.180,00 UGX**

Human Resource Capacity: Overview and Analysis

The human resource capacity of the department has improved over the past five years but it is still weak. Only about 71% of approved posts are filled, and majority of the filled positions have support staff. Uganda has over 650 monuments scattered across the country, but majority of these monuments are not developed. Even among the ones developed, there is limited activity in part because of lack of resources to deploy manpower. As a result, majority of these sites are seen as cost centres. The regional museums have been established but they have under three workers, suggesting a very limited ability to execute technical, administrative and tourism work. It is the amount of activity at a given site or museum which should determine manpower size, and once the work levels are low, manpower may not be allocated. However, the inadequacies in

[5] https://www.cbi.eu/market-information/tourism/cultural-tourism/market-potential

manpower are attributed to limited funding. The shortage of the Museum and Monuments workforce is aggravated by the multi-layered systems and processes that make decision-making slow. One major challenge, which also linked to limited funding, is the regular supervision and monitoring of activities at the regional museums and sites. This is difficult because the supervisors are few but they also have not tools and finances to do the monitoring. With these gaps, absenteeism, low productivity and poor work morale have become rampant at the regional museums and sites. The outcome is the inability of these resources to play the roles they were designed play in the society.

While the number of staff is small, the level of technical proficiency also needs improvement. There is need to invest in a number of specialised areas within the broader heritage conservation field (such as Museology, Exhibition designs, Conservation, Archaeology, Anthropology, Natural History, and corporate management of Museums), research, marketing and business management. This training is quite expensive because until recently (in Kyambogo and Makerere University) there was no specialised training for museum workers in Uganda. Additionally, staff welfare and working environment are areas to improve. Some of the issues concerning working environment include poor pay, poor laboratory equipment, limited number of offices and equipment, old furniture, computers, printers, photocopiers, limited access to internet, limited protective gears. The Kabale Museum for example, does not have administrative offices, computers and furniture. The building has a lot of collections but with limited space, with objects ending up damaged by high humidity.

The purpose of the HR assessment is to identify and recommend strategies to address the underlying challenges in the management process of Human Resources (HR) for Museums and Monuments in Uganda. Specifically, the objective of the Human Resources analysis was to map out the key HR management functions (review functions, staffing and structures (past experiences). The process enables a systematic assessment of staff development needs, Identifying & assessing the recruitment and hiring process, Employee performance management, Management and leadership of the Museum system as well as Compensation. As a basis for the analysis, we first take into account the Uganda National Museum as it is currently organised. An assessment of what its organisational structure looks like, the layout of the main staff functions in relation to the work of the Museum and what the composition of staff looks like in terms of numbers and their educational background. The analysis is based upon document reviews and direct interviews.

The assessments focus upon the present Museum HR planning and implementation, the perception and evaluation of work environment and conditions, the HR information system, performance management. Data have been collected through documentary review and preliminary interviews, and through detailed interview and focus group discussions.

The issues related to recruitment and deployment of human resources can be described as follows:

There exist complexities in the staff recruitment process in Museums and Monuments Department which create a variety of delays in filling vacant positions. The Department identifies a recruitment need which is forwarded to the Ministry of Public Service which does the recruitment to fill up the

vacant positions. The Ministry of Public Service and the Finance & Administration Department share the Annual Recruitment plan every year. The steps involved in the recruitment process are as follows:

- Museums and Monuments facility in any given region has a vacant position
- The Facility contacts or Museum and Monuments Commissioner who identifies the recruitment need
- Commissioner writes to the HR of MTWA
- HR MTWA forwards the vacancy with the Job Descriptions and Job Specifications to Ministry of Public service.
- Recruitment Board for public service meets to review the declared positions and decides whether, when, how to advertise
- Ministry of Public Service advertises posts
- Applications are received and short-listed
- Ministry of Public Service convenes an interview panel
- All short-listed candidates are interviewed
- The Board declares post for selection
- Candidates are notified by Public Service
- Candidates present themselves at MTWA to sign letter of appointment and are advised of their postings
- HR MTWA, posts the candidates to their department of need e.g. Museums and Monuments.
- Candidates report to duty station to take up posts.

This process has been identified as long and complex. This affects the institutions' ability to address HR recruitment needs in a timely and required manner. Among the bottlenecks causing complexity and prolonging the process include the following:

Delays related to bureaucracy

As noted above, the recruitment entails a number of steps and each step carries both signatory and record-keeping requirements. Delays occur in the hand-off from one authority to another and in terms of the time each authority takes to act. Further, in the event that a form or document is not fully completed or is completed incorrectly, it must be returned to the applicant for completion or correction. In addition, few of the processes are automated which adds to the delays in recruiting new staff. Because the process can take a number of months it is sometimes difficult to locate the candidates once the selection decision has been made. In other cases, in the interval between applying and being offered the post, the candidate has found other employment

Delays related to process design

Once applications have been short-listed, all short-listed candidates (those who meet minimum qualifications) are interviewed. In cases where there are many candidates, the interview process is quite time-consuming. This is worsened by the practice of waiting for all ministries to submit their HR needs before public service conducts a recruitment process.

Delays in accessing payroll for newly hired staff

For a number of reasons, including cumbersome processes and inaccuracies in paperwork that accompanies the hiring of a new employee, staff often begin work several months before the paperwork has been completed. This delays their salary payments.

Delays in confirming new staff

Newly hired staff are placed on probationary status for a period of time during which, theoretically, their performance is monitored and decisions are made about their suitability for confirmation into a permanent position. Supervisors must fill in a Performance form, but the form is both generic and lengthy. As a consequence, supervisors often delay in completing the appraisals. Delay in filing the appraisals leads to delay in the staff being confirmed as permanent employees.

Delays in separation from service and access to terminal benefits, including pension

The process for separating staff from service, like the process for hiring them in the first place, is cumbersome and fraught with delays. As a result, staff report experiencing a delay of weeks or months between the time they leave service and the time they are officially retired and able to access their benefits. In the meantime, as long as the position is “occupied” recruitment for a replacement cannot take place.

Structure and Staffing

1. The Public Service Commission establishes a job structure that defines the number and kind of cadres authorised at each facility. The structure limits the number and cadres (team) of staff that can be hired.
2. The structures are reviewed and updated by sector, with an entire ministry being reviewed at once. This presents some difficulty for the museum, in which some components are more dynamic than others.
3. For budgetary reasons, the staffing structure is not fully funded. Thus, even in instances when there are positions authorised, they cannot always be filled. This causes heavy workload and poorer quality of Museum workers.

Functions, Staffing and Structure.

The main functions handled at Museum are shown below, with indication of the agent(s) principally responsible, and their education level (minimum) and specialization.

Table 7: : Uganda National Museum Functions and Staffing (existing and future)

Function	Agents Responsible	Education Background/ Qualification	Available number of staff	Actual number of staff
Finance & Admin	Commissioner	Bachelor's' degree in Arts History, Archaeology, Social, Anthropology/Ethnography, Geography, Tourism, Education and Fine Art, Museology or natural Science in areas related to Paleontology, Geology, Zoology, Botany, Architecture. Master's degree in management.	1	1
Finance & Admin	Assistant Commissioners	Bachelor's' degree in Arts in areas related to History, Archaeology, Social Anthropology/Ethnography, Geography, Tourism, Education and Fine Art, Museology or natural Science in areas related to Paleontology, Geology, Zoology, Botany, Architecture. A master's degree in Management	1	1
Museum & Monuments	Principle conservators	Bachelor's degree in Arts in areas related to History, Archaeology, Social Anthropology/Ethnography, Geography, Tourism, Education and Fine Art, Museology or natural Science in areas related to Palaeontology, Geology, Zoology, Botany, Architecture. A master's degree in any of the above fields.	1	2
Ethnography, Education, History/Arch & Botany	Senior Conservators	Bachelor's degree in Arts in areas related to History, Archaeology, Social Anthropology/Ethnography, Geography, Business Administration, Tourism, Education and Fine Art, Museology or natural Science in areas related to Palaeontology, Geology, Zoology, Botany, Architecture. A master's degree in any of the above fields is an added advantage.	3	4

Ethnography, Research Exhibition, Education, History/Arch, Sites & Monuments	Conservators	Bachelor's degree in Archaeology, Palaeontology, Social Sciences, Geography, geology, Physics or any related natural earth sciences.	4	6
Administration	Personal Secretary	Bachelors in Sec. Studies	1	1
Administration	Stenographer Secretary	Diploma in Sec. Studies	0	1
Finance	Accounts Assistant	Dip in Accountancy	0	1
Archivist, Research, Education, Maintenance History/Arch, Sites & Monuments, Paleontology, Taxidermist	Assistant Conservators	Diploma in social works and Administration, Business Administration, Laboratory technology (Biology or Chemistry), Education, geography, history and archaeology. Zoology or wildlife, Records and Archive, Physics, Biology, Chemistry, Music, Dance and Drama, Library and information Science, Records and Archives, Communication/Information, Tourism, Fine Art and Design, Environmental education and Practical skills, Highly skilled craftsman with an in-depth knowledge of natural history, anatomy and wildlife is desirable. Certificates in the fields of Museology is an added advantage. -A certificate in adult and community education are of added advantage,	4	8
Administration	Supportive staff		31	39
Total			46	64

Table 7 shows the role of the superior hierarchical levels, Uganda National Museum in relation to principal functions. The number of staff of the different categories is also indicated. The interventions and contributions from their side may be viewed as being of supportive or auxiliary character from the point of view of the regional Museums. In the areas of sector strategy, planning and monitoring, Uganda National Museum maintains a leading role.

Vacancies are available for additional staff but are not promptly filled despite the fact that funds are budgeted for the vacant positions every year. Only about 71% of approved posts are filled and 29% are vacant positions. A few staff and supportive staff are stationed in the regional Museum.

The shortage of the Museum and Monuments workforce is aggravated by the multilayered systems and processes that make decision-making slow for recruitments needs for vacant positions. This consequently reduces operational efficiency.

The structure for the management of human resources is complex, requiring adequate guidance and coordination. In a system that is centralised, the management of human resources (HR) at Uganda National Museum and regional Museums is the responsibility of the Ministry of Tourism, Wildlife and Antiquities (MTWA), and Ministry of Public Service. The Ministry of Public Service provides overall guidance and support to the sectoral ministries. The HR training function is the responsibility of the Ministry of Tourism, Wildlife and Antiquities. Poor management at all levels is the one most frequently cited weakness as a cause of inadequate Museum workforce performance. Recruitment, equitable distribution and adequate retention of staff need improvement, particularly in hardship areas. Motivation and empowerment of the Museum workers need to be addressed. Poor supervision, particularly in regional Museums and Monuments, is a major management shortcoming, while staff appraisal fails to distinguish between good and poor performers.

Work environment and conditions;

- **Poor Staff welfare and unfavorable working environment of the Museums and Monuments:**[6]un-equipped laboratory services of Museums and Monuments sub-sector conservation. Limited number of offices and equipment for the Museum workers. The Museums contain old furniture, computers, printers, photocopies, which are disposed of from the ministry of Tourism wildlife and Antiquities to the Museum. Limited access to internet, poor remunerations and incentives, lack of protective gears to protect workers, limited and inconstant allowances i.e., lunch, house allowance, transport, water and airtime. During our exposure visit at Kabale Museum for example, we found out that the Museum doesn't have administrative offices, computers and furniture. The building was small with a lot of collections but with limited space and not designed as a museum setting is expected. And since Kabale is a cold district, most of the objects had been affected by high humidity causing damage. The working environment of the Museum and Monument is generally characterized by poor staff welfare.

[6] Citation: The Museums and Monuments Bill 2020 page 5,

- **Poorly rehabilitated and lack of modern infrastructure;**[7]Lack of modern infrastructure to support conservation of Museums and Monuments services. From the documents reviewed and Field visits, it was found out that [8]museums and monuments are not in a desirable state to provide for protection, promotion and enhancement of the heritage services. This has also constrained research and development (R&D), documentation, exhibitions, laboratory tests and educational programs. As a result, this affects the competitiveness of Museums and Monuments development in the region, staff efficiency, prestige and maximisation of economic benefits arising from the cultural tourism diversity. This was witnessed during our field visit at the Kabala Museum as already noted above.

- **Limited access to internet:** The sharing and exchanging of ideas, information, and news all need an internet connection. The internet connects computers and businesses, people, government schemes, lives, and stories worldwide. However, Museums and Monument visibility in Uganda is limited by internet accessibility and computer hardware such as Computers or -tablets. This undermines information flow and limits visibility of museums worldwide.

Job Satisfaction

- **Demotivation;** Staff motivation standards in Museums and Monuments is low due to limited allowances, promotions, inadequate salary, trainings and development for staff.

- **Low salaries:** Salaries are reported to be insufficient to meet the daily needs of the Museum workers. As a consequence, museum workers, seek additional sources of income in order to secure adequate income for their households. The result is that they are not fully available at their work station when and as needed to carry out their duties. Allowances and salaries are considered inadequate to cover the current cost of living.

Human resource skills development

- Gap between the human capital requirement of the Museum & heritage sites and the existing human capital of its work force has led to the museum inefficiencies, inability to achieve its goals, low innovations and limited participation of staff.

- Inadequacy of Museum and Monument worker's experience and skills. With reference to the Interviews made specifically the focus group discussion at the Museums it was identified that a number of Museums and monuments staff are technical but are not competent and specialised in the museum scope of work. Most staff learn on the job for example the Ethnography Conservator has a Bachelor's in Botany but not in Ethnography as his position is at this time. There are also limited trainings for staff to build their capacity. Like any other Asset Human Capital has the ability to depreciate through the inability to keep up with Technology, technical skills and innovation need to be nurtured.

[7] Citation: The Museums and Monuments Bill 2020 page 5

[8]Citation: NATIONAL MUSEUMS AND MONUMENTS POLICY, 2015 page 26 &27

- Limited staff skills development and re-skilling in Museology, Exhibition designs, Conservation, Archaeology, Anthropology, Natural History, Strategic and Corporate management of Museums.

- Poor mechanisms with relevant institutions to promote cultural heritage education: There are few available training institutions and training man power and its education programs exploring the curriculum of Museum and Monuments. The trainings offered are quite limited in the area of cultural heritage. [9]These tourism training agencies are the most underfunded organisations by government. It is clear from the budget allocations that natural resource conservation is the priority of government while tourism, human resource development and marketing are yet to receive similar attention.

- [10]The existing curricular in most public and private institutions is not regularly reviewed to meet the tourism sector needs. Curriculum modernisation is hampered by training institutions' shortcomings and inexperience, lack of exposure to international best practice and by the limited access to international textbooks and other teaching and learning materials. This has greatly affected the Museum staff to specialise in technical areas required for Museums developments.

- [11]Insufficient collaborative decision-making related to planning and budgeting for career and professional development of workers at the Museum has limited professional trainings in the disciplines of supervisory roles, museology and research. One of the causes on weak tourism manpower is weak leadership in skills development from Government, private sector and industry associations. It starts with the limited collaboration of MTWA and its agencies with research universities in Uganda and abroad to enhance applied research on tourism.

- [12]Limited skills exchange programs nationally, regionally and internationally. Efforts to engage a recognised international, regional and national partner in tourism training to manage the Museum have not been materialized.

- Blue Print Capacity Building Plan; The Ministry of Public Service developed the Blue Print Capacity Building Plan which is not actualised

Human Resource Information System

- [13]Museums and Monuments information has records of past history that are well archived. The knowledge and experience of oral traditions are source of information that has provided strength to cultural and historical knowledge about the nation. The existing information system is characterized by paper-based files, low ICT equipment, high degree

[9] Citation: Revisiting Uganda's Tourism Development Path in the National Development Agenda page 5

[10] Citation: Tourism Master Plan 2014-2024 page 21

[11] Citation: Revisiting Uganda's Tourism Development Path in the National Development Agenda page 6

[12] Citation: The Museums and Monuments Bill 2020 page 5

[13] Citation: NATIONAL MUSEUMS AND MONUMENTS POLICY 2015 page 14 &15,

of ICT illiteracy and poor data management practices. This results into scarcity of reliable and accurate data for planning, monitoring and decision making at all levels for the Museums and Monuments.

- [14]Limited Heritage documentation and research dissemination: Lack of research centres for cultural heritage management and development**,** limited ICT technologies in undertaking research and dissemination of the heritage documentation**,** lack of research fund for archaeology, paleontology, ethnography, history and natural history and lack of trained staff in the fields above undermines research and documentation in the sector.
- The Human Resource Information System at the Uganda Museum is defined by an integrated Pay roll systems which is managed at the Ministry of Public service. However, The Human Resource team and other Museum staff are receiving training on the Human Capital management system but the system is yet to be operationalized.

Standards for the Museum Worker Performance

- The combination of low salaries, high standard of living and limited supervision taken together, has a corrosive effect on the dedication and commitment of the worker. The combination of feeling exhausted, and working without adequate facilities or equipment over time diminish—and eventually can destroy—the employee efficiency.
- The second issue is the absence of adequate supervision. Even if standards are in place, absence of funds and other factors limit the extent and quality of supervision received. Whereas effective supervision is supportive in nature, the situation on the ground works in favour of less frequent and more perfunctory visits. This is a problem in terms of identifying and correcting performance problems, but it can also exacerbate the sense of isolation that regional Museum worker experiences, leaving the worker feeling like he/she is “in it alone” with no one watching or caring what happens.
- The Performance Management plan is developed by the Ministry of Public service. Performance management is assessed every year through guiding tools i.e. Appraisal forms and performance review form.

Functionality of Monitoring and Evaluation

The department (as part of the Ministry) does quarterly monitoring and budget execution reporting as required under public finance management Act 2015. The reports are prepared and shared with stakeholders (NPA, MFPED, OPM, Office of the President) within the first 30 days after the end of every quarter.

The department further prepares reports demonstrating its contribution to the achievement of the NRM manifesto tourism targets. These reports are prepared annually and harmonised with the

[14] Citation: The Museums and Monuments Bill 2020 page 5

reports from other departments. The harmonised report is presented internally and discussed by top management of the Ministry.

A coordination structure exists with the Director Tourism Wildlife and Antiquities being the lead coordinator of all the departments and programme working groups. In this structure meetings are arranged with the private sector to address emerging issues and plan together. Up to FY2019/20 there was a functional sector working group which culminated into an annual stakeholder review workshop.

A functional information system exists that collects performance data routinely, depending on the type of data. The reports are produced and shared on the Ministry website. Its effectiveness ca be strengthened elaborating a functional map of the HR dynamics, in order for each single professional to be reflected in a network of relationships and exchanges among officers and sections. In such a way not only the synoptic view of the reciprocal interactions is regularly kept updated, but also the awareness and motivation of Human Resources is granted through their perception of the cross-fertilisation of actions and projects. HR management can become much more effective and efficient thanks to the overall view of the value generated in the ordinary activity.

2.5. Key achievements and challenges

Review of the legal framework for Museums and monuments conservation

The department has been able to undertake a review of cultural heritage sector and formulate an all-inclusive museums and monuments policy 2015. The department further spearheaded review of the Historical Monuments Act 1967. This Act did not cover museums and because it was outdated, a lot of emerging needs could not be taken care of. Thus, the department led the process of drafting the review of the Historical Monuments Act and the Museum and Monuments bill, 2022 was passed by the Parliament of Uganda in October 2022. Once the bill is signed by the President of the Republic of Uganda, it will become the Museums and Monuments Act. The department also made significant contribution to the formulation of the Uganda Tourism Development Master Plan, 2014 – 2024; and the Tourism Development Program Strategic Investment Plan 2020/21 – 2024/25. These documents provide sufficient content for the development of the Ugandan museums and monuments.

Strengthened departmental capacity

Despite funding challenges, the Department has continuously invested in building its capacity to execute its mandate. The capacity has been built in areas of staff training and development, securing of heritage sites, building of regional museums, and capacity to plan and execute the plans. A number of sites are now fully protected from encroachment in part due to the improved capacity of the department. As a result of strengthened capacities, the department has achieved the following milestones:

1) Built three regional museums in Soroti City, Kabale and Moroto Towns and constructed a Rock Art Resource Centre at Nyero. Through providing technical expertise, a number of

communities, institutional and private museums have been established. Over 20 community museums, 4 private museums and 2 institutional museums (Namugongo Martyrs and Uganda Railway Museum at Jinja) have been built

2) The Department undertook enhanced conservation of rock art sites in Eastern Uganda, conservation of Wadelai, Emin Pasha and Fort Patiko sites, Mugaba Palace renovation and the burial site of the kings of Buganda, Kasubi World Heritage Property reconstruction and restoration after fire inferno of 2010. It also undertook conservation of Balonyo War Memorial Site in Northern Uganda

The National Museum preserves the most important treasures of Uganda's heritage that have been collected over the last 100 years. The collections range from cultural, artistic, historical and scientific objects and specimens. They contribute immensely to the knowledge and meanings of the past, present and possible future belonging to humanity and the environment.

Additionally, some of the heritage sites are UNESCO World Heritage Sites. Because of this, excavation campaigns are already underway in some of them, sometimes even with foreign institutes (American, Belgian, etc.): there is the possibility, due to the type of site itself and/or the artefacts it contains, to develop national and international agreements. For now, these arrangements are signed with museums in Kenya, Tanzania and South Africa, in the areas of research, museum practice and education. International cooperation on long term basis includes: Michigan University (USA, in research in History and Ethnography), Natural History Museum of Paris (France, for Palaeontology) University of East Anglia in Norwich (UK, post graduate training in research) and University of Cambridge (UK, Department of Archaeology and Anthropology).

2.6. SWOT Analysis

SWOT analysis was chosen as an analytical tool to be able to identify both internal and external factors that affect the operations of the Museums and Monuments department. The internal factors include the strengths and weakness while external factors include threats and opportunities. Overall the tool helped to generate information on the opportunities to be harnessed using available strengths while also addressing the key challenges.

Table 8: SWOT Analysis for Museums and Monuments Department

Strength	Weakness
a) Department with the legal mandate and power to oversee development of tangible cultural heritage in Uganda. b) Qualified and competent professionals with national, regional and international exposure. c) Custodian of Uganda's cultural and historical heritage assets with timeless	a) Limited innovation specifically in regard to utilisation of available resources to address market needs b) Inadequate coordination and collaboration with other MDAs and private sector in regard to resource conservation and cultural heritage product development

value to both local and global community. d) Ownership of large amounts of land in strategic locations in various parts of Uganda. e) Engaged with stakeholders and respect within the heritage conservation community locally, regionally and internationally. f) Strong support from government to strengthen the Management System g) An extensive range of artefacts and monuments h) Central location of the National Museum In Kampala City with vast space and room for expansion. i) Presence of 1 UNESCO world heritage site and 9 more sites on the UNESCO tentative list. j) Integration of cultural heritage content into the new education curriculum in Uganda.	c) Limited appreciation and application of ICT to promote cultural heritage tourism across the various audiences. d) Inadequate financial and human resource capacity to implement guidelines, policies and regulations for tourism and cultural heritage conservation. e) Limited framework for coordination and collaboration to address common objectives among stakeholders, especially at lower local government levels. f) Inadequate staffing and lack of appropriate personnel in key strategic positions and specialised fields. g) Limited staff engagement, productivity and effective supervision. h) Weak resource mobilization strategies, generally unable to raise substantial resources beyond central government allocations. i) Lack of a crisis and risk management framework to address disasters such as fire and destruction of valuable assets j) Inadequate investment in staff capacity development to promote specialised museums and monuments work. k) Inadequate working conditions to support improved staff performance l) Lack of a maintenance policy and guidelines for the Uganda National Museum building m) Old and small national museum structure which is unable to accommodate all available artefacts and offer new products for the ever-increasing visitor numbers. n) Lack of a specialised unit for product development, business development and marketing functions. o) Absence of official website and social accounts for the museums and monuments system in Uganda. p) Adoption of an outdated museum management approach with limited opportunities for connection with the Ugandan society – resulting into Ugandans visiting only when still in school.

Opportunities	Threats
a) Increased tourist arrivals to Uganda from international, regional and domestic source markets. b) Expanding market for authentic and experiential cultural tourism products from both local and international markets. c) Vast diversity of cultural heritage resources with a strong blend of them either enroute or within proximity to the existing wildlife protected areas. d) All museums are located in strategic places e) Conservation Management Plan and increased assistance with various ongoing projects. f) Increased government support and favourable policies for cultural heritage protection and conservation g) Tourism is recognised by government as one of the top priority growth sectors under Vision 2040 and NDP III. h) Increased international cooperation and training possibilities in cultural heritage disciplines. i) Increase in both MICE and education tourism with special interest in heritage resources related experiences. j) Increasing Development Partners interest and willingness to support cultural tourism sector strengthening and development.	a) Inadequate budgetary allocation compared to the mandate as well as the potential that heritage tourism can contribute to national development. b) Weak cultural tourism supply chain, generally under-developed and lacking regulation, coordination, capacity and information flow. c) An outdated law which provides limited powers to the Department to undertake comprehensive cultural resources protection against destruction and illicit trade in cultural resources. d) Placement of intangible culture under another ministry, making consolidated conservation of tangible and intangible heritage resources difficult. e) Increased levels of encroachment, land grabbing and destruction of heritage sites through activities such as quarrying, mining, agriculture and urban development. f) COVID-19 pandemic disrupting operations of the museums, monuments and impacting visitation g) Climate change and disasters that affect the buildings and natural sites thus causing damage. h) High risk of fire outbreaks, pest invasion and destruction through natural causes (e.g. earth quakes) without proper risk management and mitigation frameworks. i) High traffic and population increase causing pressure to the museum space, gallery environment, and grounds.

The strengths and opportunities represent a goldmine for the Department and Uganda as a whole. It is evident that cultural heritage tourism can make significant contribution to Uganda's socio-economic development. The available assets represent a genuine opportunity to define Uganda as a unique, attractive and authentic destination with vast experiential tourism opportunities. These assets are what millions of visitors from around the world are looking for, generating ten times more economic power to world economies than wildlife tourism. In essence, proper product development and strategy execution can convert Uganda into a cultural tourism destination, which in many respects is the future of the tourism industry. This future is premised on the rampant

pressures from climate change, illegal activities and population demands on the wildlife resources. A path into cultural heritage tourism represents a worthwhile investment in our generation for the future of the tourism industry in Uganda.

One of the most crucial strengths of the Uganda National Museum is its position. In fact, the structure is in a hilly area of the city and 'protected' from the chaos of the city thanks to a tree-lined garden all around the Museum. This feature is a good starting point to develop a strategy considering planned goal to use the Museum as a '**centre of aggregation**'. Also, the building has a strong identity, and its original purpose was to expand and improve the life of the city. These features of the Museum will be the basis on which it is proposed to use this facility as a 'central cultural hub' linking all the other attractions in Kampala, ensuring a win-win situation and facilitating new collaborations.

From this factor of strength, the centripetal vocation of the National Museum can be implemented and consolidated through a more hospitable and inclusive function for the garden, whose role can pass from simple - although important - outer circle to place of sociality, also extending some activities (e.g. the educational programs for children) and thus encouraging families, social groups and single individuals to spend time in the proximity of the Museum, and therefore to consider the Museum itself more familiar.

From the analysis it seems essential to implement the merchandising of the Museum as proposed in the "Uganda National Museum Conservation Management Plan - A modern masterpiece in Uganda" (CMP 2021-2026). The latter is an excellent tool to develop an integrated communication of the museum and monuments' network, which will see the National Museum as its centre.

One of the main weaknesses of the museum is the conservative condition of the artefacts. Therefore, the digitisation of the Museum's heritage is of fundamental importance to have the memory of what we have and the state of progressive (eventual) degradation of objects. A consistent program of digitisation could therefore effectively respond to the mentioned weaknesses and threats: on one hand wide visibility and exchange of information with society and the audience at large; on the other the increase of technical awareness and critical knowledge aimed at protecting, strengthening and diffusing the cultural heritage, also in connection with the National heritage. In such a way the National Museum would consolidate its central role within the Uganda cultural endowment and strategy.

Assessment of selected museums and heritage sites

NYERO ROCK PAINTINGS

Despite the unique value of the site given by the harmonious combination of cultural and natural heritage, its enjoyment can be implemented by a more eloquent guide to the site. The many opportunities can be effectively pursued and exploited by facing the threats with specific actions, such as the inclusion in varied trails that can elicit more even and equilibrated access on the part of a wider range of visitors. The presence of 'unconnected' events can represent, if effectively driven, the source for attraction of new visitors.

KABALE MUSEUM

The museum is located within a major tourism hub in Uganda. Its vision is to be a trusted voice in the regional conversation and recognised as one of Kigezi's premier cultural destinations exploring Kigezi's past, illuminating the present and imagining the future. Its mission is to bring and share Kigezi's culture in the world. Maximising the benefits of this potential will require a complete turnaround in the management, community and visitor engagement.

MUGABA PALACE and TOURISM SITE

Mugaba Palace found in Mbarara District is the most important historical site that was once occupied by different Kings of Ankole. The main Mugaba house was constructed under the reign of Gasyonga which was officially opened in 1954. Other structures were constructed in 1920s although the site was occupied at the end of 1800. The palace is part of the built heritage of Mbarara City presenting the physical manifestation of the history of Banyankore. It is also an important historic landmark symbolising the historic periods of cultural, social, political and economic heritage of the Ankole kingdom and its people. The site is regarded as the inheritance of the humankind rather than an exclusive property of a single interest. The site has been renovated by the Government of Uganda with the purpose of converting it into a leisure and enjoyment centre for cultural reconnection. The Ministry of tourism wants to see the site as a multi-purpose destination that will provide visitor information and showcase cultural heritage and artefacts of the Banyankore ethnography.

DOLWE ISLAND ROCK ART SITES

Dolwe Islands are some of Lake Victoria's best kept secrets. The islands represent beauty, contrast, diversity and mystery. The islands beam with untouched natural beauty and a glimpse into early civilisation in Uganda. The signs of early civilisation (dates yet to be established) attest to the technical advancement of the humans who lived in the area several millennia ago. They drew art on the rocks, drilled holes into the rock and made board games in stones. The artwork is in several varieties symbolising the imaginations and ways of life of the people of that time.

Besides painting, the ancient people had a technology of drilling hard rocks and making anything they wanted out of it. There are hundreds of rocks with holes that were carefully drilled in the same size, precision and shape. They even managed to level rock roofs, making them smooth and attaining the height they wanted. On these roofs, there is soot which proves that these people had fire. There is also evidence that they knew how to count. On one of the rocks, they made board games. First holes are made in a straight line and in the same order that the board game of today is made. This game is played only by people who can count. At another rock, Bugiire, there is a rock gong, a musical instrument that was clearly played for several years. It's a rock that is able to produce all the melodic notes. A society that had men that had men that could count, write, sail, invent and make fire was a very advanced society. This resource is linked to the rock art in Kenya and is in close proximity to both Kenya and Tanzania, opening possibilities for both marine tourism and regional tourism circuit development. The main feature is given by the thematic integration with other Rock Art sites, such as Nyero which is already included in the

UNESCO list. The site has been a candidate, and the experience can improve its dossier for a further bid, if it is linked further to the rock sites in the neighbouring countries.

BIGO BYA MUGENYI

Bigo Bya Mugenyi is the site of what was the most ancient large human settlement. The site is believed to be home of the Bachwezi who were believed to possess supernatural powers that would enable them disappear mysteriously. History has it that the Bachwezi dynasty reigned at Bigo bya mugyenyi between 1000-1500AD. They are believed to be the founders of the ancient empire of Kitara which included areas of Uganda; northern Tanzania, western Kenya and Eastern DR Congo and were, therefore, accorded the status of demi-gods and worshipped by some local people at the time. Artefacts of ancient sharp-pointed spears and huge curved rocks at the entrance form the ruins of the cultural site. Practices such as paying homage to the Gods while not compulsory, are expected of visitors. “One is required to humble themselves to pay respect to the Chwezi ancestral gods. The mysticism around Bigo bya mugenyi is what gives the site its lifeline as visitors after its traditional significance, keep it relevant.

The 2.5 km walk takes a visitor through a rugged landscape that leads the visitors to a gate and site named Kabeho. At the site there are a number of different collections of cultural objects including the very old spears, which guards used at the camp before reaching the rivers Kachinga and Katonga respectively. These rivers are believed to contain holly waters and usually, visitors stop at this point and use this water for cleansing themselves before trekking the long journey to the Bigo Bya Mugenyi forts. The trail to the site has scenic views of dark-green vegetation that give a splendid view of the hills.

Bigo Bya Mugenyi is blessed with a thick jungle which harbours numerous wild animals including the bush backs, monkeys and snakes. These mammals spice up a safari to the site and it is on record that no tourist has ever been attacked by the mammals. Local people around Bigo Bya Mugenyi believe that it is ominously unlucky to be rained on while at this cultural site, which is also translated as forts **of a stranger.** There is also a big historical hut at the site which is enclosed in bamboo. Inside this hut, there are calabashes from which people take water and milk plus offering milk sacrifices to the gods. There are also big drums that are sounded when people gather to pay homage and pray to the gods. At the entrance of the hut, there are 2 baskets where people put money to thank the gods for what they have done. The site is a major example of an architectural achievement in organic materials, principally wood, thatch, reed, wattle and daub. The site's main significance lies, however, in its intangible values of belief, spirituality, continuity and identity.

Although it is a UNESCO site, it needs extra protection and a more consistent program of communication at large and interaction with homologous institutions and sites.

KIBIRO SALT VILLAGE

It is a significant cultural site that has combined both archaeology and ethnography through time in the production of ash salt (for more than 1000 years now) and is important for women workers' condition in Uganda. Its historic and social value is emphasized by the long opening hours, and diffused through its presence on social networks. Its surroundings represent a strong opportunity,

also allowing for the organization of events and other forms of attraction, although the external areas could strongly benefit from proper valorisation.

SOROTI MUSEUM IN SOROTI CITY

The Soroti Regional Museum tells the story of the Iteso people in Uganda. It presents the origin, histories, cultures as well as socio economic lifestyle in relation to environmental changes, political transformations, contemporary and external influences. The site is easily accessible, although far from Kampala. It is a perfect site for exhibitions and it is located in the city centre, well connected with the local transport network, and its active presence on Twitter could facilitate wide access also generated by cultural events. Its visibility should be improved both at the local level via the establishment of a stable network of relationships and exchanges, and at the national and international level through more effective and eloquent visibility. It showcases Landscapes and settlements, pastoralism, farming, fishing and other economic activities in the region. The social life of the Iteso which includes dress, food, music and dance, marriage and family, births and naming, beliefs and values, deaths and after life have been covered. Social and Political structure, Traditional leadership and prominent personalities played a leading role in development of the region, Uganda politics and the attainment of Uganda's Independence. An ensemble of traditional musical instruments with which you can interact with and celebrate the sounds of Teso.

MUTANDA CAVES

Amazing landscape site, it is unique for human remains and burial tradition. Its uniqueness can be emphasised also due to the connections with its natural environment, but it needs the activation of relationships with possible stakeholders, and the improvement of national and international visibility, in order for its potential to be properly exploited avoiding isolation.

FORT DUFILE (EMIN PASHA'S FORT)

The site is connected to other forts in a historical and thematic logic, as well as for territorial proximity. The site has benefited from national and foreign study campaigns that have made it better and more deeply known. It needs a program focusing on its activities, communication and diffusion of its endowment to the audience, and the activation of a network, whose absence could affect the relationships and the possible joint projects with the local stakeholders and with the audience at large.

MOROTO MUSEUM IN MOROTO DISTRICT

The museum wishes to partner with individuals, universities and researchers. The museum also wishes to involve local communities in the search for and identification of fossil sites. It serves as a cultural centre where cultural heritage in the form of objects is showcased for people to access and appreciate the cultural heritage of the Karamoja sub-region also by selling their artefacts. Its value could be made more eloquent and effective, implementing its capacity of offering a spectrum of knowledge related to its region and community, both for residents and visitors. It needs a systematic program aimed at establishing exchanges and joint projects, also with reference to the homologous institutions in the Country. The museum has future prospects: encouraging communities, encouraging school, host cultural shows, partnerships with other stakeholders as UWA to ensure the improvement of the quality of the collection. Researchers

should help the museum to understand the history of Earth and its ancient and modern environments. Fossils are direct witnesses documenting past life and provide information about how the environment was in the past (paleo environment).

NAPAK (OPEN MUSEUM)

It is an ongoing project, so at present it is not possible to elaborate a suitable interpretation about visitors, but the site has significant potential for hiking and trekking tourists as well as archaeology and botany enthusiasts. It can expand its eloquence to the general public, through a wider communication strategy.

FORT PATIKO (SIR SAMUEL BAKER'S FORT)

The site is connected to other forts, in a historical and typological logic and for geographical proximity. In particular, this fort is very interesting for the combination of nature and architectural remains. Its position, endowment and projects can offer knowledge and activities to residents and visitors, improving the appraisal and appreciation of Ugandan culture and history.

2.7. Stakeholder Analysis

Cultural heritage conservation is a diverse and multi-stakeholder sector. This multiplicity of stakeholders means that while the Ministry of Tourism Wildlife and Antiquities leads implementation of tangible heritage conservation, several other stakeholders play different roles to sustain several components of the sector, including the intangible heritage, the natural heritage, and built heritage. It was therefore important to identify the different stakeholders, evaluate their interests, opinions, worries and suggestions to the national museum development strategy. The stakeholders were grouped into different categories based on current and anticipated level of participation in cultural heritage development, interest and influence in the sector. Overall, the stakeholders included operators of **private museums** in Uganda, managers of **regional museum and heritage sites**, staff of the museums department in the **ministry of tourism**, representatives of the **national tourism marketing agency**, **tourism operators**, **scholars**, development partners and key decision makers in **government agencies**. The engagement of these stakeholders was important for these reasons:

1) Generation of their knowledge, wisdom and experiences for triangulation of secondary data to help in formulation of a strategy that represents the needs and expectations of the sector
2) Define a proper strategy of engagement and communication during the implementation phase of the strategic plan. The communication and feedback strategy will help ensure everyone has a clear understanding of what success will look like and how they can contribute to that successful outcome
3) Determine which stakeholders to allocate roles and responsibilities during implementation of the strategic plan.

The Department of the Museums and Monuments is a member of the Tourism Sector Program Working Group (PWG) which is coordinated by MTWA. The working group holds bi-annual joint tourism program reviews where progress against the overall tourism development strategy and budget commitments are assessed and specific undertakings for improvements are adopted including roadmaps to implement them. The Department will continue to engage the stakeholders in this group and agree on annual priorities, identify key policy and project requirements, implementation bottlenecks and directly engage cultural heritage stakeholders to address the bottlenecks. The underlying objective is to maximise synergies among stakeholders under the overall guidance of this strategic plan. The Ministry of Tourism is the coordinator of the PWG and will ensure that all relevant stakeholders are engaged through this platform.

The Department further intends to build strong and sustainable relationships and partnerships with the tourism private sector and development partners. The private sector includes players in the tourism sector (tour operators, tour guides, private museums, accommodation facilities, eating houses and travel agents), education sector (primary schools, secondary schools, tertiary education institutions and universities) and corporate organisation with an interest in the work of Museums and Monuments Department. These actors are expected to play important roles in furthering the mission of the Department. Development partners are particularly expected to be involved in the implementation of this strategic plan. These partners will include those that are locally based and those based in other countries.

Roles of internal Stakeholders

Internal stakeholders refer to the various departments and units that constitute the Ministry of Tourism, Wildlife and Antiquities. These stakeholders exclude the agencies that are under the Ministry as these are semi-autonomous and with specific mandates. Internally, the permanent secretary bears the ultimate responsibility for implementing this strategic plan. This means that the department of Museums and Monuments will need to work closely with the permanent Secretary to ensure that implementation of the strategic plan is seamless. It is also important to work closely with the Policy and Planning Division which is the overall coordinator of the Tourism Programme Working Group. Regular engagement will ensure that all strategic actions have clear activities to be implemented during each year, and that a proper mechanism for following up with the sector stakeholders will be in place. The Department of Tourism Development will play a central role in guiding product development and formulation of tourism policies at the different sites. Integration of natural heritage into cultural heritage conservation will be spearheaded by the Department of Wildlife working closely with the Department of Museums and Monuments.

Roles and Responsibilities of Other Stakeholders

Successful implementation of this strategic cannot take place without active involvement and participation of other stakeholders outside of the Ministry team. Their roles include planning, budgeting, financing, implementation and monitoring of the implementation progress. The Program Working Group (PWG) will be the central instrument for setting annual plans, ensuring that they are linked to the overall Ministerial tourism development plan, the national development plan and the Uganda Vision 2040. The stakeholders will review performance of this plan on a regular basis, identify bottlenecks and agree on priority interventions for each year. The agreed

targets, outputs and priorities will translate into action plans for each implementing stakeholder. These priorities will be accompanied by budgetary allocations in each entity as well as other non-financial resources available.

Table 9: Stakeholders and their roles

Stakeholders	Roles
Ministry of Tourism Wildlife and Antiquities	• Bear overall responsibility for implementing the national museums strategic plan • Ensure broad stakeholder consultation in discussing key issues and harmonize Government and stakeholder positions. • Coordinate inter-ministerial and agency budget allocations in a consultative way ensuring transparency and accountability. • Ensure that consultations are carried out between line ministries, external and internal stakeholders on matters related to museums and monuments conservation. • Examine and review of museums and monuments conservation related policies and plans, reviewing past performance, emerging policy issues and future spending pressures. • Lead in cultural heritage product development, technical capacity building, formulation and implementation of cultural heritage conservation policies, and heritage conservation education. • Prepare strategic plan implementation progress reports, collecting and compiling data on all key results performance indicators. • Promote cooperation, learning and synergies within and outside of the Ministry and its agencies • Ensure timely sharing and dissemination of key information to stakeholders to facilitate implementation of planned activities • Facilitate dialogue with partners (DPs, CSOs, etc.) around each programme on emerging policy and technical issues aimed at increasing impact on strategic plan outcomes
Office of the Prime Minister	• Overall co-ordination of tourism programme activities and monitoring
National Planning Authority	• Providing overall guidance and technical support to strategic plan planning process

	• Offering capacity building to the department of Museums and other agencies where necessary • Monitoring effectiveness of the strategic plan through issuance of Certificate of Compliance.
Ministry of Finance, Planning and Economic Development (MoFPED)	• MoFPED has got a Budget Monitoring and Accountability unit that tracks financial flows to MTWA and monitors inputs, outputs and progress of implementation of government programmes and projects included in annual budgets of all government agencies. • Through Performance Contracts, MoFPED obliges all Government Accounting Officers to report against commitments made in the annual Performance contracts. This reporting is quarterly.
National Information Technology Authority	• Support digitisation of the museum services in Uganda. • Installation of Wi-Fi hotspots at the different museums and monuments in Uganda.
Uganda Tourism Board	• Promotion and marketing of cultural heritage tourism • Market research analysis to inform product development in the area of cultural heritage • Quality assurance to ensure that tourism services offered at the different museums and sites meet the national standards.
Uganda Wildlife Authority	• Conservation and protection of cultural heritage resources in Uganda's wildlife protected areas • Integration of eco-cultural tourism product development in the protected areas. • Promotion of cultural-based wildlife conservation practices in Uganda.
National Forestry Authority	• Conservation and protection of cultural heritage resources in forests under the management of NFA • Integration of eco-cultural tourism product development in Uganda's forests under NFA.
Tourism Programme Technical Working Group	• Monitor the implementation of the museums strategic plan and raise issues for PWGs consideration • Review and clear the annual and semi-annual cultural heritage conservation subprogram performance reports before consideration by the PWGs • Develop positions papers on policy and strategic issues in the cultural heritage conservation area for consideration by PWG. • Review new project concept notes and make recommendations to PWG for clearance.

Ministry of Finance, Planning and Economic Development (MoFPED)	• Provide financial resources • Provide technical guidance and mentoring on budgeting for implementation of the strategic plan • Monitor utilisation of resources disbursed for strategic plan implementation
Uganda Bureau of Statistics (UBOS)	• Provide reliable data for planning • Provide technical advice and capacity building in data collection and management
Development Partners	• Provide technical support in implementation of the strategic plan interventions • Provide Financial resources • Integrate some aspects of the national museums strategic plan into their programming.
Local governments	• Align their local government plans to the national museums strategic plan • Implement relevant aspects of the national museums strategic plan
Civil society organizations	• Participate in multi-stakeholder planning and implementation activities as members • Provide information about their on-going and planned development activities to MTWA for harmonizing implementation of interventions • Contribute to the implementation of the strategic plan
Uganda Police Force	• Provision of security to tourists and all museums and designated heritage sites in Uganda
Uganda Broadcasting Corporation	• Development of promotion materials, archiving and documentaries, dissemination of information to the public.
Uganda Investment Authority	• Promotion of tourism investments
Ministry of Lands, Housing and Urban Development	• Clearance of land titles for land earmarked for cultural heritage conservation.
Ministry of Justice and constitutional Affairs	• Support and guide the development and review of relevant laws, policies and regulations • Interpret and guide the domestication of international treaties and protocols • Provide legal services on behalf of government, where necessary
Uganda Tourism Association	• Engage in promotion and marketing of cultural heritage tourism products • Tourism product development • Investment in cultural heritage tourism
Education institutions (primary schools, secondary schools, tertiary institutions and universities)	• Sources of visitors to museums and heritage sites and serve as channels through which the Ministry of Tourism reaches intended stakeholders with cultural heritage conservation messages

	• Train and educate stakeholders in the field of cultural heritage conservation • Conduct scientific research and documentation of cultural heritage in Uganda.
Ministry of Education and Sports	• In-charge of curriculum development and development of education sector in Uganda, including promotion of cultural conservation education within the education sector.
Ministry of Gender Labour and Social Development	• In-charge of conservation of intangible cultural heritage in Uganda.

2.8. Summary of emerging issues and implications

Major Challenges that need redress

The analysis of the present status of Museums and Monuments system requires the economic knowledge of several factors, related to both the organizational and decision-making trails, the dynamics of supply and demand and their financial implications and dimensions. The appraisal and evaluation of the economic conditions of the cultural system in Uganda needs not only a general and possibly extended knowledge of such features, but also a regular renewal of data and analyses, without which it would become complex - even impossible - to elaborate an appropriate interpretation.

Taking into account the main challenges and SWOT analysis above, in this section are outlined the issues and constraints related to the Uganda Museums and Monument system:

Underdevelopment of the cultural heritage sector

Currently, the National Museum operates below its capacity, there are no well-developed historical sites for tourists at the moment. **Historical sites of different attributes have neither been preserved nor presented to the public.** The National Development Plan III (2020/21-2024/25) and the Tourism Development Master Plan (2014-2024) identified Uganda to have a lower coverage of tourism products focusing on wildlife and leaving historical sites in a sorry state; undeveloped and yet they are critical for tourism growth which results in increased employment opportunities for poverty reduction. **Despite having over 680 registered archaeological, paleontological, historical and traditional sites, only 15 of these have land titles and 4 with visitor facilities. The rest are not developed for tourism.** This is also envisaged in the third National Development Plan (NDP III) which also shows that there is a narrow product range in the tourism sector and cultural heritage has remained rudimentary.

As a result of limited public investment, the private sector is currently not interested in the cultural heritage tourism segment. The segment requires some minimum level of development before it can become attractive for private sector investment. Therefore, **there is an urgent need to promote such sites, thereby transforming Uganda into a World class destination. For instance, Uganda's historical sites such as Dufile, Patiko Wadelai, Bigo Byamugenyi, Dolwe Island sites, are among tourist attractions of the country that have remained**

untapped. This has continued to erode regional competitiveness, because Uganda's neighbouring countries have greatly diversified tourism products. Failure to develop cultural heritage sites that showcase the rich history of Uganda will be a loss to the country's tax base, jobs and investment. For instance, Uganda's rock art sites are also part of the transnational serial nomination rock art sites that the ministry is preparing with Tanzania and Kenya. Kenya and Tanzanian rock art sites are already developed. Therefore, if Uganda does not develop her sites, tourists will only be sojourning Kenya and Tanzania as Uganda lags behind hence our target of regional competitiveness will not be achieved.

Furthermore, Uganda's neighbouring countries have developed historical sites such as Oldvai Gorge in Tanzania, Thimlich Ohinga in Kenya, genocide sites in Rwanda, Ethiopian archaeological sites. This implies that the national/regional competitiveness of Uganda will be eroded if cultural heritage sites are not prioritized. In the same vein, in case the Government of Uganda does not invest in cultural heritage sector, there is a critical risk of heritage loss as many sites are already being encroached and destroyed. This will translate not only into loss of these assets but also the associated benefits such as foreign exchange earnings and jobs.

Staffing and human resource development

One of the main issues is **inadequate museum staff** due to the absence of effective educational trails with reference to cultural heritage. This also leads to a **limited expertise** in some technical areas, in fact only few members of the staff have professional training in the disciplines of museology, curatorship, museography, and research. L**ack of enough skilled staff** in scientific areas that cannot research, document, curate and manage heritage resources is a significant issue. **Low incomes** and **poor training** are also a reason for **inadequate salaries** that result in **low staff motivation** and insufficient benefits to attract new workers.

While there are capacity issues with the staff within the Department, there are limited capacity among the different actors in the value chain of cultural tourism. The skills that are lacking include guiding and interpretation, product development, product packaging and marketing, research and content generation, business management and customer management among others. These skills are lacking among the private sector operators, civil society organisations and local government agencies.

Inadequate funding

Despite having rich cultural and historical resources, the heritage tourism segment remains the most underdeveloped and un-tapped in Uganda. This is because of the limited funds allocated to the sector. **For instance, phase one of the project had a budget of UGX 21 Billion but only received UGX 7.5 Billion.** This left pending activities that needed urgent interventions such as; renovation and construction of Mugaba Palace, which will be a cultural heritage centre, expansion and renovation of Uganda National Museum to attain international standards, completion of Nyero Interpretation Centre, Construction of Arua and Fort Portal Museums, and development of Bigo Byamugenyi Cultural Heritage Site, all which were part of ending planning period, but could not be accomplished due to inadequate funding.

There are limited resources due to the limited **involvement** of possible stakeholders; the **missing payments for caretakers** negatively affect the trust and accountability, as perceived by the resident community, acting as an obstacle to the needed establishment of a network of relationships, support and exchange. In some regional museums there are not enough visitors, that leads to **low incomes**, mostly undocumented, and **low donations**. Inadequate funding is a reason for **poor working conditions** such as inadequate office equipment, stationery and computers. Most importantly there are not enough resources for **emergency preparedness**, risk and disaster mitigations for the museums.

Underdeveloped conservation materials.

For instance, conservation of museum artefacts has been low hence infestation by insects, for instance, beetles. This is compounded with the problem of limited funds to support historical research as innovation funds are only geared towards science. The limited research has resulted into inadequate information especially of cultural or historical sites whereas the competitors(countries)have invested in the heritage research through which community knowledge is shared to attract the visitors. This neglect and poor perception towards historical sites as old things, continues to impart negatively on the development of tourism in Uganda. But importantly lack of economic value due to limited value addition on these sites to communities has hampered their preservation. As the neoliberal conservation phrase goes 'the survival of natural, cultural and historical sites in this century will depend on their capacity to pay for themselves'.

Visibility

The **absence of an extensive program of information, promotion, dissemination** and publicity for museums and monuments, and for cultural heritage in general, lead to a **weak national and international visibility**, also highlighted by a **missing communication** with other important institutions. In particular, the **absence of a wide presence on the web** with official channels and social media accounts (Instagram, Twitter…) does not allow the museums to have the needed visibility towards the outside, since there is no presentation of what visitors can do and see at museums and monuments. The **nonexistence of a detailed agenda** of the museum program and explanations of the artefacts could isolate the site from its wider area, limiting the channel of permeability with its territorial fabric.

In addition to this, there is a **lack of precise references** (addresses, telephone numbers, emails to contact for information on the accessibility of the sites), as well as often a **lack of internet connection** in the sites themselves. This is often compounded by the difficulty of access due to roads that are not always asphalted and, consequently, the **low number of accesses** and therefore the reduced economic income. On the other hand, it is precisely these shortcomings that highlight the strengths and development they can bring about. For example, the difficulty of reaching the sites makes it necessary to use tour operators, so as to generate a circular economy for the whole of Uganda thanks to stakeholders.

Threat of destruction of heritage sites

The Uganda Museum was founded in 1908 during the British colonial administration at Fort Lugard. Its main role is displaying archaeological, paleontological, ethnological, natural history and traditional life collections of Uganda's cultural heritage. Despites its rich cultural heritage of six hundred and fifty sites, the majority of the heritage resources are under threat through graffiti, quarrying, encroachment, deforestation, with negative impacts on their unique values.

Missed opportunities to develop Museums and Monuments as a network of resources

The overview of the Uganda cultural system shows a further factor of general **weakness**, due to the absence of a real network of connections and exchange among the different sites and institutions. In such a way sites appear to be almost reciprocally isolated, and they do not manage to exploit common features and the opportunity for cross-fertilization in many respects:

1) The exchange, co-production and joint projects on common thematic issues
2) The establishment of shared protocols aimed at preserving, restoring, studying, digitalizing, and diffusing the respective endowment of artwork, manufacts and objects
3) The activation of joint strategies aimed at attracting new audiences (both national and international), at consolidating the established audience, at starting membership programs also through common price management;
4) The activation of a specific portal of Uganda cultural heritage, where both residents and tourists can find ex ante information, book visits, purchase objects, and share ex post knowledge and fallout of visits;
5) The activation of common merchandising identified by a unique brand and integrating the visit experience on one hand, as well as attracting purchases on the part of Ugandans living abroad;
6) The establishment of synergies aimed at tourist attraction, special accommodation and tourist services offers, international marketing and communication.

Cultural Tourism Coordination Framework

The role of the ministry is to initiate, coordinate, support, oversee and where applicable, facilitate implementation of strategies and programmes aimed at enhancing the development and promotion of tourism and national heritage conservation and ensure their maximum benefit to the people of Uganda. Despite this, there are notable gaps as there is no efficient, effective and impact-driven cultural tourism sector coordination framework. Overall, there are weaknesses in inter-departmental and inter-agency coordination, product development and marketing, and external coordination with development partners, Local Governments, NGOs and community-based cultural heritage conservation organisations. These weaknesses affect internal resource efficiency and ability of the Department to develop a strong cultural tourism supply chain in Uganda.

Limited cultural tourism product development

A few sites of Patiko, Nyero, Barlonyo and Wadelai have fair visitors' facilities. The rest are in shambles and cannot be accessed by visitors. Uganda has not taken a deliberate step to advance the role of museum and its development in the country. The country for last 50 years has only

four museums (Uganda National Museum and Kabale, Karamoja and Soroti Museums) and a known cultural Heritage site (Kasubi) hence less visitors, in the cultural heritage sector. Investment in the rich cultural knowledge and history with evolving contemporary artworks, is not adequate. In essence, the country is missing out on opportunities for socio-economic transformation.

The Department is expected to assess the need and where necessary, mobilise resources to support cultural tourism, heritage conservation and entrepreneurial development for eradication of poverty in the country. Uganda has vast tourism resources but the department has not been able to guide development of products that meet visitor expectations. In particular, visitors are looking for authentic and attractive cultural tourism experiences. While opportunities are many, there is no recognised national cultural tourism product development framework and policy to guide systematic and integrated tourism product development by the private sector, civil society, development partners and government. Consequently, the talk is still about "vast potential" and there is widespread destruction and loss of tourism resources to alternative economic activities and other variables.

Ignoring cultural heritage led to depreciation of artefacts and monuments. This neglect of the historical sites and poor perception towards historical sites as old things continues to impact negatively, on the development of tourism in Uganda. **For instance, Uganda Museum last received a large number of visitors when the Independence Gallery was opened in 1962 due to publicity accorded. About 188,000 visitors came from London to see this exhibit**. However, all Uganda's neighbouring countries have heavily invested in cultural heritage research. As a result, Uganda's neighbours have accumulated knowledge and information, as a firm foundation for product development, branding and pitching tourism products. Outputs of research work have become a critical driver of tourist arrivals for the cultural tourism segment which is not the case in Uganda. Currently, the country is over focusing on nature-based tourism and losing a lot of opportunities that can arise from cultural and historical heritage resources in the country.

Cultural tourism products have consistently received inadequate attention. Whereas the department of museums and that of culture in the Ministry of Gender are expected to conserve Uganda's cultural resources, these have no functional working relationship with both UTB and the private sector in the field of product development and marketing. A number of Uganda's cultural products are significantly valuable and can enhance Uganda's competitiveness but little attention has been paid. For instance, the Kings of Buganda Burial Ground, Kasubi World Heritage Property has one of the most outstanding universal values (OUVs) in Africa (4 OUVs). Compared to World Heritage sites like Rubeni Island with only 2 OUVs but whose tourism products are well developed and are attracting high number of tourists in South Africa. Similarly, Botswana and Namibia have developed rock art tourism that attract annually over 2 million visitors. Eastern Uganda has a number of rock art sites (Dolwe (Lolwe) Island, Kakoro, Kapir, Komuge, Mukongoro, Nyero and Karamoja Region). **No clear mechanism is in place to develop and promote these sites as "Victorian- Kyogan Inter- Lacustrine Rock Art Tourism Product**" both in international and domestic markets. The African Monarchies of Uganda with rich historic and cultural values (Chwezi Dynasty, Ankole, Buganda, Bunyoro, Busoga and Toro Kingdoms) are not developed as key cultural products.

Maintenance of structures, exhibits and artefacts

The premises and the spaces devoted to exhibitions sometimes prove insufficiently taken care of. This requires a program of even and accurate **maintenance**, since their possible and visible decay can negatively affect the attraction and the appreciation on the part of visitors, hence discouraging public and private donors to contribute.

Exhibitions

The exhibitions are considered quite **passive and not engaging**, appearing to not properly fulfil the expectations and requirements of the contemporary audience. This requires spatial organisation of exhibits, artworks and manufacts aimed at offering the knowledge and enjoyment of their cultural value, in connection with the Ugandan identity, history and culture. Visitors are attracted by museums and monuments as part of a wider 'exploration' they carry out, both as members of the national community as external tourists. Also, the establishment of clear links between the **museum endowment and monuments identity** and the signs of **Ugandan culture** present across the country is required.

Cultural trails

Museums and monuments can be considered either the **starting point**, or the **final step** within the tourist trail. In such a respect, the present prevailing choice on the art of travel agencies is somehow limiting the capability of museums and monuments to offer a consistent cultural discourse where Ugandan history, identity, creativity, know-how and culture can be properly interpreted, within the 3Es (education, excitement, entertainment) principle, also developing specific programs for children and adolescents. The visitor experience should address the various categories of visitors in a specific way, in order for its eloquence to be implemented: the **differentiation of trails and materials** is needed in order for each group such as children and families, residents, expats, foreigners, students, leisure tourists, MICE (meetings, incentives, conferences and exhibitions) markets to be properly addressed. For example, young families with children need to focus on safety and comfort, low level displays, interactivity, bright and colourful design, in order for the whole family to jointly appraise and enjoy the visit.

Innovation plans

A general refurbishment plan already exists. It should simply consider the need to **reorganise the spaces** in order for cultural heritage, and its possible cognitive integrations, to be effectively exhibited and displayed. In such a framework an **intensive storytelling approach** can prove crucial to involving the resident community in stories they belong to, and at the same time to attract external visitors and tourist with an eloquent offer of Ugandan identity and culture: the appraisal and enjoyment of cultural heritage will become more engaging for visitors of each possible group. The exhibitions should adopt a **cross-media approach** and **dramatic techniques**, in order for the audience to be drawn into stories, integrating visual displays with voices, maps, documents, sounds, lighting and when possible tactile experiences.

Museums as social gatherings centres

The museums and monuments offer should be differentiated also with respect to the **day- and night-time** opportunities, with the aim of making their locations familiar to the community: many activities such as workshops, conferences, concerts, performances, cocktails, dinners and other gastronomic experiences can be structured according to the themes of the permanent collections and of the temporary exhibitions, attracting a much wider audience and strengthening the revenue opportunities. Within this ecumenical logic that expands the cultural experience beyond the simple visit trail, the areas of museums and monuments can be offered for specific usage to **private companies** and social groups, as well as **public institutions** such as school and universities as the preferred venues for internal events, inaugurations, presentations and meetings, creating a **'catalogue'** of space usage that can contribute to the revenues, and also 'capture' users in a friendly relationship aimed at attracting them in the future as members of the audience, and possibly to involve them as future donors.

Kampala is the starting point for most of the package tours, and a centre for meetings, conferences and events in Uganda. This can be considered as a powerful opportunity to enhance and diffuse its role as 'must-see and experience' product for both leisure and exploration on the part of the emerging tourists and voyagers, and business meetings and events for nationals and tourists. In such a respect, substantial interventions are needed in order for the National Museum to prove effective and consistent with the expectations (and the consequent willingness-to-pay) of a more sophisticated society and its social, professional, and cultural groups that can see the museum as a more versatile venue for a wide range of activities.

For museum and monument networks is required to think of an **evolved model of integrated management**, capable of generating economies of scale and allowing the individual participants of the system to achieve objectives that they could not achieve separately. This type of management has a **double value**, because it allows the National Museum to be perceived as the "fulcrum" and "brain" of the neural network, increasing its importance as a hub of knowledge, while for smaller and less known realities it gives the possibility to increase its visibility and consequently the influx of visitors, with a deductible increase in economic revenues.

Being **mutually complementary** museums and monuments in Uganda, coming from homogeneous areas, the network appears decisive for bringing out the historical and cultural connections existing between the different cultural places and between them and the local territory. The satisfactory use of local cultural heritages depends on the ability to reconnect the widespread heritage to the communicative and productive resources of the territory, and to the museum with its assets, through the creation of paths ordered according to appropriate thematic logics. In particular, for minor cultural sites, more decentralized than urban circuits, the network must be functional to overcome the limits set by geographical isolation. Through the network, museums and monuments therefore see the possibility of implementing their own supply system, managing to meet the needs expressed by an increasingly complex cultural demand that they are unable to intercept, if alone and peripheral.

Being part of a network can increase the quality of services and reduce their costs. The advantages are organizational, technical, scientific, promotional and economic. The main ones are:

1) Increased visibility and attractiveness (and consequent increase and / or better distribution of cultural and tourist demand)
2) Greater quantity and higher quality of services: the network makes it possible to increase the quality and quantity of the offer of services even in small clusters, thanks to the opportunity to achieve economies of scale

The network also allows the actors to:

1) Make investments by sharing the costs among the members (for example for communication and promotion initiatives)
2) Use staff and equipment in common (for example scientific director, fundraiser, marketing expert)
3) Centralise some activities (for example cataloguing / digitisation services)
4) Have access to greater financing (which can be divided according to the needs of the network actors)
5) Greater cohesion and coordination of initiatives

The network is a way to:

1) Reduce geographical isolation for many monuments
2) Minimise production and management costs, seeking economies of scale in the network in the provision of services or in the containment of certain fixed costs (with a view to efficiency)
3) Increase the specific use of network participants and the general interest of the community for the initiatives
4) Raise the quality of services

3. STRATEGIC DIRECTION

3.1. Introduction

The strategic direction for Museums and Monuments in Uganda is capsulated around the problem context, the purpose to transform mindsets around the nation's historical and cultural heritage and the strategic interventions needed to realise its goal and mission. It lays out the strategic direction which the Department of Museums and Monuments will follow over the next five years. The direction is linked, and directly contributes towards the Ministry's vision for the sector and the aspirations of the third National Development Plan 20/21 – 2024/25. The contribution is in form of strategic interventions whose outcome is a sound contribution of the museums and monuments subsector to the sustainable socio-economic development and prosperity of the people of Uganda.

3.2. Vision Statement

A Ugandan Nation Proud of its Historical Identity and Cultural Heritage

3.3. Mission Statement

Protect, conserve promote and develop Uganda's cultural heritage resources into an instrument of social identity, tourism development and socio-economic transformation for the people of Uganda.

3.4. Core values

As explained in chapter one, the Department of Museums is one of the Departments which make up the Ministry of Tourism Wildlife and Antiquities. The core values of the entire Ministry are therefore the core values of the Department. These values are:

1) **Integrity.** We commit to deal with each other and with our stakeholders with the highest level of trust, openness, understanding and respect. We will try to find solutions that best reconcile diverse interests and provide optimum value to our stakeholders.
2) **Accountability**. The Ministry takes pride in serving the needs of the public and will always serve them in a professional, responsible and accountable manner. We shall always put public interest above personal interest.

3) **Professionalism**. We always execute our tasks and produce our outputs to the best of our ability, with a focus on continuously improving quality and professional development.
4) **Partnership.** In order to fully execute its mandate, the Ministry requires collaboration and contributions of other key stakeholders including the private sector. MWTA commits to consult and work with other stakeholders and engage them into partnerships for effective service delivery.
5) **Teamwork.** Each member of staff of the Ministry has a unique role to play in the success of our organisation. The Ministry commits to value each staff's initiative, innovation and we will encourage, support and involve staff in the processes through which we make decisions. The principles of collective responsibility and inclusiveness shall prevail.
6) **Excellent customer service.** We always strive to uphold an excellent customer service to both the internal and external customers. We believe that a happy internal customer will always make the external customer happy.

3.5. The Goal

The overarching goal is to preserve, promote and diffuse the experience, the critical knowledge and the shared enjoyment of Ugandan cultural heritage, in connection with its history and identity. This will encourage an active cultural presence in the Country, as well as its connections with urban fabric, natural landscape and wildlife to enhance and strengthen the social capital of the resident community. The goal is also to keep and consolidate the memory and sense of belonging of the Ugandans abroad, to stimulate and fuel the interest and attraction of foreign voyagers and visitors, in view of the systematic growth of the degree of sustainability of cultural heritage and cultural identity.

3.6. Strategic Objectives, Activities and Outcome

The sub chapter outlines the main strategic objective of this strategic plan and links them to the activities required to implement each objective, in this can then be linked to the expected outcomes.

Objective No.1: To strengthen the policy, legal, regulatory and institutional framework on monuments and museums.

Activities

1) Evaluate, Revise and update the 2015 National Museums and Monuments Policy
2) Lobby for transfer of the Department of Culture from Ministry of Gender, Labour and Social Development (MGLSD) to MTWA.
3) Create a conducive environment by addressing challenges facing for development of private Museums and Monuments
4) Authorise and domesticate the international convention of UNESCO on illicit export, import and traffic of cultural properties
5) Strengthen capacity to demarcate and preserve and safeguard the historical landscapes/buildings, archaeological sites, monuments and urban heritage properties.

Outcome:

Territorial palimpsest[15]: The Museums and Monuments system can effectively express its identity and its dense relationships with history, traditions and visions of the Ugandan Nation in its various components if properly connected with its wide territorial palimpsest, emphasizing the channel of communication and exchange that relate cultural heritage with wildlife, natural landscape, anthropic settlements and the myriad of signs and symbols that are disseminated in the Country. In such a way not only the knowledge preserved and offered in the cultural system will prove more eloquent and intensive, but also the tourists attracted by wildlife and nature tourism will be effectively encouraged to explore cultural heritage in the various areas of the Country, thus contributing to the level and distribution of revenues and strengthening the ability to craft projects and to widen the range of services and experiences offered to both resident and foreign tourists.

Objective No. 2: To develop museums and monuments infrastructure including digitalisation

Activities:

1) Develop and set up modern infrastructure to support conservation of Museums and Monuments services
2) Modernize, expand and equip the National Museum
3) Develop and modernize regional Museums
4) Create a cultural onsite and online community though heritage and landscape digitalisation
5) Leverage digitalisation and related technology to expand, elevate and upgrade Museum and monuments sub-sector to international standards.
6) Equip laboratories to undertake analyses including of deposited items

Outcome:

Digitisation: The richness and variety of cultural heritage highlights the need for an extensive digitisation of the exhibits and of the many deposited items that otherwise would be denied to the public for enjoyment and experience. This will connect the Ugandan cultural heritage with consistent cultures and identities diffused in the African Continent and also abroad and raise revenue from use of cross-media information about the Ugandan cultural heritage.

Objective No.3: To enhance human resource skills for Museums and Monuments sector development

Activities:

1) Strengthen the national curricula to include museums and monuments (as part of the culture and heritage) at the earlier stages of the education system in Uganda.

[15] something reused or altered but still bearing visible traces of its earlier form

2) Strengthen the development of staff skills and re-skilling in museology, exhibition designs, curatorship's, conservation, archaeology, anthropology, natural history, strategic and corporate management of museums, marketing management, product development and entrepreneurship.
3) Enhance skills exchange as a means of knowledge sharing and skills development with professional international bodies
4) Facilitate formation of cultural tourism groups in target communities in Busoga, Teso, Bukedi and Karamoja. Support these groups with capacity building and start-up capital.
5) Nurture local private sector to participate in local, regional, and global cultural tourism value chains through training.
6) Undertake capacity building and support creation of new heritage clubs in schools.
7) Undertake promotional programmes locally through organising and celebrating important national, regional and international cultural heritage days.
8) Undertake training for tourism value chain actors on how to develop, package and promote cultural tourism experiences.

Outcome:

Autonomy: The Museums and Monuments system can be managed through a governance structure and decision-making processes where the institutional and scientific framework of the Department of Museums and Monuments within the Ministry of Tourism, Wildlife and Antiquities sets the general orientation, supported by an international scientific committee formed by experts in the different areas (e.g. archaeology, ethnology, art, etc.).

Objective No. 4: To enhance education and wider public awareness by strengthening research and documentation of the cultural heritage

Activities:

1) Create a national portal for Ugandan identity with a national endowment analysis
2) Establish a national research facility for archaeology, palaeontology, ethnography, history and natural history
3) Enhance the capacity to disseminate guidelines and factsheets to operationalise Museums and Monuments Act, once it is signed into law.
4) Strengthen Museums and monuments sensitisation campaigns, educational and other community outreach programs
5) Strengthen collaboration and exchanges with academia, traditional institutions, and cross-media exhibitions to promote cultural heritage information dissemination

Outcome:

Community participation and engagement: The Museums and Monuments system is already active in involving school going children and the education institutions in guided tours, explorations and many activities that can prove the source of future demand for cultural heritage. A further step is the more extensive involvement of the resident community, whose activities – from celebrations to meetings – should be welcomed by the Museums and Monuments system,

in order for residents to become and feel members of a growing community and therefore take care of the solidity and sustainability of Museums and Monuments as their 'home'. This will encourage them not only to visit and to bring other people along, but also to spread a positive word-of-mouth and possibly to actively contribute to cultural actions, either through voluntary work or from donations and other forms of participation, this way will also improve the sustainability of cultural heritage.

Objective No. 5: To disseminate the profiles of Ugandan cultural identity through the whole Country and abroad, as well as among the different social and economic layers of the Ugandan community.

Activities:

1) Establish a coordination plan between the Government Agencies in charge for culture and tourism, and the media sector (tv, radio, web)
2) Establish a shared strategy for communication and dissemination between the Ministry for Tourism, Wildlife and Antiquities and UBC and New Vision Government Media Houses
3) Activate and strengthen sensitisation campaigns, educational programs and ad hoc educational tourism products
4) Provide the national and international audience with TV, radio and web coverage of backstage activities, including excavations, studies and research projects, preparation of museum exhibitions, restorations, etc.

Outcome:

Outreach and dissemination: Increase the knowledge, awareness and involvement of the Ugandan community, both resident and living abroad, on the complex and rich Ugandan cultural identity and on the intensive work of the cultural sector and its professionals in discovering, extracting, studying, analysing and offering for public enjoyment its artworks, through a wide and constant involvement of the media with a special role for UBC and New Vision.

Objective No. 6: To build a network of museums and monuments as an effective cultural system

Activities:

1) Create an inter-museum co-operation and exchange and network by strengthening partnerships between public and private museums and monuments in Uganda
2) Creation of a neural network of knowledge through branding and merchandising
3) Shape a unique brand of the Ugandan cultural system that includes traditions, stories, legends in the network
4) Enhancing exchange with tourist and social spaces and re-location of exhibits and benchmark on museums experiences in other Countries
5) Link museum and monuments to wildlife and natural landscape tourism

Outcome:

Sustainability: The Museums and Monuments system, presently supported by a prevailing proportion of public funds, can implement their market options considering the ability to receive funds through corporate contributions, individual donations and forms of membership where fees open access to specific services and benefits; at the same time, they can widen the spectrum and increase the dimensions of their direct revenues extending the available options beyond ticket revenues, and activating wide merchandising – both on site and online – able to attract the willingness-to-pay of visitors, residents and Ugandans living abroad.

Objective No.7: To develop and diversify cultural tourism product range

Activities:

1) Strengthen and integrate product development capacities across different spectrum of cultural offering of Uganda lying in the Department of Museums & Monuments, UWA, MGLSD and District Local Governments.
2) Maintain the integrity of cultural or heritage sites and monuments
3) Conduct a national program and create public awareness on Cultural Conservation in Uganda.
4) Support community cultural tourism enterprises/groups to develop, promote and market their tourism offerings
5) Refurbish/establish Souvenir and handicrafts centres
6) Establish strategic partnerships with development partners, NGOs, Private sector and community-based organisations, Ministries, Departments, and Agencies (MDAs) to develop cultural tourism products.
7) Develop partnership through identifying development partners with aligned interests in tourism development, museum development and cultural heritage conservation and development; analysing development partners' funding flows and programming; determining points of entry and engagement strategies;
8) Develop and implement a museums and monuments disaster and crisis management framework.
9) Make strategic investment in the following products:
    - Equator Point at Kayabwe in Mpigi district and Kikorongo in Kasese district
    - Kagulu Hill and Bishop James Hannington sites in Busoga sub-region.
    - Kitagata, Sempaya, Panyimur, Kibiro, Rwagimba, Amoropii, Ihimbo and Amuru hot springs.
    - Nyero rocks.
    - Eclipse site
    - Fort Patiko.
    - The Uganda Martyrs' trail.
    - Profile of Ugandan culinary tourism.

Outcome:

Territorial Marketing: spread and strengthen the outreach of Ugandan natural and cultural heritage through a wide and diversified range of products and services to be exchanged both in advance and as a fall out of cultural experiences, both to residents and visitors, also include the important expat community, so the lively and versatile Ugandan identity can be intensively shared, generating both cultural value and economic outcomes.

4. FINANCING FRAMEWORK AND STRATEGY

4.1. Summary of the Budget for Implementing the Strategic Plan

The total cost imperative to implement this plan is UGX 487 billion for the next 7 years. These are indicated in the table below;

Table 10 Summarised Budget for Implementing the Strategic Plan

Strategic Objectives/ Activities (UGX. '000')	FY2022/23	FY2023/24	FY2024/25	FY2025/26	FY2026/27	FY2027/28	FY2028/29	Total
Strategic Objective 1: Strengthening the policy, legal, regulatory and institutional framework on monuments and museums	4,040,000	4,040,000	4,265,000	4,235,000	4,235,000	4,235,000	4,235,000	**29,285,000**
Strategic Objective 2: To develop museums and monuments infrastructure including digitalisation	5,447,800	6,347,800	6,347,800	6,347,800	7,247,800	7,247,800	7,247,800	**46,234,600**
Strategic Objective 3: Enhancing Human resource skills for Museums and monuments sector development	9,570,000	14,870,000	14,870,000	14,720,000	14,720,000	14,720,000	14,720,000	**98,190,000**
Strategic Objective 4: Enhancing and education and wider public awareness by strengthening research, documentation of the cultural heritage	8,031,000	8,031,000	8,031,000	8,031,000	8,031,000	8,031,000	8,031,000	**56,217,000**
Strategic Objective 5: To build a network of museums and monuments as an effective cultural system	6,020,000	6,000,000	5,840,000	5,590,000	7,004,000	7,004,000	7,004,000	**44,462,000**
Strategic Objective 6: To develop and diversify cultural tourism product range	35,645,000	40,645,000	18,575,000	27,885,000	31,585,000	31,355,000	27,610,000	**213,300,000**
Grand Total	**68,753,800**	**79,933,800**	**57,928,800**	**66,808,800**	**72,822,800**	**72,592,800**	**68,847,800**	**487,688,600**

4.2. Medium Term Expenditure Framework (MTEF) Projections

The Government MTEF indicates that the Museum and Monuments department is allocated 11.598 billion per annum for the next six financial years. These are indicated in the table 11 below;

Table 11: Medium Term Expenditure Framework (MTEF) Projections (billion)

	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29
Museum and Monuments	2.165	2.165	2.165	2.165	2.165	2.165
Development of Museums and heritage sites	9.433	9.433	9.433	9.433	9.433	9.433

4.3. Projected Financing Gap

The current financing mechanisms for the museums and monuments subsector can hardly lift it to another level. Most of the funding comes from the central government and hardly covers the staff salaries. There's a huge financing gap between the resources required to implement the

strategic plan and the MTEF projections. The strategic plan requires over Shs. 487 billion for a seven-year period. However, the MTEF ceilings are providing only Shs. 60 billion. The 427 billion gap is huge that without finding alternative financing options, the implementation of the plan would be difficult.

4.4. Financing Strategy to fill the Financing Gap

The Uganda Museum and Heritage sites subsector continues to receive limited funding from the central government which is barely enough for staff salaries, leaving most of the museums activities unfunded. The subsector is therefore required to continually devise creative avenues for revenue generation besides gates collections which is also paid to URA and paid back through the consolidated funds. Organizing of several events such as Cultural festivals and trade fairs, community trainings and outreaches and hiring out venues for events, merchandising casts of their important articles and branded items are some of the initiatives that could generate more revenue for the museum and heritage sites to enable it meet the budgetary needs.

The museum also needs to regularly initiate special projects and partnerships with local and international bodies such as World Bank and UNESCO to help with the funding of the museums research and infrastructural development. This should be done through donations and grants. However, the rate of return on investment in museum and heritage sites is low and hence it's not advisable to seek for loans to fund the investments. Such projects and partnerships could also offer ample opportunities for exchange programmes and training of the staff.

The management of museums and heritage sites should be revised to integrate Public Private Partnerships. Whereas the public sector has a duty to regulate and provide a policy framework for the management of museum and heritage sites, the private sector brings in the business acumen. Annex 3 provides the management options for the various heritage sites alongside the activities that can be handled by both the private and public sector and then the community. Engaging the private sector will not only help to bring in more resources to the sites, but also popularize the museums and sites and make them more attractive to the various local and international visitors.

Starting from on-site perspective merchandising for Uganda National Museum has a central hub, by obtaining adequate space and entrusting it to the private sector. What is on sale here should be related to the Museum indicated as well as to all the other institutions covered by the project and to Ugandan culture at 360 degrees. This would create a further 'network' between the various Ugandan museums, also acting as a flywheel for the others. Other sites in which to develop merchandising are certainly the regional museums. Characterising the products according to the site of sale, so as to create a spin-off for local craftsmen, who could see their products sold on-line too. One example could be Kibiro Salt Village, where only women product salt along Lake Albert and it is a unique example of an industry that has sustained its inhabitants for a period between eight to nine hundred years ago.

On-site and on-line proposal. On-line merchandising is a reality that must be developed in order to create a market before and after the visit. A prerequisite for this is the strengthening of the nationwide internet network, in both the public and private sectors. As far as international use is concerned, the possibility of purchasing original products not only represents a direct income but can be a stimulus for a visit on-site, thus determining additional earnings. As for the on-line

merchandising – and the one on-site-, it could be useful, if not indispensable, to sign agreements with local businesses as well as with universities and schools.

Concerning the **museums shops**, souvenirs are satisfactory: this will develop at the same time **local handicrafts** – for instance within its collectables the Soroti Museum shop can include potteries that are characteristic of the area. Other goods that can be sold are bags with ingredients for cooking typical recipes, local cookery books, a guide to Uganda and its traditions, guides concerning all the Ugandan museums and monuments with suggested trails.

Museums' shops' souvenirs can not only make the visitors remember the place, but also the experience they had while being there.

In other words, if the shop sells cooking products and recipe books, then cooking events can be organised. Taking up the example of before, in the Soroti Museum, given the important role of food on that site, cooking events can be a good resource of income. Those can be established by creating a local cooking school in which its learners will be called to participate in this occasion. This will be an opportunity to practise and directly enter the labour market for the local scholars, to attract, even at various times, tourists and locals into the museum.

Encouraging Micro-donations: It is often thought that donations for culture are a matter only for great patrons and philanthropists, effectively excluding the large part of the community from the possibility of contributing to the support of culture. There are institutions that register large flows of visitors a year of all nationalities who could materially make a donation at the entrance or exit of a visit but cannot do so for lack of a system that allows it, favours it and facilitate.

Fundraising and Corporate Cultural Responsibility: The paradigm shift from shareholder-oriented and stakeholder-oriented capitalism has led companies to pursue development objectives that allow the satisfaction of needs increasingly oriented to the values of environmental and social sustainability and market tends to reward companies that do not shy away from the challenge of being at the same time profitable, socially responsible and sustainable in environmental, social, cultural and governance terms. The reasons behind the investment in culture can be summarised in the possibility of being able to generate a positive impact on one's own territory, in contributing to the cultural development of society, in participating in paths in favour of sustainability and the environment. Culture, as a declination of social responsibility, also entails the possibility for cultural organisations to access different and additional budgets with respect to those of marketing and corporate communication alone. If once upon a time the concepts of philanthropy and patronage were in force, today companies invest in culture for reputational and relational marketing benefits.

5. IMPLEMENTATION ARRANGEMENTS

5.1. Introduction

This section addresses the coordination of the implementation of the strategic plan, sustainability arrangements, and partnerships that are necessary for delivering the strategic plan outputs.

The implementation and realisation of the Vision for a prosperous Museums and Monuments Strategy shall be the responsibility of every citizen of Uganda. The office of the President and Vice President, the Office of the Prime Minister, Parliament, Judiciary, MDAs, Local Governments, Development Partners, private sector, media, civil society and the media will align their plans and strategies to achieve this plan.

5.2. Coordination of the Implementation Process

The overall responsibility of implementing this strategic plan rests with the office of the Permanent Secretary. The Commissioner, Department of Museums and Monuments will coordinate the implementation and will report to the Permanent Secretary on a regular basis through the Director Tourism, Wildlife and Museums and Monuments. To effectively coordinate the implementation, the Museums and Monuments Department will rely on the M&E logical framework to ensure that all strategic actions have clear activities to be implemented during each year. The M&E logical framework is linked to the Tourism PIAP which is also linked to NDP III and the overall Strategic Plan of the Ministry.

The Museums and Monuments Department will further closely work with the Planning Division which is in charge of planning for the whole Ministry. The close working relationship will ensure that the annual workplans and related budgets are produced. The Planning Division will harmonise these with the workplans of the other Departments and Units and ensure that the Minister of Tourism submits them to Parliament and MFPED for approval and resource allocation. Museums and Monuments Department Commissioner will bear the responsibility of ensuring that the quarterly workplans are collectively developed with all the department's staff and these should cascade down to every member of the department's staff for effective implementation. There will be weekly and monthly meetings to review performance, identify emerging issues and set plans for every unit in the department.

The Implementation will include the following:

1) Reporting on a quarterly basis to the Top Management Committee on the performance of the strategic plan. This reporting will comprise a performance report and results of outputs in the previous quarter
2) Reporting by Commissioner every month to the Permanent Secretary on the progress and achievement of targets in the strategic plan

Implementation of proposed actions will depend on availability of resources and having the right staff competences in place. In case resources are not available in a given quarter, focus will remain on the core functions of the department.

5.3. Strategy Implementation Structure

The need to redesign the financial framework in view of a growing degree of sustainability requires some institutional arrangements able to consistently combine the solidity of scientific and cultural orientation on one hand, and the versatility of managerial and operational choices and actions on the other, in order for cultural heritage to prove effective in relation to a dynamic society. This implies the establishment of a structure that is able to guide and execute strategy implementation, decision-making processes, coordinated action, monitoring and evaluation. The proposal is to strengthen the existing structure where the top management committee of the Ministry is at the helm of all the strategic decisions of the museums and monuments subsector. The permanent Secretary will ensure that the Commissioner of Museums and Monuments department executes the aspirations of the strategic plan. This means that the **Ministry of Tourism, Wildlife and Antiquities** is the head and the centre for implementing the strategic plan.

The **Museums and Monument Department** will spearhead day to day implementation of the museums and monuments activities, and the Commissioner will be responsible for breaking the broader activities into small chunks of tasks for the various sections and units. The Department will undertake temporary and extraordinary activities such as exhibitions, international exchanges, and co-productions; and will hold the responsibility of carrying out coordinating sector stakeholders involved in the museums and monuments industry in Uganda. The department will elaborate specific actions and initiatives within the general strategic framework, periodically crafting, supervising, monitoring and evaluating the financial strategy and its various choices and actions, activating and supervising the relationships between the public sector, private companies and social groups and associations active in Uganda.

The public legal status of cultural heritage can represent an obstacle to the smooth and unconstrained process of fund collection, synergies with businesses, investments in goods and services within merchandising policy. An **independent and specifically committed body** can effectively face this challenge, supporting the department with resource mobilisation for financial sustainability. The Ministry plans to partner with a reputable cultural conservation body to play the role of ensuring sustainable resource mobilisation. The Ministry of Tourism can engage into a formal partnership with a Cultural Trust or a related organisation in order to ensure sustainable financial resources mobilisation. The mobilisation could be in the form of seeking and nurturing partnerships with the different stakeholders, running income generating projects and activities which contribute revenue to the Museums and Monuments Department.

The structure for the management of human resources is complex, requiring adequate guidance and coordination. In a system that is centralised, the management of human resources at Uganda National Museum and Regional Museums, as well as human resources training, is the responsibility of the Ministry of Tourism, Wildlife and Antiquities (MTWA) and the

Ministry of Public Service. In order to strengthen supervision of museums and monuments activities, both at the headquarters and in the regions, improving funding will be necessary. Increased funding will afford the Ministry the digital infrastructure for monitoring and supervising staff activities, purchasing and maintenance of vehicles for monitoring activities, and recruitment of staff. Regular reviews of the performance of the various sites and museums will help in addressing absenteeism, low productivity and work morale for the staff. Integrating local governments, especially relying on the district tourism officers would yield sustainable results. Good results may be achieved through provision of conditional grants to the districts.

Finally, the fertile interaction and synergy among stakeholders requires the establishment of a flexible and versatile space within which public-private partnership agreements can be crafted in response to specific contingencies and urgencies emerging in specific areas of the country as well as in determined periods when more effective action is needed. In such a framework, various forms of partnership can be drawn with reference to the combination of actions able to cross-fertilise skills, competences and visions on one hand, and financial engagements able to evenly distribute risks and opportunities between private institutions and private organisations on the other. Examples can be joint investments, project financing, forms of diffused shareholder sharing etc.

6. COMMUNICATION AND FEEDBACK STRATEGY/ARRANGEMENTS

6.1. Introduction

Cultural heritage, as a place to visit and as a venue for cultural activities is communicated following a long-lasting protocol related to its assessed and shared values: knowledge, education, history, local identity. This implies that the communication system tends to emphasize its importance as the driver for a better society, more informed persons, and at the same time satisfied tourists. Communication is aimed at specific categories of possible visitors: mainly tourists, families and then schoolchildren. In line with the Government Communication Strategy (September 2011), and for a purpose to facilitate ownership and implementation of this Vision, mechanisms will be instituted to ensure that different key stakeholders understand and support the Vision. This Strategy will be translated, simplified and continuously disseminated in various fora. The ministry of tourism shall lead and galvanize concerted efforts will be made to ensure that this Vision is understood and supported by stakeholders at all levels, so that every stakeholder appreciates their role in its implementation.

6.2. Rationale

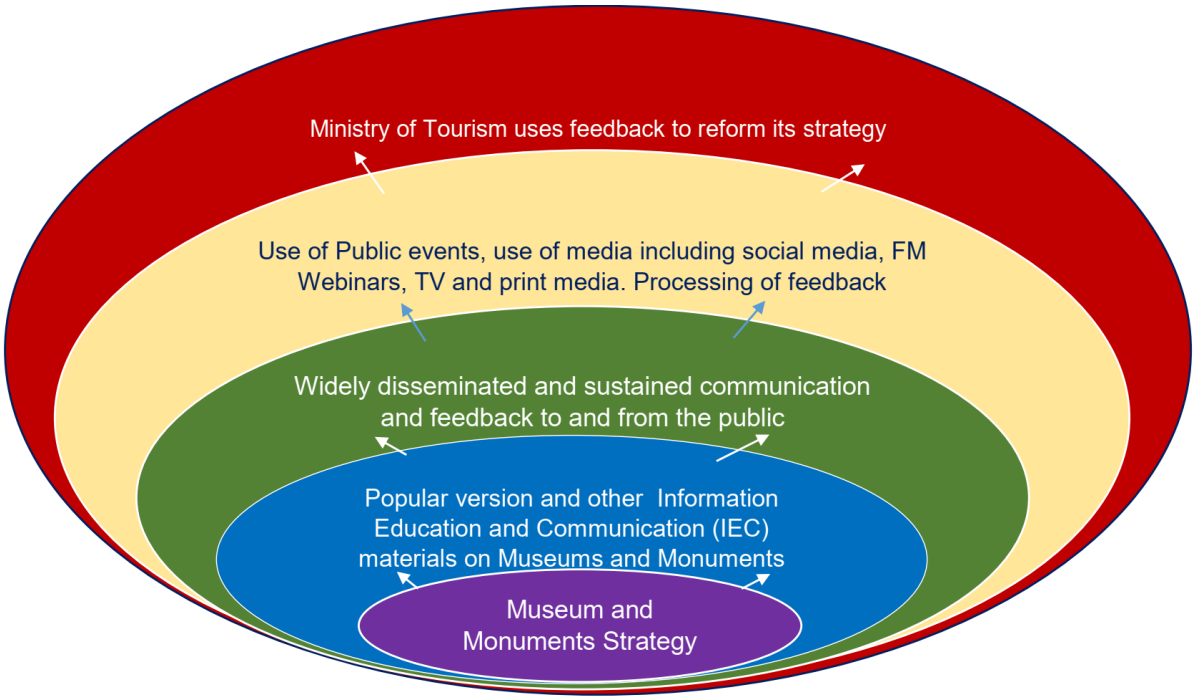
Effective communication of the vision, mission and programs of the museums and monuments strategy will help the different stakeholders to understand their responsibilities. Such an understanding will help to ensure that each stakeholder makes their contribution towards conservation of Uganda's museums and monuments, as a key component for attainment of Uganda Vision 2040. The overall goal of this communications strategy is to support the Ministry of Tourism Wildlife and Antiquities engage both the internal and external stakeholders in a timely and interactive manner during the implementation of the museums and monuments development strategy. The communication strategy will:

1) Guide engagement between the Ministry and stakeholders in generation of expectations about the changes that will occur over time in the museums and monuments sub-sector in Uganda
2) Improve the image of the museums and monuments sub-sector, the Ministry and the country at large
3) Help to ensure that staff have up to date and accurate information on progress of implementation of the museums and monuments strategic plan;
4) Encourage openness, honesty and feedback on the part of staff, and support staff to work together in teams
5) Facilitate information sharing, reporting and enhance awareness to ensure a coordinated approach to communications, feedback generation and promoting best practice

- Facilitate information sharing, reporting and enhance awareness about the importance of the museums and monuments sub-sector as a crucial contributor to socio-economic and sustainable development of Uganda.

A popular abridged version, will be published and widely disseminated to stakeholders. Government shall put in place various appropriate ways to communicate this strategy through sustained dialogue and events including: talk shows, use of mass media (with an emphasis on local FM radios and TV stations), advertorials and pin-up posters as well as pull-outs from the national newspapers, bulletins and journals, as well as social media platforms. Private museums will be expected to play big role in this process. Below is an illustration of the communication arrangements to ensure all citizen understand, embrace and be part of its implementation.

Figure 1: Monuments and Museums Communication Mechanism



6.3. Communication Objectives

The overall goal of the communication strategy is to institutionalize a systematic, comprehensive, and coherent approach to communication that will foster public confidence and stakeholder engagement in the museums and monuments sub-sector. The specific objectives of the communication strategy are:

1) To formulate a framework for planning and managing the communication function in the museums and monuments sub-sector.
2) To develop mechanisms for coordination and collaboration among stakeholders in museums and monuments sub-sector.

3) To elevate and raise awareness of the importance of cultural heritage conservation and tourism sector development;
4) To keep all key internal and external audiences in cultural heritage conservation informed and engaged in what the ministry is doing;
5) To improve the management of stakeholder expectations including ensuring consistent dialogue with them;
6) Exploit innovative and existing communications channels and techniques to maximise awareness of and promote understanding of ministry's roles of wildlife and cultural heritage conservation and its tourism sector programme;
7) Focus on continuous information sharing and reinforcement with a view to reducing resistance, fears, uncertainty, and rumours.

By achieving the above objectives, it is expected that the communication and feedback strategy will contribute to the following outcomes:

1) A strong network of museums and monuments serving as an integrated fabric where cultural heritage is shared and fertilised through common action, exchanges and shared projects
2) Established and consolidated systematic relationships with the resident communities, emphasising the semantic, narrative and symbolic connections between exhibits and artworks on one hand, and stories, legends, traditions and beliefs held by the various social and cultural groups, thus attracting residents of the different generations and international tourists, consistently with their interest towards wildlife and nature
3) A wide line of integrative merchandising and information (catalogues, books, etc.) that captures the willingness-to-pay of actual visitors and at the same time elicits interest and curiosity of potential visitors.

5.4. Strategic Actions

The Ministry should implement the following strategic actions to be able to achieve the above communication objectives.

Create a structure to facilitate management of the communication function and stakeholder engagement

The focal communication point is the department of museums and monuments. The department will be responsible for implementing the communication strategy, and should coordinate all the stakeholders to develop a functional communication framework for museums and monuments sub-sector. The framework will define the mechanism for information collection and sharing, including specific outputs that have to do with communications, and incorporating communications evaluations into the M&E framework and ensuring alignment with the overall Ministry framework and other agencies. Below is the summary of proposed key players, their communication issues and what channel can be used.

Table 12: Stakeholders communication issues and channels of communication

Key Players	Communication Issues	Channel of delivery
MTWA, its agencies and other ministries, departments and agencies	• Enhancing two-way communications in the development of culture conservation services and policies; • Improving awareness and use of corporate social media channels; • Maximising the accessibility of cultural conservation development information to all ministries, departments and other government agencies; • Maintaining and improving corporate reputation of the Uganda museums and monuments.	• Annual Reports • Online – website, social media, e-newsletter • Media
The media	• Promoting awareness of key messages; • Defending and promoting the museums and monuments public reputation; • Maximising positive coverage of the department of museums and monuments activities; • Promoting regional and domestic tourism	• Press releases • Online – website, RSS feeds, social media • Running targeted edutainment programmes
Private sector and investors	• Generation of up to-date information on museums and monuments services • Proper channels of communication with the Museums department to provide feedback about museum services • Information on tariffs, events and promotions at the various museums and monuments in the country	• Online – website, social media • Regular consultative forums • Instant messaging systems
Development partners and civil society	• Awareness about museums programs, activities and events; • Two-way communications; ensuring “joint ownership” of key information for ease acceptability and transparency, e.g. community-based conservation and tourism enterprise development projects	• Personal briefings • Specialist media • Consultations
The public and local communities	• Provide feedback and reports that may support and contribute to improvement of the museums and monuments sub-sector. • Information on opportunities emerging from the cultural heritage subsector	• Consultation • Voluntary information

Develop annual communication plan

The Ministry should develop a clear plan of what will be communicated when, to whom and how on an annual basis. This calendar should be shared with all the stakeholders so that expectations and appropriate preparations are done.

Furthermore, the Ministry should have an annual calendar that which shows which department or partner is implementing which activity. Color-coding can be used to denote progress, showing which activities are scheduled, on-going and overdue and completed.

Develop clear, persuasive and educative Messages for the stakeholders

The Ministry should be able to identify appropriate channels by discussing which of the media is the most effective, and identify new potential channels that might be more effective for the different communication needs. Culture conservation communications go beyond sending press releases or publishing reports. There is need to adopt key messages around what the ministry does, for whom and for what purpose. These messages should be tied to the larger cultural heritage conservation (i.e. how the ministry wants to be seen) and highlight the unique value and role of Ministry and its Agencies in the larger cultural heritage conservation landscape of Uganda and beyond. The best strategic messages are clear and concise, and should be memorable seeking to educate, persuade, create awareness and call to action. This means that the Ministry and her agencies messages should be:

1) Designed to impress, attract attention and distinguish the ministry and her agencies from others.
2) The messages should address emerging issues and respond to issues raised and support the Ministry in the implementation of the Museums and Monuments strategic plan.

Other actions

1) Develop a media relations plan through which the museums and monuments sub-sector will build a mutually productive relationship with media industry.
2) Formulate a community outreach plan through which the museums and monuments sub-sector will engage with and bring on board local communities.
3) Develop an advocacy plan through which the sector will secure support for the tourism sector and the buy-in of influential actors.

7. STRATEGIC RISK MANAGEMENT

7.1. Introduction

It is expected that risks will arise in realisation of any strategy, however, Government and stakeholders shall aim to mitigate them. It is anticipated that this the implementation of this strategy shall face strategic, financial, operational, organisations, and technology risks. This section highlights these risks and proposes corresponding mitigation measures.

7.2. Operational Risk

There are a number of operations challenges that be-face both the public and private sector. These include limited awareness of the roles and contribution of monuments and museums to the everyday life of people, organisations, businesses and government. As a consequence, **there has not been sufficient resource investment in this sub-sector**. Museums and Monuments sub-sector remain under-resourced with estimated level of funding vis-à-vis the capital requirement being below 32%. There are gaps in up-take of modern systems making automated work difficult and sustaining bureaucratic procedures and delayed implementation of key functions. Museums and monuments lack the needed resources to grow their stock and implement various operational tasks. In the light of the following risks, the following mitigation mechanisms are proposed:

1) Wider staff engagements at dissemination and awareness events to show-case the critical role of Museums and its capacity to integrate Uganda into the global tourism space.
2) Enhancing provision of digital systems, computers as well as human resources capacity to roll out of key aspects of this vision via various networks to various regional museums on which they ought to operate
3) Established widely agreed-to and agile reporting template to serve reporting needs of various stakeholders
4) Fill the human resource structure to ensure stability and predictability of human resource performance to drive the implementation of this strategy.

7.3. Strategic Risks

There are various policies, laws and regulations law that are needed to be reviewed to create an enabling environment for the attainment of the vision of this strategy. Within a weak legal and institutional framework, there will be challenges in implementing strategic interventions paramount to the attainment of this vision.

In the light of the following risks, the following mitigation mechanisms are proposed:

1) Ensure finalization and passage of strategic policies and Acts of Parliament to clearly stipulate the roles of various actors in the sub-sector

2) Develop and implement a robust M&E system to support reporting, oversight and reform
3) Strengthening collaborative mechanism between public and private museums
4) Reporting frameworks shall be tightened the link between regional and national museums

7.4. Financial Risk

In light of limited financial resources, prioritisation shall be required by embarking on investments imperatives to build a foundation for prosperous museum and monuments sub-sector. Currently the Ministry faces limited resource allocation from the national budget to fully execute the laid out agenda under Tourism Development Program of NDP III. There are late releases to MDAs, forcing their return to the consolidated fund unspent. There is limited clarity on how resources are shared across various MDAs which this strategy purposes to resolve by showing roles of various actors.

In the light of the following risks, the following mitigation mechanisms are proposed:

1) The Department shall develop and implement a resources mobilization strategy so that it is able to facilitate some of its activities with limited reliance of government allocation alone
2) Government shall strengthen their own ICT internal capacities to ensure budget controls, timely requisitions, expedited procurement processes, and planning so as to increase the current levels of fiscal prudency
3) Clarity on financing arrangements to increase the integrity of the planning, budgeting and financing and accountability
4) Efforts will be sustained to ensure timely releases of funds from the MoFPED.

7.5. Organisational Risk

Advancement in use of modern technologies continues to be adversely affected by a sustained organisational resistance to change within government and non-state actors. This has made it difficult to enforce reforms especially in use of IT systems needed for networking and digitalisation of the museums and monuments sector. There is high level of staff attrition attributed to their short tenure of contracts – for better paying jobs outside Government – yet it incurs substantial time and resources to train them. In addition, due to limitations in resources, there is limited attention to critical HR aspects like induction, training and promotion of staff.

In the light of the following risks, the following mitigation mechanisms are proposed:

1) Government will provide attractive contracts staff working in the sub-sector
2) More resources will be earmarked for staff induction, training and promotion;
3) A change management aspect shall be introduced under HR to sustain orientation especially in use of IT systems needed for networking and digitalisation

7.6. Technological Risks

As has been alluded to, there remains a challenge of slow uptake of modern systems. The level of infrastructure stock is limited and the use of current stock is passive. Most Management Information Systems (MISs) have not yet been fully operationalised and other systems in place

are not used as required. In the light of the following risks, the following mitigation mechanisms are proposed:

1) Government shall ensure fully functionality of the all ICT systems and support staff in its use. This will include recruitment of more IT staff on permanent terms, and procurement of scanners, computers and other supporting IT equipment
2) There will be efforts to link all systems and their interface with other national IT systems
3) Government will sustain plans to set up an e-museum centres of excellence per region
4) Ensure that there is annual subscription to online libraries as well as to options like 'friends of museums' for offices to access new documented reference cases as well as protection of content from piracy.

7.7. Risk Mitigation Strategy Matrix

Assessing risks is an important management engagement to help design means and approaches to mitigate them upon occurrence. It is important to note that this strategy prioritised the most eminent risks due to resource constraints. A summary of the risk assessed and mitigation mechanism is shown in the table below.

Table 13: Risks Assessed and Mitigation measures

Nature of Risk	Anticipated Risk	Mitigation Measures
Operational Risk	• There has not been sufficient resource investment in this sector being below 32% of capital and managerial cost requirement per annum. • There are gaps in up-take of IT systems making automated work difficult and sustaining bureaucratic procedures and delayed implementation of key functions. • There is a multiplicity of un-matching case reporting formats some that lacking key flexibilities and agility to align to diverse stakeholder needs	i. Wider staff engagements at dissemination and awareness events to show-case the critical role of museums and monuments. ii. Enhancing provision of IT systems, computers as well as human resources capacity to make a network of museums and monuments a reality iii. Established widely agreed-to and agile reporting template to serve reporting needs of various stakeholders including for private museums iv. Fill human resource structure to ensure stability and predictability of human resource performance to drive the digitalization agenda.
Strategic Risk	• There are various policies, laws and regulations law that are needed to be reviewed to create an enabling environment for the attainment of strategy mission and vision. Within a weak legal and institutional framework, there will be challenges in implementing strategic interventions paramount to the attainment of this vision	i. Ensure finalisation and passage of strategic policies and Acts of Parliament to clearly stipulate the roles of various actors in the sub-sector ii. Develop and implement a robust M&E system to support reporting, oversight and reform iii. Strengthening collaborative mechanism between public and private museums iv. Reporting frameworks shall be tightened the link between regional and national museum
Financial Risk	• Currently the Tourism Development Sector faces limited resource allocation from the national budget to	i. The Ministry shall develop and implement a resources mobilisation strategy so that it is able to facilitate some of its activities with limited reliance of government allocation alone;

Nature of Risk	Anticipated Risk	Mitigation Measures
	fully execute the laid out agenda under NDP III. • There are late releases to the ministry. • There is limited clarity on how resources are shared across various the sub-sector.	ii. MDAs shall strengthen their internal capacities to ensure budget controls, timely requisitions, expedited procurement processes, and planning so as to increase the current levels of fiscal prudency iii. Overall the ministry will devise a process to clarity on financing arrangements to increase the integrity of the planning, budgeting and financing and accountability. iv. Efforts will be sustained to ensure timely releases of funds from the MoFPED.
Organizational Risk	• A sustained organisational resistance to change. • Structure of ICT carder is filled at only 32%. • High level of staff attrition attributed to their short tenure of contracts and preference to work outside of Government	i. Government will provide attractive contracts for staff in the sub-sector ii. More resources will be earmarked for staff induction, training and promotion; iii. A change management aspect shall be introduced under HR to sustain orientation especially in use data management systems needed for decision making and reform
Technological Risk	• Slow uptake of ICT systems within MDAs and among non-state actors. • The level of infrastructure stock is limited and the use of current stock is passive. • MIS has not yet been fully operationalized and other systems in place are not used as required. • Logistical challenges in terms of tools such as computers /laptops and low internet connectivity	i. Government shall ensure fully functionality of the all ICT systems and support staff in its use. This will include recruitment of more IT staff on permanent terms, and procurement of scanners, computers and other supporting IT equipment ii. There will be efforts to link all systems and their interface with other national IT systems iii. Government will sustain plans to set up an e-Museum centres of excellence per region iv. Ensure that there is annual subscription to online libraries for offices to access new documented reference cases as well as protection of domains from piracy.

8. MONITORING AND EVALUATION FRAMEWORK

In line with the National Public Sector M&E Policy (2013) we will ensure comprehensive reviews and evaluations are undertaken for the purpose of continuous learning, development and reformation of the Museums and Monuments sub-sector.

8.1. Monitoring and Evaluation Arrangements

The overall purpose of the Monitoring and Evaluation (M&E) framework for the sector is to ensure performance assessment of government interventions and ascertain the levels efficiency, effectiveness relevancy, sustainability and impact of museums and monuments in Uganda. The framework will assist in building consensus on high-level indicators and targets, and standardize the reporting mechanisms and processes. The M&E framework is designed to operationalize the national Policy on public sector M&E in line with the already existing M&E mechanisms within the Ministry. This framework will be aligned to the reporting and accountability frameworks of Government, such as the program-based performance monitoring by MoFPED the Government Annual Performance Report (GAPR) by Office of the Prime Minister, and the National Development Report (NDR) of the NPA.

8.2. Annual Performance Reviews

All entities as listed in the implementation arrangements shall be required to follow current reporting guidelines for quarterly reporting and will review work-plans and budgets for activities' implementation as presented in the results framework matrix. Highlights of quarterly reports will be present to the Top Policy Management of the Ministry showing progress of implementation on various projects under the respective interventions. This will be for their attention, discussion, decision and remedial action as relevant or required. An annual report shall be developed as a progress report on the implementation of this Vision called the ***Museums and Monuments Annual Status of Report*** and will feed into other reporting by GAPR and NDR as alluded to under 8.1 above.

8.3. Reviews and Evaluation of the Plan

The Government of Uganda adopted the National Policy on Public Sector Monitoring and Evaluation, which defines the framework and M&E standards for public sector agencies. Government will:

i. **Conduct a baseline survey on Museums and Monuments** in the first year of this Strategy to take stock of the conditions, situation and basis for support of various interventions as planned. This baseline survey will make reference to already existing data on within the Ministry

ii. **Undertake a Mid-Term Evaluation** that shall take stock of performance of the plan half way-through implementation and report on lessons learned, areas for improvement and recommendations for recourse, reform or remedial action for the next phase of implementation.

iii. **Commission an External Final Evaluation** which will be held during the last year of implementation (FY 2029/30) to evaluate the performance of the plan and utilize findings to design a successor plan.

8.5. Monitoring and evaluation framework

The overarching goal of the monitoring and evaluation framework is to provide museums and monuments management with a clear and regularly updated view of the dynamics and trends of the range of objectives pursued along with the measurement and evaluation of the effectiveness of the tools adopted. In such a way measurement and evaluation are not aimed at simply judging success vs. failure dilemmas, but rather to provide museums and monuments decision-makers with the technical picture of the degree of effectiveness of the strategies undertaken and the actions carried out, allowing them to promptly and finely tune their efforts to the consistency and appropriateness of their ability to pursue the established objectives.

The adoption of ad hoc indicators allows decision-makers to regularly evaluate the effectiveness of their action, sharing the information within the whole museums and monuments system, and the cultural administration as a whole. The areas where indicators should be adopted and applied cover the range of activity of cultural heritage.

Territorial infrastructure

Indicators should be related to the width of diffusion of cultural heritage, measuring the following variables:

a) Map of cultural heritage, with specific attention to the delocalised items and exhibits in non-museum areas, in order for their ability to strengthen the cultural identity of the territories and to attract new layers of visitors to be measured.
b) Map of synergies with cultural institutions, organisations and social groups establishing and keeping relationships with the museums and monuments system, in order for the extension of visibility and co-operation to be evident.
c) Map of donations and contributions offered to the museums and monuments system both in Uganda and abroad, in order for the degree of financial penetration to be measured and evaluated.
d) Map of the exchanges and co-productions carried out with other museums and cultural institutions abroad, in order to highlight the width and variety of the co-operation spectrum of the Ugandan cultural heritage.

These maps offer the number, the distance and the intensiveness of the relationships forming the network of the Ugandan museums and monuments system, and give management the clear perception not only of the present status of visibility and interaction of cultural heritage, but also the changes occurring through time, in order for the effectiveness of tools and actions adopted to be measured and evaluated through time.

Oher indicators refer to the demand and its social and financial implications:

e) Trends in the dimensions of the audience, with measure of its composition by age brackets, areas of residence, sectors of activity, nationality. These can give the view of dimensional dynamics as well as social composition of the audience.

f) Trends in the frequency of visits (to be measured through cards, memberships, and questionnaires), aimed at measuring the impact of cultural experience as the source for further visits.
g) Trends in the purchase of goods and services able to integrate the contents and knowledge of cultural supply, to be measured both in dimensions and categories (goods and services purchased) and in revenue (expenditure made).
h) Trends in the visits to the museums and monuments system experienced by tourists present in Uganda for wildlife and nature experience, in order for the system to measure and evaluate its 'permeability' towards non-cultural tourism.

Adopting these indicators the system can acknowledge and evaluate its performance, and adapt the resources, tools and actions carried out whenever the established goals can be pursued in more effective way. The use of indicators requires versatility and sometimes flexibility in the use of material, human and financial resources.

9. PROJECT PROFILES

9.1. DEVELOPMENT OF MUSEUMS AND HERITAGE SITES FOR CULTURAL TOURISM PHASE TWO

Table 14: Development Of Museums And Heritage Sites For Cultural Tourism Phase Two

Sector Name:	Tourism
Vote Code:	022
Vote Name:	Ministry of Tourism, Wildlife and Antiquities
Program Code:	01
Program Name:	Tourism, Wildlife Conservation and Museums
Sub Program Name:	Museums and Monuments
Project Title:	DEVELOPMENT OF MUSEUMS AND HERITAGE SITES FOR CULTURAL TOURISM PHASE TWO
Project No:	00009-022-19
Project Duration:	Start Date: FY2021/22, End Date: FY2025/26, Duration years: 5 years
Estimated Project Cost:	45,320,000,000 UGX
Capital to Recurrent Ratio:	87/13
Date of Approval of Concept note:	31-07-2020 7 pm

9.2. Project Background

9.2.1. Situational Analysis

Uganda is endowed with rich cultural and historical heritage that have for a long time been inadequately tapped. The cultural and historical heritage in Uganda include intangible and tangible heritage and/or geo-heritage. Whereas intangible heritage has been, to some extent, not attended to, tangible/immovable has remained desolate. Uganda's heritage remains a masterpiece of Africa's heritage and it is a reason Sir Winston Churchill in the 1900s named the country "Pearl of Africa". With cultural tourism being one of the largest and fastest-growing global tourism market segments, culture and creative industries are increasingly being used to promote destinations and enhance their competitiveness and attractiveness. Many locations are now actively developing their tangible and intangible cultural assets as a means of developing comparative advantages in an increasingly competitive tourism marketplace, and to create local distinctiveness in the context of globalisation, as well as diversify product menu and enhance lengths of stay, tourism volume, investment, jobs and expenditure in destinations.

Uganda has nine (9) cultural or geo-heritage sites (Nyero, Mukongoro, Kapir, Komuge, Kakoro and Dolwe rock arts sites, Kibiro salt village, Bigo Byamugenyi, and Ntuusi mounds) which have been on the UNESCO tentative list for the last 20 years without being upgraded. These are among the 680 historical, archaeological and paleontological sites already listed in the national database. There are currently 3 museums which are not up to international standards. Phase two of development of Museum and heritage sites for cultural tourism promotion has therefore identified areas that will require construction, rehabilitation and improvement. This will consequently produce new tourism products and support tourism diversification. Development of these sites will also help Uganda to match other East African Countries (EAC) in terms of tourism competitiveness.

It should also be noted that, since 1954, even exhibits at the Uganda National Museum have not been changed. This limits the country's tourism earnings as it discourages repeat visitation by creating boredom to cultural visitors who therefore, cannot return 3 times or more. Further, there are few rooms for temporary exhibitions which necessitate expansion of the National Museum. Therefore, the Ministry of Tourism, Wildlife and Antiquities (MTWA) seeks to undertake Phase II of the Development of Museums and Heritage Sites for Cultural Tourism project to address some of the remaining impeding challenges associated with cultural and historical heritage. This is easy to implement since land is available.

9.2.2. Recent Developments

Under phase one of the Development of Museums and Heritage Sites for Cultural Tourism project, MTWA registered a number of achievements: (i) Completed landscaping and fencing of Kabale and Soroti Museums; (ii) Constructed Transport Gallery at Uganda National Museum that is now housing official cars of the former Presidents of Uganda; (ii) Completion of Barlonyo Memorial Site; (iv)Commenced preliminary works on Nyero Interpretation Centre; (v) Completed the perimeter fence at Mugaba Palace; (vi) Revamped the plumbing system of the Uganda National Museum's 70 year old building in addition to renovating the cultural village; and, (vii) Developed designs and Bills of Quantities (BoQs) for the Uganda National Museum expansion, Arua and Fort-Portal regional Museums. The ministry has also begun on the implementation of handcraft and souvenir development using an Enhanced Integrated Framework (EIF).

Therefore, phase II of this project will build on the progress registered under phase I. In particular, phase II seeks to increase on the number of project components on sites, which will help in achieving the Tourism Sector goal of increasing competitiveness of destination Uganda. For instance, phase II of this project seeks to have three major components: (1) Consolidation of Museums (Upgrading the National Museum and Development of Regional Museums); (2) Development geo-cultural heritage sites including rock art sites. Through this project, a rock art nomination dossier for Lake Victoria Region will be submitted to UNESCO; (3) A trail of historical sites in Albert-Nile region will be developed and added on to the Murchison Falls National Park circuit. A baseline for Idi Amin Museum will be based on facts being collected from the current 2019 Unseen Archives of Idi Amin Exhibition at the National Museum.

The plan for development of museums and heritage sites for tourism lies at the heart of the broader national strategy for diversifying tourism products in Uganda. New Products such as, historical sites, rock art sites and geo-cultural heritage sites are a significant potential for diversifying the overall national and regional tourism product base. The cultural heritage products will take advantage of broader themes in relation to tourist preferences. Therefore, the intent of this project is provide a framework for industry stakeholders to capitalize on many

products and to develop and market these new products in ways that capture imagination of both domestic and international visitors.

9.2.3. Museums and Heritage sites that need development under phase II

Uganda has more than 680 cultural heritage sites, most of which are in a desolate state. NDP III identifies cultural heritage development as means of diversification of tourism products. Most sites if developed can also help in increasing job opportunities. This is in line with the NDP III theme: "Sustainable Industrialisation for inclusive growth, employment and sustainable wealth creation". Three museums and 10 sites have been selected for development in phase two of this project. These are presented in Table 14 below:

Table 15: List of sites and their needs.

SN	Name of the Site	Attributes and Need	Region
1.	Napak	1) ***Uganda pithecus,*** one of the World's oldest fossil was discovered here. This was a hominid close to a Gorilla and lived here 19-21 million years ago. Excellent World Heritage Site candidate. 100% of the visitors to Kidepo and Mt Elgon National Parks can also visit Napak (Conservative estimate). 2) Tragulids (ruminants) that currently live in tropical rainforest of Asia and Africa, are part of the fossil record. 3) Today Napak is semi-arid, however, the available paleontological evidence indicates that it was once like the Mabira Forest. 4) Africa's only open museum, complete with a village walk. 5) The World's best example of a dissected volcanic mountain. Urgent need to establish an onsite detailed findings exhibition, a website; specifically dedicated to Napak and erection of signage.	North East
2.	Arua Regional Museum	Land available and designs, BOQs ready. People from the region need the museum to showcase the history and culture as part of things that the future generation can see and appreciate.	West Nile
3.	The Uganda National Museum	Current building does not showcase all that is required for the country and therefore need expansion and renovations. ICT equipment is a prerequisite while revamping the National Museum.	Central
4.	Fort-Portal Museum	Regional Museum taking services closer in western region needed in Fort-Portal City. 8 Acres of land availed by Fort Portal Tourism City for the Museum and other augmented products that would ensure operational sustainability. The strategic location along the Uganda's most lucrative tourism circuits is a plus for the site. The site will benefit from the existing visitor traffic to Murchison Falls, Rwenzori, Queen Elizabeth, Kibale, Semliki, Bwindi National Parks. Plus, the planned construction of Kabale International Airport. Designs and BOQs for the Fort-Portal regional museum was made in 2012 and therefore will need review.	Western Uganda

SN	Name of the Site	Attributes and Need	Region
5.	Bigo Bya Mugenyi, Ntuusi and Bwongero and Nakayima	Construction of tourist facilities at rich archaeological sites that showcased the remains of the Batembuzi and Bachwezi Dynasties. The site is in the vicinity of Katonga Wildlife Reserve and can be accessed via Kampala -Mpigi-Sembabule or Mubende. Ready land for development owned by the government. The sites are on the UNESCO tentative list and need to be upgraded.	Central
6.	Mugaba Palace	Omugabe site built in 1950s and acquired by government after 1966 abolition of kingdoms. MTWA has completed phase one of this renovation where by a perimeter wall to stop encroachment was constructed and now renovating the palace and other houses. The subcomponent has 3 phases and the last will be landscaping and documentation of histories of Ankole.	West
7.	Mugole Rocks	Site related to Chwezi legendary of a bride and groom who became stones. A lot of archaeological materials on site need protection and therefore urgent need for Survey and improvement of the site for tourism and education purposes. Land owned by 7 community members ready for its development in partnership with government.	West
8.	Agoro and Parabeck	The two sites in Lamo district are of stone wall enclosures related to Thinmlich Ohinga World Heritage Site in Kenya. These are sites of unique attributes and therefore need to be improved. Construction of visitor facilities and acquisition of land from local government urgently required.	North
9.	Lamogi Rebellion site/Amuru hotspring	This site was declared a national site by the President of the Republic of Uganda in 2016. It tells the story of Lamogi rebellion with the whites and their fighting grounds. The site needs improvement in terms of bush clearing and construction of visitor facilities.	North
10.	Dufile, Fort Patiko and Wadelai	The 3 Forts are associated with Charles Gordon and Ottoman Emin Pasha who fought to end slave trade in the Upper Nile region and mitigated the impact on the rise of messianic forces in Mahdi. Dufile was also the port for the first steam ships that served the Upper Nile and Lake Albert areas. Historic recordings indicate that Nile valley witnessed the movements of people from the southern part of middle Nile, including the Lwoo, in about 500 years. The sites need Improvement and construction of visitor facilities.	North
11	Burial Caves in Mutanda/ Kigezi monument	Cave Graves in Lake Mutanda where former kings of Rwanda buried. The district also has a monument marking border agreements in 1911 between Germans and the British. The needs are renovation of the monument and creation of a trail for tourists to visit this site on Lake Mutanda.	South Western
12.	Dolwe, Kapir, Nyero, Mukongoro, Kakoro and Komuge Rock Art Sites.	These are geo-cultural sites in Eastern Uganda, which tell an intriguing story about the behaviour of people who lived in caves about 2000 years ago. The sites require visitor facilities such as reception, toilets, information centres and a boat for Dolwe.	East

SN	Name of the Site	Attributes and Need	Region
13.	Bishop Hannington, Mpumudde-Buso and Fort Thurstone	Historical sites in Busoga region that require improvement and renovations for visitors to enjoy.	East

9.3. Strategic Fit

Focus Area: Competitiveness

Interventions: Diversification of Tourism Products

Details:

Linkage to the Uganda Vision 2040 which aims at strengthening fundamentals for harnessing tourism opportunities. Uganda Vision 2040 also emphasises increase in conservation and promotion of natural and cultural heritage in the country. This project seeks to implement the country's vision that is geared towards maximizing the existing tourism potential by exploiting and improving the cultural heritage tourist products. This will be done through improvement in research and development efforts will be geared towards diversifying tourism products to meet the needs for the tourism sector. Vision 2040 also focuses on development of the souvenir art, craft industry and tangible and intangible heritage.

The Third National Development Plan (NDPIII). Like the Second National Development Plan (NDP II), the NDPIII focuses on increasing annual tourism receipts and job creation through increasing the stock and quality of tourism infrastructure, improving and developing or diversifying tourism products. The NDP III, also emphasizes development of Dark Tourism as a product which the sector tested by showcasing President Idi Amin's History at the National Museum and has attracted many visitors. NDP III focuses on three major sectors including museums and monuments and recognizes tourism as a major foreign exchange earner for the country. Current NDP II also shows that over 12,000 types of trade in cultural heritage and creative industries were employing over 386,000 people by 2013 whereas export earning of cultural goods and services averaged USD 50 Million per year. This is a good indicator that by implementing this project, one will directly be addressing the issues in the National Development Plan.

Similarly, the project is also in line with strategic objectives of the Uganda Tourism Master Plan (2014-2024, is to safeguard historical/cultural heritage sites through sustainable tourism. Uganda Tourism Master Plan (2014-2024), identified a narrow product range. Implementing of this project will contribute to the achievement of the objective of Tourism Master Plan that aims at;

- Diversification of tourism products by focusing on both cultural and natural components. Diversifying tourism products (focusing on cultural heritage and museums) in the country, will at least increase on the visitor number and stay after the development of rock art and historical sites of the country.
- Widening the product range by consolidating museums.
- Increased Visitor expenditure in the country by creating new products that will complement existing natural products.
- More effort in product development will increase the economic benefits and revenue to the country by increasing tourists' length of stay from 7 to 10 days by 2025. The

significant increase in spending and creation of job opportunities therefore makes cultural heritage attractive target of the Ministry of Tourism, Wildlife and Antiquities.

- Development of these cultural and historical heritage sites will not only widen the scope of visitors' experience but will lead to a discovery of less well-known destinations. This contributes to the conservation, promotion and appreciation of a tangible and intangible heritage through theme-based tourist routes, and also mitigates rural-urban migration and increases the sense of pride among local communities because of unique culture and tradition shared with the World. Heritage sites development will therefore reduce on encroachment that is becoming rampant on most historical sites. Looking at competitiveness with the neighbouring East African countries, development of these historical sites gives opportunities to generate added value from integrating tourism. Therefore, more efforts should be made to assess cultural heritage sites significant for tourism development and also invite private companies to jointly develop these resources for economic development as well as enjoyment by visitors for educational, nostalgic and pleasure purposes.

9.4. Justification

Tourism development in Uganda can only be sustainable if natural, and cultural heritage resources are conserved. These resources form the bedrock for the sector development and thus must be protected. However, given the current pressures from population growth, alternative economic activities, illicit trade, global warming and other exogenous factors, these resources are critically endangered. The impact of the above pressures is worsened by the inadequacy of financial resources to protect the integrity of these heritage resources.

The second National Development Plan (NDP II 2015/16-19/20 emphasizes the enhancement of Uganda's cultural heritage conservation and improve its contribution to tourism. On the other hand, NDP III (2021-2025) focuses on improving cultural heritage resources as means of increasing the stock and quality of tourism infrastructure and diversification of tourism resources.

As far as the current revenue collection is concerned, National Museum alone can collect over 200,000,000 million if entry fee is increased to 2000 for children below 18 years, adults to 5000 and foreigners to 10,000. This will again be cheaper compared to UGX 10,782 - UGX 35,940 (approximately USD 3 to USD 10 at an exchange rate of 1 USD = UGX 3,594) charged as entry to other museums in the region. As an alternative to irregular revenue stream from the Government of Uganda; 50% of internally mobilized revenues will be spent at source. Sites like Nyero and Patiko should also increase on NTR to be able to achieve this.

Therefore, there is an urgent need to increase NTR at both National Museum and regional sites, and allocation of significant amount of resources for maintenance and refurbishments. This will not only enhance Uganda's competitive advantage in the region but also; increase its revenue by 150% in the next 5 years. Basing on the role or significance of a museum, people will be able to reconnect with their past by viewing the artefacts that were collected in the colonial period that cannot be displayed due to lack of space.

It should also be noted that development of areas of rock art heritage alone will create a new tourism venture for tourists, and apart from bird-watching, they will enjoy the shoe-bill floating on this section of the lake. It is significant to note that development historical sites in this area will double the visitor stay if the circuit is marketed well. This in turn will create job opportunities for youth in the region. For instance, according to MGLSD report, (2014) on cultural mapping of creative goods and services contributed to "Ug. shs 12.6billion (US$6.7million) to the tax

revenue of the country between 2006 and 2009. World Bank Report, (2013) also shows that cultural tourism is still leading having an average expenditure by each tourist of $1,179 compared to leisure, spiritual, and meetings rated at $1,112, $808 and $922 respectively. More effort in product development will increase the economic benefits and revenue to the country by increasing the number of visitors stay from 7 to 10 by 2025. The significant in spending and creation of job opportunities therefore makes cultural heritage attractive target of ministry of Tourism, Wildlife and Antiquities.

Development of these historical heritage sites will not only widen the scope of visitors' experience but will lead to a discovery of less well-known destinations. This contributes to the conservation, promotion and appreciation of a tangible and intangible heritage through theme-based tourist routes, and also mitigates rural-urban migration and increases the sense of pride among local communities because of unique culture and tradition shared with the World. Heritage sites development will therefore reduce on encroachment that is becoming rampant on most historical sites. Looking at competitiveness with the neighbouring East African countries, development of these historical sites gives opportunities to generate added value from integrating tourism. Therefore, more efforts should be made to assess cultural heritage sites significant for tourism development and also invite private companies to jointly develop these resources for economic development as well as enjoyment by visitors for educational, nostalgic and pleasure purposes.

9.5. Beneficiary Stakeholders

Table 16: Stakeholder analysis

No	Stakeholder	Impact
1 Direct Beneficiaries		
a.	Ugandans / the Public	The public will benefit through foreign exchange earnings channelled in the budgets to do public infrastructure.
b.	The different cultural/tribal groups in Uganda	These will have pride in the preservation of their culture, how their pre-colonial kingdoms were built and expanded as well as their resistance to colonialism. For instance, completion of Mugaba Palace of Ankole, Dufile, Wadelai will make people sojourn their past through exhibitions. Similarly, development of heritage sites in different regions will create more jobs hence eradicating unemployment.
c	Tourism Clusters	Will have more products to sell, through promoting their cultural identities.
d.	MTWA through Department of Museums and Monuments	Will employ Ugandans in various positions both as technical and non-technical staff. Ugandans of all categories including the youth and women will be employed during the project implementation period.
e.	The Kingdom of Busoga	Development of Dolwe Island and other cultural sites in Busoga will not only give employment to local but also make the region known internationally.
f.	Ankole Kingdom	Completion of Mugaba Palace of Ankole will display the unseen archives of Ankole which will not only impact on the curriculum of

No	Stakeholder	Impact
		primary education but also will increase revenue since more tourists both local and international will visit the site.
g.	Women, Youth and PWDs	Will benefit through selling handcrafts at heritage sites and museums and skills development.
2. **Indirect beneficiaries**		
a.	The business community	New products will improve on income for private businesses as more hotels and restaurants will be developed in these new places. For instance, Dufile and Wadelai at the banks of River Nile, will attract private investments especially accommodation. They will also come with new investment opportunities.
b.	Project affected communities	Communities living around heritage sites and museums will benefit through selling of handcrafts, souvenirs, and also dances and drama. Others will be employed directly or indirectly on sites as security guards, casual labourers etc. and others wills tap into the newly created employment opportunities.

9.6. Technical Description

Technically, the project aims at diversifying tourism products which will in end lead to increase in revenue hence benefiting all stakeholders. At these sites, the ministry's vision is to see private sector driven projects which intern will lead to job creations, employment opportunities which will directly or indirectly impact positively on our local governments. This project will also enhance more tourism activities in eastern Uganda as currently tourists who sojourn eastern part of the country only enjoy Mt Elgon activities and Kidepo National parks respectively. Government has not yet earned a lot from the Embalu celebrations which are also attractions to tourists and other cultural centres.

In Northern Uganda, the project will focus on sites such as Fort Partiko in Gulu- a slave trade historical site, Lotuturu (Lamoji rebellion site in Amuru, Guruguru in Agoro whereas in West Nile Dufile, and Wadelai will mostly benefit. Phase II of this project proposes to construct a regional museum in Arua which will house an IDI Amin gallery. This will also increase stay on some tourists who will be visiting Murchison falls National Park and local tourists who would want to know their past.

In Central and Western Uganda, Bigo Byamugenyi, Ntuusi and Bwongero cultural sites, Mubende Hill, and Munsa will be added on the Katonga Wildlife circuit. Equator sites along these areas will also be developed. Sites in western Uganda will be Mugaba palace where the last phase of development will be completed. In south western Uganda, we shall develop Ichangushe caves in Lake Mutanda, which will also increase on the length of stay for visitors sorjourning both Bwindi and Mugahinga National Parks. Stakeholders therefore will directly benefit as other sites in eastern and west Nile will directly introduce visitors to other cultures of the country.

10. Project Framework

Project Goal

- **2.1.1 Develop, conserve and diversify tourism products and services**

Outcomes

- **2.2.1 Outcome 1: Increased number of visitors to museums and cultural heritage sites**
- **2.2.2 Outcome 2: Increased revenue through the sale of more cultural tourism products by 2025**

Outputs

- **2.3.1 Output 1: 3 Regional museums of Napak, Fort-Portal, and Arua constructed and refurbished** *Detailed activities will perceive the project's delivered value beyond the construction of the museum infrastructure. Aggressive marketing of the developed products will be undertaken.*
- **2.3.2 Output 2: 10 cultural Sites of Mugaba Palace, Bigo Byamugenyi, Napak, Bishop Hannington, Kibiro salt Village, Mutanda Caves, Dufile, Wadelai, Lamogi, and Agoro, developed and promoted** *The Cultural sites will be transformed into business assets so that they are able to recoup the investment.*
- **2.3.3 Output 3: Rock Art sites constructed and equipped as a special geo-cultural tourism product** *Rock Art is a very highly specialized tourism product. Therefore, it will be promoted specifically to cultural tourists. these are a special segment of tourist arrivals and this is expected to escalate the number of tourists' arrivals.*
- **2.3.4 Output 4: 3 Handicraft and souvenir production centres established and operational** *Handcraft is a critical auxiliary industry with great potential to add value to the visitors' experience. on the other hand, they will contribute directly to the NDP goal on gainful employment.*

Activities: a) Construction and equipping of Arua City Museum, Construction, equipping and promotion of Fort-Portal Museum, Establishment of an open air Museum at Napak., • Digitization of regional museum artefacts and improvement of ICT equipment, Completion of Mugaba Palace renovations and Landscaping, A slave trade trail of cultural heritage sites(Wadelai, Dufile Partiko, and Fort Thurston in North and eastern Uganda developed and promoted, Development of interpretation centers and other visitor facilities on 5 heritage sites of Bigo Byamugenyi, Kibiro salt village, Bishop Hannington, Lamogi rebellion and Agoro. , • Seven (7) sites of Nyero, Dolwe, Mukongoro, Kakoro, Mukongoro, Kapir and Kibiro salt village nomination dossiers prepared and presented to UNESCO World Heritage List, Construction of a view point at Kapir rock art, Construct production centers along tourist circuits and stock them with equipment and supplies, Develop Export Manual, Handicraft and Souvenir brochures and a branding and marketing strategy, Providing support to UNBS for developing new handicraft and souvenirs standards , Project Management Costs

10.3. Coordination with Other Government Agencies

Name	Details
Ministry of Finance, Planning and Economic Development	The ministry will be responsible for timely release of funds.
National Information and Technology Authority - Uganda	Technical support to digitization of artefacts
National Environment and Management Authority	NEMA will be responsible for ESIA assessments and permits for developments along wetlands as part of the project is on islands and at the banks of Lake Victoria.
Ministry of Energy and Mineral Development	The Department of Geology will assist in identifying geo-sites and research. They will work with Museums Department to identify other geo-sites in the country that are relevant to the project.
Ministry of Gender, Labour and Social Development	Following the Cultural Policy 2006, Department of Culture and Family affairs in Ministry of Gender is responsible for intangible heritage. Rituals in Kingdoms and other traditional sites. They will coordinate activities in both Busoga and Ankole where the project will develop some sites for tourism.
Ministry of Local Government	Through District Local administration, Local government will assist in acquiring land for development and also coordinating the ministry with local communities.

10.4. Implementing Agencies

3 Regional museums of Napak, Fort-Portal, and Arua constructed and refurbished	022 - Ministry of Tourism, Wildlife and Antiquities
10 cultural Sites of Mugaba Palace, Bigo Byamugenyi, Napak, Bishop Hannington, Kibiro salt Village, Mutanda Caves, Dufile, Wadelai, Lamogi, and Agoro, developed and promoted	022 - Ministry of Tourism, Wildlife and Antiquities
Rock Art sites constructed and equipped as a special geo-cultural tourism product	022 - Ministry of Tourism, Wildlife and Antiquities
3 Handicraft and souvenir production centers established and operational	022 - Ministry of Tourism, Wildlife and Antiquities

ANNEX DOCUMENTS

Annex 1: Museum and Monuments Strategic Plan Implementation Matrix

Strategic Objectives/ Activities	FY2023/24	FY2024/245	FY2025/26	FY2026/27	FY2027/28	FY2028/29	FY2029/30
Strategic Objective 1: Strengthening the policy, legal, regulatory and institutional framework on monuments and museums							
Activity 1: Evaluate, Revise and update the 2015 National Museums and Monuments Policy							
Activity 2: Create a conducive environment by addressing challenges facing for development of private Museums and Monuments							
Activity 3: Authorize and domesticate the international convention of UNESCO on illicit export, import and traffic of cultural properties							
Activity 4: Strengthen capacity to demarcate and preserve and safeguard the historical landscapes/buildings, archaeological sites, monuments and urban heritage properties.							
Strategic Objective 2: To develop museums and monuments infrastructure including digitalisation							
Activity 1: Develop and set up modern infrastructure to support conservation of Museums and Monuments services							
Activity 2: Create a cultural onsite and online community though heritage and landscape digitalization							

Strategic Objectives/ Activities	FY2023/24	FY2024/245	FY2025/26	FY2026/27	FY2027/28	FY2028/29	FY2029/30
Activity 3: Leverage digitalization and related technology to expand, elevate and upgrade Museum and monuments sub-sector to international standards.							
Activity 4: Equip laboratories to undertake analyses including of deposited items							
Strategic Objective 3: Enhancing Human resource skills for Museums and monuments sector development							
Activity 1: Strengthen the national curricula to include museums and monuments (as part of the culture and heritage) at the earlier stages of the education system in Uganda							
Activity 2: Strengthen the development of staff skills and re-skilling in Museology, Exhibition designs, curatorship's, Conservation, Archaeology, Anthropology, Natural History, Strategic and Corporate management of Museums, product development and entrepreneurship.							
Activity 3: Enhance skills exchange as a means of knowledge sharing and skills development with professional international bodies							
Activity 4: Facilitate formation of cultural tourism groups in target communities in Busoga, Teso, Bukedi and Karamoja. Support these groups with capacity building and start-up capital.							

Strategic Objectives/ Activities	FY2023/24	FY2024/245	FY2025/26	FY2026/27	FY2027/28	FY2028/29	FY2029/30
Activity 5: Nurture local private sector to participate in local, regional, and global cultural tourism value chains through training.							
Activity 6: Undertake capacity building and support creation of new heritage clubs in schools.							
Activity 7: Undertake promotional programmes locally through organising and celebrating important national, regional and international cultural heritage days.							
Activity 8: Undertake training for tourism value chain actors on how to develop, package and promote cultural tourism experiences.							
Strategic Objective 4: Enhancing and education and wider public awareness by strengthening research, documentation of the cultural heritage							
Activity 1: Create a national portal for Ugandan identity with a national endowment analysis							
Activity 2: Establish a national research facility for archaeology, Paleontology, ethnography, history and natural history.							
Activity 3: Enhance the capacity to disseminate guidelines and factsheets to operationalize the revised act on museums and monuments Act							
Activity 4: Strengthen Museums and monuments sensitization campaigns, educational and other community outreach programs							

Strategic Objectives/ Activities	FY2023/24	FY2024/245	FY2025/26	FY2026/27	FY2027/28	FY2028/29	FY2029/30
Activity 5: Strengthen collaboration and exchanges with academia, traditional institutions, and cross-media exhibitions to promote cultural heritage information dissemination							
Strategic Objective No. 5: To build a network of museums and monuments as an effective cultural system							
Activity 1: Create an inter-museum co-operation and exchange and network by strengthening partnerships between public and private museums and monuments in Uganda							
Activity 2: To develop and diversify cultural tourism product range							
Activity 3: Shape a unique brand of the Ugandan cultural system that includes traditions, stories, legends in the network							
Activity 4: Enhancing exchange with tourist and social spaces and re-location of exhibits and benchmark on museums experiences in other Countries							
Activity 5: Link museum and monuments to wildlife and natural landscape tourism							
Strategic Objective No.6: To develop and diversify cultural tourism product range							
Activity 1: Strengthen and integrate product development capacities across different spectrum of cultural offering of Uganda lying in the Department of Museums &							

Strategic Objectives/ Activities	FY2023/24	FY2024/245	FY2025/26	FY2026/27	FY2027/28	FY2028/29	FY2029/30
Monuments, UWA, MGLSD and District Local Governments.							
Activity 2: Maintain the integrity of cultural or heritage sites and monuments							
Activity 3: Conduct a national program and create public awareness on Cultural Heritage Conservation in Uganda.							
Activity 4: Support community cultural tourism enterprises/groups to develop, promote and market their tourism offerings							
Activity 5: Refurbish/establish Souvenir and handicrafts centres							
Activity 6: Establish strategic partnerships with development partners, NGOs, Private sector and community-based organisations, MDAs to develop cultural tourism products.							
Activity 7: Develop partnership through identifying development partners with aligned interests in tourism development, museum development and cultural heritage conservation and development; analysing development partners' funding flows and programming; determining points of entry and engagement strategies;							

Strategic Objectives/ Activities	FY2023/24	FY2024/245	FY2025/26	FY2026/27	FY2027/28	FY2028/29	FY2029/30
Activity 8: Develop and implement a museums and monuments disaster and crisis management framework.							
Activity 9: Make strategic investment in the following products:							
o Equator Point at Kayabwe in Mpigi district and Kikorongo in Kasese district							
o Kagulu Hill and Bishop James Hannington sites in Busoga sub-region.							
o Kitagata, Sempaya, Panyimur, Kibiro, Rwagimba, Amoropii, Ihimbo and Amuru hot springs.							
o Nyero rocks.							
o Eclipse site							
o Fort Patiko.							
o The Uganda Martyrs' trail.							
o Profile of Ugandan culinary tourism.							

Annex 2: Results Framework Matrix

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
Strengthening the policy, legal, regulatory and institutional framework on monuments and museums	Evaluate, Revise and update the 2015 National Museums and Monuments Policy	Updated policy 2025 for Museums and Monuments (after 10 years)	Version currently is for 2015								Updated policy version 2025	Updated Uganda National policy on Museums and Monuments	Enhanced coordination and engagement of the sector to create and promote new governance systems at a policy level	**The Uganda Ministry of Tourism, Wildlife and Antiquities (MTWA)** Cabinet and Parliament Department of Museum and Monuments
	Create a conducive environment by addressing challenges facing for development of private Museums and Monuments	% of PPP's in development and management of museums	25%	31%	38%	44%	51%	57%	64%	70%	70%	MoTWA reporting	Number of private Museums, Monuments and cultural centres developed and working conductively with Government	**The Uganda Ministry of Tourism, Wildlife and Antiquities (MTWA)** Department of Museum and Monuments
	Authorize and domesticate the international convention of UNESCO on illicit export,	Strengthened adherence and observation of internation	0	11%	21%	32%	43%	54%	64%	75%	75%	MoTWA reporting	Development partner support and willingness of Government to	**The Uganda Ministry of Tourism, Wildlife and**

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
	import and traffic of cultural properties	al conservation conventions and treaties											domesticate laws	**Antiquities (MTWA)**
														Uganda Law Reform Commission
														Department of Museum and Monuments
	Strengthen capacity to demarcate and preserve and safeguard the historical landscapes/buildings, archaeological sites, monuments and urban heritage properties.	% of local museums preserving and safeguarding the particular culture and heritage of the different parts of Uganda	0	10%	20%	30%	40%	50%	60%	70%	70%	MoTWA reporting	Capacity building interventions for museums in preservation and safeguarding of cultural heritage.	The Uganda Ministry of Tourism, Wildlife and Antiquities (MTWA)
														MoTIC
														Department of Museum and Monuments
Developing museums and monuments infrastructure including digitalization	Develop and set up modern infrastructure to support conservation of Museums and Monuments services	% Level and quality of infrastructural development to support conservation of Museums and	30%	39%	47%	56%	64%	73%	81%	90%	90%	MoTWA reporting	Infrastructure development of cultural organizations to accommodate conservation of museums and monument services	The Uganda Ministry of Tourism, Wildlife and Antiquities (MTWA)
												Department of Museum and		NITA-U

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
		Monuments services										Monuments reporting		
														UTB
														Department of Museum and Monuments
	Create a cultural onsite and online community though heritage and landscape digitalization	% of online communities and platforms on cultural heritage	20%	29%	37%	46%	54%	63%	71%	80%	80%	NITA-U Annual Reporting	General uptake and utilization of digital technology and online services on cultural heritage	The Uganda Ministry of Tourism, Wildlife and Antiquities (MTWA)
												MoTWA reporting		NITA-U
														UTB
														Department of Museum and Monuments
	Leverage digitalization and related technology to expand, elevate and upgrade Museum and monuments sub-sector to international standards.	% Increase in facilitation of new technologies and digitalization such as E-learning platforms	32%	37%	43%	48%	54%	59%	65%	70%	70%	NITA-U Annual Reporting	Incorporation of the latest technologies by local Museums	**NITA-U**
												MoTWA reporting	Upgradation/ modernization of the museum and monuments through Computerized Catalogue for access through the Web	MoTWA

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
														NITA-U
														UTB
														Department of Museum and Monuments
	Equip laboratories to undertake analyses including of deposited items	% Of funding provided to equip laboratories for R&D and analysis	0								70%	MoTWA reporting	Detailed analysis of the current situation on deposited antiquities	**MoTWA**
				10%	20%	30%	40%	50%	60%	70%		Department of Museum and Monuments reporting		MoTIC
														Department of Museum and Monuments
Enhancing Human resource skills for Museums and monuments sector development	Strengthen the national curricula to include museums and monuments (as part of the culture and heritage) at the earlier stages of the education system	% Of integration of Cultural heritage in the curriculum at all levels of schooling	30%	40%	50%	60%	69%	79%	89%	99%	99%	MoES annual report	Mass awareness of the sectors' importance and potential as a rewarding career path and promoting a culture of domestic travel among the youth.	**MoES**
												MoTWA reporting		**MoTWA**
														Department of Museum and Monuments
	Strengthen the development of staff skills and re-skilling in Museology, Exhibition	Level of skill training in skilling gaps on Exhibition	45%	49%	52%	56%	59%	63%	66%	70%	70%	MoTWA reports	Substantially raise in skilling and re-skilling of staff at all	**MoTWA**
												UWTI reports		Department of Museum and

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
	designs, curatorship's, Conservation, Archaeology, Anthropology, Natural History, Strategic and Corporate management of Museums.	designs, curatorship's, Conservation, Archaeology, Anthropology, Natural History											levels in the sector.	Monuments
														HTTI
												External evaluation and impact assessment reports		UWTI
	Enhance skills exchange as a means of knowledge sharing and skills development with professional international bodies	Level skilling education and exchange programs between Uganda and international bodies	Very limited								To be determined	MoTWA reports	Creation of international cultural forums for discussion, incubation and sharing of creative ideas.	**MoTWA**
												UWTI reports		Department of Museum and Monuments
														HTTI
														UWTI
Enhancing and education and wider public awareness by strengthening research, documentation of the cultural heritage	Create a national portal for Ugandan identity with a national endowment analysis	Availability of national marketing portals to develop a brand identity for Uganda	0								95%	MoTWA reports	Developed of a Ugandan brand on the domestic and foreign expatriate market	**MoTWA**
				14%	27%	41%	54%	68%	81%	95%		UTB		UTB
												reports		
	Establish a national research facility for archaeology, Paleontology, ethnography, history and natural history.	Presence of a National research facility for archaeology, Paleontology, ethnography, history and natural history.	0	14%	29%	43%	57%	71%	86%	100%	100%	MoTWA reports	Detailed research and data on archaeology, Paleontology, ethnography, history and natural history	**MoTWA**

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
	Enhance the capacity to disseminate guidelines and factsheets to operationalize the revised act on museums and monuments Act	No. of persons reached with and through national marketing portals to disseminate factsheets and guidelines	0	13%	26%	39%	51%	64%	77%	90%	90%	Government reports.	Enabling policy environment for heritage research and management will prevail	**MoTWA**
												Institutional reports.		UTB
												External evaluation and impact assessment reports		
	Strengthen Museums and monuments sensitization campaigns, educational and other community outreach programs	No. of Communication stakeholder categories and their communication needs identified and documented	23%	29%	35%	41%	47%	53%	59%	65%	65%	MoTWA reports	Community appreciation of their traditional heritage and natural history	**MoTWA**
														UTB
	Strengthen collaboration and exchanges with academia, traditional institutions, and cross-media exhibitions to promote cultural heritage information dissemination	No. of exchanges and collaborations with other institutions in Uganda and beyond.	23%	29%	35%	41%	47%	53%	59%	65%	65%	MoES reporting	Media relations risk	**MoTWA**
													Mass media miscommunication and public misunderstanding about the National values	UTB
													and principles	HTTI
														UWTI

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
Building a network of museums and monuments as an effective cultural system	Create an inter-museum co-operation and exchange and network by strengthening partnerships between public and private museums and monuments in Uganda	Exchange networks developed per annum and category	0%	8%	15%	23%	30%	38%	45%	53%	53%	Institutional reports. External evaluation and impact assessment reports	Disparity of planning within the Sector is minimized	**The Uganda Ministry of Tourism, Wildlife and Antiquities (MTWA), NITA-U, UTB**
														NITA-U
														UTB
														Department of Museum and Monuments
	Creation of a neural network of knowledge through branding and merchandising	No. and forms of brands developed and commercialized per category and per annum	Limited								Scaled up by 2027	Government Reports	A national identity and brand is developed that sells Uganda regionally and globally	**MoTWA**
														UTB
														HTTI
														UWTI
	Shape a unique brand of the Ugandan cultural system that includes traditions, stories, legends in the network	Brand unique to Uganda set up and globally showcased	Limited								Global presence of Ugandan brand	MoTWA reports	A national brand is developed that sells Uganda regionally and globally	UCC
												UTB		NMA
												reports		NITA-U

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
														UTB
	Enhancing exchange with tourist and social spaces and re-location of exhibits and benchmark on museums experiences in other Countries	No. of exchanges and collaborations as a result of exhibition and benchmarking events	Limited	5	6	7	8	9	9	9	Scale up	MoTWA reports UTB reports	Government supports and funds exchange programs	**MoTWA**
	Link museum and monuments to wildlife and natural landscape tourism	No. of link projects to natural landscape tourism and wildlife	0	6%	13%	19%	26%	32%	39%	45%	45%	MoTWA reports UTB reports	Collaboration between museums and wildlife authorities is strengthened	**MoTWA** **UTB** **HTTI** **UWTI**
54 Develop, conserve and diversify tourism products and services		Number of new tourism products conserved and developed	2	3	3	4	5	6	6	7	7	Project reports		
	Increased number of visitors to museums and cultural heritage sites	Number of visitors to museums and cultural heritage sites	70,000	88,571	107,143	125,714	144,286	162,857	181,429	200,000	200,000	Project Reports	Conducive environment for tourists & Political strife	MoTWA
	Increased revenue through the sale of more cultural tourism products by 2025 (USD)	Annual revenue earned from Museums and cultural heritage sites	720 million	751 million	775 million	791 million	802 million	808 million	812 million	815 million	815 million	Reports, audited books of accounts	Recovery of the tourism sector from COVID-19	MoTWA

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
	Regional museums of Napak, Fort-Portal, and Arua constructed and refurbished	Number of museums established or renovated	3	2	2	2	2	3	4	5	6	Project Reports	Timely release of funds	MoTWA
	10 cultural Sites of Mugaba Palace, Bigo Byamugenyi, Napak, Bishop Hannington, Kibiro salt Village, Mutanda Caves, Dufile, Wadelai, Lamogi, and Agoro, developed and promoted	Number of cultural sites fully developed	0	1	3	4	6	7	9	10	10	Project Implementation Reports	Timely release of funds	MoTWA
	Rock Art sites constructed and equipped as a special geo-cultural tourism product	Number of rock art sites prepared and presented to UNESCO World Heritage List	0	1	2	3	3	4	5	6	6	Project Reports	Timely release of funds	MoTWA
		Percentage completion of Construction of Dolwe interpretati	0%	14%	29%	43%	57%	71%	86%	100%	100%	Project Reports	Timely release of funds Existence of centre	MoTWA

Strategic Intervention	Actions	Performance Indicators	Baseline Value2023/24	2023/24	2024/25	2025/26	2026/27	2027/28	2028/29	2029/230	Target by 2028/29	Means of Verification	Risks and Assumptions	Responsibility Centre
		on/ resource centre												
	Handicraft and souvenir production centres established and operational	Number of handicrafts and souvenirs centres established	2	2	3	3	4	4	5	5	5	Handcraft centres and reports	Adequate funds provided for the project	

Annex 3: Cost implementation Matrix

Strategic Objectives/ Activities (UGX. '000')	FY2022/23	FY2023/24	FY2024/25	FY2025/26	FY2026/27	FY2027/28	FY2028/29	Total
Strategic Objective 1: Strengthening the policy, legal, regulatory and institutional framework on monuments and museums								
Activity 1: Evaluate, Revise and update the 2015 National Museums and Monuments Policy			225,000	225,000	225,000	225,000	225,000	**1,125,000**
Activity 2: Create a conducive environment by addressing challenges facing for development of private Museums and Monuments	1,280,000	1,280,000	1,280,000	1,250,000	1,250,000	1,250,000	1,250,000	**8,840,000**
Activity 3: Authorize and domesticate the international convention of UNESCO on illicit export, import and traffic of cultural properties	1,440,000	1,440,000	1,440,000	1,440,000	1,440,000	1,440,000	1,440,000	**10,080,000**
Activity 4: Strengthen capacity to demarcate and preserve and safeguard the historical landscapes/buildings, archaeological sites, monuments and urban heritage properties.	1,320,000	1,320,000	1,320,000	1,320,000	1,320,000	1,320,000	1,320,000	**9,240,000**
Component Total	**4,040,000**	**4,040,000**	**4,265,000**	**4,235,000**	**4,235,000**	**4,235,000**	**4,235,000**	**29,285,000**
Strategic Objective 2: To develop museums and monuments infrastructure including digitalisation								
Activity 1: Develop and set up modern infrastructure to support conservation of Museums and Monuments services	1,527,800	1,527,800	1,527,800	1,527,800	1,527,800	1,527,800	1,527,800	**10,694,600**
Activity 2: Create a cultural onsite and online community though heritage and landscape digitalization	1,240,000	1,240,000	1,240,000	1,240,000	1,240,000	1,240,000	1,240,000	**8,680,000**
Activity 3: Leverage digitalization and related technology to expand, elevate and	1,530,000	2,430,000	2,430,000	2,430,000	3,330,000	3,330,000	3,330,000	**18,810,000**

Strategic Objectives/ Activities (UGX. '000')	FY2022/23	FY2023/24	FY2024/25	FY2025/26	FY2026/27	FY2027/28	FY2028/29	Total
upgrade Museum and monuments sub-sector to international standards.								
Activity 4: Equip laboratories to undertake analyses including of deposited items	1,150,000	1,150,000	1,150,000	1,150,000	1,150,000	1,150,000	1,150,000	**8,050,000**
Component Total	**5,447,800**	**6,347,800**	**6,347,800**	**6,347,800**	**7,247,800**	**7,247,800**	**7,247,800**	**46,234,600**
Strategic Objective 3: Enhancing Human resource skills for Museums and monuments sector development								
Activity 1: Strengthen the national curricula to include museums and monuments (as part of the culture and heritage) at the earlier stages of the education system in Uganda	1,480,000	1,480,000	1,480,000	1,480,000	1,480,000	1,480,000	1,480,000	**10,360,000**
Activity 2: Strengthen the development of staff skills and re-skilling in Museology, Exhibition designs, curatorship's, Conservation, Archaeology, Anthropology, Natural History, Strategic and Corporate management of Museums, product development and entrepreneurship.	-	1,460,000	1,460,000	1,460,000	1,460,000	1,460,000	1,460,000	**8,760,000**
Activity 3: Enhance skills exchange as a means of knowledge sharing and skills development with professional international bodies	-	2,450,000	2,450,000	2,450,000	2,450,000	2,450,000	2,450,000	**14,700,000**
Activity 4: Facilitate formation of cultural tourism groups in target communities in Busoga, Teso, Bukedi and Karamoja. Support these groups with capacity building and start-up capital.	1,550,000	1,550,000	1,550,000	1,400,000	1,400,000	1,400,000	1,400,000	**10,250,000**
Activity 5: Nurture local private sector to participate in local, regional, and global cultural tourism value chains through training.	1,550,000	1,550,000	1,550,000	1,550,000	1,550,000	1,550,000	1,550,000	**10,850,000**

Strategic Objectives/ Activities (UGX. '000')	FY2022/23	FY2023/24	FY2024/25	FY2025/26	FY2026/27	FY2027/28	FY2028/29	Total
Activity 6: Undertake capacity building and support creation of new heritage clubs in schools.	-	1,390,000	1,390,000	1,390,000	1,390,000	1,390,000	1,390,000	**8,340,000**
Activity 7: Undertake promotional programmes locally through organising and celebrating important national, regional and international cultural heritage days.	2,555,000	2,555,000	2,555,000	2,555,000	2,555,000	2,555,000	2,555,000	**17,885,000**
Activity 8: Undertake training for tourism value chain actors on how to develop, package and promote cultural tourism experiences.	2,435,000	2,435,000	2,435,000	2,435,000	2,435,000	2,435,000	2,435,000	**17,045,000**
Component Total	**9,570,000**	**14,870,000**	**14,870,000**	**14,720,000**	**14,720,000**	**14,720,000**	**14,720,000**	**98,190,000**
Strategic Objective 4: Enhancing and education and wider public awareness by strengthening research, documentation of the cultural heritage								
Activity 1: Create a national portal for Ugandan identity with a national endowment analysis	2,111,000	2,111,000	2,111,000	2,111,000	2,111,000	2,111,000	2,111,000	**14,777,000**
Activity 2: Establish a national research facility for archaeology, Paleontology, ethnography, history and natural history.	1,130,000	1,130,000	1,130,000	1,130,000	1,130,000	1,130,000	1,130,000	**7,910,000,**
Activity 3: Enhance the capacity to disseminate guidelines and factsheets to operationalize the revised act on museums and monuments Act	1,240,000	1,240,000	1,240,000	1,240,000	1,240,000	1,240,000	1,240,000	**8,680,000**
Activity 4: Strengthen Museums and monuments sensitization campaigns, educational and other community outreach programs	2,220,000	2,220,000	2,220,000	2,220,000	2,220,000	2,220,000	2,220,000	**15,540,000**

Strategic Objectives/ Activities (UGX. '000')	FY2022/23	FY2023/24	FY2024/25	FY2025/26	FY2026/27	FY2027/28	FY2028/29	Total
Activity 5: Strengthen collaboration and exchanges with academia, traditional institutions, and cross-media exhibitions to promote cultural heritage information dissemination	1,330,000	1,330,000	1,330,000	1,330,000	1,330,000	1,330,000	1,330,000	**9,310,000**
Component Total	**8,031,000**	**8,031,000**	**8,031,000**	**8,031,000**	**8,031,000**	**8,031,000**	**8,031,000**	**56,217,000**
Strategic Objective No. 5: To build a network of museums and monuments as an effective cultural system								
Activity 1: Create an inter-museum co-operation and exchange and network by strengthening partnerships between public and private museums and monuments in Uganda	1,250,000	1,250,000	1,250,000	1,200,000	1,200,000	1,200,000	1,200,000	**8,550,000**
Activity 2: To develop and diversify cultural tourism product range	1,620,000	1,600,000	1,440,000	1,240,000	1,240,000	1,240,000	1,240,000	**9,620,000**
Activity 3: Shape a unique brand of the Ugandan cultural system that includes traditions, stories, legends in the network	1,400,000	1,400,000	1,400,000	1,400,000	1,400,000	1,400,000	1,400,000	**9,800,000**
Activity 4: Enhancing exchange with tourist and social spaces and re-location of exhibits and benchmark on museums experiences in other Countries	1,750,000	1,750,000	1,750,000	1,750,000	1,750,000	1,750,000	1,750,000	**12,250,000**
Activity 5: Link museum and monuments to wildlife and natural landscape tourism					1,414,000	1,414,000	1,414,000	**4,242,000**
Component Total	**6,020,000**	**6,000,000**	**5,840,000**	**5,590,000**	**7,004,000**	**7,004,000**	**7,004,000**	**44,462,000**
Strategic Objective No.6: To develop and diversify cultural tourism product range								
Activity 1: Strengthen and integrate product development capacities across different spectrum of cultural offering of Uganda lying in the Department of	1,545,000	1,545,000	1,545,000	1,545,000	1,545,000	1,545,000		**9,270,000**

Strategic Objectives/ Activities (UGX. '000')	FY2022/23	FY2023/24	FY2024/25	FY2025/26	FY2026/27	FY2027/28	FY2028/29	Total
Museums & Monuments, UWA, MGLSD and District Local Governments.								
Activity 2: Maintain the integrity of cultural or heritage sites and monuments	1,440,000	1,440,000	1,440,000	1,440,000	1,440,000	1,440,000	1,440,000	**10,080,000**
Activity 3: Conduct a national program and create public awareness on Cultural Heritage Conservation in Uganda.	1,420,000	1,420,000	1,420,000	1,420,000	1,330,000	1,250,000	1,250,000	**9,510,000**
Activity 4: Support community cultural tourism enterprises/groups to develop, promote and market their tourism offerings	1,670,000	1,670,000	1,670,000	1,670,000	1,670,000	1,670,000	1,670,000	**11,690,000**
Activity 5: Refurbish/establish Souvenir and handicrafts centres			1,380,000	1,380,000	1,380,000	1,380,000	1,380,000	**6,900,000**
Activity 6: Establish strategic partnerships with development partners, NGOs, Private sector and community-based organisations, MDAs to develop cultural tourism products.	2,620,000	2,620,000	2,620,000	2,620,000	2,620,000	2,620,000	2,620,000	**18,340,000**
Activity 7: Develop partnership through identifying development partners with aligned interests in tourism development, museum development and cultural heritage conservation and development; analysing development partners' funding flows and programming; determining points of entry and engagement strategies;	1,375,000	1,375,000	1,375,000	1,375,000	1,375,000	1,375,000	1,375,000	**9,625,000**
Activity 8: Develop and implement a museums and monuments disaster and crisis management framework.	1,575,000	1,575,000	1,575,000	1,575,000	1,575,000	1,575,000	1,575,000	**11,025,000**
Activity 9: Make strategic investment in the following products:								**-**

Strategic Objectives/ Activities (UGX. '000')	FY2022/23	FY2023/24	FY2024/25	FY2025/26	FY2026/27	FY2027/28	FY2028/29	Total
o Equator Point at Kayabwe in Mpigi district and Kikorongo in Kasese district	1,500,000	1,500,000	1,500,000	1,500,000	1,500,000	1,500,000	1,500,000	**10,500,000**
o Kagulu Hill and Bishop James Hannington sites in Busoga sub-region.	20,000,000	25,000,000	1,550,000	1,550,000	1,550,000	1,550,000	1,550,000	**52,750,000**
o Kitagata, Sempaya, Panyimur, Kibiro, Rwagimba, Amoropii, Ihimbo and Amuru hot springs.				4,000,000	8,000,000	8,000,000	8,000,000	**28,000,000**
o Nyero rocks.				1,550,000	1,750,000	1,700,000	1,500,000	**6,500,000**
o Eclipse site				1,160,000	700,000	200,000	1,100,000	**3,160,000**
o Fort Patiko.				1,250,000	1,300,000	1,700,000		**4,250,000**
o The Uganda Martyrs' trail.	2,500,000	2,500,000	2,500,000	2,500,000	2,500,000	2,500,000	1,300,000	**16,300,000**
o Profile of Ugandan culinary tourism.				1,350,000	1,350,000	1,350,000	1,350,000	**5,400,000**
Component Total	35,645,000	40,645,000	18,575,000	27,885,000	31,585,000	31,355,000	27,610,000	**213,300,000**
Grand Total	**68,753,800**	**79,933,800**	**57,928,800**	**66,808,800**	**72,822,800**	**72,592,800**	**68,847,800**	**487,688,600**

The total cost for implementing this development plan is UGX 487 billion for the next 7 years, required for the implementation of the Museum and Monument Strategic Development Plan

Annex 4: Collection Management, Exhibition, Storage and Best Museum Practices

The institutional structure and the strategic orientation of the Museums and Monuments System in Uganda requires a new approach to management. The overarching goal of the strategy is to enhance the cultural value chain of Ugandan heritage also through the establishment and the consolidation of a network aimed at connecting wildlife, landscape, heritage and the social practices of both residents and visitors. In such a respect, the System needs to overcome the conventional structure of separate managerial decisions and actions.

The individual management of each institution allows its dynamics and activities to prove consistent and effective; at the same time, the managerial choices of each organisation exert an impact upon the processes and actions of each other. This requires the establishment of a stable system of internal communication, exchange an cooperation among the managers of the various Museums and Monuments, also in order for the Ugandan cultural heritage to be given continuity and systematicity despite its variety and the width of its territorial map.

Collections should consider the opportunity to be managed as a whole, allowing single Museums to ‘extract’ artworks and manufacts from its collection (also including the deposited items and pieces) in order for their inclusion to enhance the value of other collections as well as temporary exhibitions. This should imply the elaboration of a common ‘catalogue’ that can be prepared in reasonable time and become the shared resources for exhibitions and other actions to be properly planned, connecting the strategic orientation of each initiative with the cultural eloquence of heritage.

The effective design of management structure as a versatile and flexible box, combining individual priorities and common strategies, can prove useful also in view of a more proactive use of storage: the conventional format of museums is based upon a selective hierarchy of artworks according to their ‘value’ as established by experts; this implies the substantial inaccessibility of many artworks that can contribute to the cultural dialogue between supply and demand, and enrich the cultural value chain due to their ability of shedding light upon history, tradition, site-specific creativity, etc.

A complete catalogue of storages can be the effective source for thematic actions aimed at offering an exploration of techniques, styles, languages and also functions and traditions that would otherwise be left to some maybe excellent but certainly insufficient artwork or manufact. A virtuous example, in such a respect, is the Pinacoteca di Brera, Milan, Italy, where (parts of) the deposits can be visited during opening times; this is also a way to show and share the museum’s strategy and policy, and can be very useful for visitors to understand the complexity of the museum factory.

A positive example is offered by the National Museum of Kenya, whose managerial dynamics are structured in thematic areas and in operational layers. This allows the museum to carry out its actions (both ordinary and special) within a framework where specific competences, entitlements and duties are reciprocally complementary and do not overlap, which implies the optimization of human resources and of multiple actions. In the case of the Ugandan heritage and its Museums and Monuments system, as the project suggests, the same orientations can be adopted, within the integrated management view which requires a general coordination and specific branches related to the various institutions active in the system.

Annex 5 Benchmarking Analysis

Benchmark Review

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
IDENTIFICATION ELEMENTS	Region/district where the museum is located	Kampala	Maputo, capital of Mozambique	Nairobi national museum is located in Nairobi Over several other regional stations and sites across the country
	Geographical area	Central	South Mozambique	East Africa
	Address	Plot 5 Kira Road	Neighbourhood of Mafalala R. 3051, Maputo, Mozambique	Museum Hill Road P.O. box 40658 – 00100 Nairobi
	Website	www.ugandamuseums.or.ug	https://museumafalala.org.mz	www.museums.or.ke
	Languages on website	English	Portuguese, English, French	English
	Email	info@ugandamuseums.or.ug	Musemum Info: info@museumafalala.co.mz Museum Creator: museu.mafalala@iverca.org	Dgnmk@museums.or.ke
	Person in charge (of the individual museum/institute, name and contact details)	Mrs. Rose Nkaale Mwanja mwanjankale@gmail.com	Director: Ivan Laranjeira http://linkedin.com/in/ivan-laranjeira-2bb939b3	Director general P.o. box 40658-00100 Nairobi Kenya
	Phone number	+256 772485624	+258 82 418 0314	Tel:+254-20-8164134/6
KEY FEATURES	Legal-institutional	Government institution	Property: IVERCA.	Public institution

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
	nature (museum/state or private institution)		Founders and Partners: Ministry of Culture and Tourism, Municipality of Maputo, British High Commission in Mozambique) and international ("International Council of Museum" Paris, European Union, Brazilian Association of Eco-museums and Community Museums, "Centro Information and Development Education "Rome.	Parastatal
	Current Financial actors	Uganda government	“IVERCA Tourism, Culture and Environment”, with the co-financing of the Delegation of the European Union (about 300.000 Euro in the last 3 years), the German Cooperation in Mozambique and French embassy through PISSCA fund	Government Corporates Various stakeholders And collaborators and development partners
	Type of management (public or private)	public	Powered by IVERCA Association, a Local Association of Tourism, Nature and Culture.	Public
	Year of establishment	Established in 1908 and still open and functioning	Founded in 2018. Inaugurated on 14/06/2019 by His Excellency the President Filipe Jacinto Nyusi.	1910

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
	Historical information (a few lines with the essential elements)	The Uganda Museum was started in 1908 by Sir Hesketh Bell.It is the oldest Museum in East Africa. Officially the Museum started at Fort Lugard in a small Sikh Temple on Old Kampala Hill and opened to the public. In 1942, the museum was transferred to Makerere Hill, under the College of Arts and finally in 1954, it was transferred to its permanent home at Kitante Hill on Kira Road. Currently, the Uganda Museum is under the Department of Museum and Monuments in the Ministry of Tourism, Wildlife and Antiquities. It is found on the Kitante hill, Plot 5 Kira road, P. O. Box 5718, Kampala-Uganda. It is headed by a commissioner and the current commissioner is Mrs. Mwanja Nkaale Rose.	Mafalala Museum is a community-based museum that follows the foundations of social museology. The Museum presents Mafalala as the foundation of its curatorial discourse and takes a look at the city of Maputo through the periphery.	Established during the colonial period by a group of enthusiasts with collections In natural and cultural history. Initially named Coryndon museum. When Kenya attained independence and became a republic, it was renamed national museums of Kenya (NMK). Legally established under the museums and heritage act of 2006
	Brief illustration of the main features with reference to the local, national and international cultural context	The Uganda museum is a National museum with majorly local collection content from within the boundaries of Uganda. It has a few international collections for reference. Uganda Museum is recognised as the National Tangible cultural artifacts collections depot and is responsible to keep them as national	The Mafalala Museum is the result of an organic and participatory community process led by the IVERCA | Tourism, Culture and Environment (www.iverca.org) through its program to promote and explore the cultural heritage of the historic district of Mafalala, in Maputo,	Nmk works in collaboration with several like-minded local and international Institutions. Nmk is holds Memberships with international institutions and plays an advisory role in this regard.

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
		treasures.	Mozambique.	
	Mission	The overarching mission is to impart knowledge about the cultural and natural heritage to the present and the future generation for their enjoyment. The Museum aims at promoting Uganda cultural and natural heritage through the collection, its preservation, and its study and dissemination;	The museum's mission is to promote the creation, strengthening, support and dissemination of eco-museums, community museums and similar processes or in that spirit; working towards social, community and sustainable development, culture and education in all its forms, and the appropriation and enhancement of cultural heritage as an instrument of human and social emancipation. It aims to work in the preservation, conservation, documentation and pedagogy of Mafalala's cultural heritage.	Nmk's strategic interventions in line with the national and county governments agenda To sustainably develop and manage national heritage through innovative research, knowledge sharing and entrepreneurship for the benefit of the country and humanity.
	Tasks and services (spaces for external events, reception/reception places)	The Uganda Museum offers services beyond museum work such as Gardens and Halls for external events such as temporary exhibitions, festivals, wedding receptions, parties, etc.	There is also residence and a space for food.	Available spaces at e.g. NMK include: auditorium, Botanic garden, ford hall, amphitheater, boardrooms, seminar room - Research affiliation - Bench research fee - Library Income - Plant identification - Training/ affiliation

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
				- Lecture fee - Plan approval - Commission - Project income ---------- - hire& sale of items - rent - hire of grounds - billboards - hire of halls ---------- - publications - drinks - crafts - bandas - casts/ slides/ - prints - hire of equipment - tender/ trees/ - photography - filming
	Exhibition area (m^2)	1450 mq	Information not provided	Information not provided
	Outdoor spaces (gardens and parks)	There are museum gardens and Car parks designated for visitors	Courtyard	Available spaces include: - auditorium - botanic garden - Ford hall - Amphitheatre - Boardrooms - seminar room
	Total number of halls	2 Halls (Education Hall and Temporary exhibition Hall)	5-10	- Ford hall - Hall of Kenya (doubles up as an exhibition space) - Auditorium

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
				- Roofed outdoor Amphitheatre
	Number of visitors per year	2017 – 54,290 2018 – 54,378 2019 – 55,426 2020 – 3,910 2021 – 2,883	In 2018, NMK registered 1,160,326 visitors and out of these 220,019 visited NNM and Snake Park. In 2019, NMK also registered 989,739 visitors and 259,301 visited NNM and Snake Park In 2020, NMK received 159,639 visitors across the country. This was due to the fact that all museums were closed because of Covid-19 pandemic. Out of these visitors, 35,223 visitors visited Nairobi National Museum and Snake Park.	Currently disaggregated information During Covid-19 pandemic – numbers decreased
	Local visitors (per year)?	2017 – 50,733 2018 – 51,669 2019 – 50,884 2020 – 2,747 2021 – 2,159	No information provided	School children Organised groups
	Foreign visitors (per year)?	2017 – 4,542 2018 – 1,163 2019 – 4,542 2020 – 1,163 2021 – 724	No information provided	Currently disaggregated information
	Digitalisation	Not yet	Yes. Digitisation at a good level. It is also possible to purchase merchandising on the official website.	Yes Collections are being digitised in various departments and sections Also google arts on-line project

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
				As a continuous concern
	Connection with National strategies and policies	The Museum is part of the National Cultural, Natural and Wildlife Administration. Its strategies and actions are crafted and carried out with the overall policy aimed at preserving and promoting Uganda culture and identity through the consistent combination of wildlife, society and cultural heritage.	In line with the Tourism Development Strategic Plan 2016-2025 and the tourism marketing strategy 2017-2021. The overriding strategies are designed to enhance domestic tourism, in addition to international tourism. (Ministry of Culture and Tourism)	Yes Includes alignment to kenya's vision 2030, government and county government strategies Nmk set up several projects/initiatives/ committees which are cross-cutting; e.g. Science, technology and innovation, national council of people living with disabilities, national products initiative, national policy on gender and youth development, alcohol and drug abuse, hiv and aids prevention, national cohesion and values, road safety mainstreaming, corruption prevention, among others
ACCESSIBILITY AND ACCOMMODATION	Opening Hours	09.00hrs to the public	Monday to Saturday h. 10:00 -17:00	8.30 am
	Weekday Opening Hours	63	42	8.30 am
	Num.of Hours per day	8	7	Eight hours

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
	Opening Days	Monday-Saturday	Monday-Saturday * Closed On - Public Holidays, Christmas and New Years.	All days Except on special advisory
	Presence of a specific website with at least general information on timetables and services	yes	Official Website https://museumafalala.org.mz	Yes
	Social Media presence	yes	Facebook https://www.facebook.com/museumafalala/ Instagram https://instagram.com/mafalalamuseu Twitter https://twitter.com/museumafalala YouTube https://youtube.com/channel/UC5cKr1qXBVrfxJyBj8e3ESQ	Yes
	Presence of Museum in other website	yes	Yes	Yes
	Ticket office	yes	Yes	Yes
	Ticket purchase (on site)	yes	No information provided	Yes – currently being updated
	Waiting time for on-site purchase	First come first served though 2-5minutes waiting if many visitors are on site	No information provided	No information provided
	Information and guidance: information point	available but not adequate	Yes	Yes Visitor centre/reception

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
	Internal signage	yes but not adequate	Yes	Yes To all key facilities
	Signage outside the museum/monumental complex/archaeological area	Yes but old and in need of renewal	Yes	Yes Road signage
	Proportion of directly accessible internal halls/spaces/services	all are accessible	No information provided	All On prior booking
	Percentage of directly accessible outdoor spaces/services	90%	No information provided	All are accessible On prior booking
	Disability is the facility accessible, in terms of physical facilities and use of content, to people with disabilities?)	No	Yes. Information shows that the museum is also wheelchair accessible.	Yes Ramps Visitor wheel chairs
	Availability of usable material: rooms open for use	Rooms are available for a few staff thus majority are sharing office space.	No information provided	Yes Halls Discovery room for interactive school learning activities
	Dedicated communication spaces	Available, although not enough for bigger groups	No	Yes Auditorium And other halls/rooms

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
	Parking areas	Enough parking space for at least 100 vehicles	Yes	Available for: - Visitors - for service providers - for staff
	Availability of tools for knowledge and enjoyment of assets: panels. If yes, what languages?	Panels available in all display cases. English Less than 50% of the total space hosts captions Short guides are available, although their number does not fully satisfy visitors demand.	Yes, Portuguese	Public programmes: - exhibitions, both temporary and permanent - Educational/interactive learning activities - in Kiswahili and English and local languages
	Availability of tools for knowledge and enjoyment of assets: didactic visits	Not available	Yes. The Mafalala Museum's educational services program is an extra-curricular action that includes interactive games, encouraging reading and encouraging the arts. During a morning/afternoon, children benefit from a guided tour of the Museum's permanent exhibition, painting activities and reading and interpretation of texts by Mozambican authors.	Yes
SERVICES	Toilets	Yes	Yes	Yes Adults Pwds Children
	Bookshop, cafeteria	Yes	Yes	Both are available

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
ENHANCEMENT	Both Temporary and permanent exhibitions	Yes	Yes	Permanent – about eight; including; Cradle of humankind, cycles of life, mammal radiation, numismatic, birds, historia ya kenya, Joy Adamson, Hall of Kenya, Asian African heritage Temporary – about 4 Contemporary art – changing exhibitions in 3 galleries, bees, and outdoor
	The Museum participates in exhibitions organised by other institutes by lending its works	Yes	No information provided	Yes Includes exhibitions with several local and international collaborators/partnerships Mainly temporary exhibitions
	Exhibitions or shows organised by third parties (partnership - national and/or foreign - et similia) are hosted	yes	Yes. For example the 1st Seminar Worlds of Arts, Museums and Heritage, by the UFMG Cultural Center. The event will be broadcast on YouTube and will be attended by 18 experts, who will present research on different perspectives in the fields of visual arts, conservation and restoration of movable cultural assets and	Yes Several over the years A list can be availed of highlights Hosted by the NMK and hosted by partners internationally

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
			museology. Mafalala Museum participates, in virtual format, in the III SEMUL – Study Week on Museology, at the Federal University of Ouro Preto (UFOP), with the theme “Small Museums: Guardians of Memory”.	
	Dissemination of activities/initiatives. Channels for disseminating institutional and temporary activities	Through exhibitions, workshops, conferences, meetings, and reports	Facebook, Twitter, TV, national newspaper and radios	Email lists Facebook Website Brochures Publications Banners Posters Promotional materials/merchandise Talks/lectures Media; electronic and print Adverts Feature articles
	Agreements and conventions	Yes	No information provided	Kenya is a signatory to various conventions, UNESCO, RAMSAR on conservation of heritage

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
	Targeted dissemination of initiatives and communication methods and channels	No information provided	No information provided	Yes Through available print and electronic media
	Workshops	Workshops on the activities and the projects of the Museum	Yes, for young local artists	NMK holds various workshops for various stakeholder forums
	Artist's residence	No	Artistic residencies for female artists were made. A project invites young African women to share their struggles, challenges, dreams and ambitions inspired by the legacy of Noémia de Sousa (Mother of Mozambican Poets). in the history of Mozambique, Africa and the World.	Yes Through organised arrangements
	MUSEUM EDUCATION (is there a museum education service? Whose responsibility is it? Is the service internal to the museum/institute or assigned to another entity?)	Yes there is a museum education service. It is responsible for packaging educational information according to the categories of the visitors and supervision of the reception and guides.	program of educational services that aimed at children in the Mafalala neighbourhood. It is an extra-curricular action that includes interactive games, encouraging reading and encouraging the arts.	Yes Through an internal education section
	Participation in museum circuits/ associations? How?	No information provided	Machaka dance association and others artist associations	Yes Among others, a member of the international council of

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
				museums (ICOM) and ICOMOS
DOCUMENTATION ON STORED ASSETS	Consultation possibilities	Yes	No information provided	Yes On case to case basis Open to research engagements
	Percentage of inventoried works over total works owned	20%	No information provided	Yes A large percentage is inventoried
	Percentage of works exhibited out of total works owned	20%	No information provided	To be ascertained With new exhibitions developed
	Availability of: cataloguing cards - Percentage of cards in relation to the possessed heritage	20%	No information provided	Yes Digitisation is ongoing, updates required
	Availability of: photos, drawings, prints, microfilm... Percentage of files and/or documents in relation to the heritage held	10% approximately	No information provided	Yes Total in storage is about 10,000,000 collections
	Availability of publications (guides, audioguides, guides for children and the	Guides are available through audio guides and guides for disabled are not available.	5 guides in the field and researches on specific arguments	Available as appropriate to the specific exhibitions

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
	disabled, bibliography in the field)			
SPECIALIST SERVICES	Depots (open and accessible, to all or only to insiders, indicating days and times)	not available	No information provided	Collection storage Most accessible on special arrangements as a behind the scenes visits and for research
	Archives (idem)	Yes	No information provided	Yes
	Library (idem)	yes	Yes (planimetry on website)	Yes Resource centre and library Also in Lamu, Fort Jesus musems
GEOGRAPHIC INDICATORS	Reachability level	High level	High Level	Reachable
	There are other Museums within 5 km radius?	Around the Uganda National Museum other cultural sites (specifically, museums) are located in the urban area of Kampala: the Social Innovation Museum; the Gallery Antique; the Batwa Cultural Heritage Historical Museum; the Umoja Art Gallery; the Nommo Art Gallery; the Afriart Gallery; the Destreet Art Studio and Gallery; the AsanteArt Gallery. The urban environment of Kampala allows residents and visitors to explore a wide palimpsest of Uganda culture, from history to art to contemporary	Yes, a lot of Museums (ex. the National Art museum, the museum of Fishing, the museum of National History, National museum of Geology)	No information provided

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
		creativity.		
	Transport to get to the city (trains, planes, buses, private cars)	Only by private and public Cars and buses.	- Airport of Maputo (even for international flights) -Direct bus (ex. Johannesburg-Maputo) -Central Train Station in Maputo -Private Cars	Readily available
	Road Connection (can the site be reached independently, are the roads passable independently or is the use of local guides obligatory?)	Yes	You can get there with TPM (Transportes Publicos De Maputo) and Private Transport such as "Txopela" (rental of small vehicles with driver, also with app, such as Uber) or "Viva Taxi" (an entirely Mozambican company, with 24/7 service) .	Road connection by public means is accessible
	Kilometric and hourly distances (from the capital city and/or the nearest urban and accommodation centre to the individual site)	5km from the business centre of Kampala, but fully included within the Kampala central area and 200m from the nearest accommodation place	0 km	Several establishments within walking distance of 10 to 15 minutes to the Nairobi national museum Some regional sites and museums may be considerably far
	Maps	0°20'06.2"N 32°34'55.7"E	Latitudine: -25.967, Longitudine: 32.583 25° 58′ 1″ Sud, 32° 34′ 59″ Est	Yes Site map Locational google maps -

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
				Online digital an printed maps
	Accommodation facilities (hotels, B&Bs, restaurants, cafés, etc.)	Lounge restaurant, cafe	Inner Guesthouse, Hotels, B&Bs, restaurants, cafés, etc. near the Museum	Yes Mostly other regional sites, monuments
RELATION WITH THE LOCAL AREA	There is an identifiable reference territory of the museum/institute	Uganda National Museum is located along Kira Road on Kitante Hill, 4 kilometres from Kampala City business central district.	Mafalala is one of the oldest neighbourhoods in Maputo, a place of national identity and pride. it is the “barrio of Maputo”, the black quarter of the city with metal and wooden houses. The one beyond which its inhabitants could not trespass, if not by presenting an identity document, which in practice certifies their “Portugueseness”. It was, during colonialism, a township in the South African manner, a place of racial segregation and clear separation from the white part of the city. It is still multiculturalism today, a mass of tribes of Bantu origin, coming from all over Mozambique, but also from abroad (especially Zanzibar and the Comoros Islands).	Yes
	Ways in which the Museum communicates the results of its activities to stakeholders	The museum regularly holds workshops and meetings aimed at sharing its activities and outcomes with the stakeholders	Mainly visibility products such as videos and photos disseminated through social media channels	Memoranda, stakeholder meetings/workshops Seminars Publications;

Macro Area	Micro Data	NATIONAL MUSEUM, KAMPALA, UGANDA	MAFALALA MUSEUM, MAPUTO, MOZAMBIQUE	NATIONAL MUSEUM OF KENYA
				annual reports for internal and key external stakeholders Mass media; print, articles, electronic Email lists Social media
ECONOMIC INDICATORS	Ticketing Revenue for the last 3 years	No information provided	No information provided	No information provided
	Possibility of Donations	No information provided	Yes. The website has a Section for making donations to the museum. Three types of donation are identified: 1. Financial Donation, 2. Donate the historical artifacts, 3. Adopt an Artifact and Support the Museum.	No information provided

Annex 6: UGANDA MUSEUM QUESTIONNAIRE FOR BENCHMARKING THE NATIONAL MUSEUMS OF KENYA

Management and Operations

CATEGORIES	SUB CATEGORY	REMARKS
MUSEUM SERVICES		
1. Collections Management	- Natural history - Cultural history - Historical - Contemporary art	The information shared may not be exhaustive as it does not cover the NMK as an umbrella institution, rather highlights and sample information is provided based on some sections of the Nairobi National Museum as the flagship Museum for other NMK regional museums, sites and monuments. It may also be relevant to a specific time period and hence may change
2. Research		
3. Exhibitions	- Permanent exhibitions - Temporary exhibitions - Travelling exhibitions - Outreach programmes	
4. Education and Public Programmes	- Curriculum based - Non – curriculum based Families - Persons with disability (tactile) - Exhibition based programmes	
CONSERVATION STATUS		
Building maintenance	- Regularly - Annual - Need-based	
Designs		
New Expansions"Museum spacerequirements"	- Offices - Administration - Heritage Centre built - More galleries - More storage facilities - More parking to includeschool buses, staff, visitors	
Open Spaces	- Botanic Garden - Outdoor Exhibits - Amphitheater (semi open) - Open grounds eg KarenBlixen Museum used for outdoor events - Peace Path (with a herbalgarden) - Nature Trail	
Monuments and historic sites	- Uhuru Gardens National Monument - Fort Jesus - Gede Ruins - Jumba la Mtwana - Thimlich Ohinga	List not exhaustive

	- Kakapel Pre-historic site - Munarani – Vasco DaGama Pillar - Njuuri Njeke - Shimoni Caves - Lamu German Post Office - Hyrax Hill Pre-historic site - Songhor prehistoric site - Kenyatta House Maralal - Kenyatta House Lodwar	
OBJECTS (DISPLAYS AND STORES)		
Conservation Management	- Collection Managers in respective research areas - Acquisition - Documentation - Accessioning and de-accessioning - Preservation - Protective storage facility: Shelving, humidity control, airtight for dust and pest control - Annual fumigation carriedout	
Lighting effects,Protection	- UV filters - LED lighting	
Dust/pollutants control	- Air tight showcases - Fumigation in storage aswell as exhibition galleries	
Humidity control	- De-Humidifier - Underground ventilation foraeration - Some windows left openbut with a mesh to	
Display techniques	- Involves artefacts (exhibits), display material, information tools. - permanent exhibitions are timeless, robust, memorable,informative, in time eg digital - Follow procedures for developing exhibitions - Temporary exhibitions are ephemeral, capture the mood of the moment and are more daring than permanent exhibitions.	
Pest control	- limit food and drinkswithin the exhibition galleries.	
Visitor flow & management	- Space designed to accommodate visitortraffic flow - One main entrance - Follow a designated visitor path as an option	

	- Organised visits to avoidcrowding	
Care for the disabled	- Braille texts, tactile information, audio guides forthe visually challenged - sub-titles for videos, use ofsign language for the hearing impaired - special programmes with exhibits and facilities tailor made for their needs	
Multi-media /Audio-visual	- Part of the exhibition - programs - Lectures - Linked to website for interactivity and possible - updates	
Security of objects	- Secure showcases - high quality material used inconstruction - three levels of opening theshowcases - CCTV and physical guards for regular security checks	
Visitor flow	- Adequate space allows forease of traffic flow - one main entrance and exit - Organised group visits to limit numbers per group entry includes large schoolgroups and tourists - A designated traffic routebut to visitor preference - Avoid dead ends on the traffic route	
Galleries area spaces		
Temporary exhibitions	- Can be in-house or createdby outside stakeholders - Exhibition brief guides on the dos and don'ts of displaytechniques, security of the items, integrity of the museum space, comfort of the visitor - Time : usually between 1 andthree months.	
STORAGE AREA		
Space, size	- Meters square - Varies – per storage section	
Shelves (Quality, quantity) and materialsneeded for particular artefacts	- Shelves, timber, aluminium - Varies with storage sectionsand size and quantity of collections	
Security of objects orstorage	- Locks CCTV - Controlled access - Strong room	
Lighting	- Control lights	

	- LED or fluorescent lights fororganic objects on display - UV filters on windows - Can be dramatic orsubdued - Warm lights for organicdisplays - White light for Artisticdisplays - Measure the UV and lux levels in the galleries and storage areas regularly and adjust as needed	
Dust, pest and infestation	- Measures in place with the built for purpose storage facility with micro-climate and controlled access	
Storage equipment	- Light meters - HEPA filter vacuum cleaner - De-humidifiers/humidifiers - Cleaning tools: soft brushes,cotton cloths, cotton wool, dust masks - Soft pillows for cushioning objects. Made from polyester wadding coveredin unbleached calico	
Risks identified (flood,fire, lightening etc)	- Smoke detectors installed - High ground storage facility	
DOCUMENTATION		
Manual records	- Accession registry - Conservation reports - Exhibition reports - Maintenance records - Exhibition inventory - Object condition report - Exhibition script: storylines and texts - Archival records, footage, images/photos,	
Digital records	- Objects database - Digitised inventories forcollections - Audio Visual recordings; footage, images, audios,documentaries - Digital exhibitions; virtual - Dedicated server for QRcontent - Images Map - Documents - Archival material	
Leadership	- Structured management Top-bottom and bottom top Flat management	

	- Roles and responsibilitiesTerms of reference - Policies to guide leadership - ISO certified procedures	
Management	- Daily, weekly, monthly operations - Reports and communicationStrategic Planning meetings and workshops	
Technical	Who are defined as technical staff? Directors, Collections Managers, Curators, Technical SupportStaff, cleaning services (sometimes outsourced) Interns on regular basis What are the roles and responsibilities? Collection Management; varied roles and responsibilities as per the keyprocesses of collection management from acquisition to conservation, deaccessioning, exchange. How often do they meet? Regularly: monthly, quarterly,weekly, annually, need arises	These are staff who have skills in areas such as exhibition designers, curators research scientists etc
Strategic plan andannual plans	How are they developedand implemented? - NMK Management through the NMK Planning Unit, Directorate of Administrationand Human Resource (DAHR) - Consultative processes withinternal and external Stakeholder involvement - Workshops, regularmeetings - Informed by evaluation, Analysis of previous StrategicPlans How are the plans funded? State funded through institutional budgets	
Policies in place; what policies are guiding theNMK?	- Collection ManagementPolicy - ICT Policy - Exhibition policy (Draft) - Intellectual Property Rights policy (Institutional) is beingdrafted as well - Policies developed in line with the various National Development agendas; NMK Gender Mainstreamingand Youth Policy - More policies still under development and	

	review:Finance Policy	
Which policies led to the overhaul of the exhibit and when did it happen?	- Exhibition Policy – draftpolicy - Government policy and national agenda on sustainability and SDGs, Millennium DevelopmentGoals	
What led to the redesigning of the exhibits @NMK? Where did the fundingcome from? What have been the advantages and disadvantages?	- Need to respond to visitor and other stakeholder needs - Improve on storylines and display - Update the information - Improved conservation techniques (lighting, infrastructure, air tight) - Staff rationalization, Legalframework review, - expansion of exhibition and other related spaces and facilities	
What exactly was changed and why?	The entire museum exhibitions were changed for the reasons in the previous section	
Were some artefacts removed and others displayed? If some were removed,what happened to them?	- All artefacts were removedto pave the way for infrastructure developmentand new exhibition design. - Some artefacts were used inthe new exhibitions and the rest are held in the various repositories. They are used for loans, temporary exhibitions and for research purposes.	
Who were involved in the overhaul of exhibits and why?	- Curatorial/Exhibition development teams comprising of researchers, exhibition designers and developers, public programmers, relevant stakeholders. - Overall task managers, projects managers and support teams such as theExhibition Development Teams	
How do you judge the success of the change?	Improved visitorship and feedback	
What visitors turn up at NMK?	NMK visitors in 2017 were 717,518. NNM/ Snake Park were 251,65. These numbers were affected by the run upto the General Election as well as the run -off (General Election). In 2018, NMK registered 1,160,326 visitors and out of these 220,019 visited NNM and Snake Park. In 2019, NMK also registered 989,739 visitors and 259,301 visited NNM and Snake Park	

	In 2020, NMK received 159,639 visitors across the country. This was due to the fact that all museums were closed because of Covid-19 pandemic. Out of these visitors, 35,223 visitors visited Nairobi National Museum and Snake Park. NMK also recorded a slight increase in visitor numbers in 2021 to 401, 165 visitors as museums resumed operations although visitation is still low as COVID-19 protocols are still being adhered to. Out of these visitors 102, 606 visited Nairobi National Museum and Snake Park	
How have you managed to make the NMK self-sustaining?	NMK has not managed tobe self-sustaining as it still relies on the Exchequer.	

Partnerships and collaborations

How does NMK relatewith communities?	- Through cultural festivals as they showcase their diversecultures - Training in heritage management at the Heritage Training Institute - Consulting in establishment of community museums and cultural centres	
What educational programs exist at the NMK?	- Exhibition - Interactive exhibitions	Museum Public programming should be an integral part of the entire process from the museum's inception to admission of visitors. Every museum should spell out how it will serve people at the inception. The museum's goal could range from enhancement of tourism, scientific exploration, exhibition of monumentality and exoticness to Nation Building. Identify, the audiences that the museum targets and design exhibitions and programmes that will

		appeal to the diversity of audience. The creation and consumption of Knowledge through Museum exhibitions and programmes must involve the curators, researchers, museum educators, academia, indigenous knowledge custodians, and all the audiences including the local community, children, the youth as well as differently abled people. In designing exhibitions and public programmes, the needs of the various segments of museum audiences mentioned above must be considered in terms of access (physically, intellectually and linguistically), as well as appeal (Colour, font size, ambiance). There must be partnerships between museums departments (research, curation, conservation, education, Public Programming); as well as with other external partners such as universities, media stations, schools, Community members, County governments, as well as donors. There is need for continuous monitoring and evaluation creativity
SITES AND MONUMENTS		
1. Archaeological 2. Historical 3. Traditional 4. Natural 5. Monuments 6. Built Heritage	Historic National value of significance World Heritage value of significance	
CONSERVATION STATUS		
Identify the condition of the sites	Varies per site	
Excellent	Most are generally fair andgood condition and accessible to	

Very good Good Fair Poor	visitors Require refurbishment and controlled human traffic asthe get increasingly accessible. Marketing required forsome little known sites	
INTEGRITY OF THE SITE		
Size		
Intactness of the sites features (altered, damaged etc.)	Some sites damaged due to weathering, increased visitor numbers,	
Conservation works	Regular, ongoing Sourcing for development partners	
Management plans	Several developed overthe years for various Sitesand Museums	
INTERPRETATION & PRESENTATION		
Signages	- Directional/ Orientation - Museum standards on Fonts, sizes, materials, logos, images for a corporate image: logo,colours - Language - Accessibility Interpretation	
Information packages	Brochures of various sites, Quarterly e-newsletter, Biennial Report	
Visitor facilities	Visitor Centre First Aid Room Luggage/lockers	
DOCUMENTATION		
Images, websites, information availability	Available Some not yet updated NB: Website is being constructed a fresh and population of content is underway (New images ofour museums, sites and monuments to be sourcedafresh)	
Digital records	Objects database Audio Images and Maps	

Annex 7: List of Stakeholders Consulted

1	Othieno Odoi	National Planning Authority	Director Planner
2	Kataulwa Abraham	UCOMA	Chair person
3	CP Lawot Patrick Akom	Uganda Police	Commandant Tourism Police
4	Lilian Rose Aliso	Ministry of Public Service	Commissioner
5	Tom Otwan Abase	Ministry of Public Service	SMA
6	Dr.Constatine Bitwayiki	Uganda Broad Casting Station	Technical Advisor for MD
7	Balijuka Sophie Kayongo	Uganda Tourism Board	Product Development Investment Officer
8	Ezra Aineomujuni	Office of the Prime Minister	Economist
9	Phiona Oshemeire	MTWA/ Museum and Monuments	Public Programs
10	Simon Musasizi	CCFU/Heritage Trust	Programme Manager
11	Dr.Ephraim Rwumva Kmuhangire	Office of the President	SPA/CA
12	Peter Ainomugisha	Office of the President	Economist
13	Dr.Dominic Mundrugo-ogo Lali	National Commissioner For UNESCO	Administrative service
14	Agaba Sheldon	Tourism Police	Deputy commander
15	Martha Nyakato Mugarura	Ministry of Lands, Housing and Urban Development	Assistant commissioner Urban Development
16	Mugume Amon	MTWA	Conservator
17	Hannington Musimenta	National Planning Authority	Planner, Trade and Tourism
18	Arnold Bugonga	National Planning Authority	Planner, Trade and Tourism
19	Ndyaguma Samson	The Hotel and Tourism Industry Uganda	Academic Registrar
20	Richard Komakech	Natural Chemotherapeutics Research Institute	Research Officer
21	Asiimwe Rymond	MTWA	Senior Conservator
22	Muhindo Keren	Uganda Wildlife Research Institute	Public Relations Officer
23	Rose Agasi	UNATCOM	SG
24	Kaween Daniel	UNATCOM	PO/CLF
25	Tuhaise Brian	USAGA	Secretary General
26	Akello Harriet	MGISD	Pricipal Literally Officer
27	Tadeo Bwire	UWEC	Senior Conservator
28	Boniface D	ESTOA	Chairman
29	Helen Opolot	UNCST	Assistant Executive Secretary
30	Eunice Namara	MFPED	Economist
31	Bahiduka M.Martin	MTWA	Min.state
32	Harbert Byamuhangi	UTA	President
33	Nsubuga Najib	Kingdom of Buganda	PRC
34	Alex Odong	Conservator Exhibition	Uganda National museum
35	Atim Brenda	Human Resource officer	Uganda National museum

36	Ms.Barbra Babweteera	CEO	Cross Cultural Foundation
37	Mr. Aliguma Ahabyona Akiiki		Cross Cultural Foundation
38	Mr.David Halongo	In-charge/ curator	Soroti museum
39	Mr. Moses Kasule	Conservator	Igongo Cultural centre and Country Hotel
40	Mr.Richard Kawere	CEO	Uganda Tourism Association
41	Ms. Lilly Ajarova	CEO	Uganda Tourism Board
42	Mr. Peter Apaja	Curator	Moroto Museum
43	Ms. Solomy Nabukalu	In-charge/Curator	Kabale Museum
44	Mr. Ondieki Patrick	General manager	Great Lakes Museum
45	Mr. Denis Kagwa	Assistant Commissioner Human Resource	MTWA
46	Mr. John Stephen Okuta	Director	Akalabai Village stay, Kumi District
47	Agatha Achom	Tourism Operations manager	Akalabai Village stay, Kumi District
48	Dr. Bongani Ndhlovu	Executive Director Core Functions	Iziko museum in South Africa
49	Doreen S. Katusiime (Mrs.)	Permanent Secretary	MTWA
50	Basil Ajer	Director	MTWA
51	Lutalo James	TCC1/CEDP	MTWA
52	Jackline Nyiracyiza Besigye	Ag. Commissioner Museums and Monuments	MTWA
53	Nelson Abiti Adebo	Principle Museum Services	MTWA
55	Mukoka Yusuf	PAS	MTWA
56	Kigozi Jimmy	Principle Tourism Officer	MTWA
57	Newton Akiiza	Senior Policy, Research and Planning	MTWA
58	Ssali Gadafi	Senior Tourism Officer	MTWA
59	Asiimwe Raymond	Senior Conservator	MTWA
60	Tatyabala Micheal	Senior Education Officer	MTWA
61	Dismas Ongwen	Senior Conservator	MTWA
62	Isaac Kerchan	DBA	MTWA
63	Tumusiime Boaz	Wildlife Officer	MTWA
64	Denis Lukwago	Conservator (Architect)	MTWA
65	Amon Mugume	Conservator	MTWA
66	Brenda Atim	HRO	MTWA
67	Nakedde David	IT Assistant	MTWA

Republic of Uganda

MINISTRY OF TOURISM, WILDLIFE AND ANTIQUITIES

Strategic Plan for Museums and Monuments

2023/2024-2029/2030

Fostering national identity, wealth creation and national socio-economic transformation

TARGET EURO

Governance Systems International

Tackling Africa's Development Challenges