



**Erasmus University Rotterdam
Erasmus School of History, Culture and Communication
Cultural Economics and Cultural Entrepreneurship
Master Thesis**

**The Role of Cultural Entrepreneurship among impoverished artists
in Africa in becoming more sustainable – An ethnographic study of
the Art sector in Uganda**



**Student: Nikodemus Seilern
Student Number: 335403
Thesis Supervisor: Professor Dr. Arjo Klamer
Second Reader: Dr. Anna Mignosa
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Abstract:

In numerous developing countries, culture and art is not credited priority, despite their wealth and potential. In many African countries thus the cultural sector suffers severely. In Europe the cultural entrepreneur is often seen as a solution to all challenges. The question, however, is how this western concept is perceived in other cultures?

This ethnographic study explores the cultural bounded perception of Ugandan creative on the most crucial challenges artists face and the role of cultural entrepreneurship in country. The paper compares western theoretical knowledge of entrepreneurship with practical African understanding of acting entrepreneurial.

In-depth interviews were locally conducted with artists and directors from various art fields to unravel their cultural perception on the current art sector and their relation the entrepreneurship.

From the findings why Ugandan artists underperform the market it was ascertained that the society mainly suffers from a lack of awareness and appreciation for the potential role of culture and arts in fostering economic and social development. The concept of the cultural entrepreneur is perceived in Uganda as a collective person who contributes to the good of the art sector. Even though the role and skills are culturally shaped, the basic concept of entrepreneurship displayed various resemblances to the “western” type. This offers verification on a universal concept as well as universal traits of cultural entrepreneurship. This paper demonstrates that it is the fundamental characteristic of the entrepreneur and not its specific capacities, which make significant impact.

The thesis provides a fundamental steppingstone to investigate whether entrepreneurship in fact can be key success for cultural sectors in developing countries.

Key Words: Cultural Entrepreneurship, Sustainability, Artists, Challenges, Ugandan Cultural Sector, Bayimba Cultural Foundation

Preface:

During my Master Program in Cultural Economics and Entrepreneurship I heard a lot about the problems artists face nowadays in Europe. Financial pressures, competition, the crisis etc, etc. We learned that creative people have to act entrepreneurial to cope with these challenges and evolve in the capitalist world. A genuine cultural entrepreneur is able to move mountains in the art world. In course of the last year I comprehended the significance of this concept. In fact it is not about the word, but what it contains. Certainly he or she depends on his surroundings, values, and culture.

I wondered how universal is this entrepreneur? How is it in developing countries? In African countries, where culture and art incorporate every day life but also challenges are a daily routine. How can artists make a living there? Can they also act entrepreneurial? I wanted to know. Before I knew it I found myself in Kampala, the capital city of Uganda, spending the next two weeks with the aim investigating my inquiry. Walking along the bumpy roads as the so-called “Muzungu” (expression for white people by Ugandan) I was overwhelmed by the country, its people, traditions, beliefs and the different life than home. Desirous to encounter all corners of the unknown ways of live in Uganda, I had to tell myself why I was here. Hence I rushed on so-called Boda Bodas (motor bikes taxis) from place to place and interviewed nascent artists, many of them in unpromising situations but with an exceptional faith in their art. The insights I gathered where abundant and will never fit in one single paper. Nevertheless the visit in Uganda, despite its limited time, has been an extraordinary experience, which did not only contribute significantly to my work but also personally broadened my horizon.

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I owe several persons a dept of gratitude for facilitating me my trip to this country and eventually writing this paper.

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This thesis would not exist without any of the mentioned individuals.

“[W]e can not go very far if you only keep knowing what you think you know.”

(Dr. Mercy Mirembe Ntangaare)

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1. Chapter: Introduction

Background

In recent decades the global creative economy has been experiencing an enormous growth. Nowadays cultural industries are already believed to be the 5th largest economy after the financial, informational, pharmaceutical and tourism. In most developing countries, however, creative economy seriously lags behind, even though many of these nations are based on a wealthy culture. In various African countries the creative talent and cultural heritage is prosperous. But due to lack of the financial resources, cultural infrastructure and institutional capability, the creative economy has almost no chance to prosper. To many artists it is often not apparent how they could bring their products to market. (Barrowclogh & Kozul-Wright.2008).

Nevertheless experts are certain that flourishing cultural industries have the potential to contribute significantly to the economy of developing countries, while sustaining cultural traditions and values. Hence there has been a bulk of scientific investigations on keys of success how to effectively promote the art sector. Scientists proposed alternative financing methods, as micro loans, and capacity learning programs, which teach artists as well as management skills for artists. A current popular instruction is the traineeship of cultural entrepreneurship, which is the focus in this thesis. The objective of many of these seminars is to tutor entrepreneurial skills, which artists can apply in order to successfully promote their creative outputs. A cultural entrepreneur holds a vision for the creative organisation as well as the passion to obtain resources, peoples and consumers in order to develop it. He or she acts as a bridge between the creative talent and the market. This connection is often lacking within the art sector, and is hence the result that artists are not able to start up their creative business.

However people's relation to arts and the economy, and hence also to the essence of a cultural entrepreneur, vary greatly across nations, which complicates the application of universal entrepreneurial skills in developing countries. The aim of this thesis, therefore, is to interpret the art sector and the concept of cultural entrepreneur in a given developing country, namely Uganda, from a cultural context. This can ultimately help art development organisations when assigning their cultural entrepreneurship seminars.

The Bayimba Cultural Foundation, which is based in Kampala, has been offering courses in this realm to artists. The non-profit organisation organises cultural activities in different disciplines and plays an important role in the development and professionalization of the art sector of Eastern African countries. The organisation plays also a central role in this case study, when investigating the function of cultural entrepreneurship in the Ugandan art sector. The alumni of its previous cultural economic courses, the director of Bayimba, as well as other nascent artists and leaders of various cultural organisations are investigated about their relation to art and the concept of entrepreneurship. This offers the opportunity to compare the relation to cultural entrepreneurship among the creative with different backgrounds and ultimately give deeper insights on the concept's impact.

The thesis does not expose solutions to the impoverished art sector in Uganda nor does it verify the cultural entrepreneur as the key to all challenges. Rather it sheds light on the current situation of the art sector and on the perception of entrepreneurship among the artists in Uganda. Not before these realms are investigated, one can go on and uncover the genuine impact of entrepreneurship and approaches to support the creative economy in developing countries.

Research Question and Objectives

The investigation in this ethnographical study focuses on the cultural bounded perception of the Ugandan creative on artists, their status as well as their relation to the entrepreneurship in their country. The thesis is based on two so-called WHY questions:

Why do nascent artists underperform the market in Uganda?

By touching upon questions, why artist underperform the market, what are the main challenges and how art is valued in relation to people and market, shell provide this research with a fundamental understanding about art in Uganda.

Why do Ugandan creative people not act entrepreneurial in order to become sustainable?

The ultimate objective of the thesis is to assess the role of cultural entrepreneurship among contemporary artists and creative organisations in becoming more sustainable.

The research opens doors to enlighten to what extent cultural entrepreneurial capacities can serve as a successful key in the development of the artist and art field around him or her.

First the universal understanding of the cultural entrepreneur has to be illuminated and whether the phenomenon is actually definable and learnable in general. Subsequent it will be assessed from a cultural context how cultural entrepreneurship and his/her characteristics are seen in a given developing nation, which is in this case Uganda. It cannot be denied that cultural entrepreneurship is a character that has its origin in western countries. Its cultural neutrality is therefore debatable. To what extent are entrepreneurial skills accepted and efficient in an environment with a distinct cultural heritage and understanding of arts? Thus it is first crucial to illuminate what significance the culture background of the artists play, when learning and applying the cultural entrepreneurship skills, in order to examine its real impact on the their sustainability.

The Research Questions, which motivate this Master Thesis, are the following:

What are the most crucial challenges among contemporary Ugandan artists in becoming more professional and ultimately successful?

What role does cultural entrepreneurship play among Ugandan artists in becoming more sustainable?

Motivation

The original motivation was to understand why African artists underperform on the market. When the reason of underperformance is identified one can investigate how the artists can be supported. I strongly believe that the cultural sector is crucial in every nation around the world and especially in developing countries. Culture contributes to creativity, development of critical thinking and the provision of alternative solutions in personal as well as societal lives. The opportunity to express oneself freely in a creative way is crucial for the good and fulfilment of every individual. Moreover creative industries have shown a positive impact on the overall economic growth. Thus it is central to investigate ways to successfully foster artists, cultural organizations and creativity in African countries, where the great potential is

still untapped. The adoption of cultural entrepreneurship represents according to growing number of academic articles a key in a successful development of the creative sector. Practical results, however, are non-existent in developing countries. The drive is to illuminate its true potential in a cultural context and to contribute to this new and emerging field.

The rationale for selecting the Ugandan arts sector as a case study is due to its extraordinary wealth in art and cultural heritage. Furthermore the good connection between the Erasmus School of History, Culture and Communication and the Bayimba Organisation facilitated contact and the approach.

Methodology

The thesis is based on a functionalist perspective. This perspective envisions culture as an organic and indivisible entity or as a functioning whole that cannot be divided into compartments. In a neo-liberal perspective the notion is that culture has to respond to the particular development idea or intervention. In other words development is the “independent variable” and culture the “dependent variable”. In the structural functionalist it is the other way around. It is not for culture to justify its relevance to development, but rather it is for development, already conceived and defined outside a given cultural context, to establish its appropriate “cultural fit”, by responding to the cultural context as it is (Sagnia.2005). In this respect, culture becomes the context for all development interventions. In practice the cultural entrepreneurial skills need to be assessed on the cultural background of the artists in the developing country.

The research itself is based on an ethnographic study in Uganda and focus on nascent artists and leaders of creative organisation in Uganda. The units will be investigated about their profession, the challenges in art sector and their relation to cultural entrepreneurship in the African country. The qualitative data, which is required in order to answer these questions, will be obtained by means of interviews. The interviews are hold during a personal visitation in Uganda.

Structure

This master thesis is divided into several chapters. The first chapter serves as an introduction and gives an overview of the work. The second chapter covers the theoretical framework of the papers. The section starts with a glimpse on the status quo of art sector in developing countries, especially in Africa. The current creative economy, its complexities and problems and the general African view on art are revealed. Subsequently the role of the cultural entrepreneur and his or her characteristics are identified. The objective is to scrutinize how values of art can be realized with entrepreneurial capabilities in a cultural context. Knowledge is principally drawn from secondary literature. Chapter three explains how research has been conducted. The fourth chapter changes from the theoretical to the practical approach and focus on the ethnographical study in Uganda. During the field study the Ugandan spirit around art and the cultural entrepreneurship are scrutinized. The fifth chapter presents and analyses the results of the case study. Subsequently a discussion section deals with the connection of the findings and the overall topic. The limitation section states the weak points of the work. Last but not least a profound conclusion gives a holistic and closing touch of the thesis.

Chapter 2: Theoretical Framework

Creative Economy

The aggregation of cultural enterprises, ranging from small over medium to large size, creates the global cultural economy. According to the Creative Economy Report 2010 the global trade of creative goods experienced a growth of 14 percent in the period from 2002 to 2008. Not even the global financial and economic crisis in 2008 affected its constant rising demand. This makes the creative industries to one of the fastest growing as well most vibrant sectors in the global economy.

Besides these rising figures there has been also an increasing acknowledgment in the value of the creative economy, especially among scientists. The exploitation of

creativity results in the creation of new wealth, local talents, creative capital, jobs, enhanced competitiveness and new export markets (Cunningham et al. 2004). At the same time from a human aspect, art fosters social inclusion, cultural diversity and human development.

This constant growth leads to the assumption that cultural trade in developing countries rose as well, which might ultimately add to overall wealth and development. Indeed the premises of creativity to reap the benefits in emerging nations are vast. However most of the great potential of cultural industries in developing countries remains untouched and thus do not attain economic viability.

A crucial dilemma poses that fact that the creative sector confronts a competitive disadvantage since in most developing countries there is a more pressing need to solve problems of education, poverty alleviation and institution building. To put it simple the creative sector confronts a disadvantaged position to other sectors. Consequently the focus on support from national governments as well as international non-profit organisations is given lower priority. Funding and sponsorships are mostly limited. Thus financial constraints hamper required technology and infrastructure and so hinder creative organisations to prosper. Moreover the value chain of cultural creation is fragile. The steps a cultural product has to take, namely through promotion, branding, distribution and the protection against piracy are often weak. Not only the means are often absent to build up these stages, but also the know-how among the artists about their processes is lacking. This brings us to the next central problem.

The second dilemma is that arts and culture in emerging nations are simply not related to monetarily terms. The connection to the market is not made. Artists do not see their profession as a business but rather as a continuation of tradition (Kamarra.2004).

Young musicians, for instance attending festivals often focus only on the personal performance, while ignoring opportunities such as looking for contacts and new sources of revenue. (Nyamnjuh. 2008) Thus, a crucial obstacle, why these industries cannot develop is often because of the different mindset of the people. The lack of these entrepreneurial attitudes consequently feeds into several other lacks of capacities. Hence artists are short of managerial and business skills, professionalism, networks, confidence to take risk and general information of the market. In general the explicit cultural policies, which foster the funding, education and the position of the art sector, are in large part absent. Lastly there is mostly a lack of adequate

statistics in this sector as well as the given infrastructure in order collect and examine these numbers.

Given all these flaws the question raises how artists and their cultural organizations in developing countries can flee this unpromising position. What are the keys to stimulate the sustainability of these institutions and optimising their income generating capacity? Besides alternative financing methods, such as micro financing, special capacity training programs are further means in favour of the development of the creative worker.

The complexity of creative economy in Africa

Almost all African nations can fall back on an exceptionally wealthy cultural tradition and creative talents. Performing arts, textile art, sculptures and handicrafts are part of every day life among African people and deeply tied to their cultural heritage and tradition. In addition the continent represents a huge market of more than a billion people, which ultimately serves as high potential of flourishing creative sector. Nevertheless according to the Creative Economy Report 2008 by UNCTAD, Africa contributed less than 1 % to the global trade of creative goods and services. The economic viability of the arts is strongly limited on the local, regional and international market (Forbes/van Graan.2010). Limited disposable income hinders talented people to start a career as an artist, musician, filmmaker as well as consumers to spend on luxury goods, such as CDs, movies and fine art. The informal market in Africa prevails. As mentioned above generally also the African art sector is primarily confronted with incomplete value chains, lack of cultural infrastructure and a “narrow market mindset”. Artists concentrate on their individual performances, for example at festivals, while ignoring the market side of it and the their possibility to create networks and alternative revenue streams (Kamara.2004).

In many African countries, as Nigeria or Mali, music plays a crucial role in daily life, despite the limited the formal production and circulation of recordings. The music industry primarily focuses on live performances, rather than on the recording and protection of content. But also live performances are limited due to the scarcity of venues. These circumstances often force talents to present themselves overseas. According to the Report only South Africa and Zimbabwe can be consider to have an

established music recording industry, with a fully established value chain. Seven countries, among them Mali, Congo and Kenya are considered to have an established performance industry, which include performing artists, managers and agents, promoters, engineers as well as suitable venues. However most African nations are based on an emerging industry or even an embryonic industry, which also includes Uganda. (UNCTAD.2008).

Nevertheless it is crucial to not just decrying the complexity of the African cultural economy. In the last decade there has been an increasing awareness by African governments and public opinion about the potential of the creative economy. Ghana, Mali, Nigeria and Senegal integrated the significance of culture into their Poverty Reduction Strategy Papers (PRSPs). Numerous conferences, for instance meetings of the African, Caribbean and Pacific group (ACP) and Ministerial Conferences, are held with the aim to foster the creative sector through partnerships, ownership and international cooperation and ultimately economic growth. Continental and regional forums, such as the Southern African Development Community (SADC) and the Arterial network, were established in order to create networks for artists, provide information about the market and facilitate trainings. Moreover international NGOs, as the DOEN Foundation or La Francophonie, aim to provide funding, capacity-building seminars and other encouragements for artists and cultural organizations.

Indeed African trade in cultural goods increased in the last years. From 2002 to 2008 export raised from 740 to 2220 million dollars. Imports increased in the same period from 1585 to 2212 million dollar (UNCTAD .2010). However behind these number there is still much more potential, which need to be encouraged. African cultural production still does not attract adequate notice from cultural entrepreneurs from the global North, because they are reluctant to risk profitability through investing in cultures that are largely perceived as socially inferior and economically uncompetitive (Nyamnjoh. 2008). This perception needs to change. Most creative businesses in Africa consist of less than 10 people. Moreover most artists do not have a manager. As a result the level of responsibility for every artists is high. African artists have to take matters in their own hand, and seek to become more entrepreneurial themselves. The appropriate capacities need to be taught on seminars and training programs by NGOs.

Africans view on art and their ability to change the westerns mind

In order to foster creativity and the art sectors in Africa it is first crucial to understand the people's exposure to art. Only when we know, how art is performed and its value perceived, we have the right to examine ways for its promotion. Defining the perception of art of a whole continent, may evokes the notion of a hasty generalisation. It certainly cannot be denied that cultures and the views on art among African countries can vary to a great extent. However there are also common patterns identifiable, which gives us at the beginning of thesis some crucial insights for understanding the African art. Most importantly art is tied to everyday life and social life (Anheier.2010). It is well accepted that it is the individual that generates the creative output, but the process is deeply embedded in the cultural and social life. The audience is mainly active and even expected to add to the art piece. Performances, as music concerts or theatres are mostly held in intimate spaces, where barriers between the creator and the consumer are limited. Often the aim is to contribute, for instance in form of accompanied singing, to the show.

Secondly, most artistic expressions are conveyed in a form of story telling (Anheier.2010). The narratives deal with numerous and various anecdotes about everyday life. Some are simple and straightforward, as often in poetry and music songs, others are more complex and symbolic, as in visual arts. It is perceived as crucial that the consumer is able to involve and identify with the story.

Art and its embraced narratives are very hybrid in Africa and constantly reinvented. This is mainly because through out history African peoples have been moving. Families shifted, fled and relocated their homes. These movements are very often narratives in the art. Africans believes in a world that never stops and is in a constant flux (Anheier.2010). The world is transient. However while most material is temporary, the memory is a kind of reality, because it lasts. Memories are about how people relate to each other. Dreams, for instance, which are a frequent topic in art, are perceived as reality. Most stories, told in such simplicity, convey that if you are able to imagine or dream about something by definition it exists within the potential of human experience. Nigerian movies, for example, are often regarded as simple, cheap and clichéd through eyes of westerns. However the pictures usually achieve more success in the same country and numerous other African nations. It can be assumed that the success is due to the fact that these movies embrace its audience and arouse

imagination about real life for Africans. People feel connected with the stories of the movies and sense empathy.

Art, when referring to its functionality, has been often used as a tool to resist oppression. In oppressed areas in order to defy politic and social pressures art often aim to create knowledge, raise awareness and call for social change. Artist can act as activists. During the apartheid in South Africa, various artists have communicated and protested through paintings about the atrocity of racial segregation. Furthermore in Uganda, the focus in this Thesis, artists critically depicted the consequences of Lords resistances army's courses of action.

This tempted Lara Foot Newton, director of Baxter theatre, to state that in the third world art is mainly used as a means to express the needs of society and focus on social political struggles. In the first world, on the other hand, artists seek to convey the needs of themselves and focus on personal struggles (DarZaid.2012). Nevertheless this would imply that the whole African continent is under oppression and personal matters are undervalued, while in Europe repression does not exist. Hence this stereotypical statement needs to be rejected. We can state that using art as a form of social or individual expression is not confined to one place, but certainly has an exceptional significance under conditions of oppression.

To sum up most traditional African art is a collective, committing and social functional phenomenon, which is tied to every day life. Art is a constant companion of an African individual. It accompanies the emotional state, celebration, lament as well the daily routine of an African. It is literally worn like their clothes and jewellery. The universal role of art also often leads to western confusion when referring to the distinction of arts and craft. Africans have a rich tradition in both art as well as crafts and often seem to overlap both concepts.

According to Claire Polakoff western nations, in contrast, perceive artistic creations as unpredictable, cultural aspects of creativity. Crafts, on the other side, are the expected, traditional creations but restricted by precept and technique (Polakoff. 1978). The former is seen as a sacred, whereas the later as a profane work. As when we can retrieve from the former paragraphs most African societies do not make this distinction. Citing the author in Black Africa "seen and unseen worlds are one in cause and effect." (Polakoff. 1978). The product itself is not as significant as the soul force behind the creation of it. This means purely technological objects, as for instance furniture, or jewellery can also embrace supernatural powers. At the end the

art versus craft opposition is a plain conviction made up by western belief. Misjudgements on African creation should therefore be neglected.

When we immerse ourselves in art world of Africa and deal with it we have to take their understanding of art as social phenomenon into account. Especially culture development programs, which seek to foster artists and cultural industries in developing countries need to adopt this notion. Also entrepreneurs have to be flexible in their course of action and a full understanding of cultural environment.

When art hits values and spheres

It is commonly accepted that art has particular values to society. However it becomes challenging when people seek to measure the value, especially in monetary terms (Towse.2011). When it comes to public funding, decisions need to be made on the significance of the arts, for example, which art to privilege and subsidize and which not. Hence their values have to be assessed, which mostly turns out to be more than difficult.

In overall art holds two types of values, intrinsic value and instrumental value. (Towse.2011) Intrinsic value embraces the value of the artwork itself, which reveals the purpose of its creation to the audience, for example the support of specific cultural identity. Instrumental values come into being as side effects, which are normally not the aim of the creator, but may have positive outputs, for instance job creation or the purchase of related goods. This class of values are usually easier to measure. However a sole focus on instrumental values would leaves out an important part of the significance, namely the essential purpose of the artwork itself.

According to Klammer the realization of values take place in four different spheres, namely the sphere of the market, of the government, of the society and of the oikos. The market sphere is based on a quid pro quo exchange of values. Goods of relatively known characteristics are exchanged with financial means. In the governmental sphere art values are determined by the authorities of the state and credited in forms of subsidies. In the both of them values are mostly quantified and thus instrumental values are favoured. In the social sphere numerical values are limited. In this realm people socialize, form relationships and base decisions irrationally. Generally the art, its status and values are debated among the people. Last but not least the oikos sphere

is the personal area, where values are individually assessed. It is the realm of home, community, and mutual responsibility. Artists realize the financial value of their creations themselves, by having side jobs (Klamer.2012). The realization of values of art can occur in all four realms, but vary between different occasions. Also across nations the realization of values of art differs among the spheres. Klamer (2006) states that Americans mainly operate in social sphere, when handling cultural issues. Most of the creative organisations are dependent on personal gifts and donations. In return these individuals expect a sense of sharing in an ideal. In Europeans countries, for instance in France art operates mainly in the governmental sphere, since its often perceived as a public good which has to be subsidized by the state.

In many African countries, when referring back to the last section, art is an entirely social functional phenomenon and thus should operate principally in the social sphere or the oikos sphere. Most music or theatre performances are shared via story telling with its audience. Hence the art can only come into being in a community. However the realization of its values in the social sphere completely differ to the realization by the Americans. It seems that these values are taken for granted, or even ignored, due to its premised role in Africa. Thus an actual realization often does not take place. Especially instrumental values are neglected. Financial values of the art, for instance, often do not exist in African cultures. As already mentioned many Africans do not associate art with money. In the market and governmental sphere the valuation of art is almost not existing, which maybe also leads back to its disadvantaged role to other pressing needs.

Again, it is professor Klamer who states in form of a metaphor, namely that “art is a conversation”. Intrinsic values of art can only come into being during a conversation. In general this conversation is principally not hold in the market sphere, but in all others. Artists and art organisations have the role to contribute to this conversation. Moreover when the audience anticipate in a conversation the art evolves. Klamer argues, “The purpose it to get others involved somehow, to get people to cite their contribution, to speak about it, to elaborate on it in their own work.” (Klamer.2012.p.5).

In most African countries the conversation around the art scene is still very constricted on the surface. It seems that this conversation occurs unconsciously. Since art is a collective, tied to every-day-live and take-for-granted phenomenon, also its conversation and values are taken for granted among most communities. In order to

uplift the African art sector, it becomes therefore reasonable to encourage and divulge this conversation. According to Klamer it is the duty of the cultural entrepreneur to spark such a conversation of art and hence realize its values. (Klamer.2006)

Back to the Entrepreneurial roots

We have reached a time where cultural organisations and artists have to, due to globalisation, competition and financial pressures, internalize an efficient and alternative strategies in order to be sustainable. Approaches, such as branding, marketing and stronger economical thinking, which usually stand in tension with the realm of arts are becoming significant for cultural actors in order to prevail. After the rise of arts management, it is cultural entrepreneurship that has become a significant organizational philosophy for the 21st century (Haggort. 2003).

Even though the concept of cultural entrepreneurship is relatively new in the academic as well as art world, its notion and its role in the creative industry has been already profoundly discussed. The motive of debate concerns the combining of the worlds of arts and economy. Caves (2000) argues that artists and non-profit enterprises usually hold on to a “arts for art sake” notion. They care about the quality of their product and its artistic achievement, while denying a commercial adaptation. Consequently they do not behave in favour of the predictions of rational market labour theory (Caves.2000). Also from the economic side the creative sector has been often condemned. This is due to the cultural product’s distinct characteristics, which complicate an analysis by models of mainstream neoclassical economics. Creative products face uncertain demand, immeasurable value, are often durable, and public goods.

Furthermore in the academic world social scientists have been emphasizing the clash. Weber highlighted the tension between the economic sphere of wages and profits, and on the other side, the sphere of art, which bestows existential answers. He compares the position of art to the former standing of religion values, which “save people from the meaningless of living in a capitalist and bureaucratic world” (Swedberg. 2006, p.252). In other words, while the economic system inheres a rational force that demands order, art takes an irrational and ambivalent position. Emile Durkheim also makes use of a similar tension between art and the ordinary world of politics and

economy. While Weber perceived art as providing meaning, for Durkheim art has more to do with emotions (Swedberg.2006).

Both sociologists put creative industries in a difficult situation, since they have one foot in the rational and the other one in the irrational world. Hence according to Swedberg they must develop a special set of organisational mechanism and procedures to connect the two worlds. This is nowadays seen as a duty of the cultural entrepreneur, who seeks to act as a bridge between the economy and the art sector.

In order to fully understand the role of cultural entrepreneurship first it is crucial to enlighten its connection to the conventional entrepreneur.

This leads us back to the beginning of the 20th century, specifically to Josef Schumpeter, who is often seen as the entrepreneur of the term entrepreneurship. In his book the *Theory of Economic Development*, which consists of two versions, Schumpeter identifies the entrepreneur as the developer in a capitalist system. His/her tool, the innovations, which range from the application of new models, over new products to new forms of organisation, lead to a so-called “creative destruction” and ultimately to economic change (Towse. 2011). The process of creative destruction describes the way of transforming the economic structure by destroying the prior and creating a new economic order. It is crucial to point out that the entrepreneur does not necessarily need to find ideas of such innovations, it is more significant to carry these ideas through and realize them. Furthermore he or she is not driven by monetary motivation but rather by an inner motivation to build a personal empire and the pleasure of getting things done. Hence Schumpeter refers to the entrepreneur as a “Mann der Tat”, literally translated a man of action. Schumpeter perceived it as central to carry the ideas through and realize them (Schumpeter.1911).

What generally characterizes the economy is the basic uncertainty or gap of knowledge about its future. This gap is the operating space of the entrepreneur, who perceives the opportunity, undertakes the risks and carry it trough until its completion (Klamer.2006).

The Role of the Cultural Entrepreneur

With caution one can perceive a cultural entrepreneur as an entrepreneur, who holds the named attributes and in addition operates in the cultural section. Although

Schumpeter mostly wrote about entrepreneurship in the non-creative sector, Swedberg makes, in spirit of the Austrian, a connection to artists and cultural entrepreneurship. An important role in Schumpeter theory of entrepreneurship is the combination of different elements. Thus one can conceptualise the cultural entrepreneur as someone who combines artistic elements, as a series of paintings, and economic features, for instance marketing, in different manners. In the end Swedberg defines cultural entrepreneurship as the “carrying out of a novel combination that results in something new and appreciated in the cultural sphere.” (Swedberg. 2006. p. 260) This definition sounds succinct and comprehensible. But is it certainly adequate enough for a term, which characteristics are according to Klamer hard to specify? Primarily how can we distinguish a cultural entrepreneur from a so-called ordinary entrepreneur, an art manager or an artist? Strictly speaking they can be all the same or at least have similar attributes.

Principally, the cultural entrepreneur is an actor in the cultural realm and as Aegson (2008) sees him or her, mostly the overall creator of a cultural organisation. Whereas the artist creates the cultural content the entrepreneur extends his/her actions along the whole value chain, which also include the distribution and exploitation of the art products. Thus the cultural entrepreneur rejects the general artist’s notion that art is a self –full filling and self-sufficient subject. From Klamer’s (2011) understanding, what mainly differentiates the cultural entrepreneurs is their pursuit of the realization of cultural values. The value of art is the common property of it. As a common good, art needs to be shared. Klamer refers to this as a conversation, which needs to keep going in order to qualify as art. The duty of the cultural entrepreneur is to contribute to this conversation. The economy, the market as well as other financial features come second and should serve as instruments for them in order to realize these values. In overall they have the ability to merge human, cultural and financial capital. It is also the cultural entrepreneur, who generates and realizes the vision of the creative enterprise. The duty is to maintain a network of people who will also support this vision. As the organisation grows, the art manager takes over and leads the day-to-day operations.

Hagoort briefly summarized the core elements of cultural entrepreneurship, which are exposed in the figure below. One corner represents the passion and affection around a clear cultural vision, the next an external (market) orientation with focus on innovation and the third emphasizes the societal responsibility, which is principally

intended for a cultural sector to stimulate a vital cultural climate (Hagoort, 2003, p.215).

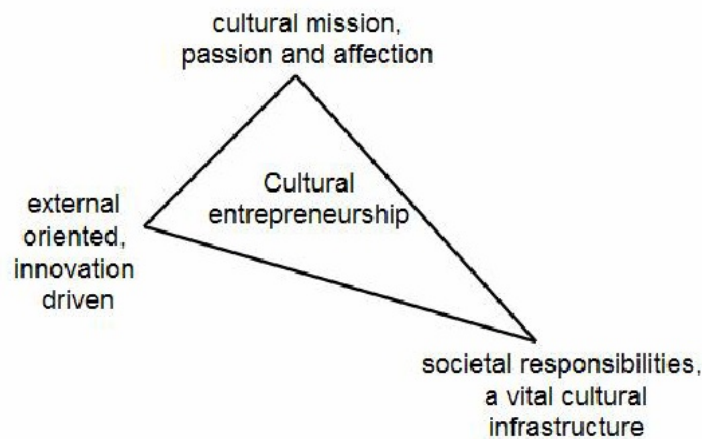


Figure 1. Core elements of cultural entrepreneurship (Hagoort, 2003, p.215)

It cannot be denied that the role as well as the attributes of this character are not standardized but greatly depend on the culture and environment he or she operates in. In for-profit organisation entrepreneurs follow a different philosophy, in which financial turnover might play a more crucial role, than in non-profit organisations. Furthermore in every cultural sector, whether it is the visual arts, the music or the movie sector, cultural entrepreneurs have to act in a distinct way and fall back on distinct attributes. Lastly the socio-cultural environments, which will be dwelled on later, have an impact on the understandings of the concept and its attributes.

Defining and characterizing the Cultural Entrepreneur

Nevertheless we still stuck with the dilemma of how to generally define a cultural entrepreneur and classify the most important characteristics that makes him/her successful. An adequate definition depicts not only his or her role in the field but also the main characteristics. Thomas A Aageson defines the cultural entrepreneur as the following:

Cultural entrepreneurs are risk takers, change agents and resourceful visionaries who generate revenue from innovative and sustainable cultural enterprises that enhance livelihoods and create cultural value for both creative producers and consumers of cultural services and products (Anheier.2008.p. 96).

From this definition we are able to filter out common attributes.

Cultural Entrepreneurs can be called change agents, who trigger culture innovation.

They are alert to opportunities and have the courage to take risk, including personal, financial and psychological risk, in times of uncertainty. They create a vision and at the same time are hope- and faithful in realizing it. They act the role of leaders. They have the enthusiasm to gather all necessary recourses in order to build up their cultural enterprise. As so called “people persons” they convince and assemble various prospects in the art and hence create a network. They gather the funds from various sources. The artistic content is their passion and commitment. They possess an economic mindset, but are aware of its subsidiary in the art world. They have energy, imagination, and commitment.

This description comprises the characteristics, which are investigated in the case study:

They are innovative, visionary, passionate, networkers, have business skills, leadership qualities and the confidence to take risk

The realization of values in a cultural context

The (cultural) entrepreneur can be perceived as a character. This character has not only been principally defined by “western” scientists, but also most scientific research around it has been generated in the United States and western European countries. This consequently raises questions about its transferability to circumstances where the environment differs. Are some countries more entrepreneurial than others? Can entrepreneurship even be compared across countries? Are entrepreneurial attitudes,

despite its western origin, a universal phenomena or do they vary systematically between societies around the globe? An increasing number of investigations, which deal with these inquiries, report that entrepreneurship does indeed appear stronger in some places than in others but also that understanding and attributes can differ among nations. This is mainly ascribed to the implicit role of culture, which surrounds and pervades the entrepreneur. The impact of culture can be perceived from three different standpoints.

The cultural propensity to Entrepreneurship

The culture of a nation affects the context in which an entrepreneur operates. It seems plausible that it is more straightforward to break a routine when the society welcomes initiatives and novelty. Strong traditions and aversion to uncertainty constrain entrepreneurial urges.

Weber (1904) argued that a society, which adopts the Protestants work ethic, induces them to strive for a for-profit approach, reinvestment and ultimately wealth accumulation. Influenced by the sociologist, McClelland theorized that cultures, which advocate the need for achievement in their education, demonstrate higher levels of entrepreneurship than those who don't. More recently Shane (1992) related individualism to the state of inventiveness.

Many researches that focused on the relation between the cultures of countries and entrepreneurship referred to the four cultural indices of Hofstede (1980), which are power distance, uncertainty avoidance, masculinity vs. femininity and individualism vs. collectivism. Investigating the attitudes in multiple countries Hofstede illuminated that culture can be analysed along these four dimensions. Americans, for example, are perceived as people with a low uncertainty avoidance and high individualism.

However investigations with respect to the relation between the indices and entrepreneurship often result in contradiction. Shane (1992) shows that nations with a lower level of power distance and uncertainty avoidance as well as a greater level of masculinity and individualism are more entrepreneurial than others. This is based on the assumption that countries with this cultural profile have relatively more individuals with common entrepreneurial values. Baum (1993), on the other hand, argued that also high uncertainty avoidance and low individualism could stimulate entrepreneurship. Reasoning Baum, one could argue that "entrepreneurial"

individuals in nations with this profile face difficulties in their accomplishments, since organisations and existing structures are less suited to them. Unhappy and unable to satisfy their needs, they may choose an entrepreneurial approach to act as autonomous as possible (Brown et al. 2004).

This condition is often referred to as a form of necessity entrepreneurship. Necessity-based entrepreneurship engages individuals who launch a project because other employment options are either absent or unsatisfactory. Studies of the Global Entrepreneurship Monitor (GEM) project have confirmed over the years that the proportion of necessity entrepreneurs is much higher in developing countries than in high-income countries (Namatovu.2010). No doubt the few opportunities for employment often force people to engage in entrepreneurial activities as a way of eking a livelihood. These activities range from opening of small grocery to craftsman shops.

In contrast, opportunity-based entrepreneurship involves those who choose to launch their own business in order to take advantage of a perceived entrepreneurial opportunity. It is strongly related to high technology oriented and high growth firms. This, however, does not mean the two forms of entrepreneurship only have their place in either in developing and developed countries. In fact both of these measures show higher levels in developing countries than in developed countries. Many individuals, who choose to be self employed, are probably tempted to state that they are pursuing an opportunity rather than being involved in entrepreneurial activities because they have no other option for work, even if the latter statement describes these people best.

These contradictions might be explained by nations diverse cultural conception of entrepreneurship.

The cultural understanding of Entrepreneurship

Besides examining the predisposition of entrepreneurship only few scientists illuminated the meaning and the prevalence of its characteristics between cultures. This investigation, however, attest to a relatively high significance in entrepreneurial research since it need to be studied first how the concept of entrepreneurship is understood as well as assessed in a given country before comparing it to others. When

the prevalence of traits does indeed differ across cultures, the international comparative research uses a potential cultural bound definition of the entrepreneur and thus cannot yield reliable results.

Thomas and Müller (2000) seek to examine, with the assistance of the Hofstede's dimension, to what extent specific entrepreneurial traits show a discrepancy between different countries. They determine four traits that represent the entrepreneurship profile of the United States, which are innovation, risk propensity, internal locus of control, energy level. Serving a benchmark they compared this "ideal" model to eight other nations with cultural distance from US culture. China and Singapore represented the only non-European countries, whereas African nations were not included. According to their findings, merely innovativeness, which is seen as a core component in entrepreneurship, does not vary across cultures. Being innovative, or as Schumpeter would say the ability create value, can thus be seen as universal characteristic. All other three traits, however, decrease in their level of frequency as the cultural distance increases from the United States.

This strengthens the argument that the phenomenon of entrepreneurship is culturally bound. Countries all around the globe have different comprehensions what characteristics constitute a successful entrepreneur. Therefore, when investigating the role of entrepreneurship in a certain country or comparing the propensity between countries, it is crucial to take the specific cultural notion on the concept into account.

The culture of entrepreneurship itself

Entrepreneurship, as a way of thinking, can be perceived as a culture unto itself. There are persuasive arguments for a universal approach for a definition and statement of common attributes. The task of being entrepreneurial poses a number of similar challenges around the world without regard to the context. No matter what culture or place, since entrepreneurs share common experience in the conceptualisation, start up, and growth of ventures, it is plausible that they embrace a similar knowledge structure regarding new venture formation that non-entrepreneurs, as business manager, do not share. Thomas et al (2000) assumes in his paper that in order to build up novel projects, entrepreneurs require foresight, energy, passion, persistence, initiative and drive. Furthermore a number of studies have proven that entrepreneurs across cultures are more similar to each other in their attitudes and

values than to non-entrepreneurs of the same culture. Baum et al (1993), for instance, ascertained that the diversity between entrepreneurs and non-entrepreneurs of Israel in their mind-set towards achievement, affiliation, autonomy, and dominance was greater than between Israeli and American entrepreneurs.

However, it has to be pointed out, that most researches about universal entrepreneurship do not include African countries. A congruence of entrepreneurial characteristics from an African perspective is, due to the lack of investigation, principally undefined. Therefore findings about a universal culture of entrepreneurship, that embraces common traits, which are applied ubiquitously around the globe, have to be considered with great sensitivity. Fact is that dominant values of national cultures do have a crucial impact on every entrepreneur and his or her approach. Thus while they may share some universal qualities, others may be more cultural specified.

The phenomenon of culture runs like a common thread through the concept of entrepreneurship and thus turns it in a complex concept. It can be assumed that culture plays an even more fundamental role among cultural entrepreneurs. The cultural entrepreneurs are not only affected by his or her culture, but actively engages with culture as well. As a result multifaceted characteristics are inevitable.

Can cultural entrepreneurship be educated?

Entrepreneurship is by now a well-established educational subject around the globe (Klein.2006). Whether it is instructed in colleges or workshops, whether it is ascertained in America, Europe or Africa, entrepreneurship has become a strong field of interest in the educational area. In developing countries the taught of entrepreneurship is seen as a panacea, to actuate the development and innovation of their economy and wealth. The subject is taught in several realms, ranging from business entrepreneurship to social entrepreneurship. Among them also cultural entrepreneurship is increasingly gaining popularity as universities degrees. The Erasmus University in Rotterdam offers a master course in cultural economics and cultural entrepreneurship. The program proposes economic insights on the art and cultural related market.

But not only in high elite universities in developed countries, also in third world countries educational facilities for entrepreneurship are popping up. Non-profit organization, which seek to uplift art sector, start offering workshops and seminars for artists and teach them entrepreneurial skills. The Bayimba foundation offered in 2011 a course in cultural economics in Uganda. In autumn 2013 a workshop, named creative entrepreneurship is planned. The aim is to convey entrepreneurial and business skills to artists, and provide them with the basic knowledge how to market their creative products.

Despite the growing interest in the educational field, one has ask oneself to what extent the subject of entrepreneurship can be actually learnable. As we have learned a cultural entrepreneur is seen as a character or a way of thinking. He or she needs to fall back on multifaceted traits, when creating value and creative ventures in this sector. Thus scientists have been debating to what extend entrepreneurship is an innate ability, in other words whether entrepreneurs are born, or is it an acquired ability and thus can be taught?

According to McGrath (2000) the particular entrepreneur possesses a certain “entrepreneurial mindset”, which enables him or her to discover opportunities, ignored by others. This mindset can only be build up through experience, rather than formal education. Especially characteristics, as being alert to profit opportunities, which according Kirzner defines the entrepreneurial personality, cannot be really taught from one moment to the other (Klein.2000). Klein (2006) also states that some aspects of the entrepreneurial function and the entrepreneurial process can be taught, while others cannot be. According to him skills, as new venture formation and capabilities how to manifest oneself in the economy, which are crucial to be entrepreneurial are in fact acquirable. It cannot be denied that these skills are fundamental for translating entrepreneurial visions into practice. Innate abilities, however, as discovery, recognition and decision-making and social skills are hard teachable. Nevertheless, as they can be aroused and bolstered trough experiences, educational programs have the possibility to strengthen these abilities trough providing practical examples.

As mentioned earlier in this paper, entrepreneurial traits are culturally contingent and thus vary around the globe. It might be therefore crucial, when educating entrepreneurship, to take the surrounding culture and values into account. Non-profit organization, which teach entrepreneurship in developing countries thus need to act

sensitive when teaching the subject and focus on virtues, which are valued within an environment. This raises the question whether in developing countries, an international model of entrepreneurship should or can be taught.

Chapter 3: Methodology

Research approach

The approach to the study is based on an ethnomethodology and focuses on nascent artists as well as leaders in creative organisations in Uganda. The method allows the documentation of implicit assumption, agreements and the practices through which a particular culture make sense of their world (Babbie. 2008). A two-week field trip to Kampala provides the opportunity of a prolonged immersion in the Ugandan culture and conduction of in dept investigation on the Ugandan art sector. Findings will be drawn form interviews, field notes and observation.

The aim of the research is to ascertain the main challenges in the art sector and their relation to entrepreneurship from their very own point of view. Especially when examining the artist's perception of cultural entrepreneurship it is crucial to read between the lines of the interviewees.

Due to the fact that almost no academic research has been done on cultural entrepreneurship in developing countries so far, qualitative research is deemed appropriate in this context. The study itself is exploratory and descriptive in nature. While describing in dept the setting and culture, furthermore the objective is to explore underlying elements. The research is based on an inductive approach, since the aim is to build general assumptions out of the gathered observations and through theoretical abstraction.

Data Collection

The units of analysis are chosen through non-probability sampling. This procedure allows me to purposively select a sample on the basis of my knowledge of the

population, its elements and the most representativeness (Babbie. 2008). The risk that the sample is not representative has to be taken into account. The sample is approached with the assistance of Bayimba's network. In order to guarantee a certain extent of representation and a broad perspective artists are chosen from various art field, namely from music, art performance, theatre, film, visual art, cultural heritage (museum) and other cultural organisations.

The first group of subjects are artists and cultural actors, who have taken a cultural entrepreneurial seminar from Bayimba and to date ideally pursue their creative profession in cultural micro to small or small to medium sized enterprise. The second group are artists and leaders of various cultural organisations that are not connected to Bayimba. The two groups will offer possibilities of comparison, for instance whether the group that gathered economical insights from the course has stronger affiliation with entrepreneurship. The third unit embraces Faisal Kiwewa, founder of the organisation, who is seen by many Ugandan artists as the prime example of a cultural entrepreneur. An extra portrait is credited to him in this thesis. All interviewees have reached a certain status and reputation within the art sector according to the Bayimba. Every individual managed to maintain several years in the cultural sector and is aware of the current situation of the art industry. Hence they serve as experts, when revealing the challenges in the art sector as well as connotation around cultural entrepreneurship. At the same time the focus group is being examined as well, by investigating their most crucial entrepreneurial skills from a cultural context.

To create a framework of different perspectives and opinions, twelve semi-structured interviews are carried out. At the beginning of each interview a topic list and some background information on the research are introduced to the subject. The interviews are slightly adapted to subjects, depending on his or her position. All interviews take place in a personal setting and are held face-to-face. The duration of each interview ranges between 30 minutes and one hour. All conversations are held in English and recorded with a voice recorder. Besides the recording of the voices, notes are collected.

A coding scheme has been created to group the data with common themes. Subsequently the themes are compared, ranked according to the frequency among interviews and ultimately interpreted.

The interview consists of three major topics. The first topic deals with the personal background, the motivation and the vision of the creative. These insights shall give information about their entrepreneurial capacities. The second question focus on the most crucial challenges artists have to face in becoming professional and ultimately successful. This sheds light on why they think artists underperform the market. The last question focuses on the role of and their personal association with cultural entrepreneurship as well as whether they perceive themselves as one. The responses illuminate their cultural understanding of the cultural entrepreneurship and the general status of the concept within the country.

Chapter 4: Case Study

Uganda in a cultural context

The Republic of Uganda is a landlocked country, which is located in East Africa. As a former colony of Great Britain the nation gained independence in 1962. Since then Uganda has been devastated by political disorder and civil wars, which in combination with the AIDS pandemic, had a drastically impact on the number of inhabitants and the socio economical life. Numerous aspects, as the cultural diversity, successive military regimes, and negligence of the internal affairs have added to the socio political instability. When, in 1986, the current President Museveni gained power, the country has found to a certain social as well as political stability and is on the way of reconstructing and democratizing its socio economic foundations. However instabilities and hostilities remain in the country, especially in the northern parts (Otiso. 2006).

Uganda has 65 indigenous communities representing Uganda diverse cultural heritage. Baganda, as the most prominent tribe of the nation, have dominated the culture. But also various non-indigenous groups, particularly from India, who were expelled during the regime of Amin and have returned subsequently, signify a crucial impact on Ugandan culture. The diversity contributes to a wealth of indigenous

knowledge, languages, folklore, customs and traditions and products that can harness for development (Otiso. 2006).

Ugandan's ethnic diversity is matched by the linguistic diversity because every ethnic group speaks its own language. The languages of the dominated groups, for instance Luganda from the tribe of Buganda, are widely spoken like many other minor languages. Even though most Ugandans are multilingual, the languages that bring the people together have foreign origin. The official language is English and the second official language is Kiswahili (Otiso. 2006).

The Ugandan Art Sector and its most crucial challenges

Ugandan's culture is characterized by significant ethnic, religious, and linguistic pluralism. The rich culture and traditional heritage offers diversity for creativity and potential for abundant growth of creative enterprises among all regions of the nation.

However most of the potential is still untouched and oppressed. The cultural sector suffered severe damage during reigns of Amin and Obote in the 1970ies. The social turmoil of the supremacy of both presidents made it difficult for artists to create art freely and earn a living from it. Many of them were obliged into exile in neighbouring countries. Nevertheless Museveni's rise in 1986 has returned the art scene on a recovery pathway. Especially the music industry has been experiencing a rapid rise. The country's increasing globalisation, access to modern technology, infrastructure, influence of different styles, have led to an increase of the overall art scene.

However it cannot be denied that all art fields have fully recovered. Many sectors, also various music realms still stuck in a neglected position. Especially the contemporary art fields have not been gaining foothold yet in the sector. The question why the arts in Uganda still face a difficult situation cannot be explained with a sole main rational. The challenges are numerous, complex and interrelated. Besides obvious and apparent dilemmas, many others are deeply rooted in a cultural context. Thus the best way to unravel the enquiry, why most Ugandan artists underperform the market, is explained via the notions of the artists themselves.

The attached graph displays, according to the 12 interviewees, the various challenges artists face in Uganda. The size of the panels signifies the frequency of the mentioned topics. The bigger the panels the more interviewees stated this problem. The

connecting lines demonstrate the relation between the panels. The colours of the lines demonstrate where the problem starts. Again, this allows us to observe the intensity of connections between the themes. However, it has to be pointed out that the figure is a simplified model, as the challenges as well as the relations between them are doubtless even deeper, often mutual and more multifaceted.

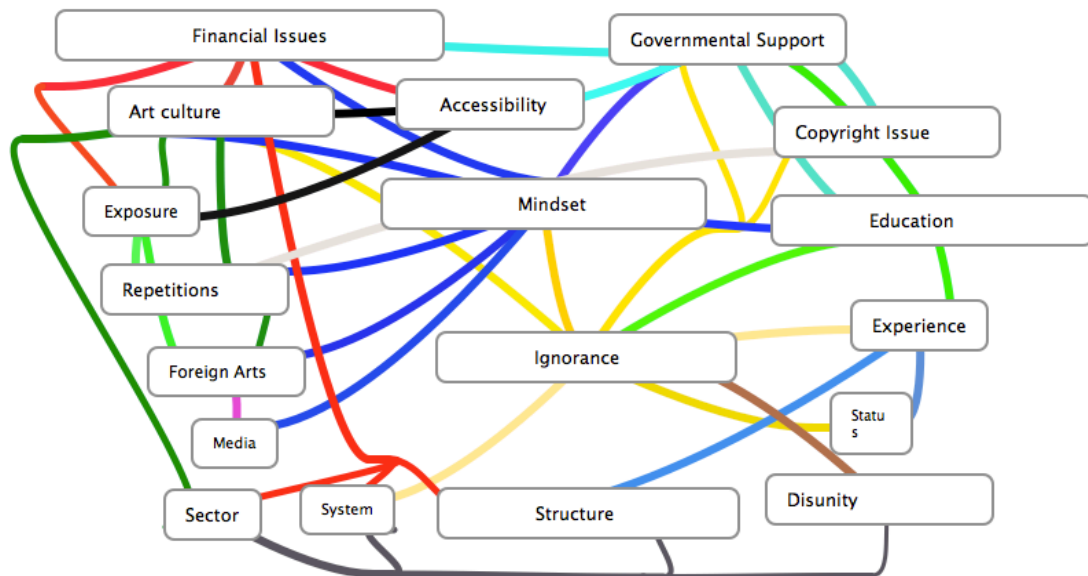


Figure 2: Collocation of most crucial problems in Uganda art sector (author's elaboration.2013)

From figure 2., we can extract that financial issues were mentioned by almost all subjects. Indeed it is one of the main factors, which crucially constraints artists to develop in the art sector. The narrow outlook on income discourages creative people to move into the art sector and keep sustainable. Typical characteristics of an cultural product, namely it's fundamental uncertainty, being experience goods and public good often complicate the revenue and make it irregularly. As a result artists often can neither afford facilities to create their art nor finance the promotion of their product. Many are forced to find a second job to make a living and end up leaving their profession as an artist behind. Furthermore a fundamental financial lack in the sector results from absence of funding and sponsorship, usually provided by authorities. The

government seems to neglect the values of art and places its decisions on funding in other realms. Consequently sectors, which seem economical profitable according to the state, are privileged. For instance in the tourism sector, it is not the cultural realm, but the nature realm, which have been mainly fostered. Wild life tours in Uganda, as safaris and gorilla tracking are popular among tourists and profitable for the state. Cultural heritage and artistic content are attached less importance to, since they seem less lucrative.

This approach on art leads us to the challenge of attitude. As we can see from the model the concept of attitude is closely connected to most other challenges. This explains that people's mindset towards the arts is often the origin of the dilemmas. The depreciative attitude can be observed among all three units, the society, the authorities and the artists. The society in general does not appreciate the significance of artists and their making. According to one interviewee many artists are still seen as "losers". For nascent artists it is difficult to reach an accepted status as an artist. According to another interviewee many talented creative, who sought to push their career abroad have been denied visa, because they haven't been identified as musicians, artists or cultural practitioners. Joe Kahirimbanyi, front man of "The Quela Band", a leading live band in Uganda, remembers when his band played at an event with the Ugandan president. Subsequently the president approached him and said, *"you know, I really like musicians but you guys need to get real jobs."* Ugandan artists are often, due to a narrow societal attitude, not accredited to a distinctive occupation. Furthermore the audience does not associate art with financial value. As mentioned earlier the audience rather recognizes the creation of art as continuation of tradition and act of storytelling, where nobody should be excluded from consuming it. Joe Tabula, music producer of "Afrigo Band" and current Education Secretary of the Musicians Union, argues that, *"everybody took it to be like something that is supposed to be for free. It's like a natural gift. Somebody is supposed to sing when he's happy and that is all and when he sings and I feel happy I can give you a glass of water or a glass of beer, if I feel like it and if I don't it's not a crime. That is the thinking that is always been among our people including the ministry level."* (Tabula.2013) Given the dismal situation, the attitude of artists is thus often moderate, as they feel helpless as well as hopeless. It is the lack of confidence in the viability of the art, which often hinders its sustainability.

The devaluating attitude towards arts often leads back to the notion of awareness. Most interviewees stated that people in Uganda are simply not aware of the significance, the values and the contribution of their art. This deficiency hampers the development of the sector. Again here the lack of awareness can be seen among all three groups. Society is mostly not aware of Ugandan's contemporary art itself, due to its minor role and the suppression of foreign commercial art in the country. Often the people do not comprehend the intrinsic values of the art, since they are not highlighted by its creators. Faisal Kiwewa stresses in his interview that *"we need to understand that people cannot find value in the arts in this country if we don't make an effort to understand how they look at it."* (Kiwewa.2013) But the audience also has to understand the fact that art needs to be supported, also financially, in order to sustain. Authorities, as government and sponsorships, are not aware of the possible impact that art has on social and economic aspects of the country. They often ignore both, intrinsic as well instrumental values, which means not only the strengthening of culture but also positive side effects on the economy. Decisions are regularly based on a rigid thinking in monetary and numeral terms. The director from the National Museums complains, *"they want the value of our role in terms of statistics, in terms of we should give them figures and yet in many times our contribution may not be quantified."* Unable to assess the value of cultural productions, they often refuse art funds in this realm. However, also artists do not realize their role, their possible contribution and their own responsibilities. Tabula talks about the *"ignorance of their own ignorance"*, meaning that artists are not aware of their lack awareness, because nobody told them. They are not aware of their rights and where to find them. In addition they are not aware how to proof their contribution to authorities for support. In other words they do not know how to approach the government and funders and persuade them about their significance. Most artists never learned how to write a convenient proposal for the government to see how culture contributes to the national treasure.

The lack of awareness can be occasionally referred back to the lack of knowledge and experience in the art field. Many artists have a limited know-how on artistic, technical, marketing, and other business abilities. This comes not unexpectedly, since educational facilities for the art scene are poor and rare in Uganda. Not only institutions, which foster artistic skills, but also facilities that educate a business understanding about the art market are not present. The current academia on arts is

additionally often fairly ancient. Kahirimbanyi notices that educational programs in his country still mostly teach classical music, which often does not have relevance in the contemporary music scene.

According to four respondents the central predicament is that Uganda does not hold a competent original art culture yet. To put it differently, Ugandan's contemporary art, which mirrors the genuine nations beliefs and values, is still taking a minor role. As mentioned earlier, the exceeding consumption of foreign arts contribute to the lack of culture and is seen as a threat to the original Ugandan arts. As maintained by the two interviewed musicians, many artists are still adopting foreign genres, as Jamaican reggae, American hip hop and other overseas genres. Also the media contributes to it, especially television and cinema, which display majorly foreign content and fairly admit indigenous content. Fibby Kioria, from the film industry, speaks for the society, *"if its coming out of America it's got to be good, if it's coming out of Europe it's got to be good"*. Furthermore movies from the Nigeria productions, called Nollywood, are gaining airtime in Ugandan television and theatres. The local film sector is thus severely restricted. Due to the lack of original culture, the artists have often limited access to exposure. The lack of variety hampers them to broaden their horizons and push the creative mind. Replications of art styles are thus often the result of the uniformity, in every field. Kiwewa highlights the art galleries in Kampala, which commonly exhibit paintings of the same style. In his opinion most of the uniform styles, for instance abstract paintings, do not appeal to local audience, as they don't relate to it and therefore fail to attract interest.

This dilemma, yet again, is directly linked to the lack of accessibility and the poor facilities, which hinders people to create their own art. Kiwewa sees the art festival as a so-called panacea, which enables accessibility and shows the purpose of art. In that way important intrinsic values, for instance celebrating the art of a region or encouraging collaboration between local and international performers, can be revealed.

Last but not least the sector of art itself is heavily unsettled. Kiwewa brings to the point that *"the sector is not strong enough to defend itself, to show its value and be recognized."* The direct ministry and the hierarchies, which handle cultural issues, are weak. In the current department, namely the Ministry of Labour, Gender and Social Development, the arts find itself only in a disadvantaged role. Besides the entire sector, the structure within the field is also fragmented. Often artists cannot make use

of a complete value chain, which includes production, distribution and exhibition, simply due to the fact that numerous mentioned aspects are missing. The second main problem behind the disordered sector is the disunity among the artists in the sector. Association, groups and labour union of artists are rare. Hence they are often on their own, when creating and presenting their art works. Without outside support they become overextended and eventually collapse in their development. Professor Miremebe thus urges artists to come together and get organised in order to harness creativity and opportunities.

We see, that all alluded problems are connected, stem from and influence each other. Moreover the challenges appear similarly across all the various art fields in Uganda. Whether it is the mindset, the awareness, financial problems, a lack of a proper art culture or an unsettled art system. All those dilemmas find themselves in the music, film, visual art, theatre, heritage sector and so forth. Also when comparing them to the general problems in the art sectors of developing countries, which have been gathered from the literature, overlaps are extinguished. The disadvantaged role of the sector, a limited disposal income, business mindset, value chain and infrastructure are observed in most other third world nations. The hub, however, in this web of problems turns out to be the awareness as well as the mindset of Ugandans towards art. They result in most other problems and therefore have to be tackled first. Hence this procedure eases the subsequent problems.

When addressing Klammer's spheres, against suppositions it can be revealed that Ugandan artists operate even more in the oikos sphere than in the social sphere, or the other both. Especially nascent artists of contemporary art principally move around in the oikos sphere. Mostly they are on their own in their creation, and values are appreciated merely in their communities. The disorganised art sector and the disunity of the artists indicate that realisation of values in the social sphere is principally deserted. In the government sphere art values are still crowded out by other more significant economical aspects, as already assumed. In general in this sphere as well as the market sphere the focus lies on quantified values.

Ugandan society has been commonly omitting the intrinsic values as well as instrumental values of their own art in all four spheres. Therefore art could not prove itself and its significance. Referring back to Klammer, this can be explained by the fact that the so-called "conversation" around Ugandan art has not been in a good order yet. It is the duty of the creative organisations and artists to start and contribute

to this conversation. Only when the conversation evolves the so important values of their art will become apparent. People find value in something they relate to and find useful. It is therefore central for artists to understand how people look at art.

However, despite all mentioned dilemmas, it is crucial to highlight that almost all interviewees stated a recent positive change in the art sector. This time of transition can be observed among all three units, the society, the government and the artist. The change, compromises the mindset, the awareness and system towards the arts. Especial infrastructural factors, as for instance the World Wide Web, have an impact on the mind shift. The Internet provides many nascent artists not only with a certain exposure to harness their creativity, but also acts as a platform to present their art. Especially the music sector have benefited from the Internet. The introduction of copyright law in 2006 meant another success and confirmation that authorities start becoming aware of the significance of art.

A day in the museum- The case of the National Museum Uganda:

The National museum is the biggest museum in Uganda. The institution bases its exhibitions on traditional culture, archaeology, history, science, and natural history. The collection began in 1902, officially established in 1908 makes it also the oldest museum in east Africa.

Recently a considered demolition of the Museum in favour of a 60 storey commercial East Africa trade centre has created a gap between cultural actors and economists.

According to the economists the land is under-utilised and a new building will be more commercially viable than the old museum occupying that terrain. The cultural proponents advance the argument that in case of a demolition, it will lead to destruction of crucial cultural objects, values and heritage that have been preserved for more than 100 years.

In fact, during my personal visit, the state and structure of the Uganda Museum seemed old and almost dilapidated. When I entered the national museum, I was received by a sleeping concierge. This aspect seemed appellative for the entire situation of museum. Awoke, he lead me to the museums director, for the imminent interview. During the conversation the museum director often referred to helpless and

hopeless current situation. The institution is bounded to the government, which decided on their management, strategies and budget. According to the director authorities lack the awareness about and appreciation for the potential role of culture. Consequently their scope as a museum is narrow. Funds, which were meant for the museum, are spent in prioritised realms, for instance wild life. Approaches as fundraising and marketing were lacking. Nevertheless the director believed in a future of the museum and in the significance of its values.

After the interview I inspected the museum. Being the only guest in the building I wandered through the corridors between the dusty cabinets, which were partly empty. The museum specialises in ethnography and folklore about Uganda. The rich collections compromised traditional instruments, tools, dresses and representations how traditional Ugandans made their living. Moreover Ugandan history, dating back to early times, however very simply displayed, gave valuable insights. Besides the national heritage and history the museum also shows improper exhibitions of the history of the Olympics, the construction of the dam of Lake Victoria and the significance of forests. In the yard outside three cars, given as presents by former western presidents, were placed. The cars were in bad condition, wheels were missing, windows were broken and nature did the rest. The yard itself presents in a u-shape various traditional African houses, all of them closed and not accessible. As the only visitor the loneliness was perceptible.

Given the picture of the bedraggled museum, it seems reasonable to replace it for a commercial trade centre. However the dusty cabinets obscure an extremely valuable collection, which conserve Ugandan culture. The folklore exhibition explains much about the country's history and culture. Moreover the place itself is significant given its age. A demolition would therefore destroy valuable cultural content of Ugandan society.

The Bayimba Organisation

The Bayimba Cultural Foundation, founded in 2006, aims to build up a vibrant cultural sector in Uganda and Eastern Africa. The team consists of its director Faisal Kiwewa and 14 other team members.

Many of the challenges in the art sector, which has been illuminated in recent chapter, have also been extinguished by organisation. Hence they perceive general lack of awareness as a central dilemma to tackle. It is one of their main objectives to make Ugandans aware about the role of art and its significance in societal development. Further aims focus on the increase of access to artistic activities, cultural diversity and platform to expose art.

In order to reach these goals Bayimba comprises a wide range of activities, which range from annual festivals, extensive training programmes for artists and other cultural actors to discussions and debates about arts as well as cultural and artistic exchanges. One focus lies on the provision of regional and international festivals, which serve as a platform for the creative. Festivals offer the opportunity to show intrinsic as well as extrinsic values of art to the public. Their explicit spotlight however is on intrinsic values, which makes people aware of the real purpose of art.

The non-profit organisation seeks to act as a facilitator and intermediate for uprising artists as well as a bridge of the communicational cultural gap in the country. The multidisciplinary of Bayimba's platform creates an appealing environment where artists and audiences encounter, discover and accept each other by experiencing various art forms. This results into a profiling of artists and their practice and stimulates a change of attitude between audience and artists. Referring to Kiwewa the Bayimba Cultural Foundation creates a pathway for the artists, by providing them with all these mentioned necessities.

According to the institution their own programmes and activities already had a profound effect on the state of arts and culture in the African nation. They have enabled important changes for artists contributed to enhanced cooperation and collaboration amongst actors.

At present Bayimba Cultural Foundation lives principally on private donors. The ultimate desire of the organisation is to bring up the artists to that level, when, once, they are successful, they pay them back with, for instance fundraising. This creates a working organism, which efficiently fosters the art sector in Uganda.

Portrait of Faisal Kiwewa

Faisal Kiwewa is the founder and current Director of Bayimba Cultural Foundation. Moreover he is currently chairing the organizing committee of the Uganda Annual Conference on Arts and Culture (UACAC). In his still young life Faisal made a significant name for himself in the art sector. According to several interviewees, Kiwewa embraces the character of a Ugandan cultural entrepreneur.

From a young age on the art accompanied Kiwewa. Since school he was involved in performing, singing, acting in theatres and movies. His transition “from a performer to a presenter” happened around 2004. During this time he was documenting for an organisation the life of people around Lake Victoria. Kiwewa observed various similarities in traditions, cults and beliefs among all communities. However the people knew very little about each other, despite their proximity. With this observation in mind the young Ugandan returned to Kampala, a metropolitan city of a numerous different cultures, tribes and customs, and came across the same picture. According to him also in the capital people’s ignorance about their own identity, culture and values as well as those of their direct neighbours, was prevailing. There was niche, which had to be exploited. *“I wanted something where people come to celebrate, to put their minds together, to take out their differences and just enjoy, you know, others cultures or even their own cultures (Kiwewa.2013).”* Hence the aim was to bring the people together and make them aware about the culture. Kiwewa was striving for a cultural movement. On the basis of Schumpeter Kiwewa endeavoured for a “creative destruction” and ultimately for a change in the system. This is how the Cultural Foundation of Bayimba came into being. Faisal has a definite vision: *“Our vision is to really create or develop a vibrant creative arts industry that is reliable that is contributing to the economic social environment.”* (Kiwew.2013) Especially the allocation of festivals should support this vision. The implementation of his project, however, proved to be difficult. Initial failures, disinterest and unawareness of Bayibma’s projects among the people hampered the project. Nevertheless various actions, as networking, branding and promotion, put Bayimba where it stands now. Partnerships with important sponsorship and partner organisation, for instance the DOEN Foundation, the Goethe institute and various European embassies were

established. Kiwewa became a „Mann der Tat“ (Schumpeter.1911) and hence a genuine entrepreneur.

When comparing Kiwewa's characteristics to those of a cultural entrepreneur, who as been identified in the theoretical framework, numerous similarities can be found. Kiwewa discovered a niche market, triggered cultural innovation and passionately pursues an objective and thus became a creator of a cultural organisation and change agent. Provided with a creative background the artistic content is his passion and commitment. His education in art management provides him with a vital business related know-how, which he applies on the art market. He holds on to the long-term vision of a vibrant and professional cultural sector in Uganda. He has been taking many risks, also financially, to uplift the art sector, despite the prevailing ignorance among society. Moreover he has created a broad network around his organisation, which he perceives as a crucial fundament for the sustainability of his project: *“(M)y role is to make sure, how do I connect the dots, who has what, that I need to enhance my programming, that I need to bring to my sector, that I need to really support my financial situation at the organisation and I look out for those. I bring them on board and show them my vision, share it with them and if they buy into it we work together.”* (Kiwewa.2013) In his interview Kiwewa pledges for enthusiasm among artists and audience, and hence seeks to contribute to the conversation of art.

Klamer sees a cultural entrepreneur as a person, who is geared towards the realisation of cultural values. They are cultural because they are about the cultural. (Klamer. 2006) Similarly Kiwewa is all about the Ugandan culture as well as arts. His objective in life is to make people aware of these values, and hence also seek to realize them.

Interestingly Kiwewa does not call himself an entrepreneur, as he is accordingly neither aware how to define himself, nor what values such a type incorporates. He is aware, however, of his job and perceives all achievements as a result of the whole team.

From an overall analysis Faisal Kiwewa can be characterized as a true cultural entrepreneur, but is he an exception in the Ugandan art sector?

Uganda and its affiliation to entrepreneurship

Referring to Hofstede's dimensions, Ugandan society can be considered to fall under the ambit of high power distance, collectivist, masculine and high uncertainty avoidance. All four labels would translate into low occurrence of entrepreneurship and yet the reverse holds. The entrepreneurship rate in Uganda is exceptionally high compared to many other developing countries. According to GEM report of 2010 Uganda has the sixth highest TEA index (Total Early-Stage Entrepreneurial Activity) of 31.3 among all countries. Put differently out of 100 Ugandans 31 are involved in some kind of entrepreneurial activity (Namatovu. 2010).

However Rooks and others (2009) doubt that most of them can be associated with the Schumpeterian type of entrepreneur. The scientist scrutinizes, "If we interpret entrepreneurs as a class of dynamic creators who contribute to the transformation of a developing economy by introducing new activities, promoting structural change, adopting innovations and promoting the general dynamism of the economy, it is questionable whether these 3.1 million self-employed Ugandans can be classified as entrepreneurs" (Rooks et al. 2009.p.11). Rooks assumes that the high rate of self-employed "entrepreneurs" is due to reasons of survival and necessity. However contrary to his assumption, the GEM reports that Uganda's entrepreneurship inspired by opportunity is even slightly higher than by necessity (15.7 opposed to 15.6). This can be attributed to Ugandan's cultural understanding of entrepreneurship and demonstrates their optimism of the population towards business opportunities. Despite the poor work condition, inadequate welfare system and poor labour laws, the majority of Ugandans still perceives the choice of getting self employed brings independence and improvement of their income. The choice might be perceived differently by outsiders, as some western scientists who see it as an act of necessity (Rooks.2009).

Most studies on entrepreneurial rates across nations principally take sectors of commercial business, retail, and agriculture into account. Specific data about cultural enterprises in Uganda, however, are entirely absent. Nevertheless it can be denied that that people enter the cultural sector and form new businesses out of necessity, due to the weak economic viability of the industry. The Ugandan art sector suffers from instability as well as the limited promising and financial preconditions. Consequently also growth opportunities in this industry seem severely constricted. However from most interviews it can be stated that artists belief in their chance to prosper. It is their

passion and faith about art that drives them and make them belief of opportunities of personal development as well as the development of the art sector.

Ugandan relation to Cultural Entrepreneurship

A Ugandan Perception of the concept

Cultural entrepreneurship is in Uganda among most cultural actors a relatively novel concept. The majority of the respondents stated that its role is still widely unidentified yet, but undeniably a growing phenomenon in the creative sector. One should note here that due to the broadness and ambiguity of concept, a consistent notion was hard to identify. Eventually the term of entrepreneurship can have a subjective meaning for every individual. Nevertheless a specific and concordant cultural perception has been uncovered.

Already the conducted interviews examined that the perception of cultural entrepreneurship differs between the subjects, who have attended the cultural economics workshop offered by Bayimba and those, who were purposely selected. Most of the alumni were acquainted with the term as well as with some explicit characteristics an entrepreneur should incorporate. The majority of the other subjects, who did not attend the workshop however, seemed to speculate the concept or even asked for clarification of the term. This advances the argument that the concept of entrepreneurship is still vague among creative, who have never studied this area nor have been in contact with the term.

When taking a glimpse back to the challenges artists face, the main problem prevails on the lack of awareness, also in the realm of entrepreneurship. Accordingly nascent artists in Uganda may act as cultural entrepreneurs, but are not aware of being entrepreneurial. The absence of such a recognized status might also have impact on their lack of faith.

Many artists, as Kiwewa points out, are not aware of typical entrepreneurial approaches such as setting up a vision, a mission for their project as well as conducting branding, marketing and funding strategies. They do not comprehend these concepts, since they did not have the opportunity to study them. However they

often still understand these processes within the context, namely where they operate, which people to connect with, how to promote their artistic content and eventually how to make a living (Kiwewa. 2013).

So what does it mean to be a cultural entrepreneur in the “Ugandan language”?

From the findings it was discovered that Ugandans see an entrepreneur, as somebody who contributes with his or her creative input to the cultural sector of the country. The person seeks to uplift the art in Uganda and act as inspiration for followers. Equipped with the knowledge about art and culture the entrepreneur is willing to pass it on to others nascent artists. Hence his or her general aim should be the support of the underdeveloped sector. Most respondent indirectly pledged for an involvement in Klamer’s “conversation”. The cultural entrepreneur is not an individualistic character. He or she fights for the greater good and not for oneself. Suzan Kerunen, a solo musician, puts it: “I feel, instead of using my earned money on me, me, me I would rather see just a coming out of a nice, a younger talent than me...I have to fight for ways to make sure art is on the stage somewhere.” (Kerunen.2013) To sum up the cultural entrepreneur is seen as a social and collective figure. Here parallels can be drawn to Hofstede’s cultural indices, which reveal that Ugandan society is based on low individualism. However, it has to be pointed out, that this perception is drawn from the interviewees, who can be seen as the Ugandan cultural elite with an artistic background. Hence this type is rather an idealistic notion of the cultural entrepreneur, who is still a limited, but definitely growing number within the creative sector of the nation. Most cultural entrepreneurs may have to be regarded from a more modest perspective. By now it is not a secret anymore that artists are severely constricted by limited financial premises in their sector. Most nascent artists are compelled to give up their profession due to lack of income. Therefore the majority of artists, who have managed to stand a test of time, can be perceived as cultural entrepreneurs. They have found alternative and innovative ways to circumvent the common challenges, to finance themselves and thus be sustainable. Being innovative, however, also means being original in their own creative input, which shell add to the Uganda art culture. As mentioned many interviewees denied artists that based their production on repetitions and imitation of foreign arts.

The disunity in the Ugandan art sector forces many creative to operate in multiple disciplines at the same time. Cultural entrepreneurs are seen as multi talents. As Aageson (2008) argues, and also Tabula points out in the conversation entrepreneurial

artist extends their actions along the entire value chain, which include the production as well distribution of the products. However this can lead to a personal overload of duties, which ultimately hinders the creative pursue. Many artists become exhausted, since every thing is adding up, while nobody helps them (Tabula.2013). Thus there has been a dissent among the interviewees regarding the issue whether artists should act entrepreneurial on their own or others should take this role in favour of them. Nathan Kiwera, director of the film organisation Amakula, for instance believes in a separation of the roles. Filmmakers need to focus on creating films, while there should be others, who deal with duties, such as promotion, and distribution. Also Kiwera argues that the successful entrepreneur has a winning team around, which support strategies, management and goals. Artist should go back on traditional focusing on the bare creation of art. Nevertheless at the end due to the solitude and the lack of support in the sector, many artists are forced to operate on their own. The persons, who manage all duties, can beyond doubt be called as cultural entrepreneurs. Interestingly 10 out of 12 interviewees see themselves as true cultural entrepreneurs. It seems reasonable that all interviewees can be seen as entrepreneurs, as they have stood a time in the art sector. Even more interestingly Kiwera, as the only genuine entrepreneurs, denies this status.

A Ugandan cultural entrepreneur

We can infer that artists in Uganda have been acting entrepreneurial, however in their own cultural context. Many of them discovered their individual ways to elude the hurdles and become sustainable as artists in course of the years. An interesting example is narrated by Gilbert Bwette, the co-director of the Bavubuka organisation. According to Bwette his friend, a hip-hop artist has faced problems financing his music equipment. Therefore he established an individual corner snack stand in his neighbourhood in order to finance his music career.

“And the last time when I went to his place he had made his rolex stand¹. It’s his rolex stand probably that is promoting himself to go and record. He gets the money from the business itself, and to me I was very happy to see when he was doing that,

¹ Rolex: “rolling eggs”, Ugandan fast food, which is comparable to a rolled omelette

because even the reputation that he got from, when you go to his rolex stand, the reputation that he has around his community. You know, you ask some people, who sells the best rolex here, and they're like, 'oh Rasta Rasta!' They call him Rasta, because he has dreads. And there are so many guys next to him, who sell rolex, but you find like huge lines on his rolex stand, because I think they are buying from a famous person and secondly, you know, he's a very cool guy, he's humble. And you find he's music playing at his rolex stand. He produced couple of songs that promote a person who eats rolex, how cool it is to eat a rolex. That was to me very cool. You know, you eat a rolex and you hear a song how cool it is." (Bwette.2013)

“Rasta Rasta” established an innovative approach to financial income as well as the promotion of his creative output. Due to his reputation as a musician in his community his side-business and ultimately the arts became rewarding. His operations as an artist take solely place in a social embedded environment.

A second example of entrepreneurship sets the visual artist Daudi Karungi, who is also a gallery owner in Kampala. Coming from a higher social class background, Karungi has been enjoying an arts education at Makerere University, financial security and the opportunity to practice various sorts of arts. His operations as an artist can be still perceived as greatly entrepreneurial. Accordingly the artist's vision is to promote contemporary visual art in Uganda. That is why Karungi launched an art gallery, called Afriart, which exhibits and promotes art works of numerous Ugandan artists.

Exhibitions are extensively promoted via Internet and word of mouth. In the years the Afriart Gallery became one of the most important galleries in the country. Karungi can fall back on a relatively broad network, from local to international clients. The financial means are derived from somewhere else:

“I have businesses, like serious business, like a wine business, port wine and I have real estate. But this I have done over the years along side my art and I am also a known person. So I am very popular, so I guess its charisma. I go out there and say I am Daudi the artist. But also I am conscious about the kind of art that I make..So for me art is a passion, it's pure work and I look at art for greatness, you know, for success, for professionalism as opposed for money.” (Karungi.2013)

At the first glance both artists, Rasta Rasta and Karungi, cannot be more different in their being and their approach. Rasta Rasta's means are limited as an artist. He principally operates in the oikos sphere and makes use of the community around him.

Financial values are primarily realized by himself. Karungi, on the other hand, benefits from a certain status and an ample network in the sector. The artist seeks to justify the values of fine art in the social sphere. Hence partnerships are formed and contracts are bargained among set of connections. However there are still entrepreneurial similarities between the two artists. Both use their side businesses merely as instruments to finance their arts and thus realize the values of their arts. Their genuine passion is the creation of their art. Their overall vision is that people can partake in the conversation of art.

The two cases make use of numerous cultural entrepreneurial traits, which can in overall deviate to a great extent. However in a country, that includes so many different communities, cultures and traditions, what are common characteristics that an Ugandan cultural entrepreneur embrace? By comparing the profiles and the statements of the interviewees several universal traits have been identified. The following model summarizes the most common characteristics of a “Ugandan Entrepreneur”.

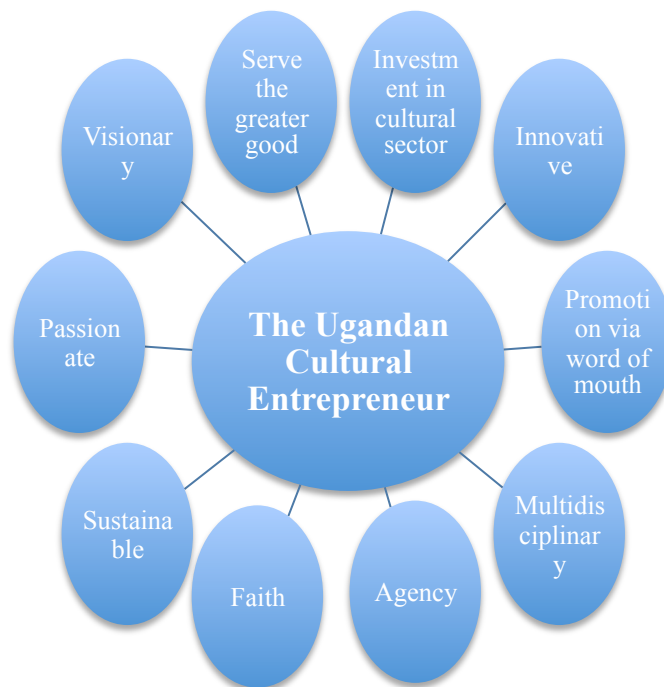


Figure 3. Essential characteristics of an Cultural Entrepreneur form a Ugandan cultural context (author’s elaboration.2013)

From the conducted conversations, it can be revealed that all respondents seem to have a vision in their pursuit in the cultural sector. As already mentioned in the prior section, these visions mostly deals with the active support of evolvement of the Ugandan art sector. The cultural mission is to proof society the significance of art. Moreover their profession as creative is based on passion and affection. It is for the love of art that brought these people in this realm and keeps them up. Therefore it can be also verified again that cultural entrepreneurs in Uganda pursue their profession out of opportunity, and not due to necessity. Faith and belief in themselves, their projects and the art uphold them in unpromising situations as artists. A fundamental pillar of being entrepreneurial is certainly an innovation driven ability, the ability to disrupt the market. Due to the “virginity” of the cultural market in Uganda the potential for original ideas is given. As repeatedly mentioned many interviews comprehended the creation of original arts, which has it roots in Ugandan culture and at the same time the refusal of repetitive arts as innovative. Also from an individual perspective, finding exceptional ways to sustain oneself as artists is seen as an innovative act. Some respondents highlighted the ability to put the ideas into action, in other words an entrepreneur should posses the capability of agency.

Andrew Jedidiah, director of the cultural organisation House of Talents, emphasises: *“The skills, that I think, that are key for a cultural entrepreneur, to me is getting the idea from your, I don’t know, from your head to be able to apply it and do something.. So there is the pro-active kind of skill that an individual should have to be pro active, to be aggressive.”* Taking a glance on his own background verifies Jedidiah’s declaration: *“It has been my dream, from the time, I think since I was young to have a performance art company that I own, that I direct. And now I’m working for House of Talent. I’m its founder and vision bearer. My next dream is to have professionalism, that is in the back of my mind, to have professionalism in the sector.”*(Jedidiah.2013)

Over an over again respondents emphasised the multidisciplinary of an cultural entrepreneur, in other words the ability to operate in multiple work fields to achieve one’s goals as a creative actor. In most occasions they are forced due to the reclusion in the art field. As a result also network skills seems limited among the units. Also Fibby Kioria cannot fall back on a personal manager who deals with her music career:

“In Uganda so many artists work as their own managers, as their marketers, their promoters, their own agents, because we do not have such people to help us.” (Kioria.2013) Nevertheless they stressed the importance of network, communication skills and being so called “people persons”. When asked how they promote their art or their creative organisation, the majority perceive word of mouth promotion as the most useful marketing strategy to spread their message. Furthermore the actual performance of their art, is perceived as endorsement of their role. For instance singing on the stage is already seen for a musician as a promotion of his music. This again highlights their operation of the society in the oikos sphere. Specific marketing strategies are simply not known and have never been part in their academic background. Recently the promotion via social networking is also gaining in popularity.

To sum up we can roughly observe from a cultural context, that there is a specific pattern of abundant traits a Ugandan cultural entrepreneur embraces. However many of those characteristics can also be put side to side with western type of cultural entrepreneurship that has been examined prior, which reveals that the basic concepts of an entrepreneur is universal. So when adding the Ugandan entrepreneurial perspectives, which entrepreneurial skills are eventually cultural neutral? From the initially seven entrepreneurial skills that have been ascertained in the literature review, namely being innovative, visionary, passionate, as well as having leadership qualities, networking skills, business skills and the confidence to take risk, it can be stated that first five are significant and applied among Ugandan cultural entrepreneurs. This confirms the existence of universal skills that makes a genuine cultural entrepreneur.

The capability of having the confidence to take risk is not yet embedded in the society. This can be explained by Hofstede's dimensions, which elucidate that Ugandan culture is based on a high uncertainty avoidance. Moreover business skills are limited among entrepreneurs. These skills are often circumvented with approaches they understand within their own context in which they operate. In the oikos and social sphere this seems to be adequate. Nevertheless they become crucial, especially when operating in the market and government sphere. According to a staff member of Bayimba contracts and agreements are often made orally. Confirmation in writing are often disregarded and hence broken, since the belief in something written does not exist among many Ugandan artists. Consequently this leads to disagreement

between formal stakeholders. According to Tabula many nascent artists and creative fail, when writing, for example proposals to the government for funding requests, since they are unacquainted with the basic structures of such proposal.

Chapter 6

Discussion

We have understood that in Uganda values of contemporary art are primarily realized in the oikos sphere. Certainly artists operate to an extent in the social sphere as well, however it seems that values are not realized there. This leads back to the lack of awareness and attitude among the people of Uganda, since the entire conversation around art is still limited.

Nevertheless it would be ignorant to understand this lack as a sign of weakness or poor behaviour of Ugandan culture. The role of art and thus also the role of cultural entrepreneurship is comprehended in a deep cultural context. Furthermore since Uganda is a mosaic of different tribes and cultures the conception in the art realm can greatly vary within the country. We can turn tables and assume that there are numerous approaches in the sphere of arts in Uganda, we as Europeans are not aware of. However it is still a fact that abundant infrastructural challenges, the widespread poverty and the shattered political history have seriously harmed the cultural sector, which is therefore yet in an evolving stage. It will simply still take time when we talk about a mature cultural industry in Uganda.

Before that it still has to be stated that the limited awareness often affects people's realisation of the true importance of art and of the positive impact it can have. This lack can be observed on all three segments, namely the government, the actors themselves and the audience. Moreover it contaminates the spirit of cultural entrepreneurship in Uganda. However, when taking into account the complexity of the concept, it seems reasonable that its perspicuity is constricted among people. One could even go so far and assume that a complete comprehension of the concept, despite its western origin, bears difficulties among many people from developed countries either. Still, there are crucial arguments in favour to make artists and other leader of creative organisations aware that they are acting entrepreneurial in Ugandan

art sector. Tumweigye is convinced that, “it’s just about changing people’s perspective and making them think in that direction, that they realize, oh what I have is now valuable and they work harder on it” (Tumweigye .2013). Being conscious about operating entrepreneurial would make many creative realize their role and value in the art field. Ultimately this acceptance may strengthen the faith in themselves and power of endurance when facing problems as an artist.

When focusing merely on the description of the term it cannot be denied that cultural entrepreneurship embraces vagueness. At the end it is a subjective term, which can be comprehended in any which matter. Faisal Kiwewa compares the term to a bottle of water. *“What do we call this package? Okay we call it creative entrepreneurship. But still, honestly, you know, maybe it is, but it’s a package, you know, it’s like saying water. How do you present water? Let’s put it in a bottle. Oh yea it will work, put it in a bottle. And then they say, give me a bottle of water. So they named it now bottle of water. But if there’s no bottle, there is still water. So it’s about the ideas, you know.”* (Kiwewa.2013) Based on Kiwewa’s statement it is not about the exterior, but about its ingredients and its role, what makes a true cultural entrepreneur. In the course of this thesis we have found out that these “innards” fluctuate among cultures, thus also in Uganda.

When referring back to the main research question, *“What role does cultural entrepreneurship play among Ugandan artists in becoming more sustainable?”*, it can be ascertained from the findings, that the specific role and aim of an Ugandan cultural entrepreneur are different to those of the western character. In a nutshell cultural entrepreneurship is directly associated with sustainability. This comes not surprisingly as the principal objective is to stabilise the labile cultural sector. Being or becoming a sustainable artist in Uganda and finding ways to stand a time in the creative sector is the ne plus ultra, put differently the ultimate form of being entrepreneurial. Not only on an individual basis, the cultural entrepreneur is also seen as a deliverer of the whole shattered cultural sector and contributor to the greater good. However the overall role of the cultural entrepreneur has indeed many similarities to the conventional entrepreneur. Klamer (2006) also stated the entrepreneur sees art as a common good, which needs to be shared. The aim is the realization of cultural values, whereby financial features should be just used as instrument. When comparing the statements of the interviews as well as the three cases these aspects come into accordance. Furthermore Haggort’s three core elements, which were displayed in the

triangle can be found among the Ugandan entrepreneurial artists. Having a cultural mission, passion, societal responsibilities and being innovation driven are also perceived among the subject as significant features. This seems remarkable, since most of the artists never learned about Schumpeter, Hagoort or any other scientists who have defined the entrepreneur. Why should they? At the end the cultural entrepreneurs is a character. Moreover the argument I have made earlier, that cultural entrepreneurship is a culture itself gains in significance. Moreover we discovered from the findings that there are also several universal entrepreneurial traits Ugandan artist incorporate. However other “western” skills, such business related capacities, which have been revealed in the theoretical frame, couldn’t be directly extinguished among the entrepreneurs. This comes not surprisingly as many have never been in touch with many of these notions.

It seems contradictory that Ugandan culture is based on collectivism and that their cultural entrepreneurs proceed as collective actors and then, on the other hand there is still prevailing disunity in the art sector and art values are mainly realized in the oikos logic. Specific answers to this complex contradiction have not been uncovered in this thesis. It can be assumed that the uncertainty of novel project deters people from taking part and working together. Another answer can be extracted from Kiwewa’s interview, when explaining the distinction between European and African entrepreneurs.

“The difference is, people here things are easy identified and can easily work, even with small funds and small effort, which is not the case in Europe, because I don’t know you can be a successful Entrepreneur, if you don’t invest a lot in Europe. But here, you can just have a good idea, and you have people to help you to achieve it. Simply for me that’s the difference I see. But also what could be the challenge, is that it is difficult to be supported here, you know, when you have a brilliant idea, and you don’t have anyone to give you some start capital, you’re done, you’re gone.”
(Kiwewa.2013)

Hence we can deduce that it eventually all leads back to financial issues, which limit the nascent artists or founder of a creative organisation. Already in the section about problems they appear according to the interviews as the most significant challenge. Ironically for artists and especially for cultural entrepreneurs financial issues should not be in the foreground and just be used as means to an end. Sadly, it appears, often the reverse is reality.

Limitations and Future Research

This thesis bears several limitations. The scope of the chosen topic of the research is enormous, possibly even too big for a master thesis. An ethnographic study, with the inclusion of the complexity of a culture, needs to be in-depth in order to attain reliable findings. This turns out to be challenging in the capacity of 70 pages. Particularly the subjects, namely problems and the role of an entrepreneur can be considered as broad. Also the choice, to focus on several art fields and several creative organisations might limit consistent and representational results. However the intention was to grasp an overall perspective of all players of the creative sector about their challenges and the role of cultural entrepreneurship.

Furthermore the methodology includes several limitations. Due to the fact that I had to rely on non-probability sampling, I may confront representational problems regarding the population. The units of analysis embrace mainly experienced artists and directors, who are several years in the sector. Starting artists on the other hand, were not included in the sample. However I believe the experienced units can also suffice in giving representational insights of the art sector.

The questionnaires of the interview have been rather broad which eventually might harm the validity of the research. But also here I am certain the breadth of the questions serve room for many perspectives, which optimally offers a broad picture of my investigation. Last but not least, my presence during the interviews may have biased respondent's answers and therefore may have harmed reliable information.

Possible future research in the realm of cultural entrepreneurship in developing countries is enormous and has great potential. This thesis just touches the tip of the iceberg. Prior to my investigation my initial motivation was to find out the impact of entrepreneurship as a successful key to the growth of cultural economy. This promptly turned out as unfeasible as cultural entrepreneurship is still a new and developing concept in most developing countries. Many of the Ugandan artists are not aware of it. It seems too early to conduct fruitful investigations about its impact on growth. However, also according to the interviews, more and more creative people are

beginning to act entrepreneurial and make use of its traits, certainly form a cultural context, which have been identified in this paper. When the time is right, researchers can build on these findings and examine the influence of cultural entrepreneurship on the viability and overall creative economy.

Moreover current research topics can deal, for instance with the issue to what extent cultural entrepreneurial traits are actually teachable and hence effective. This topic has been only touched in the literature review but not further investigated in the paper. Findings in this area can be relevant for non-profit organisation, which offer courses in the realm of cultural entrepreneurship.

Chapter 7: Conclusion

The Ugandan art sector still has a long way to go until society fully realizes and appreciates its own arts, which would eventually lead to a viable and prosperous cultural industry. Uganda is not an isolated case. Many African countries and other developing countries around the globe lack a developed cultural sector. Numerous challenges, ranging from infrastructural to educational to financial issues, constrain the artists and the sector. Supporting initiatives are principally ignored by authorities. A so-called “we-have-other-problems” notion prevails. In addition many lack the comprehension of the positive impact that culture can have on the social economical aspects of the country. Recently it has been said that cultural entrepreneurship has the potential to put away the hurdles from this long and difficult path. However, before verifying the success factor of a cultural entrepreneur, first their current role had to be examined from a cultural context.

This paper focused on this motivation, by taking the East African country Uganda as a case study. Uganda, with its multitude of indigenous cultures, and thus various types of different arts, offers great potential for the evolvement of the art sector. However numerous crises and challenges have severely shattered the art sector and hampered Ugandan artists to evolve. The aim thus was to illuminate why nascent artists underperform the market in Uganda? The main challenges were found in the “traditional” mindset of the people. This way of thinking prevails on all three

segments, the governments, actors and artists. The unadventurous mindset itself composes a lack of awareness and a lack attitude towards the significance of the values of Uganda art. This lack, seen as “the origin”, leads to all other hurdles, which hinders artists to become sustainable. This is also the rationale why artists mostly “stuck” in the oikos sphere and cannot realize their values in social, market and governmental sphere.

The second motivation focused on the perception of the cultural entrepreneurship among Ugandan artists and cultural actors. The initial question why Ugandan creative do not act entrepreneurial in order to become sustainable, can be, according to the findings, to a certain extent denied. Many artists are in fact acting entrepreneurial in their own context. However the occurrence of the lack of awareness is also transferable to cultural entrepreneurship. It is not yet a concept in Uganda and the few artists who are acting entrepreneurial are often not aware of it and hence eventually fail. Raising awareness is therefore seen as the most important initiative. The Bayimba Foundation has incorporated this initiative as one of their main objectives. Faisal Kiwewa, founder of the organisation, has crucially shaped this thesis by giving important insights of the entrepreneurship. Also other artists as Rasta Rasta and Karungi have shown that the role as well as several traits of an entrepreneur are indeed culturally shaped. In general the cultural entrepreneur in Uganda is perceived as somebody who does not only discover innovative ways to sustain him or herself, but also supports and contributes the cultural sector. The character is seen as a redeemer in the art field. Many specific entrepreneurial capacities, are not acknowledged, but still understood and applied in the cultural context in which they operate. Despite the cultural distinction, it can be stated that the fundamental idea of a cultural entrepreneur, that Schumpeter and other important economics once defined, is also incorporated by Ugandan entrepreneur. At the end it is the character, in other words the habitus of the entrepreneur, which is significant. As a change agent, who triggers cultural innovation and realises values, he or she can make an impact everywhere around the globe. In Uganda the cultural entrepreneur is still in an embryonic age, but when developed he or she certainly has the potential to electrify artists and thus the whole art sector of Uganda.

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9. Appendices

Appendix 1: Interview Questionnaires

1. About Background

What is what you as an artist/organisation are doing in the arts sector?

What was your motivation to start as a creative organisation?

Could you tell me whether you follow a certain vision? If yes what would it be?
 How do you promote your creative activity?
 What key players do you involve when distributing your art?
 How do obtain the necessary funds to keep up the organisation?

2. Problems

I want to touch upon the topic why many artists still underperform the market in Uganda?

Can you tell me the most crucial reasons why they have so little chances to establish themselves as professional as well as successful artists?

3. About their perception of Entrepreneurship

How exactly do you see Cultural Entrepreneurship in Uganda?

What skills do you think are important as a Cultural Entrepreneur?

What standpoint should artists/creative organisation take in relation to the market characteristics as marketing, sales and money?

Do you consider yourself as a Cultural Entrepreneur? If yes, why?

4. Bayimba

The Bayimba Org organises extensive training programmes for artists, to learn them economical thinking and how to make living.

Do you think the implementation of entrepreneurial skills is efficient in helping them becoming more sustainable?

Appendix 2: Coding sheets

1. Coding sheet: Challenges in the Cultural Sector Uganda- Transcription

1. Interview: Joe Kahirimibanyi

Transcription	Coding	Theme
music industry had fallen to pieces.	No music industry	No sector
The rest was just stuff that people recorded in the studios, trying to be like Jamaicans, trying to sound like Americans, trying to sound like even like other people from other Africa from Congo and that kind of thing.	Foreign arts	Adoption of foreign arts
sponsorship, funding, it hasn't been that available	No sponsorship & funding	Financial problems
there is no band culture. There is nothing to compare with. the academia is quite ancient, there are not with the time support of policy makers and government and that sort of thing is also not yet there	No band culture Ancient academia No governmental support	No art culture Lack of Education Governmental support

you have to be willing to do that necessary research by yourself cause nobody will do and nothing is handed down.

Artists own their own Disunity

2. Interview. Eva Tumwesigye

Transcription

It's the mindset that you right from the time start being an artist

I think it's cultural. People, who are artists are seen as losers

into drugs, they are always into scandals, media is giving people a wrong impression that an artists has

we are beginning to see a change, a shift towards, you know, accepting the art.

Coding

Mindset of society towards arts

Cultural perception that people are seen as loser

Bad lifestyle of Artists Media bad perception on artists

A change in accepting arts

Theme

Attitude towards art

Attitude towards art

Attitude towards art Media

3. Interview: Suzan Kerunen

Transcription

huge gap between the artist and the point of breaking out

There is a shaky relationship with the government and the artists, some of the parties is not aware

There is a very uninformed media

huge influence from the west, and currently right now from Westafrica try to copy them

They average paying Ugandan does not understand what we do.

find it expensive and maybe it takes time to develop something original or creative for them

they want to make the money.

Coding

Gap to become successfull

Governmental are not aware

Media is not aware of art

Foreign arts

No understanding among average Ugandans

Art is an expensive and time consuming profession

No income

Theme

No Governmental support Media

Foreign arts Repetition Awareness

Financial problems

Lack of income

4. Interview: Fibby Kiora

We still don't take the art seriously as a whole

We don't have an art culture

film makers will end up, after they live here, most of them thrive in Europe and in the US.

Our theatres don't screen any local films. We are all still about Hollywood.

Piracy is a big problem

Art is not taken seriously among society

No art culture Filmmakers flee to foreign countries

Theaters only screen foreign movies

Piracy

Attitude towards art

No art culture

Adoption of foreign arts

Copyright issues

we have a regulator, but we don't feel their presence	No regulator	Structure
what we have on our televisions is majorly foreign content	Television screens foreign content	Foreign art
if its coming out of <i>America</i> it's got to be good, if it's coming out of Europe it's got to be good	Films of Foreign countries perceived as better	Foreign Art
there is also not a forum or an organisation that they all fall under.	No organisations	Structure
every man about himself type of thing	Artists own their own	Disunity
The art culture is nonexistent and it's non only around film	No art culture	No Art culture

5. Interview: Nathan Kiwere

We don't have a structure, we don't have a film structure as a film industry	No structure in film industry	No structure
clear structures with production, distribution and exhibition, marketing, I know that. We don't have that so far	No value chain	Structure
The pirates make money of them	Piracy	Copyright issues
economic viability of film so far is very	No economic viability	
obvious issues of capacity. People have a <i>mission</i> , but it's not backed by experience and knowledge	Lack of capacity of film makers	Lack of experience
technical ability to make a film (cinematography)	Lack of technical ability	Lack of experience
We don't have film course here	No film courses	Lack of arts education
We have the word we call the downtown, down market	Downmarket, informal market	Informal market

6. Interview: Joe Tabula

The major challenge is ignorance..of what they are doing	Ignorance of artists	Awareness
ignorant people don't know that they are ignorant	Ignorance of their ignorance	Awareness
they don't know their rights	Unawareness of their rights	Awareness
they know where their rights can be	Unaware how to access the tights	Awareness
copyright law	Unaware of copyright law	Copyright issues
They don't know that you can have a CD and give out distribution rights	Unaware of , production & distribution rights	Awareness
we don't have a system. The systems are not operational	No System	System
lack of ministry or a direct ministry that is handling cultural issues or art issues	No specific department	System
there is nowhere, where you can design how to educate these people, when you do no have such sectors.	No educational	Education

But we don't have that hierarchy they have been denied visas. Why? Because nobody can identify them as musicians or artists or cultural practitioners.	institution No hierarchy No status/ classification as artists	Structure Status
And I know that train all over the world cannot change without big festivals. It's always the big festivals that start changing the mindset of musicians, because always musicians want to be there where there is audience.	Big festival are key factor to change mindset of people towards artists	Accessibility
So if we could even more festival organisers and more festivals organised, that would bring out sustainability	More festivals guarantee sustainability	Accessibility
Knowing your value, knowing your contribution and be able to articulate that if you do a,b,c,d, I do a,b,c,d,	You have to be aware of your value and contribution	Awareness
workshops will take something like a week or two weeks. And maybe the target that would want is so engraved into performance and get today's earnings and they will not come for such a workshop.	Workshop are too long for artists, as their income is limited	

7. Interview: Andrew Jedidiah

One is the lack of business knowledge of how arts work. You're talented in music, but then you don't know how to manage the business side of that, whether it's business or just a social thing have not done any business studies,	Lack of business knowledge No business education to sustain a company	Knowledge Education
how do you market your product, how do you produce your product, your get.	They don't know how to market & product	Knowledge
terms of having poor facilities Even in terms of training, the institution is only one	Poor facilities Poor artistic training/education	Accessibility Education
Government has not really supported, to me. They have not really supported the arts. they know the purpose of art, what it can do to society, but they have not really given it that political touch	No government support on arts Arts does not is not given political touch	Governmental support
No real data, as we don't record how much sales do I make	Lack of data (sales)	Statistics
attitude when you become a star the you think everything, the top of the world, so some time a job nobody want to work with you. So the attitude is very poor. duplication of arts programs	Attitude of artists No focus/similarity in art programs	Attitude Replication
body that would organise us, which should be really brought on by the government, like an art council	No art council, no body	Structure

everybody does their own things, anybody who *accepts* and say "I am an artist".

Artists are on their own

Disunity

8. Interview: Mercy Mirembe

music industry the competition is so stiff, that you find that the artists, instead of promoting the product are promoting, sort of their rivalry

Problem of rivalry, which does not show value of art

No value

problem in promotion in the market, marketing

Poor promotion and marketing

Knowledge

way our market is structured, because our market actually has not come out.

No structured market

No structure

we are a really disorganised industry and I think that is a very big challenge.

Disorganised industry

Disorganised industry

no association, you only can come to a face,

No associations

Structure

So marketing, disorganisation, disunity and then of course we lack exposure

marketing, disorganisation, disunity

most of us exposure through, I mean training, either through exposure, either through exchanges, either through practice itself.

Lack of exposure

Lack of exposure

Many people would not afford the fees

Can't afford workshop fees

Financial problems

we can not go very far if your only keep knowing what you think you know.

No awareness

Awareness

I also find there is a very funny *divide*, that one has been there since I think since we had people studying art and than others not studying and thinking the talent

Division between talents and trained

audience are not build around products but around personalities.

Personality in art matters

they are bringing sort of philosophies and ideas which are not practically applicable

Trained artists fear of being rejected due to distinct philosophies

Attitude

9. Interview: Daudi Karungi

But the challenges around artists have a lot to do with money, getting paid, being able to get food and because of that fact a lot of artists have failed to be professional,

Problems of money & and income

Financial problems

some of them sell a painting and then they have to take a break from the art in order to spend the money until when it's finished. And when it's finished they will come back, make another piece and wait, and then it will sell and they drop everything in order to spend the money.

Irregular income

Financial problems

If you said, we are looking for artists to make art installations in the city centre, the first questions becomes “how much will I get payed?” You see?	Too much concentration on money	Financial problems
So I think one of the challenge for artist not to get professional or even successful is money and the need for it and therefore not being able to think beyond money	Need for money hinders way of becoming professional & successful	Financial problems

10. Interview: Rose, Uganda Museum

The major challenges are that this particular sector is never funded	No funding in cultural sector	Financial problems
It's only when funds are left off, when all the other approaches have been funded and there is still some money, that's when they can get some money in the cultural sector.	Underprivileged position in getting funds	Financial problems
Two, the biggest, which is to me personal, is that Ugandan don't appreciate culture	Lack of appreciation of cultural among Ugandan society	Attitude
they do not appreciate what we do, they don't see the value of our efforts in the documentation, prservation	Don't see value behind documentation & preservation of culture	Attitude
government has not invested much in run programs to tell the people how useful culture can be in their development	No programs about value of culture	Governmental support
the want the value of our role in terms of statistics, in terms of we should give them figures and yet in many times our contribution my not be quantified	Government wants to measure culture in statistics	Government
the mindset of the political leaders is changing. They begin to believe, that yes with tourism we can improve the GDP	the mindset of the political leaders is changing	
mindset of the financiers and the treasurers and the ministry of finance hasn't change,	mindset of the financiers, the treasurers and the ministry of finance hasn't changed	Attitude

11. Interview: Gilbert Bwette

Some of the artist that I've associated myself to have been self taught, meaning that most of them haven't got a chance to go and study that craft.	Self taught artists have a disadvantage to	Education
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That is one problem, the other problem that I find generally with the artists is the funding to purchase the materials that they need	trained artists No funding to purchase materials	Financial problems
The exposure: the art that they see is maybe almost the same and he hasn't gotten the exposure to see what kind of, how can I paint different? you find something is repetitive. Not because it's not so much creative, but he hasn't seen something else, that pushes his creativity to think beyond.	Lack of exposure Repetition of art due to lack of exposure	Exposure Repetition
the opportunity to sell their artistry	Not opportunity to sell art	
for example the MC, he's very good with what he does, he doesn't have money to go record first and foremost	No money to record	Financial problems
very hard time to promote his music, simply because that fact that he's just upcoming, he doesn't know how to go about the system to approach the radio, his music to actually be played, so that, you know, that people start appreciate his music and then buy it	Doesn't know how to promote music, about the system	Knowledge
copyright itself, the copyright law, the fact that it hasn't been put in place	Copyright law not in place	Copyright issues
You find that he's a good artist but he doesn't earn form the art he does kind of music, to be honest doesn't sell	No income Hip hop music is not popular	Financial Issues No art culture
music maybe needs exposure	No exposure	Exposure
they find huge problems taking that kind of music to the radios, because they represent as themselves, ask them for the money, which money the artist themselves don't have,	Radio ask for money	Financial Issues

12. Interview: Faisal Kiwewa

the sector is suffering because the people who are in it are not aware of their role. Musicians, artists, not all of them, but many, the majority are not aware of their role They don't know what their responsibility is	Artists are not aware of their role	Ignorance
If I am a musician how do I contribute?	They don't know their responsibility	Ignorance
maybe they are not educated, or, I mean educated, but not within where they are operating and they have no idea how to operating to survival country does not offer a working environment for them.	They don't know their contribution No education in their operational field	Ignorance Education
So there are no systems, no structures, no, you know, policies to protect them.	No working environment	Accessibility
So this kind of thing keeps your hope at the edge	No system/structure/policies	System
the sector is not strong enough to defend itself to prove the <i>fight</i> , to show its value, to be recognized	Artists are hopeless Sector is not strong to show its value	Attitude Sector
no funds, the artists are poor educated, they don't have hope and there is structure for them to defend	No funds, poor education, no structure	Financial problems
not togetherness, there is no focus joint thinking	No togetherness among artists	Disunity
everyone is about "let me create what I can" and sell it to who can buy and they can really	Artists want to sell art, while, ignoring the creation of value	Value

All of them, same technique, same colour strokes, same choice of material, same canvas, same shaping, you know, and then you like what's the difference
 You know, they don't understand it. It doesn't relate, it doesn't connect to them

not everything appeals to their local audiences

There are no art classes

for things like visual arts, contemporary dance, they are not easy to translate, they are not easy to understand, even for people who really understand dance.

So we have to create some accessibility,

we have to create some enthusiasm within the people to make them look forward

Repetition in art

Audience don't relate to the art

Doesn't appeal to audience

No art education visual arts,

contemporary dance, they are hard to understand by audience,

No accessibility

No enthusiasm

Repetition

Mindset

Attitude

Art Education

Accessibility

Attitude

2. Coding sheet: Perception of Cultural Entrepreneurship

Interviewee	Coding	Theme
Joe Kahirimbanyi Status of CE	<p>I think it is also a big thing right now, because it's a very verging area of our economy we are starting to have an understanding that culture and art and all the, it can all have an economic value</p>	<p>Growing status Growing understanding of value</p>
Perceived Definition of CE	<p>Somebody, who is making an economic activity and helping others to make an economic activity out of the arts.</p>	<p>Who adds to economy, help others</p>
Perceived Skills of CE	<p>he needs to learn how to package it and grow it and create products out of what he's doing.</p>	<p>Packaging</p>
Own Perception as CE	<p>Because I invest in and I create an economy out of a cultural good. Music with Ugandan root in it. And it's basically what we are selling, it's what we are making money out of, it's what everybody gets paid by. And so, I, we invest a lot of time into mining them out, so to speak. Go back into tradition, get these things out, polish them up, refining them into something that we can then sell. We can make relevant to the world and we sell that</p>	<p>Yes Application of art</p>
Suzan Kerunen Status of CE	<p>I haven't seen it. I haven't seen cultural entrepreneurship among individual artists in Uganda.</p>	<p>No status</p>
Perceived Definition of CE/Perceived Skills of CE	<p>as an entrepreneur I cannot be on the stage so much. I need to leave, let breath, and see if I can raise and support and boost the growth of like people, I feel, instead of using this money on me, me, me I would rather see just a coming out a nice, a younger talent than me,</p>	<p>Multidisciplinary profession Supporting role</p>

Own Perception as CE	Yes I am. Because I'm really doing what an entrepreneur does, honestly. To, one, to my self and then to the people I support. I have to fight for ways to make sure art is on the stage somewhere	Yes Contribute to cultural sector
Interviewee Eva Tumwesigye Status of CE	Coding It is a growing thing. It hasn't been explored widely. It's just a few people who have had the chance to go through that kind of course, that really understand it But at the same time, it seems it's going on already, only that people are not aware of it So it's just about changing people's perspective and making them think in that direction, that they realize, oh what I have is now valuable and they work harder on it	Theme Growing status Unawareness of concept
Perceived Definition of CE/Perceived Skills of CE	I think one thing you need to be is innovative To be an entrepreneur you need to be ready to take risks, which I think they are very scared of doing. I think you need to have some knowledge, good knowledge, which they are not attaining at the moment	Innovative Risk taking Know how
Own Perception as CE	Yes I do, because I think I'm here to give people that knowledge	Yes
Interviewee Fibby Kiora Status of CE	Coding To be very honest I do not think it is a word yet. cultural entrepreneurship hasn't happened anywhere I am around as a word.	Theme No status Not known
Perceived Definition of CE	Perhaps you just let me know, like how is it working in Europe. So just so I know the context and see if I am aware of it, but we are not calling it the same. You just described Faisal. (laughing) Faisal is one of the people who is grabbed Uganda by the horns, I need to get this done That is somebody whose willing to take a risk for the greater good. Not of himself, but of the industry. He is within the industry, but he's looking at how to I sort out all the filmmakers? And if you ask me I think it should be, if you are talking about cultural entrepreneurship, it should encompass a lot of things.	Clarification of concept Comparing Faisal Take risks for the greater good Multidisciplinary
Perceived Skills of CE	How can we make money as an industry? How do we streamline distribution in Uganda?	Find ways of funding Find ways of distribution
Own Perception as CE	It is entrepreneurial, but in the broader sense	Yes
Interviewee Nathan Kiwere Status of CE	Coding Entrepreneurship as far as filmmaking is concerned is a big trick You can't continue making films, when you at the same time busy running around to find audiences for them	Theme No status

<p>Perceived Definition of CE</p>	<p>entrepreneurship and film had a disconnect. entrepreneurship as far as filmmakers concerned is not in a position that is worth discussing.</p> <p>They don't have to be the ones to do it, to play that role. But at the same time they should know, they should understand the dynamics of the film market and how to deal with some of these issues, because it also unifies them in terms content.</p>	<p>No connection Artists shell focus on arts Artist needs to become aware</p>
<p>Own Perception as CE</p>	<p>Yes</p> <p>I am, apart from working for Amakula, and apart from, I mean to manage, events management and a lot of these events have cultural elements, arts and cultural elements, which I incorporate as (<i>director</i>) anyway and sale to like clients.</p>	<p>Yes management in several cultural fields</p>
<p>Interviewee</p>	<p>Coding</p>	<p>Theme</p>
<p>Joe Tabula</p>		
<p>Status of CE</p>	<p>It's just beginning to be, but still disorganised. Why? Because where are lacking the structures.</p>	<p>Growing Status</p>
<p>Perceived Definition of CE</p>	<p><i>that spilled</i> of entrepreneurship, but somehow it won't help him. He will end up not delivering artistically, because actually maybe he will be very tired on this side, because is adding up so; To me what I understand maybe I will take, now artists have understood entrepreneurship as a concept is when they get the structures like I have a manager I detest this musicians in quotations who lack direction</p>	<p>Multidisciplinary → tiring Having structures Directions</p>
<p>Perceived Skills of CE</p>	<p>To me the most important skill of an entrepreneur is to be able to identify how we can develop, you can develop from many angles, but using your trait. I should be able to know how to I market myself, where, who can help me, what can I do, at the right time, the wrong time and things like that So I think beyond the music</p> <p>To see how can I get more free time, when I am the one whose supposed to do everything entrepreneurship you must be thinking wide, beyond or outside the box</p>	<p>Traits how to develop Marketing skills Thinking beyond the art Multidisciplinary Thinking beyond art</p>
<p>Own Perception as CE</p>	<p>Yes I would consider myself partly maybe what I have done, maybe to help the cultural industry grow and be sustainable</p> <p>creating awareness I think is also being enterprising enough to the cultural sector to see that it grows I've been part of the pressure groups, for example pressure groups not to destroy the museum, pressure groups to the government to make sure we get the copyright police I've been enterprising enough to have a studio that helps musician, to come and record.</p>	<p>Yes Supported cultural industry Created awareness Part of pressure groups Owning a studio that supports artists</p>
<p>Interviewee</p>	<p>Coding</p>	<p>Theme</p>
<p>Andrew Jedidiah</p>		
<p>Status of CE</p>	<p>I think it's beginning to spark. cultural entrepreneurship is just being appreciated</p>	<p>Growing status</p>

Perceived Definition of CE/Perceived Skills of CE

national wide, cause the government is encouraging people to be enterprising people, Still at a low base

it's not a concept, if that's the question, that people have already embraced, but it's beginning to shift "cultural enterprise?", they don't know what you're are talking about, but when you saw what they are doing, it is enterprising from a cultural aspect.

getting the idea from your, I don't know, form your head to be able to apply it and do something

pro-active kind of skill that an individual should have to be pro active to believe in themselves

have marketing skills,

to be able to talk to somebody about their idea

business angle

creative, but also to move that idea to action, to be able to do something which is tangible

Acting entrepreneurial in own context

Able to apply ideas

Being pro-active

Faith

Marketing skills

Network skills

Business skills

Able to apply ideas

Own Perception as CE

In fact I call my self an arts entrepreneur

because an entrepreneur creates, because he has an idea, and then makes that idea move

you put strategies that are going to make this happen from a creative mind into action

Yes

He is able to apply his ideas

**Interviewee
Mercy Mirembe
Status of CE**

Coding

a number of, I think, people again without understanding it, who are engaged in cultural enterprises and entrepreneurship.

many cultural enterprises, cultural entrepreneurship, which spring along the different cultural rights and rituals (wedding bands) they try to make the money out of it,

Theme

Unaware of acting entrepreneurial Growing status

Perceived Definition of CE/Perceived Skills of CE

need to have the performing skills and the performing skills to make different

need the skills to be able to package a performance, to make people laugh skills of speech

Innovative performing skills

Communication skills

Own Perception as CE

This is actually what I am driving at, I really want to be a cultural entrepreneur.

Seeking for it

**Interviewee
Mwanja Nkaale Rose
Status of CE**

Coding

It is not a concept, which is yet cultivated here, but from a few like Bayimba and I think one other. Many of us still think it's a risky business, cause of the mentality of the people

Theme

No status

Perceived as

<p>Perceived Definition of CE/ Perceived Skills of CE</p>	<p>Many of us still think it's a risky business, cause of the mentality of the people still something to learn more about</p>	<p>risky</p>
<p>Own Perception as CE</p>	<p>I think for somebody to be successful you need to look at the environment, the economy, the people around you and what they want. to understand the people and what they want out of you, out of the museum</p> <p>innovatively come up with captivating programs,</p>	<p>Involve environment create something people relate to Being innovative</p>
<p>Interviewee Daudi Karungi Status of CE</p>	<p>Coding</p> <p>So whether there are several of these by artists, not very, few</p>	<p>Theme</p> <p>No status</p>
<p>Perceived Definition of CE/Perceived Skills of CE</p>	<p>Is cultural entrepreneurship, meaning people investments that are done in culture.</p>	<p>Investing in cultural sector (Clarification) Business skills</p>
<p>Interviewee Daudi Karungi Status of CE</p>	<p>they are no business people, but if you're a business man then you know, that the more you share the more you make.</p> <p>foreigner from America comes to Uganda and sees these crafts and gets very interested in these crafts and goes, buys some of them and goes home and... realizes that you can sell these sandals back and forth I think in Uganda artists should stay artists</p>	<p>Foreign who trades arts</p>
<p>Perceived Definition of CE/Perceived Skills of CE</p>	<p>is need for the middle men, there is need for galleries, there is need for curators, there is need for critics, there is need for researchers</p>	<p>Artists shell focus on arts Multiple roles in art field</p>
<p>Interviewee Gilbert Bwette Status of CE</p>	<p>Coding</p> <p>I think it's kind of a new concept</p>	<p>Theme</p> <p>New status Becoming aware in course of time</p>
<p>Perceived Definition of CE/Perceived Skills of CE</p>	<p>that some of my friends who are musician that bettered themselves and maybe almost come to that point, where the are successful, their main goal wasn't to become business ,you know, most of them for example did music just to become fame. And then by the time they get a little bit of fame, they feel, "maybe that is not enough. I could attach this to my music and create some sort of a business out of it. Might not be out of the music itself, maybe I can use my music to promote what I do.</p>	<p>creating a business, people relate to</p>
<p>Own Perception as CE</p>	<p>But from my view, what makes him I think is first and foremost to develop what is going, create business for you. Make it really look good, so that people want to associate</p>	<p>Yes</p>
<p>Perceived Definition of CE/Perceived Skills of CE</p>	<p>Yes, I feel yea. I do photography and I think I've created a kind of small business out of it, that even some bigger brands fund cross ship, some of the photography I do.</p>	<p>Reputation</p>
<p>Own Perception as CE</p>	<p>And that sort of created a name from myself a little bit and then out of that people just started to hire me.</p>	<p>Reputation</p>

Interviewee Faisal Kiwewa Status of CE	Coding	Uniqueness
Perceived Role of CE	<p>And then especially in hip hop photography, if you for example need some of the big celebrities, he's already celebrity, so everyone takes a pictures, but if you looking for how he started, I'll be the only one with the picture, culturally, it makes me relevant and it creates a business sort of out of it.</p> <p>Yes it is still a new word.</p> <p>many artists in this country have been culturally entrepreneurs, because they have managed to stand a test of time. they don't know that they are entrepreneurs and they can't fit into this concept, because entrepreneurship as concept has it's, you know, list to do</p> <p>When you talk about branding, when you talk about financing, when you talk about concepts, missions. They don't understand these things.</p> <p>But they still understand within the context where they operate, which people to call, where to, go how to promote this, to promote their music or to promote their theatre and make sure that they make money. They don't make losses</p> <p>it has to be a passion with a long-term vision that I need to go there, these are steps I need to take. Then thus a true entrepreneur has to find these steps. Are musician supposed to manage themselves? No! Should they have managers? Yes</p>	<p>Makes a cultural relevance</p> <p>Theme</p> <p>New status</p> <p>proving sustainability Unawareness of being entrepreneurial Unaware of entrepreneurial traits Being entrepreneurial in own context sustainability Passionate , Visionary Artists shell focus on arts</p>
Difference of CE between Africa and Europe	<p>people here things are easy identified and can easily work, even with small funds and small effort, which is not the case in Europe can just have a good idea, and you have people to help you to achieve it.</p> <p>brilliant idea, and you don't have anyone to give you some start capital</p>	<p>Processes are easier in Africa People are supportive Challenges in financial support</p>
Perceived definition of CE	<p>I think entrepreneurship as a word for me it's a word, for me it's a word of a, I don't know, we use it as an excuse to explain a cluster or a bunch of things people have to know, they already know.</p> <p>Okay we call it creative entrepreneurship. But still, honestly, you know, maybe it is, but it's a package, you know, it's like a saying water targeting it creative entrepreneurship for me is like telling people you have to think about this topic as a whole</p>	<p>Embraces numerous traits/ "know hows" Package</p> <p>Perceive concept holistically</p>
Own Perception as CE	<p>No, I don't know. I don't know how to define myself, But what I know is that I'm doing my job and</p> <p>I share my vision. But I don't achieve my goals alone. I cannot. I have a team of people with a lot of different expertise in their own specific, you know, capacities and those experiences and those knowledge make Bayimba what it is today.</p>	<p>No Aware of his position Perceives team as crucial</p>

Appendix 3: Profiles of Interviewees

1. Interview Joe Kahirimbanyi: Musician, Band Leader of “Qwela” Band
2. Interview Eva Tumwesigye: Education officer at National Theatre, Ugandan National Cultural Centre
3. Interview Suzan Kerunen: Musician, Solo artist, executive director of “Know your Culture” Foundation
4. Interview Fibby Kiora: Co-Director -Director of Maisha Foundation: Film organisation, which profits non-profit workshops in various fields for filmmakers
5. Interview Nathan Kiwere: Director of Amakula: Film organisation, which provides national film festival
6. Interview Joe Tabula: Education secretary of Ugandan Musician Union, former producer of Afrigo band
7. Interview Andrew Jedidiah: Director of House of Talents
8. Interview Mercy Mirembe: Professor at Makerere University
9. Interview Mwanja Nkaale Rose: Director/Commissioner of National Museum
10. Interview Daudi Karungi: Visual Artist, Owner of Art Gallery
11. Interview Gilbert Bwette: Co-director of Bavabuka: non profit organisation which support young artists and specializes in Hip-hop workshops.
12. Interview Faisal Kiwewa: Director of Bayimba Cultural Foundation