CULTURAL DIPLOMACY AND TOURISM PROMOTION IN UGANDA. A CASE OF UGANDA NATIONAL CULTURAL CENTER

BY

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A RESEARCH DISSERTATION SUBMITTED TO THE SCHOOL OF SOCIAL SCIENCES IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF A MASTER OF ARTS DEGREE IN DIPLOMACY AND GLOBAL STUDIES OF NKUMBA UNIVERSITY

OCTOBER, 2025

DECLARATION

I, **Nakirayi Grace**, do hereby declare that this dissertation is my original work and has not been submitted to any other university or institution of higher learning for the award of a degree or any other academic qualification.

Signed:_____ **Date:** 08/10/25

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APPROVAL

This dissertation titled ***"Cultural Diplomacy and Tourism Promotion in Uganda: A Case Study of Uganda National Cultural Centre"*** has been submitted with the approval of the undersigned university supervisor.

Signature: _____ **Date:** 20/09/24

Dr. ANNE ABAHO

(Supervisor)

DEDICATION

This dissertation is dedicated to my beloved family and friends for their unconditional support, encouragement, and patience throughout my academic journey.

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First and foremost, I thank the Almighty God for the gift of life, wisdom, and strength that enabled me to undertake and complete this study.

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LIST OF ABBREVIATIONS

UNCC	Uganda National Cultural Centre
GDP	Gross Domestic Product
UNWTO	United Nations World Tourism Organization
AU	African Union
EAC	East African Community
UNESCO	United Nations Educational, Scientific and Cultural Organization
UBOS	Uganda Bureau of Statistics
NGO	Non-Governmental Organization
COVID-19	Coronavirus Disease 2019
NDP III	National Development Plan III
ICT	Information and Communication Technology
MGLSD	Ministry of Gender, Labour and Social Development
MoTWA	Ministry of Tourism, Wildlife and Antiquities
UBOS	Uganda Bureau of Statistics
NCP	National Cultural Policy

DEFINITIONS OF TERMS

Cultural Diplomacy

Refers to the strategic use of cultural resources, activities, and exchanges to build international relationships, enhance national image, and achieve foreign policy objectives, including tourism promotion. It involves both formal government-led initiatives and informal exchanges facilitated by cultural institutions.

Tourism Promotion

Denotes the marketing and promotional activities undertaken to enhance a destination's appeal, attract visitors, and increase tourism revenue. In this study, it includes both domestic and international tourism promotion that leverages cultural assets and diplomatic channels.

Uganda National Cultural Centre (UNCC)

The country's premier cultural institution established to preserve, promote, and develop Uganda's cultural heritage. It serves as the focal case study for examining how cultural diplomacy contributes to tourism promotion.

Soft Power

As defined by Joseph Nye (1990), soft power is the ability to achieve desired outcomes through attraction and persuasion rather than coercion. It relies on cultural values, institutions, and policies that make a nation appealing to others.

Cultural Tourism

Refers to travel primarily motivated by interest in a destination's cultural attractions, heritage sites, artistic expressions, and cultural experiences. It involves participation in festivals, visits to museums, and engagement with local traditions.

ABSTRACT

This study explores the contribution of cultural diplomacy to tourism promotion in Uganda, with a specific focus on the Uganda National Cultural Centre (UNCC). Recognizing the growing role of culture as a soft power tool in international relations and national branding, the research examines how cultural diplomacy initiatives influence Uganda's global image and attract tourism. Guided by Soft Power Theory and Social Exchange Theory, the study adopts a qualitative case study approach to investigate the strategies, activities, and stakeholder percep tions surrounding UNCC's role in cultural tourism development. Primary data was collected through interviews, focus group discussions, and observations involving stakeholders such as UNCC officials, cultural practitioners, tourism operators, policymakers, and international visitors.

Findings reveal that the UNCC serves as a central institution in preserving and promoting Uganda's cultural heritage through performances, exhibitions, international exchanges, and f estivals, which enhance destination branding and attract both domestic and international tourists. However, the study also highlights challenges including limited funding, weak inter-institutional coordination, and underutilization of digital platforms in cultural diplomacy. The research concludes that while UNCC plays a significant role in tourism promotion through cultural diplomacy, greater institutional support, strategic partnerships, and stakeholder engagement are essential for maximizing its impact.

The study offers valuable insights for policymakers, tourism and cultural institutions, and de velopment partners on how to harness cultural diplomacy for sustainable tourism development and international engagement. It further contributes to the academic discourse on the intersection between culture and tourism in Africa and provides a foundation for future research in this field.

CHAPTER ONE

INTRODUCTION TO THE STUDY

1.0 Introduction

This chapter contains the background to the study, problem statement, purpose of the study, study objectives, research questions, scope of the study, significance of the study, justification for the study, conceptual framework and arrangement of the study.

1.1 Background of the Study

The intersection of cultural diplomacy and tourism promotion has emerged as a critical area of study in contemporary development discourse, particularly for nations seeking to leverage their cultural heritage for economic advancement and international positioning. This research explores the contribution of cultural diplomacy to tourism promotion in Uganda, with specific focus on the Uganda National Cultural Centre (UNCC) as a case study. Cultural diplomacy, defined as the exchange of ideas, information, art, and other aspects of culture among nations and their peoples to foster mutual understanding (Cummings, 2003), has increasingly been r ecognized as a soft power tool that can significantly enhance a country's tourism appeal and int ernational image. Uganda, often referred to as the "Pearl of Africa," possesses rich cultural diversity with over 56 ethnic groups, each with distinct traditions, languages, and cultural practices (Musinguzi & Barigye, 2020). The Uganda National Cultural Centre, established as the premier cultural institution in the country, serves as a focal point for cultural preservation, promotion, and international cultural exchange. This study seeks to understand how the UNCC's cultural diplomacy initiatives contribute to Uganda's tourism promotion efforts. The background comprises of the historical perspective, theoretical perspective, conceptual perspective and contextual perspective.

1.1.1 Conceptual Perspective

Cultural diplomacy represents a multifaceted concept that encompasses the strategic use of cultural resources to build international relationships, enhance national image, and achieve foreign policy objectives (Ang et al., 2015). The concept has evolved from traditional

government-to-government exchanges to include a broader spectrum of actors, including cult ural institutions, non-governmental organizations, and private sector entities. In the context of tourism promotion, cultural diplomacy serves as a bridge between a nation's cultural heritage and its tourism marketing strategies, creating authentic narratives that attract international visitors while preserving cultural integrity.

Tourism, as defined by the World Tourism Organization (UNWTO, 2019), encompasses the a ctivities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business, and other purposes. Cultural tourism, a subset of this broader category, involves travel directed toward experiencing the arts, heritage, and special character of a place (Richards, 2018). The synergy between cultural diplomacy and tourism promotion creates a powerful mechanism for economic development, cultural pres ervation, and international understanding. The concept of soft power, introduced by Nye (1990), provides a theoretical foundation for understanding how cultural resources can influenc e international relations and perceptions. Cultural diplomacy operates within this framework, utilizing culture as a means of attraction rather than coercion. When applied to tourism promotion, this approach emphasizes authentic cultural experiences over purely commercial tourism products, potentially leading to more sustainable and meaningful tourism development.

Cultural institutions like the Uganda National Cultural Centre function as intermediaries in this process, serving multiple roles as cultural preservers, educators, and diplomatic agents. These institutions face the complex challenge of maintaining cultural authenticity while making culture accessible and appealing to international audiences. The effectiveness of such institut ions in contributing to tourism promotion depends on various factors, including their organ izational capacity, government support, international partnerships, and ability to adapt to cha nging global tourism trends.

1.1.2 Theoretical Perspective

This study is anchored on two complementary theories that provide a comprehensive framework for understanding the relationship between cultural diplomacy and tourism pr omotion: Soft Power Theory and Social Exchange Theory.

Soft Power Theory

Soft Power Theory, developed by Joseph Nye (1990), provides the primary theoretical foundation for understanding how cultural diplomacy contributes to tourism promotion. Nye defines soft power as the ability to achieve desired outcomes through attraction rather than coercion, emphasizing the role of culture, values, and institutions in shaping international perceptions and behaviors. In the context of this study, soft power theory helps explain how Uganda's cultural assets, as promoted through the Uganda National Cultural Centre, can enhance the country's international appeal and attract tourists. The theory identifies three primary sources of soft power: culture (including high culture and popular culture), political values (when they are attractive to others), and foreign policies (when they are seen as legitim ate and having moral authority) (Nye, 2004). For Uganda, cultural resources represent the most accessible and authentic source of soft power, given the country's rich cultural heritage and diverse traditions. The Uganda National Cultural Centre serves as a vehicle for projecting this cultural soft power, both domestically and internationally. Soft power theory is particularly relevant to tourism promotion because it emphasizes the importance of authenticity and at tractiveness in building international relationships. Unlike hard power, which relies on economic or military coercion, soft power depends on the genuine appeal of cultural offerings. This aligns with contemporary tourism trends that favor authentic cultural experiences over manufactured attractions (MacCannell, 2013). The theory suggests that countries can enhance their tourism appeal by effectively communicating their cultural values and traditions through various channels, including cultural institutions like the UNCC. The application of soft power theory to this study enables an examination of how cultural diplomacy activities translate into tangible tourism benefits. It provides a framework for assessing the effectiveness of different cultural promotion strategies and understanding the mechanisms through which c ultural attractiveness influences tourism decisions. The theory also highlights the long-term nature of soft power building, which is relevant to understanding the sustained efforts required for effective cultural diplomacy and tourism promotion.

Social Exchange Theory

Social Exchange Theory, originally developed by George Homans (1958) and later refined by Peter Blau (1964), provides a complementary theoretical perspective for understanding the reciprocal relationships inherent in cultural diplomacy and tourism promotion. The theory posits that social behavior is the result of an exchange process, where individuals and organiz

ations engage in interactions based on the perceived benefits and costs of such exchanges. In the context of this study, Social Exchange Theory helps explain the motivations and expectati ons of various stakeholders involved in cultural diplomacy and tourism promotion.

The theory is particularly relevant to understanding the relationship between cultural institutions like the Uganda National Cultural Centre and tourism promotion agencies, as well as the interactions between cultural practitioners, tourists, and government entities. Each stakeholder enters these relationships with specific expectations and perceived benefits, whether economic, cultural, social, or political (Cropanzano & Mitchell, 2005). The success of cultural diplomacy initiatives in promoting tourism depends on the ability to create mutually beneficial exchanges among these various actors.

Social Exchange Theory also provides insights into the sustainability of cultural diplomacy e fforts. The theory suggests that continued engagement depends on the ongoing perception of positive exchange outcomes. For tourism promotion through cultural diplomacy to be sus tainable, all stakeholders must perceive benefits that outweigh the costs of participation. This includes cultural communities benefiting from tourism revenue and cultural preservation, tourists receiving authentic and meaningful experiences, and government entities achieving their development and diplomatic objectives.

The application of Social Exchange Theory to this study enables an examination of the complex web of relationships and exchanges that characterize cultural diplomacy and tourism promotion. It provides a framework for understanding stakeholder motivations, assessing the balance of benefits and costs, and identifying factors that contribute to successful long-term partnerships. The theory also highlights the importance of trust, reciprocity, and mutual bene fit in building effective cultural diplomacy programs that contribute to tourism promotion.

1.1.3 Historical Perspective

The historical development of cultural diplomacy can be traced back to ancient civilizations, where cultural exchanges served as precursors to formal diplomatic relations (Bound et al., 2007). However, the modern conceptualization of cultural diplomacy emerged in the 20th century, particularly during the Cold War period when nations recognized culture as a strategi c tool for international influence. The United States' establishment of the Fulbright Program in

1946 and the British Council's expansion of cultural programs globally exemplified this trend (Gienow-Hecht & Donfried, 2010). The post-Cold War era witnessed a transformation in cultural diplomacy approaches, shifting from primarily government-led initiatives to more div erse, multi-stakeholder models. The rise of globalization and digital communication technologies has further democratized cultural diplomacy, enabling smaller nations and non-st ate actors to participate meaningfully in international cultural exchanges (Zamorano, 2016). This democratization has created opportunities for developing countries to leverage their unique cultural assets for tourism promotion and economic development.

The integration of cultural diplomacy with tourism promotion gained momentum in the late 20th and early 21st centuries as countries recognized the economic potential of cultural tourism. Nations like South Korea's "Hallyu" wave, India's cultural festivals, and Morocco's cultural heritage sites demonstrate successful models of using cultural diplomacy to enhance tourism appeal (Kim & Jin, 2016). These examples illustrate how strategic cultural promotion can transform national images and attract significant tourism revenue. Within the African context, cultural diplomacy has evolved as an important tool for post-colonial nation-building and international positioning. The Organization of African Unity (now African Union) recognized culture as a fundamental element of African identity and development, leading to the establishment of various cultural institutions and programs across the continent (Zeleza, 2006). Countries like Ghana, Kenya, and South Africa have successfully utilized cultural diplomacy to promote tourism, leveraging their historical significance, cultural diversity, and artistic traditions. The East African region has particularly embraced cultural tourism as a development strategy, with countries recognizing the economic potential of their cultural heritage alongside traditional wildlife tourism. Tanzania's promotion of Maasai culture, Kenya's focus on diverse ethnic traditions, and Rwanda's cultural village initiatives demonstrate regional approaches to integrating cultural diplomacy with tourism promotion (Honey & Krantz, 2007). These initiatives have contributed to the region's reputation as a destination that offers both natural and cultural experiences. Regional organizations such as the East African Community (EAC) have recognized the importance of cultural cooperation in promoting tourism. The EAC's cultural and tourism protocols emphasize the need for member states to collaborate in promoting the region's cultural heritage and developing joint tourism marketing strategies (EAC, 2018). This regional approach acknowledges that cultural diplom

acy can transcend national boundaries and contribute to broader regional development objec tives. Uganda's approach to cultural diplomacy and tourism promotion has been shaped by its complex historical trajectory, including pre-colonial kingdoms, colonial administration, and post-independence nation-building efforts. The country's cultural landscape reflects this history, with traditional kingdoms like Buganda, Bunyoro, Ankole, and Toro maintaining significant cultural influence alongside numerous smaller ethnic communities (Karlström, 2004). This diversity presents both opportunities and challenges for cultural diplomacy and t ourism promotion. The establishment of the Uganda National Cultural Centre in 1959 marked a significant milestone in the country's cultural development, providing a platform for cultural preservation, promotion, and international exchange. Initially conceived during the colonial period as a means of showcasing "native" culture, the institution has evolved to become a key player in Uganda's cultural diplomacy efforts (Nannyonga-Tamusuza, 2005). The centre's role has expanded beyond cultural preservation to include tourism promotion, international cultural exchanges, and capacity building for cultural practitioners. Uganda's tourism sector has historic ally been dominated by wildlife tourism, with attractions like Bwindi Impenetrable National Park, Queen Elizabeth National Park, and the source of the Nile River serving as primary draws for international visitors (UBOS, 2020). However, there has been growing recognition of the potential for cultural tourism to complement and diversify the country's tourism offerings. Government policies, including the National Cultural Policy (2006) and the Tourism Policy (2003), acknowledge the importance of culture in tourism development, though implementation has faced various challenges.

1.1.4 Contextual Perspective

The contextual landscape for this study is shaped by Uganda's unique position as a culturally diverse, landlocked East African nation with significant tourism potential and developmental challenges. Uganda's cultural context is characterized by remarkable diversity, with over 56 ethnic groups speaking different languages and maintaining distinct cultural traditions (Uganda Bureau of Statistics, 2016). This diversity represents both a significant asset for cultural diplomacy and tourism promotion and a complex challenge for effective coordination and presentation.

The Uganda National Cultural Centre operates within this complex cultural landscape as the country's premier cultural institution. Established in 1959 and located in Kampala, the centre has evolved to become a focal point for cultural activities, training, and international exc hanges. The institution houses various cultural facilities, including theaters, exhibition spaces, and training facilities, serving both as a venue for cultural performances and a hub for cultural diplomacy activities (Ministry of Gender, Labour and Social Development, 2019). Uganda's tourism sector provides the broader context within which cultural diplomacy operates. The sector contributes approximately 7.7% to the country's GDP and employs over 667,600 peopl e directly and indirectly (UBOS, 2020). However, the sector has been dominated by wildlife and adventure tourism, with cultural tourism representing a relatively underdeveloped segment despite the country's rich cultural heritage. This presents both an opportunity and a challenge for leveraging cultural diplomacy to enhance tourism promotion.

The policy environment in Uganda provides a supportive framework for integrating cultural diplomacy with tourism promotion. The National Cultural Policy (2006) emphasizes the import ance of culture in national development and international relations, while the Tourism Policy (2003) recognizes cultural tourism as a key area for sector diversification. The National D evelopment Plan III (2020/21-2024/25) further acknowledges the potential of cultural in dustries and tourism as drivers of economic transformation.

However, the contextual landscape also presents significant challenges. Limited financial resources, inadequate infrastructure, capacity constraints, and coordination challenges between different government agencies and stakeholders have hindered the full realization of cultural diplomacy's potential in tourism promotion (Nakaweesi, 2021). Additionally, the impact of global events such as the COVID-19 pandemic has highlighted the vulnerability of tourism-dependent initiatives and the need for more resilient approaches to cultural diplomacy and tourism promotion.

1.2 Statement of the Problem

Cultural diplomacy has increasingly been recognized as a vital instrument of soft power capable of enhancing a nation’s image, visibility, and attractiveness on the global stage, particularly through its role in international tourism promotion (Anholt, 2007; Fan, 2008). In

the contemporary tourism landscape, travellers increasingly seek immersive and authentic cultural encounters, positioning culture as a central pillar of destination competitiveness (Richards, 2018; Smith, 2009). Countries such as South Africa, Ghana, and Kenya have strategically employed cultural diplomacy to brand themselves as cultural tourism hubs, successfully translating national heritage and creative expression into global appeal (Bruner, 2005; Timothy & Teye, 2004). Uganda, endowed with diverse cultural assets ranging from traditional kingdoms, performing arts, heritage sites, and festivals to indigenous craftsmanship possesses immense potential to use cultural diplomacy as a catalyst for tourism development (Muganda et al., 2013; Onen, 2016). The Uganda National Cultural Centre (UNCC), as the principal institution mandated to preserve, promote, and showcase Uganda's cultural identity, is strategically positioned to bridge the gap between culture and tourism. However, despite the acknowledged potential of Uganda's cultural sector, there remains limited empirical understanding of how cultural diplomacy is operationalized by institutions such as the UNCC to promote tourism.

Existing literature tends to focus broadly on Uganda's tourism resources or cultural heritage, yet offers little insight into the institutional strategies, diplomatic engagements, and policy frameworks that translate cultural diplomacy into tangible tourism outcomes. Furthermore, the perspectives of critical actors cultural practitioners, tourism professionals, policymakers, and international partners are often overlooked, leaving gaps in understanding how collaborations and networks shape Uganda's cultural diplomacy efforts. This knowledge deficit is compounded by persistent challenges including inadequate institutional capacity, fragmented cultural policy implementation, insufficient funding, and weak inter-sectoral coordination between culture and tourism agencies. In addition, the rapid evolution of digital cultural consumption and shifting tourist preferences demand innovative diplomatic and promotional approaches that Uganda has yet to fully harness. Consequently, while the UNCC plays a potentially transformative role in linking culture and tourism, the extent, mechanisms, and effectiveness of its contribution remain underexplored. Without critically examining how the UNCC's cultural diplomacy initiatives are conceptualized, implemented, and perceived by key stakeholders, policy and strategic interventions risk being misaligned with both national development priorities and global tourism trends. This study, therefore, seeks to interrogate the

contribution of cultural diplomacy to tourism promotion in Uganda, with particular focus on the Uganda National Cultural Centre as a case study.

1.3 Purpose of the Study

The purpose of this study was to explore the contribution of cultural diplomacy to tourism promotion in Uganda, using the Uganda National Cultural Centre as a case.

1.4 Specific Objectives

The study was guided by the following specific objectives:

1) To examine the role of the Uganda National Cultural Centre in promoting Uganda's cultural heritage abroad.
2) To explore the cultural diplomacy strategies used by the Uganda National Cultural Centre to promote tourism.
3) To understand stakeholder perceptions of the Centre's contribution to tourism promotion.

1.5 Research Questions

1) What role does the Uganda National Cultural Centre play in promoting Uganda's cultural heritage to international audiences?
2) What cultural diplomacy strategies does the Uganda National Cultural Centre use to promote tourism in Uganda?
3) How do key stakeholders perceive the contribution of the Uganda National Cultural Centre to tourism promotion?

1.6 Scope of the Study

1.6.1 Content Scope

This study focused specifically on the contribution of cultural diplomacy to tourism promotion, examining this relationship through the lens of the Uganda National Cultural Centre's activities and initiatives. The content scope encompassed cultural diplomacy strategies, programs, and

activities that have direct or indirect implications for tourism promotion. This included cultural performances, exhibitions, international exchanges, capacity building programs, and promotional activities undertaken by the UNCC.

The study examined various forms of cultural diplomacy, including traditional government-led initiatives, institutional partnerships, cultural exchanges, and public diplomacy activities. It focused on how these activities contribute to enhancing Uganda's international image, cultural awareness, and tourism appeal. The research also covered stakeholder perceptions, institutional capacity, and the enabling environment for cultural diplomacy and tourism promotion.

The study did not attempt to cover all aspects of Uganda's tourism sector or all cultural institutions in the country. Instead, it maintained a focused approach on the specific case of the Uganda National Cultural Centre and its cultural diplomacy contributions to tourism promotion. While the research acknowledged the broader tourism and cultural landscape, it did not provide a comprehensive analysis of all tourism promotion strategies or cultural initiatives in Uganda.

1.6.2 Geographical Scope

The geographical scope of this study was primarily centered on Uganda, with specific focus on the Uganda National Cultural Centre located in Kampala, the country's capital city. The headquarters of UNCC were located at the corner of Said Barre Avenue and De Winton Street, in the Central Division of the city of Kampala, Uganda's capital and largest city. The geographical coordinates of the headquarters of UNCC are 0°18'57.0"N, 32°35'21.0"E (Latitude:0.315833; Longitude:32.589167). The research examined cultural diplomacy activities that originate from or are coordinated through the UNCC.

1.6.3 Time Scope

The temporal scope of this study coverd the period from 2010 to 2024, representing a fifteen-year timeframe that captures significant developments in both cultural diplomacy and tourism promotion in Uganda. This period was selected because it encompassed important policy developments, institutional changes, and global trends that influenced the relationship between cultural diplomacy and tourism promotion. The starting point of 2010 coincides with Uganda's

renewed focus on tourism development and cultural promotion following the recovery from various challenges in the previous decade. The period included the implementation of key policies, the expansion of cultural activities, and the development of international partnerships that have shaped the current landscape of cultural diplomacy and tourism promotion. The end point of 2024 allows for the examination of recent developments and current challenges, including the impact of global events such as the COVID-19 pandemic on cultural diplomacy and tourism activities. This timeframe providesd sufficient depth for analyzing trends, changes, and developments while remaining current and relevant to contemporary policy and practice. The study acknowledged historical developments prior to 2010 that shaped the current context but focused its detailed analysis on the specified fifteen-year period. This approach allowed for a manageable scope while providing sufficient depth for meaningful analysis and con clusions.

1.7 Significance of the Study

This study holds significant academic, policy, and practical implications for various stakeholders interested in cultural diplomacy, tourism development, and international relations. The research contributes to the growing body of knowledge on the intersection of culture and tourism, particularly in developing country contexts where these sectors present significant opportunities for economic development and international positioning.

1.7.1 Academia

The study contributes to academic discourse by providing empirical evidence on the relationship between cultural diplomacy and tourism promotion in an African context. It adds to the limited literature on cultural institutions' roles in tourism development and provides insights into the mechanisms through which cultural diplomacy translates into tourism benefi ts. The research also contributes to theoretical development by applying Soft Power Theory an d Social Exchange Theory to the specific context of cultural diplomacy and tourism promotion in Uganda.

1.7.2 Policy makers

The findings of this study will have important implications for policy development in both cultural and tourism sectors in Uganda. The research provides evidence-based insights that can inform national cultural policies, tourism development strategies, and institutional development programs. It offers guidance for policy makers on how to better integrate cultural diplomacy with tourism promotion efforts and optimize the role of cultural institutions in national development strategies.

1.7.3 Practitioners in cultural institutions, tourism organizations, and development agencies

The findings of this study will have important implications for policy development in both cu ltural and tourism sectors in Uganda. The research provides evidence-based insights that can inform national cultural policies, tourism development strategies, and institutional develo pment programs. It offers guidance for policy makers on how to better integrate cultural di plomacy with tourism promotion efforts and optimize the role of cultural institutions in national development strategies.

1.7.4 Economic Development

By exploring the contribution of cultural diplomacy to tourism promotion, this study has impli cations for economic development in Uganda. Tourism is a significant contributor to Uganda's economy, and understanding how cultural diplomacy can enhance tourism appeal has direct economic implications. The research provides insights into how cultural assets can be better leveraged for economic benefit while maintaining cultural integrity and sustainability.

1.7.5 Social and Cultural Impact

The study also has important social and cultural implications, particularly regarding cultural preservation and promotion. By examining how cultural diplomacy contributes to tourism promotion, the research provides insights into balancing cultural authenticity with commercial tourism development. It contributes to understanding how cultural institutions can serve multiple objectives, including cultural preservation, education, and economic development.

1.8 Justification of the Study

The justification for this study rests on several compelling factors that demonstrate the need for focused research on cultural diplomacy's contribution to tourism promotion in Uganda. The convergence of global trends, national development priorities, and knowledge gaps creates a strong rationale for this investigation.

1.8.1 Gap in existing research

Despite the recognized importance of both cultural diplomacy and tourism promotion in nation al development, there is limited empirical research specifically examining their intersection in the Ugandan context. While broader studies on tourism development and cultural preservation exist, the specific mechanisms through which cultural diplomacy contributes to tourism promotion remain understudied. This research addresses this gap by providing focused analysis of the Uganda National Cultural Centre's role in this nexus.

1.8.2 Policy Relevance

Uganda's national development policies increasingly recognize the importance of both cultural industries and tourism as drivers of economic transformation. The National Development Plan III (2020/21-2024/25) emphasizes the need to develop cultural and creative industries while expanding tourism beyond traditional wildlife attractions. This study provides timely research to inform policy implementation and strategic planning in these sectors.

1.8.3 Economic Imperative

With tourism contributing significantly to Uganda's economy and providing employment for hundreds of thousands of people, understanding how to enhance the sector's competitiveness is economically imperative. Cultural tourism represents an underexploited opportunity for diversification and growth. This research provides insights into how cultural diplomacy can contribute to unlocking this potential.

1.8.4 Institutional Development Needs

The Uganda National Cultural Centre and similar institutions face ongoing challenges in defining their roles, securing resources, and demonstrating their value in national developme nt. This research provides evidence-based insights that can inform institutional development, strategic planning, and advocacy efforts. It also contributes to understanding how cultural institutions can better contribute to national objectives.

1.8.5 Regional and Global Context

As African countries increasingly compete for tourism markets and seek to position themselves as attractive destinations, understanding successful approaches to cultural diplomacy and tourism promotion becomes critical. This study provides insights that may be relevant to other African countries facing similar challenges and opportunities.

1.8.6 Theoretical Contribution

The application of Soft Power Theory and Social Exchange Theory to the specific context of cultural diplomacy and tourism promotion in a developing country provides opportunities for theoretical development and refinement. The study contributes to understanding how these theories apply in different cultural and economic contexts.

1.8.7 Stakeholder Needs

Various stakeholders, including government agencies, cultural institutions, tourism operators, and development partners, need evidence-based insights to guide their strategies and investments. This research provides practical insights that can inform decision-making across these different stakeholder groups.

1.9 Conceptual Framework

The conceptual framework for this study illustrates the complex relationships between cultural diplomacy and tourism promotion, with the Uganda National Cultural Centre serving as the central institutional actor. The framework is grounded in Soft Power Theory and Social

Exchange Theory, which provide the theoretical foundation for understanding how cultural diplomacy contributes to tourism promotion.

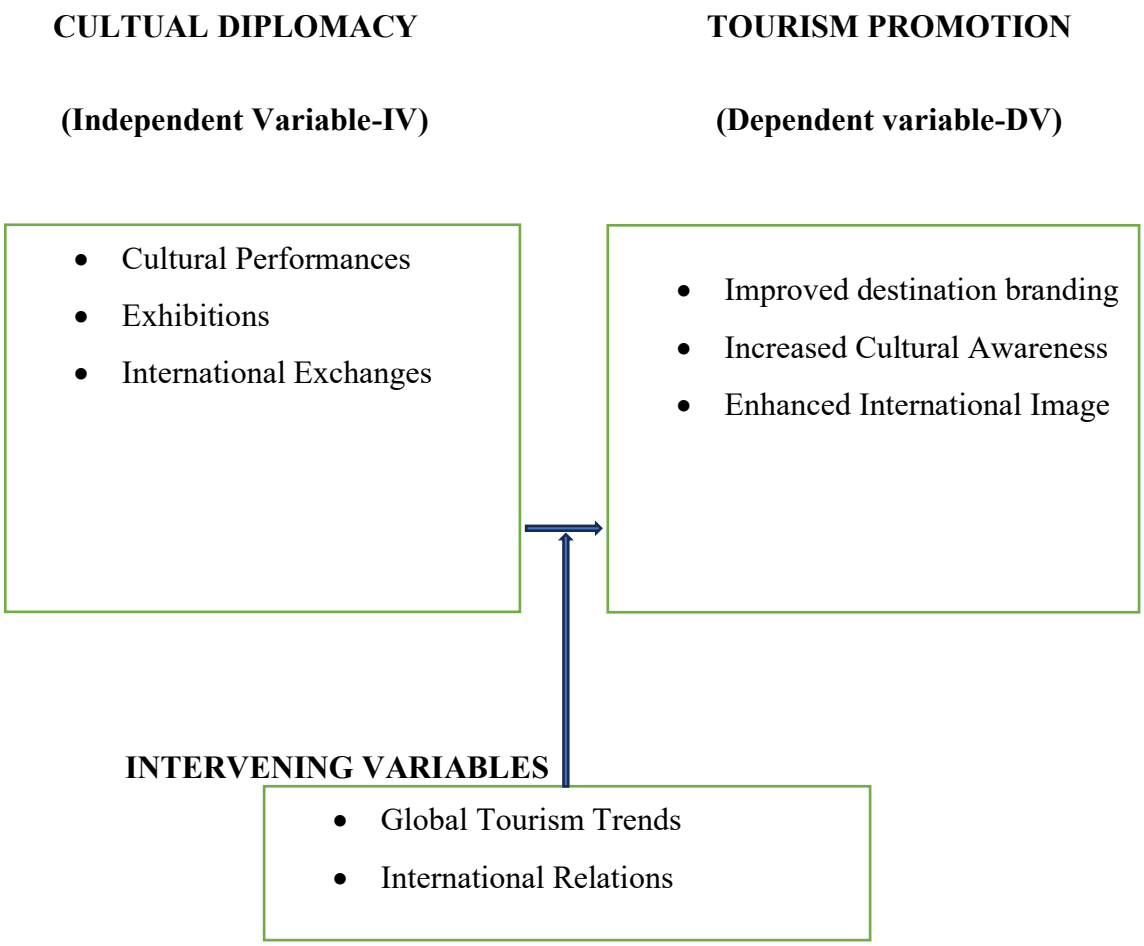


Figure 1.1: Conceptual Framework

Source: Researcher, 2025

The conceptual framework of this study illustrates the relationship between cultural diplomacy activities and tourism promotion outcomes in Uganda, using the Uganda National Cultural Ce ntre (UNCC) as a case study. The independent variables cultural performances, exhibitions, an d international exchanges represent the core cultural diplomacy tools employed by the UNCC to showcase Uganda's heritage to both local and international audiences. These activities are intended to influence the dependent variables, namely improved destination branding, increas ed cultural awareness, and an enhanced international image, which collectively contribute to

the promotion of Uganda as a desirable cultural tourism destination. However, the strength and effectiveness of this relationship are shaped by intervening variables such as global tourism trends, which affect tourists' preferences for cultural experiences, and international relations, which determine the scope and accessibility of cross-border cultural engagements. These external factors can either enhance or constrain the ability of cultural diplomacy to yield meaningful tourism outcomes, thereby highlighting the complex interplay between institutional efforts and the broader global context in which they operate.

1.10 Definitions of Operational Terms

Cultural Diplomacy

For the purposes of this study, cultural diplomacy is defined as the strategic use of cultural resources, activities, and exchanges to build international relationships, enhance national image, and achieve foreign policy objectives, including tourism promotion. This includes both formal government-led initiatives and informal cultural exchanges facilitated by cultural institutions.

Tourism Promotion

Tourism promotion refers to the marketing and promotional activities undertaken to enhance a destination's appeal, attract visitors, and increase tourism revenue. In this study, it encompasses both domestic and international tourism promotion efforts that utilize cultural assets and diplomatic channels.

Uganda National Cultural Centre (UNCC)

The Uganda National Cultural Centre is the country's premier cultural institution, established to preserve, promote, and develop Uganda's cultural heritage. For this study, it serves as the primary case study for examining cultural diplomacy's contribution to tourism promotion.

Soft Power

Following Nye's (1990) definition, soft power refers to the ability to achieve desired outcomes through attraction and persuasion rather than coercion, utilizing cultural values, institutions, a nd policies that are attractive to others.

Cultural Heritage

Cultural heritage encompasses both tangible and intangible cultural assets, including traditional practices, artistic expressions, historical sites, languages, customs, and contemporary cultural creations that define Uganda's cultural identity.

Stakeholders

Stakeholders include all individuals, organizations, and institutions that have an interest in or are affected by cultural diplomacy and tourism promotion activities. This includes government agencies, cultural institutions, tourism operators, cultural practitioners, international partners, and local communities.

Cultural Tourism

Cultural tourism refers to travel motivated primarily by interest in the cultural attractions, heritage sites, artistic expressions, and cultural experiences of a destination. It includes visits to museums, cultural sites, festivals, and other cultural activities.

International Image

International image refers to the perceptions, attitudes, and opinions held by foreign audi ences about Uganda as a country, including its culture, values, attractions, and overall appeal as a destination.

Institutional Capacity

Institutional capacity refers to the organizational capabilities, resources, skills, and systems that enable the Uganda National Cultural Centre to effectively implement cultural diplomacy activ ities and contribute to tourism promotion.

Cultural Exchange

Cultural exchange refers to the reciprocal sharing of cultural knowledge, practices, and exp eriences between Uganda and other countries, facilitated through various programs, partnersh ips, and collaborative activities.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

Cultural diplomacy has emerged as a significant instrument of soft power in contemporary international relations, particularly in the context of tourism promotion and destination branding. This literature review examines the theoretical foundations and empirical evidence surrounding the contribution of cultural diplomacy to tourism promotion, with specific focus on the role of cultural institutions such as the Uganda National Cultural Center. The chapter systematically reviews existing literature on cultural diplomacy strategies, their implementation in tourism promotion, and stakeholder perceptions of their effectiveness.

2.1 Literature Survey

The role of cultural institutions in promoting national heritage has gained scholarly attention in the discourse of soft power and cultural diplomacy. Scholars such as Nye (2004) and Mark (2010) argue that cultural institutions serve as soft power tools through which states export values, traditions, and identity to shape foreign public opinion. In the African context, cultural institutions have historically functioned more inwardly preserving customs and traditions than outwardly in promoting national identity abroad (Mazrui, 1997). In Uganda, the Uganda National Cultural Centre (UNCC) has held performances, art exhibitions, and cultural events showcasing Uganda's diverse cultural expressions. However, existing literature such as that by Wamala (2019) and Kafeero (2020) largely discusses these institutions in terms of domestic cultural preservation rather than their transnational diplomatic outreach. There is a clear gap regarding how these institutions actively project Uganda's culture internationally and whether they are integrated into Uganda's tourism promotion strategies abroad. The current study addresses this limitation by qualitatively examining how cultural institutions like UNCC e ngage in promoting Uganda's cultural heritage to foreign audiences, filling a notable void in both policy and academic discourse.

Cultural diplomacy strategies vary widely and include international festivals, cultural exchange programs, exhibitions, and artistic collaborations (Bound et al., 2007; Arndt, 2006). Countries

like South Korea, China, and the UK have effectively used cultural diplomacy to promote both national identity and tourism (Kim, 2011; Ang et al., 2015). In contrast, Uganda's cultural diplomacy framework remains underdeveloped and under-documented in literature. Studies such as Namakula (2021) have briefly acknowledged Uganda's participation in international expos and cultural days abroad, but with limited detail on the strategic planning or tourism-related outcomes of such initiatives. Moreover, there is a lack of literature exploring how these cultural events are linked to tourism branding and visitor attraction. Most existing works focus on government policies or the tourism sector itself, without zooming into the deliberate use of cultural diplomacy as a promotional tool. The present study, therefore, seeks to qualitatively unpack the specific strategies that are in place whether formal or informal and how these are u tilized (or underutilized) in promoting Uganda as a cultural tourism destination, using UNCC as a focal point. This approach helps address the methodological and thematic gap in strategy-centered qualitative research on Uganda's cultural diplomacy.

Stakeholders ranging from government ministries, tourism agencies, artists, cultural troupes, to international visitors hold varied perspectives on the effectiveness of cultural diplomacy in tourism. According to Timothy and Boyd (2003), stakeholder involvement is central to the su ccess of heritage-based tourism strategies. However, much of the existing literature on tourism in Uganda, such as by Akampa (2018) and Komakech (2020), focuses heavily on economic, infrastructural, and ecological factors, often sidelining cultural actors and their perceptions. Furthermore, stakeholder perceptions toward cultural diplomacy strategies especially those in non-traditional diplomatic roles such as artists or cultural producers remain largely unexam ined in Uganda. The gap is particularly evident in the qualitative understanding of how these stakeholders interpret, experience, and influence tourism promotion through cultural diplomacy.

2.2 Review of Constructs

2.2.1 Diplomacy

Diplomacy is the backbone of International Relations and Diplomatic Studies, and has been defined as the act of conducting negotiations between two persons, or two nations, to uphold international affairs, by preventing war, violence, and fortifying relations between two nations

(Anon, 2011). The word diplomacy originated from the ancient Greek term diplōma, meaning "an object folded in two". In this context, it referred to a document with special privileges that allowed a diplomat to travel (Spies, 2019). By the 18th-century, the term diplomacy was more related to international relations (Groom et al,. 2019). Lee& Hocking(2011), define diplomacy as method governments use to influence the actions of foreign governments, through peaceful tactics such like negotiation. Further, Groom et al., (2019), also refer to diplomacy as a method through which states lead their commitments with a specific goal of ensuring serene relationships in international politics. Antwi (2019) states that diplomacy in international rel ations serves as the channel for representation, allowing states to expose and position themselves in the international system through negotiation, dialogue, and cooperation. Diplomacy is best executed through diplomatic instruments, which Constantinou, et al,. (2016) define diplomacy as the tools and methods used by governments and international organizations to pursue their foreign policy objectives and address global challenges. Some key instruments of diplomacy in international relations include diplomatic missions, diplomats, multinational organizations and treaties (Constantinou, et al., 2016). At a nationally level, diplomacy is best exercised through public diplomacy. According to Kranjc (2005), public diplomacy is the use of communication tools, cultural exchanges, and other means to engage with foreign publics, shape perceptions, and influence attitudes toward a country's policies, culture, and values. In most cases, public diplomacy is a strategic communication effort aimed at building relationships and enhancing a country's reputation and influence on the global stage (Kranjc, 2005). Governments use public diplomacy tools such as cultural exchange programs, international broadcasting, educational exchanges, and people-to-people initiatives to promote their countries' values, culture, and policies abroad (Leonard, 2002). Diplomatic instruments i n the context of cultural diplomacy refer to the various tools and methods that governments, organizations, and individuals use to promote cultural exchange, understanding, and cooperatio n between nations (Constantinou, et al., 2016). These instruments serve as channels for fostering positive relations, building bridges between different cultures, and enhancing mutual respect and appreciation. Some key diplomatic instruments in cultural diplomacy include cultural exchange programs, cultural festivals, cultural institutes and centers, which facilitate the exchange of art, music, dance, scholars, and other cultural representation between countries (Constantinou, et al., 2016). Through cultural diplomacy, individuals gain opportunities to

share their cultural heritage, artistic talents, and ideas with international audiences, fostering cross-cultural understanding and collaboration.

2.2.2 Cultural Diplomacy

The origins of cultural diplomacy can be traced back to ancient civilizations and early di plomatic practices, where cultural exchanges, gifts, and rituals played a significant role in international relations (Zamorano, 2007). Ancient civilizations, such as Egypt, Mesopotamia, Greece, and Rome, engaged in cultural exchanges and diplomatic missions to build alliances, establish trade routes, and spread their influence across regions (Zamorano, 2007). Diplomatic gifts, artistic exchanges, and cultural ceremonies were used to foster goodwill, negotiate treaties, and demonstrate power and prestige. The Renaissance and Enlightenment periods in Europe saw a resurgence of interest in classical art, literature, philosophy, and science(Clarke, 2020). European rulers and intellectuals recognized the value of cultural diplomacy in p rojecting soft power and enhancing their prestige abroad. The Medici family in Florence, for example, sponsored artists, scholars, and architects, promoting Florentine culture and diplomacy across Europe(Clarke, 2020). During the age of colonialism and imperialism, European powers used cultural diplomacy to assert dominance, justify colonization, and sprea d their cultural values and ideologies to colonized territories. Cultural assimilation, language imposition, and educational reforms were employed to consolidate colonial rule and control indigenous populations (Grincheva, 2023). The establishment of cultural institutes, such as the British Council (1934), Alliance Française (1883), and Goethe-Institute (1951), marked the formalization of cultural diplomacy as a state-sponsored activity (Grincheva, 2023). These institutions were created to promote language learning, cultural exchange, and mutual understanding between nations, particularly in the aftermath of World War II (Grincheva, 2 023). According to the Journal of American Studies, the Cold War rivalry between the United States and the Soviet Union fueled competition in cultural diplomacy, as both superpowers sought to win hearts and minds around the world (Journal of American Studies, 1999). The United States launched initiatives such as the Fulbright Program, the Peace Corps, and cultural exchange programs to promote American values, democracy, and freedom of expression (Jou rnal of American Studies, 1999). Meanwhile, the Soviet Union utilized organizations like the Soviet Union of Friendship Societies and cultural festivals to showcase socialist achievements and solidarity with the developing world (Grincheva, 2023).Overall, the origins of cultural

diplomacy are deeply rooted in historical traditions of diplomatic exchange, artistic patronage, and cultural exchange. According to Schneider(2012), cultural diplomacy, broadly defined as the use of cultural elements to engage and build relationships between countries, operates as a conduit for mutual respect and appreciation. The power of cultural exchange lies not only in its ability to showcase the diversity of nations but also in its potential to forge connections that extend beyond geopolitical considerations. As nations navigate an increasingly interconnected world, understanding the economic dimensions of cultural diplomacy becomes imperative.

2.2.3 Tourism

According to Panosso (2009), tourism refers to the activity of people traveling to and staying in places outside their usual environment for leisure, business, or other purposes. It encompasses a wide range of activities and experiences, including visiting historical sites, enjoying natural attractions, participating in cultural events, and engaging in recreational activ ities (Panosso, 2009). Tourism plays a significant role in economies worldwide, contributing to employment, infrastructure development, and cultural exchange(Truyols, 2023). It can take various forms, including domestic tourism, which is within one's own country and international tourism, which involves traveling to foreign countries. The African Nature Based Tourism Pl atform(2022), found that tourism in Uganda is a significant contributor to the country's economy and plays a crucial role in its development. This is because Uganda boasts of a dive rse range of natural and cultural attractions that draw visitors from around the world. Uganda is renowned for its rich biodiversity and is home to a wide variety of wildlife, including the fa mous mountain gorillas in Bwindi Impenetrable National Park and Mgahinga Gorilla National Park (African Nature Based Tourism Platform, 2022). Tourism plays a significant role in Uganda's economy, contributing to various sectors and generating income for the country, seeing as it promotes foreign exchange earnings for Uganda (Uganda Tourism Board, 2020). According to the 2019 Statistical and Economic Analysis of Uganda’s Tourism, tourist exports amounted to US$431 million, representing 6.3 percent of total exports, compared with US$374 million in 2012, representing 9.4 percent of total exports (The World Bank, 2020). Furthermore, between 2012 and 2019, tourist exports grew by 15.2 percent, which was a strong performance within the industry (The World Bank, 2020). This shows that revenue generated from tourism activities, such as park entrance fees, gorilla trekking permits, accommodation, and tour packages, contribute directly to the country's GDP. For example, gorilla trekking

permits can generate substantial revenue, with each permit priced at $700 and will increase to $800 in July 2024(Nkuringo Safaris, 2024). Furthermore, according to Dawa &Jeppesen (2012), the tourism industry creates employment opportunities across various sectors, includin g hospitality, transportation, tour guiding, conservation, and handicrafts. Hotels, lodges, restaurants, tour operators, and souvenir shops employ a significant number of people, both directly and indirectly. Therefore, the growth of tourism often drives investment in infrastructure development, such as transportation networks, accommodation facilities, and tourist amenities.

2.2.4 Tourism promotion

Tourism promotion encompasses the strategic marketing activities undertaken by destinations to attract visitors, enhance their image, and increase tourism revenue (Pike, 2008). As one of the world's largest industries, tourism contributes significantly to economic development, employment, and cultural exchange globally. However, the promotional landscape has tran sformed dramatically with the advent of digital technologies, social media, and changing traveler expectations (Xiang & Gretzel, 2010). The complexity of tourism promotion lies in its multifaceted nature, involving various stakeholders including government agencies, private businesses, and local communities (Presenza et al., 2005). Effective tourism promotion requires understanding diverse target markets, cultural sensitivities, and the unique selling propositions of destinations (Kotler et al., 2006).

2.2.5 Uganda National Cultural Centre

The Uganda National Cultural Centre (UNCC), established in 1959 and officially opened in 1963, stands as a pivotal institution in East Africa's cultural landscape (Kasule, 2018). Located in Kampala, the centre has served as the epicenter of Uganda's artistic and cultural preservation efforts for over six decades, playing a crucial role in maintaining the country's diverse cultural heritage while fostering contemporary artistic expression (Nannyonga-Tamusuza, 2005). The establishment of the UNCC emerged during Uganda's transition to independence, reflecting the nation's desire to create a unified cultural identity while preserving its rich ethnic diversity (Mbowa, 2010). The centre was conceived as a multipurpose facility that would house the National Theatre, provide rehearsal spaces, and serve as a training ground for emerging artists

(Sekamwa, 2015). According to Tumwine (2019), the UNCC was instrumental in the d evelopment of Uganda's post-independence cultural policy, serving as a model for cultural institutions across the East African region. The UNCC has been fundamental in preserving and promoting Uganda's traditional performing arts, including music, dance, and drama from the country's diverse ethnic groups (Cooke, 2016). The centre's programming has consistently emphasized the integration of traditional and contemporary forms, creating what Nannyonga-Tamusuza (2005) describes as "a dynamic cultural synthesis that reflects Uganda's evolving identity." The institution has been particularly significant in nurturing local playwrights and theatre practitioners, with many of Uganda's most celebrated artists having developed their craft within its walls (Ruganda, 2007).

2.3 Theoretical Review

2.3.1 Soft Power Theory

Soft Power Theory, developed by Joseph Nye (1990, 2004), provides a fundamental theoretica l framework for understanding cultural diplomacy's role in international relations and tourism promotion. Nye defines soft power as "the ability to get what you want through attraction rather than coercion or payments" (Nye, 2004, p. 5). This concept is particularly relevant to understanding how cultural institutions contribute to tourism promotion through non-coercive influence mechanisms. The theory identifies three primary sources of soft power: culture, political values, and foreign policies that are seen as legitimate and having moral authority (Nye, 2004). In the context of tourism promotion, cultural institutions primarily leverage the cultural dimension of soft power by showcasing national heritage, traditions, and artistic expres sions to international audiences. This cultural attraction serves as a foundation for tourism appeal and destination competitiveness. Keohane and Nye (1998) argue that soft power operates through complex interdependence mechanisms where cultural exchanges create mutual benefits and understanding between nations. This theoretical perspective explains how cultural diplomacy initiatives by institutions like the Uganda National Cultural Center can generate tourism benefits through enhanced international appreciation of Uganda's cultural ass ets. The application of Soft Power Theory to tourism contexts has been explored by various scholars. Li and Worm (2011) demonstrate how cultural soft power influences destination attractiveness and tourist decision-making processes. Their research shows that countries with

strong cultural soft power tend to receive more international visitors and achieve better tourism outcomes. Similarly, Zhang and Zhao (2009) argue that cultural soft power contributes to desti nation image formation and tourist loyalty development. However, critics of Soft Power Theory argue that its application in developing country contexts requires careful consideration of power asymmetries and resource constraints. Ferguson (2004) contends that soft power eff ectiveness depends on underlying economic and political capabilities, which may limit its applicability for countries with limited resources. This critique is particularly relevant for un derstanding the constraints faced by African cultural institutions in implementing effective cultural diplomacy strategies. Recent developments in Soft Power Theory have incorporated digital technologies and global connectivity as new mechanisms for cultural influence (H ayden, 2012). This evolution is significant for understanding how modern cultural institutions can leverage digital platforms and international networks to enhance their tourism promotion capabilities.

2.3.2 Social Exchange Theory

Social Exchange Theory, originally developed by Homans (1958) and later refined by Blau (1964) and Emerson (1976), provides another crucial theoretical lens for understanding stakeholder relationships in cultural diplomacy and tourism promotion contexts. The theory posits that social behavior results from exchange processes where individuals and organizations seek to maximize benefits while minimizing costs in their interactions.

In the context of cultural diplomacy for tourism promotion, Social Exchange Theory helps explain how various stakeholders - including cultural institutions, government agencies, tourism operators, and local communities - engage in mutually beneficial relationships that s upport tourism development objectives.

Ap (1992) applied Social Exchange Theory to tourism contexts, arguing that community support for tourism development depends on residents' perceptions of exchange benefits and costs. The theory's core principles include reciprocity, rationality, and the pursuit of mutual be nefit (Cropanzano & Mitchell, 2005). These principles are evident in cultural diplomacy relatio nships where cultural institutions provide cultural content and programming while receiving

support, funding, and international exposure from tourism stakeholders. The sustainability of these relationships depends on all parties perceiving net benefits from their participation.

Nunkoo and Ramkissoon (2012) demonstrate how Social Exchange Theory explains resident attitudes toward tourism development, showing that communities are more likely to support tourism initiatives when they perceive economic, social, and cultural benefits. This theoretical insight is crucial for understanding how cultural institutions must balance stakeholder interests to maintain support for their tourism promotion activities.

The theory also addresses power dynamics in exchange relationships, recognizing that parties with greater resources or alternatives may have more influence in determining exchange terms (Emerson, 1962). This aspect is particularly relevant for understanding how cultural institution s in developing countries navigate relationships with international tourism organizations and foreign cultural institutions.

Recent applications of Social Exchange Theory in tourism research have explored how digital technologies and social media platforms create new forms of exchange relationships between destinations and potential visitors (Xiang & Gretzel, 2010). This evolution is significant for understanding how modern cultural institutions can develop more dynamic and interactive relationships with international audiences to support tourism promotion objectives.

2.4 Review of Literature

2.4.1 Role of Cultural Institutions in Promoting National Heritage Abroad

Cultural institutions have long served as custodians and promoters of national heritage, playing increasingly important roles in international cultural diplomacy and tourism promotion. The literature demonstrates that these institutions function as bridges between local cultural assets and global audiences, translating indigenous knowledge and traditions into internationally a ccessible formats that support tourism development objectives. The historical evolution of c ultural institutions as heritage promoters can be traced to the establishment of national museu ms and cultural centers in the post-colonial period. Bennett (1995) argues that these institutions emerged as nation-building tools, helping newly independent countries establish distinct cu ltural identities and promote national unity. In the African context, cultural institutions were

particularly important for reclaiming and celebrating indigenous cultures that had been marginalized during colonial periods.

Contemporary research emphasizes the dual role of cultural institutions as both heritage pr eservers and tourism promoters. Macdonald (2003) demonstrates how modern cultural institutions must balance preservation mandates with commercial imperatives, creating programming that maintains cultural authenticity while appealing to international visitors. This balancing act is particularly challenging for institutions in developing countries where tourism revenue is essential for operational sustainability. The mechanisms through which cultural institutions promote heritage abroad have evolved significantly with globalization and technological advancement. Appadurai (1996) discusses how cultural flows in the global economy create new opportunities for heritage promotion through international festivals, exhibitions, and cultural exchanges. These activities serve dual purposes of cultural pre servation and tourism marketing, generating international awareness of destination cultural assets.

Research on African cultural institutions' heritage promotion roles reveals significant capacity and resource challenges. Jegede (2004) examines how limited funding and infrastructure cons traints affect the ability of African cultural centers to engage effectively in international heritage promotion activities. Despite these challenges, many institutions have developed i nnovative strategies for maximizing their international impact through partnerships and collabo rative programming.

The digital revolution has created new opportunities for heritage promotion that transcend tra ditional geographical and resource constraints. Kirshenblatt-Gimblett (2004) argues that digital technologies allow cultural institutions to reach global audiences through virtual exhibitions, online performances, and social media engagement. These platforms enable institutions with limited physical resources to achieve significant international visibility and tourist interest.

The effectiveness of cultural institutions in heritage promotion is increasingly measured through tourism indicators such as visitor arrivals, cultural tourism revenue, and destination image improvements. Studies by Richards (2007) and Smith (2009) demonstrate positive correlations between active cultural institution programming and tourism performance,

suggesting that heritage promotion activities generate measurable economic benefits for destinations. However, the literature also reveals tensions between heritage preservation and tourism promotion objectives. Boniface and Fowler (1993) argue that excessive focus on tourism markets can lead to cultural commodification and authenticity loss, potentially underm ining the very heritage assets that institutions seek to promote. This concern is particularly relevant for African cultural institutions that must navigate between preserving traditional practices and adapting to international tourism expectations.

The role of cultural institutions in heritage promotion is also influenced by broader political and economic contexts. Crang (1999) demonstrates how national development priorities and international relations affect the resources and support available for cultural diplomacy activities. Institutions in countries with strong government support for cultural diplomacy tend to achieve better heritage promotion outcomes than those operating with limited official backing.

Recent research has explored how cultural institutions contribute to nation branding and soft power projection through heritage promotion activities. Fan (2008) argues that effective heritage promotion requires strategic coordination between cultural institutions, government agencies, and tourism organizations to ensure consistent messaging and maximize internation al impact. This coordination is essential for translating cultural assets into competitive tourism advantages.

The sustainability of cultural institutions' heritage promotion roles depends on their ability to generate diverse revenue streams and maintain stakeholder support. Studies by Throsby (2010) and Klamer (2004) emphasize the importance of developing business models that balance c ultural objectives with financial viability, ensuring long-term capacity for international heritage promotion activities.

Community engagement represents another crucial dimension of cultural institutions' heritage promotion roles. Research by Karp et al. (2006) demonstrates that institutions with strong community connections are more effective at presenting authentic cultural narratives that resonate with international audiences. This authenticity is essential for building credible tourism propositions and maintaining cultural integrity.

The literature also addresses the challenges of measuring cultural institutions' heritage promotion effectiveness. Traditional metrics such as visitor numbers and revenue generation provide limited insight into cultural impact and heritage preservation outcomes. Recent research by Holden et al. (2007) proposes more comprehensive evaluation frameworks that consider cultural, social, and economic dimensions of institutional performance. International collaboration has emerged as a key strategy for enhancing cultural institutions' heritage promotion capabilities.

Studies by Mercer (2002) and Isar (2006) demonstrate how partnerships with foreign cultural institutions, international organizations, and diaspora communities can amplify heritage promotion efforts and create new opportunities for tourism development. The COVID-19 pandemic has significantly impacted cultural institutions' heritage promotion activities, forcing rapid adaptation to digital platforms and virtual programming.

Research by Agostino et al. (2020) shows how institutions that successfully transitioned to di gital heritage promotion maintained international engagement and tourist interest despite travel restrictions, demonstrating the resilience and adaptability of modern cultural diplomacy approaches. Looking forward, the literature suggests that cultural institutions' heritage promotion roles will continue evolving with technological advancement, changing tourism patterns, and shifting international relations. Successful institutions will be those that maintain cultural authenticity while embracing innovation and adapting to global trends in cultural consumption and tourism development.

2.4.2 Cultural Diplomacy Strategies for Tourism Promotion

Cultural diplomacy strategies represent sophisticated approaches to leveraging cultural assets for international influence and tourism development. The literature reveals diverse strategic frameworks employed by cultural institutions and governments to translate cultural heritage into tourism appeal while maintaining diplomatic relationships and cultural authenticity. The conceptual foundations of cultural diplomacy strategies can be traced to traditional diplomatic practices where cultural exchanges facilitated political relationships and mutual understanding.

Bound et al. (2007) argue that modern cultural diplomacy has evolved beyond political objectives to encompass economic development goals, particularly in tourism-dependent eco

nomies where cultural assets represent significant competitive advantages. Contemporary cultural diplomacy strategies for tourism promotion typically encompass multiple dimensions including cultural programming, international partnerships, digital engagement, and stak eholder collaboration. Anholt (2007) describes how successful destinations integrate these elements into coherent nation branding strategies that position cultural assets as unique selling propositions in competitive tourism markets. Cultural performances represent a primary strategic tool for tourism promotion through cultural diplomacy.

Hughes (2000) and Cohen (2001) demonstrates how traditional music, dance, and theatrical pe rformances serve as powerful vehicles for communicating cultural narratives and attracting tourist interest. These performances function as both entertainment and education, providing audiences with authentic cultural experiences that motivate travel decisions. The strategic use of cultural performances requires careful consideration of audience expectations and cultural authenticity. MacCannell (1976) argues that tourist audiences seek authentic cultural experiences while simultaneously accepting staged presentations that meet their practical needs for accessibility and comprehension. This paradox requires cultural institutions to de velop performance strategies that balance authenticity with tourist-friendly presentation formats. International cultural exhibitions constitute another key strategic component of cul tural diplomacy for tourism promotion.

Karp et al (1991) and Hooper-Greenhill (2000) show explicate how carefully curated exhibitions can generate significant international interest in destination cultures while providing platforms for broader tourism marketing activities. These exhibitions serve as cul tural ambassadors, introducing international audiences to destination heritage and traditions. The effectiveness of exhibition strategies depends on strategic partnerships with international museums, cultural centers, and educational institutions.

Appadurai and Breckenridge (1992) demonstrates how collaborative exhibitions leverage partner institutions' audiences and credibility to enhance destination cultural profiles and tourism appeal. These partnerships also provide opportunities for reciprocal cultural exchange that strengthens diplomatic relationships. Digital cultural diplomacy strategies have gained prominence with the expansion of internet connectivity and social media platforms. Hayden (2012) argues that digital technologies enable cultural institutions to reach global audiences

with unprecedented scale and efficiency, creating new opportunities for tourism promotion through virtual cultural experiences and online engagement. Social media platforms have become essential tools for cultural diplomacy tourism promotion strategies.

Munar and Jacobsen (2014) shows how cultural institutions use platforms like Facebook, Instagram, and YouTube to share cultural content, engage with international audiences, and generate tourist interest through authentic cultural storytelling. These platforms enable real-tim e interaction and community building that traditional media cannot achieve. The development of effective digital strategies requires understanding of different platform characteristics and audience preferences.

Tussyadiah and Fesenmaier (2009) demonstrate how visual platforms like Instagram are par ticularly effective for cultural tourism promotion because they allow institutions to showcase cultural assets through compelling imagery and video content that motivates travel planning and destination selection. International cultural exchange programs represent sophisticated str ategic approaches to cultural diplomacy and tourism promotion.

Mitchell (1986) and Cummings (2003) shows how artist residencies, cultural festivals, and educational exchanges create lasting international relationships that generate ongoing tourism benefits through personal networks and cultural ambassadorship. The strategic design of ex change programs requires careful consideration of participant selection, program duration, and follow-up activities.

Cherbo and Wyszomirski (2000) demonstrate that successful programs create multiplier effects where participants become cultural ambassadors who continue promoting destinations long after program completion, generating sustained tourism marketing benefits. Festival diplomacy has emerged as a particularly effective strategy for combining cultural celebration with tour ism promotion.

Quinn (2005) and Getz (2008) works show how international cultural festivals attract signi ficant tourist attendance while showcasing destination cultures to global audiences. These events serve as platforms for broader cultural diplomacy activities and ongoing tourism marketing efforts. The strategic planning of cultural festivals requires coordination between

cultural institutions, tourism organizations, and government agencies to maximize both cultural and economic outcomes.

Derrett (2003) and Jago et al. (2003) emphasize the importance of strategic alignment between festival programming and destination tourism objectives to ensure that cultural celebrations t ranslate into sustainable tourism benefits. Partnership strategies represent crucial components of effective cultural diplomacy for tourism promotion.

Keohane and Nye (1998) through their works demonstrate how strategic alliances between cult ural institutions, government agencies, and private sector organizations can amplify cultural diplomacy efforts and generate greater tourism returns than individual institutional activities. The development of effective partnership strategies requires understanding of different stakeh older interests and capabilities.

Bramwell and Lane (2000) works show how successful partnerships balance diverse stakeholder objectives while maintaining focus on shared tourism development goals. These partnerships often involve resource sharing, joint programming, and coordinated mark eting efforts that maximize collective impact. Measurement and evaluation strategies are essential for assessing cultural diplomacy effectiveness and improving future tourism promotion efforts. Bound et al. (2007) argue that traditional diplomatic metrics are insufficient for evaluating tourism-focused cultural diplomacy, requiring new frameworks that consider both cultural impact and economic outcomes. The development of appropriate evaluation strategies requires integration of qualitative and quantitative indicators that capture the complexity of cultural diplomacy impacts.

Ang et al. (2015) propose multi-dimensional evaluation frameworks that assess cultural diplomacy effectiveness through measures including international media coverage, tourist arrival patterns, destination image improvements, and stakeholder satisfaction levels. Sustainability considerations are increasingly important in cultural diplomacy strategy development as institutions seek to balance short-term tourism promotion objectives with long -term cultural preservation goals. Throsby (2001) emphasizes the need for strategies that generate tourism benefits while maintaining cultural authenticity and community support, ens uring the viability of cultural assets for future generations. The integration of sustainability

principles into cultural diplomacy strategies requires ongoing stakeholder engagement and adaptive management approaches. Hall and Richards (2000) demonstrate how successful inst itutions continuously monitor cultural and tourism impacts, adjusting strategies to address emerging challenges and opportunities while maintaining focus on core cultural preservation and tourism promotion objectives.

2.4.3 Stakeholder Perceptions of Cultural Institutions' Tourism Promotion Contributions

Understanding stakeholder perceptions of cultural institutions' contributions to tourism promotion is crucial for evaluating program effectiveness and ensuring sustainable support for cultural diplomacy initiatives. The literature reveals complex relationships between different stakeholder groups and varying perspectives on how cultural institutions should balance preservation mandates with tourism development objectives.

The theoretical foundations for studying stakeholder perceptions in tourism contexts draw primarily from stakeholder theory and social exchange theory. Freeman (1984) argues that organizations must consider the interests and perspectives of all parties affected by their activities, while Ap (1992) demonstrates how social exchange principles explain stakeholder support for tourism development based on perceived benefits and costs.

Government stakeholders typically view cultural institutions' tourism promotion contributions through policy and economic development lenses. Hall (1994) and Jenkins (2000) show that government officials tend to evaluate cultural institutions based on their ability to generate tourism revenue, enhance destination competitiveness, and support broader economic development objectives. This perspective often emphasizes quantitative outcomes such as visitor numbers and tourism spending. However, government perceptions of cultural instituti ons can vary significantly based on political priorities and resource availability. Studies by Tosun (2000) and Bramwell and Meyer (2007) demonstrate how changes in government leader ship and policy priorities can affect support for cultural institutions and their tourism promotion activities. Institutions that align their programming with current government objectives tend to receive stronger official support and resources. Tourism industry stakeholders bring commercial perspectives to evaluating cultural institutions' contributions to tourism promotion.

Smith (2003) and Richards (2007) shows that tourism operators, travel agents, and hospitality providers typically assess cultural institutions based on their ability to attract visitors, enhance destination appeal, and provide authentic cultural experiences that meet tourist expectations. The relationship between cultural institutions and tourism industry stakeholders is often compl ex, involving both collaboration and tension. McKercher and du Cros (2002) reveal how tourism industry pressure for commercially viable programming can conflict with cultural inst itutions' preservation mandates, creating challenges for maintaining authentic cultural representation while meeting tourist demands.

Tourism industry perceptions of cultural institutions are increasingly influenced by market trends and visitor feedback. Pine and Gilmore (1999) demonstrate how the experience economy has elevated expectations for authentic and engaging cultural programming, requiring institutions to continuously innovate while maintaining cultural integrity to satisfy both industry partners and tourists.

Local community stakeholders represent another crucial group whose perceptions significantly influence cultural institutions' effectiveness in tourism promotion. Ap (1992) and Perdue et al. (1990) argue that community support for cultural institutions depends on residents' perceptions of tourism benefits and costs, including cultural preservation, economic opportunities, and quality of life impacts.

Community perceptions of cultural institutions' tourism promotion activities are often shaped by concerns about cultural commodification and authenticity. Studies by Greenwood (1989) and Cohen (1988) reveal how community members may worry that tourism-focused programming dilutes traditional cultural practices and transforms living cultures into commercial products for tourist consumption. However, positive community perceptions can emerge when cultural institutions successfully demonstrate how tourism promotion supports cultural preservation and community development. Timothy and Boyd (2003) argue that communities are more likely to support cultural institutions when they perceive that tourism ac tivities generate local employment, preserve cultural traditions, and provide platforms for cul tural expression and pride.

Cultural practitioners and artists represent specialized stakeholders whose perceptions signific antly influence the authenticity and quality of cultural programming for tourism promotion. Kirshenblatt-Gimblett (1998) argues that cultural practitioners' attitudes toward tourism-related activities affect their willingness to participate in programming and the quality of cultural presentations. The relationship between cultural institutions and cultural practitioners involves complex negotiations between preservation, innovation, and commercial considerations. Brown (2007) and Bowitz and Ibenholt (2009) postulate how cultural practitioners balance respect for traditional practices with adaptation to tourism contexts, requiring institutional strategies that support both cultural integrity and tourism appeal.

Academic stakeholders bring research and evaluation perspectives to assessing cultural institutions' tourism promotion contributions. Richards (2001) and Smith (2009) postulate how academic analysis can provide valuable insights into program effectiveness while identifying areas for improvement and innovation in cultural diplomacy strategies. Academic perceptions of cultural institutions often focus on theoretical frameworks and methodological rigor in evaluating tourism promotion effectiveness. Hall and Zeppel (1990) emphasize the importance of systematic evaluation approaches that consider both quantitative outcomes and qualitative impacts of cultural programming on tourism development and cultural preservation.

International partner organizations represent another stakeholder group whose perceptions influence cultural institutions' ability to implement effective tourism promotion strategies. Bound et al. (2007) shows how foreign cultural institutions, international development agencies, and global tourism organizations evaluate partnerships based on mutual benefits and shared objectives.

The development of positive international partner perceptions requires cultural institutions to demonstrate professional capacity, cultural authenticity, and strategic alignment with partner objectives. Anholt (2007) and Fan (2008) show how institutions that successfully build international partnerships can leverage these relationships to enhance their tourism promotion capabilities and reach broader global audiences.

Media stakeholders play crucial roles in shaping public perceptions of cultural institutions' tourism promotion contributions through coverage and commentary. Gartner (1993) and Balo

glu and McCleary (1999) postulate that media representations influence destination image and tourist perceptions, making media relations essential for effective cultural diplomacy. The relationship between cultural institutions and media stakeholders requires ongoing attention to storytelling, authenticity, and newsworthy programming. Studies by Hankinson (2004) show how institutions that provide compelling narratives and visual content are more likely to re ceive positive media coverage that supports tourism promotion objectives.

Donor and funding organization stakeholders evaluate cultural institutions based on accountab ility, impact, and alignment with funding priorities. Klamer (2004) and Throsby (2010) argue how funding organizations increasingly require evidence of tourism and economic impacts fr om cultural programs, influencing institutional strategies and evaluation approaches. The relationship between cultural institutions and funding stakeholders often involves balancing diverse objectives and reporting requirements. Jackson et al. (2006) argue how institutions must navigate between cultural preservation goals and donor expectations for measurable tourism outcomes, requiring sophisticated management and communication strategies. Visitor and tourist stakeholders provide direct feedback on cultural institutions' programming and tourism promotion effectiveness through their participation and satisfaction levels. Research by Chen and Tsai (2007) and Kozak and Rimmington (2000) demonstrates how tourist experiences and perceptions significantly influence destination image and repeat visitation patterns. Understanding tourist perceptions requires ongoing evaluation of programming quality, accessibility, and cultural authenticity. Studies by MacCannell (1976) and Urry (2002) show how tourist expectations for authentic cultural experiences can be both opportunities and challenges for cultural institutions seeking to balance preservation with t ourism appeal. The integration of diverse stakeholder perceptions into institutional planning and evaluation represents a complex but essential task for cultural institutions engaged in tourism promotion. Byrd et al. (2009) emphasizes the importance of systematic stakeholder engagement approaches that consider diverse perspectives while maintaining focus on core institutional missions and tourism development objectives.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter presents the research methodology employed to investigate the contribution of cultural diplomacy to tourism promotion in Uganda, with specific focus on the Uganda National Cultural Center (UNCC). The chapter details the research approach, research design, area of study, study population, sampling, selection of samples, sample size, sources of data, data collection methods and tools, data quality control, data presentation and analysis, ethical considerations as well as anticipated limitations of the study.

3.1 Research Approach

This study adopted a qualitative research approach, which was most appropriate for exploring the complex relationships between cultural diplomacy and tourism promotion. Qualitative research enables the researcher to understand social phenomena from the perspectives of those involved, providing rich, detailed insights into stakeholder experiences and perceptions (Patton, 2015). This approach aligns with the study's objectives, which sought to examine roles, explore strategies, and understand perceptions–all of which require in-depth investigation of human experiences and meanings. The qualitative approach is particularly suitable for this study because cultural diplomacy and tourism promotion involve subjective experiences, interpretations, and meanings that cannot be adequately measured through quantitative methods (Denzin & Lincoln, 2018). As Merriam and Tisdell (2016) argue, qualitative research is ideal for exploring how people make sense of their experiences and the meanings they attribute to social phenomena, which is central to understanding stakeholder perceptions of cu ltural diplomacy initiatives. Furthermore, the qualitative approach allows for flexibility in data collection, enabling the researcher to adapt questions and explore emerging themes that may arise during fieldwork (Maxwell, 2013). This flexibility was crucial when studying cultural diplomacy, as the field involves complex interactions between multiple stakeholders with potentially diverse and evolving perspectives on tourism promotion strategies and outcomes.

3.2 Research Design

The study employsed a case study research design, specifically focusing on the Uganda National Cultural Center as the primary case. Yin (2018) defines a case study as an empirical inquiry that investigates contemporary phenomena in depth within its real-life context, particularly when boundaries between phenomenon and context are not clearly evident. This design was appropriate for examining the UNCC's role in cultural diplomacy and tourism promotion because it allowed for comprehensive investigation of the Center's activities, strategies, and stakeholder relationships within the broader context of Uganda's cultural and tourism sectors. The case study design enabled detailed examination of the UNCC as a bounded system, allowing the researcher to explore the complex interactions between the Center's cultural diplomacy initiatives and tourism outcomes (Stake, 2005). This approach is particularly valuable for understanding how cultural institutions operate within broader policy and economic contexts, as it permits investigation of multiple variables and their relationships within a specific setting. The study adopted an instrumental case study approach, where the UNCC served as a vehicle for understanding broader issues related to cultural diplomacy and tourism promotion (Stake, 2005). While the focus remained on the specific case of the UNCC, the findings contribute to broader understanding of how national cultural centers can c ontribute to tourism development through cultural diplomacy initiatives.

3.3 Area of Study

The study was conducted in Kampala, Uganda, with primary focus on the Uganda National Cultural Center located in the heart of the capital city. Kampala serves as Uganda's political, economic, and cultural hub, making it the ideal location for examining cultural diplomacy initiatives and their tourism implications. The city hosts numerous cultural institutions, government agencies, tourism operators, and international organizations, providing access to diverse stakeholders involved in cultural diplomacy and tourism promotion. The Uganda National Cultural Center, established in 1959, serves as the primary venue for cultural performances, exhibitions, and events in Uganda. Located on Dewinton Road in central Kampala, the Center occupies a strategic position that makes it accessible to both local and international audiences. The facility includes multiple performance spaces, exhibition halls, and administrative offices, making it a comprehensive cultural complex that serves

various stakeholder needs. The choice of Kampala as the study area was justified by several factors. First, it is the location of key government institutions responsible for cultural and to urism policy development and implementation. Second, it hosts the headquarters of major tourism operators and cultural organizations that collaborate with the UNCC. Third, it is the primary entry point for most international visitors to Uganda, making it crucial for understanding tourism promotion dynamics. Finally, Kampala's multicultural population provides access to diverse perspectives on cultural representation and tourism development.

3.4 Study Population

The study population comprised all stakeholders involved in or affected by the UNCC's cultural diplomacy and tourism promotion activities. This included government officials, UNCC management and staff, cultural practitioners, tourism industry operators, local community members, international visitors, and development partners. The diverse nature of this population reflected the complex stakeholder environment surrounding cultural diplomacy initiatives. Based on preliminary mapping of key stakeholders in Uganda's cultural diplomacy and tourism sector, the total study population was estimated at 180 individuals who were directly involved in or significantly affected by the UNCC's cultural diplomacy and tourism promotion activities. This population estimate was derived from institutional records, government directories, and stakeholder mapping exercises conducted during the study preparation phase.

Table 3.1: Study Population category

Stakeholder Category	Description	Total Population	Relevance to Study
UNCC Management	Executive Director, Department Heads, Program Managers	12	Primary implementers of cultural diplomacy strategies
UNCC Staff	Cultural officers, event coordinators, marketing personnel	25	Operational staff involved in program delivery

Government Officials	Ministry of Tourism officials, Ministry of Gender, Labour and Social Development officials, Uganda Tourism Board representatives	20	Policy makers and oversight bodies
Cultural Practitioners	Artists, musicians, dancers, writers, cultural groups	35	Content creators and performers in cultural programs
Tourism Industry	Tour operators, travel agents, hotel managers, restaurant owners	30	Private sector partners in tourism promotion
Local Community	Residents of Kampala, cultural group leaders, community representatives	25	Beneficiaries and stakeholders affected by cultural tourism
International Visitors	Tourists, diplomats, cultural attachés, international researchers	15	End users of cultural tourism products
Development Partners	UNESCO representatives, donor agency officials, international NGO staff	08	Supporters and collaborators in cultural diplomacy
Academic Institutions	University researchers, cultural studies scholars, tourism academics	06	Knowledge partners and evaluators
Media Representatives	Cultural journalists, tourism writers, documentary makers	04	Intermediaries in cultural diplomacy communication
TOTAL STUDY POPULATION		**180**	

3.5 Sampling

The study employed purposive sampling, a non-probability sampling technique that involved deliberate selection of participants based on their knowledge, experience, and relevance to the research objectives (Patton, 2015). This sampling approach was appropriate for qualitative research as it ensured selection of information-rich cases that provided detailed insights into the phenomena under study.

3.6 Sample Size Determination

The sample size for this qualitative study was determined based on the principle of data saturation, where additional data collection yielded diminishing returns in terms of new insights (Guest et al., 2006). From the total study population of 180 stakeholders, a sample of 45 participants was selected, representing 25% of the total population. This sample size was considered appropriate for qualitative case study research and ensured comprehensive representation of all stakeholder categories while allowing for in-depth exploration of each perspective. The sample size calculation followed the recommendations of Morse (2000) who suggests that qualitative studies typically require smaller sample sizes than quantitative research, with the specific number depending on the scope of the study, nature of the topic, quality of data, and study design. For case study research, Yin (2018) emphasizes that sample size should be sufficient to provide multiple sources of evidence and enable triangulation of findings. The 45-participant sample size was justified by several factors: Representation which ensured adequate representation across all 10 stakeholder categories; Data Saturation which was sufficient to achieve theoretical saturation within each stakeholder group; Triangulation which enabled enables cross-verification of findings across multiple sources; Practical Constraints were manageable within the time and resource limitations of the study; Quality Focus allowed for in-depth exploration rather than broad coverage.

3.7 Sample Size Distribution

Table 3.2: Distribution of respondents by population category and sample size

Sampling Technique	Stakeholder Category	Population (N)	Sample Size		Rationale
Purposive Sampling	UNCC management	12	04	33.3%	Key decision makers with comprehensive knowledge of strategies
Purposive Sampling	UNCC Staff	25	06	24.0%	Operational personnel with implementation experience
Purposive Sampling	Government Officials	20	05	25.0%	Policy makers and regulatory oversight representatives
Purposive Sampling	Cultural Practitioners	35	08	22.9%	Diverse representation of cultural forms and experiences
Purposive Sampling	Tourism Industry	30	07	23.3%	Private sector perspectives on cultural tourism
Purposive Sampling	Local Community	25	06	24.0%	Community leaders and cultural group representatives
Convenience Sampling	International Visitors	15	04	26.7%	Accessible visitors during data collection period
Purposive Sampling	Development Partners	08	02	25.0%	Key partner organizations

Purposive Sampling	Academic Institutions	06	02	33.3%	Expert academic perspectives
Purpose sampling	Media Representatives	04	01	25.0%	Communication intermediaries
TOTAL		**180**	**45**	**25.0%**	

3.7.1 Sample Size Justification

The sample size of 45 participants was arrived at through the following considerations:

Theoretical Saturation: Based on Guest et al. (2006) findings that data saturation typically occurs within 6-12 interviews per homogeneous group, the proposed sample allows for ade quate representation within each stakeholder category.

Stakeholder Representation: The minimum of 1-2 participants per category ensures all perspectives are captured, while larger categories (Cultural Practitioners, Tourism Industry) receive proportionally more representation.

Case Study Requirements: Yin (2018) recommends multiple sources of evidence for case studies. The 45-participant sample provides sufficient sources across all relevant stakeholder groups.

Practical Feasibility: The sample size is manageable within typical doctoral research timeframes and resources, allowing for quality in-depth interviews rather than superficial coverage.

Qualitative Research Standards: The sample size aligns with established qualitative research practices where depth and richness of data are prioritized over statistical representativ eness.

The researcher remained flexible during data collection, potentially adjusting the sample size if data saturation was achieved earlier than anticipated or if additional participants were needed to fully explore emerging themes, while maintaining the overall limit of 45 participants.

3.8 Sources of Data

This study utilized both primary and secondary data sources to ensure comprehensive understanding of the research topic and triangulation of findings. The combination of multiple data sources enhanced the validity and reliability of research findings while providing different perspectives on the phenomena under investigation (Denzin & Lincoln, 2018).

3.8.1 Primary Sources

Primary data constituted the main source of information for this study, collected directly from stakeholders through various qualitative data collection methods. Primary sources included in-depth interviews with key stakeholders, focus group discussions with specific stakeholder categories, participant observations of cultural events and activities, and informal conversations with participants during fieldwork. Key informant interviews were conducted with UNCC management, government officials, and selected cultural practitioners who possess comprehensive knowledge about cultural diplomacy strategies and tourism promotion initiatives. These interviews provided detailed insights into policy frameworks, implementation challenges, and strategic approaches to cultural tourism development. Focus group discussions involved cultural practitioners, local community members, and tourism industry representatives to explore collective perspectives and facilitate discussion of shared experiences and differing viewpoints. This method was particularly valuable for understanding group dynamics and consensus or disagreement within stakeholder categories. Participant observation involved attending cultural events, performances, exhibitions, and meetings organized by or involving the UNCC. This method provided firsthand insights into the Center's operations, stakeholder interactions, and the quality of cultural programming offered to different audiences.

3.8.2 Secondary Sources

Secondary data complemented primary sources by providing background information, policy context, and comparative perspectives. Secondary sources included UNCC strategic plans, annual reports, and program documentation; government policy documents related to culture and tourism; tourism statistics and market research reports; academic literature on cultural diplomacy and tourism; and media coverage of UNCC activities and cultural events.

Institutional documents will provide insights into official strategies, policies, and performance indicators used by the UNCC and relevant government agencies. These documents helped contextualize primary data and identified discrepancies between stated policies and actual implementation. Tourism statistics and market research provided quantitative context for understanding tourism trends, visitor profiles, and economic impacts that might beenn influenced by cultural diplomacy initiatives. While this study is primarily qualitative, secondary quantitative data helped inform interpretation of qualitative findings.

3.9 Data Collection Methods

The study employed multiple data collection methods to ensure comprehensive exploration of the research questions and enabled triangulation of findings. The primary methods included in-depth interviews, focus group discussions, participant observation, and document analysis. In-depth interviews were the primary data collection method, conducted with key stakeholders to explore their experiences, perceptions, and insights regarding the UNCC's role in cultural diplomacy and tourism promotion. These interviews were semi-structured, allowing for flexibility while ensuring coverage of key topics relevant to the research objectives (Kvale & Brinkmann, 2015). Focus group discussions were conducted with specific stakeholder groups to explore collective perspectives and facilitate discussion of shared experiences. This method was particularly valuable for understanding how different stakeholders interact and the extent to which there is consensus or disagreement within stakeholder categories (Krueger & Casey, 2015). Participant observation involved attending cultural events, performances, and meetings to observe stakeholder interactions, event quality, and audience responses. This method provided insights that might have not emerged through interviews or focus groups, particularly regarding actual behaviors and practices versus stated intentions (Spradley, 2016). Document analysis involved systematic review of institutional documents, policy papers, reports, and media coverage to understand official positions, strategies, and public discourse surrounding the UNCC's cultural diplomacy activities (Bowen, 2009).

3.10 Data Collection Tools

The study utilized several data collection tools designed to gather comprehensive and reliable information from different stakeholder categories. These tools included interview guides, focus

group discussion guides, observation protocols, and document analysis frameworks. Interview guides were developed for different stakeholder categories, with core questions addressing the research objectives while allowing for category-specific inquiries. The guides included open-ended questions designed to encourage detailed responses and follow-up probes to explore interesting or unclear responses (Patton, 2015). Focus group discussion guides were structured to facilitate group interaction while ensuring coverage of key topics. These guides included ice-breaker questions, main discussion topics, and summary questions to capture collective perspectives and areas of agreement or disagreement (Krueger & Casey, 2015). Observation protocols specified what to observe during cultural events and activities, including stakeholder interactions, audience responses, event organization, and cultural content presentation. These protocols ensured systematic observation while allowing for recording of unexpected or emergent phenomena (Spradley, 2016). Document analysis frameworks guided systematic review of secondary sources, specifying what information was to be extracted and how findings were organized. These frameworks ensured consistent analysis across different document types while maintaining focus on research objectives.

3.11 Data Quality Control

Data quality was ensured through several measures designed to enhance the credibility, transferability, dependability, and confirmability of findings. These measures included triangulation, member checking, peer debriefing, and maintenance of detailed audit trails. Triangulation involved collecting data from multiple sources and using multiple methods to explore the same phenomena, allowing for cross-verification of findings and identification of inconsistencies or contradictions (Denzin, 2017). The study employed source triangulation (multiple stakeholders), method triangulation (interviews, focus groups, observation), and data triangulation (primary and secondary sources). Member checking involved sharing preliminary findings with selected participants to verify accuracy of interpretation and gather feedback on the researcher's understanding of their perspectives (Lincoln & Guba, 1985). This process ensured that findings accurately reflected participants' experiences and viewpoints. Peer debriefing involved regular discussions with academic colleagues and supervisors to review methodology, discussed emerging findings, and identified potential biases or alternative interpretations (Merriam & Tisdell, 2016). This process provided external perspective on the research process and findings. Detailed audit trails were maintained throughout the research

process, documenting decisions made, challenges encountered, and analytical processes followed (Carcary, 2009). This documentation enabled assessment of the research process and support replication or extension of the study.

3.12 Data Presentation and Analysis

Data analysis followed a thematic analysis approach, which involved identifying, analyzing, and reporting patterns or themes within the data (Braun & Clarke, 2006). This approach was appropriate for exploring stakeholder perceptions and experiences while allowing for identification of key issues and relationships relevant to the research objectives. The analysis process followed six phases as outlined by Braun and Clarke (2019): familiarization with data, generating initial codes, searching for themes, reviewing themes, defining and naming themes, and producing the final report. This systematic approach ensured rigorous analysis while maintaining flexibility to explore emergent themes. Data was coded using both deductive and inductive approaches. Deductive coding was based on the research objectives and theoretical framework, while inductive coding allowed for identification of themes that emerge from the data itself (Fereday & Muir-Cochrane, 2006). This combined approach ensured comprehensive analysis that addressed research questions while remaining open to unexpected findings. Computer-assisted qualitative data analysis software (NVivo) was used to organize, code, and analyze data. This software facilitated systematic analysis of large amounts of textual data while supporting various analytical approaches including thematic analysis, content analysis, and cross-case comparison (Bazeley & Jackson, 2013). Data presentation included narrative descriptions of themes, participant quotations to illustrate key points, and visual representations such as thematic maps or conceptual frameworks to summarize relationships between themes. The presentation was organized around the research objectives while highlighting cross-cutting themes and unexpected findings.

3.13 Ethical Considerations

The study adhered to established ethical principles for social research, ensuring respect for participants' rights, dignity, and wellbeing throughout the research process. Ethical clearance was obtained from the relevant institutional review board before commencing data collection. Informed consent was obtained from all participants before their involvement in the study.

Participants were provided with detailed information about the study's purpose, procedures, potential risks and benefits, and their rights as research participants (Christians, 2018). Consent was documented through signed consent forms, with verbal consent recorded for interviews conducted by telephone or video conference. Confidentiality and anonymity were maintained throughout the research process. Participants were assured that their identities would not be revealed in any publications or presentations arising from the study. Data was anonymized through use of codes or pseudonyms, and identifying information were stored separately from research data (Kaiser, 2009). Voluntary participation was emphasized, with participants informed of their right to withdraw from the study at any time without penalty. Participants were informed that they would decline to answer any questions they find uncomfortable or inappropriate (Orb et al., 2001). Data protection measures was implemented to ensure secure storage and handling of research data. Electronic data was stored on password-protected computers and backed up on secure servers. Physical documents were stored in locked cabinets with access limited to the research team (Wiles et al., 2008).

3.14 Limitations of the Study

Several limitations were anticipated in this study, primarily related to the qualitative nature of the research, scope of investigation, and practical constraints. Understanding these limitations was important for interpreting findings and identifying areas for future research.

The case study design limited the generalizability of findings to other cultural institutions or contexts. While the study provided detailed insights into the UNCC's operations and stakeholder perspectives, findings may not be directly applicable to other national cultural centers or countries with different cultural, political, or economic contexts (Yin, 2018).

Access to certain stakeholders was limited due to their busy schedules, geographic location, or reluctance to participate in research. Government officials and senior UNCC management were limited interms of availability, while some international visitors were difficult to reach during their brief stays in Uganda. These access limitations affected the comprehensiveness of stakeh older representation.

Language barriers posed challenges when interviewing participants who were more comfortable communicating in local languages rather than English. While the researcher was

familiar with several Ugandan languages, the use of interpreters was necessary in some cases, potentially affecting the accuracy of data collection and analysis.

The timing of data collection had influence on findings, particularly when conducted during periods of high or low cultural activity at the UNCC. Seasonal variations in cultural programming and tourism patterns affected stakeholder availability and the representativeness of observations. Social desirability bias influenced participant responses, particularly when discussing sensitive topics such as government policies, cultural representation, or tourism impacts. Participants provided responses believed to have been socially acceptable or expected rather than their genuine perspectives (Grimm, 2010).

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF FINDINGS

4.1 Introduction

This chapter presents the analysis and interpretation of findings from the qualitative study on cultural diplomacy and tourism promotion in Uganda, with specific focus on the Uganda National Cultural Centre (UNCC). The research problem addressed in this study centered on understanding how cultural institutions contribute to tourism promotion through cultural diplomacy strategies, and how various stakeholders perceive these contributions in the context of Uganda's cultural heritage promotion. The purpose of this study was to examine the role of the Uganda National Cultural Centre in promoting Uganda's cultural heritage abroad, explore the cultural diplomacy strategies employed for tourism promotion, and understand stakeholder perceptions of the Centre's contribution to tourism development. These objectives were pursued through a qualitative case study approach that sought to provide in-depth insights into the complex relationships between cultural diplomacy and tourism promotion. Data for this study were collected through multiple methods including in-depth interviews with 45 participants representing diverse stakeholder groups, focus group discussions with cultural practitioners, community representatives, and international visitors, participant observation of cultural events and activities at UNCC, and document analysis of institutional reports, policy documents, and media coverage. This triangulation of data sources ensured comprehensive understanding of the phenomena under investigation. The chapter is organized thematically based on the patterns and themes that emerged from the thematic analysis of the collected data. The presentation follows the three main research objectives, with findings organized into major themes that address each research question. Each theme is supported by direct quotations from participants and contextual descriptions that illuminate the meaning and significance of the findings.

4.2 Description of Participants and Context

4.2.1 Participant Demographics

The study involved 45 participants selected through purposive sampling from various stakeholder categories involved in cultural diplomacy and tourism promotion activities. The participants represented diverse perspectives and experiences related to UNCC's cultural diplomacy initiatives and their tourism implications.

Table 4.1: Participant Demographics

Participant Category	Number	Percentage	Age Range	Experience Range
UNCC Management	04	8.9%	35-55	8-20 years
UNCC Staff	06	13.3%	25-45	3-15 years
Government Officials	05	11.1%	40-60	10-25 years
Cultural Practitioners	08	17.8%	20-65	5-35 years
Tourism Industry	07	15.6%	30-50	5-20 years
Local Community	06	13.3%	25-55	Varied
International Visitors	04	8.9%	25-45	N/A
Development Partners	02	4.4%	35-50	8-15 years
Academic Institutions	02	4.4%	40-55	12-18 years
Media Representatives	01	2.2%	35	10 years
Total	**45**	**100%**		

4.2.2 Contextual Setting

The study was conducted primarily at the Uganda National Cultural Centre in Kampala, with additional data collection at various cultural venues and tourism sites across the city. The UNCC, established as Uganda's premier cultural institution, serves as the focal point for national cultural activities and international cultural exchange programs. The Centre's strategic location in Kampala positions it as a gateway for international visitors and a hub for cultural diplomacy activities. During the data collection period, UNCC was actively engaged in various cultural programming including traditional performances, art exhibitions, cultural festivals, and

international cultural exchange events. These activities provided rich opportunities for participant observation and contextual understanding of cultural diplomacy practices in action.

4.3 Presentation of Findings

The thematic analysis of data revealed six major themes that comprehensively address the research objectives. These themes emerged from systematic coding of interview transcripts, focus group discussions, observation notes, and document analysis. Each theme is presented with supporting evidence and interpretation of its significance to the research questions.

4.3.1 Theme 1: UNCC as Cultural Heritage Ambassador

This theme emerged strongly from data across all participant categories, reflecting the perception of UNCC as Uganda's primary cultural heritage ambassador to international audiences. Participants consistently described UNCC's role in representing Uganda's diverse cultural traditions and values to the global community.

A senior UNCC management official explained:

"The Uganda National Cultural Centre serves as the window through which the world sees Uganda's rich cultural heritage. We are not just a performance venue; we are cultural ambassadors who carry the responsibility of authentically representing our nation's diverse traditions to international audiences."

Government officials emphasized the strategic importance of this ambassadorial role.

A Ministry of Tourism official noted:

"UNCC is our cultural embassy. When foreign dignitaries visit Uganda, when we participate in international cultural festivals, when we need to showcase who we are as Ugandans, UNCC is our go-to institution. They carry our cultural identity beyond our borders."

Cultural practitioners provided nuanced perspectives on this ambassadorial function, highlighting both opportunities and challenges.

A traditional musician who frequently performs at UNCC international events shared:

"Being part of UNCC's international programs means we become cultural diplomats. We don't just perform; we educate, we share stories, we build bridges between Uganda and other cultures. But this responsibility requires us to be authentic while also being accessible to international audiences."

International visitors confirmed the effectiveness of this ambassadorial role. A cultural tourist from Germany observed:

"My visit to UNCC was my first real introduction to authentic Ugandan culture. The way they presented different tribal traditions, the storytelling, the music - it gave me a comprehensive understanding of Uganda that I couldn't get from guidebooks or regular tourist attractions."

Document analysis revealed that UNCC's ambassadorial role is formally recognized in its strategic planning documents, which emphasize "cultural diplomacy through authentic representation of Uganda's heritage to international audiences" as a core institutional mandate.

4.3.2 Theme 2: Multi-Faceted Cultural Diplomacy Strategies

The second major theme encompasses the diverse strategies employed by UNCC to promote Uganda's cultural heritage internationally. Participants described a range of approaches from traditional performances to digital engagement, demonstrating the institution's adaptive and comprehensive approach to cultural diplomacy.

4.3.2.1 Sub-theme 2.1: Performance-Based Cultural Diplomacy

Participants across categories identified cultural performances as UNCC's primary diplomatic strategy. These performances serve dual purposes of cultural preservation and international promotion.

A UNCC program coordinator explained:

"Our cultural performances are carefully curated to tell Uganda's story. We select music, dance, and theatrical pieces that showcase our diversity while maintaining authenticity. Each performance is a diplomatic mission that communicates our values, our history, and our aspirations as a nation."

Cultural practitioners emphasized the strategic nature of performance selection. A dance troupe leader noted:

"We don't just perform any dance. We choose pieces that have cultural significance and can engage international audiences. We adapt traditional forms to make them accessible while preserving their essence. This requires deep cultural knowledge and diplomatic sensitivity."

4.3.2.2 Sub-theme 2.2: International Cultural Exchange Programs

UNCC's participation in international cultural festivals and exchange programs emerged as a significant diplomatic strategy. These programs provide platforms for reciprocal cultural learning and relationship building.

A government official from the Ministry of Gender, Labour and Social Development described:

"UNCC's international exchange programs are diplomatic investments. When our artists perform in China, South Korea, or European countries, they build goodwill and understanding that benefits Uganda beyond tourism. These cultural connections often lead to broader diplomatic and economic relationships."

International visitors who had encountered UNCC programs abroad provided validation of this strategy's effectiveness. A cultural attaché from a European embassy shared:

"I first learned about Uganda's cultural richness through UNCC's performance at a cultural festival in my home country. This experience influenced my interest in serving in Uganda and has shaped my understanding of Ugandan culture throughout my diplomatic assignment here."

4.3.2.3 Sub-theme 2.3: Digital Cultural Diplomacy

Participants increasingly recognized digital platforms as essential tools for cultural diplomacy. UNCC's online presence and virtual cultural programs have expanded its diplomatic reach beyond traditional geographical constraints.

A UNCC marketing officer explained:

"Digital platforms have revolutionized our diplomatic reach. Through social media, virtual performances, and online exhibitions, we can engage global audiences without the costs and logistics of physical travel. Our YouTube channel has viewers from over 50 countries."

However, participants also noted challenges in digital cultural diplomacy.

A cultural practitioner observed:

"While digital platforms expand our reach, they also risk diluting the authentic cultural experience. The energy, the communal aspect, the spiritual dimension of our cultural expressions - these are difficult to convey through screens."

4.3.3 Theme 3: Tourism Promotion Integration

This theme reflects the complex relationship between UNCC's cultural diplomacy activities and tourism promotion objectives. Participants described both intentional and incidental ways that cultural diplomacy contributes to tourism development.

4.3.3.1 Sub-theme 3.1: Cultural Tourism Product Development

UNCC's cultural programming directly contributes to Uganda's cultural tourism products. Participants described how cultural performances, exhibitions, and festivals create attractions that draw international visitors.

A tourism operator explained:

"UNCC is a must-visit destination for our cultural tourism clients. Their programming provides authentic cultural experiences that tourists can't find elsewhere. We often structure our tour packages around UNCC's cultural calendar because their events add significant value to the tourist experience."

UNCC staff described intentional efforts to develop tourism-friendly cultural products.

A cultural officer noted:

"We design our programs with tourism in mind. We ensure that cultural presentations are accessible to international visitors, provide context and interpretation, and create opportunities for visitor engagement. This doesn't compromise authenticity; it enhances accessibility."

4.3.3.2 Sub-theme 3.2: Destination Marketing Through Cultural Diplomacy

Participants recognized that UNCC's international cultural activities serve as marketing tools for Uganda as a tourism destination. Cultural performances abroad create awareness and interest that translate into tourism benefits.

A Uganda Tourism Board official explained:

"Every time UNCC performs internationally, they market Uganda as a tourism destination. The cultural presentations create emotional connections that motivate people to visit. We've tracked tourism inquiries that directly resulted from UNCC's international cultural activities."

International visitors confirmed this marketing effect. A tourist from the United States shared:

"I decided to visit Uganda after seeing UNCC's performance at a cultural festival in Washington DC. The music, the costumes, the storytelling - it created a desire to experience the culture in its authentic setting. That performance was basically a tourism advertisement."

4.3.3.3 Sub-theme 3.3: Challenges in Tourism-Culture Integration

Despite the positive connections, participants identified significant challenges in integrating cultural diplomacy with tourism promotion. These challenges affect the effectiveness of cultural tourism development.

A cultural practitioner expressed concerns:

"Sometimes the pressure to make our culture tourist-friendly leads to oversimplification or commercialization. We struggle to maintain the depth and spiritual significance of our t

raditions while making them accessible to international visitors who may not understand the cultural context."

A community representative highlighted economic concerns:

"The tourism benefits from cultural programs often don't reach the communities where these traditions originate. We provide the cultural content, but the economic benefits are captured by institutions and tourism operators in Kampala."

4.3.4 Theme 4: Stakeholder Collaboration Dynamics

This theme encompasses the complex relationships and collaborative patterns among various stakeholders involved in UNCC's cultural diplomacy and tourism promotion activities. Participants described both successful partnerships and significant challenges in stakeholder coordination.

4.3.4.1 Sub-theme 4.1: Government-Institution Partnerships

The relationship between UNCC and government agencies emerged as crucial for cultural diplomacy effectiveness. Participants described varying levels of government support and collaboration.

A UNCC management official described government collaboration:

"Our relationship with government ministries is essential for our international cultural diplomacy. The Ministry of Tourism supports our participation in international tourism fairs, while the Ministry of Foreign Affairs facilitates our cultural exchange programs. However, this support is often inconsistent and depends on political priorities."

Government officials acknowledged the importance of UNCC while noting resource const raints. A Ministry of Tourism official stated:

"We recognize UNCC's contribution to tourism promotion, but government resources are limited. We support their major international activities, but we expect them to develop pa rtnerships with private sector actors for sustainable funding."

4.3.4.2 Sub-theme 4.2: Private Sector Engagement

Tourism industry stakeholders described both collaborative opportunities and challenges in working with UNCC. These relationships are crucial for translating cultural diplomacy into tourism benefits.

A hotel manager explained:

"We work with UNCC to provide cultural experiences for our guests. Their cultural performances enhance our hospitality offerings and create memorable experiences that gu ests associate with Uganda. This collaboration benefits both tourism and cultural preservation."

However, private sector participants also identified obstacles to collaboration. A tour operator noted:

"Working with UNCC sometimes involves bureaucratic processes that don't align with commercial timelines. We need flexibility and quick decision-making to respond to market opportunities, but institutional procedures can be slow."

4.3.4.2 Sub-theme 4.3: Community-Institution Relationships

The relationship between UNCC and local communities emerged as complex, involving both collaboration and tension. Community representatives described mixed experiences with UNCC's cultural programs.

A community cultural leader explained:

"UNCC provides platforms for our cultural expressions, but we often feel like content providers rather than equal partners. Our communities preserve and transmit the cultural traditions, but the institutional benefits and recognition often don't flow back to us."

UNCC staff acknowledged these challenges while describing efforts to improve community engagement. A cultural officer stated:

"We recognize the need to strengthen our community partnerships. We're working to ensure that cultural programming benefits the communities where traditions originate, not just the institution that presents them."

4.3.5 Theme 5: Resource Constraints and Capacity Challenges

This theme captures the significant operational challenges that affect UNCC's cultural diplomacy and tourism promotion effectiveness. Participants across all categories identified resource limitations as major obstacles to achieving institutional potential.

4.3.5.1 Sub-theme 5.1: Financial Resource Limitations

Financial constraints emerged as the most significant challenge affecting UNCC's cultural diplomacy activities. Participants described how limited funding restricts program scope and international engagement.

A UNCC management official explained:

"Our international cultural diplomacy is severely constrained by financial resources. Participating in international festivals, organizing cultural exchange programs, maintaining quality facilities - all these require substantial funding that we often lack. We operate far below our potential because of resource limitations."

Government officials acknowledged funding challenges while noting competing priorities. A Ministry of Tourism official stated:

"We understand UNCC's resource needs, but government budgets are stretched across many priorities. We encourage them to develop diversified funding sources including international partnerships and private sector collaborations."

4.3.5.2 Sub-theme 5.2: Infrastructure and Equipment Challenges

Participants identified infrastructure and equipment limitations as obstacles to effective cultural diplomacy. These challenges affect both domestic programming and international representation.

A UNCC staff member described:

"Our facilities need significant upgrades to meet international standards. The sound systems, lighting, stage equipment - these affect the quality of our cultural presentations. When we represent Uganda internationally, we need to ensure our technical capacity matches our cultural quality."

Cultural practitioners echoed these concerns:

"Sometimes we compromise our performances because of equipment limitations. Traditional instruments need proper amplification, dance performances require appropriate staging, cultural exhibitions need professional display systems. These infrastructure needs affect our diplomatic effectiveness."

Sub-theme 5.3: Human Resource Capacity

Participants identified human resource limitations as affecting UNCC's cultural diplomacy capabilities. These challenges involve both staffing levels and professional development needs.

A UNCC management official explained:

"We need specialized staff for cultural diplomacy - people who understand both cultural traditions and international engagement protocols. We also need language skills, cultural interpretation abilities, and diplomatic sensitivity. Building this capacity requires investment in human resource development."

4.3.6 Theme 6: Future Opportunities and Strategic Directions

This theme encompasses stakeholder visions for enhancing UNCC's cultural diplomacy and tourism promotion effectiveness. Participants described both immediate opportunities and long-term strategic directions for institutional development.

4.3.6.1 Sub-theme 6.1: Digital Innovation Opportunities

Participants identified digital technology as offering significant opportunities for expanding UNCC's cultural diplomacy reach and effectiveness.

A UNCC marketing officer explained:

"Digital platforms offer unprecedented opportunities for cultural diplomacy. We can develop virtual cultural experiences, online cultural education programs, and digital cultural exchanges that reach global audiences cost-effectively. The COVID-19 pandemic demonstrated the potential of digital cultural engagement."

International visitors supported digital innovation while emphasizing the importance of maintaining authenticity:

"Virtual cultural experiences could introduce more people to Ugandan culture, but they should complement rather than replace authentic cultural encounters. Digital programs could serve as appetizers that motivate people to visit Uganda for real cultural experiences."

4.3.6.2 Sub-theme 6.2: Strategic Partnership Development

Participants described the potential for developing strategic partnerships that could enhance UNCC's cultural diplomacy and tourism promotion capabilities.

A development partner representative explained:

"International cultural institutions, universities, and development organizations offer partnership opportunities that could enhance UNCC's diplomatic effectiveness. These partnerships could provide resources, expertise, and networks that multiply UNCC's impact."

Government officials emphasized the importance of regional and international partnerships:

"UNCC should strengthen partnerships with other African cultural institutions and international cultural organizations. These relationships could provide platforms for cultural exchange, resource sharing, and collaborative programming that benefits all partners."

4.3.6.3 Sub-theme 6.3: Integrated Cultural Tourism Development

Participants envisioned more systematic integration of cultural diplomacy with tourism development strategies.

A tourism industry representative proposed:

"We need integrated approaches that align UNCC's cultural diplomacy with tourism marketing strategies. This requires coordination between cultural institutions, tourism operators, and marketing agencies to ensure that cultural diplomacy translates into tourism benefits."

A cultural practitioner suggested:

"Cultural tourism should be developed as a comprehensive experience that includes authentic cultural encounters, educational components, and community engagement. UNCC could coordinate these elements to create distinctive cultural tourism products that benefit both visitors and communities."

4.4 Link to Research Objectives

The themes identified in this analysis directly address the three research objectives that guided this study:

4.4.1 Objective 1: Role of UNCC in Promoting Cultural Heritage Abroad

Themes 1 and 2 comprehensively address this objective by demonstrating that UNCC serves as Uganda's primary cultural heritage ambassador through diverse cultural diplomacy strategies . The findings reveal that UNCC promotes Uganda's cultural heritage through performance-based diplomacy, international cultural exchange programs, and digital engagement. Stakehold ers consistently recognize UNCC's ambassadorial role and its effectiveness in representing Uganda's diverse cultural traditions to international audiences.

4.4.2 Objective 2: Cultural Diplomacy Strategies for Tourism Promotion

Themes 2 and 3 address this objective by identifying the multi-faceted strategies employed by UNCC and their integration with tourism promotion objectives. The findings show that UNCC uses performance-based cultural diplomacy, international cultural exchanges, and digital platforms to promote tourism. These strategies contribute to cultural tourism product

development and destination marketing, though challenges exist in optimizing tourism-culture integration.

4.4.3 Objective 3: Stakeholder Perceptions of UNCC's Tourism Promotion Contribution

Themes 4, 5, and 6 address this objective by revealing complex stakeholder perspectives on UNCC's tourism promotion contributions. The findings demonstrate that stakeholders recognize UNCC's valuable contributions while identifying significant challenges including resource constraints, capacity limitations, and collaboration difficulties. Stakeholders envision future opportunities for enhancing UNCC's effectiveness through digital innovation, strategic partnerships, and integrated cultural tourism development.

CHAPTER FIVE

DISCUSSION, CONCLUSIONS, AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the discussion of findings, conclusions, and recommendations based on the qualitative analysis of cultural diplomacy and tourism promotion at the Uganda National Cultural Centre (UNCC). The chapter interprets the research findings in relation to existing literature, theoretical frameworks, and practical implications for cultural diplomacy and tourism development in Uganda. The discussion is organized thematically around the six major themes identified in Chapter Four, followed by conclusions that directly address each research objective and comprehensive recommendations for policy and practice.

5.2 Discussion of Findings

5.2.1 UNCC as Cultural Heritage Ambassador

The findings reveal that UNCC functions as Uganda's primary cultural heritage ambassador, a role that aligns with Nye's (2004) conceptualization of cultural institutions as soft power tools. This finding confirms the theoretical assertion that cultural institutions serve as vehicles through which states project their identity and values internationally. The study's findings extend Nye's soft power theory by demonstrating how cultural institutions in developing countries like Uganda can effectively leverage limited resources to achieve significant intern ational cultural influence.

The ambassadorial role identified in this study resonates with existing literature on cultural institutions' heritage promotion functions. Bennett's (1995) argument that cultural institutions serve as nation-building tools is supported by the findings, which show that UNCC actively constructs and projects Ugandan national identity through curated cultural presentations. However, the findings extend Bennett's work by revealing how post-colonial cultural institutions must navigate between preserving indigenous authenticity and achieving international accessibility.

The study's findings contrast with Mazrui's (1997) assertion that African cultural institutions function more inwardly than outwardly. The evidence from UNCC demonstrates active inte rnational engagement and strategic cultural diplomacy that challenges this characterization. This suggests that African cultural institutions may be evolving beyond their traditional preservation roles toward more active diplomatic engagement, filling the gap identified in existing literature about African cultural institutions' international activities.

The effectiveness of UNCC's ambassadorial role, as confirmed by international visitors' testimonies, supports Kirshenblatt-Gimblett's (2004) argument about cultural institutions' capacity to reach global audiences. The findings suggest that even institutions with limited resources can achieve significant international impact through strategic programming and authentic cultural representation.

5.2.2 Multi-Faceted Cultural Diplomacy Strategies

The diverse strategies employed by UNCC align with Bound et al.'s (2007) framework of cultural diplomacy approaches, which includes international festivals, cultural exchanges, and artistic collaborations. The findings confirm that effective cultural diplomacy requires multipl e strategic approaches rather than reliance on single methods. This supports Arndt's (2006) argument about the importance of strategic diversity in cultural diplomacy programming.

The performance-based cultural diplomacy identified in this study extends Hughes' (2000) and Cohen's (2001) work on cultural performances as vehicles for international communication. The findings reveal that traditional performances can effectively communicate complex cultural narratives to international audiences while maintaining authenticity. This challenges MacCannell's (1976) concern about the tension between authenticity and tourist accessibility, suggesting that skilled cultural institutions can achieve both objectives simultaneously.

The digital cultural diplomacy strategies identified in this study represent a significant extens ion of existing literature. While Kirshenblatt-Gimblett (2004) discussed digital techno logies' potential for cultural institutions, the findings provide concrete evidence of how African cultural institutions are leveraging digital platforms for international engagement. This represe

nts an important evolution in cultural diplomacy practice that may have particular relevance for resource-constrained institutions.

The international cultural exchange programs described in the findings align with the strategies successfully employed by countries like South Korea and China, as documented by Kim (2011) and Ang et al. (2015). However, the findings reveal that Uganda's approach differs from these examples in its emphasis on authentic cultural representation rather than strategic political influence. This suggests alternative models for cultural diplomacy that prioritize cultural preservation alongside international engagement.

5.2.3 Tourism Promotion Integration

The integration of cultural diplomacy with tourism promotion identified in this study addresses the gap in existing literature noted by Namakula (2021) regarding the connection between cultural events and tourism outcomes. The findings provide empirical evidence that cultural diplomacy activities directly contribute to tourism development through destination marketing and cultural product development.

The cultural tourism product development described in the findings aligns with Timothy and Boyd's (2003) emphasis on heritage-based tourism strategies. The study extends their work by demonstrating how cultural institutions can serve as both heritage preservers and tourism product developers. This dual function represents an important evolution in cultural institution roles that has received limited attention in existing literature.

The destination marketing effects of cultural diplomacy identified in this study support Richards' (2007) and Smith's (2009) findings about positive correlations between cultural programming and tourism performance. The evidence of international visitors deciding to visit Uganda based on cultural performances abroad provides concrete validation of cultural dipl omacy's tourism promotion effectiveness.

However, the challenges in tourism-culture integration identified in the findings align with Boniface and Fowler's (1993) concerns about tensions between heritage preservation and tour ism promotion. The study reveals that these tensions persist in contemporary cultural diplomacy practice, requiring ongoing attention to balance authenticity with accessibility. This

suggests that the theoretical tensions identified in earlier literature remain relevant challenges for current practice.

5.2.4 Stakeholder Collaboration Dynamics

The complex stakeholder relationships identified in this study confirm Freeman's (1984) stakeholder theory emphasis on considering all parties affected by organizational activities. The findings extend stakeholder theory by revealing how cultural institutions must navigate particularly complex stakeholder environments that include government agencies, private sector actors, local communities, and international partners.

The government-institution partnerships described in the findings align with Hall's (1994) and Jenkins' (2000) observations about government evaluation of cultural institutions through economic development lenses. The study confirms that government support for cultural insti tutions often depends on demonstrated tourism and economic benefits, supporting the theoretical emphasis on instrumental rather than intrinsic cultural value.

The private sector engagement patterns identified in the findings support Smith's (2003) and Richards' (2007) observations about commercial perspectives on cultural institutions. The study reveals ongoing tensions between commercial timelines and institutional procedures, suggesting that successful cultural diplomacy requires adaptive approaches that accommodate both cultural preservation and commercial requirements.

The community-institution relationships described in the findings align with Ap's (1992) social exchange theory framework, which emphasizes community perceptions of benefits and costs. The study extends this theoretical application by revealing how communities may feel marginalized from tourism benefits despite providing cultural content, suggesting need for more equitable benefit-sharing mechanisms in cultural tourism development.

5.2.5 Resource Constraints and Capacity Challenges

The resource constraints identified in this study confirm Jegede's (2004) observations about capacity and resource challenges affecting African cultural institutions' international engagement. The findings provide detailed evidence of how financial limitations, infrastructure

challenges, and human resource constraints affect cultural diplomacy effectiveness. This supports the theoretical emphasis on resource dependency as a crucial factor in cultural institution performance.

The infrastructure and equipment challenges described in the findings align with broader dis cussions about institutional capacity in developing countries. The study reveals how technical limitations can undermine cultural diplomacy effectiveness, supporting arguments about the importance of comprehensive institutional development rather than program-focused interve ntions.

The human resource capacity challenges identified in the findings extend existing literature by revealing the specialized skills required for effective cultural diplomacy. The study suggests th at cultural diplomacy requires unique combinations of cultural knowledge, linguistic abilities, and diplomatic sensitivity that may not be readily available through traditional cultural education programs.

5.2.6 Future Opportunities and Strategic Directions

The digital innovation opportunities identified in this study align with contemporary discussions about technology's transformative potential for cultural institutions. The findings s upport Kirshenblatt-Gimblett's (2004) arguments about digital technologies' capacity to tra nscend geographical and resource constraints while revealing practical applications of these concepts in African cultural institution contexts.

The strategic partnership development opportunities described in the findings extend Bound et al.'s (2007) emphasis on international collaboration in cultural diplomacy. The study reveals specific partnership models that could enhance cultural institution effectiveness, providing practical applications of theoretical partnership frameworks.

The integrated cultural tourism development vision articulated by participants aligns with contemporary tourism development theory that emphasizes holistic approaches to cultural t ourism. The findings suggest that successful cultural diplomacy requires systematic integratio n of cultural preservation, tourism development, and community engagement rather than iso lated programmatic interventions.

5.3 Conclusions

Based on the data collected and analyzed in this study, the following conclusions are drawn in relation to each research objective:

5.3.1 Objective 1: Role of UNCC in Promoting Cultural Heritage Abroad

The study concludes that the Uganda National Cultural Centre plays a crucial and multifaceted role in promoting Uganda's cultural heritage to international audiences. UNCC functions as Uganda's primary cultural heritage ambassador, effectively representing the country's diverse cultural traditions through authentic and accessible presentations. The institution successfully bridges the gap between local cultural assets and global audiences, translating indigenous knowledge and traditions into internationally comprehensible formats.

The study reveals that UNCC's heritage promotion role extends beyond simple cultural presentation to encompass active cultural diplomacy that shapes international perceptions of U ganda. Through carefully curated programming, the institution creates cultural narratives that communicate Uganda's values, diversity, and national identity to international audiences. This ambassadorial function has proven effective in generating international interest in Ugandan culture and motivating cultural tourism visits.

However, the study also concludes that UNCC's heritage promotion role faces significant challenges including resource constraints, capacity limitations, and competing demands for authenticity and accessibility. Despite these challenges, the institution has demonstrated remarkable effectiveness in leveraging limited resources to achieve substantial international cultural impact.

5.3.2 Objective 2: Cultural Diplomacy Strategies for Tourism Promotion

The study concludes that UNCC employs diverse and adaptive cultural diplomacy strategies that effectively contribute to tourism promotion. The institution utilizes performance-based cultural diplomacy, international cultural exchange programs, and digital engagement platforms to promote Uganda as a cultural tourism destination. These strategies demonstrate

sophisticated understanding of both cultural preservation requirements and tourism market dynamics.

The research reveals that UNCC's cultural diplomacy strategies successfully integrate heritage preservation with tourism promotion objectives. Cultural performances serve dual purposes of maintaining traditional practices and creating tourist attractions, while international cultural exchanges generate both diplomatic goodwill and tourism interest. Digital platforms have emerged as particularly important tools for cost-effective international engagement that tra nscends traditional geographical constraints.

The study concludes that the effectiveness of these strategies depends on careful balance betwe en cultural authenticity and tourist accessibility. UNCC has demonstrated capacity to maintain cultural integrity while creating programming that appeals to international audiences. However, this balance requires ongoing attention and resources to ensure that tourism promotion does not compromise cultural preservation objectives.

5.3.3 Objective 3: Stakeholder Perceptions of UNCC's Tourism Promotion Contribution

The study concludes that UNCC employs diverse and adaptive cultural diplomacy strategies that effectively contribute to tourism promotion. The institution utilizes performance-based cultural diplomacy, international cultural exchange programs, and digital engagement platforms to promote Uganda as a cultural tourism destination. These strategies demonstrate sophisticated understanding of both cultural preservation requirements and tourism market dynamics.

The research reveals that UNCC's cultural diplomacy strategies successfully integrate heritage preservation with tourism promotion objectives. Cultural performances serve dual purposes of maintaining traditional practices and creating tourist attractions, while international cultural exchanges generate both diplomatic goodwill and tourism interest. Digital platforms have emerged as particularly important tools for cost-effective international engagement that tra nscends traditional geographical constraints.

The study concludes that the effectiveness of these strategies depends on careful balance betwe en cultural authenticity and tourist accessibility. UNCC has demonstrated capacity to maintain

cultural integrity while creating programming that appeals to international audiences. However, this balance requires ongoing attention and resources to ensure that tourism promotion does not compromise cultural preservation objectives.

5.4 Recommendations

Based on the study findings and conclusions, the following recommendations are proposed for enhancing UNCC's cultural diplomacy and tourism promotion effectiveness:

5.4.1 Objective 1: Enhancing UNCC's Heritage Promotion Role

The Uganda National Cultural Centre should develop a comprehensive international cultural programming strategy that includes regular participation in international festivals, cultural exchanges, and diplomatic events. This strategy should be supported by dedicated funding from government and development partners to ensure consistent international engagement.

UNCC should invest in specialized training for staff in cultural diplomacy, including diplomatic protocol, cross-cultural communication, and international event management. This capacity building should be supported through partnerships with diplomatic institutions and international cultural organizations.

The institution should develop comprehensive documentation systems for Uganda's cultural heritage that can support international promotion activities. This should include digital archives, cultural interpretation materials, and educational resources that can be utilized in international cultural diplomacy contexts.

UNCC should strengthen partnerships with other African cultural institutions to create regional networks that can amplify cultural diplomacy impact through collaborative programming and resource sharing.

5.4.2 Objective 2: Optimizing Cultural Diplomacy Strategies

UNCC should develop a comprehensive digital cultural diplomacy strategy that includes virtual cultural experiences, online educational programs, and social media engagement. This

strategy should be designed to complement rather than replace authentic cultural encounters while expanding international reach cost-effectively.

The institution should systematically develop cultural tourism products that integrate authentic cultural experiences with tourism industry requirements. This should include visitor interp retation services, cultural education programs, and community engagement opportunities that enhance tourist experiences while supporting cultural preservation.

UNCC should actively pursue strategic partnerships with international cultural institutions, universities, and development organizations that can provide resources, expertise, and net works for enhanced cultural diplomacy effectiveness.

The institution should establish quality standards for cultural performances that ensure authenticity while meeting international audience expectations. This should include performer training, cultural interpretation guidelines, and audience engagement protocols.

5.4.3 Objective 3: Enhancing Stakeholder Collaboration

UNCC should create formal mechanisms for regular stakeholder consultation and coordination, including government agencies, tourism operators, cultural practitioners, and community representatives. These mechanisms should facilitate collaborative planning and resource mobilization for cultural diplomacy initiatives.

The institution should strengthen partnerships with tourism industry stakeholders through flexible collaboration agreements that accommodate both cultural preservation requirements and commercial needs. This should include joint marketing initiatives, cultural product deve lopment, and benefit-sharing arrangements.

UNCC should develop comprehensive community engagement strategies that ensure equitable participation and benefit-sharing from cultural tourism development. This should include community consultation processes, local employment opportunities, and cultural practitioner support programs.

The institution should establish regular communication systems that keep stakeholders informed about cultural diplomacy activities, tourism promotion outcomes, and collaborative

opportunities. This should include newsletters, stakeholder meetings, and digital communicati on platforms.

5.5 Areas for Further Research

Based on the findings the following areas are recommended for further research:

The Use of Augmented Reality in Showcasing Uganda's Cultural Heritage to Internnational Audiences.

E-Cultural Diplomacy: Leveraging Digital Platforms to Attract Cultural Tourists.

Promoting Uganda through Cinema: Film as an Instrument of Cultural Diplomacy.

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APPENDIX 1: UNIFIED IN-DEPTH INTERVIEW GUIDE

For UNCC Management, Government Officials, and Individual Stakeholders

Introduction

Good morning/afternoon. My name is **Nakirayi Grace**, and I am a Master of Arts student in Diplomacy and Global Studies at Nkumba University. I am conducting research on ***"Cultural Diplomacy and Tourism Promotion in Uganda: A Case Study of Uganda National Cultural Center."*** This interview seeks to understand your perspectives on cultural diplomacy, UNCC's role in tourism promotion, and strategies for enhancing Uganda's cultural representation inte rnationally. Your insights are invaluable to this study. The interview will take approximately 30-45 minutes. All information will be treated confidentially, and your identity will remain anonymous. Participation is voluntary, and you may withdraw at any time.

May I record this interview for accurate analysis?

INTERVIEW QUESTIONS

SECTION A: BACKGROUND (2 minutes)

1. What is your current position and organization?
2. How long have you been in this role, and what are your main responsibilities related to culture/tourism?

SECTION B: UNCC'S ROLE IN CULTURAL DIPLOMACY (10 minutes)

3. How would you describe UNCC's role in promoting Uganda's cultural heritage internationally?
4. What specific cultural diplomacy strategies does UNCC employ or should employ?
5. Can you share examples of successful international cultural initiatives by UNCC?

SECTION C: TOURISM PROMOTION LINKAGES (10 minutes)

6. How does UNCC's cultural programming contribute to Uganda's tourism sector?
7. What partnerships exist between UNCC and tourism stakeholders?
8. How do you measure the impact of cultural diplomacy on tourism growth?

SECTION D: STAKEHOLDER COLLABORATION (8 minutes)

9. How does UNCC collaborate with government agencies, communities, and international partners?
10. What role do local communities play in UNCC's cultural programming?

SECTION E: CHALLENGES AND OPPORTUNITIES (10 minutes)

11. What are the main challenges UNCC faces in implementing cultural diplomacy for tourism?
12. How adequate is current funding and capacity for cultural diplomacy initiatives?
13. What opportunities exist for enhancing UNCC's contribution to tourism promotion?

SECTION F: FUTURE DIRECTIONS (5 minutes)

14. What are your recommendations for strengthening UNCC's role in cultural diplomacy and tourism?
15. How do you envision UNCC's role evolving in the next five years?

Thank you for your valuable time and insights.

APPENDIX 2: UNIFIED FOCUS GROUP DISCUSSION GUIDE

For Cultural Practitioners, Community Representatives, and International Visitors

Introduction

Good morning/afternoon everyone. My name is **Nakirayi Grace**, and I am a Master of Arts student in Diplomacy and Global Studies at Nkumba University, researching ***"Cultural Diplomacy and Tourism Promotion in Uganda: A Case Study of Uganda National Cultural Center."*** This discussion explores your experiences with UNCC, perspectives on cultural tourism, and views on Uganda's cultural representation. Your insights as key stakeholders are essential to understanding how cultural diplomacy works in practice. The discussion will take about 60-75 minutes. All information will remain confidential, and no individual will be identified. Participation is voluntary.

May I record this discussion for accurate analysis?

Ground Rules

- Please speak one at a time
- All viewpoints are welcome and respected
- Feel free to build on others' comments
- Keep discussions confidential after we finish

DISCUSSION QUESTIONS

SECTION A: INTRODUCTIONS AND WARM-UP (10 minutes)

1) Let's go around - please introduce yourselves: your name, your connection to UNCC or Ugandan culture, and your role/background.
2) What initially drew you to cultural work or cultural tourism?

SECTION B: EXPERIENCES WITH UNCC (15 minutes)

3) How would you describe your relationship or experience with the Uganda National Cultural Centre?
4) 4. What types of programs or activities have you participated in or witnessed at UNCC?
5) For international visitors: How did you learn about UNCC and what motivated you to visit?

SECTION C: CULTURAL REPRESENTATION AND AUTHENTICITY (15 minutes)

6) How well does UNCC represent the diversity and authenticity of Ugandan culture?
7) What aspects of Ugandan culture do you think are most important to showcase internationally?
8) Are there cultural practices or traditions that you feel are misrepresented or overlooked?

SECTION D: TOURISM IMPACTS AND BENEFITS (15 minutes)

9) How has cultural tourism through UNCC affected your community or experience?
10) What positive and negative impacts have you observed from cultural tourism?
11) Do local communities benefit economically from UNCC's cultural tourism activities?

SECTION E: COLLABORATION AND PARTNERSHIPS (10 minutes)

12) How well does UNCC collaborate with different stakeholders - communities, artists, tourism operators?
13) What partnerships or collaborations would you like to see improved or developed?

SECTION F: CHALLENGES AND SUGGESTIONS (10 minutes)

14) What are the biggest challenges you face or observe in cultural tourism promotion?
15) How could UNCC better support cultural practitioners, communities, or enhance visitor experiences?
16) What would you like to see changed in how Ugandan culture is promoted internationally?

SECTION G: FUTURE ASPIRATIONS (5 minutes)

17) What are your hopes for the future of cultural diplomacy and tourism in Uganda?
18) Any final thoughts on how to strengthen UNCC's role in promoting Uganda's culture?

Thank you all for your valuable insights and time.

APPENDIX 3

PARTICIPANT OBSERVATION PROTOCOL

Introduction

This observation protocol is designed to guide systematic data collection during cultural events, performances, and activities at the Uganda National Cultural Centre. As Nakirayi Grace, Master of Arts student in Diplomacy and Global Studies at Nkumba University, I will use this protocol to observe and document cultural diplomacy activities and their tourism implications.

Observation Framework

Event Details:

- Date and Time:
- Event Type:
- Venue:
- Duration:
- Number of Participants/Audience:

Pre-Event Observations:

- Event setup and organization
- Stakeholder preparation activities
- Marketing and promotional materials
- Audience arrival and registration

During Event Observations:

A. Cultural Content

- Types of cultural performances/presentations
- Quality and authenticity of cultural content
- Diversity of cultural representations
- Use of traditional vs. contemporary elements

- Language use (local languages vs. English)

B. Audience Engagement

- Audience composition (local vs. international)
- Audience reactions and participation
- Questions asked by international visitors
- Photography and documentation by visitors
- Interactive elements and audience participation

C. Stakeholder Interactions

- UNCC staff roles and performance
- Cultural practitioners' engagement with audience
- Government officials' participation (if present)
- Tourism operators' involvement
- Community representatives' roles

D. Cultural Diplomacy Elements

- Messages about Uganda conveyed through performances
- International collaboration or exchange elements
- Diplomatic or official representations present
- Cultural symbols and meanings emphasized
- Cross-cultural dialogue opportunities

E. Tourism Promotion Aspects

- Tourism information provided to visitors
- Promotional materials distributed
- Tour operator presence and activities
- Visitor information services
- Follow-up tourism opportunities presented

Post-Event Observations:

- Audience feedback and reactions
- Stakeholder debriefing activities
- Distribution of additional information
- Planning for follow-up activities
- Visitor departure patterns

Researcher Reflections:

- Key observations and insights
- Unexpected findings
- Relationship to research objectives
- Questions for follow-up investigation
- Methodological notes

Documentation Methods

- Written field notes
- Photographs (with permission)
- Audio recordings (where appropriate)
- Informal conversations with participants
- Collection of promotional materials

APPENDIX 4

DOCUMENT ANALYSIS FRAMEWORK

Introduction

This framework guides the systematic analysis of documents related to the Uganda National Cultural Centre's cultural diplomacy and tourism promotion activities. As part of the research ***"Cultural Diplomacy and Tourism Promotion in Uganda: A Case Study of Uganda National Cultural Center"*** being conducted by Nakirayi Grace, A Master of Arts student in Diplomacy and Global Studies at Nkumba University.

Document Categories

A. UNCC Institutional Documents

- Strategic plans
- Annual reports
- Program documentation
- Marketing materials
- Performance reports
- Budget documents
- Partnership agreements

B. Government Policy Documents

- Cultural policy frameworks
- Tourism development plans
- Cultural diplomacy strategies
- International cooperation agreements
- Ministry reports and statements

C. Tourism Industry Documents

- Market research reports

- Tourism statistics
- Visitor surveys
- Industry publications
- Tour operator materials

D. Media Coverage

- Newspaper articles
- Magazine features
- Online publications
- Press releases
- Social media content

Analysis Framework

For Each Document:

1. Basic Information

- Document title and type
- Author/publisher
- Date of publication
- Intended audience
- Document purpose

2. Content Analysis

- Key themes and messages
- Cultural diplomacy elements
- Tourism promotion strategies
- Stakeholder roles and responsibilities
- Success indicators mentioned

3. Relevance to Research Objectives

- Role of UNCC in promoting cultural heritage abroad
- Cultural diplomacy strategies for tourism promotion
- Stakeholder perceptions and contributions
- Challenges and opportunities identified

4. Critical Assessment

- Consistency with other sources
- Gaps or contradictions identified
- Bias or limitations noted
- Credibility and reliability assessment

5. Key Findings

- Direct quotes and statistics
- Policy positions and strategies
- Performance indicators and outcomes
- Recommendations and future plans

Documentation Template

Document ID: [Unique identifier] Document Title: Source: Date: Pages Analyzed:

Summary of Content:

Key Findings Related to Research Objectives:

1. UNCC's role in cultural heritage promotion:
2. Cultural diplomacy strategies:
3. Tourism promotion activities:
4. Stakeholder collaboration:

Notable Quotes:

Statistics and Data:

Recommendations/Future Plans Mentioned:

Researcher Comments:

Relationship to Other Documents:

APPENDIX 5

CONSENT FORM

INFORMED CONSENT FOR PARTICIPATION IN RESEARCH

Research Title: Cultural Diplomacy and Tourism Promotion in Uganda: A Case Study of Uganda National Cultural Center

Researcher: Nakirayi Grace, Master of Arts in Diplomacy and Global Studies, Nkumba University

Research Purpose

This study examines the role of the Uganda National Cultural Centre in promoting Uganda's cultural heritage abroad and explores cultural diplomacy strategies used to promote tourism.

What Your Participation Involves

- Participating in an interview or focus group discussion
- Allowing audio recording of the session (optional)
- Possible follow-up contact for clarification

Time Commitment

- Individual interviews: 45-60 minutes
- Focus group discussions: 90 minutes

Risks and Benefits

- Minimal risks involved
- No direct benefits, but contribution to knowledge about cultural diplomacy
- May contribute to improved cultural tourism strategies

Confidentiality

- Your identity will be kept confidential
- No names will be used in research reports
- Data will be stored securely and accessed only by the researcher
- Audio recordings will be destroyed after transcription and analysis

Voluntary Participation

- Participation is entirely voluntary
- You may withdraw at any time without penalty
- You may decline to answer any questions
- You may request deletion of your data

Contact Information

If you have questions about this research, contact:

- Nakirayi Grace: 0777 163 852
- Research Supervisor (Dr. Abaho Anne) : 0774 583 589

Consent Statement

I have read and understood the information about this research study. I have had the opportunity to ask questions, and all my questions have been answered to my satisfaction. I understand that my participation is voluntary and that I may withdraw at any time.

I consent to participate in this research: Yes ☐ No ☐

I consent to audio recording: Yes ☐ No ☐

I would like to receive a summary of results: Yes ☐ No ☐

Participant Name: _____

Signature: _____ Date: _____

Researcher Signature: _____ Date: _____