

**CONTRIBUTIONS/RELEVANCIES OF CULTURAL TROUPES TO PERFORMING ARTS
STUDENTS OF MAKERERE UNIVERSITY IN UGANDA;**

A CASE STUDY OF AFRIQUE ARTS TROUPE

BY

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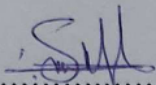
**A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR
THE AWARD OF A DEGREE OF BACHELOR OF ARTS IN MUSIC.**

OCTOBER, 2022

DECLARATION

I Asiimwe Robert, declare that this project is my original work and it has not been submitted in this form or any other form to this or any other institution for examination purposes. Any quotation made has been referenced accordingly.

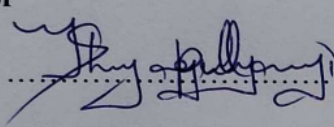
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KYAGULANYI POLYCARP

DEDICATION

To mummy, my late dad, my sisters and brothers, and my beloved friends.

All of you played a very big role in the completion of my studies. Your guidance, support, and love will always be treasured.

ACKNOWLEDGMENT

Completing this research has been a result of the unending support from many people to whom I owe this acknowledgment.

First and foremost I would like to thank the Almighty God for giving me life and making it possible for me to complete my University education for the undergraduate level of Bachelor of Arts in music at Makerere University. I wouldn't have done all I did if it wasn't for his grace and mercy.

I also extend my sincere appreciation to my supervisor Mr. KYAGULANYI POLYCARP for his high level of devotion, mentorship, intellectual guidance, and the cr, critical comments you gave to me right from the inception of this study to its conclusion without which this work wouldn't have been a success.

I feel overwhelmed to talk about my beloved mother Mirembe Justin, my late dad Kaita Godfrey, and my brothers, kyaligonza Michael, and Talemwa Gabriel. My sisters Joan and Precious, my relatives and friends for the financial support, encouragement, and assistance during the course.

I cannot forget to acknowledge the Afrique arts troupe for their corporation during my field study.

Finally, I would like to thank my fellow course mates and friends especially Kirabira Alex Kirabo, Mukaaya Isaac Isiah, Zzimula Fred, Bemba Joseph, Nahurira Mercy, and many others for their encouragement throughout my study at Makerere University.

GOD BLESS YOU ALL.

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LIST OF ABBREVIATIONS

PAF.....performing arts and films department

CHAPTER ONE: INTRODUCTION

1.1 Introduction to the Study

A cultural troupe is a group of dancers who perform cultural/traditional dance and music as entertainment to those who hire them. These troupes mostly in Kampala have specialized in performing ethnic dances and music from within Uganda however some go the extra mile to perform dances from Rwanda and other nearby countries. Some of the cultural dances performed by cultural troupes are *bakisimba*, *nankasa*, *muwogola*, *kadodi*, *runyege*, and *ntogolo*, among others.

Culture can be termed as the daily life of a human being that covers the beliefs, customs, social behavior, and norms of a given group of people. Anything to be termed as cultural must be accepted by society termed as culture.

A troupe is a group of performers who dance, act or sing at different places.

The study was community-based research aimed at fully bringing out the different reasons why performing arts students choose to join and work with cultural troupes that are based in the communities that surround Makerere University but in this case, we shall focus more on *Afrique* arts troupe.

The study also aimed to search for how cultural troupes can make an impact on the talents of their members, putting in mind that we focused on students of the performing arts department of Makerere University.

1.2 Background of the Study

The substantial growth of cultural troupes in Uganda has been mostly because of the talented youths in the locations surrounding Kampala who have been natured well to be cultural performers. As time went on, the schools adopted a curriculum and co-curricular activities like music dance, and drama competitions that help students discover their talents as dancers in the cultural spectrum. Furthermore, these students developed a passion for learning more about their culture and dances so this led them to cultural troupes since this is where they could get free education and training about the cultural dances and traditions. As these students grow, they join higher institutions

of learning as they pursue their dreams of getting more acquainted with the knowledge about their culture in dance and music and some of them end up as directors of cultural troupes laboring to teach what they know to those willing to learn from them. According to monitor May 22nd, 2018, when it comes to performing arts, Uganda as a nation has always been the pride of eastern Africa since 1967 when Namukwaya Zirimu helped to form the Uganda national choir. Uganda also had a national troupe called "THE HEARTBEAT OF AFRICA" which was famous mostly in the days of the Commonwealth.

1.2.1 Ndere Troupe

However, with time all that came to extinction only to be revived by Rwangyenzi who was a primary school teacher that started the *Ndere* troupe in 1986. (Monitor)

Being a troupe that was performing national dances, *Ndere* rose so fast to popularity and this also brought some notable dancers to fame like Okello Okelo who was known for his *Bwola* dance skills. (Monitor)

This was like an eye opener to other people who later stepped up and entered the business and this led to the establishment of other troupes like crane performers, *Engabu za Tooro*, *kitara* cultural troupes, and *Afrique arts troupe* many others which have emerged over time.

1.2.2 Afrique Arts Troupe

Afrique arts troupe started as a cultural troupe in the year 2004 dealing with mostly cultural dances and music but with the recent dynamics of performance, the troupe decided to cover all arts in the performing arts that included western dances and music hence changing to a troupe rather than a cultural troupe.

Based along sir Apollo Kawa road, *Afrique arts troupe* has lasted for more than ten years under the leadership of its director and founder Mariam Amooti, she has been operating by teaching in schools for Music dance, and drama competitions and performances at weddings, churches and other distinctive places like Bulange. Amooti is a 52-year-old lady who holds a diploma in performing arts from Makerere University where she got the inspiration to start up a cultural troupe.

1.3: Statement of the Problem

Most of the talented students find cultural troupes as the best solution for the talented to develop and practice their craft. Many cultural troupes have come up and many students from all over have been joining to make a career in cultural performances. However, these students have always been looking for a reason to stay as members of the cultural troupes after school since after they learn from cultural troupes; they always want to be professional in the field of cultural performances. This means that cultural troupes have always contributed a lot to students when it comes to performing arts. However, the contributions are always not talked about and they vary from one student to another. There is also limited research about the relevancies hence the reason behind this research.

1.4 Objective of the Study

1.4.1 Main Objective

The main objective of this study was to explore the contributions and relevancies of cultural troupes to performing arts students.

1.4.2 Specific Objective

To find out how best can performing arts students learn from cultural troupes and how best can this be achieved.

To create awareness of the importance of cultural troupes to all performing arts students.

1.5 Research Questions

- .1 How have cultural troupes been relevant to students at paf?
- 2 How best can cultural troupes impact the life of a performing arts student in the cultural world?
- .3 How can cultural troupes work with institutions to the benefit the students?
- .4 What is the possible solution to bridge the gap between cultural troupes and the performing arts department of Makerere University?

1.6 Relevance of the Study

The study established the contributions and relevancies of cultural troupes to

performing arts students of Makerere University in Uganda.

1.7 Scope of the study

Geographical scope

The area of operation was old Kampala and Bwayise as the areas that surround Makerere University. The study will be conducted at *Afrique arts troupe* rehearsal ground, PAF grounds because those are my target informants.

The venue was easy to access since it's managed by the people who are my informants so am very sure that this helped me to easily collect my data with no interference and cutting the coasts.

1.8 Content of the Scope

The research focused on the reasons why a student from the performing arts and film (PAF) would wish to join a cultural troupe even if society thinks that they know it all. What can they find in a cultural troupe that is not at school and how best can the school improve to reach the expected standard in practicing culture? The study targets PAF students that joined cultural troupes and cultural troupes managers.

1.9 Significance of the study.

The research is an academic requirement by Makerere University for the award of the degree of Bachelor of Arts in music. The research is done in the successful completion of the study.

Research is the only way through which ideas are developed and brought into existence in the real world. This research will generate information for future researchers in finding the contributions of cultural troupes to the surrounding.

1.10 The methodology

I used the qualitative methodology. This methodology provides descriptive information got from analyzing people's views, ideas, and suggestions collected from the field.

Through interviewing, one is able to find and collect much information from the participants, owners, and people of the troupe. Therefore, this study requires one to involve him or herself in the field where I interviewed, observed and interpreted the

information from the informants.

1.10.1 Research approach

I used the case study whereby I will focus on interviewing them to touch on what is required to fulfill my research.

1.10.2 Research tools/methods.

In this study, I preferred to use interviews, recordings, observations, and group discussions were necessary to gather authentic information while in the field. Below is a detailed explanation of how I used these research tools to acquire the needed data.

1.10.2.1 Interviews

I used semi-structured interviews and unstructured interviews. A semi-structured interview is where I formulated questions and put them on paper though during recording and interviewing I added some questions. This enabled me to formulate more questions that are vital to the study. The unstructured interview is where the scholar goes into the field without formulating questions instead he/she uses the head to develop questions that are asked to the interviewee while gathering information needed for the study in this type of interview, the researcher will be able to come up with detailed information about the topic.

1.10.2.2 Recording.

In the study, I needed to use recording gadgets to collect information for example recorder, camera, books, pens, and pencils, to help me capture videos, photos, and audio recordings, and also I intended to use semi-structured interviews and unstructured interviews. I added questions that I might have missed out on. This provided the interviewer with a chance to formulate more questions that may bring in more important information to the study.

1.10.2.3 Observation.

With this tool, I specifically used participant observation. This enabled me to be involved in the activities like studio recordings, dancing practices, and playing musical instruments. This helped me collect the information that I needed for my study.

1.11 Anticipated limitations to the study and how to solve them.

There are several hindrances that I faced during my research but I figured out how to go about them.

My informants were always busy. They had gigs during my research time. Therefore, communicating with them and finding the exact time for conducting the interview was difficult hence leading to the delay in collecting the information. So I decided to join the troupe and be part of the troupe so that everywhere they go I am with them whenever I need to interview someone.

Another challenge was the inadequate funds needed since the research is community-based whereby some people might ask for money to give me specific information. So I solve this by making friends within the troupes to ease my data collection.

1.12 Ethical consideration.

While carrying out research, I was bound to avoid plagiarism while preparing for my research such as copying people's work in articles, and books, without citing the sources of that information in case of a literature review.

I asked for permission from a person to be interviewed before recording them be it the videos, or taking pictures in the process of the interview. This is because some informants may not be ok with recording them.

I intended to listen to my informants more than talk this is because my research required more of lining to what people have to say because they are the people who are already in the field. I also know that some of the people I interviewed are elderly so this means they want to be listened more than create an argument.

I made sure that the people I recorded had agreed and are ok with it, telling them the intentions of the research, and also my expectations. This will help me guarantee that the informants are sure of what the information is going to be used for.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter aims at reviewing the literature on the study variables as put forward by different scholars. It focuses on the contributions of cultural troupes to the societies surrounding them like students from higher institutions like high schools and Universities.

Although there is not much literature about cultural troupes in Uganda, there is a big gap in the impacts these groups can have on the people that work and live around them hence the necessity for a study of this nature to bridge the gap.

In this chapter, the researcher looked at where most scholars highlighted their strengths and what they might have missed out and this is going to be done under general headings.

2.1 Meaning of Cultural Troupes

These are groups of performers who get paid for performing dances that are of a given cultural origin. An example of these dances is the *Bakisimba* dance whose origin is the *Kiganga* culture of Buganda kingdom in Uganda. As related to (the world of music 2019) "a company of actors or other performers, especially one that travels.". Now in this case we are looking at a group of performers who travel places to perform cultural dances and they do this by adding a little more creativity in the way the dances are presented to their audience.

Going into what has been written about traditional or cultural dances. "In Africa, music and dance have always been important for establishing certain arenas and meditation transactions within them. In the era of post-independence nationalism, the dances were itemized and made more disciplined and spectacular to give new states of aura of inclusiveness, rigor, and historical depth. As the image of a powerful African state declines, these same dance traditions are being hitched to commercial brands and the globalized consumerist/entrepreneurial dream. "From the Journal article *THE BRANDED ARENA: UGANDAN TRADITIONAL DANCE IN THE MARKETING ERA* by David Pier. He

further says that brand marketing in its latest global advances offers ideologies of public participation as David Guss clarifies in his quote that “the best tradition goes on audience consumption.

Going one of the questions I had to ask my informants that what keeps these troupes up and running since most of them offer free training to their members I found the answer in the MONITOR newspaper on Monday, September 10, 2018, an article written by David Mukooza when he said that performing artists make some good money from weddings, traditional ceremonies and entertaining at corporate events. The improvement of the social life of Ugandans lately is one of the reasons this business has gained momentum among Ugandans especially the youth and in this case we are talking about performing arts students from Makerere University. He adds that for cultural entertainment’s sake, according to Ms. Harriet Najjuma who was one of the directors of Afri performers- a cultural performing troupe, this business is about dancing and singing cultural music. A troupe is in most cases expected to have skills to perform almost all cultural dances in Uganda and others go the extra mile to perform those from other countries in the world. Ms. Najjuma says the money they charge for performing at an introduction ceremony is different from that of a wedding. More so, an upcountry event will also be a little more expensive than the one in the central district. The troupe and the client enter into an agreement where the client pays money and is then given a receipt. Most troupes work on advance payments and their workers (dancers) are mainly paid a wage for every event performed. However, a few troupes pay monthly.”

All this mounts to the answer I was looking for in one of my questions when I asked my informant Mariam Night Amooti about the major benefits of a performing cultural troupe to the youth mainly those from the performing arts department of Makerere University and the answer she gave me was facilitation by giving them money after a performance despite the skills they gain and exposure to the performing world.

Still about money and cultural troupes, in the same article, David Mukooza writes and says “this business is very profitable because the level of investment is low compared to the returns. According to Yusuf Kaddu, the proprietor of the Kika troupe, once one provides the instruments and costumes, it takes some time to procure others.

Therefore the returns that the business achieves are on zero investment. He says, "Other factors held constant one can hit a profit of more than Shs 15 million in a month if your troupe is popular and you have a high bargaining power." He also says some organizations are ready to spend on this kind of entertainment during corporate events and are slowly increasing the stakes of the business.

2.2 Factors affecting Cultural Troupe activities

Still from the above article, Najjuma brings out the challenges that a troupe owner might face during their time of service. I believe we all agree that every organization or group of people needs money for the smooth running of their activities and since some troupes are paying tuition for some of their members, this is one way the troupes have been able to retain and sustain their members since most talented performers go where the money is and this has been an issue to many troupes as Ms. Najjuma says that "initially, people who took to dance especially cultural dances were regarded as failures in the academic world or even in the corporate job market. Many didn't pay attention to the fact that cultural music and dance are talents and at some point, people can earn a living out of it. Ms. Najjuma adds in the article that "much as the business is not high-risk, it has many challenges. Some Ugandans are not proud of their cultural entertainment, calling it local. Therefore they will always downplay advances or only use them as a last resort," Najjuma says. "This mentality has greatly affected the business. Najjuma adds that the business is infested with a lot of unprofessionalism stemming from illiteracy and they sometimes slow down the business. Good talent is also hard to train and retain in this highly competitive business as creative dancers keep hopping from one troupe to another therefore it is hard to make and keep a good team," Ms. Najjuma says.

2.3 What can be done for students to learn and be more acquainted with their culture?

As of the above heading, we ought to know what the problem is to know what the solution could be and from the available literature, there is something that caught my eye that I think should be shared is an article written in 1993 in the *Music Educators Journal* from the *DIVERSE APPROACHES TO MULTICULTURAL MUSIC* book written BY DOUG GOODKIN says; "I work at an independent school. The San Francisco school reflects the cultural diversity of San Francisco in its student population of children,

ranging in age from three to fourteen years. For much of the school's twenty-seven-year history, a commitment to multicultural education has been implicit in this curriculum and approach to education. Moving from the center of an Orff-Schulwerk program, we teach music that draws from the rich heritage of the world's musical cultures. Children enjoy dances from Israel, Japan, Bulgaria, Appalachia, and Brazil; sing songs (in the indigenous language) from India, Ghana, Chile, Trinidad, and Scotland; play games from Mexico, the Georgia sea islands, and the British Isles; and play music from Cuban, Bolivia, Uganda, Indonesia, China, Spain, and Egypt adopted for percussion, recorder, and Orff instruments. By the time these children graduate from eighth, they have listened to, studied about, and played or sung music of Louis Armstrong, Fats Waller, Lester Young, Duke Ellington, Thelonious Monk, Bach, Mozart, Beethoven, and Schumann. They have learned about many types of music including American bluegrass, Balinese gamelan, Brazilian samba, Caribbean calypso, Chinese lion-dance drumming, French troubadour, Cuban comparsa, Bolivian Tarkthea, and Gregorian chant. They also will know at least one hundred American folk songs by the time they graduate.

The use of diverse genres relates to the content of a multicultural music curriculum, but equally important is the process by which the curriculum is taught. There are five overlapping approaches that I regularly use over the year. These combined approaches embrace both particularism and pluralism. Perhaps the most common approach to introducing multicultural musical material is providing support to a culture study unit taught by the classroom teacher. While students learn about the geography, history, dress, food, and costumes of a particular culture in the general classroom, they learn about the culture's songs, dances, games, and instrumental pieces in music class. Ideally, are sung in the native language, and any adaptations for instruments are true to the integrity of utmost importance, by native guest musicians and dancers, videos, recordings, photographs, and authentic instruments." With that information I think that the national curriculum development center (NCDC) should revise the curriculum to fit the dynamics of the changing world to cater to the young generation to know more about their cultures and know how to practice the culture because it becomes too much for them to learn all about their culture in the three years they spend at school or even the cultural troupes they run to and this leaves a lot unknown. And even the culture also

dies out slowly with time since the coming generations always get little knowledge about their culture.

2.4 What Is the recent trend of performing cultural Music And Dance today?

Dances and music reflect particular social, political, and cultural traits of a given society as we look at how schools and competitions have given shape to baakisimba dance originally from Buganda Kingdom. Here we are looking at how competitions have been instrumental in giving a new definition and context to how cultural dances and music are performed in schools. I took a look at research written by Dr. Sylvia Nanyonga-Tamusuza who wrote on how competition is instrumental in the redefinition of baakisimba, a music and dance genre performed in schools as well as music and dance festivals and she made a comment on how school competitions promote innovative approaches to music and dance performances, and form a cite for the formation of new baakisimba music and dance styles.

Dr. Nanyonga says that "While Baakisimba has been redefined and reconfigured throughout its history, school competitions have probably contributed and promoted the most innovations. Schoolgirl and schoolboy dancers, trainers, as well as members of the jury, partake in the recreational of baakisimba" (Sylvia Nanyonga-Tamusuza). Arthur Kayizi a renowned trainer and member of the jury has noted that "because of competition have changed the whole trend of the dance and its music; it is as if we are in a revolution. We are now moving away from the traditional baakisimba and we are moving to the created/composed baakisimba, although based on the one that already existed. The new ideas we add kill the authenticity but foster competition" (Kayizi 2002). As Lisa Gilman has noted, "there is a relationship between competition and change" (2000:334).

And as Sylvia Nanyonga-Tamusuza argues that "school competitions promote innovative approaches to music and dance performances focusing on the innovations in performing practices, musical accompaniment, choreography and costuming of baakisimba as strategies of competition. (SYLVIA NANYONGA-TAMUSUZA 2002)

2.5 Conclusion

The review of extant literature shows the limited research which has been done

concerning the contributions of cultural troupes to the surroundings and in this case Makerere University. Subsequently, the existing body of knowledge on the same topic is highly appreciated and limited. No wonder, there is no conclusive agreement on the contribution of cultural troupes to the people in their surroundings but mostly Makerere University students of the performing arts and film department are unanimously considered to be critical in this world and mostly when talent is one of the things that pay off the most in Uganda.

However, most talented university students do not wish to commit to one cultural troupe reason being that they think that it limits youth and takes up most of their talent and more so some are always looking for more challenges as well as collecting more money from different cultural troupes. How they do it is very simple, just master your cultural dance or cultural music and they will hire you whenever there is a need, and in most cases, this comes with higher pay since you are invited as a professional. Many students have been living off like this and they think it is the best way to work with cultural troupes.

Besides, there are a lot of challenges that face cultural troupe managers like people undervaluing the business calling it local and not worth the money they ask for forgetting that they have to facilitate a lot of things including transport and paying for the performers.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter describes the systematic process through which the study was conducted. It highlights the contributions or impacts of the cultural troupes to the people surrounding them in institutions like Makerere University located in Kampala Uganda. This chapter also describes the sources of data and data collection methods used to collect the data.

3.1 Research Design

A mixture of an analytical cross-sectional survey and descriptive and explanatory research was adopted. The descriptive aspect of the study was laid in identifying the factors that affect the students of the performing arts and film department at Makerere University while on campus. The analytical cross-sectional aspect was used to find the background of cultural troupes in Uganda. Quantitative methods were employed in research to establish what can be done for students to learn and be more acquainted with their culture and that of the people they ought to know about.

3.2 Survey Population

The study targeted the management and performing arts students who study at Makerere University and joined cultural troupes around the area.

3.2.1 Sample Size

The sample size was one cultural troupe. Data was collected from 10 respondents picked from *Afrique arts troupe*. The number of respondents was selected randomly. The number was considered appropriate because of the nature of the research's limited resources and taking into account the time the research was to be conducted. The number of informants helped to make the research deeper, richer, and more detailed information.

Table 1 shows the targeted sample size.

Category	population	Sample size (100%)
Management	1	10

Students	9	90
Total	10	100

Source; primary data

3.2.2 Sampling Design

Random sampling and purposive sampling was used as developed by Krejcie and Morgan (1970). A purposive sampling design was used to select respondents. Literature had revealed that cultural troupes' activities are highly practical and monetary and the information of the study required contact with people with experience in the cultural field as well as the cultural troupes business. Simple random sampling was used to select 10 respondents.

3.3 Data Sources

The researcher used both primary and secondary data. Primary data was collected from respondents of *Afrique arts troupe* using a questionnaire to get the different points of view from different respondents about the topic. This was because the data sources were original and the data was collected specifically for the study.

Literature was received using secondary data sources from published articles, journals, reports, and the internet and also from the MUK library.

3.4 Data Collection

3. Education sources

This included visiting the internet sites like JSTOR visiting the library like MULIB and MUK library and analyzing important documents in line with the topic. The information gathered from secondary data sources was very resourceful in preparing the study and giving the research a more defined perspective.

3.4.2 Primary Data Sources

This involved visiting the field to collect data from the selected respondents. The methods of collecting primary data involved;

- Observation. I had to observe the different dance rehearsals and performances that were in line with the study and that was the way I got to know and associate with the troupe members before asking them for an interview.

- Questionnaires. These are what I administered to most of my respondents. These contributed to the most important part of this research. They were very important because all the respondents were giving me the exact information that I needed since they were in the right position.

3.5 Data Analysis

This was the last stage of this chapter after having processed, transcribed, analyzed, and Compressed the data from the field into writing.

Data were edited to check their accuracy, and validity and to make sure nothing is miss quoted.

The data was collected using primary data collection means like the use of questionnaires, and interviews and was analyzed by comparing information from different informants to check the for mutually relevant information.

CHAPTER FOUR

PRESENTATION AND INTERPRETATION OF FINDINGS.

4.0 Introduction

This chapter presents the findings according to the collected data from the field. The findings were analyzed, interpreted, and presented according to the information collected, the objectives of the study, and the research questions. The research was about the contributions and relevancies of cultural troupes to PAF students of Makerere

4.1 Afrique Arts Troupe

Afrique arts troupe is a cultural troupe that started in 2004 by Mariam Amooti who was by then held a diploma in performing arts from Makerere University. It started with students that they were training in the schools where they trained in cultural dances from. Some of the students decided to stay as members of the troupe despite having education on the side.

Afrique arts troupe performs cultural music from all over Africa but mostly Uganda. The troupe has performed at various events including the recent show they staged at the Uganda National Cultural Center "Roots concert" on the 23rd of July 2022. The "Roots concert is an annual event organized by Afrique arts troupe where they expose their God given talents.

Afrique has had many members over time but some who have lasted long have earned a lot of experience in various areas like playing different instruments, training fellow members of the group. Also Afrique has promoted various talents who are recognized even in other sectors of arts. An example is Keith Mugenyi who is now a professional singer, songwriter, and producer and he does all this with the knowledge he gets from the Troupe. Besides the singers, Afrique has groomed a group of musicians who created a live band known as Mumapalz band which was started up by A group of friends from the cultural troupe. They are led by Keith Mugenyi and they play both popular music and African cultural music. The people who play in the live band are the same people who play in the troupe.

4.2 How has Afrique Arts troupe contributed to the students who are members of the troupe?

Afrique has been recruiting members every year and this year they received an average of 8 to 10 members making a total of 53 members including the consistent and non-consistent members. Afrique has also provided its students with basic knowledge about their culture including the dances like bakisimba and also playing instruments like the adungu. This is a great contribution to the students because the education system in Uganda doesn't prioritize practical work but rather theory so if a member of Afrique is blessed to have a platform where they can learn the practical side of education then that is a great contribution by the troupe.

Afrique has groomed popular musicians like Keith Mugenyi who has used the singing techniques to lift his career as a singer. He has also used his drumming skills to produce different songs as he has used the African drums in many of his products and all credit goes to the troupe for the contribution made to his career by the troupe.

Afrique has groomed many musicians who are now prominent in the performing arts sector in the world. Groups like the "Arsenal Mikebe" (With members like Dratel Epifany) have also emerged from Afrique arts troupe. Other groups like the Mumapalz band have also emerged from the troupe.

4.3 Response Rate

The response was great; 10 questionnaires were answered and non of them was misplaced meaning that the respondents were very positive towards the research.

4.4 Personal Data

For the sake of reliability and accuracy of the information/research findings, the researcher identified the respondents' bio-data in respecting their age, gender, level of education, and duration they have worked with cultural troupes.

Table 2 shows the gender of the respondents

	FREQUENCY	PERCENTAGE
MALE	04	40
FEMALE	06	60
TOTAL	10	100

Source; primary data

According to the findings, it shows that 60 percent were female and four percent were male. This imply that there is no gender bias in the field of cultural performances however much the owners claim that very few people of the male gender are committed to cultural troupes as they have other businesses on the side.

Table 3 effect showing the age range of the respondents.

		FREQUENCY	PERCENTAGE
Valid	18-25	06	60
	26-33	02	20
	34-41	01	10
	41-49	00	00
	50 and above	01	10
	TOTAL	10	100

Source: primary data

The findings indicate that only one person was in the range 50 and above, no one was in the range 41-49, only one was between 34-41, only two were in the range 26-33 and six were between 18-25. This imply that cultural troupes employ more young people than those Regards many years of experience and most probably those members between 18-25 years are most probably University students.

Table 4shows education level of respondents.

		FREQUENCY	PERCENTAGE
Valid	UCE CERTIFICATE	01	10
	UACE CERTIFICATE	06	60
	DIPLOMA	02	20
	DEGREE	01	10
	TOTAL	10	100

Source: primary data

The study established that only one member holds a UCE certificate, 60% of the

respondents hold a UACE certificate and are probably pursuing their first degree or diploma, only two of the respondents hold a diploma and only one has a degree. This implies that most of the members of the troupe were from the university looking forward to getting their first degree.

Table 5 shows respondents' length of service in the cultural troupe.

		FREQUENCY	PERCENTAGE
Valid	Less than a year	02	20
	1-3 years	03	30
	4-6 years	03	30
	7 years and above	02	20
	TOTAL	10	100

Source: primary data

The findings indicate that only two of the ten have less than a year serving the cultural troupe, 3 have between 1-3 years, only 3 have 4-6 years of service and these ones joined the troupe at a time the troupe's director was training for mdd competitions during the time they were still secondary school students, only two have served for 7 years and above.

HOW CAN WE BRIDGE THE GAP BETWEEN CULTURAL TROUPES AND INSTITUTIONS?

Institutions like Makerere University have had the pleasure of having these cultural troupes in the neighborhood since most these cultural troupes provide practical platforms for students to show case their talents and i think their needs to be a connection between the University and the cultural troupes. This is because cultural troupes provide the practical version of what is taught in class. This can be done when the University partners with one cultural troupe that can train and provide the platform for every student.

CHAPTER FIVE: DISCUSSION, SUMMARY, AND CONCLUSION

5.0 Introduction

This chapter presents to you the discussion, summary, and conclusions from the study

as it has been presented in the previous chapters and also suggests areas for further research.

5.1 Discussion Of what has to be done for Cultural retribution In Uganda through dance and music.

5.1.1 Education as an important role in finding the retribution of Culture.

Education has become one of the basic needs for anyone living in Uganda but this is the very reason why our cultures are not given the priority they deserve since the education system was decorated by foreigners who didn't care about the culture of the people they were introducing their systems to. For example, making a foreign language the official language of a country like Uganda has made children grow up not knowing their mother like Luganda since in school the same children are beaten for speaking their local languages. This has greatly caused the erosion of cultures in Uganda.

There is a challenge of having many cultures in Uganda where we have almost 50 diverse cultures. Amongst those include the Bakiga, Baganda, Batooro, Bacholi, and many others. This has made it difficult for the government of Uganda to decide which language should be made official and the hardest part is when some of the people from other cultures come to the central region for a better education but only to find one language being taught in Buganda because most schools don't teach more than one local language.

There is little or no faith in the culture of Uganda. Take an instance where the cultural minister is only concerned with fighting nudity but not teaching about the other aspects of culture like dance or even music. It should be remembered that all the oral traditions that were passed on from the recent generations were passed through music, dance, and folk tales but these are not given time or say so the cultural minister should be concerned with all the aspects of Ugandan culture.

The government should also look into using competitions as a way of promoting culture in schools. If there were national cultural competitions in all the aspects of culture like dance, music, and storytelling or tales this would be the strongest cultural foundation given to the young Ugandan citizens since a child grows up knowing his or her culture as well as other cultures.

In conclusion, if the above-mentioned challenges are addressed well then no student will wait to reach the university level or only rely on cultural troupes for a chance to practice their culture, and yet these troupes are only concerned about the business side.

Findings have revealed that the education system in Uganda is not supporting cultural preservation is the same reason why many people all over the country are willing to pay a lot of money just to take a look at their cultural dances and also hear their cultural music one more time since they only hear about it in stories from elders. For example, there is a Muganda man who asked one of the cultural troupes to play the *gwanga mujye* drum for his wedding just to hear how it used to sound, it sounded irrelevant to the people who were performing because of the nature of the event but since it is what the boss had asked then they had to comply.

The above statement shows that many people have grown up without knowing their culture and have grown up with the influence of the western culture not because they didn't like their culture but because they didn't get exposed to their culture at a young age.

5.1.2 Relationship between musicians and Cultural troupes

Ugandan musicians should find a way of incorporating their cultural sound into the music they do for performance because that is what will signify our country's music and also stand out from the music of other cultures take an example of a country like Nigeria which makes music using western musical instruments but blends it with their musical instruments and rhythms.

This relationship can be a great opportunity for cultural musicians to get employed in the sector of popular music like in recording studios and also be exposed to the international market because many African artists like Burna Boy have worked with their cultural musicians on his international stages and this has made his performances outstanding from other artists. In Uganda, musicians like Bobi Wine have worked with cultural troupes like the Kika troupe for the "carolina" song.

5.2 Conclusions and Recommendations

It was concluded that there is a need to re-craft the way the children are being taught as

found out by Bro. Godfrey Lutaaya as written in the new vision (March 27, 2019). He believes that our system is 10 to 20 years behind that of Europe and yet these are the people that still go ahead to learn the cultures of other countries yet here we are in Uganda not even learning our own. The education comes with other factors like National Cultural competitions to make students take part and in this way, they appreciate their culture.

Besides that, there is a need to incorporate cultural music into western or popular music to identify music made in Uganda from music from other countries.

There is also a need to create a relationship between schools and cultural troupes. This will improve the creativity levels in schools and also help students who have been unfortunate in a way that they didn't get to learn about their culture at a young age. A student not only knows what is taught in class but also gets to learn more about their culture in a more practical way when they are exposed to a cultural troupe.

There are also instances where university students need cultural troupes since the school can't provide all that is needed for its students to learn. For example, University students have had to hire costumes from cultural troupes for their projects and presentations and this has not only made the presentations look more professional but also the students get to differentiate between the costumes according to the different cultures. So in the whole process, everyone gets to benefit from the relationship between the cultural troupes and the university.

5.3 Areas for further research

This study has brought out the need to make research into areas like how cultural music can be incorporated into popular music to make a unique sound for Uganda. Uganda.

There is also a need to research the extent to which cultural troupes are only responsible for the preservation of culture in Uganda.

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APPENDICES
MAKERERE UNIVERSITY
BACHELOR OF ARTS IN MUSIC

QUESTIONNAIRES TO MANAGEMENT AND MEMBERS OF THE CULTURAL TROUPE.

Dear respondent

This is academic research about the contributions/relevancies of cultural troupes to performing arts students of Makerere University. It is being carried out as partial fulfillment of the requirements of the award of a Bachelor of Arts in music. As one of the respondents, your opinions are very important to the study. The information provided will only be used for academic purposes and will be treated with the utmost confidentiality.

The research questions are to spend a few minutes of your time and answer the questions that are in this questionnaire. Your co-operative is highly appreciated.

Thank you very much for your cooperation and time in advance.

The role played in the cultural troupe.....

Gender. Male. Female.

Age of respondent

18-25. 26-33. 34-41

42-49. 50-57. 58-above.

Education level

O Level. A Level. Diploma.

Degree. Second degree. PhD

For how long have you been in the cultural troupe

Less than a year. 1-3 years.

4-6 years.

7 years above.

**Section B INTERVIEW QUESTIONS
QUESTIONS FOR TROUPE MEMBERS**

When did you decide to join a cultural troupe and why?

Why did you choose this troupe out of all the troupes around?

What is your say about the failure of the department of performing arts to provide performance experience to their students?

How have you benefited ever since joining this troupe.

What are some of the challenges you have faced since joining this troupe?

Do you think other performing arts students of Makerere should join cultural troupes and why?

How would you advise a fellow performing arts student who has not joined a cultural troupe yet?

What dances do you do and what are your best?

How best can cultural troupes impact on the life of a performing arts student in the cultural world?

How can cultural troupes work with institutions to the benefit of the How students?

QUESTIONS FOR TROUPE LEADERS

What is your role in the troupe?

What inspired the formation of this troupe?

What is required for one to join the troupe?

Apart from dance what other things does the troupe do?

While students are always busy at school how often does the troupe rehearse with the

students?

How do you recruit new members in the troupe?

I can see many Makerere university students and alumni what could be the reason for that?

How old is the troupe?

Do you think students can benefit from their talents and how?

LIST OF INFORMANTS

NAME	DATE	VENUE
Mukaaya Isaac	18th August 2022	Paf
Apio Rebecca	20th August 2022	Afrique
Namuli Franklin	20th August 2022	Afrique
Ntambi Bob	21st August 2022	Afrique
Mariam Amooti	21st August 2022	Afrique
Matovu Charleson	21st August 2022	Afrique
Agola Simon	21st August 2022	Afrique
Kalule Jonathan	22nd August 2022	Paf
Keith Mugenyi	24th August 2022	Afrique
Akello Becky	25th August 2022	Afrique