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SCHOOL OF LIBERAL AND PERFORMING ARTS

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SUSTAINING CULTURE THROUGH DANCE IN KAMPALA: A STUDY OF NDERE TROUPE

BY

ABAHO JACKLINE

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DECLARATION

I hereby declare that the work in this dissertation is original and has never been submitted for an award of a degree in any University or Institution of higher learning.

STUDENT

SIGNATURE.....

DATE.....September 17, 2026.....

SUPERVISOR

DR ALFDANIELS MABINGO

SIGNATURE.....

DATE.....September 17, 2026.....

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I am thankful to everyone that made the completion of this research study possible. Great thanks to my supervisor Dr. Mabingo, my parents and guardians, informants as well as my course mates. I am deeply grateful to all the participants in the research, especially the Ndere team. Thank you for sharing experiences with me.

DEDICATION

I dedicate this research to all folk dance performers in Uganda.

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ABSTRACT

This study examined how dance contributes to sustaining culture in Kampala, focusing on Ndere Troupe. The study aimed to examine how Ndere Troupe uses dance for cultural education, explore its contribution to cultural sustainability in an urban environment, and identify ways of promoting and sustaining traditional dance practices. A qualitative case study approach was used, and data were collected through interviews and observation of performances. The data were analysed thematically.

The findings showed that Ndere Troupe plays an important role in preserving and sharing Uganda's cultural heritage through traditional dances, music, costumes, instruments, languages and cultural stories. The performances educate audiences about different cultures and create opportunities for people in Kampala and visitors to learn and appreciate Uganda's cultural diversity. The study also found that Ndere Troupe adapts some aspects of its performances to suit modern audiences while maintaining the cultural meaning of the dances. However, challenges such as limited financial resources, changing audience interests and low interest in traditional culture among some young people affect the sustainability of traditional dance.

The study concludes that dance is an important way of preserving and passing culture to present and future generations. It recommends greater use of social media, cultural education, partnerships and youth involvement to increase the visibility and sustainability of traditional dance in Uganda.

CHAPTER ONE

TOPIC: SUSTAINING CULTURE THROUGH DANCE IN KAMPALA: A CASE STUDY OF NDERE TROUPE.

Chapter 1: Introduction

The study aims to sustain culture through dance in Kampala under a case study of Ndere Troupe. Culture is a vital part of a community's identity, and dance is one of the essential media for expressing and preserving culture. In Uganda, traditional dance has played a significant role in promoting cultural diversity and national pride. However, many traditional dance forms are facing extinction due to urbanization, globalization, and cultural erosion.

The Ndere troupe, a renowned cultural dance group based in Kampala, has been at the forefront of preserving, promoting and sustaining culture through dance. Despite its importance, there is an absence of research on the specific strategies and approaches employed by the troupe to sustain culture through dance in Kampala. This study aims to explore the role of the Ndere troupe in sustaining culture through dance, examining its contributions to preserving and promoting Ugandan culture, identifying the strategies and approaches employed, and assessing the impacts of its efforts on the local community and cultural heritage. By investigating the troupe's efforts, this research aims to contribute to understanding how traditional dance sustains and preserves culture.

This section briefly provides context and foundation for the research and identifies the research gap and significance of the study, particularly through the background study, which guides the focus and direction, as it articulates the research issue through the problem statement. More to that, this section includes the research objectives and questions that clearly define what the research aims to achieve, help to ensure the research is relevant and meaningful and provide a framework for interpreting the findings. Lastly, in this section, there is the significance of the study, which justifies the importance and relevance of the research, as well as providing a sense of purpose and direction for the research.

1.2. Background of the study

Traditional dances in Uganda have a rich historical background, reflecting the country's diverse ethnic groups and their unique customs. For example, the Imbalu dance by the Bagisu people is

mainly for the circumcision ceremony, known as initiation for manhood. Runyege–ntogoro dance by the Banyoro Batooro is a courtship dance, where the man shows off his strength to prove that he is ready to own a family by picking up a girl from the dancers. Traditional dances in Ugandan culture serve various purposes, including cultural expressions, storytelling, celebrations and ceremonies, community bonding, preservation and promotion of culture.

Traditional dance performances and practices in Uganda have undergone significant changes over the years, influenced by various factors, including increased cultural exchange, where globalization has led to the exchange of cultural practices, influencing traditional dances through the invention of unique traditional instruments and dance styles. Influence of Western dance styles such as ballet and contemporary dance is influencing traditional Ugandan dances, leading to the adoption of new techniques and movements.

Loss of traditional significance due to the commercialization of traditional dances for tourism can lead to the loss of their original cultural significance and meaning. Changing social norms and values among others.

On the other hand, dance troupes have a rich history that varies across cultures and regions. Here is an overview of their origins, structures, operations and activities:

Community-based: Dance troupes often originated within specific communities, where dance was an integral part of cultural practices, rituals, and celebrations.

Cultural expression: These troupes were formed to express cultural identity, tell stories and preserve traditional practices. Oral tradition: Many traditional dance forms were passed down through generations via oral tradition, with dancers learning from experienced mentors.

Structure

Dance troupes often have a hierarchical structure, with experienced dancers and choreographers leading the group. Some troupes are led by community elders or respected cultural figures. Many traditional dance troupes use an apprenticeship model, where younger dancers learn from experienced mentors.

Troupes typically hold regular rehearsals to practice and perfect their performances to perform at various events such as cultural festivals, ceremonies and community gatherings. These troupes

often priorities preserving traditional dance forms and cultural practices as they engage with their communities, promoting cultural awareness and appreciation.

Dance troupes perform choreographed routines that showcase their cultural heritage. Other than entertainment, they often educate audiences about their cultural traditions, norms and practices. They engage in outreach programs, teaching community members about their cultural heritage. Some of the troupes participate in cultural exchange programs, sharing their traditions with other communities and learning from others in return**.** Ndere troupe was the first troupe in Uganda that became popular for its outstanding performance, and in so doing, many other people were motivated to start their own journeys.

Ndere troupe was founded by Stephen Rwangyezi, who was a talented flute player, in 1984. The name Ndere was derived from “Endere ", which means flute. The flute was chosen as a symbol of beauty, as it produced such beautiful and irresistible music that could be manipulated to express a range of emotions. The flute also symbolizes unity since all cultures have it in their traditional ensembles. The troupe started under a mango tree in Busega on Masaka Road. Stephen managed to mobilize different groups of people, both talented and untalented, to come up with a great troupe. With hard work, finally a center was opened up in 2003 at Plot 4505, Kira Road, Ntinda-Kisaasi Road, as a home of Uganda's pioneering traditional dance group, Ndere Cultural Centre. Ndere is also known as the ambassadors of Culture in Uganda, and they have performed several dances from various tribes around Uganda, for example, Amagunju, Amasinduko, Larakaraka, Otwenge, Owaro, Ekitaguriro, Orunyege-ntogoro, Imbalu, Naleyo, Ekizino, Entore, to mention but a few. The troupe performs these various dances at gatherings like weddings, cultural galas, give-away ceremonies and many more social gatherings.

The structural operations of the Ndere troupe include the founder and proprietor, Stephen Rwangyezi, who is a Ugandan musician and choreographer. He started the troupe as a way to preserve and promote Ugandan culture and works together with his managing team that oversees daily operations, including artistic direction, marketing and finance. This is under Leadership and Management. For artistic operations like performances, workshops and exhibitions, as well as cultural programs, this troupe contains different categories of people, including performers, trainers, designers and managers, and they are assigned to different roles whereby the managing committee receives work plans, plans for the troupe and makes sure that the troupe moves forward.

Trainers receive work plans and choreograph dances as well as teach the dancers how best they can bring out certain movements on stage. The designers are assigned to the roles of coming up with well-designed costumes and props according to the dances to be performed. In addition, they get to practice and choreograph their dances from their Centre, Ndere Cultural Centre, located in Kisasi, Kampala.

Ndere troupe showcases Uganda's rich cultural heritage through various traditional dances and performances. Some of the notable dances include: Imbalu initiation dance, Larakaraka courtship dance, Amagunjju Buganda royal dance, Ekitaguriro, Runyege-ntogoro, Amasinduko, Owaro, Adungu, and Kizino, to mention but a few. These are performed in traditional attire/costumes accompanied by local instruments like drums, flutes, bowharps, tube fiddles, zithers and many other instruments. The troupe's performances are designed to educate and entertain, providing a glimpse of Uganda's diverse cultural traditions. As for how performers get to the Ndere troupe from their communities, some of the performers are spotted from the limelight of performance and due to their unique skills shown off from the stage, they are identified and added to the troupe at their consent, while others apply and seek approval to join: therefore, they are trained and mentored to become part of the troupe. Ndere troupe also engages in community outreach programs, workshops, and training sessions, which provide opportunities for different individuals in communities to join the troupe.

Ndere troupe utilizes dances, performances, choreography, and teaching to preserve and sustain Uganda's rich cultural heritage. With a repertoire of over 40 authentic dances and songs from different regions of the country, the troupe showcases Uganda's diverse cultural traditions through high-energy performances, intricate choreography and authentic representation of traditional dance and music. These performances typically feature traditional Ugandan instruments, colorful costumes, and storytelling through dance and oral poetry. Ndere troupe also engages in various projects aimed at keeping African generations educated about traditional entertainment and using art to spread knowledge on current issues. The troupe provides opportunities for young performers to develop their talents and perform culturally relevant pieces, with a focus on fostering social development, developing artistically and socially disadvantaged youth and rekindling a sense of pride among young Ugandans. Additionally, Ndere Centre offers dance and culinary lessons, allowing visitors to learn local traditional dances and prepare traditional dishes for a fee. Ndere

cultural troupe has shaped several individuals who have been motivated to start up their own troupes in Uganda, for example, Bantu troupe by Fred Ssenkubuge, Afrique troupe by Mariam Mugenyi, Nkwanzi troupe by Prossy Kankunda, Abafumi cultural troupe by Milton Wabyoona, among others. In addition to that, Ndere has contributed to cultural awareness and sustenance in Kampala through dance.

1.3. Problem statement

Despite the significant contributions to cultural preservation and community engagement, traditional dance practices and communities like the Ndere troupe face challenges in being recognized as drivers of cultural sustainability in urban environments.

The significant contributions of Ndere should be recognized by cultural institutions which are focused on preserving and promoting cultural heritage, such as museums, cultural centers and historical sites. Tourism boards can benefit from partnering with Ndere to promote cultural tourism, highlighting the troupe's performances and cultural experiences. The local communities from which Ndere draws its inspiration and talent should also recognize the troupe's contributions to preserving and promoting their cultural heritage. International organizations that support cultural preservation and exchange programs can benefit from collaborating with the Ndere troupe, recognizing their value in promoting cross-cultural understanding and appreciation. Cultural preservation refers to the efforts made to protect and conserve cultural heritage, including traditional dance, music and art for future generations. Community engagement, on the other hand, involves actively involving local communities in cultural activities, promoting social cohesion and fostering a sense of ownership and identity. Funding, resources and support are crucial for cultural institutions like the Ndere troupe to sustain themselves and continue promoting cultural heritage. Without sufficient funding, these institutions struggle to maintain their operations, invest in talent development and showcase their cultural practices to wider audiences. The long-term viability of these institutions is essential for preserving cultural diversity, promoting community development and contributing to sustainable urban development. Recognizing the value of cultural institutions like the Ndere troupe can lead to increased support and funding, enabling them to thrive and continue making significant contributions to cultural sustainability. Moreover, cultural institutions play a vital role in fostering community engagement, social cohesion and cultural identity. They provide a platform for community members to come together, share experiences and celebrate their cultural heritage.

This lack of recognition hinders their ability to secure funding, resources and support, ultimately threatening the long-term viability of these cultural institutions.

1.4. General objectives

1. To analyse how the Ndere troupe incorporates cultural education through dance
2. To explore the contributions of traditional dance practices by Ndere to cultural sustainability in urban environments
3. To identify strategies for increasing the visibility and recognition of traditional dance practices and for supporting their long-term sustainability.

1.5. Research questions

1. How does the Ndere troupe incorporate cultural education through dance?
2. What are the contributions of traditional dance practices by Ndere to cultural sustainability in urban environments like Kampala?
3. What strategies can be set to increase the visibility and recognition of traditional dance practices and support their long-term sustainability?

1.6. Significance

Through research and scholarship, this research will contribute to the existing body of knowledge in the fields of cultural studies, dance anthropology, and performance arts. By exploring the role of dance in preserving and promoting cultural heritage, this study will provide valuable insights into the dynamics of cultural sustainability in urban settings. The findings will enrich scholarly discussions on the intersection of culture, identity, and performance, offering a nuanced understanding of how traditional dance practices adapt and thrive in contemporary contexts. Furthermore, this research will serve as a foundation for future studies on cultural preservation and promotion in Uganda and beyond, thereby advancing research and scholarship in these areas.

The findings of this research will have important implications for policy-making in the realm of cultural arts and heritage. By examining the strategies employed by the Ndere Troupe to sustain culture through dance, this study will provide policymakers with evidence-based recommendations for supporting and preserving Uganda's rich cultural heritage. The research will highlight the importance of integrating traditional dance practices into cultural policies, promoting cultural tourism, and providing resources for cultural institutions. Moreover, the study's insights into the challenges faced by cultural troupes in sustaining their practices will inform policy

interventions aimed at addressing these issues, ultimately contributing to the development of more effective cultural policies that support the preservation and promotion of Uganda's cultural diversity.

This research will have a direct impact on dance practices in Uganda and beyond. By documenting and analyzing the dance practices of the Ndere Troupe, this study will contribute to the preservation and promotion of traditional Ugandan dance forms. The research will also provide insights into the creative processes and innovations that enable cultural troupes to sustain their practices in contemporary settings. Furthermore, the study's findings on the role of dance in cultural sustainability will inform the development of dance curricula and training programs, ensuring that future generations of dancers and choreographers are equipped to preserve and innovate within their cultural traditions. Ultimately, this research will help to promote the value and significance of traditional dance practices, supporting their continued relevance and vitality.

The research will make a significant contribution to the preservation of the arts in Uganda. By examining the strategies employed by the Ndere Troupe to sustain cultural practices through dance, this study will provide valuable insights into the importance of preserving intangible cultural heritage. The research will highlight the role of cultural institutions and troupes in safeguarding traditional arts and cultural practices, and will inform strategies for preserving these practices for future generations. Furthermore, the study's documentation of traditional dance forms will serve as a valuable resource for cultural preservation efforts, ensuring that these important aspects of Uganda's cultural heritage are protected and promoted for years to come. Ultimately, this research will support the preservation of Uganda's rich cultural heritage, promoting its continued relevance and significance in contemporary society.

2.1. SCOPE

The scope of the study explains the extent to which the research area will be explored in the work and specifies the parameters within which the study will operate. This involves context scope, geographical scope and time scope.

2.1.1. Content scope

The research focuses on the variables that include cultural recognition and sustainability, traditional dance practices, urban environments in relation to cultural context, community engagement and participation. This will include the various forms, styles, and expressions of traditional dances, their cultural significance and their role in preserving culture.

In addition, the research includes the social, economic and cultural contexts of urban areas and their impact on traditional dance practices and cultural sustainability, as well as the involvement and participation of community members in traditional dance practices and their role in promoting cultural sustainability.

2.1.2. Geographical scope

The research was meant to take place at the headquarters of Ndere Cultural Troupe, which is known as Ndere Cultural Centre, located in Ntinda Plot 4505 along Ntinda-Kisaasi Road. The reason why I considered Ndere Cultural Centre is that it serves as the main venue for Ndere Cultural Troupe's performances, cultural training and events. In addition, the research involved some individuals in Kampala since it’s an urban area that was part of the problem statement.

CHAPTER TWO

2.1. Literature review

Several individuals and scholars have researched and written about the preservation and sustenance of cultures in Uganda. Various researchers have contributed to the development of cultural performances as well as cultural education.

John Story's framework on popular culture in his third edition of Cultural Theory and Popular Culture, pages 1 to 15, offers key insights into how popular culture can serve as a medium of cultural preservation and social reflection. His exploration of theoretical perspectives such as cultureless, structuralism and postmodernism provides a foundation for examining how the ndere troupe uses dance as a form of cultural expression and community connection.

More to that, John Storey discusses the fusion of popular and traditional culture. He elaborates on how this creates a fusion that creates a hybrid that appeals to a broad audience and reflects the way culture evolves in response to changing social dynamics and media influences. However much the Ndere troupe fuses popular and traditional culture through dance, this provides a foundation for examining how the troupe maintains cultural integrity and identity.

Stephen Rwangyezi, in his article entitled Preserving Uganda's traditional music in the New Vision newspaper of November 19th, 2019, states the role of cultural troupes in cultural preservation and emphasizes that cultural troupes are not just entertainers but also educators. In his view, troupes like Ndere play a crucial role in celebrating cultural diversity while promoting national unity through performances of dances from different ethnic groups, hence the need to research how troupes like Ndere have been able to promote and celebrate various cultures through their traditional dance performances.

Okaka Opio Dokotum and Peter Cooke's exploration of Ngoma competitions in Northern Uganda in the book Mashindano!Competitive music performance in East Africa, from page 271 to page 278, reveals the significant role of traditional performance arts in preserving culture, fostering community cohesion, actively engaging contemporary youth and supporting local economies. The research further explains how Ngoma competitions appeal to contemporary audiences while preserving cultural practices. This provides a foundation for assessing how the Ndere troupe can

offer strategies for cultural engagement that bridge the gap between tradition and modernity for future generations.

More to that, Peter and Opio continue to state that, according to their informants and their observation, competition has long existed in performance because it has helped to bring the different tribes of Northern Uganda together in unity facilitated by feasting together, and this brings about the need to examine how the Ndere troupe has collaborated with other competitive troupes to sustain culture through cultural dances on various occasions.

Gregory Barz, in his book entitled Music in East Africa, on pages 4 and 5, notes that performances like Ngoma are central to significant events such as initiation ceremonies, harvest festivals and other communal activities. He states that these performances create spaces for cultural transmission where values and traditions are passed down to generations, thus creating the need to assess how troupes like Ndere pass on values and traditions through traditional dance performances to generations as a way of sustaining culture.

Gregory further states on pages 5 and 6 that music in East Africa is seen as a form of resistance and protest, particularly in periods of political unrest and change. More to that, he emphasizes the way music can provide a platform for marginalized voices and act as a tool for social change, which raises the need to understand how the Ndere troupe uses and formulates traditional dances that act as a tool of change.

Nyakato L., a scholar in her research, Cultural education: a case study of Uganda 2011, from page 3 to page 6, examines how cultural troupes like Ndere play a role in educating the youth about Uganda's cultural heritage through performances. The research explains how youths and students respond to learning about their cultural heritage and their engagement with traditional practices. This pushes me to research how the Ndere troupe’s dance performances educate the youth and students on their different cultures.

Henry K. Olwoah, in his book The Role of Performing Arts in Uganda 2015, on pages 20 to 22, discusses how community-based organizations often play a key role in youth empowerment by offering platforms for young people to engage creatively and build skills, even without formal artistic training. Furthermore, he elaborates on how these platforms, like the Ndere troupe, contribute to the cultural heritage of Uganda through cultural performances. This brings out the

need to know, understand and examine how the Ndere troupe has contributed to the cultural heritage of Uganda through dance.

Anita D. Asaasira, in her article, Performing Uganda: Ndere Troupe's representation of a Ugandan identity," offers valuable insights into the Ndere troupe's role in preserving and promoting Ugandan cultural heritage through traditional music and dance. This Article's exploration of cultural representation and identity is particularly relevant for this research. She explains more, implying that by showcasing diverse cultural traditions and balancing authenticity and touristic appeal, the troupe's performances shape perceptions of Ugandan identity among audiences, highlighting the complexities of postcolonial identities in Uganda.

The article "Beyond collaboration: making and staging, co-becoming, co-construction and relationships through African dances in tertiary education" by Alf Daniels Mabingo, a Lecturer at Makerere University, explores the potential of African dances in fostering co-creation, co-construction and relationships in educational settings. By highlighting the role of African dances in promoting intercultural understanding, creativity, and collaboration, the article uplifts the significance of traditional dances in cultural preservation and exchange. This discussion is particularly relevant to the study of cultural sustainability through dance, as seen in the context of the Ndere troupe, which showcases Ugandan cultural heritage through traditional dance and music. The relevance of Mabingo's work to the Ndere troupe's efforts suggests that investigating how the troupe sustains culture through dance could yield valuable insights into the broader impact of traditional dance on cultural preservation and community engagement.

CHAPTER THREE

3. Methodology

This chapter gives an outline of the research methods that were followed while conducting this research. It provides information on how the research study was carried out and its implementation process, that is, the research methodology and design. The position of the researcher is also stated, followed by the methods that were used for the data collection. The tools I used for the data collection are described, as well as the procedures that were followed through that process. The criteria used for who the participants are and how they were sampled are also included. The ethical considerations followed during the research study are discussed, and, finally, the limitations of the research study are presented.

I intended to carry out qualitative analysis while carrying out my research by conducting in-depth interviews with community members, observations and document analysis. Qualitative research is a methodology used to gather in-depth insights into people's experiences, perceptions and behaviours. It involves collecting and analyzing non-numerical data such as text, images, and observations to gain a deeper understanding. I believe this method was appropriate for my research because its approach helped me to understand the cultural, social, and environmental context in which the Ndere troupe operates, providing insights into the troupe's role in sustaining culture. I used this method by conducting in-depth interviews with my informants to gather insights into their experiences and perspectives. In addition to that, I also observed performances, rehearsals, and workshops to gain a deeper understanding of the troupe’s cultural practices and expressions.

3.2. Research design

A research design is a systematic plan or framework that guides the collection, analysis and interpretation of data in a research study. I employed a case study design as my research design. A case study design is a research methodology that involves an in-depth, detailed examination of a single case or a small number of cases. This approach allows a researcher to gain a rich understanding of the complexities and nuances of the case. The characteristics of this design include in-depth analysis, a single or small number of cases, a qualitative approach and contextual understanding. I employed a case study design by gathering data through interviews and observations, clearly defining the case (Ndere troupe) and its boundaries.

3.3 Research tools

Interviews

An interview is a research method used to collect data through a conversation between the researcher and the participant. Interviews can be used to gather in-depth information about people's experiences, perceptions and opinions.

The researcher carried out interviews with various informants so as to get their personal information. While interviewing, the researcher will employed various types of interviews, for example, structured interviews, and while using this method, questions depended on the data and informants. The researcher also used the formal and informal interview methods.

The researcher employed the in-depth interview method, whereby they had a detailed physical conversation with participants to gather information. In addition, the researcher employed the focus group interview method, whereby a group discussion with multiple participants is conducted to gather information about their opinions, experiences and attitudes.

These interviews helped to gather various kinds of information that helped me accomplish my research, as they provided firsthand information to the researcher.

Non-participant observation

In this research tool, the researcher was able to learn practically from the informants, and this further educated the researcher about what transpires in performances, dance rehearsals and dance entertainment sessions with the Ndere troupe.

Participant observation in cultural dance performances was also used to disseminate information about how the Ndere troupe has been impactful in sustaining culture around Kampala.

Observation method through attending different performances, watching video performances or recordings made by the members of the Ndere troupe.

3.4. Tools of data collection

The following tools and gadgets were used in the data collection process of this research.

Voice recorder

A voice recorder was used to keep a record of all the information that was given to me, especially during the interviews. The voice recorder enabled the recording, documenting, and backup of the interviews that were carried out. This was eventually used in the transcription process, where reference was made to the voice recordings to get the exact interview data and to avoid distortion of the information given by the participants.

Notebook

During the interviews, a notebook was used both to keep track of the intended questions to be asked and also to note down the main ideas mentioned. It is also in this notebook that thoughts and ideas drawn from the interviews were noted.

Camera

A camera was used as well during the interview. It was used to document evidence of the interviews' occurrence. This was done through video recordings and taking photos. This also contributed to the authentication of the information given in the interviews through the photos, which act as evidence that the interviews took place.

3.5. Data analysis techniques

Qualitative research methods, such as in-depth interviews and observation, were subjected to thematic analysis, coding and content analysis to identify patterns and themes related to performers' experiences. Data quality control, like pilot testing, data validation and interceder reliability checks, was employed. This comprehensive analysis provided insights into the psychological, physical and social impact of the Ndere troupe on sustaining culture in Kampala.

Data analysis

I used four different types of data analysis, which include: in-field analysis, out-of-field analysis, textual analysis and contextual analysis. With in-field analysis, I collected data as well as analysed it by asking questions of my informants that disapprove, prove and clarify different issues as I took notes.

Without out-of-field analysis, I analyzed the collected data, made themes and thereafter wrote a report. Textual analysis enabled me to understand the language, symbols, pictures, and texts of the Ndere cultural troupe. Finally, contextual analysis helped me to understand the Ndere cultural troupe and their environment because it is my context.

3.6. Limitations of the study

The weather was one of the limitations that hindered my research, mainly rainfall, which caused inconveniences such as traffic jams, thus delaying interviews. However, the researcher solved this by adjusting to abrupt climatic changes by travelling 2 hours earlier than the appointment time, travelling with umbrellas for purposes of convenience on rainy days and using quick means of transport like motorcycles.

Inadequate funds were another limitation to my study, in that there were no permanent sources of funds, and at a certain point, parents were not able to raise the required amount of funds. However, the researcher solved this by making a strict budget for the available funds, as well as delaying gratification to be able to save some funds for my research.

Responses from the Ndere Cultural Centre might be biased in a way that they only emphasize the positive aspects of their work. The researcher was able to counterbalance this by interviewing audiences who offered neutral and critical perspectives, and the researcher also observed performances by myself to verify claims made during interviews.

There was limited access to internal information on the Ndere troupe's operations, such as finances, long-term strategies or challenges. The researcher relied on publicly available reports and interviews for operational insights.

Short-term research did not capture long-term changes in the troupe's cultural preservation efforts. The researcher could solve this by interviewing long-term members and cultural experts who provided insights into past and future trends.

Ethical considerations

During the study process, the researcher presented a consent letter from the Department of Performing Arts and Film of Makerere University to my informants to ask for access to the Ndere Cultural Centre. The researcher asked for permission from informants to record videos and audio of the interviews and observations. More to that, the researcher categorically stated to the informants the purpose of the research, which is Educational and not for any other reason.

The researcher made it a point to be very sensitive with questions to avoid being derogatory, provocative, insensitive, disrespectful and insulting.

The researcher ought to keep anonymity and confidentiality of very sensitive information from informants, and any kind of information that can put the informant or organization in danger was handled with extra care and responsibility.

The researcher dedicated themself to a dress code that did not make people uncomfortable, restless, disrespected, irritated, or provocative.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter presents, analyses, and discusses findings from the field in relation to the study on sustaining culture through dance in Kampala, with a specific focus on Ndere Troupe. The analysis is grounded in qualitative data collected from interviews with performers, audience members, and staff at Ndere Cultural Centre. The chapter specifically explores how cultural education is embedded within dance performance and how this contributes to broader cultural sustainability in an urban context.

The findings are organized thematically, drawing from recurring ideas, patterns, and meanings identified in the data. Theme one focuses on Cultural Education and Meaning-Making in Performance, Within this theme, three key categories / sub-themes are examined: Narrative and Interpretive Framing of Dance, Embodied Cultural Representation, and Experiential and Participatory Learning.

4.2 Theme One: Cultural Education and Meaning-Making in Performance

This theme explores how Ndere Troupe transforms dance from mere entertainment into a tool that communicates cultural knowledge. The findings reveal that cultural education is not delivered in a single way but rather through layered strategies that combine storytelling, embodiment, and audience engagement.

In an urban setting like Kampala, where traditional forms of cultural transmission such as family storytelling and community rituals are declining, performance becomes an alternative site of learning. Ndere Troupe occupies this space through performances that intentionally educate audiences about cultural practices, values, and histories.

However, this process is not neutral. It operates within broader contexts that influence how culture is packaged, presented, and consumed. Elements of modernization, audience expectations, tourism, and digital exposure shape how cultural knowledge is framed, raising critical questions about authenticity, adaptation, and cultural representation.

4.2.1 Cultural Narratives and Meaning in Dance Performance

According to my observation during fieldwork, Ndere Troupe does not perform dance without first explaining its meaning. Every performance is introduced through narration that gives the audience the historical background, cultural purpose and significance of the dance before it begins. This directly examines how Ndere Troupe incorporates cultural education into its dance performances. Similarly, the data collected insinuates that education begins before the first dance step is performed.

Informant 01 explained that every performance includes moments where the audience is taught about the dance. She stated:

> "These performances are not normal performances that we shall dance throughout. As we perform, the CEO, the founder, keeps on explaining. He says, for example, Ekaro, the Karamojong dance. He explains why they dance like that, the culture, where it started from and what it signifies. So that helps the audience to know more about that culture. It is not enjoyment only. There is a break for learning, and the audience gets to interact with the person leading the performance."

This statement shows that learning is intentionally built into the performance. The audience is not expected to guess the meaning of the dance. Instead, explanations are provided before and during the performance so that people understand its origin and purpose. This changes dance from being entertainment into a learning experience. The narration helps the audience connect the movements they see with the history of the people who created them. (A Mabingo - Research Studies in Music Education, 2020)

Informant 05 shared a similar experience and explained that narration ensures that no one is left behind during the performance. She said:

> "Before we dance, an introduction is done. An introduction of trying not to leave the audience behind, of where we are going and why we are going there. Because every dance has a reason why it is done. For example, when we are going to do Ekaro, a Karamojong man will come and narrate what really inspires those people to dance. Even in the midst of the dance, we can pause. Then we invite people to come along the journey while narrating to them why we are dancing."

This therefore shows that storytelling is central to the performance. Every dance has a history, and that history is shared with the audience before the performance begins. The explanation allows people to understand not only what they are watching but also why the dance exists. In this way, history is preserved alongside the dance itself. If the narration was removed, many of the cultural meanings behind the movements would remain hidden from audiences, especially those who do not belong to the community being represented.

An audience member also recognized this idea. Informant 06 explained:

> "There is also a dance that they have narrated to us while they are also dancing. They did not leave us behind. They could introduce us to what we were going to be watching."

This response is important because it confirms that the audience understands the educational message. The narration creates a connection between the performers and the people watching. Instead of simply observing dance, the audience becomes part of a learning process. This makes the performance more meaningful because people understand the story before interpreting the movements.

Informant 02 also described the performance as a form of storytelling. She explained:

> "Whenever they are dancing, it is like a skit. It has a storyline. They do not just jump on the floor and dance. They demonstrate the culture, where it is from and why it is done that way. They give an introduction first and then, as they are dancing, if you are really interested, you see that they are telling a story."

This suggests that traditional dance is a narrative rather than a collection of movements. Every performance tells the story of a community, its beliefs, its way of life and the reasons why particular dances were created. Likewise, Bakka et al. (2024) argue that the sustainability of dance should not be understood only through the idea of dance as an artistic product. The discussion of Ubuntu places emphasis on the social and communal functions of dancing, including community interaction, cultural identity and relationships. This finding challenges the common view that dance is only for entertainment. At Ndere, dance becomes another way of telling history.

Traditionally, these stories were shared within families and communities during ceremonies, festivals and everyday life. Older people taught younger generations through participation and oral tradition.

Today, Kampala is a highly urbanized city where many people have moved away from their ancestral homes. Families are smaller, people are busier, and opportunities to learn culture through daily community life have reduced. As Informant 06 observed:

> "Here in Kampala, we do not have time… we are going to sit there and narrate to our kids that this happened… But we can at least know that on Wednesdays there are traditional dances. So, we can come, witness and watch where we really came from."

This quotation explains why Ndere's role is important in an urban environment. Urbanity is not only about buildings and modern lifestyles. It also changes how people learn culture. In cities like Kampala, cultural knowledge is no longer passed on naturally within families as it was in many rural communities. Ndere responds to this challenge by creating a space where people can deliberately come to learn about their history through performance. The cultural center therefore becomes a classroom where dance replaces the traditional fireside storytelling that many young people no longer experience.

The findings further show that narration helps challenge stereotypes and misconceptions about different communities. Informant 06 reflected on her experience after watching the performance and said:

"I had always been told that the Karimojong are harsh people: they are hostile, but according to

What I witnessed in their cultural dance, they are really interesting people."

This statement shows that cultural education does more than preserve history. It also changes the way people understand one another. By explaining the meaning behind dances, Ndere encourages audiences to move beyond stereotypes and appreciate the values, traditions and humanity of different Ugandan communities. In this way, cultural education promotes both historical understanding and national unity.

In conclusion, the findings demonstrate that narrative and interpretive framing is one of the main ways through which Ndere Troupe incorporates cultural education into its performances. Through introductions, storytelling and continuous explanations, audiences are helped to understand the historical and cultural meaning behind every dance. In an urban setting where traditional ways of passing on culture are becoming less common, this approach allows history to remain alive and understandable. The dance therefore communicates more than movement: it communicates memory, identity and the lived experiences of Uganda's diverse communities.

4.2.2 Embodying Cultural Knowledge through Dance, Costume and Music.

According to my observation during field study, Ndere Troupe teaches culture by making it visible through performance. Dance is not presented as movement alone. It is performed together with traditional costumes, language, music, gestures and body expressions that represent the history and identity of different Ugandan communities. In addition to this, Informant 05 explained that performers are trained to represent cultures beyond their own. She said:

"If, for example, I am a Muganda, I will leave being a Muganda aside and wear a Mukiga if I am going to dance Kizino. We are taught all the way from training how those people behave, their character. The language that you are going to find in these dances is going to be specifically for that region… We went back to the roots. How did those people behave before? How were they dressing up before? Those are the kind of costumes that we

do have because we try very hard to reflect the true picture of how the people of a certain region behaved before and now."

This quotation shows that performers do not simply memories dance movements. They first learn the history, behavior, language and dress of the community they are representing. This finding agrees with Sublime's (2024) study of Baakisimba, which shows that dance can carry cultural knowledge through bodily movement. He argues that movements, postures and rhythms can communicate history, values and cultural identity across generations. This implies that dance becomes a way of teaching people about the lives of different communities rather than simply entertaining them. The body becomes a medium through which historical knowledge is communicated. Instead of reading about culture in books, audiences watch culture being performed before them.

Traditionally, these dances were performed by members of the communities during ceremonies such as marriages, harvest celebrations, initiation rites and royal occasions. At Ndere, however, the dances are performed by trained artists before mixed audiences that include Ugandans from different ethnic backgrounds, tourists and visitors living in Kampala. The context has changed, but the purpose of preserving historical knowledge remains. Rather than replacing the original meaning of the dances, Ndere creates a new cultural space where traditions continue to be understood by people who no longer experience them in their everyday lives.

The importance of this approach was also recognized by Informant 06 after watching the performance. She observed:

> "They have really preserved the language because to every dance they have been showing to us, you could hear different languages. And also, the costumes they have put on, because each dance has been having a different costume."

This response is significant because it comes from an audience member rather than a performer. Without receiving any formal lessons, she immediately recognized that language and costume communicate culture. This suggests that Ndere's performances successfully teach cultural identity through visual and verbal expression. Language becomes more than a means of communication:

it becomes evidence of Uganda's cultural diversity. Costumes also help audiences recognize the uniqueness of different communities and appreciate the historical identity attached to each dance.

Informant 07 further explained that body movements themselves carry cultural meaning. She stated:

> "I have seen some dances where they kneel as if they are greeting. Then some when they are waving like saying bye. Other dances just show that they are welcoming people. All those are significant in culture because we relate to them."

This finding demonstrates that dance preserves everyday cultural practices that are becoming less visible in urban life. Actions such as kneeling, greeting visitors and welcoming guests were once common expressions of respect in many Ugandan communities. However, urbanization has changed social life. Kampala is home to people from different ethnic backgrounds, different religions and different lifestyles. Many children grow up away from their ancestral homes and therefore have limited opportunities to observe these cultural practices within their families.

Through performance, Ndere brings these practices back into public view and reminds audiences that culture is expressed not only through ceremonies but also through ordinary human behavior.

The importance of historical representation was also emphasized by Informant 02, who explained that Ndere deliberately avoids changing the original identity of the dances. She stated:

> "It has not changed any dance. They are not adding these official music instruments. They still dress the way they used to… Most of the things are cultural so that they can be able to keep them without changing them."

Although some adaptations are made to suit modern performance spaces, participants consistently described Ndere's commitment to maintaining the historical character of traditional dance. This reflects an understanding that cultural sustainability is not only about keeping dance alive but also about protecting the meanings attached to it. The costumes, traditional instruments, languages and gestures connect present-day audiences with Uganda's past.

In conclusion, embodied cultural representation is one of the strongest ways through which Ndere Troupe incorporates cultural education into its performances. In an urban environment where historical knowledge is gradually disappearing from everyday family life, the performing body becomes a living archive. Through movement, costume, language and traditional symbols, history is transformed into an experience that audiences can see, hear and remember. This demonstrates that cultural sustainability in Kampala depends not only on preserving dance as an art form but also on preserving the stories, identities and values that the dance continues to represent.

4.2.3 Experiential and Participatory Learning

According to my experience and observation at Ndere Centre, Ndere Troupe does not only teach culture through narration and performance, but also by creating experiences that allow audiences to connect with culture personally. People do not simply sit and watch the performance. They are welcomed, guided through the stories behind the dances and encouraged to become part of the experience. (**A Mabingo -** Research in Dance Education, 2019)

Informant 06 described how the performance began before the first dance was presented. She explained:

> "When I just arrived here, I just saw drums moving here and there. I did not understand, but the welcome they showed us really carried us along with them to know that these dances we were going to see were traditionally made. The traditional men I saw opening the dances really carried us along with them. They did not leave us behind."

This shows that cultural learning starts from the moment visitors arrive at the cultural center. The welcome itself becomes part of the performance. Rather than separating the audience from the performers, Ndere creates an environment where visitors feel included from the beginning. This approach allows people to experience culture instead of only hearing about it.

The audience gradually becomes emotionally connected to the performance, making the learning process more meaningful.

Informant 01 also explained that audiences are given opportunities to interact with the person leading the performance. She stated:

> "It is not enjoyment that you are going to see it. There is a break of learning, and the audience gets to interact with the person leading the performance."

This suggests that learning at Ndere is not one-sided. The audience is given time to listen, ask questions and understand the meaning behind what they are watching. This interaction makes the performance different from many modern entertainment events where the audience only watches. At Ndere, learning becomes part of the performance itself.

The findings further show that participation helps people reconnect with cultures they have become distant from because of urban life. Informant 05 explained:

> "Like Kampala, truth to be told, a lot of children nowadays are born without any clue of who their ancestors were or how they were behaving before. But when those children come here and watch those shows, they really get a true reflection of where they come from."

This quotation points to an important reality about urbanity. Kampala is a city where people from different regions of Uganda live together. While this diversity creates opportunities for interaction, it can also weaken people's connection with their own cultural backgrounds. Many children grow up speaking different languages, attending modern schools and living far from their ancestral villages. As a result, they may know very little about the customs, dances and traditions of their own communities. Ndere responds to this challenge by creating a place where culture can be experienced directly. Instead of reading history in a classroom, visitors see, hear and feel it through live performance.

Informant 06 also recognized the educational value of this experience. She reflected on how the performance changed her own understanding of another community. She said:

> "I have seen regions that I had never imagined had interesting things. For example, the Karimojong, we were always told they are harsh people, they are hostile, but according to what I witnessed in their cultural dance, they are really interesting people."

This quotation demonstrates that experiential learning can change people's perceptions. Before attending the performance, the informant's understanding of the Karamojong community was

shaped by common stereotypes. After watching the dance and listening to its explanation, she developed a different perspective. This suggests that cultural education is not only about preserving traditions but also about encouraging respect and understanding among Uganda's different communities.

Informant 07 also recognized that Ndere's performances help people remember their cultural identity. She explained:

> "If we continue and it doesn't die out, we shall not forget how our great-great-grandparents used to dance or what our culture of dance is."

This finding shows that participation in cultural performances helps preserve collective memory. The performance becomes a meeting point between the past and the present. Older cultural practices are introduced to younger generations in ways that are easy to understand and remember. Rather than keeping history in museums or books, Ndere allows history to be experienced through live performance.

The findings also suggest that learning at Ndere goes beyond dance alone. Informant 02 explained:

> "Most of the things are not modernized. Though they are a little polished to fit the changing environment we are in, the food is still the same, the dressing is still cultural, and all the songs in those dances are vocal. The drumming and the xylophones are all local."

This shows that visitors experience culture through many different elements at the cultural center. Traditional architecture, local food, indigenous musical instruments and traditional dress all become part of the learning experience. This demonstrates that culture is not limited to dance movements. Instead, dance introduces audiences to a broader cultural environment where different aspects of Uganda's heritage are preserved together.

Traditionally, learning culture happened naturally within families and communities through daily life. Children learned by participating in ceremonies, observing elders and taking part in community activities. In an urban setting like Kampala, these opportunities are becoming less common because of changing lifestyles, migration and modern forms of entertainment. Ndere

creates a different context where these cultural experiences can continue. Although the learning now takes place on a performance stage instead of within the village, the purpose remains the same: passing cultural knowledge from one generation to another.

In conclusion, experiential and participatory learning is an important way through which Ndere Troupe incorporates cultural education into its performances. By welcoming audiences into the performance, encouraging interaction and creating opportunities to experience culture directly, the troupe makes learning active rather than passive. In an urban environment where many people are becoming disconnected from their cultural heritage, this approach helps preserve historical knowledge, strengthens cultural identity and encourages appreciation of Uganda's diverse traditions.

4.3 Theme Two: Traditional Dance Practices and Cultural Sustainability in Urban Kampala

This theme examines how Ndere Troupe's traditional dance practices contribute to sustaining culture in Kampala, an urban environment. Cultural sustainability in this study refers to the continued transmission of cultural knowledge, values, practices and identity from one generation to another. Kampala is a modern and multicultural city where people from different parts of Uganda live together. Many people have moved away from their ancestral homes, and children grow up with limited opportunities to learn about their cultures through family life or community ceremonies. Because of this, institutions such as Ndere Troupe have become important spaces where culture can still be experienced, understood and passed on.

The findings show that Ndere Troupe contributes to cultural sustainability in three major ways. First, it reconnects urban people with their cultural identity and history. Second, it adapts traditional culture to fit urban life without losing its meaning. Third, it creates opportunities for cultural learning across different communities and generations.

4.3.1 Sustaining Cultural Knowledge through Traditional Dance in Kampala.

One of the strongest findings from the interviews is that Ndere Troupe helps people living in Kampala reconnect with their cultural identity. Many participants explained that urban life has

reduced opportunities for people to learn about where they come from. Families are busy with work, and children are no longer taught culture in the same way as previous generations. Dance therefore becomes an important way of reconnecting people with their history. Informant 06 explained this challenge clearly:

> "Here in Kampala we do not have time… we are going to sit there and narrate to our kids… But we can at least know that on Wednesdays there is traditional dances… we come, witness, and we do really watch where we really came from." (Informant 06)

This quotation shows that dance has become another place where cultural knowledge is shared. Instead of learning culture only at home or in the village, people now learn it through performance. Informant 05 expressed a similar idea when explaining why these performances matter in the city.

> "A lot of children nowadays are born without any clue of who their ancestors were… when they come here and watch those shows, they really get a true reflection of where they come from." (Informant 05)

This quotation demonstrates that Ndere does more than entertain audiences. It helps young people understand their roots and gives them knowledge that they may not receive elsewhere.

During my observation, audiences watched performances representing different regions of Uganda while explanations were given about each dance. This allowed people from different backgrounds to recognize their own cultures while learning about others. (A Fernandez - 2019)

The findings therefore suggest that cultural sustainability is not simply about preserving dances. It is about preserving the stories and identities that those dances carry. In an urban environment where many traditional forms of cultural education have weakened, dance becomes a bridge between the past and the present.

4.3.2 Adapting Traditional Dance to Urban Life while Preserving Cultural Meaning

The findings also show that Ndere Troupe does not preserve culture by refusing change. Instead, the troupe carefully adapts some traditional practices so that they can survive in an urban

environment while maintaining their cultural meaning. Informant 01 explained that some traditional costumes have been modified to suit present-day conditions.

> "We use our costumes instead of using skin… sometimes it can smell. So, we modernize the skin." (Informant 01).

This quotation illustrates that some physical materials have changed, but the cultural identity of the dance remains the same. The adaptation makes performances practical without removing their traditional significance. (C Hou - Journal of Literature and Arts Research, 2025)

At the same time, the troupe avoids changing the important cultural elements of performance.

Informant 02 stated:

> "He has not changed the dressing code… All the songs in those dances are vocal… the drumming, the xylophones, it's all local." (Informant 02)

Similarly, Informant 05 explained:

> "We do not change what happened then to make it look how people want it to look today… we truly want to show how things really happened." (Informant 05)

These responses suggest that Ndere carefully balances change and preservation. Some adjustments are made so that performances fit today's environment, but the history, music, costumes, language and meaning of the dances remain central.

This balance is particularly important in Kampala because urban audiences have different expectations from rural communities. Performances must attract modern audiences while remaining faithful to the cultures they represent. The findings therefore show that cultural sustainability does not mean freezing culture in the past. Instead, it means allowing culture to respond to changing environments without losing its identity.

4.3.3 Shaping Urban Perceptions of Culture through Dance.

The findings show that Ndere's performances influence how urban audiences understand traditional culture. This is important because some participants described negative attitudes towards traditional practices: for example, informant 01 explained, "People used to think that everything cultural is demonic."

She also described the former perception that performers were poor or uneducated. However, she argued that Ndere has helped challenge this image by showing that cultural performers can also be educated and professionally employed.

Informant 05 described a similar challenge where she explained that many people see traditional practices as backwards because “we live in a digital world." She argued that becoming modern should not mean completely abandoning cultural knowledge. This reflects what Bhabha (1994) describes as cultural negotiation. Culture does not always exist as a simple choice between “traditional" and "modern." People often negotiate between different cultural influences and create new ways of living within changing social environments.

Kampala provides a strong example of this situation where young people are exposed to social media, contemporary music, international entertainment and changing lifestyles. Informant 07 compared traditional dances with contemporary forms, observing that: “now dances have changed. It’s squeeze, it’s twerking.”

Her concern is that if traditional dances disappear, people may lose knowledge of how previous generations danced.

This finding shows why Ndere’s performances are significant in an urban setting. They provide an alternative cultural experience to the forms of entertainment that dominate contemporary urban life.

An audience member may watch a dance and give it a meaning that differs from the meaning understood by the community from which the dance originated.

This supports the importance of explanation and narration during Ndere's performances. Informant 05 explained that before performing a dance, an introduction is given so that the audience understands where the dance comes from and why it is performed. She stated, “Not to leave them behind, but also to let them understand why the dance is done."

This connects with Smith's (2006) argument that heritage is not simply an object from the past. Heritage involves the meanings people attach to cultural practices in the present. Ndere's explanations therefore help to guide the audience towards particular understandings of dances.

In conclusion, the findings under Theme Two demonstrate that Ndere Troupe contributes to cultural sustainability in Kampala by reconnecting people with their cultural identity, adapting traditional practices to fit urban life without losing their meaning, and creating opportunities for cultural learning across communities and generations. In a city where modern lifestyles often reduce everyday cultural learning, dance becomes an important way of preserving history, identity and cultural knowledge. The findings therefore suggest that cultural sustainability is not achieved by resisting change completely, but by ensuring that cultural values and traditions continue to be understood and practiced within changing urban contexts and passed on to future generations.

CHAPTER FIVE

5.1 CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the conclusions and recommendations of the study on Sustaining Culture through Dance in Kampala: A Case Study of Ndere Troupe. The conclusions are based on the findings presented and discussed in Chapter Four. This section gives a conclusion for each chapter of the study and then presents recommendations based on the three research questions. The recommendations focus on ways of strengthening cultural education, supporting cultural sustainability in Kampala, and increasing the visibility and long-term sustainability of traditional dance practices.

5.2 Conclusions

5.2.1 Chapter One: Introduction

Chapter One introduced the study by examining the role of traditional dance in sustaining culture in an urban environment, with Ndere Troupe as the case study. It explained that Kampala is a changing and diverse urban environment where people from different cultural backgrounds live and interact. The chapter showed that urbanization, modern forms of entertainment, technology, and changing lifestyles can affect the way cultural knowledge is passed from one generation to another. The chapter therefore established the need to examine how dance can continue to preserve cultural knowledge in such an environment. It also presented the research problem, objectives, research questions, significance, scope, and purpose of the study. The chapter provided the direction for investigating the relationship between traditional dance, cultural education, and cultural sustainability in Kampala.

5.2.2 Chapter Two: Literature review

Chapter Two reviewed literature related to culture, traditional dance, cultural education, cultural sustainability, and urbanization. The literature showed that dance is more than physical movement or entertainment because it can communicate history, values, beliefs, identity, language, and social practices. The review also showed that culture can change when societies change, especially in

urban environments where different cultures meet and where modern forms of entertainment have a strong influence. The chapter further showed that cultural sustainability does not mean keeping culture completely unchanged. It involves passing cultural knowledge to younger generations while allowing cultural practices to remain meaningful in changing social conditions. The literature therefore provided a basis for understanding Ndere Troupe as a space where traditional knowledge can be taught, performed, experienced, and adapted within Kampala.

5.2.3 Chapter Three: Methodology

Chapter Three explained the methods used to collect and analyses data for the study. The study used a qualitative approach and focused on Ndere Troupe as a case study. Data was collected through interviews with people who had different experiences and knowledge of the troupe, including performers, staff, and audience members. The study also considered observations of the performances. The collected information was organized around the main ideas that emerged from the field data. This approach made it possible to understand not only what Ndere Troupe performs, but also how performers and audiences understand the cultural meanings of the dances. The methodology therefore provided the basis for presenting the experiences and views of the participants in relation to the three research questions.

5.2.4 Chapter Four: Presentation and Discussion of Data

Chapter Four presented and discussed the findings of the study in relation to the three research questions. The findings showed that Ndere Troupe uses dance as a form of cultural education through narration, costumes, language, music, instruments, movement, storytelling, and audience interaction. The performances help audiences learn about different Ugandan cultures and their histories and meanings. The findings also showed that traditional dance contributes to cultural sustainability in Kampala by keeping cultural knowledge visible in an urban environment and by creating opportunities for young people to learn and perform cultural practices. At the same time, the study found that this process takes place within a changing environment. Modern lifestyles, limited interest among young people, digital entertainment, limited rehearsal time, maintenance costs, and changing perceptions of traditional culture create challenges for the troupe. The findings further showed that social media, schools, tourism, cultural exchanges, international organizations, and partnerships with other dance groups could help increase the visibility and sustainability of

traditional dance. Overall, the chapter demonstrated that Ndere Troupe does not only preserve dances as performances: it also keeps cultural knowledge, identity, history, language, and social meanings in public view.

5.3 Recommendations

The recommendations below are directly related to the three research questions and emerge from the findings discussed in Chapter Four.

5.3.1 Recommendation on Cultural Education through Dance

Research Question One: How does Ndere Troupe incorporate cultural education through dance?

Ndere Troupe should strengthen the educational part of its performances by developing clear and well-researched explanations for each dance. The findings showed that narration before and during performances helps audiences understand where a dance comes from, why it is performed, and what its movements and costumes mean. Therefore, the troupe should continue using this approach and make the explanations more consistent. The troupe could also prepare short written or digital information about the dances so that audiences can learn more even after the performance. This would help ensure that the cultural knowledge communicated through dance is not lost and that audiences do not only remember the movements but also understand their historical and cultural meanings.

5.3.2 Recommendation on Cultural Sustainability in Urban areas like Kampala

Research Question Two: What are the cultural contributions of Ndere Troupe's traditional dance practices to cultural sustainability in an urban environment like Kampala?

Ndere Troupe should increase its cultural education programmers for young people, especially through schools and community programmers in Kampala. The findings showed that many young people have limited knowledge of their cultural origins and are more exposed to modern forms of entertainment. At the same time, the study found that young performers can learn cultural practices and develop an interest in them when they are introduced to dance at an early age. The troupe

should therefore work with schools, universities, and community organizations to provide regular dance demonstrations, workshops, and cultural learning activities. This would create a stronger connection between young people and their cultural background while ensuring that traditional dance continues to be practiced in an urban environment.

5.3.3 Recommendation on Visibility and Long-Term Sustainability

Research Question Three: What strategies can be adopted to increase the visibility, recognition, and long-term sustainability of traditional dance practices?

Ndere Troupe should strengthen its digital marketing and partnerships with schools, tourism organizations, cultural institutions, embassies, international organizations, and contemporary artists. The findings showed that social media is an important way of reaching today's audiences, while partnerships can create wider opportunities for performances and cultural exchange. The troupe should therefore regularly share short videos, photographs, dance explanations, interviews, and performance highlights on platforms such as TikTok, Instagram, Facebook, and YouTube. It should also create more partnerships that can bring traditional dance to new audiences. In addition, the troupe should strengthen regular training and rehearsal programmers so that young performers can learn dances from different regions. These strategies can increase public interest, create more performance opportunities, and support the long-term survival of traditional dance.

5.4 Overall Conclusion

The study concludes that traditional dance can play an important role in sustaining culture within an urban environment such as Kampala. The case of Ndere Troupe shows that dance can keep cultural knowledge alive by teaching people about language, history, identity, values, costumes, music, and ways of life. The findings also show that cultural sustainability requires more than simply repeating old dances. It requires passing knowledge to younger generations, creating spaces where people can experience culture, and finding ways of keeping traditional practices relevant in a changing society. Ndere Troupe has created such a space by bringing different Ugandan cultures together through performance. However, its continued sustainability requires stronger youth involvement, wider cultural education, better digital visibility, and stronger partnerships. Therefore, sustaining culture through dance in Kampala depends on balancing the protection of

cultural meaning with the need to reach and educate people living in a modern and changing urban society.

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