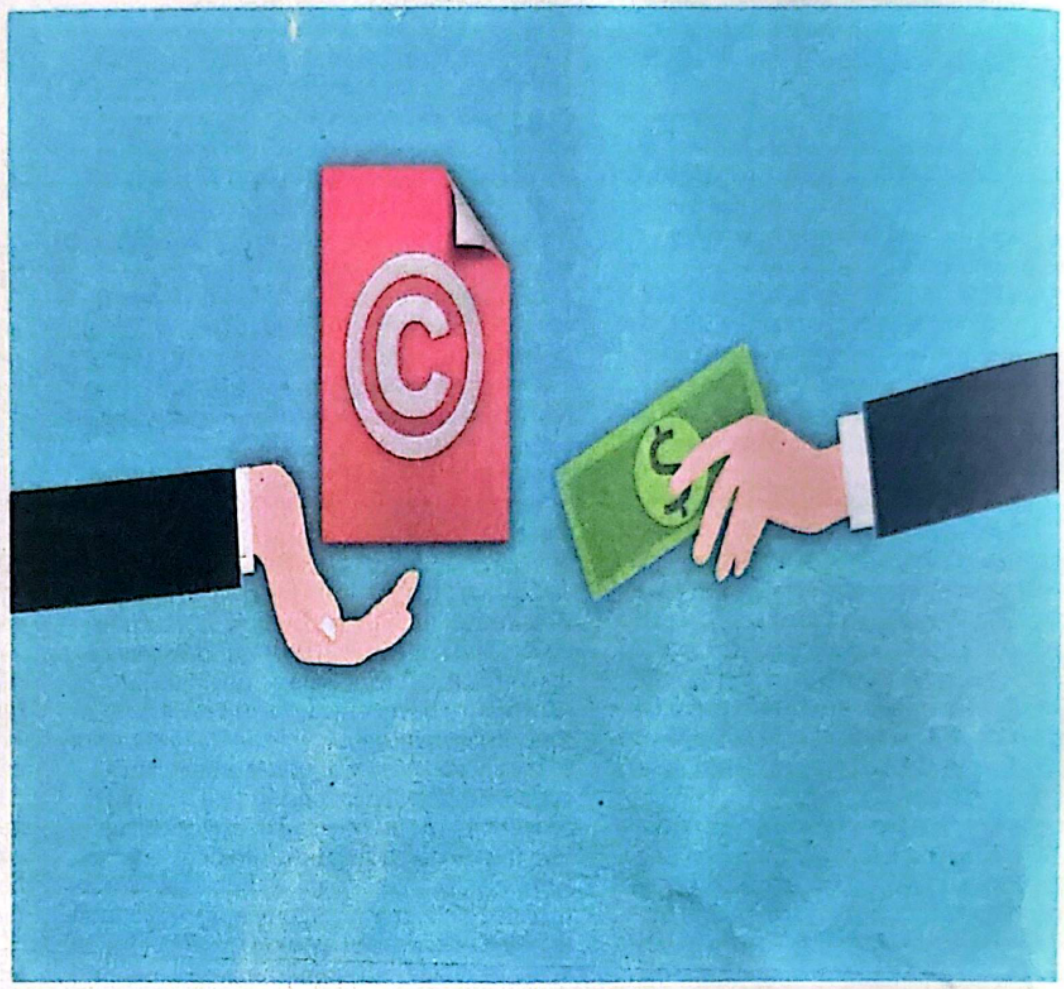
LETTER OF THE DAY

Opportunity or illusion? On Copyright and young creatives



The recent passing of the Copyright and Neighbouring Rights (Amendment) Bill, 2025, by the Parliament of Uganda, has been widely celebrated as a victory for the creative industry.

Designed to strengthen intellectual property rights, the law promises better protection, fairer pay, and improved control over creative works in the digital age.

But an important question remains: Will it truly benefit young creatives across all fields or only a few?

At face value, it presents significant opportunities.

It modernises Uganda's outdated copyright framework by improving revenue sharing mechanisms, and ensuring creators can earn from digital platforms.

For young adults navigating music, film, writing, photography, and digital content creation, this signals a shift toward recognising creativity as a legitimate economic activity.

The law introduces stronger enforcement measures and clearer ownership rights, meaning a young artist can now better protect their work from unauthorised use.

It also enhances remuneration systems, allowing creatives to earn royalties whenever their content is commercially exploited.

In theory, this opens doors for youth to turn passion into sustainable income.

However, the reality on the ground is more complex.

Samuel Timaka, a young author, has been following developments around the law, and admits that the law brings both hope and concern.

His excitement reflects a wider sentiment among young writers and digital creators, who have long struggled with content theft and lack of recognition.

Yet Timaka is also critical. He notes that much of the public conversation and even policy focus appears to centre heavily on musicians.

This concern is not unfounded, as debates around the law have largely highlighted music and performance industries, sometimes overlooking writers, visual artists, and emerging digital creators.

Another major issue raised is awareness. Despite the law's potential, many young creatives remain uninformed about how it works or how to benefit from it.

Without proper education on copyright registration, licensing, and monetisation strategies, the law risks remaining a paper victory rather than a practical tool.

This gap reflects a broader structural challenge.

While the law strengthens legal protections, it does not automatically guarantee income.

For young creatives to truly benefit, there must be deliberate efforts in training, outreach, and inclusion.

Experts have also suggested the need for public awareness campaigns to address poor knowledge of intellectual property rights in Uganda.

Ultimately, the new copyright law is a step in the right direction but it is not a complete solution.

It creates a framework where young creatives can earn more, but success will depend on implementation, inclusivity, and education.

For Uganda's youth, the message is clear: The opportunity exists, but it must be actively claimed.

And for policymakers, the challenge remains to ensure every creative voice, not just those in the spotlight, is heard, protected, and fairly rewarded.

Alvin Rwebembera,
2025 Senior Six student.

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