



CHARTER KORA: GUIDELINES FOR SELECTIONS

A – PRINCIPLES AND CATEGORIES

GENERAL PRINCIPLES

1 / Any African Origin Artist may enter the Kora Awards at the following conditions:

1.1 / If he/she meets the criteria as set forth in the chapter "Candidatures or Applicants"

1.2 / By eventual nomination (although not obligatory) by a legal entity (record company, publishing- or media house), in absolute agreement with the artist.

2 / the necessary documents may be sent to the Kora Awards mail address until May 30th latest of the year in question, in order to be examined by the Kora Pre-selection Committee, at the end of which the list of "nominated artists or TOP6" will start being published on the KORA Application and/or web site for the paid votes on line which will account for eighty (60%) percent of final results and twenty (40%) percent of the Jury votes. The Kora Jury will examine the nominations the day before the ceremony which shall take place on the set date. In addition, all categories are subject to the public votes through the KORA Application.

CATEGORIES AND PRIZES TO BE WON:

Nominations subject to public paid votes for 60% and Jury final votes for 40%:

Classics submitted to votes from March 1 to November 15th, 2024, and rewarded with non-cumulative US\$ 20,000 :

1. Best Male Artist - African Urban Music;
2. Best Female Artist - African Urban Music;
3. Best Group - African Urban Music;
4. Best Artist/Group - Traditional African Music;
5. Best Male Artist – Rap ;
6. Best Female Artist – Rap;
7. Best Musical Revelation of the Year;
8. Best DJ ;



9. Best Artist/Group - African Religious Music;
10. Best Artist/Group - Afro-European Diaspora;
11. Best Artist/Group - Afro-North American Diaspora;
12. Best Artist/Group - Afro-Caribbean Diaspora;
13. Best Artist/Group - Afro-Latino American Diaspora;
14. Best Collaboration of the Year;
15. Best Music Video of the Year;
16. Best Hit of the Year;
17. Album of the Year ;
18. Best Live Performance ;
19. Best Influencer from the African continent;
20. Best Web Comedian from the African continent;
21. Best Dancer / Group – Afro Dance.

Regionals submitted to votes from September 1st to November 15th, 2024, and rewarded with non-cumulative US\$ 50,000 :

22. Best Artist – North Africa ;
23. Best Artist – East Africa ;
24. Best Artist – West Africa ;
25. Best Artist – Central Africa ;
26. Best Artist – Southern Africa ;
27. Best Artist – African Diaspora.

Continental category submitted to votes for 90 minutes during the ceremony and rewarded with non-cumulative US\$ 1,000,000 :

28. Best Artist of the African Continent of the Year

Honorary Awards :

29. Legend of the Year Award;
30. Career Achievement Award;
31. Lifetime Achievement Award recognizing the life of a Man/Woman who has contributed to the advancement of the African continent.

B- CANDIDATURES OR APPLICATIONS TO PARTICIPATE



For each nomination, the artist, his or her legal representative (manager or Records company) should provide the following (with reception date at the latest before May 30 of the year of the awards):

- One (1) High definition video ideally in an MP4 format of the title considered by himself/herself as the most representative of his/her work, produced from January 1st, of the year preceding the awards ceremony except for the KORA 2024 (exceptionally from November 2022). The title must not have been entered previously for the KORA Awards;
- One (1) Audio file in an MP3 or FLAC format (for radio promotion);
- One (1) Photo;
- One (1) Biography in French & English;
- A filled-out form (accompanying the letter), or any printed document indicating completely and absolutely, under penalty of rejection:
 - a) The Name of the artist or the group;
 - b) If Group: the number of members originating from Africa;
 - c) If not, country of origin;
 - d) The title of the song (as well as its appearance number in the video in the event of a compilation);
 - e) Mention "for example: Traditional Music " if the case be;
 - f) The Names, Addresses, Tel. & Fax (addresses e-mail) of the sender.

IMPORTANT COMMENTS

Taking into account the increasing number of applications to enter the competition:

The video of the song in competition (of which, the rights of usage for the ceremony event and promotion before, during and after the said KORA ceremony of the year, must be given de facto to the KORA organization) will remain the only document put before the jury, hence forth the importance of its audio and visual quality. The CD will only be used for the promotion of the final KORA ceremony. Only groups of which at least half of the members are of African origin can participate in the KORA.

Only those groups of which at least half the members belong to at least one of the African nationalities will be allowed in the category " African groups ".

NO WINNER AT THE KORA AWARDS WILL BE INTITLED TO MONETARY



REWARD UNLESS HE OR SHE IS IN THE CEREMONY HALL AND GET TO THE SET TO RECEIVE HIS OR HER TROPHY WHEN DECLARED AND CALLED. NO EXCEPTION WILL BE MADE FOR ANY REASON IT MAY BE.

C- PRE-SELECTION

GENERAL REGULATIONS

1.1/ The pre-selection committee and the Kora Jury are not deliberating authorities whose decisions will be the fruit of a consensus arbitrated by their President: Their verdict will be the result of the average obtained by each competitor divided by the number of examiners present at the time of the meeting of judging, on the basis of a system of free, individual and secret notation.

1.2/ The President of the Committee, as well as that of the Jury, has the following prerogatives:

1.2.1 / to ensure the impartiality of free debates and the fluidity of the meetings;

1.2.2 / to advance or to slow down projections of the videos after consultation with the members of each college/body in the limits indicated below;

1.2.3 / to inform the colleges about possible litigations. It is for this reason that the President of the pre-selection committee becomes a de facto member of the consecutive final Jury;

1.2.4 / to federate and transmit to the permanent Executive Committee the possible requests and suggestions emanating from the members of the respective colleges;

1.3/ Free speech will remain during the meetings, primarily for information purposes; but the executive Committee, the president of the jury and the bailiff of the Court will make sure that all pre-notations and notations remain at the discretion of each member of the Jury, and that at no moment the real results are transmitted to them, nor communicable between them.

1.4/ The colleges are constituted by 1 member per region. This, actually, translates into 5 members, to which there shall be at least 1 French and 1 English member, all freely appointed by the KORA Executive Committee in a spirit of equality between professions, age and sex.

1.5/ In order to counter any inclination of pressure on the members of the Jury before/after/during the meetings, any of them is compelled to abstain



him/herself during the examination of the work of an artist of which he/she is from the same region/nation or acquainted to. That member of the panel may however supply information to his colleagues, if they so require.

1.6/ Consequently, any member of the Jury connected in any manner to a work of the artist in the competition, is prohibited to vote for the category in question.

1.7/ The work of the examiners proceeds in a single meeting (spread out over several days with regard to the pre-selection) where the previews are immediately followed by the official notation by the bailiff of the Court /Auditor.

1.8/ Only notes from 0 to 20, without decimals, are valid. Any negative note is translatable to 0. Any note above than 20 is reduced to 20. Decimals are reduced to the lower round number (ex: 12,5 is regarded as 12)

SELECTION

2.1/ At the beginning of each notation meeting, each member of the pre-selection committee receives a rough notation sheet, comprising the list of candidates (name, origin, work), as well as 4 columns to allow him/her to evaluate the artist and the work in its entirety, the video, the arrangements/realization, and the quality of the body of work, in his/her personal judgment and on the criterion of his/her choice, during the first screening where the video is shown in its entirety.

2.2/ A second partial screening, immediately consecutive to the first, allows the pre-selection members to confirm their notation:

2.2.1/ each work is re-examined by a maximum of 2 of its principal sections, with a maximum of 1 minute per section.

2.2.2 / at the end of this viewing, each pre-selection member receives a final notation sheet, comprising the same columns, to mark his/her final notes.

2.2.3 / for the Pan-African categories. " Best Traditional Music " and " Best Group ", names of the competitors originating from the same region as a pre-selection member, are omitted from the list given to the juror in question, in accordance with article 1.5 of this regulation.

2.2.4 / the bailiff of the Court/ Auditor recovers the final notation sheets before passing onto another region.



2.3 / At the time of proclamation, the 3 to 6 competitors with the highest average in each of the categories subjected to pre-selection, i.e. all except the categories of "Regional categories", "Best African Artist", "Legend of the Year Award", "Career Achievement Award", and "LifeTime Achievement Award", are nominated in strict alphabetical order. The executive Committee freely fixes the number of nominees per region according to the number of competitors and ex-aequo.

FINAL SELECTION

3.1/ The method is quasi-similar to that of the pre-selection: at the beginning of each notation meeting, each juror receives a rough notation sheet comprising the list of candidates (name, origin, work), and a single column enabling him/her to evaluate the artist and the work as a whole for the category under examination, according to his personal judgment and the criterion of his/her choice, during the first screening where the video sequences are shown in their integrality.

3.2/ Following a partial screening of a minimum of 1 minute per section of each song (2 per work, or i.e. a minimum of 2 minutes as a whole). Following this screening, each juror puts his/her final notes on the final notation sheet.

3.3/ Always in accordance with article 1,5 cited above, for all the Pan-African categories (video, influencer, etc...), the names of the competitors which are originating from the same area as a juror, are omitted from the list handed over to the member of the panel in question.

3.4/ Unlike for the twenty one (21) classic categories whereby the results are subject to the sole votes of the public at 100%, the ones of the "Best Artist of each of the six (6) African regions including the Diaspora region and the category of the "Best African Artist of the African continent" are subjected to the verdict of the public for 60% and the panel of judges for 40%, during the live broadcast of the ceremony.

MANAGEMENT OF ACCUMALATES AND EX-AEQUO

4.1/ In order to level the playing field and to assure the broadest distribution possible between the various parties of the African artistic community, it has been decided:

4.1.1/ to limit the number of trophies ascribable to the same artist to maximum 4.

4.1.2 / to practice a policy known as "ex-aequo management", articulating itself on criteria declared herewith and with a view of transparency.



4.2/ In the event of ex-aequo is too great number, a process of progressive elimination of excess prizewinners in view of a balance based on the following criteria: by hierarchical order: the number of selections already received by the same competitor; his/her region; his/her country; his/her sex; musical genre; and finally the largest amplitude between the notes that he/she would have received. The large majority of the cases are solved on application of the first criteria.

4.3/ Example: if, a regional category produced 6 ex-aequo:

4.3.1/ the less awarded competitor will be supported, or failing this:

4.3.2/ the competitor from the country which is less represented in the category will be supported, or failing this:

4.3.3/ the competitor from the gender the less represented in the category will be supported, and so on.

4.4 / Example: if, in an extreme case, a pan-African category (such as best video) produced 6 ex-aequo: one of the regions has inevitably 2 prizewinners:

4.4.1/ the less awarded competitor will be supported, or failing this:

4.4.2/ the competitor from the country which is least represented in the category will be supported, or failing this::

4.3.3/ the competitor from the gender which is least represented in the category will be supported, and so on.

4.5/ With the end of the pre-selection process, all nominees in the category "Best Artist [of a region]", are de-facto nominated in the category "Best African Artist", subject to public vote, and consequently cannot be nominated in another category (Revelation, Video, Featuring) in order to:

4.5.1/ give chances to other nominees to participate in the event and contribute to it;

4.5.2 / to prevent him/her from accumulating more than 2 trophies in the regional category and consecutively in the continental one which is the "Best Artist of the continent", in accordance with the article hereby cited.

In difficult situation where the panel fails to make a decision based on public choice, competence and quality of materials produced, the KORA organization shall be invited to give to the panel of judges its opinion on the behaviors of the artist or band towards promoters of concerts and shows throughout the continent. Premadona attitudes, breaches of performances contracts have an impact on development of the music industry as a whole.