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Intangible Cultural Heritage

REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO ACT IN AN ADVISORY CAPACITY TO THE COMMITTEE

Deadline: 30 April 2023

For examination by the Committee in 2023 and accreditation by the General Assembly in 2024

File may be downloaded at:

<https://ich.unesco.org/en/forms>

*Please provide only the information and supporting documentation requested below.
Annexes cannot be accepted.*

A. Identification of the organization

A.1. Name of the organization submitting this request

A.1.a. Provide the full official name of the organization in its original language, as it appears in the supporting documentation establishing its legal personality (section D.2. below).

Pearl Rhythm Foundation

A.1.b. Name of the organization in English and/or French.

Pearl Rhythm Foundation

A.2. Address of the organization

Provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled. In the case of internationally active organizations, provide the address of the headquarters.

Organization:	Pearl Rhythm Foundation Limited By Guarantee
Address:	UNCC BUILDING Dewinton Road PLOT 2,4 and 6, Kampala
Telephone number:	+256772871742
Email address:	pearlrhythm15@gmail.com s.kerunen@gmail.com
Website:	www.pearlrhythm.com
Other relevant	https://instagram.com/pearlrhythmfoundation?igshid=ZDdkNTZiNTM=

information: <https://www.facebook.com/PearlRhythm>

A.3. Contact person for the correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.

Title (Ms/Mr, etc.):	Ms Suzan Kerunen
Family name:	Kerunen
Given name:	Suzan
Institution/position:	Director
Address:	UNCC BUILDING Dewinton Road PLOT 2,4 and 6, Kampala
Telephone number:	+256772871742
Email address:	s.kerunen@gmail.com
Other relevant information:	Board Chair Alliance Française Kampala

A.4. Country or countries in which the organization is active (Paragraph 91(b) of the Operational Directives)

Identify the country or countries in which your organization actively operates. If it operates entirely within one country, indicate which country. If its activities are international, indicate whether it operates globally or in one or more regions, and list the primary countries in which it carries out its activities.

* local

* national

international (please specify)

worldwide

Africa

Arab States

Asia and the Pacific

Europe and North America

Latin America and the Caribbean

Please list the primary country(ies) in which it is active:

Uganda

B. Organization's competence, expertise, and experience in the field of safeguarding intangible cultural heritage (Article 9 of the Convention and paragraphs 91(a) and (c) of the Operational Directives)

B.1. Objectives of the organization

Describe the objectives for which your organization was established, which should be in conformity with the spirit of the Convention. If the organization's primary objectives are other than safeguarding intangible cultural heritage, explain how its safeguarding objectives relate to those larger objectives.

Not to exceed 300 words

Pearl Rhythm Foundation is a Ugandan music and grassroots creative organisation created in 2012 and incorporated in 2015 under the laws of Uganda, to champion the cause of marketing and popularizing indigenous music and instruments through art. The Pearl Rhythm Foundation is a local Ugandan grassroots music and creative community that aims to strengthen the music scene in Uganda while linking it to its original indigenous grassroots cultures. Our mission is to see a vibrant culturally rooted music industry in Uganda with artists that showcase a true Ugandan brand.

Vision statement

To feed urban art with indigenous culture that is original, organic within its natural context, found in the rural setting amongst grassroots/indigenous communities.

Mission statement

To identify, nurture and expose indigenous Ugandan artists to authentically contribute to a Ugandan identity and pride within our grassroots.

B.2. Domain(s) in which the organization is active

Tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, tick 'other domains' and indicate which domains are concerned.

- ✓ * Oral traditions and expressions
- ✓ * performing arts
- ✓ * social practices, rituals and festive events
- ✓ * knowledge and practices concerning nature and the universe
- traditional craftsmanship
- ✓ * other domains - please specify:

Advocacy, Digital Archiving, Transmission of Knowledge, Research and Documentation.

Briefly describe below your organization's work in relation to the domains chosen (if your organization cuts all domains, explain how).

Not to exceed 250 words

1. We have created activities that give us an opportunity to interact with cultural custodians /indigenous talent holders. Our desire is to source and identify special talent and music, instruments and folklore from these grassroots communities, for conservation and to further expose and fuse it to have it popularised locally and internationally.
2. Pearl Rhythm Foundation has also put in place Physical platforms where indigenous and fusion art can be show cased to audiences through regular performances. These include training and capacity building sessions in our studio/rehearsal space. Plus an annual presentation to a variety of audiences during and monthly activations and end of year Pearl Rhythm Festival.
3. Through our community out reaches we have documented and reimagined indigenous music with added value addition that we popularise using various artistic forms. Some of this content involves practices such as music and dance performances, riddles, chants and interviews. We have tried to capture this art within its original and natural environmental context, since we believe it is important to consume and preserve it within such a setting with contributions from its bio cultural setting and livelihood in order to prevent greying out or degradation of it.
4. Through our field Documentation of indigenous sounds, folklore, and instruments, we have been able to articulate the knowledge of conservation as practised by the communities we interact with and how we can interpret it to the urban artist and public as a way of championing the cause of conserving of intangible Heritage.
5. The Pearl Rhythm Foundation runs an annual training and capacity building residency for both local and urban talents who eventually are followed up and continually exposed to performance opportunities and different audiences. The Residency has so mentored and natured 53 local artists.

B.3. Primary safeguarding activities in which the organization is involved

Tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, tick 'other safeguarding measures' and specify which ones are concerned.

- ✓ * identification, documentation, research (including inventory-making)
- ✓ * preservation, protection
- ✓ * promotion, enhancement
- ✓ * transmission, formal or non-formal education
- ✓ revitalization
- other safeguarding measures – please specify:

B.4. Description of the organization's activities

Briefly describe the organization's recent activities and relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section D.3. below.

Not to exceed 550 words

Mentorship of budding Urban artists

Every year in Kampala, the Pearl Rhythm Foundation searches for young and fresh artists to mentor, to meet our objective of contributing to a larger pool of authentic, creative and original music talent in Uganda through our stage coach Academy program. Any artist can audition but most especially those with an attachment to their regional cultural expression in their craft, those with the most potential are selected to go through a three-month mentorship program, including studio production and rehearsals, to prepare them

for their Pearl Rhythm Festival performances. The Stage Coach artists' best works are included in an annual Pearl Rhythm compilation CD, in order to promote these new acts after their launch at the festival. The academy has produced up to 53 artists in 9 years with most of these artists careers gradually taking off and have been featured on both local and international stages including local and regional Awards.

Conservation of indigenous Music heritage

Last year in 2022, Pearl Rhythm Foundation Launched its first stage coach community outreach in Kisoro district found in the western part of Uganda, home to the Batwa with an aim of tapping into and conserving their endangered music heritage. The Batwa are a Bantu ethnic group who were the original inhabitants of what are now Mgahinga ,Bwindi and Semuliki National Parks and Echuya and Buhoma Forest reserves in western Uganda. When the parks and forests were gazetted by the Ugandan government in the 1990s, the Batwa were evicted in the name of conservation, with the aim of protecting wildlife for tourist attraction.

However their eviction has posed a risk on their whole existence including their Intangible heritage. Like music, language and cultural practices. The Pearl Rhythm Foundation is making a contribution in saving this endangered heritage through artistic interventions. During the interaction 33 Batwa talents were identified and documented. These include, singers, dancers, instrumentalists and orators.

This situation is characteristic of indigenous ethnic minority peoples in Uganda: their languages are not taught as part of their curriculum at school, they face stigma and discrimination because of their physical stature, the transmission of knowledge does not take place due to geographical or social distance to traditional cultural resources, the intervention of NGOs leads to a concentration of international interests on development and education issues in general.

As a way preserving their music heritage, Pearl Rhythm organisesd a one week Residency in Kampala for the Batwa selectees to join the Kampala Urban based selectees of the stage coach program in a collaborative session and professional studio recording sessions in preparation for their Pearl Rhythm Festival performance in October at the National Theatre-UNCC.

Sound Repatriation with young urban artists and Performing arts students

This is an ongoing program that fits within our objective of linking the young urban artist to the rural artists especially those that existed before and giving a chance for re- imagination and re-interpretation of such art by the young artists. It involves vising old archives of recordings found in Libraries such as Makerere University, recording new interpretations and putting up performances and discussions locally in collaboration with participant-musicians.

The very first project was done in collaboration with Melbourne University and young Ugandan artists following a creative method that was developed in collaboration with one of Makerere University's lectures and Researcher Anita Assasira. The content created will include a design of a CD, and limited-edition print run for dissemination to libraries (e.g., British Library, ILAM, NLA, universities etc.), research institutes, and for future on-demand print runs (i.e., for sale at festivals and so on).

Creation of a free Access Portal

Creation of an open-access web-based portal that will provide public access to songs/items that came out of the sound repatriation project.

B.5. Description of the organization's competence and expertise

Provide information on the personnel and members of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those that demonstrate the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section D.3. below.

Not to exceed 200 words

Suzan Kerunen:

- ❖ Director Pearl Rhythm Foundation: Partnerships and Networks
- ❖ Researcher on Indigenous music heritage in Uganda
- ❖ Researcher [@https://www.thewitness.earth/researchers/suzan-kerunen](https://www.thewitness.earth/researchers/suzan-kerunen)
- ❖ Cultural Conservationist,
- ❖ Arts Entrepreneur
- ❖ National Tourism Ambassador
- ❖ Singer ,Song Writer
- ❖ Script writer
- ❖ Trainer of trainers

Jude Mugerwa:

- ❖ Director Pearl Rhythm Foundation, Artistic Director
- ❖ Technical and sound Engineer
- ❖ Researcher [The Witness – Researchers](#)
- ❖ Assistant Department head at the African Institute of Music (Sound Production) [About – Africa Institute of Music](#)
- ❖ Lecturer and Trainer of Trainers
- ❖ Arts Entrepreneur
- ❖ Music Producer
- ❖ Musician

Edgar Batte

- ❖ In house Consultant
- ❖ Travel Blogger [Edgar R. Batte – Let's experience the world \(edgarbatte.com\)](#)
- ❖ Researcher [The Witness – Researchers](#)
- ❖ Journalist

Ronald Siima

- ❖ Director of Photography
- ❖ Researcher [The Witness – Researchers](#)
- ❖ Documentarist
- ❖ Radio programmer and presenter

Sarah Nambuya

- ❖ In house field research consultant
- ❖ Social Scientist
- ❖ [The Witness – Researchers](#)

Sekyizivu Beckmas

- ❖ Field Photographer
- ❖ Social Media content developer
- ❖ Creative assistant at Pearl Rhythm Foundation
- ❖ Graduate of Performing Arts at Makerere University

Assistant Field researchers

- ❖ Pearl Rhythm Foundation continually trains and works with Interns from Makerere University in performing arts, sound production and Ethnomusicology. These are our greatest asset, since 2015, we have trained up to 28 interns and retained 8 annually as part of our day to day support staff

C. Organization's experiences in cooperating with communities, groups and intangible cultural heritage practitioners (Paragraph 91(d) of the Operational Directives)

Briefly describe below how your organization collaborates with communities, groups and, where appropriate, individuals that create, practise and transmit intangible cultural heritage.

Not to exceed 350 words

Community interactions with cultural custodians /indigenous talent holders. Pearl rhythm Foundation has gone into indigenous communities to source and identify talent and music, instruments and folklore from the grassroots. We normally identify such communities through local partnerships within the communities, then follow up with visits for fact finding and research and later documentation.

- This has enriched our ongoing quest to create a Ugandan music brand and sound.
- It has also created more opportunities of collaborations between the rural based talents and urban artists who will later increase the population of cultural custodians among young among.
- It has also given us an opening that takes us away from feeding on urban based cultural troupe's cultural content ably relying on an endless source of original content hence a longer lifespan for the art.

We prefer to collect data and content from its virgin untapped source together with its contextual setting, we believe it is important to consume and preserve that feeds from its organic roots with contributions from its bio cultural diversity setting and livelihood in order to prevent greying out or degradation of it. This format also supports environmental conservation.

- As a result the music/artist we produce are more than just singers but rather, orators, storytellers, decorated with ornaments, fabric a show case of cultural wonder.
- The artists we interact with will continuously leave a deposit back home for the community since they have a sense of belonging, therefore acting as a continuous inspiration to the younger generation

We are very keen on documenting and conservation of indigenous music heritage like sounds, folklore, local instruments and language, as these are seen as pride of every culture and will go a long way to define a Ugandan sound.

- By doing this we will popularize grassroots sounds and instruments making them appreciated especially by young people
- Popularisation will create demand for such cultures which can steer domestic and cultural tourism back to the local communities

As we collect and document this music heritage one of our goals is to create an online portal or virtual archive that can openly and freely share Ugandan indigenous music culture with the world.

- We believe we will be contributing to a national archive of culture
- There will be a reference point of Ugandan culture by scholars and researchers
- The portal will continuously inspire artists to collaborate and interpret indigenous art for performances

- Create demand for Ugandan cultural tourism

We thrive on meaningful partners with partners like:

- The local Indigenous communities we interact with
- Local partners , CCFU, Alliance Française, The French Embassy Uganda, Green Cane Kisoro, Uganda National cultural Centre
- Local Authorities
- Interns from Makerere University
- Local Consultants

D. Documentation of the operational capacities of the organization (Paragraph 91(e) of the Operational Directives)

D.1. Members and personnel

Provide proof of the participation of the members of your organization. It may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a comprehensive membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section D.1.'

D.2. Recognized legal personality

If your organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, your organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section D.2.'

D.3. Duration of existence and activities

State your organization's date of founding as it appears in the supporting documentation establishing its legal personality (section D.2. above).

Incorporated on the 22nd August 2014, Kampala Uganda

If it is not already clearly indicated in the documentation provided under section D.2., submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section B.4. Supplementary materials such as books, CDs, DVDs or similar publications cannot be taken into consideration and should not be submitted.

Please attach supporting documents, labelled 'Section D.3.'

E. Membership in the ICH NGO Forum

Indicate below whether your organization wishes to join the ICH NGO Forum. Please note that membership is contingent upon the accreditation of your organization by the General Assembly of the States Parties to the 2003 Convention.

For more information on the ICH NGO Forum and its activities, please see <https://ich.unesco.org/en/ngo-forums-00422>.

Yes

No

F. Signature

The request must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Suzan Kerunen

Title: DIRECTOR

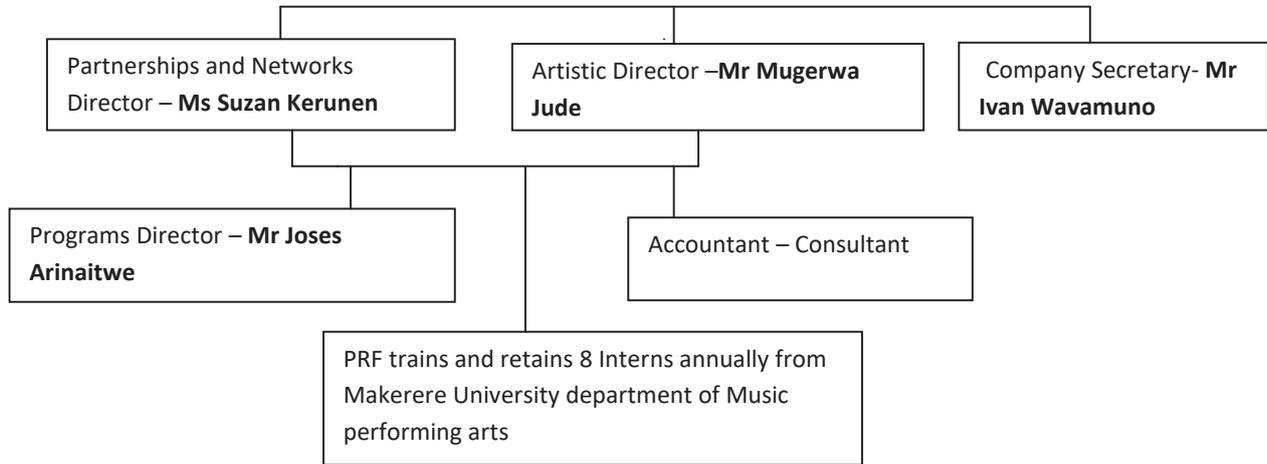
Date: 29/04/2023

Signature:



MANAGEMENT AND TEAM STARUCTURE

Pearl Rhythm Foundation Organizational Chart



- Director: Suzan Kerunen in charge of partnerships and Networks, also in charge of administrative matters, mentorships and collaboration programs.
- Director: Jude Mugerwa in charge of artistic talent management and technical project support including training of interns in sound and studio production.
- Programs Director: Joses Arins, a former intern and graduate of Makerere University from the performing arts department, in charge of most outreach programs that we implement especially the stage coach academy, a trainer of trainers and an assistant studio producer.
- Company Secretary: Mr Ivan Wavamuno, in charge of legal matters of Pearl Rhythm Foundation.
- Accountant: this is a consultative position that is filled as and when the need arises.
- Interns: These are our greatest asset, since 2015, we have trained up to 28 interns and retained 8 annually as part of our day to day support staff.



188092

THE REPUBLIC OF UGANDA

Certificate of Incorporation

(Under section 10(1) of the Companies Act)

I CERTIFY that PEARL RHYTHM FOUNDATION LIMITED

BY GUARANTEE

has this day been incorporated with Limited Liability.

Dated at Kampala, this 22ND day

of AUGUST the year 2014



BAGANDA SAMSON

ASST. Registrar of Companies

188092

REPUBLIC OF UGANDA

22.8.14

COMPANIES ACT NO. 1 OF 2012



PRIVATE COMPANY LIMITED BY GUARANTEE HAVING
SHARE CAPITAL

MEMORANDUM OF ASSOCIATION

OF

PEARL RHYTHM FOUNDATION LIMITED



29

No. of Company.....

Company Form No.7

FILED THIS 22 DAY OF 8 2024
FEES PAID 200000 RECEIPT NO. 215000387307



GOVERNMENT OF UGANDA
BAGANDA SAMSON
REGISTRAR OF COMPANIES
KAMPALA

THE COMPANIES ACT, CAP 110.

PARTICULARS OF DIRECTORS AND SECRETARIES
(Pursuant to Section 201 (5))

Name of Company

PEARL RHYTHM FOUNDATION LIMITED

Presented by

SUZAN KERUNEN

89

(a) PARTICULARS OF THE PERSONS WHO ARE DIRECTORS

Name (In the case of an individual, present Christian name or names and surname. In the case of a corporation, the corporate name)	Any former name	Nationality	
SUZAN KERUNEN	N/A	UGANDAN	
JUDE MUGERWA LUKWAGO	N/A	UGANDAN	

(b) Particulars of the Person who is Secretary

Name (In the case of an individual, present Christian name or names and surname. In the case of a corporation, the corporate name)	Any former Christian name or names and surname	
IVAN WAVAMUNNO	N/A	

Dated the.....12thday ofAUGUST.....2014

NOTES

- (1) "Director" includes any person who occupies the position of a director by whatever name called and any person in accordance with whose directions or instructions the directors of the company are accustomed to act.
- (2) "Christian name" includes a forename, and "surname", in the case of a peer or personally usually known by a title different from his surname, means that title.
- (3) "Former Christian name" and "former surname" do not include:-
 - (a) In the case of a peer or a person usually known by a title different from his surname, the name by which he was known previous to the adoption of or succession to the title; or
 - (b) In the case of any person, a former Christian name or surname where that name or surname was changed or disused before the person bearing the name attained the age of eighteen years or has been changed or disused for a period of not less than twenty years; or
 - (c) In the case of married woman the name or surname by which she was known previous to the marriage.

\$6

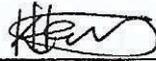
OF THE COMPANY AT THE DATE OF THIS RETURN

Usual residential and postal address, (In the case of a corporation, the Situation of it registered or principal office and its registered postal address)	Business occupation and particulars of other directorships	Date of birth
P.O BOX 3187 KAMPALA, UGANDA	MUSICAL ARTIST	31 st JANUARY, 1979
P.O BOX 144, KAMPALA, UGANDA	SOUND ENGINEER	27 th JULY, 1976

of the Company at the date of this return.

Usual residential and postal address. (In the case of a corporation, the situation of it registered or principal office and its registered postal address).

P.O BOX 7699, KAMPALA, UGANDA

Signed  _____
 Director

Signed  _____
 Secretary

(4) The names of all bodies corporate incorporated in Uganda of which the director is also a director, should be given except bodies corporate of which the company making the return is the wholly-owned subsidiary or bodies corporate which are the wholly-owned subsidiaries either of the company or of another company of which the company is the wholly-owned subsidiary. A body corporate is deemed to be the wholly-owned subsidiary of another if it has no members except that other and that other's wholly owned subsidiaries and its or their nominees. If the space provided in the form is insufficient, particulars of other directorships should be listed on a separate statement attached to this return.

FC

- (5) Dates of birth need only be given in the case of a company which is subject to Section 186 of the Companies Act, CAP 110 namely company which is not a private company or which, being a private company, is the subsidiary of a body corporate incorporated in Uganda which is not a private company.
- (6) Where all the partners in a firm are joint secretaries, the name and principal office of the firm may be stated.



ORGANISATION PROFILE

BACKGROUND

The Pearl Rhythm Foundation Limited (PRF) is a Ugandan music and creative organization which was created in 2012 with the support of development partners like Alliance Francaise Kampala and Goethe Zentrum Kampala, later registered and incorporated under the laws of Uganda in 2015. The Pearl Rhythm Foundation's value is to strengthen the Ugandan music scene with a link to its original indigenous grassroots cultures, in order to develop a culturally vibrant rooted music industry with artists that showcase a true Ugandan brand. The Pearl Rhythm Foundation offices are located at the Uganda National Cultural Centre (National Theatre) Building on Dewinton road since 2015.

VISION

To feed urban art with indigenous culture that is original, organic and natural within its natural context which is found in the rural setting among grassroots communities.

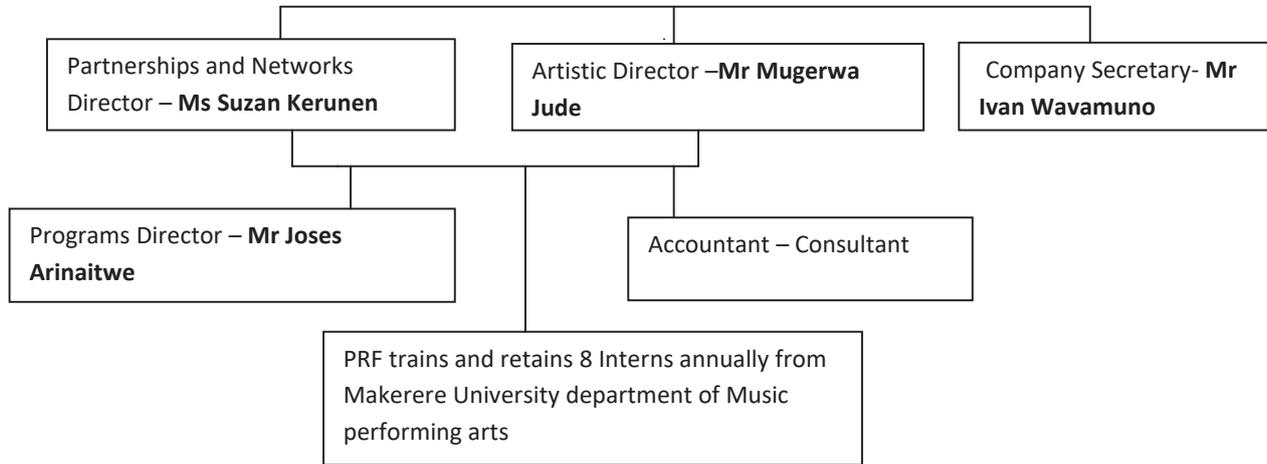
MISSION STATEMENT

Pearl Rhythm Foundation mission is to identify, Nurture and expose indigenous Ugandan artists to authentically contribute to a Ugandan identity and pride within our grassroots. To achieve this we aim to do the following

- Create platforms for indigenous art for artists and grassroots communities
- Interface with indigenous communities in order to identify potential talent that can be developed into unique Ugandan Brands
- Work with artists who are in the creation stage of their careers in order to realize their full indigenous potential
- Link artists who have indigenous art to various opportunities

MANAGEMENT AND TEAM STARUCTURE

Pearl Rhythm Foundation Organizational Chart



- Director: Suzan Kerunen in charge of partnerships and Networks, also in charge of administrative matters, mentorships and collaboration programs.
- Director: Jude Mugerwa in charge of artistic talent management and technical project support including training of interns in sound and studio production.
- Programs Director: Joses Arins, a former intern and graduate of Makerere University from the performing arts department, in charge of most outreach programs that we implement especially the stage coach academy, a trainer of trainers and an assistant studio producer.
- Company Secretary: Mr Ivan Wavamuno, in charge of legal matters of Pearl Rhythm Foundation.
- Accountant: this is a consultative positive that is filed as and when the need arises.
- Interns: These are our greatest asset, since 2015, we have trained up to 28 interns and retained 8 annually as part of our day to day support staff.

CORE ACTIVITIES

PLATFORMS

The Pearl Rhythm Festival is the crowning event of our annual program, set for end of October every year. It happens at the National Theatre gardens from 12pm to midnight. It is the only local platform in the Ugandan music scene that boasts of showcasing new fresh talent discovered, produced and mentored in-house annually. Our artists and performances offer a full representation of the cultural heritage of Uganda. The festival showcases creative, sustainable and distinct music from the Pearl of Africa with strong indigenous influence. The Pearl Rhythm Festival was initiated in 2012 with support of development partners like Alliance Française Kampala, Uganda German Cultural Society, Uganda National Cultural Centre (National Theatre). Revelers pay 20,000 Ugx to enjoy a rich selection of music

and dance from Ugandan artists. Our program contributes to the formation of a Ugandan music identity, as well as producing artists who are more professional, with a higher quality sound.

The stage coach academy

Every year, the Pearl Rhythm Foundation searches for young and fresh artists to mentor, to meet our objective of contributing to a larger pool of authentic, creative and original music talent in Uganda. Any artist can audition, and those with the most potential are selected to go through a three-month mentorship program, including studio production and rehearsals, to prepare them for their Pearl Rhythm Festival performances. The Stage Coach artists' best works are included in an annual Pearl Rhythm compilation CD, which can promote these new acts after their launch at the festival. The academy has produced up to 24 artists whose careers have taken off with most of them featuring on both local and international stage including awards.

Selected Stage coach artists

The Undercover Brothershttps://en.wikipedia.org/wiki/Undercover_Brothers_Ug,
Afrie<https://www.musicinafrica.net/directory/afrie>, Afrima award winner/Hipipo award
Aloysius Migadde<http://aloyusmigadde.com/>,
Giovanni Kiyingihttps://en.wikipedia.org/wiki/Giovanni_Kiyingi,
Kenneth Mugabi<https://www.facebook.com/kenneth.mugabi/>, Hipipo award winner
Sandra K <https://www.youtube.com/watch?v=QdtrWPcBIAI>,
Haka Mukiga, https://en.wikipedia.org/wiki/Haka_Mukiga
Wake the poet <https://mobile.howwebiz.ug/Wake>,
Charles Obina <https://www.facebook.com/watch/adungurevolution/>,
Daphine Achiro <https://m.facebook.com/watch/?v=1172188733171379&rd>

Monthly Activations

Pearl Rhythm activations are mini-festivals held at the National Theatre every last Monday of the month from June to September in the lead-up to the main event. They show off the Stage Coach acts, new and old, and give people an idea of what they can expect at the main festival. These activations are free to the public done in partnership with the Uganda National Cultural Centre, and they may also provide opportunities for our other partners to contribute and engage the Pearl Rhythm Festival audience.

CAPACITY BUILDING

Internships

Pearl Rhythm Foundation works in partnership with Makerere University in training interns annually before they graduate. They are mainly from the school of performing arts and most of them desire to have practical hands on training in events, sound production and studio production.

The Art Archive children program – *Where children Learn Skills for Life*

The Pearl Rhythm Art Archive is a platform for young learners; it nurtures and develops young people's potential by catering for the needs of young performers in Pre School and primary schools. The program targets both budding talents and those that are reserved and shy. The program spends time on individual potentials giving them a chance to shine, to learn and to develop. The art archive provides a springboard for future leading young talent to be able to grow in confidence and ability and is

committed to helping children develop in all these areas of the performing arts while at the same time introducing them to a range of musical genres and skills in a friendly, safe and fun environment.

Sound classes

These are ongoing sessions for both our in-house artists and interns who come through sighting a need. It is a skill we believe all live performing artists should have to be able to fulfill the much needed knowledge of managing their performances on stage and in studio.

Rehearsals

We avail rehearsal space to artists at an affordable fee as a way to continually professionalize their art and also get some income to run the foundations activities.

Vocal Training

This is a service we continually give to artists to also sharpen their singing skills as a part of the stage coach academy.

Instrument training

The Stage coach academy also trains artists and well-wishers in several instruments playing. This is to build all round artists who are professionally trained.

NETWORKING AND EXPOSURE

Activations

Collaborations

Recommendations to other performances

CUSTOMER AND TARGET AUDIENCE

The Pearl Rhythm Foundation activities attract a diverse audience, spanning across the social strata of Kampala.

The Pearl Rhythm Foundation activities target a mix of audiences cutting cross all social strata and this can be divided as follows:

- The Pearl Rhythm festival targets Urban based music lovers of original Ugandan music with an indigenous texture this group is both the local and international music lover. The music that Pearl Rhythm produces is hard to find on main stream platforms making Pearl Rhythm festival the first choice to get an experience. Before the pandemic set in, the Festival's attendance had grown steadily, from 100 people in its first year to 500 in 2013, and up to 600 in the preceding years measured from ticket sales. The festival has discovered and introduced to the Ugandan scene's some of the leading world music and alternative artists, like *Suzan Kerunen*, *Keneth Mugabi*, *Aloysious Migadde*, *Lawrence Matovu*, *Giovanni Kiyinji*, *Cesar Kajura*, *Afrie Nassanga*, *The Undercover Brothers*,

The Under Cover Brothers



"We learnt a lot from the classes and this made us grow vocally, lyrically and mentally as artistes. After the music classes, we were taken for studio sessions, all fully sponsored by The Stage Coach. The Pearl Rhythm Foundation gave us an opportunity to perform at the Festival, where we had to put to use all the skills we had acquired from The Stage Coach classes, and it was a huge success for us to grow musically in such a short time. The Stage Coach sponsored our first ever live show dubbed "Unveiling the Undercover Brothers."

Charles Obina , Andereya Baguma, Amaru, Haka Mukiga, Sandra K, Wake the poet and many more.

- Stage coach academy: Targets Urban based emerging artists between in their prime years of 18-25, and the rural based indigenous talent holders to create a link between the two artists. This in turn creates a fusion sound which can be appreciated in the urban and rural and international platforms. This group also includes those who are eager to take on training and skilling opportunities that we offer especially college and university students.
- The Art Archive: targets young learners in the urban areas between the ages of 6-10 who are starting off their journey of harnessing their talents at a tender age, making them contributors to the stage coach when they get to middle age.

Our Partners and Networks

The Pearl Rhythm Foundation offers a unique platform for partners who aim to encourage the development of self-management and professionalization of the independent music sector in Uganda. Previously the festival and activations have been sponsored by some private sector brands like

- Alliance Française de Kampala has been a founding partner the Pearl Rhythm Festival by through soft funding support to the festival, programming stage coach artists for its art platforms like, Akatuuti, Fete de la Musique, Francophonie and other in house events.
- The Cross Cultural Foundation –CCFU is a vital partner to Pearl Rhythm especially in our rural undertakings where research and documentation in key. We rely on their proven ability and conservation projects around the country.
- KCCA Kampala Capital City Authority for licensing the festival ground and ticket sales
- Uganda National Cultural Centre- National Theatre has been a partner to the festival since 2017 and has hosted the festival in their gardens since then.
- NILE GOLD and RWENZORI PREMIUM with technical cost and beverages for the festival bars
- BAVARIA as an activation sponsor
- COCACOLA and PEPSI have supported the festival with soft beverages and tents
- UGANDA WARAGI has supported the festival with artists wages and sound costs
- SILK EVENTS has been a sponsor for by providing subsidized sound and stage
- NEW VISION, URBAN TV, NBS, WHITEHEAD COMMUNICATIONS, WIZARTS MEDIA have been media partners to the activities of the festival

Our BANKER

Bank of Africa, Plot 45, Jinja Road Kampala Uganda P O BOX 2750, Kampala, Uganda

IMPACTS AND CHANGES REALIZED.

- The Pearl Rhythm Festival has been held for 8 years since 2012 with an exception of the year 2020 and 2021 owing to the pandemic, each year the pearl rhythm has presented 4 new talents out of the stage coach academy with an evident audience growth of 50% annually with recorded 600 people in 2019.
- The stage coach has produced up to 24 artists with most of them becoming household names locally and gracing international stages such as Busara festival, Afrima awards, Hipipo awards and other international touring circuits.
- 100% of the people who participate in presentations, organizing and running the Annual Pearl Rhythm Festival are graduates of the pearl rhythm stage coach academy
- Three former graduates are trainers of trainers, while two have established their own studio Joses Arinatwe and Gordon Mugoda
- There is more demand for fusion art and collaborations from the main stream scene who keep coming to work at the Pearl Rhythm Studios in need of an authentic and quality sound, such artists include, Kenzo, Iryn Namubiru, The Ganda Boys in the Uk and many Diaspora based artists. The Pearl Rhythm touch has given them great mileage.
- The Pearl Rhythm activations have changed the efficiency and quality of acts of artists who participate in the UNCC Jam session by reducing the weekly occurrences to monthly ones. Consequently this has attracted quality audiences, some of whom follow the annual Pearl Rhythm festival and boost ticket sales. The monthly activations are an opportunity to enable the students to master their craft as well as being a platform to interface with potential promoters and future performing chances







