

NIGERIA'S NO. 1 BRANDS & MARKETING MAGAZINE

Brand

COMMUNICATOR

N3,000



Issue 114

...linking the future.



My Mum



Uwa ta



Ìyá mi



Maale



Nne m



Show some
Love
to
Mum

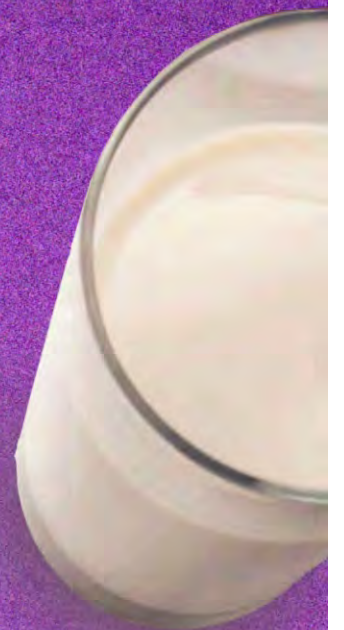
INDOMIE'S MOTHER'S DAY CAMPAIGN

A DISRUPTIVE AI POWERED CULTURAL CELEBRATION OF
MOTHERS THAT HIT HOME





Recipe for a great treat



Omega



Omega





It's my family's favourite.

More reasons to love.



Great Taste, Good Nutrition.



OUR TEAM

Publisher / Editor-in-Chief
Joshua Ajayi

Editor
Usukuma Ntia

Deputy Editor
Jeremiah Agada

Business Development
Angela Ikpea

Creative/Digital Media Exec.
Kolade Olubobokun

Reporter/Researcher
Eunice Stephen
Toyosi Olajide
Chidinma Abaraonye
Olayinka Are
Toluwani Oladokun
Sherifat Tijani

Digital Media Dept.
John Oduntan

Finance/Admin
Lydia Adekemi

Logistics
Courage Agu
Richard Otioro
Abiola Abdulazeez

Procurement
Emmanuel Kayode

Columnists
Colin Morris
Kunle Hamilton
Lanre Adisa

North-Central/North-West Rep
Ayuba Philemon

www.brandcom.ng

PUBLISHER'S NOTE

Transforming Africa's Storytelling Landscape With AI

Indomie's "Show Some Love To Mum" Mother's Day campaign didn't just win Digital and Social Media Campaign of the Year at the 2026 ADVAN Awards, it showed what happens when artificial intelligence starts speaking in African voices. AI was transformed into a Cultural Translator, Not Just a Tool.

The campaign used AI to generate personalized praise poetry rooted in three distinct African oral traditions: Yoruba Oríkì, Igbo Ikwá Aha, and Northern Kirari. Instead of generic "Happy Mother's Day" messages. Consumers got lines that felt like they came from their grandmother's living room. That's the shift. AI is moving from global template to local mirror. By training models on cultural data and structuring outputs around indigenous poetic forms, Indomie turned a global technology into a heritage preservation tool. The result was technology that doesn't erase tradition, but amplifies it.

AI made it possible to give millions of consumers a message that felt one-to-one, without losing cultural specificity. That's emotional storytelling at its peak, something traditional production could never afford.

Our cover story in this edition takes a deep dive into that groundbreaking "Show Some Love To Mum" Mother's Day campaign. In a very interesting manner, the campaign demonstrated how artificial intelligence can be localised to preserve heritage, deepen emotional connections, and create highly personalised consumer experiences.

Savour all the juicy details in our cover segment.

Every year, the Africa Magic Viewers' Choice Awards lands with the kind of anticipation usually reserved for global entertainment spectacles. Across Nigeria, Kenya, Ghana, South Africa, and far beyond the continent, audiences count down to the ceremony with excitement, eager to witness the glamour, fashion, cinematic excellence, cultural statements, and unforgettable moments that dominate conversations for days. AMVCA has evolved beyond an awards platform into Africa's biggest pop culture and entertainment event, one that commands millions of viewers across television, streaming platforms, digital media, and social conversations.

What makes the AMVCA even more powerful is how brands have learnt to position themselves sharing unique experiences. From the red carpet to the cultural day celebration, industry conversations, fashion statements, and after-event buzz, brands now see AMVCA as an opportunity to align themselves with creativity, heritage, lifestyle, confidence, innovation, and contemporary African identity.

This year, brands such as Lush Hair, Cadbury Hot Chocolate, Malta Guinness, Indomie, Three Crowns, Peak Milk, Stanbic IBTC, Morning Fresh and several others did not simply place logos around the venue. They created memorable experiences that aligned with identity, confidence, creativity, food heritage, and African pride. This edition of Brand Communicator Magazine has a special segment that Xrays key participants, deepening the conversation around this vibrant annual event.

Please, also check out our excellent spotlight on the last ADVAN Awards, where top brands earned recognition for campaigns and initiatives that continue to shape consumer engagement. You will enjoy the facts and the flow.

In our Men in Marketing and Communications segment, we profile Chibuike Goodnews, Founder and CEO of Dochase ADx, whose remarkable journey from midnight cybercafé learning sessions in Kaduna to building Africa's first indigenous programmatic advertising platform reflects the possibilities within African technology and innovation.

Our Women in Marketing and Communications spotlight celebrates Oluwaseyi Layade of Leo Burnett Lagos, an exceptional operational leader whose SEYI philosophy -Simplicity, Empathy and Excellence, Yielding to Expertise, Intentionality and Impact- has shaped her inspiring leadership journey and influence across Nigeria's advertising industry.

As always, this edition is also packed with insightful industry analysis, brand features, campaign spotlights, consumer trends, corporate narratives, and thought-provoking perspectives from some of the brightest minds shaping the future of marketing and communications in Africa. We still have all our regular segments including Viewpoint where a masterpiece with remarkable fluidity is served for your reading pleasure. It might delight you to note that this edition is quite exciting and superbly packaged.

At Brand Communicator Magazine, we remain committed to documenting the ideas, people, brands, and cultural moments shaping the continent's evolving creative economy.

So, as you turn the pages of this edition, we invite you to immerse yourself fully in the stories, insights, and deep knowledge captured within. We will equally love to hear your views on ways and areas we can serve you better. It will earnestly aid us in our relentless pursuit of excellence in this service. Have a truly exciting and memorable reading experience.

Best Regards.

Joshua Ajayi
Publisher/Editor-In-Chief



04	EDITOR'S NOTE
06	BRAND NEWS
08 - 10	INDUSTRY WATCH
12 - 20	BRAND FEATURE
21 - 22	AGENCY FEATURE
23 - 27	COVER
28	BRAND FEATURE
29 - 35	SPECIAL FEATURE
36	AGENCY FEATURE
37 - 39	SPECIAL FEATURE
40	OPINION
41 - 43	SPECIAL FEATURE
44	BRAND FEATURE
45 - 49	SPECIAL FEATURE
50	OPINION
51 - 56	SPECIAL FEATURE
57 - 59	MEN IN MARKETING
60	PEOPLE ON THE MOVE
61 - 63	WOMEN IN MARKETING
64	BRANDTAINMENT
65	CELEBRITY PROFILE
66	VIEW POINT

Like us on brandcommunicator

Follow us

@brandcomng @brandcommunicator
 Brand Communicator

Brand Communicator
is published monthly by
Awesome Communications

CONTACT

6, Dapo Afilaka Street, Obadeyi B/Stop,
Ijaye Ojokoro - Lagos, Nigeria.

For enquiries and feedback



0805 777 7824
0806 679 6989



newsroom@brandcom.ng
brandcommunicatorng@gmail



Eat well, live well



*For cooking that is sweet in
your mouth and good for you.*



Airtel Africa Announces \$110 Million Share Buyback Programme

Airtel Africa has announced the launch of a \$110 million share buyback programme, with the repurchase set to commence on May 22, 2026, according to a statement from the company. The company has partnered with Barclays Capital Securities Limited to execute the programme.

According to Airtel Africa, the buyback is structured in two components. A non-discretionary element requires Barclays to purchase between \$50 million and \$60 million worth of shares. A discretionary element allows Airtel Africa to instruct Barclays to purchase an additional \$50 million, subject to regulatory approvals and market conditions.

All repurchased shares will be cancelled, according to the company’s announcement, reducing Airtel Africa’s total issued share capital. The programme is scheduled to conclude by November 27, 2026, unless terminated earlier by the company.

The repurchase will cover up to 1% of Airtel Africa’s

issued share capital and is being executed in compliance with UK Listing Rules and Market Abuse Regulations, according to the statement.

The announcement follows Airtel Africa’s reported financial results for the year ended March 31, 2026. The company reported pretax profit of \$1.41 billion and revenue of \$6.4 billion, according to its earnings statement. Mobile money services generated over \$1 billion in revenue, according to Airtel Africa’s financial disclosures.

The buyback comes as parent company Bharti Airtel pursues a \$2.9 billion share swap transaction. According to Bharti Airtel’s board approval dated May 13, 2026, the transaction aims to increase its direct ownership stake in Airtel Africa from approximately 62.7% to nearly 79%, with plans to eventually increase to 90%.

Airtel Africa operates across 14 African markets. The company has executed share buyback programmes previously.



Access Holdings Rakes In N272bn Profit As Non-Interest Income Drives 22% Growth In Q1



Access Holdings Plc has reported a strong start to 2026, posting a pre-tax profit of N272.21 billion for the first quarter ended March 31, an increase of 22.19% compared to the same period last year.

The unaudited results show that the group’s performance was largely driven by robust growth in non-interest income, which helped offset a decline in core interest earnings. Interest income fell by about 9% year-on-year to N895.03 billion, while non-interest income rose by 19% to N444.68 billion.

In Q1 2026, interest income declined by 8.73% year-on-year to N895.03 billion, while interest expenses edged up slightly by 1.91% to N556.17 billion. As a result, net interest income dropped significantly by 26.68% to N383.71 billion.

However, impairment charges surged by 239.04% to N73.81 billion, and despite this, net interest income after impairment increased by 33.57% to N262.05 billion. Non-interest income recorded strong growth of 19.03% to N444.68 billion, helping to support overall earnings.

Total operating expenses rose by 26.16% to N411.27 billion, while profit after tax climbed 18.49% to N216.54 billion. Earnings per share, however, declined by 24.49% to N3.69.

The decline in interest income was primarily linked to weaker earnings from loans and advances to customers, as well as a sharp drop in income from investment securities classified at fair value through other comprehensive income (FVOCI).

Unilever Nigeria Plc Sustains Double-Digit Growth Momentum in Q1 2026 Unaudited Results

Unilever Nigeria Plc has announced its unaudited financial results for the first quarter ended 31 March 2026, delivering a 26% increase in revenue to N59.2 billion, compared to N46.9 billion in the same period last year. Operating profit rose by 39% to N11.5 billion, up from N8.3 billion in the prior year, while net profit increased by 26% to N7.0 billion.

Commenting on the performance, the Managing Director, Tobi Adeniyi, remarked, “Our Q1 2026 results represent a strong start to the year and a clear signal that the momentum we delivered in 2025 is being sustained. Growth in the quarter was driven primarily by increased volume, underpinned by innovation and strong marketplace



execution. This performance reflects our continued operational discipline and commitment to delivering sustainable value.”

He added “We will continue to elevate the consumer experience while reinforcing a ‘play-to-win’ culture where we focus on winning with Nigerians, strengthening the proposition & desirability of our brands, and executing with speed & excellence across all categories.” With over a century of manufacturing heritage in Nigeria, every Unilever product reflects a legacy of quality and trust. Through their portfolio of beloved brands, the company reaffirms its commitment to brighten everyday life for all.

Glo Shows The Power Of Imagination In New Adverts



In its tradition as an innovative business, telecommunications giant, Globacom has unveiled two new television commercials, “Road Trip” and “Department of Imagination,” underscoring its commitment to delivering seamless connectivity.

Both commercials are vibrant and engaging, showing how Glo integrates effortlessly into everyday life while pointing toward a more connected and exciting future.

“Road Trip” tells a relatable, feel-good story of a family journey filled with laughter and routine moments. When Toyin Abraham Ajeyemi encounters poor network service, the contrast becomes evident after switching to Glo- everything transforms with downloads faster, navigation smoother, and entertainment uninterrupted.

Central to the Road Trip narrative is easy access to data, highlighted by the simple prompt: dial *312# to choose a plan and stay connected, ensuring a smooth

experience on the move. The commercial also features Bolaji Ogunmola and other cast members who bring humour and energy to the storyline. As the journey unfolds, Glo emerges as a dependable companion, keeping everyone connected and entertained.

On the other hand, “Department of Imagination” transports viewers into a futuristic setting where technology enhances everyday experiences. With Richard Mofe-Damijo as the Professor, the storyline explores how innovative ideas can evolve into powerful realities.

In this imaginative world, experiences feel smarter and more dynamic-from real-time gaming to enhanced culinary processes showcased by Hilda Baci, alongside a creative tech dimension brought to life by Bamiye Adenibuyan (Bam-Bam). Each scene reinforces Glo’s role in shaping a future filled with endless possibilities.



SCAN HERE

Treasure MUM with A TRIP TO ZANZIBAR

FOR MORE INFORMATION VISIT:
WWW.THREECROWNSMILK.COM.NG

TERMS AND CONDITIONS APPLY



OFFER VALID TILL
END OF JUNE 2026



Healthy mums, happy families

Winner Emerge At 2026 FMN Prize For Innovation, Takes Home N10M

Four Mills of Nigeria has given a N10 million cash reward to the winner at its just concluded Prize for Innovation event.

The fifth edition of the programme which ended last Friday, May 15, saw Victoria Ogwanighie, founder of Kiyoko Foods Ltd become the first female to claim the top position in the competition's history.

She earned the feat by beating four other finalists who were themselves drawn from a pool of over 2,700 entries submitted for the season. The grand finale was broadcast live on FMN TV.

Speaking at the ceremony, FMN's Chairman, John G. Coumantaros said, "The FMN Prize for Innovation reflects the core of our commitment to fostering sustainable solutions within Nigeria's food and agro-allied sector. We are proud to support

entrepreneurs whose innovations have the potential to transform the cassava value chain and create lasting economic impact."

Ogwanighie's winning entry centred on a product she calls Sorghum Cheese Balls, a cassava-based snack designed to deliver nutrition to children while at the same time addressing the chronic problem of post-harvest losses that bleeds billions from Nigeria's farming economy every year.

The product sits squarely within this edition's theme of "Innovative Practices in Cassava Production and Processing," a focus FMN chose in response to the paradox of Nigeria being the world's largest cassava producer while still importing significant volumes of cassava-derived industrial products.



LG MoodUP™ Refrigerator Adds Expression & Innovation To The Kitchen

The modern kitchen is no longer just a place to cook, rather where families gather, conversations happen, and lifestyles are expressed. Today's homeowners want appliances that don't just work efficiently but also reflect their personality and enhance their living experience.

This is exactly where the LG MoodUP™ Refrigerator stands out. Designed to combine innovative technology, customizable design, and smart entertainment, the LG MoodUP Refrigerator transforms the kitchen into a vibrant, expressive, and connected space.

A Refrigerator That Matches Your Mood and Lifestyle

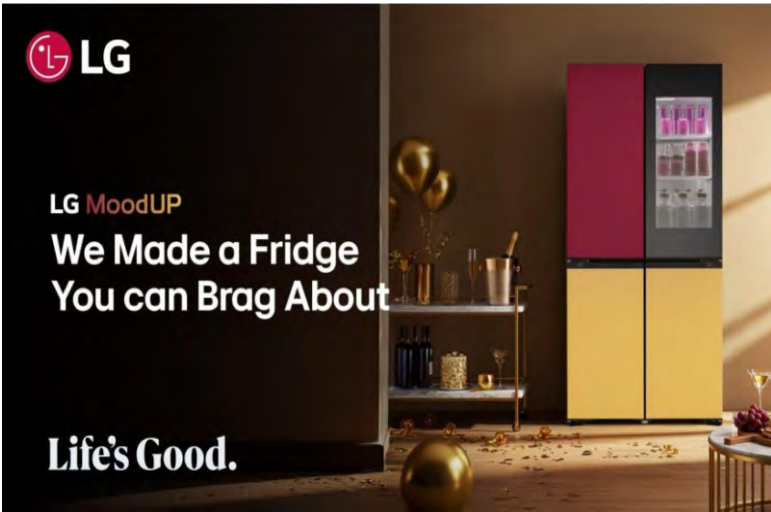
Traditional refrigerators focus solely on storage and cooling. The LG MoodUP Refrigerator takes a bold step further by redefining what a kitchen appliance can be.

At the heart of this innovation are colour-changing LED door panels that allow users to personalise their refrigerator's appearance. With just a few taps via a smartphone app, you can effortlessly change the colors of the refrigerator doors to match your mood, décor, or occasion.

Whether you prefer calm neutral tones, vibrant colours for entertaining guests, or subtle lighting for a relaxed evening at home, the LG MoodUP adapts seamlessly.

Customizable LED Panels: Design Meets Technology

One of the most striking features of the LG MoodUP Refrigerator is its customizable LED door panels. These panels offer multiple colour options and lighting combinations, helping you create a kitchen that truly reflects your personality.



Sterling Financial Holdings Sustains Record Growth, Deepens Capital, As Assets Cross N4 Trillion Mark In Q1 2026



Sterling Financial Holdings Company Plc ("Sterling Financial" or "the Group") has announced its audited financial results for the year ended December 31, 2025, alongside its unaudited results for the first quarter ended March 31, 2026, delivering strong earnings growth, balance sheet expansion, and improved capital strength across the Group.

According to statement by Group CFO, Sterling Financial Holdings Company PLC, Adebimpe Olambiwonnu, Gross Earnings for FY2025 increased by 44.4% to N486.8 billion, representing the strongest performance in the Group's modern history. Profit Before Tax rose by 89.2% to N86.8 billion, while Profit After Tax increased by 74.8% to N76.3 billion.

The Group's balance sheet also strengthened significantly during the year. Total Assets reached

N3.91 trillion, Customer Deposits grew to N2.98 trillion, and Loans and Advances closed at N1.41 trillion while Shareholders' Funds expanded by 40.5% to N428.7 billion.

Sterling Financial sustained this momentum into the first quarter of 2026, with Total Assets crossing the N4 trillion threshold for the first time, reaching N4.07 trillion.

Gross Earnings for Q1 2026 rose by 41.6% year-on-year to N134.8 billion, supported by a 36.8% increase in Net Interest Income to N64.9 billion.

Operating income reached N93.4 billion during the quarter, while Profit Before Tax increased by 52.8% to N27.9 billion and Profit After Tax rose to N23.4 billion.

Shareholders' Funds strengthened further to N542.5 billion following the successful completion of the Group's recapitalisation programme.

Meta Launches New App That Blends Features Of Snapchat, Bereal

Meta has launched a new app called Instants, rolling it out in Italy and Spain this week as a test market. This marks another chapter in the social media giant's ongoing strategy to capture different ways people connect.

Instants lets users share disappearing photos with their friends. These photos last 24 hours and can't be viewed more than once. The app's slogan, per the current app listing is said to be "Real life, real quick."

The app is intended to "give people low-pressure ways to connect with friends," a Meta spokesperson confirmed. The concept combines elements from multiple competing platforms like Snapchat's disappearing content model, BeReal's unfiltered authenticity, and the stripped-down interface of apps like Locket.

Users can take photos (or short videos) with the app's camera and add text, but cannot edit the content further. Critically, the app prevents uploading photos from your gallery and using



filters or editing tools. What your phone's camera captures is exactly what's posted to Instants, ensuring a visual authenticity that traditional social media platforms have lacked.

The user opens the app, taps once to capture a photo with the in-app camera, and sends it to mutual followers or a Close Friends list. Recipients can view it exactly once, and the

photo disappears entirely after 24 hours. There is no camera roll upload. There is no editing, text overlay is the only allowed modification. There are no likes, no comments, no algorithm.

The Instants app is available for download on Android and iPhone devices, though only in select European markets. Meta did not share more details about its plans to roll out the app in the US.

Spain and Italy are not a random pick. Both countries rank among Europe's heaviest Instagram markets per capita, both have unusually engaged Stories audiences, and both have shown sustained adoption curves for ephemeral and casual social formats.

A Meta spokesperson indicated the company is in exploratory mode. "We're exploring multiple versions of Instants," the company stated, suggesting the app remains experimental. The move signals Meta's broader shift: testing standalone apps separately rather than embedding features directly into Instagram, a strategy also used with its Edits video editing app.



NEW

Yum
Bowl

VANILLA
• FLAVOUR •

Instant CEREAL

Contains Zinc & Iron plus
7
Vitamins

Net
Weight
45g

Contains Zinc & Iron plus
7
Vitamins

Net
Weight
45g

Contains Zinc & Iron plus
7
Vitamins

Just add
Hot Water
& Enjoy

— Not just a cereal —
*It's Wonder
in a Bowl*

2026 National PR Week: Food Security Takes Centre Stage



Nigeria’s food security challenge took centre stage at the 2026 National Public Relations Week (NPRW), bringing Vice President Kashim Shettima, Kaduna State Governor Senator Uba Sani, and leading experts to confront the growing divide between government food policies and their delivery to ordinary Nigerians.

The event, themed “Nigeria’s Food Security: From Policy Paper to Public Plates,” featured Brylyne Chitsunge, CEO of Elpasso Farms and pan-African food security expert as the keynote speaker. She warned that Nigeria’s agricultural struggles are rooted less in poor planning and more in a failure to communicate. In her words, “The real obstacle is not a lack of policy, but the gap between planning and implementation. Effective public relations is key to bridging that divide.”

Vice President Shettima described public relations as a “strategic function of governance,” warning that technical policy language alienates citizens. According to

Shettima, “Governance cannot afford to be distant. Policy cannot afford to be opaque. Leadership cannot afford to speak a language the people no longer understand.”

Governor Uba Sani, formally honoured as NIPR Fellow, declared that Kaduna is “repositioning agriculture from the margins to the centre” of its development agenda to ensure food security is continuous, not seasonal.

Beyond the immediate discussions, NIPR President Dr Ike Neliaku announced that Nigeria will host the 37th Conference of the African Public Relations Association alongside the World Public Relations Forum in Abuja from November 15 to 21, 2026, marking the first time the global summit convenes in West Africa.

He added that “Nigeria is rising, and the world will see us at the centre of responsible communication.”

ADVAN Welcomes Otega Ogra’s Election To WFA Executive Committee, Hails It As Milestone For Nigeria’s Advertising Industry

The Advertisers Association of Nigeria (ADVAN) has welcomed the election of its Vice President, Mr. Otega Ogra, to the Executive Committee of the World Federation of Advertisers (WFA), describing it as a significant milestone for Nigeria’s advertising and marketing communications industry.

Mr. Ogra, who also serves as Senior Special Assistant to President Bola Ahmed Tinubu on Digital Engagement, Strategy and New Media, was elected during the WFA Global Marketer Week in Stockholm, Sweden, bringing Nigerian representation into the organisation’s highest decision-making body.

ADVAN noted that his election reflects the growing recognition of Nigeria’s advertising ecosystem and the increasing relevance of national advertiser associations in shaping global



industry governance structures.

The WFA is the leading global body for advertisers, representing more than 150 multinational companies and Fortune 500 brands, as well as national advertiser associations across over 60 countries. Its members collectively account for hundreds of billions of dollars in annual marketing expenditure and play a central role in shaping global standards on advertising responsibility, media governance, transparency, and digital ecosystem regulation.

Its Executive Committee serves as the organisation’s top governance structure, responsible for setting strategic direction on key industry issues including platform accountability, sustainability, data governance, and the evolving digital advertising landscape.

Cannes Lions Unveils 2026 Awarding Juries, Names Nigeria’s Ehimuan & Odugbemi For Innovation & Film Categories

The organisers of the Cannes Lions International Festival of Creativity have unveiled the 2026 Awarding Jury line-up, with Nigerian leaders Juliet Ehimuan and Femi Odugbemi earning prominent spots in the Innovation and Film categories, respectively.

The festival, scheduled to be held from 22–26 June in Cannes, France, brings together a global panel of creative leaders tasked with setting the benchmark for excellence across industries. This year’s announcement underscores a growing recognition of African expertise on the world stage, with Ehimuan and Odugbemi joining a diverse cohort of jurors shaping the future of global creativity.

Juliet Ehimuan, Founder and CEO of Beyond Limits Global, has been selected as a juror in the Innovation category. Known for her leadership in technology and digital transformation across Africa, her inclusion reflects the increasing importance of innovation-driven creativity

in today’s global landscape.

In the Film category, Femi Odugbemi, Founder and CEO of Zuri24 Media Limited and an acclaimed filmmaker, will lend his expertise to one of the festival’s most prestigious segments. Odugbemi’s career spans decades of storytelling and industry leadership, positioning him as a strong voice in evaluating cinematic excellence. Their selection highlights Nigeria’s growing influence in both creative technology and film, reinforcing the country’s position as a key contributor to global cultural and creative industries.

According to organisers, the 2026 jury reflects a broader and more inclusive mix of voices shaping the creative economy. The line-up features experts from independent agencies, global brands, and emerging markets across Africa, the Pacific, MENA, and Latin America.



Juliet Ehimuan, Founder / CEO, Beyond Limits Global | Femi Odugbemi, Founder / CEO, Zuri24 Media Limited

LASAA Unveils Digital Directory Portal & One App To Modernise Lagos Outdoor Advertising



The Lagos State Signage and Advertisement Agency (LASAA) has officially unveiled its Digital Directory Portal and the LASAA One App, a significant step in the digitalisation of Lagos’ outdoor advertising sector.

According to the agency, the two interconnected platforms are designed to bring transparency, structure, and efficiency to how practitioners, advertisers, and regulators interact within the state’s Out-of-Home (OOH) advertising ecosystem.

Speaking at the launch ceremony held in Lagos, Managing Director of LASSA, Prince Fatiu Akiolu, described the initiative as providing a digital backbone for the growing Out-of-Home (OOH) advertising sector. “For years, the Out-of-Home landscape has grown in scale and complexity. What we introduce today is a digital backbone that brings structure to that growth,” he said.

Akiolu further explained the transformational intent behind the platforms: “It is a system where practitioners can be identified with clarity, where assets can be verified with

confidence, and where engagement with the Agency becomes simpler, faster, and smarter.

The agency stated that the Digital Directory serves as a searchable, credible register of practitioners and advertising assets across Lagos, while the LASAA One App provides stakeholders with on-demand access to the agency’s services. The platform promotes transparency, accountability, and service efficiency by providing a single source of truth for practitioners, advertisers, media buyers, regulators, and the public.

In practical terms, the MD stressed the frictionless nature of the new tools: “You can search, verify and engage without friction. You can interact with LASAA without walking into an office and confirm legitimacy without making a phone call.”

LASAA has coupled the launch with a firm regulatory deadline. Practitioners have until May 15, 2026, to list and validate their billboard assets on the platform, with a warning that any unlisted asset after the deadline would be considered illegal and subject to regulatory action.



POWER ON



WITH A *Peak* BREAKFAST

Reach for your *Peak*

Bayo-Ajayi, Nwakama, Enang, Others Inducted As NIPR Fellows

The President of the National Institute of Marketing of Nigeria (NIMN), Dr. Bola Joko Bayo-Ajayi, the immediate past president of the Institute, Mr Idorennya Enang and some distinguished members of the NIPR, including Mr Chido Nwakama, a veteran communications expert, have been conferred with the status of fellows at the 63rd Annual General Meeting (AGM) of NIPR held during the Nigerian Public Relations Week in Kaduna.

Others include Rt. Hon. Benjamin Kalu, Deputy Speaker of the House of Representatives; Hon. Bello Goronyo, Minister of State for Works; and Governor Uba Sani of Kaduna State, who was additionally named World PR Forum Governance Ambassador. In total, 109 new fellows and inductees were

recognized, carefully selected in line with global best practices.

The induction underscores a Memorandum of Understanding signed between NIPR and NIMN, designed to foster integrated professional practice. Dr. Bayo-Ajayi emphasized that while different sectors have unique niches, the ultimate ecosystem remains unified. “Marketing is one, irrespective of different segments,” she stated, highlighting the importance of collective impact.

NIPR President Dr. Ike Neliaku described the institute as an “icon of reputation,” noting that the 109 new inductees were picked after a rigorous selection process. The induction signals a transformative era as NIPR prepares to host the World Public Relations Forum in Abuja later this year.



Pitcher Festival 2026 Now Set For May 28-30



CHINI AFRICA, organizers of Pitcher Festival, Africa’s biggest celebration of creativity in marketing, advertising, digital media, PR, and entertainment, have announced new dates for the 2026 edition of the Pitcher Festival. The event will now run from May 28-30.

According to the organizers, the shift will give judges more time to carefully review all submissions and decide on outstanding works deserving recognition at the Pitcher Awards, widely seen as Africa’s top measure of creative excellence. The full schedule for the event which was formerly scheduled to hold from 14 – 16 May 2026 will be released on Monday, May 18, and registration opens the same day on the Pitcher Festival website.

The three-day event is expected to kick off on May

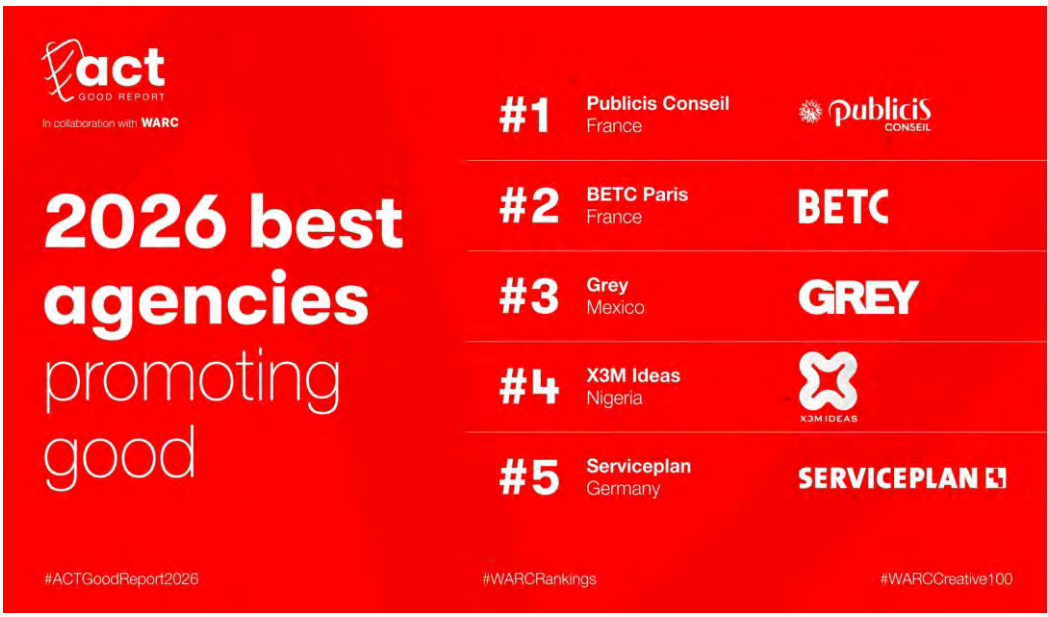
28 with the announcement of successful entries made it to the shortlist for the Pitcher Awards. This sets the stage for what comes next: insightful conversations through Pitcher Talks, updates on the Young Pitcher Academy and Future Pitcher Academy during the Building the Future sessions, and a special look behind the scenes through Inside the Jury Room, where you get to see how judges think and what impressed them most.

During the festival, the final competitions for both Young Pitcher and Future Pitcher will happen, giving the next wave of African creative talent their moment to shine. Everything wraps up with the Pitcher Awards Show, where top winners and special honorees get announced. The complete list of winners goes live on the Pitcher Festival website afterward.

Nigeria’s X3M Ideas Breaks Into Global Top 5 In World Ranking Of Sustainable Advertising Campaigns

The Nigerian advertising industry has reason to celebrate on the global advertising stage as X3M Ideas, one of Africa’s fast expanding global agencies with headquarters in Lagos has been ranked fourth among the world’s best agencies for socially impactful advertising in the ACT Good Report 2026, placing Nigeria firmly on the map in a fiercely contested international field.

The ranking which was released April 14, shows that the agency’s recognition comes through its work on the Blood Sacrifice campaign for the Red Cross, which placed 29th among the top 40 campaigns globally out of 1,008 entries evaluated. That X3M Ideas achieved this as an independent shop without the backing of a global network makes the feat particularly notable. In a top-25 agency list where the overwhelming majority are



affiliated with large multinational networks, X3M Ideas stands as one of very few independent African voices.

Produced annually by ACT Responsible in collaboration with WARC, the ACT Good Report is the only global ranking dedicated exclusively to creative work that drives social and environmental impact. Crucially, it highlights campaigns that not only excel creatively but also contribute to positive change — and as ACT Responsible states, “there are no complicated criteria or categories, just outstanding work for Good.”

The methodology combines performance in the WARC Creative 100, the global benchmark for creative excellence, with results from the ACT Collection’s annual programme, which includes the ACT exhibition, ACT Care Awards, ACT Tributes (a public vote), and the ACT database.

FCCPC, LASCOPA Partner Against Consumer Exploitation



In a move to enhance consumer safeguards across Nigeria’s competitive markets, the Federal Competition and Consumer Protection Commission (FCCPC) and the Lagos State Consumer Protection Agency (LASCOPA) have formalized a collaborative partnership through a Memorandum of Understanding.

The agreement which was signed in Abuja, targets persistent consumer grievances in key sectors like real estate, aviation, and transportation where Nigerians frequently encounter exploitation and unfair trading practices.

Tunji Bello, Executive Vice Chairman of the FCCPC, emphasized that effective consumer protection transcends federal jurisdiction. “Consumer issues are local in character, immediate in effect, and often require rapid intervention,” Bello noted, highlighting why state-level partnerships are indispensable.

The collaboration follows a 2023 Supreme

Court ruling that classified urban and regional matters as state-controlled rather than federal prerogatives. This landmark decision provides the legal foundation for the FCCPC and LASCOPA’s joint action.

Lagos has already demonstrated commitment to consumer protection. LASCOPA has recovered over N40 million and \$10,000 in customer funds from both domestic and international airlines, a testament to the agency’s enforcement capacity.

Afolabi Solebo, LASCOPA’s General Manager, expressed optimism about the enhanced powers the partnership brings. “With this collaboration and synergy, we will work assiduously to ensure that consumer rights are not only protected but that exploitative and unscrupulous trade practices cease,” he stated.

The MoU represents acknowledgment that as markets become more sophisticated, complaints will grow increasingly complex, often spanning multiple jurisdictions and sectors.



This is not an AD

At Leo Burnett, we believe that creativity has the power to change human behaviour. Our Humankind philosophy is simple; we put people at the heart of everything we do. It's not about creating more noise, it's about creating purpose. This is what the 8 ball stands for in our Humankind scale. We work with you to tell stories that resonate, and build campaigns that don't just speak to people, but play a valuable role in their lives. It's about fostering participation, empowering communities, and sparking a wave of change.

The world doesn't need another ad. It needs actions that matter. It needs you, and your story, to make a real impact.

Are you ready to be part of something that goes beyond words? Let's create something that doesn't just show or tell, but echoes through lives and communities.

#WeCreateActNotAds

Leo Burnett | LAGOS





The HumanKind Thinking Behind Leo Burnett Lagos' Innovative Malta Guinness Campaign



By Jeremiah Agada

The best advertising does not just sell products but reflects people's realities. That philosophy has long shaped the work of Leo Burnett, a multinational advertising agency whose globally recognised HumanKind approach continues to influence some of the most emotionally resonant campaigns across markets.

In Nigeria, the Lagos office of the agency brought that philosophy to life once again through its highly talked-about Malta Guinness campaign, "Nourishing Goodness... For Every Side of You," a campaign that became one of the standout creative conversations around this year's edition of the Africa Magic Viewers' Choice Awards (AMVCA) 2026 edition.

Beyond a traditional brand communication exercise, the campaign became a reflection of modern Nigerian youth identity, ambition, creativity, and self-expression. It also showed how brands can remain relevant by moving beyond functional messaging into emotionally intelligent storytelling that mirrors the realities of consumers.

For Leo Burnett Lagos, the thinking behind the campaign was rooted in the central belief that powerful ideas begin with people, not demographics, categories, or fleeting trends. The agency's HumanKind philosophy encourages teams to dig beneath surface-level insights and uncover the deeper human truths that shape behaviour, aspirations, and culture.

When Malta Guinness approached the agency with the challenge of reconnecting with younger Nigerians, the agency recognised that simply focusing on the product's established benefits would not be enough. Malta Guinness already possessed strong brand equities around nourishment, energy, and goodness. What the brand needed was a fresh emotional connection with a generation whose identities and lifestyles are changing rapidly.

Indeed, for the agency, the answer did not lie in creating another campaign focused purely on product benefits or functional messaging. Instead, the solution emerged from the philosophy that has long shaped Leo Burnett's global creative culture. It became the driving force behind Malta Guinness' "Nourishing Goodness... For Every Side of You" campaign. It began by asking the simple question: what does nourishment truly mean to Nigerian youth today?

The answer, according to the agency, was found in the reality of how young Nigerians currently live. Across Nigeria, today's youth population is increasingly defined by multiplicity. Young Nigerians are no longer confined to single identities, professions, or ambitions. A banker may also be a DJ. A photographer may simultaneously run a fashion business, create online content, and manage a side hustle. A student could be a fitness coach, social media influencer, entrepreneur, and creative performer all at once.

This generation moves fluidly between different passions, ambitions, and responsibilities. Rather than living one defined life path, many are simultaneously navigating several identities.

For Leo Burnett Lagos, this insight became the emotional foundation of the campaign. From that understanding emerged the creative platform: "Nourishing Goodness... For Every Side

of You."

However, the agency insists that the campaign was not born from a single brainstorming session or the vision of one creative director. Instead, it evolved through Leo Burnett Lagos' collaborative creative culture, where ideas are intentionally developed across multiple departments and perspectives.

Within the agency, ideation is treated as an open and democratic process. Strategy teams, account management professionals, creatives, designers, social media specialists, production teams, and even individuals outside the immediate business unit are encouraged to contribute perspectives. The philosophy guiding this process that great ideas can come from anywhere.

As conversations around youth identity deepened internally, the team found itself discussing personal experiences and observing how people around them constantly balanced multiple versions of themselves. Soon, the room became filled with stories of side hustles, hidden passions, creative ambitions, and alternative identities that many young Nigerians navigate daily.

That process eventually led to what the agency describes as the campaign's defining breakthrough moment. The team began asking itself a different question: what if the campaign could move beyond storytelling into physical participation? What if consumers themselves became part of the creative expression?

That thought unlocked the campaign. Rather than simply producing advertising that spoke about multidimensionality, Leo Burnett Lagos and Malta Guinness decided to invite Nigerians to physically contribute objects that represented the many sides of who they are.

Young Nigerians across different cities were encouraged to donate personal items connected to their passions, professions, dreams, and identities. Musical instruments, football boots, sketchbooks, work tools, gym equipment, cameras, microphones, clippers, fashion accessories, and creative

materials became symbols of the various realities Nigerian youth navigate daily.

What initially began as a campaign idea soon evolved into a large-scale participatory experience. The activations generated emotional engagement among consumers who saw the campaign not merely as a marketing initiative, but as a celebration of their personal identities.

Every contributed item was something deeply personal. Some symbolized ambitions. Others represented side hustles, professions, talents, or lifelong dreams.

The initiative would soon culminate in the creation of a large-scale mosaic installation at Shitta Roundabout in Surulere, Lagos. The structure was built using hundreds of contributed items collected from Nigerians across the country, changing what would normally be individual stories into a collective artistic statement celebrating the complexity and creativity of Nigerian youth.

The installation quickly became one of the campaign's most defining visual expressions. For Leo Burnett Lagos, the importance of the installation extended far beyond aesthetics or scale. The agency viewed it as a physical representation of HumanKind creativity in action which is work designed to communicate to consumers, and more importantly, to reflect them.

The emotional response generated by the activation became one of the campaign's most important outcomes. Consumers recognized themselves inside it. That emotional identification is increasingly important in modern brand communications, particularly among younger audiences who expect brands to reflect authenticity, participation, and cultural understanding.

Industry analysts have repeatedly noted that Gen Z and younger millennials place value on identity, self-expression, and representation in brand engagement. Campaigns that successfully tap into these values often outperform traditional advertising approaches that rely purely on product-centric messaging. Leo Burnett Lagos' approach aligned directly with this shift.

The campaign was amplified through an integrated communications approach spanning social media engagement, influencer collaborations, experiential activations, public relations, outdoor visibility, and user-generated content.

Malta Guinness also extended the campaign's visibility through collaborations with youth-focused personalities and voices whose lifestyles embodied the multidimensional spirit the campaign sought to celebrate.

The brand unveiled media personality and influencer Enioluwa Adeoluwa alongside actress Rachael Okonkwo as ambassadors connected to the "Every Side of You" campaign. According to the brand, the partnerships were intended to reinforce its positioning around creativity, resilience, and youthful self-expression.

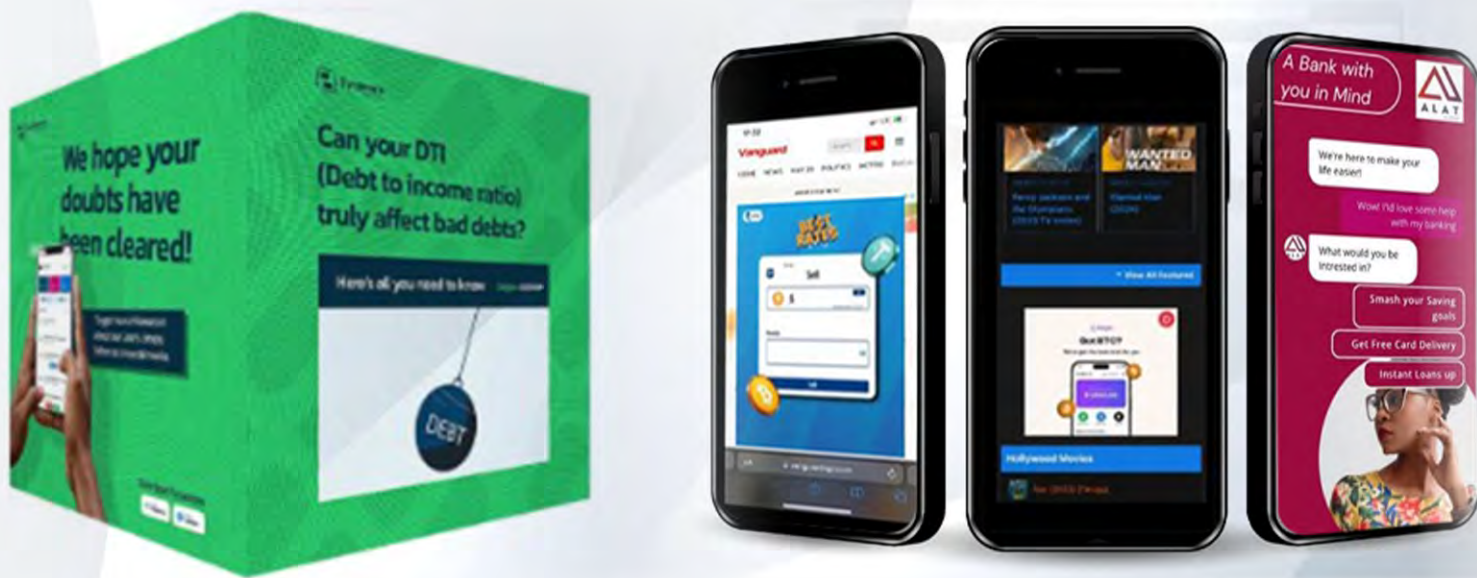
For Leo Burnett Lagos, the campaign's broader strategic importance lay in its ability to shift how Malta Guinness is culturally perceived. Historically, Malta Guinness has long maintained strong recognition in Nigeria as a nourishing malt beverage associated with energy and vitality. However, like many long-established consumer brands, sustaining relevance among younger audiences requires constant reinvention.

Through "For Every Side of You," the brand moved beyond purely functional associations and entered lifestyle and identity conversations that resonate strongly with younger demographics. This ability to evolve legacy brands through intelligent storytelling has increasingly become a defining expectation within contemporary marketing communications.



Dochase

Leading the Future of Targeted Advertising



1st party Data

Targeted advertising through user data.



Customer Acquisition

Attracting and converting new customers.



Brand Awareness

Boosting visibility across digital channels.



Rich Media

Engaging, interactive visual advertisements.



DV 360

campaigns across display, video, audio, and connected TV with advanced targeting and broad ad exchange access.



Connect - 24hrs Customer help Desk



chioma.Eze@dochase.com



+234 812 215 9132

SAMSUNG Samsung Unveils Galaxy A57 5G & Galaxy A37 5G, Packing Pro-Level Features At Awesome Price

Galaxy A57 5G and A37 5G feature a sleek design, powerful camera and upgraded Awesome Intelligence to give users the confidence for everyday use.



Samsung Electronics West Africa announced the new Galaxy A57 5G and Galaxy A37 5G, the latest Galaxy A series devices that bring Samsung's newest mobile innovations, including enriched Awesome Intelligence to more users worldwide. They made this announcement at a press briefing held in Lagos, Nigeria.

The latest Galaxy A series reflects Samsung's commitment to expanding AI capabilities across more devices and empowering more users to harness the power of intuitive AI that simplifies everyday tasks. Galaxy A57 5G and Galaxy A37 5G strengthen the experiences users rely on every day with upgrades to performance, camera and display, alongside durability and security features. With up to six generations of OS upgrades and long-term security support, the new Galaxy A series is built to last. Leading the lineup is Galaxy A57 5G, featuring a slimmer, more refined design and upgraded AI-powered capabilities that make it the most powerful Galaxy A series device yet.

Enriched Awesome Intelligence Designed for Everyday Life

Through the latest One UI 8.5, Galaxy A57 5G and A37 5G extend Samsung's latest AI innovations to more users, with Awesome Intelligence that helps people get more things done with ease while unlocking new ways to create and stay productive.

Voice Transcription is new to the Voice Recorder app, making it easier to revisit important details from meetings, lectures or calls by quickly transcribing and translating call recordings or turning voicemail audio into text. AI Select1 is easier to access with a long press on the Edge Panel, surfacing relevant actions directly on the screen to extract text or create content without manually selecting items. AI Select also supports Drag & Drop in Multi-Window layout, allowing users to easily move images into Samsung Notes or Photo Editor for faster editing and improved productivity.

Awesome Intelligence makes everyday photo editing easier than ever. Object Eraser now delivers more natural results when removing unwanted distractions, like a passerby in the background or clutter in a café. On Galaxy A57 5G, Best Face supports more photos and continuous shooting, making it easier to capture the perfect group photos where everyone looks their best. Fan favorite tools like Filters and Edit Suggestions help users quickly refine and share moments without extra effort, while Galaxy A57 5G also features Auto Trim for even easier video editing.

Circle to Search with Google adds multi-object recognition so users can easily explore multiple items in an image at once — from an outfit to surrounding accessories — all in one search.

The new Galaxy A series expands Awesome Intelligence experiences with a choice of agents designed to simplify everyday tasks from search to organizing plans or easily adjusting settings. As a conversational device agent, upgraded Bixby lets users intuitively control Galaxy settings and features using natural language, while Gemini navigates complex tasks across native Galaxy apps and select third-party apps to support faster, more intuitive interactions.

Awesome Camera to Capture Clearer Photos and Videos, Day or Night

As AI becomes more deeply integrated into mobile experiences, camera performance remains essential to delivering the everyday usability and satisfaction users expect.

Galaxy A57 5G and A37 5G deliver brighter, clearer visuals powered by the upgraded camera hardware and an improved Image Signal Processor (ISP). The devices feature a versatile triple-camera system, led by a 50MP main sensor, delivering sharp, detailed images across a wide range of lighting conditions without the need for manual adjustments.

When the lights go down, the Galaxy A57 5G and A37 5G camera adapts seamlessly with improved Nightography, capturing clear and true-to-life photos and videos even in low light conditions.

Galaxy A57 5G takes photography a step further with enhanced image processing that sharpens detail and reduces noise for even clearer, more vibrant results. It delivers rich contrast and balanced color even in challenging light, while with a faster shutter speed, users can instantly capture fleeting moments faster and with improved clarity.

Galaxy A57 5G and A37 5G also benefit from AI-based subject recognition and scene optimization to balance portraits, preserve natural skin tones and create clearer background separation. When the moment calls for a wider perspective, the ultra-wide lens captures more in every group photo or landscape view, while the 5MP macro camera reveals fine details up close for added creative flexibility.

Performance for Streaming and Multitasking

Galaxy A57 5G delivers the best of both design and performance, combining upgraded CPU, GPU and NPU to deliver improved performance with its sleek and light form. Built for smooth streaming, scrolling and content creation, its refined design features a glossy finish and distinctive triple-camera island for a standout modern look that feels comfortable in-hand.

Despite its slimmer profile, Galaxy A57 5G packs powerful performance. Its 5,000mAh battery supports up to two days of use — powering everything from filming and editing to viewing

on the go. Super Fast Charging 2.0 reaches up to 60% in around 30 minutes for a quick boost before heading out, while a 13% larger vapor chamber helps sustain performance during extended gaming or recording. Slimmer bezels and a bright Super AMOLED + display with Vision Booster ensure an immersive, clear viewing experience indoors and outside.

Built for everyday use, Galaxy A57 5G and A37 5G are rated IP68 for water and dust resistance, adding durability in real-world environments and offering users peace of mind when accidents happen.

Long-Term Support and Foundational Security

Galaxy A57 5G and A37 5G reinforce Samsung's commitment to device longevity, offering up to six generations of Android OS and One UI upgrades, along with up to six years of security updates — giving users the confidence to rely on their device for years to come.

Samsung provides a fortified layer of device safety, transparency and user choice with Knox Vault, a hardware-based, tamper-resistant security solution. Galaxy A series offers users holistic protection through innovative security and privacy features including Security & Privacy Dashboard, Auto Blocker, Private Sharing, Theft Protection as well as the new Private Album, a Gallery feature that allows users to lock away personal media quickly and easily. Unlike traditional safeguards, the latest A series devices also proactively notify users about potential risks with Privacy Alerts, which are intelligent notifications that offer clearer insight and control over location permissions or suspicious monitoring of sensitive data. Together, these enhancements make security feel as intuitive as the rest of the experience, making device protection easier than ever for everyone.

Availability

Galaxy A57 5G and A37 5G is available in Nigeria. Galaxy A57 5G comes in Awesome Navy, Awesome Gray, Awesome Icyblue and Awesome Lilac, while Galaxy A37 5G comes in Awesome Lavender, Awesome Charcoal, Awesome Graygreen, and Awesome White.

For added peace of mind, Samsung Care plus offers comprehensive coverage, a one-time screen damage repair over a 1-year period at up to 85% discount.

The latest Galaxy A series reflects Samsung's commitment to expanding AI capabilities across more devices and empowering more users to harness the power of intuitive AI that simplifies everyday tasks. Galaxy A57 5G and Galaxy A37 5G strengthen the experiences users rely on every day with upgrades to performance, camera and display, alongside durability and security features. With up to six generations of OS upgrades and long-term security support, the new Galaxy A series is built to last. Leading the lineup is Galaxy A57 5G, featuring a slimmer, more refined design and upgraded AI-powered capabilities that make it the most powerful Galaxy A series device yet.

MarkHack 5.0

A Marketing and Tech Conference

MarkHack 5.0: Potpourri Of AI, Culture & Marketing

MarkHack 5.0
A Marketing and Tech Conference

Theme:

**THE CULTURE ALGORITHM;
AI × HUMAN
EXPERIENCE**

Oriental Hotel,
Victoria Island,
Lagos.

Friday, 5th of June,
2026

Join the Movement
www.markhack.tech

Register Now: markhack.tech

Powered By: **EKO CENTRE** **GDMGROUP** x **Brand Communicator**

By Jeremiah Agada

Markhack, arguably Nigeria's foremost marketing and technology conference returns on June 5, 2026, with its most ambitious edition yet, and the questions it is asking may be the most important ones in the industry right now.

Every year, since 2022, Markhack has sustainably become an event to be marked on the calendar of Nigeria's marketing, media, and technology community with growing authority. Launched as the first hackathon at the intersection of marketing and media—in Nigeria, it has evolved through each successive edition into something considerably larger than its original brief. From its early days as a competitive platform for startups to pitch technology-driven marketing solutions, it has become one of Nigeria's leading full-scale conference and thought-leadership institution on the future of brands, consumers, and the technology connecting them.

On Thursday, June 5, 2026, MarkHack returns for its fifth edition, and it arrives with a theme that captures the defining commercial anxiety of the moment: "The Culture Algorithm: AI × Human Experience." The conference will be held at Oriental Hotel, Victoria Island, Lagos, and is organised by GDM Group in partnership with Eko Innovation Centre and Brand Communicator, the same coalition of institutions that has powered the event since its founding.

The choice of "The Culture Algorithm" as this year's theme is a precise diagnosis of the problem now confronting every marketer, brand builder, media practitioner, and technology entrepreneur operating in the Nigerian market and across the African continent.

An algorithm, in the context MarkHack 5.0 invites us to consider, is not just a piece of code. It is, as the organisers describe it, the invisible system powered by artificial intelligence and data that increasingly determines how culture is interpreted, consumed, amplified, and monetised. According to the organisers, more than 70% of consumers now expect personalised brand interactions driven by intelligent systems. Yet for all the efficiency and scale that AI promises, it raises a question that is harder to answer with data alone. The question is, what happens to human culture, creativity, and lived experience when the systems shaping them are not designed by people but by machines trained on the patterns of people?

MarkHack 5.0 plants its flag precisely in that tension. It reflects, in the words of the organisers, a deliberate shift from tool-centric AI conversations to a culture-first approach. This indeed, is an acknowledgment that the most important question is not what AI can do, but what AI is doing to the way we think, feel, connect, and create meaning.

MarkHack launched in 2022 as Nigeria's first marketing and media hackathon, founded by Dr. Victor 'Gbenga Afolabi of the Eko Innovation Centre in collaboration with GDM Group.

The inaugural edition established the format which includes gather innovators, entrepreneurs, policymakers, and marketing professionals, and challenge them to develop technology-driven solutions to real marketing problems within an intensive period, and celebrate the best ideas with investment and recognition.

By its fourth edition in May 2025, MarkHack had grown to a scale that reflected genuine market appetite. The platform had by then logged over 6,275 participants, achieved a reach of 15.8 million, hosted 405 pitching teams, engaged 86 jurors, enlisted 67 mentors, and drawn 62 partners and sponsors across its four editions. MarkHack 4.0 itself themed "Experience Ignited: Fuelling The Consumer Journey" and held at the Landmark Event Centre, Lagos attracted 150 startup applicants and featured 38 speakers and 16 mentors. It was also the edition that introduced the Nigerian MarTech Awards, honouring corporate brands like MTN, OPay, Indomie, Friesland Campina, and Indrive for outstanding innovation in marketing technology. On the startup side, Team Blue Sands Stem Lab claimed the top prize of N2 million, with Team Next Vibe and Team Jarvis taking home N1.5 million and N1 million respectively.

MarkHack 5.0 inherits this momentum and deliberately expands it beyond scale to the depth and ambition of its questions.

The Question of What Happens on June 5

The programme for MarkHack 5.0 is structured to move conversations beyond theory into lived, demonstrable reality. It will comprise several interlocking strands, each designed to engage a different dimension of the AI-culture intersection.

Keynotes and Fireside Conversations will bring together industry leaders, founders, creatives, researchers, and policymakers to unpack how AI is influencing culture, storytelling, consumer behaviour, and brand trust.

There is also a Multidisciplinary Hackathon and Demo Day that will challenge startups building solutions at the intersection of AI, culture, and human experience. Focus areas for this year's pitch competition include Immersive Realities, Event Innovation, Gamification, Digital Storytelling, and Phygital Commerce. Startups accepted into the competition will already need to have operational products with demonstrated market traction and revenue, raising the bar from a pure ideas contest to a genuine showcase of scalable innovation. Finalists stand to receive cash prizes, equity investment, and access to an exclusive incubator programme designed to help them scale.

Consumer-Led Panels will foreground real human perspectives, grounding the conference's higher-level conversations in the everyday realities of how ordinary Nigerians experience AI-powered platforms, media systems, and digital products. This is one of the more distinctive design choices in MarkHack 5.0's programme, explicitly centring the voice of the consumer in a conference environment typically dominated by industry insiders.

Startup and Corporate Exhibitions will showcase innovations redefining marketing, media, lifestyle, and engagement, while an Awards and Recognition segment will continue to spotlight individuals and organisations driving meaningful change within Nigeria's marketing, media, and technology ecosystem.

The CMO Circle

Running alongside MarkHack 5.0 on the same day and at the same venue is the inaugural CMO Circle, a separate, invite-only executive forum convened by MarkHack in partnership with Godrej West Africa and Brand Communicator. Where the main conference is open to the broad ecosystem, the CMO Circle is a curated, closed-door roundtable for Nigeria's most senior marketing executives: Chief Marketing Officers, Chief Growth Officers, Marketing Directors, and Vice Presidents of Marketing.

Themed "The C-Suite Mandate: Talent Density and Marketing Leadership," the CMO Circle will be co-chaired by Iquo Ukoh, CEO of Entod Marketing and former Director of Marketing Services at Nestlé Nigeria, as well as Lolu Akinwunmi, Group CEO of Prima Garnet (Ogilvy Nigeria).

The CMO Circle operates under the Chatham House Rule, protecting the candour of discussions while allowing insights to be shared without attribution. Its agenda covers some of the most charged conversations in marketing leadership today: navigating board-level revenue accountability, balancing artificial intelligence with human creativity, winning consumer attention in a fragmented media landscape, building brand trust through data strategy, and resolving the perennial tension between long-term brand equity and short-term performance marketing.

Why This Edition Matters

Four editions in, MarkHack has earned the right to be taken seriously as a barometer of where Nigeria's marketing and technology ecosystem is headed. Each edition has tracked the industry's evolving preoccupations from experiential marketing and the consumer journey to the now-unavoidable reality of artificial intelligence and its cultural consequences.

MarkHack 5.0 arrives at a moment when the questions it is asking have moved from philosophical to operational. Every brand in Nigeria, every agency, every media company, every startup building a consumer product must now reckon with an algorithm economy that is simultaneously their most powerful distribution tool and the greatest threat to the distinctiveness and humanity that make brands worth caring about.

The conference does not pretend to have all the answers. What it offers is something arguably more valuable, and that is a structured, credible, high-calibre space in which practitioners, innovators, academics, policymakers, and consumers can think through those answers together.

Monica 2: Brands & The Naira & Kobo Of Leveraging Authentic Storytelling



By Eunice Stephen

Within 22 hours of its release on May 2, 2026, Uche Montana's *Monica 2* had clocked an astonishing six million views on YouTube. By the close of its first day, the film had surpassed 7.6 million official views on the platform. Day two saw it cross the 10 million marks, with over 80,000 comments registering audience engagement. By day three, figures publicly displayed on the platform had pushed past 13 million views, with sustained daily momentum showing no sign of slowing. The original *Monica*, which premiered on March 7, 2026, had itself crossed 13 million views within two weeks of its debut, averaging close to one million views daily in its early run, and has since recorded approximately 19.6 million views in its first month, making it one of the top-performing Nollywood titles on YouTube in recent times.

Nollywood's Economic Weight

To fully appreciate what *Monica 1* and *2* represent, one must understand Nollywood's impact on Nigeria's economy. According to the U.S. International Trade Administration's Nigeria Media and Entertainment Country Commercial Guide (2025), Nigeria's film and music sector contributed approximately 1.97 trillion (USD \$1.4 billion) to the country's GDP as of 2023, a 27.5% increase over just three years.

Nollywood is globally recognised as the second-largest film industry in the world by volume, producing roughly 2,500 films annually, according to the same source. The sector employs over one million Nigerians directly and indirectly, a figure that the Nigerian Entertainment Conference's 2023 report projects could climb to 2.7 million as digital distribution platforms scale. Nigeria's entertainment and media industry as a whole is forecast to reach \$13.89 billion by 2027, per industry projections cited by multiple economic analysts, driven by a youthful population, increasing mobile internet penetration, and the growing global appetite for African-led storytelling.

It is worth noting that Nollywood's economic importance was not even formally counted in Nigeria's GDP until a landmark 2014 rebasing exercise after which the Nigerian economy jumped from an initial estimate of \$285.5 billion to \$510 billion, as documented in a 2016 report by the International Monetary Fund (IMF). Nollywood went from economic invisibility to accounting for 1.42% of GDP almost overnight. By 2021, according to a PwC Nigeria report cited by the U.S. Trade Administration, that contribution had grown to 2.3%, or approximately \$660 million (239 billion). The trajectory is clear, and the *Monica* franchise is a living data point within it.

The digital-first model that *Monica* employs is particularly significant from a business standpoint. By distributing directly via YouTube rather than through traditional cinema or television gatekeepers, Montana bypasses overhead costs while accessing global audiences instantaneously. This model allows for real-time performance analytics, audience feedback loops, and direct monetization, all of which represent a leaner, more agile revenue architecture for independent Nollywood creators.

When Brands Follow the Audience

The commercial logic of high-viewership YouTube Nollywood is perhaps best illustrated by what happened with Omoni Oboli's *Love in Every Word*, which premiered in March 2025 and rapidly became a benchmark for digital distribution in

the industry. The film pulled over two million views within its first 24 hours on YouTube, climbing to 4.3 million within 72 hours. By the time its sequel was announced, *Love in Every Word* had surpassed 30 million views, leading Zikoko to report that an estimated one in every eight Nigerians had watched it.

The numbers did exactly what large numbers tend to do: they attracted brands. When Omoni Oboli confirmed production of the sequel, *Love in Every Word: The Wedding*, she arrived with a commercially significant announcement, a confirmed sponsorship roster that included UBA Group, Coca-Cola Nigeria, MTN, Close-Up Nigeria, Knorr Nigeria, Vaseline Nigeria, GIG Logistics, GAC Motor Nigeria, Mamador Nigeria, Peak Milk, and Lipton Nigeria, according to the Nollywood Reporter.

This was not product placement in the traditional Nollywood sense. This was cross-sector brand investment spanning banking, telecoms, beverages, food, personal care, logistics, and automotive, a signal that corporations now view high-performing YouTube Nollywood as a legitimate media buy, comparable to premium broadcast advertising.

As Techpoint Africa reported in November 2025, the brand presence in *Love in Every Word 2* "Could mark the start of a shift in how Nollywood sustains itself financially." That shift matters for the *Monica* franchise too. With *Monica 2* surpassing 10 million views in 48 hours on a comparable trajectory, the commercial infrastructure that *Love in Every Word* built where audience scale attracts brand capital, which in turn funds higher-quality sequels, is a model that Montana and other digital-first Nollywood filmmakers are increasingly positioned to replicate.

The Monica Signal: How Brands Can Read the Room

Here is where the strategic opportunity sharpens for agencies and brand custodians. *Love in Every Word* attracted brands after the fact after the millions of views arrived and the cultural conversation was already deafening. That is the reactive model, and while it works, it is not the most efficient use of brand capital. The smarter play is learning to read the signals before a film breaks the internet, so that a brand is already inside the content when the audience arrives.

There is a reliable framework for doing this, and *Monica* illustrates it precisely. Watch the producer, not just the film. The first indicator of a likely viral Nollywood film is the track record of the producer-filmmaker. Uche Montana is not a newcomer. Her YouTube channel had already demonstrated consistent audience engagement even before *Monica* was launched. Omoni Oboli had similarly demonstrated repeat performance before *Love in Every Word* made brand history. When a filmmaker has built a loyal subscriber base, released multiple films with strong engagement metrics, and has shown an ability to generate comment-section conversations, the next film from that creator is not a speculation, it is a probability. Agencies should be mapping Nollywood's top digital-first filmmakers the same way they map media properties: by audience size, engagement rate, and demographic reach.

Audience demand for sequels is the clearest buying signal in entertainment. When viewers beg for a Part 2, they are not just expressing admiration, they are demonstrating an emotional investment in a story that they have not finished processing. That unfinished emotional conversation is the most valuable advertising environment in media. Audiences watching a sequel are not passive consumers; they are active, invested, returning

viewers who already trust the world the filmmaker has built. A brand placed inside that world inherits that trust. *Monica 1* ended in a way that left hundreds of thousands of viewers openly demanding a continuation. Comment sections on YouTube, X, Instagram and WhatsApp groups became organic focus groups, with viewers speculating about plot directions, arguing about character choices, and sharing the film unsolicited. That is not just audience engagement that is unpaid brand amplification waiting to be channelled. By the time *Monica 2* was confirmed, any brand that had been tracking the conversation already knew it was walking into one of the most attentive audiences in Nigerian digital media.

The Brands Monica Should Have Had in the Room

Monica 2 presented a major missed opportunity for brands seeking authentic audience engagement across Nigeria, Ghana, the UK, the US, Canada, and the wider African diaspora. Centered on Monica, a working-class young woman navigating financial strain, family pressure, and everyday adult life, the film unfolds in relatable domestic settings filled with real consumer behavior. Brands across categories such as food seasoning, salt, pepper cooking oil, fintech, personal care, food delivery, ride-hailing, and banking could have integrated naturally into these emotionally resonant moments.

From kitchen scenes and market runs to household budgeting and fast-paced Lagos interactions, these placements would have connected directly with women aged 20–45 and young urban professionals while reinforcing themes of responsibility, survival, and independence. More importantly, they would have delivered stronger emotional engagement at a fraction of traditional advertising costs. With over 80,000 comment-section interactions, *Monica 2* demonstrated the kind of audience attention most television campaigns rarely achieve.

The Business Case for Being Early

Monica 1 and *2* are not simply viral moments. They are a strategic framework dressed in storytelling. Over 1.2 million views in four hours of release, six million within 22 hours, over 10 million by day two, and exceeding 11 million by day three, these figures rival the opening-weekend trajectories of well-funded cinematic productions, achieved at a fraction of the cost and through a platform freely accessible to anyone with a data connection in Lagos, London, Toronto, or Houston.

Industry experts said that brands that collaborated on *Love in Every Word: The Wedding*, made a smart bet and those that would have collaborated with a movie like *Monica 2*, would have made a smarter one, because they were earlier to a franchise that had already demonstrated audience loyalty through a Part 1. The brands that will make the smartest bet of all are the ones that learn to identify the next Uche Montana, the next Omoni Oboli, before the views arrive, by tracking producer track records, monitoring audience sentiment in comment sections, and recognising that a film where viewers are begging for a sequel is not just a cultural moment. It is an open media inventory, populated by tens of millions of emotionally engaged consumers, waiting to be claimed.

The Nigerian entertainment industry is producing this kind of digital gold with increasing frequency. The only question for brands is whether they will be inside the film or watching it from the comment section.





Show some
Love
to
Mum

INDOMIE'S MOTHER'S DAY CAMPAIGN

A DISRUPTIVE AI POWERED CULTURAL CELEBRATION OF MOTHERS THAT HIT HOME

By Jeremiah Agada

For 2026, Indomie, Nigeria's most recognised instant noodle brand and a Dufil Prima Foods product with decades of household penetration across the country launched the latest edition of its annual 'Show Some Love To Mum Mother's Day' initiative. Unlike its predecessors, this edition made a claim that no brand on the African continent had previously staked. It was the first AI-powered traditional praise poetry experience in Africa. The campaign invited Nigerians to visit a dedicated digital platform, upload a photograph of their mother, enter her name, and select a preferred language, after which an artificial intelligence system generated a personalised praise-song video drawing from the oral traditions of Yoruba Oríkì, Igbo Ikwa Aha, and Northern Kirari poetry. The platform was available for one month, and the digital keepsakes it produced were downloadable designed as a shareable social content and as a lasting personal artefact.

The campaign was both an evolution and an escalation. In 2025, Indomie had already broken ground with an AI-driven Mother's Day initiative that generated personalised celebrity video messages from stars including Shaffy Bello, Bimbo Ademoye, and Asherkine. That campaign reached over 28 million people within three days of launch, with more than 350,000 users engaging with the platform and upwards of 150,000 unique personalised videos generated. These are figures

that earned the brand considerable recognition and industry awards. The 2026 campaign built directly on that foundation, deepening the dimension and extending the campaign's reach into physical trade activations alongside its digital strategy.

The strategic ambition behind Show Some Love To Mum 2026 is at the intersection of three currents in contemporary marketing: the accelerating integration of artificial intelligence into consumer brand communications; the growing imperative for specific, locally grounded storytelling in African markets; and the long-running question of how legacy brands with established emotional equity can continue to innovate without alienating the audiences who trust them.

The Brief: From Noodles to Praise Songs

To understand the 2026 campaign, it helps to understand its lineage. Indomie's Mother's Day campaigns have long been anchored in emotional storytelling. The brand, a product of Dufil Prima Foods and distributed across Nigeria by one of the country's most expansive FMCG networks, has for years used the occasion to reinforce what is perhaps its most powerful positioning asset, which is its place at the centre of the family table.

In 2025, the brand made headlines with an AI-powered initiative that generated personalised celebrity video messages for mothers. Working with beloved stars including Shaffy Bello, Bimbo Ademoye, and the philanthropist Asherkine, the

campaign produced customised, AI-enhanced lip-sync messages that appeared as though each celebrity was speaking directly to individual mothers. The response was extraordinary. In just three days, the campaign reached more than 28 million people online, with over 350,000 users engaging with the platform and more than 150,000 unique personalised videos generated. Beyond the metrics, the emotional reactions which includes mothers crying, daughters screenshotting their videos, families gathering around phones, etc, signalled something deeper than a successful marketing execution. They signalled a need.

That need was for celebration. This is not your generic kind of celebration but the specific, personal, rooted kind that Nigerians have always understood, the kind that calls a mother by her full name and traces the contours of her sacrifice in language that echoes through generations. The 2026 campaign, designed to build on that foundation, leaned further and deeper into culture. It asked: what if, instead of a celebrity video message, every Nigerian could give their mother a piece of poetry tailored to her identity, in the language of her people? The answer took the form of a dedicated digital platform, accessible at www.indomie.ng/showsomelovetomum, through which any Nigerian could upload a photograph of their mother, enter her name, select a cultural language, and receive a customised praise-song video drawing from the deep wells of Yoruba Oríkì, Igbo celebratory chants (Ikwa Aha), and Northern poetic traditions (Kirari), as well as praises in the English language or pidgin.

Images From Indomie Religious Gathering Visit



Images From Indomie Market Visit



Teaching AI the Language of the Heart

Perhaps the most important and most delicate task in building the campaign was the cultural one. Nigeria is a country of extraordinary linguistic and cultural diversity, home to over 250 ethnic groups and a corresponding tapestry of oral traditions, each with its own grammar of praise. To flatten this into generic 'African vibes' would have been a betrayal of the very people the campaign sought to celebrate. Indomie's team knew this.

The AI powering the platform was required to carry the Yoruba tradition of Oríkì, the chants of Ikwá Aha similarly honour individuals through a recitation of personal and communal identity and the Kirari tradition closely related to the broader practice of Wakar yabo.

It is not simply to generate generic praise text but to weave a mother's name into expressions that would pass the authenticity test of the people receiving them. That meant extensive research, consultations with custodians of these traditions, and a commitment to ensuring the technology served the culture rather than caricaturing it.

The campaign also extended its celebration beyond the digital sphere, into the physical networks that keep Indomie's brand alive at the community level: its distributors. In the South West region, the brand's team made surprise visits to female distributors, honouring them with personalised praise poetry in their own cultural languages. It was a gesture that collapsed the boundary between a marketing campaign and a genuine human act.

Shubash Chandar believes there is a quieter but more important shift - from AI as a productivity tool inside the company to AI acting as an enabler to form an emotional bridge between the brand and the consumer. "I'd call this the shift from productivity-first AI to consumer-first AI, and I think it's the most important strategic distinction for Marketing Domain.

"Most of the AI conversation today, globally, is about efficiency. Cut costs, automate workflows, generate content faster. Those use cases are real and valuable. But they don't change how a consumer feels about a brand. They just change how companies operate internally. The harder and more interesting question is whether AI can help brands to touch their consumers emotionally in ways that wasn't possible before.

He continued, "We built Africa's first ethical AI deepfake

campaign in 2025, and Africa's first AI-powered cultural personalization platform in 2026 with this Mother's Day campaign. Both taught us the same lesson: the technology is never the differentiator. The cultural and emotional discipline around the technology is.

When we brainstormed for this campaign, the starting question isn't "what can AI do for us to execute a campaign?" Rather, it's "what is the high-intense emotional touchpoint from the consumer insights that AI can enable us to address?"

"Our Mother's Day AI campaign came from sitting with that question. A Nigerian mother has been honoured by praise singers for thousands of years, but historically only the wealthy could afford that experience. Our AI didn't replace the tradition,

it democratized it. Every mother in Lagos and Onitsha and Kano became royalty for a day, in her own culture and language.

On how the brand was able to attain personalization for the campaign, he says, "What we attempted with the Mother's Day AI Campaign was something different. I'd call it personalized composition at scale, and the AI architecture powering that is fundamentally very complex.

"We integrated a Word-of-Mouth engine at the end of the consumer journey where people could share their output and invite their friends in WhatsApp groups. This means every single consumer was being turned into an ambassador. Overall, 7.8% of our entire consumer base came from this Word-of-Mouth engine.





The Architect: Tope Sule And The Philosophy Of Innovation

Tope Sule, Brand Manager, Indomie Nigeria



If there is a single person whose fingerprints are most visible on the 2026 Show Some Love To Mum campaign, it is Temitope Sule, Brand Manager for Indomie Nigeria. Sule is the kind of marketing professional who uses words like 'curiosity' and 'empathy' not as buzzwords, but as operating principles, a fact the campaign reflects at every level.

Speaking about the genesis of the campaign's cultural dimension, Sule explains that the decision to anchor the initiative in indigenous praise poetry was driven by a

straightforward human insight. 'Nigeria is a melting pot of different rich and beautiful cultures, and one thing we all appreciate is traditional praise poetry. In our cultures, praise poetry is a beautiful emotional language used to celebrate identity, sacrifice, and love,' he says. 'We saw this as a good opportunity to connect with mothers in the language that will connect to them and make them feel at home and loved.'

What is striking about Sule's framing is the explicit subordination of technology to culture. In an industry where brands sometimes reach for AI as a headline-grabbing novelty, Sule describes it as an enabler, not an end in itself. 'Technology gave us the opportunity to preserve and amplify this truth,' he notes. 'AI became the enabler that allowed people to personalise expressions at scale with emotional authenticity and richness.'

This distinction between AI as spectacle and AI as servant runs through everything Sule says about innovation. When asked what innovation means in a market where emotional connection often matters more than technology, his response is definitive: 'Innovation is when technology deepens human connection rather than creates distractions. In markets like Nigeria, consumers do not always fall in love with the most technologically inclined campaign, they connect with what feels emotional, honest, and familiar. The real innovation here was using AI to make culture feel more personal, accessible, and emotionally resonant.'

The question of authenticity is one Sule takes seriously, particularly given the risk that culturally adjacent campaigns can slide into what he calls 'performative culture' the appropriation of cultural forms as marketing decoration without genuine understanding or respect. His remedy is structural: brands must move from referencing culture to respecting and understanding it. 'Meaningful cultural impact requires listening, involving real cultural voices or experiences, understanding context, and empathy,' he says. 'Consumers can quickly tell when a brand only

shows up culturally during campaigns versus when culture informs its long-term identity and behaviour.'

For Sule, the challenge of brand longevity is also fundamentally a cultural challenge. Indomie is a brand that carries what can be described as nostalgic weight for millions of Nigerians. It is the noodle of childhood, of student years, of late nights and early mornings. But nostalgia, he argues, is not a strategy. 'Nostalgia is powerful, but brands cannot survive on nostalgia alone,' he reflects. 'For Indomie, the emotional anchors of family, love, shared moments remain constant. Innovation then becomes the vehicle through which we reinterpret those emotions for a new generation without losing the familiarity consumers already trust.'

The campaign's ambition to speak to Gen Z and younger consumers is also central to Sule's thinking. He observes that younger Nigerians still value family, but express it differently. 'They are more digital, more expressive, and more participatory,' he says. 'This campaign met them where they already are, combining technology, personalisation, and social sharing with emotional storytelling rooted in family values. It allowed younger audiences to celebrate their mothers in ways that felt modern, creative, and traditional.'

Perhaps the most revealing insight into Sule's professional philosophy is his answer to the question of how he navigates tensions between data, creativity, and culture. He does not see them as opposing forces but ranks them when push comes to shove. 'If there is tension, I believe culture should never be ignored, because consumers ultimately experience brands emotionally and socially, not just analytically. Data can inform decisions, but human insight gives those decisions meaning.' It is a philosophy that the 2026 campaign embodies in its every detail.

Ibrahim Isah And The Lagos Dimension

Ibrahim Isah, Regional Brand Manager, Lagos, Indomie Nigeria

Lagos is, as every marketer will tell you, a pressure test. The commercial capital's consumers are among the most connected, most discerning, and most emotionally complex in Africa. They weave through tradition and modernity simultaneously, consuming global culture while remaining deeply rooted in local identity.

For Ibrahim Isah, Regional Brand Manager for Lagos, the campaign was an opportunity to speak to that duality.

'Lagos is the meeting point of tradition and innovation,' Isah said. 'What we are seeing is that young Nigerians want to celebrate their mothers in ways that feel contemporary but still rooted in identity. This platform allows culture to travel at the speed of technology while keeping its soul intact.'

What surprised Isah most about the campaign's reception was not the scale of engagement, but its emotional depth. 'What surprised me most was the depth of vulnerability people brought into the experience,' he

reflects. 'We anticipated engagement, but seeing people publicly celebrate their mothers with some mothers crying while listening to their praise poetry, and some consumers even honouring late mothers through the platform was incredibly powerful.'

Isah's approach to the integrated consumer experience the campaign demanded was built around the principle that, 'Consumers should no longer experience brands in silos,' he argues. 'They move seamlessly between online and offline spaces, so brand experiences must do the same. Our approach is to build campaigns around human behaviour, not channels.'

The question he and his team asked, 'where do emotional moments happen beyond digital?', led to answers that expanded the campaign's footprint into churches, mosques, and community spaces, alongside its digital presence on social media. The goal, as Isah puts it, was 'consistency of emotion across every touchpoint, ensuring the campaign felt connected wherever consumers experienced it.'



Ebere Anajama And The Human Touch Beyond The Screen

Ebere Anajama, Regional Brand Manager, South West, Indomie Nigeria

While the 2026 campaign's digital dimension generated the most visible engagement metrics, some of its most powerful moments happened away from screens altogether, and that is in the homes and business premises of the women who keep Indomie's distribution network alive.

Ebere Anajama, Regional Brand Manager for the South West, led the surprise visits to female distributors in the region in a field activation that brought the campaign's core message of maternal celebration into the everyday working lives of the brand's trade partners. The visits, which featured personalised praise poetry delivered in Yoruba, were received with visible emotion.

'The distributors in the South West were genuinely surprised, excited, and deeply appreciative of the gesture,' Anajama recalls. 'Many of them felt personally recognised and celebrated by the brand. The use of poetry praises in Yoruba made them very emotional and made the experience meaningful and authentic.'

Beyond a 'feel good' moment, what Anajama describes is a strategic insight about the nature of brand loyalty at the trade level. Indomie's distributors logistics partners but more

importantly, brand ambassadors, community figures whose belief in the product they carry shapes how it is positioned at the point of sale. A brand that celebrates them beyond annual trade programmes to moments of genuine recognition builds a different quality of loyalty than one that does not.

'It was evident that the visits strengthened goodwill, solidified loyalty to the brand, and reminded our distributors that Indomie is a brand that will continually celebrate moments with them beyond business,' Anajama observes.

On the question of what consumers and the industry can expect next from Indomie, Anajama points to continuity of purpose rather than novelty for its own sake. 'We are constantly exploring new ways to connect with consumers beyond conventional advertising by blending technology, everyday moments, and culture,' she says. 'Indomie remains committed to delivering campaigns that feel personal and relatable to our audiences, while reinforcing the brand's positioning and deep cultural connection with people.'



Opeoluwa Olaitan And The Influencer Architecture

Opeoluwa Olaitan, Digital Marketing Executive, Indomie Nigeria



Behind every organically viral campaign is a carefully engineered digital architecture, and the Show Some Love To Mum 2026 edition was no exception. Opeoluwa Olaitan, Digital Marketing Executive at Indomie Nigeria, was responsible for building and executing the online strategy that took the campaign's core and amplified it across the platforms where young Nigerians actually live.

The central digital insight Olaitan and her team identified was one that cuts through the noise of what Mother's Day has become on social media...generic celebration fatigue. 'We realized that generic Mother's Day messages were no longer enough,' she explains. 'People wanted experiences that felt personal and emotionally authentic.' That insight shaped the entire digital strategy.

The strategy was executed across an array of platforms and formats: Twitter, YouTube, Meta, Google Programmatic advertising, rich media display units, and influencer-led content, all working in concert to create a campaign that felt both everywhere and intimate. 'Knowing our target audience lived heavily on digital platforms, we went fully integrated across channels to drive participation and conversations at scale,' Olaitan notes.

The influencer selection for the campaign was the product of careful thinking about authenticity versus reach. Olaitan's team

made a deliberate choice to anchor the campaign with creators whose cultural credentials were real. 'We focused on creators who were culturally rooted, spoke their indigenous languages, and already had a strong connection with their communities through that identity,' she explains.

The key influencer drivers of the campaign were Taooma, Real Warri Pikin, Folagade Banks, and Stannze, all creators whose audiences trust them precisely because their identity is not performed but lived. Beyond the headline influencers, the campaign deployed over 400 nano and micro influencers who naturally aligned with the campaign message. This distributed approach of mixing macro reach with micro authenticity is a model that reflects the evolving best practice in influencer marketing strategy. Large influencers generate awareness while small influencers generate trust. The combination, executed well, generates both.

Explainer videos were another key digital tool, helping audiences understand how to use the AI platform and, crucially, helping them understand the traditions being referenced. In a campaign that asked users to engage with Oríkì, Ikṳ́ Aha, and Kirari, traditions that many younger Nigerians may know emotionally but not intellectually, education was part of the experience.

A New Benchmark for African Brand Storytelling

The Show Some Love To Mum 2026 campaign arrived at a specific moment in the evolution of African marketing. Across the continent, a generation of brand strategists is grappling with a fundamental tension which is how to use the tools of global technology in ways that speak to the specificity of local culture. The tendency, too often, has been to let technology dictate form, producing campaigns that look globally polished but feel locally hollow.

Indomie's campaign inverts this logic. It begins with culture and asks how technology can serve that culture rather than replace it. The result is a campaign that feels grown rather than imported. Indeed, the campaign requires linguistic expertise, cultural consultation, and a willingness to invest in quality rather than speed. That Indomie appears to have done this successfully is a marker of the campaign's ambition and execution standards.

But the more important achievement is strategic. In positioning AI as a cultural preservation tool and as a technology that can carry the practices of praise-singing into the digital age rather than rendering them obsolete, the noodles brand has made an argument about innovation that goes well beyond a Mother's Day campaign.

It suggests that the most powerful use of AI in consumer

marketing is not to generate content at scale for efficiency's sake, but to personalise experience in ways that would have been impossible at scale without it. The difference is between AI as a cost-cutting tool and AI as an empathy tool.

The campaign also showed something important about the relationship between a brand and its environment. Indomie has been present in Nigerian homes for decades, and that longevity has given it a form of credit that newer brands do not possess.

When Indomie deploys Yoruba Oríkì in a campaign, it is drawing on a reservoir of trust built through years of appearing on Nigerian tables, in Nigerian conversations, and in Nigerian memories. A brand without that history attempting the same campaign might be perceived as opportunistic. Indomie is perceived as celebratory because it has earned the right to celebrate.

The integrated approach spanning digital platforms, influencer partnerships, and physical distributor visits also speaks to a maturity of campaign architecture that is worth noting. Too many brands treat Mother's Day as a content moment...post something heartwarming, get some engagement, move on. Indomie treated it as a brand expression moment, creating an opportunity to demonstrate, across every touchpoint, what the brand stands for and who it stands with.

The Algorithm and the Ancestor

The phrase in Yoruba, 'ìmo awale' that speaks to the importance of knowing where one comes from in order to understand where one is going. It is a phrase that could serve as the unofficial philosophy of the Indomie Show Some Love To Mum campaign.

What the brand's team built in 2026 is not, at its core, an AI campaign but a cultural campaign that uses AI. The distinction matters because it determines where the creative authority lies. It shows that it does not lie with the algorithm, but with the centuries of oral tradition that the algorithm was taught to carry. The technology is the vehicle. The culture is the destination.

As Tope Sule puts it with characteristic clarity: 'When innovation reflects identity, it becomes more human, and that is where true connection lives.' For brand communicators across Africa and beyond, the lesson of the campaign may be less about AI than about philosophy. The question is not what technology can do. The question is what we want it to do, and whose stories we want it to tell. Indomie chose to tell the oldest story there is, and that is the story of a child honouring a mother in the most modern way possible.



My Indomie Moments promo

Turning
Moments to
Mega
Wins



For more details Visit:

indomie.ng/myindomiemoments

Terms & Conditions Apply



MarkHack

A Marketing and Tech Conference

Markhack's Inaugural CMOs Circle: A Critical Convergence Of Marketing Titans In Nigeria



By Jeremiah Agada

When MarkHack convenes its inaugural CMO Circle on June 5, it will confront the most defining questions facing marketing leadership in Nigeria today. This is hinged on the background of the fact that there is a growing crisis at the top of Nigeria's marketing industry. This crisis is not a crisis of talent as Nigeria has always produced brilliant marketers. It is also not of ambition as Nigerian brands are increasingly punching above their weight on the global stage. The crisis is one of relevance, of whether the Chief Marketing Officer, one of the most important roles in any organisation, is being taken seriously enough, paid attention to sufficiently, or given the strategic latitude needed to navigate one of the most disruptive decades in the history of commerce.

On Friday, June 5, 2026, at Oriental Hotel, Victoria Island, Lagos, that conversation will move from the corridors of corporate frustration into a structured, high-level forum. The inaugural CMO is expected to bring together between a number of Nigeria's most senior marketing executives for a 90-minute, closed-door roundtable unlike anything the industry has seen before.

Behind the Gathering

To understand the CMO Circle, you must first understand MarkHack because the Circle does not exist in isolation. It is the executive crown jewel of a broader ecosystem that has been quietly, methodically building since 2022. MarkHack launched as Nigeria's first marketing and media hackathon, conceived by Dr. Victor 'Gbenga Afolabi, Founder of Eko Innovation Centre, in collaboration with GDM Group, the Eko Innovation Centre, and for years now, Nigeria's foremost business, marketing and communications publication, Brand Communicator. What began as a competitive platform for startups and innovators to pitch technology-driven solutions to real marketing challenges quickly evolved into something far larger.

By its fourth edition in May 2025, MarkHack had logged over 6,275 participants, achieved a reach of 15.8 million, hosted 405 pitching teams, engaged 86 jurors, and enlisted 67 mentors across its editions. Indeed, MarkHack has grown from a hackathon into a full-scale conference and thought-leadership

institution. MarkHack 4.0, themed "Experience Ignited: Fuelling The Consumer Journey," introduced the inaugural Nigerian MarTech Awards, recognising organisations like MTN, OPay, Indomie, Friesland Campina, and Indrive for outstanding innovation at the intersection of marketing and technology. MarkHack 5.0, holding on the same June 5 date and under the theme "The Culture Algorithm: AI × Human Experience," deepens this mission by placing culture at the centre of the AI conversation, examining how algorithms now shape identity, behaviour, media consumption, and brand meaning across Africa.

The CMO Circle is MarkHack's most ambitious extension yet. Where the main conference brings together the broad ecosystem of marketers, founders, technologists, and creatives, the CMO Circle narrows the lens to the suite-level executives who must translate all that innovation into strategy, revenue, and sustained organisational growth.

Why Now?

The decision to launch the CMO Circle in 2026 is not arbitrary. It responds to a specific and urgent set of pressures converging on Nigeria's senior marketing leaders simultaneously.

The first and most relentless is the demand for measurable return on every naira spent. Marketing budgets, once treated as a necessary cost of doing business, are now under forensic scrutiny from boards and executive leadership teams. CMOs are expected to demonstrate clear attribution between marketing activities and revenue outcomes, integrating CRM platforms, analytics dashboards, and sales reporting tools into coherent performance narratives. The rise of performance-based marketing models has made this pressure acute — boards want proof, not promise.

The second pressure is artificial intelligence. AI is no longer a future concept for Nigerian marketing departments, it is already present in content generation, customer segmentation, predictive analytics, and campaign optimisation. Yet adoption is deeply uneven. Many organisations remain in early-stage experimentation, deploying tools faster than they can build the governance frameworks to manage them responsibly. The result is a mounting risk profile of data privacy vulnerabilities, model bias, misinformation exposure, and a staff that is simultaneously

being asked to use AI and wondering whether AI will eventually replace them.

Third, consumers are not who they were five years ago. They are more selective, less trusting of traditional advertising, more conscious of how their data is used, and constantly moving between social media, e-commerce, physical retail, and peer-to-peer recommendation networks before making a purchase decision. This is especially so, in a mobile-first market where social commerce and influencer-driven discovery have disrupted the traditional path to purchase.

And beneath all of this runs a structural problem where organisational siloes that fragment marketing effectiveness from the inside. Disconnects between marketing, sales, technology, customer service, and data teams produce scattered campaigns, inconsistent brand messaging, and frustrating customer experiences. Globally, progressive companies are adopting Revenue Operations frameworks to unify these functions but in Nigeria, many enterprises are still grappling with the foundational challenge of getting departments to speak the same language.

The CMO Circle was designed precisely for this reality. As the convener, Dr. Victor 'Gbenga Afolabi, stated: "The CMO Circle is intentionally designed as a premium, outcomes-driven platform that moves marketing leadership beyond the boardroom into the sphere of policy influence."

The Architecture of the Conversation

The structure of the CMO Circle shows the seriousness of its intentions. The session is invite-only. This, according to organisers, is a deliberate curation rather than an open registration which ensures that every person in the room has genuine skin in the game of senior marketing leadership. Conversations, according to organisers, will be protected under the Chatham House Rule, meaning participants can freely share insights, challenges, and strategies without the burden of attribution. This matters enormously. Executive candour is rare in public forums precisely because reputational risk suppresses it. The Chatham House framework removes that constraint.

The 90-minute moderated roundtable will be co-chaired by Mrs. Iquo Ukoh, CEO of Entod Marketing and former Director of Marketing Services at Nestlé Nigeria, as well as Mr. Lolu Akinwunmi, Group CEO of Prima Garnet (Ogilvy Nigeria) who brings decades of experience guiding some of Nigeria's most biggest brands.

The discussion agenda covers the exact terrain where today's CMOs feel the most pressure including revenue accountability and boardroom expectations; finding the right balance between artificial intelligence and human creativity; winning consumer attention in a fragmented media landscape; building brand trust through responsible data strategy; and resolving the perennial tension between long-term brand equity investment and short-term performance marketing.

The Room Will Be Formidable

The participant list expected at the CMO Circle packs a list of individuals within the IMC industry whose names reverberates across circles. They include Dr. Bolajoko Bayo-Ajayi, President of the National Institute of Marketing of Nigeria; Steve Babaeko, CEO and Chief Creative Officer of X3M Ideas and President of the International Advertising Association, Nigeria Chapter; Kehinde Salami, Group CEO of Ideas Holdings, and serial marketing director, Dr. Biodun Ajiborode who is Founder of the Brand Management Academy. Femi Bejide of StatiSense; Idorenyen Enang (Corporate Shepherds Limited), Lampe Omoye (Nitro121), Dr. Emmanuel Agu (Commercial Director, Champion Breweries PLC), Olu Akanmu (Lagos Business School), Thompson Aini (CMO, Deekay Group), and Opeoluwa Filani (Redhook Media and Communications) round out a group that spans agencies, corporates, academia, and data analytics.

The Larger Stakes

Indeed, the CMO Circle arrives at the precise moment when the role of the Chief Marketing Officer is being fundamentally re-evaluated. The best CMOs today are part technologist, part economist, part cultural anthropologist, part revenue strategist. They are expected to build brands that last while proving performance month after month.

MarkHack, with its track record of building conversations since 2022 and a growing ecosystem that includes GDM Group, Eko Innovation Centre, Brand Communicator, has earned the credibility to host this conversation. The CMO Circle is designed for leaders who want more than a seat at the table and want to help build the table itself.

June 5 at Oriental Hotel is where that building begins.

NIGERIA'S NO. 1 BRANDS & MARKETING MAGAZINE

Brand

COMMUNICATOR

N3,000



Issue 114

...linking the future.

ADVAN AFRICAN AWARDS FOR MARKETING EXCELLENCE



2026 ADVAN AFRICAN AWARDS: CELEBRATING CULTURE & CREATIVITY, REDEFINING AFRICAN MARKETING POWER



2026 ADVAN African Awards: Celebrating Culture & Creativity, Redefining African Marketing Power



By Eunice Stephen

The 2026 edition of the ADVAN African Awards for Marketing Excellence unfolded with more than the usual glamour and applause. Beneath the polished surface of trophies and tailored suits, the event revealed something deeper: a marketing industry in transition, negotiating power, relevance, and identity in a rapidly changing cultural and economic landscape.

Now in its 13th year, the ADVAN Awards have served as a benchmark for marketing excellence across Africa. But this year's edition signaled a decisive shift, not just in who wins, but in what winning even means.

Gathering Of Champions

From the onset, the event positioned itself as more than a ceremonial gathering. It was a continental convergence of brand leaders, chief marketing officers, agency executives, and policy influencers, all grappling with the same underlying question: what does effective marketing look like in today's Africa?

The answer, echoed throughout the evening, was clear: marketing is no longer about campaigns alone. It is about culture, influence, and participation.

For the first time, ADVAN introduced an international panel of judges, bringing in perspectives from outside Nigeria and beyond the continent. The international jury featured Mounir Jazouli, Chief Communications and Institutional Relations Officer at Bank of Africa, Morocco; Brian Yuyi, CEO of the Marketing Association of South Africa; and Emmanuela Milne, Research Consultant at Revelator Research Inc., USA. They joined a formidable local panel: Prof. Bolajoko Nkemdinim Dixon-Ogbechi, Professor of Marketing & Decision Sciences; Aderemi Victor Ademilua of Covenant University; Abidemi Junaid, Director & Lead, Creative Domain at Kantar; Toruka Osadunkwu, Director at Marketing Heritage Ltd; and Zion Rufus, VP, Communications & Events at ADMARP. Together, the blend of global and local expertise set a new bar.

As ADVAN President Osamede Uwubanmwen noted in his welcome address, the goal wasn't just recognition. "For those who are not winning today, trust me, we ask you to do one thing and one thing only: learn from everybody," he said. "Every time I come for this award, I learn something new." ADVAN, he stressed, is not a trade union but a champion for the "brains and winners" who drive strategy and innovation.

The Winners: Where Legacy Met Disruption

If the jury was global, the winners were unapologetically African, and the results told the story of an industry in transition. Indomie proved heritage brands still run deep. It claimed Legacy Brand of the Year ahead of MTN and Haier Thermocool, then doubled down by winning Digital and Social Media Campaign of the Year. In an era of TikTok trends and fleeting attention, Indomie showed how decades of trust can translate into digital dominance. But the night belonged to the challengers too. Terra Cube was crowned Brand of the Year, edging out Indomie and Golden Morn in an upset that signaled shifting consumer loyalties. Golden Morn had its own moment, taking Indigenous Brand of the Year and New Brand/Extension/Revitalization, a masterclass in repositioning a classic for a new generation. Innovation and purpose were the

other heavyweight themes. AddMe took Innovation of the Year. Golden Terra led in Best Use of AI, while AIT Bank and Carex shared third, evidence that artificial intelligence is no longer a buzzword in Nigerian marketing, but a tool. Stanbic IBTC won CSR Campaign of the Year for impact-driven work, with Cowbell and Hypo close behind.

In consumer engagement, Coca-Cola topped Consumer Promotion of the Year, Three Crown won Experiential Campaign of the Year, and Guinness earned third for its celebrated Match Day Trophy Tour, which brought football passion directly to fans. Other standout wins included Peak Milk for Campaign of the Year, Dulux for Judges' Choice, Chupa Chups for People's Brand, and Morning Fresh for Public Relations Campaign of the Year.

The CEO Moment: Marketing as Boardroom Strategy

ADVAN 2026 blurred the line between marketing and corporate leadership. The Industry Icon Award went to Girish Sharma, MD/CEO of Guinness Nigeria Plc, for transformational leadership and sustained commitment to brand excellence. Receiving the award on his behalf, Rotimi Odusola, Corporate Relations and Legal Director, Guinness Nigeria, framed it as collective victory: "This honour speaks not only to Girish Sharma's visionary leadership but also to the shared commitment of our entire team to building a business that continuously evolves with culture, consumers, and communities." He wasn't alone. The ceremony honored Olusegun Alebiosu of First Bank of Nigeria, Karl Toriola of MTN Nigeria, and Chief Oladimeji Adekunle Osingunwa of Mouka Limited — a deliberate signal that marketing excellence now sits at the C-suite table.

Culture -The New Infrastructure

If the awards set the benchmark, the keynote set the agenda. Obafemi Banigbe, CEO of T2Mobile, delivered a challenge disguised as a speech: the era of brand-controlled narratives is over. "Marketing as we used to know it has changed forever," Banigbe declared. "The most powerful marketing today will no longer be created in the boardroom; it will be born in culture. The brands that will win in this next decade are those that build communities and not just campaigns." He pointed to Nigeria's viral food content, amala, boli, shawarma and grassroots festivals like Ojude Oba as proof that organic storytelling now drives consumer action without brand involvement. But he also warned of a monetization crisis: Nigerian creators have global visibility but fragile, foreign-platform-dependent income. His call: invest in local infrastructure, distribution, and frameworks that put creators at the center.

ADVAN's President echoed the collaborative tone. "Our strength lies in our willingness to listen, recognise contributions, and grow together as a community," Uwubanmwen said, urging continuous knowledge exchange.

The Pillars

Four shifts made this edition historic:

Global Credibility: The international jury removed any question of insularity. African work was judged by world standards.

Leadership Integration: Honouring CEOs alongside CMOs tied marketing directly to business growth and shareholder value.

Cultural Imperative: The keynote made it official, culture isn't a tactic. It's the infrastructure. Brands must participate, not dictate.

Ecosystem Thinking: Conversations about creator monetization showed ADVAN looking beyond brands to the entire value chain. With 200 entries, the competition reflected a maturing market where legacy FMCG, fintechs, indigenous players, and digital natives all compete on strategy and execution.

The Takeaway

The 2026 ADVAN Awards didn't just celebrate the past year's best campaigns. It issued a blueprint. Indigenous brands like Golden Morn and Terra Cube proved local can lead. AddMe and Golden Terra proved innovation doesn't need the biggest budget. Indomie and Peak proved longevity is an asset if you keep evolving. As the MUSON Centre emptied and Lagos traffic swallowed the night, one message lingered: African marketing is done asking for a seat at the global table. It's building its own, with culture as the foundation, innovation as the framework, and leadership as the roof. And as Osamede Uwubanmwen put it, ADVAN will keep backing the "brains and winners" who make it happen. The industry was listening. More importantly, it was learning.

The move was subtle but significant, signaling an ambition to align African marketing standards with global benchmarks while still preserving local authenticity.

Looking Inward

While the keynote pushed the industry forward, ADVAN's leadership also encouraged introspection.

In a candid moment, the association's president emphasized the need for internal dialogue within the marketing ecosystem. His remarks hinted at underlying tensions, particularly around regulation, alignment, and the evolving role of governing bodies in Nigeria's advertising space.

It was a reminder that even as African marketing expands outward, it must also resolve internal contradictions. Growth without coherence, the subtext suggested, could undermine long-term progress.

The Big Picture

Beneath the lights and accolades, the 2026 ADVAN Awards delivered a clear message: African marketing is at an inflection point.

It is becoming more cultural, more decentralized, and more globally connected. Power is shifting, expectations are rising, and the rules are being rewritten in real time.

The brands that will thrive in this new era are not necessarily the loudest or the biggest. They are the ones that understand how to listen, adapt, and participate meaningfully in the cultures they seek to serve.

As the evening drew to a close, one thing became evident—the future of marketing in Africa will not be dictated from boardrooms alone. It will be shaped in communities, in conversations, and in the ever-evolving space where culture and commerce collide.

And if the 2026 ADVAN Awards are any indication, that future is already here.

This year's defining move was bold and deliberate. The message was clear—African marketing would now be measured against global standards, without losing local context.



Three Crowns MOTY Campaign: Legacy Of Elevating Motherhood

By Olayinka Are

Every morning in Nigerian households, a woman wakes before the sun, often before her own body is ready, and begins the work of 'family engineering': stretching already over-stretched budgets, holding together pieces falling apart, giving and giving until giving becomes so automatic that no one remembers to notice. This is motherhood. But in 2015, a brand did something uncommon: it stopped selling and started witnessing.

Three Crowns looked at Nigerian mums and decided to make the invisible visible. It said: We see you. Your love. Your sacrifice. Your resilience. And we are going to crown you for it. Since then, what began as a single act of recognition has transformed into the nation's most intimate celebration of motherhood, proving that the most profound thing a brand can offer isn't just the product inside the package, it's the acknowledgment of what's already inside the human beings who've made it part of their lives.

This is the story of Three Crowns Mum of the Year, a campaign that has quietly, steadily, and with unflinching authenticity, become something far greater than a marketing initiative. It has become, quite simply, Nigeria's most intimate and meaningful celebration of motherhood.

Since 2015, when Mrs. Olaley, the inaugural winner of MOTY, was lovingly nominated by her own daughter, Three Crowns has been doing something radical in an industry obsessed with disruption and virality: it's been consistent. Year after year, in a landscape where campaigns come and go like fleeting trends, MOTY has remained, deepening its roots, widening its embrace, and proving that longevity itself can be revolutionary.

The Unspoken Weight of Selflessness

Here's what most brands miss: motherhood isn't a demographic. It isn't a target audience or a market segment to be optimized. Motherhood is an act of perpetual giving that often goes unseen, uncelebrated, and undervalued. Mums wake up, sometimes multiple times in the night, consistently putting everyone else's needs before their own. They stretch budgets like magicians. They hold together families, homes, and entire ecosystems of care with hands that rarely rest.

Three Crowns understood this. Not as a corporate insight, but as a human truth. The brand's philosophy to recognize and celebrate "the unique and invaluable roles mums play within the family", isn't corporate speak. It's a declaration of something most people feel, but few openly acknowledge: that mums deserve to be crowned, celebrated, elevated from the invisible to the visible.

This is where the brilliance of the campaign truly lies. The prize isn't just a trophy. The prize is recognition. It is being told, in front of the entire nation, that your love, your resilience, and your sacrifice have been seen and valued. For the three 2025 winners, Mrs. Ugwu Edith Uzoamaka, Mrs. Nwakire Amarachi Ujunwa, and Mrs. May Wala, their all-expense-paid holidays with two family members and a year's supply of Three Crowns Milk represented something deeper: The permission to breathe.



Peak Milk's team receiving an award at the 2026 ADVAN Awards in Lagos recently

The permission to be celebrated. The permission to take, just for once.

A Product That Understands Its Purpose

It's difficult to discuss Three Crowns Mum of the Year without addressing what makes Three Crowns itself so distinctly positioned for this mission.

Three Crowns Milk isn't simply a nutritional product. It's creamy, rich, and engineered with a care that speaks to those who care. In Nigerian households, particularly in those homes where mums are doing the heavy lifting, Three Crowns has become synonymous with strength, wellness, and that particular brand of love that shows up every morning at breakfast time.

The brand's commitment to nutritional excellence translates beautifully into the campaign's narrative. While celebrating mums, Three Crowns simultaneously reminds families that "fit, smart, fun-loving, and full of love" isn't just about emotional attributes, it's about actual wellness. The campaign's experiential activities, which included smoothie sampling, free health checks, and nutritional talks, weren't decoration. They were the brand's philosophy made tangible: if

we care about mums, we care about their actual health, not just their hearts.

This is the uniqueness of Three Crowns in the motherhood space, it doesn't celebrate motherhood sentimentally while ignoring the nutritional reality of exhausted women. It says: "We see you. We recognize you. And we want you to be nourished, strong, and sustained."

The Campaign That Listened and Grew

The execution of Three Crowns MOTY across 2025 was a masterclass in integrated marketing that never felt forced or disconnected. The campaign didn't live in one place, it lived everywhere Nigerians actually exist.

Television reached the emotional cores of families. Radio whispered into the ears of commuters. Digital platforms extended invitations that could be answered from anywhere. Out-of-home advertising turned billboards into declarations of love. But it was the 30 experiential activations across major markets, malls, and communities that truly transformed this from a campaign into a movement.

These weren't sterile brand activation booths. They were





spaces where consumers were invited to participate in their own families' wellness stories. They sampled smoothies: literal nourishment. They received health checks: actual care. They engaged in games: actual joy. They listened to nutritional talks: actual knowledge. Three Crowns didn't just ask people to vote, it invited them to celebrate and to invest in the well-being of the mums they loved.

The response was staggering. Over 300,000 entries across online and offline channels. Over 150,000 consumers engaged in experiential acts. The campaign reached over 30 million consumers across media and digital platforms. These aren't numbers that suggest apathy. These are numbers that suggest a nation hungry for permission to celebrate its mums.

When Purpose Becomes Growth

Here's what's extraordinary: the campaign didn't sacrifice commercial success for purpose. It amplified it. A 5% volume growth in the quarter is nothing to dismiss. But more telling are the brand health metrics that reveal what the campaign actually did: Three Crowns gained 3 points in Top-of-Mind awareness, higher than the previous quarter. It grew penetration by 3.5%, outpacing the category performance to date. Most significantly, it strengthened the brand image leveraged on caring for mums, transforming Three Crowns from a product you buy into a brand you trust because it understands what matters most.

This is the modern definition of brand building. Not short-term sales spikes, but the creation of genuine affinity. Three Crowns didn't just convince people to buy milk; it convinced people that Three Crowns understands them. That it genuinely cares about their families' wellness. That it sees and honors the mums who hold everything together.

The Legacy of Consistency

In ten years, Three Crowns has made a bold statement: we will be here, celebrating this, year after year. We won't chase every trend. We won't pivot when new platforms emerge. We will deepen our commitment to this singular, powerful idea that motherhood deserves recognition and that we, as a brand, will be the platform for that celebration.

This type of consistency is mostly underrated. In a landscape of constant reinvention, the ability to return to the same purpose, season after season, and make it feel fresh, relevant, and deeply necessary is rare. Three Crowns has achieved it.

The 2025 edition proved it once again. New winners. New stories. But the same fundamental truth: that mum's matter, that they deserve celebration, and that Three Crowns will be there to offer it.

Industry Recognition

When an initiative transcends marketing to become cultural, the industry takes notice. In 2026, the Advertisers Association of Nigeria (ADVAN), Africa's most prestigious marketing recognition platform, acknowledged what millions of Nigerians already knew: that Three Crowns Mum of the Year represents something profoundly different in how brands connect with purpose.

At the ADVAN African Awards for Marketing Excellence 2026, Three Crowns earned the Experiential Campaign of the Year award, a recognition that validated not just the creativity of the activation, but the authenticity of the mission. In an awards ceremony that drew nearly 200 campaign submissions and featured a historic international judging panel for the first time, Three Crowns stood apart. The award wasn't for the biggest budget or the most viral moment. It was for doing what few brands dare: creating genuine, immersive spaces where real

families could celebrate the mums who've shaped their lives.

A Campaign That Became Legacy

This recognition from ADVAN crystallized what Three Crowns has quietly built over a decade. It proved that in an industry often chasing the next trend, there is profound power in remaining rooted. The award highlighted how experiential marketing, when grounded in genuine human insight, becomes more than activation—it becomes a cultural moment that people remember not because it was flashy, but because it was true.

The judges saw what had been evident since day one: that Three Crowns doesn't just celebrate motherhood during campaign season. It honors it. The brand's commitment to integrating nutrition, recognition, and genuine joy into every touch point isn't a marketing tactic. It's a philosophy made visible. And in recognizing this, ADVAN affirmed that the future of brand building belongs to those brave enough to prioritize authenticity over algorithms, and humanity over virality.

Marketing That Goes With A Bond

Three Crowns Mum of the Year transcends the traditional boundaries of what campaigns are supposed to do. It doesn't just sell milk. It sells the idea that love, care, and selflessness can be seen and honored. It provides a platform where ordinary and extraordinary women, the ones doing the hardest work in the quietest ways, get to stand in the spotlight they've earned a thousand times over.

In a world increasingly obsessed with influencers and artificial ideals, Three Crowns offers something radical: genuine recognition of actual motherhood. That's not just marketing. That's legacy.





Peak's Power On Campaign: Excellence, With A Winning Mantra



Peak Milk's team receiving an awards at the 2026 ADVAN Awards in Lagos recently

By Eunice Stephen

For over 70 years, Peak Milk has been an integral part of many Nigerian homes. When the country's economy began to tighten its grip on everyday life in the last few years, the brand decided to gallop ahead of others.

That decision, to confront economic hardship head-on rather than retreat into aspirational fantasy, became the foundation of POWER ON, a campaign that earned Peak Milk the Campaign of the Year award at the 2026 ADVAN African Awards for Marketing Excellence, one of Nigeria's most prestigious platforms for recognising market impact and innovation.

A Legacy Measured in Generations

To understand why POWER ON landed with such force, one must first understand what Peak Milk represents in the minds of Nigerian consumers. Introduced into the Nigerian market in 1954 by FrieslandCampina WAMCO Nigeria PLC, the brand has spent more than seven decades not merely selling milk but embedding itself into the nutritional and emotional fabric of Nigerian households. Today, it is present in over 23 million homes, commands a market share exceeding 50 per cent in the evaporated milk category, and has pioneered local manufacturing that set the standard for dairy quality in Nigeria.

Its product range, spanning Peak Instant Milk Powder, Peak Evaporated Milk, Peak Yoghurt Drink, Peak Chocolate, and the recently introduced Peak Dairy Creamer, has been designed to serve Nigerians across income levels and age groups. Over the years, the brand has also made significant investments in its dairy development programme, working with indigenous farmers and establishing a traceable value chain from farm to factory, which it calls "Grass to Glass."

It is a brand built on the promise of nourishment.

Squeeze, Swap, and Switch

The year 2024 reshaped the Nigerian consumer landscape in ways that no brand could afford to ignore. Inflation surged. Purchasing power contracted. Families that had long been loyal

to premium brands began making difficult choices at the point of sale.

For a brand like Peak Milk, long positioned at the premium end of the evaporated milk market, flexibility was vital. Consumers who loved the brand were being forced by economic circumstances to reach for cheaper alternatives. The challenge was not a loss of affection for Peak; it was the cruel arithmetic of a squeezed household budget.

The brand's leadership read the situation clearly: the core challenge was twofold. Peak had to maintain its category leadership while simultaneously remaining emotionally and economically relevant in a value-driven, emotionally strained market. The two imperatives were not in conflict, but they required a strategy bold enough to balance all ends.

Campaign With The Wave Of A Movement

Out of that strategic clarity came POWER ON, and it was, from the beginning, something more than a marketing campaign. It was a cultural repositioning.

The insight at its heart was disarmingly simple: in challenging times, Nigerians do not merely need nourishment. They need the will to keep going. They need the daily reminder that, despite the fuel queues, the rising cost of bread, the unpredictable currency, the morning still comes, and with it, the possibility of a good start.

The campaign anchored that insight in a rallying message: "No matter the challenge, start strong. POWER ON." In doing so, Peak Milk reimagined its role. It was no longer simply a dairy brand. It was a daily partner in resilience, one that showed up every morning not just to fuel the body, but to fortify the spirit.

The campaign drew on a deep cultural truth that consumers can identify intimately: the breakfast table is not merely a feeding occasion. It is the moment before the day begins, the pause before the hustle, the ritual through which families gather themselves for what lies ahead. By owning the breakfast occasion with genuine emotional intelligence, Peak positioned itself at the intersection of nutrition and motivation in a way that no competitor could easily replicate.

The unifying message became a declaration. Not a product

claim, not a promotional tagline, a movement of resilience.

360° Execution

A brilliant idea is only as powerful as its delivery, and the execution of POWER ON demonstrated the kind of integrated thinking that separates great campaigns from forgettable ones. The campaign was deployed as a fully integrated 360-degree strategy, with execution tailored to each channel and consumer

Peak Milk has been an integral part of many Nigerian homes. When the country's economy began to tighten its grip on everyday life in the last few years, the brand decided to gallop ahead of others. That decision, to confront economic hardship head-on rather than retreat into aspirational fantasy, became the foundation of POWER ON, a campaign that earned Peak Milk the Campaign of the Year award at the 2026 ADVAN African Awards for Marketing Excellence, one of Nigeria's most prestigious platforms for recognising market impact and innovation.

touchpoint working in cohesive harmony.

On television, the campaign's emotional narrative was given full expression, a visual storytelling that placed everyday Nigerians at the centre, capturing the quiet determination of morning routines against the backdrop of an economically testing year. On the radio, the message reached mass audiences across geographies, with audio creative designed to resonate in languages and contexts that felt locally authentic rather than corporate and distant.

Digital platforms allowed the campaign to deepen its engagement, with the #PowerOn hashtag deployed across Peak Milk's Instagram, Twitter, and Facebook pages. The social media execution was particularly deliberate; trivia content, community engagement, and quarterly rewards created a two-way conversation rather than a broadcast monologue. Consumers were not just receiving the message; they were participating in it, sharing their own stories of resilience and their ways of starting strong.

On-ground activations brought the campaign to life beyond screens, making the message tactile and community-rooted. Street-level engagements ensured that POWER ON reached Nigerians who might never encounter it digitally, reinforcing the campaign's democratic spirit.

The result of this integrated approach was a nationwide scale of remarkable reach; the campaign connected with over 100 million Nigerians and significantly strengthened brand salience across every channel.

Beyond the Metrics

The business results of POWER ON were unambiguous and striking. In the evaporated milk segment, Peak recorded an 11 per cent market share growth. In powdered milk, that growth reached 13 per cent. In a market defined by downtrading and brand switching, these numbers do not happen by accident. They are the measurable consequence of a campaign that spoke to consumers' reality rather than talking past it.

But the deeper victory was not captured in a spreadsheet. POWER ON reminded Peak's consumers and its competitors that the brand's dominance was never merely about distribution reach or product quality, though it excels at both. It was about emotional positioning. About being the brand that understands what Nigerians are going through and says, without condescension or naivety, "We see you. Start strong."

This emotional resonance is, arguably, what has kept Peak Milk in 23 million Nigerian households across seven decades of political upheaval, currency crises, and shifting consumer landscapes. And it is what POWER ON renewed.

The brand's broader record of consumer connection adds further dimension to this story. Its long-running support of the Nigerian Para Powerlifting Federation since 2016 under the

"Unstoppables" campaign earned genuine public affection when Nigeria's para powerlifters claimed four medals at the Paris 2024 Paralympic Games. Peak was there to celebrate them, distributing cash prizes and reaffirming a partnership built not on transaction but on shared values of excellence and perseverance. Campaigns like "Stir A Cause," launched on World Milk Day to combine nutrition advocacy with acts of community kindness, and the "Peak Protein Breakfast" campaign, which encouraged Nigerians to start their days with a nutritionally dense meal, further demonstrate the consistency of Peak's approach: meet consumers with relevance, and build trust through repeated, meaningful presence.

It is a body of work that speaks to a brand operating with strategic coherence across years and campaigns, not just executing one-off activations, but building an accumulated architecture of consumer connection.

The ADVAN Verdict

The 2026 edition of the ADVAN African Awards for Marketing Excellence, held on March 28 at the MUSON Centre in Lagos, raised the bar further, drawing nearly 200 campaign entries across multiple categories and introducing an international judging panel to ensure global standards of evaluation. Jurors assessed submissions across criteria, including creativity, strategic insight, quality of execution, and measurable business and societal impact.

Against that demanding field, and against competitors that included some of Nigeria's most active and well-funded brands, Peak Milk's POWER ON campaign was declared the Campaign of the Year. The award validated not just the creative quality of the work, but the strategic intelligence behind it, the recognition that in a year of economic strain, the most powerful thing a brand could do was tell the truth about difficulty and then offer Nigerians a reason to start each day with strength.

The recognition did not stop there. In a further testament to Peak's enduring equity in the Nigerian market, the brand also claimed second position in the coveted Indigenous Brand of the Year category. For a brand that has operated in Nigeria for over seven decades, its standing as one of the country's most beloved indigenous brands reflects the cumulative power of consistent, culturally intelligent engagement. It is not a title easily won or easily maintained, and Peak's placement in that category alongside modern challengers speaks to the brand's rare ability to feel both deeply rooted and actively contemporary.

For Peak Milk, 70 years of trust gave it the authority to speak that truth. POWER ON was the campaign that used that authority brilliantly. The ADVAN Award for Campaign of the Year is the industry's acknowledgement of what millions of Nigerian households already know every morning at the breakfast table.



To understand why POWER ON landed with such force, one must first understand what Peak Milk represents in the minds of Nigerian consumers. Introduced into the Nigerian market in 1954 by Friesland Campina WAMCO Nigeria PLC, the brand has spent more than seven decades not merely selling milk but embedding itself into the nutritional and emotional fabric of Nigerian households.



Peak Milk's team receiving an award at the 2026 ADVAN Awards in Lagos recently



Stanbic IBTC

Stanbic IBTC's Together4ALimb: The Story Behind ADVAN CSR Campaign Of The Year Award



Stanbic IBTC team receiving an award at the 2026 ADVAN Awards in Lagos recently

By Sherifat Tijani

There is a kind of award that a single campaign cycle cannot manufacture. It is the kind earned not in a creative studio or a media buying room, but in hospital corridors, at school gates, and on street pavements where children who once could not walk unaided take steady steps alongside bankers, executives, and strangers who came out on a Saturday morning simply to say: we are with you.

That is the award Stanbic IBTC Holdings received on the evening of March 28, 2026, when the Advertisers Association of Nigeria (ADVAN) African Awards for Marketing Excellence 2026 declared it the winner of the CSR Campaign of the Year. The winning campaign was Together4ALimb, a corporate social investment initiative the bank has run every year since 2015, quietly and without interruption, for over a decade.

What made the recognition even more remarkable was its context. This was not a first-time win, riding on the momentum of a freshly launched programme. It was the second consecutive year that Together4ALimb claimed the ADVAN title in the CSR category, a back-to-back endorsement that the marketing industry rarely bestows and that, in this case, was earned not through media budgets or brand spectacle, but through eleven years of structured, sustained corporate citizenship.

Some initiatives start as ideas. Very few become movements. Together4ALimb is firmly in that second, rarer category.

A Bank That Chose Children Over Campaigns

To understand why Together4ALimb resonated so deeply with both the international judges and Nigeria's marketing community, one must first understand what it is and, equally, what it is not.

Together4ALimb is a signature Corporate Social Investment initiative of Stanbic IBTC. The initiative focuses on transforming the lives of children with limb losses arising from congenital issues or birth defects, accidents, or mismanaged injuries. Each child selected for the programme receives two life-changing gifts: a custom-fitted prosthetic limb to restore mobility and dignity, and an education trust fund valued at N1.5 million to secure their academic future.

It is not a campaign. It carries no seasonal budget spike designed to lift quarterly brand sentiment scores. From the very beginning of the programme in 2015, Stanbic IBTC understood that it was not merely filling a medical gap. It was addressing a silence, the silence of thousands of Nigerian children living with

limb loss in families that could never afford prosthetics, attending schools that were not built for them, growing up in communities that had no framework for their inclusion. Together4ALimb broke that silence, one child at a time, one year at a time.

In 2015, the company set out with a simple but powerful goal: to help children living without limbs walk, learn, and live fully. What began as a symbolic charity walk has grown into one of the most meaningful Corporate Social Investment programmes in the Nigerian financial services sector, touching lives across the country and building a strong, credible connection between purpose and action. In an era when much of Nigerian corporate marketing is shaped by product launches, cashback promotions, and influencer-led content calendars, Stanbic IBTC made a different and deliberate wager. It bet on purpose. Eleven years later, that wager has produced 200 lives transformed, a N300 million education trust fund portfolio, and the industry's highest honour for CSR excellence, claimed twice in succession.

Eleven Years of Walking, Giving, and Growing



Stanbic IBTC team at the 2026 ADVAN Awards in Lagos recently

Numbers in corporate social responsibility reports can easily become abstractions, statistics that travel from one annual review to the next without ever fully landing. But when Stanbic IBTC Holdings Chief Executive, Chuma Nwokocho stood before staff, beneficiaries, parents, partners, and media at the 11th edition of the Together4ALimb Walk on Saturday, November 15, 2025, in Victoria Island, the number he announced carried enormous weight: 200 children.

Two hundred children, drawn from all 36 states of the federation and the Federal Capital Territory, had received prosthetic limbs and education trust funds since the programme began. In that same 11th edition, 64 new beneficiaries were added, making it the most expansive single-year intake in the initiative's history. Behind each of those 64 stories, and the 136 who came before them, is a child who woke up one morning without a limb and fell asleep that night with a future.

Among the current cohort of beneficiaries, 17 are enrolled in nursery school, 79 are in primary school, and others are progressing through secondary education and beyond. The N1.5 million education trust fund per child is not a one-time disbursement. It is a long-term, sustained commitment designed to ensure that a child who receives a prosthetic arm or leg at age five is still supported by the programme with replacements as they grow older even beyond when they sit for their West African Senior School Certificate Examinations more than a decade later.

Stanbic IBTC has also distinguished itself by being the only company in Nigeria to sponsor a programme of this nature at this scale, reaching children across all 36 states and the FCT with consistent limb replacements and a structured path back to school. That geographic reach is not incidental. It reflects a deliberate institutional decision to ensure that the accident of where a child was born does not determine whether they receive support.

This is the dimension of Together4ALimb that separates it from most CSR initiatives in the Nigerian market: its stubborn insistence on longevity and breadth. Corporate Nigeria has no shortage of benevolent gestures, one-off donations, charity dinners, and annual grant disbursements. What it has far fewer of is the kind of structured, multi-year, multi-component commitment that Together4ALimb represents. Stanbic IBTC chose the harder path and stayed on it.

The Partnership That Makes It Possible

A programme of Together4ALimb's complexity and ambition cannot succeed on corporate goodwill alone. Behind the annual walk, the prosthetic fittings, and the trust fund disbursements is a carefully engineered partnership that brings together medical expertise, financial commitment, and government goodwill in equal measure.

The initiative is built on a collaboration between Stanbic IBTC and IfeanHealth Orthopaedics, a specialist firm whose clinical capabilities make the programme's medical promises deliverable at scale. It is a partnership rooted not just in the physical mechanics of limb replacement, but in a shared understanding of the deeper human ecology surrounding each beneficiary.

Ejike Anih, Founder and Chief Executive Officer of IfeanHealth, has spoken with characteristic candour about what the programme truly means, not merely for the children, but for entire households reshaped by disability.

“Whenever a child loses a limb, someone is at home taking care of that child; most times it’s the mother, and her life is paused for that period. But when you give that child a leg, and that is what Stanbic IBTC has done with the Together4ALimb programme, the kid goes to school, and then the mother’s life is back to normal. The economic impact of that family is improved.”

That insight is the hidden architecture of Together4ALimb. The prosthetic limb is visible. The education trust fund is quantifiable. But the ripple effect is far wider: the mother who returns to her trade, the household whose income stabilises, the sibling who can now attend school because a parent’s attention is no longer entirely consumed by caregiving. That ripple is the true and lasting measure of what eleven years of this programme has accomplished, and it is a measure that no single awards category can fully capture.

More Than Mobility: The Education Mandate

What distinguishes Together4ALimb from a conventional medical charity is its unwavering insistence that a prosthetic limb without an education is an incomplete gift.

Many corporate health-focused CSR programmes address the immediate physical need and stop there. A child receives treatment, a photograph is taken, a press release is issued, and the chapter closes. Stanbic IBTC elected, from the very beginning, to go further. The education trust fund component reflects a recognition that mobility, while transformative, is only one of the barriers facing children with limb loss. The second barrier is economic. The third is social. Without the means to pursue an education, a child with a new prosthetic limb remains vulnerable, still subject to the poverty and marginalization that their disability compounds.

By committing N1.5 million per child toward education, a trust that grows with the child across their schooling years, the programme creates what might be called a compound impact: physical rehabilitation layered upon educational investment, producing beneficiaries who are not just mobile but genuinely empowered. Children who re-enter classrooms. Children who sit examinations. Children who, in time, will enter the workforce on their own terms, carrying in their bodies and their minds the evidence of what sustained corporate citizenship can achieve.

The company has been explicit about this philosophy: the education component is central to the long-term impact of the initiative, helping ensure that beneficiaries are not limited by their physical condition or by the economic circumstances of their families. It is a philosophy that recognises disability not as a single problem with a single solution, but as a layered condition that demands a layered and long-term response.

The impact of Together4ALimb, therefore, goes beyond physical assistance. It encompasses emotional and educational support in equal measure. These children have a robust support system that enables them to pursue quality education, building confidence, competence, and the kind of self-determination that changes the trajectory of a family across generations.

The Walkathon as a Movement

To witness the annual Together4ALimb Walk is to understand why this programme generates a quality of loyalty and resonance that no conventional advertising campaign could replicate.

The walk began as a corporate event, a solidarity stroll by Stanbic IBTC staff to raise awareness for limb loss. Over eleven editions, it has become something considerably more significant. It is the moment when children who were once hidden away by circumstance and social stigma walk through the streets of Victoria Island with their heads held high, flanked by bank executives and well-wishers, in a public declaration that their lives matter and that corporate Nigeria sees them.

The 11th edition, held on Saturday, November 15, 2025, gathered staff members, beneficiaries, parents and guardians, and major stakeholders in a shared expression of solidarity. The air carried the kind of collective purpose that no brand workshop can manufacture: the genuine article, built from years of consistent action and human connection, and visible on the faces of every child who took those strides through Victoria Island.

The walkathon also serves a deliberate advocacy function. It is organised annually not only to celebrate progress but to galvanise deliberate actions by government, policymakers, and the general public to address the problem of limb loss among children in Nigeria. It turns private charity into public conversation, and public conversation into policy pressure.

In recent editions, the walk has extended into digital space. Through the Steps by Stanbic IBTC App, customers and supporters are invited to participate virtually, registering their steps in solidarity with beneficiaries from anywhere in the country or indeed anywhere in the world. This digital extension does more than expand the headcount. It transforms what could be a Lagos-centric event into a genuinely national and international expression of purpose, broadening the circle of participation and deepening the programme’s cultural reach.

Beyond the walk itself, the Together4ALimb Health Week brings employees, partners, and the public together around medical awareness activities. The prosthetic fitting ceremonies, intimate and emotionally charged occasions where stakeholders witness the precise moment a child is fitted with their new limb, create direct and unmediated human connection between the institution and those it serves. These are not media moments engineered for press coverage. They are genuine encounters that permanently alter the relationship between a corporate institution and the communities it claims to serve.

Strong internal communications and employee volunteering further deepen engagement and ownership within the organisation, ensuring that Together4ALimb is not an external-facing campaign disconnected from the institution’s internal culture. It has become part of the identity of the company: something its people own, are proud of, and actively participate in sustaining.

Storytelling That Earns Its Audience

In the contemporary marketing landscape, the word storytelling has been so thoroughly appropriated by brand communications that it risks losing all meaning. Every institution claims to tell stories. Very few earn the right to tell the ones that truly matter. Together4ALimb earns that right.

The programme’s communications approach has, over the years, built a body of beneficiary narratives that are neither exploitative nor sanitised. These are stories that trace the full arc of a child’s journey, from the vulnerability of life before a prosthetic to the possibility of life after. Consistent media coverage and intentional editorial choices have helped amplify

For Nigeria’s brand and marketing community, the Together4ALimb story carries lessons that extend well beyond the CSR category. The first is the power of consistency over spectacle. The campaign that wins two back-to-back ADVAN CSR awards is not the one with the most elaborate launch event or the highest production-value promotional film. It is the one that shows up, year after year, regardless of market conditions, budget pressures, or shifting media cycles.



those stories, strengthening Stanbic IBTC’s reputation as a purpose-led organisation not through self-congratulation but through the honest and sustained documentation of genuine change.

This blend of empathy, disciplined execution, and measurable outcomes is precisely what makes Together4ALimb stand out in a crowded CSR landscape. It demonstrates how a well-structured programme, sustained over time and communicated with integrity, can create real and lasting change while simultaneously building brand trust and institutional credibility.

The ADVAN Verdict

When the judges of the 2026 ADVAN African Awards for Marketing Excellence sat to review the CSR category, they were not assessing a campaign that had run for six months with a sizeable media budget behind it. They were assessing eleven years of consistent, measurable social work: work that had transformed 200 children’s lives, created N300 million worth of educational trust funds, built a durable national partnership between corporate finance and medical technology, and produced, year after year, a public walkathon that turned private charity into collective resolve.

The evaluation framework for the ADVAN awards requires that winning campaigns demonstrate both excellence in storytelling and tangible business and societal value. On both counts, Together4ALimb cleared the standard with considerable room to spare.

The verdict, and the fact that it came for the second consecutive year, was the industry’s formal acknowledgement of something that Nigeria’s most vulnerable children and their families already knew: that in a financial services landscape crowded with promotional campaigns, product launches, and brand activations, Stanbic IBTC had chosen, consistently and without fanfare, to invest in life itself.

What The Industry Can Learn

For Nigeria’s brand and marketing community, the Together4ALimb story carries lessons that extend well beyond the CSR category.

The first is the power of consistency over spectacle. The campaign that wins two back-to-back ADVAN CSR awards is not the one with the most elaborate launch event or the highest production-value promotional film. It is the one that shows up, year after year, regardless of market conditions, budget pressures, or shifting media cycles. Consistency, it turns out, is the rarest and most valuable brand asset of all.

The second lesson is the importance of structural depth. Together4ALimb works because it is not simply a donation; it is a programme. It has partners, protocols, medical expertise, educational mechanisms, digital infrastructure, and stakeholder engagement operating at every level. The architecture beneath the walkathon is what makes the walkathon meaningful. Without IfeanHealth Orthopaedics, without the education trust, without the Health Week and the fitting ceremonies and the Steps App, the annual walk would be a gesture. With them, it is a system.

The third lesson is perhaps the most important: purpose and performance are not opposites. Stanbic IBTC’s ADVAN recognition has not come at the expense of its reputation as a serious and credible financial institution. On the contrary, Together4ALimb has deepened public trust in the Stanbic IBTC brand in ways that conventional advertising rarely achieves, because it demonstrates rather than asserts what the institution stands for.

A Legacy Still Being Written

Two hundred children. Eleven editions. Two consecutive ADVAN Awards. One N300 million education trust portfolio. And beneath all of it, a network of families across Nigeria, in Owerri and Kaduna, in Calabar and Maiduguri, in homes that no camera has ever entered, whose lives have been irrevocably changed because a financial institution decided, in 2015, that its resources could do more than generate returns for shareholders.

While the award is absolutely worth celebrating, the true achievement lies in the lives changed: children who can now walk confidently, families given new hope, and a brand that continues to demonstrate, in practice and not just in principle, what it genuinely means to care, year after year.



NIGERIA'S NO. 1 BRANDS & MARKETING MAGAZINE

Brand

COMMUNICATOR

N3,000



Issue 114

...linking the future.



T W E L F T H E D I T I O N

A SPECTACLE OF CLASS, CULTURE & GLOBAL CONVERSATIONS



A Spectacle Of Class, Culture & Global Conversations



By Sherifat Tijani

From a bread dress that caught the attention of Guinness World Records to a Nollywood film making history at Cannes, the 12th Africa Magic Viewers' Choice Awards delivered far more than trophies.

When the lights went up at the Eko Hotel and Suites in Lagos on the evening of Saturday, May 9, 2026, it was already clear this would not be an ordinary awards night. The 12th edition of the Africa Magic Viewers' Choice Awards arrived carrying more commercial weight than any previous edition in its thirteen-year history.

The brands sponsoring the event did not simply write cheques and place logos around a venue. They built experiences, staked out cultural positions, and, in several cases, rewrote what sponsorship of Africa's biggest entertainment night is supposed to look like.

The ceremony was hosted by Bovi and Nomzamo Mbatha and televised by DSTV and GOtv across all Africa Magic channels. Yet the story of AMVCA 12 did not begin on awards night. It unfolded across an entire week, each day adding a new layer to what has become the continent's most celebrated film and television occasion.

A Week Built for a Generation

The week kicked off on May 6 with Young Filmmakers' Day, a platform dedicated to nurturing emerging talent and fostering the next generation of African storytellers. The event featured masterclasses, panel sessions, and networking opportunities designed to equip young creatives with the tools and insights needed to thrive in the industry.

Facilitated by Uche Jombo, the wider programme created room for emerging creators to engage directly with established voices across film and digital media. Johnnie Walker Blonde's involvement reflected its broader focus during the AMVCA week. A panel session hosted by Johnnie Walker featured Stan Nze, Amarachukwu Onoh, and Abiodun Odu, exploring how filmmakers are adapting to new audience habits and digital platforms.

A representative of the brand captured the spirit of the day: "What we see with young filmmakers today is a willingness to experiment, to try new formats and to tell stories in ways that feel natural to them. That willingness to evolve is important because the industry itself is changing."

On May 7, the spotlight shifted to Icons Night, an evening dedicated to celebrating industry veterans. MTN Nigeria honoured four legendary figures in Nollywood with cash prizes of five million naira each, along with plaques recognising their

excellence and contributions to the industry. The legends recognised were Nkem Owoh, Afeez Oyetoro, Patience Ozokwo, and Joke Silva.

On May 8, Lagos came alive with colour, music, fashion, and pure entertainment as celebrities, filmmakers, creatives, and culture enthusiasts gathered for the Cultural Day celebration. From the moment guests stepped onto the red carpet, the event transformed into a breathtaking celebration of Nigerian identity and creativity, with richly embroidered agbadas, beaded masterpieces, cultural performances, and nonstop music.

Indomie hosted the AMVCA Cultural Experience, treating attendees and red-carpet guests to its various flavours, notably the Indomie Oriental Fried Noodles.

The Brands That Shaped the Festival

In a major first, Don Julio Tequila was announced as the headline sponsor for the 12th AMVCA, with Johnnie Walker and The Singleton joining as supporting brands, marking the first time a luxury spirits brand led the charge at Africa's most prestigious film and television ceremony.

Speaking on the partnership, Atinuke Babatunde, Executive Head of Content and Channels at MultiChoice, said the collaboration reflects shared principles of craftsmanship and dedication, drawing a direct line between what filmmakers put into their work and what Don Julio puts into its tequila.

The ceremony was also sponsored by Guinness Nigeria, Malta Guinness, Indomie Noodles, Singleton, Onga, Lush Hair, MTN, Smirnoff Ice, QuickTeller, Verve, Cadbury Hot Chocolate, and Orijin.

MTN awarded five million naira to the winner of Best Documentary, Beyond Olympic Glory by Shedrack Salami, and another five million naira to Best Short Film, Husaini by Orire Nwani and Josh Olaoluwa.

Guinness Nigeria, making its debut as an AMVCA sponsor, presented the Best Director category and also awarded the Guinness Best Dressed category for both male and female.

Interswitch, through its flagship brands Quickteller and Verve, championed three major categories. Quickteller sponsored Best Music Score, while Verve sponsored both Best Writing in a Movie and Best Writing in a TV Series.

A Night of Historic Wins

Among the biggest winners of the night was My Father's Shadow, which secured five awards, including Best Movie. Best Director for Akinola Davies Jr., Best Writing Movie for Wale Davies and Akinola Davies, Best Sound Design, and Best Score/Music. The film had already made history long before the AMVCA podium. It became the first Nigerian film selected for the Official Competition at the Cannes Film Festival, where it earned a Special Mention for the Caméra d'Or. It also secured a BAFTA for Outstanding Debut, recognition at the Gotham Awards, and a place on the BBC's list of the best films of 2026.

Among the night's other big winners were Uzor Arukwe, who clinched Best Lead Actor for Colours of Fire, and Linda Ejiofor, who took home Best Lead Actress for The Serpent's Gift. Bucci Franklin won Best Supporting Actor for his role in To Kill

Icons Night: Celebrating Those Who Shaped the Industry





a Monkey, while Lateef Adedimeji earned the Best Indigenous Movie (West Africa) award for *Lisabi*. Linda Ejiofor also won Best Supporting Actress for *The Herd*, making her one of the standout individual performers of the night. Uche Montana received the Trailblazer Award. The Industry Merit Award was presented to veteran actors Sola Sobowale and Kanayo O. Kanayo.

Indomie sponsored the Best Unscripted M-Net Original category, with *Nigeria Idol Season 10* emerging as the winner.

Fashion Statements For Global Moments

If the awards told the story of African film's growing ambition, the red carpet told quite another story entirely. The red carpet and Cultural Day celebrations became the true centre of public conversation, generating viral moments across social media and reinforcing Africa's growing influence globally.

No moment captured this more vividly than the appearance of former *Big Brother Naija* housemate Queen Mercy Atang. Queen Mercy Atang arrived in a dress made from over 500 loaves of bread, designed by Toyin Lawan of *Tiannah's Empire* to promote her baking business. Speaking to the BBC, she said the outfit was designed to promote her bread-baking business and insisted the appearance was intentional marketing rather than shock value, saying, "What other place is better to advertise my business than the AMVCA?"

The dress triggered a conversation that would go far beyond Lagos. Guinness World Records commented on a video

posted on her Instagram page, writing, "Well, we do have a record for the largest cake dress... hmmm." Queen responded promptly: "Hello @guinnessworldrecords, I see you in the comment section."

According to Guinness World Records, the existing record for the world's largest wearable cake dress weighs 131.15kg, achieved by Natasha Coline Kim Fah Lee Fokas of *SweetCakes GmbH* in Bern, Switzerland, on January 15, 2023.

Ghanaian fashion icon Nana Akua Addo reaffirmed her reputation as one of Africa's most fearless dressers. Her dramatic silver ensemble featured towering architectural structures reminiscent of Gothic spires and church arches, transforming her into what many fans dubbed a "walking monument."

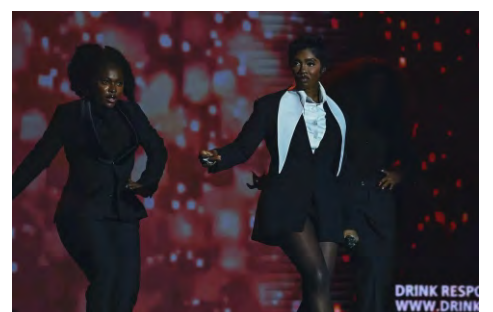
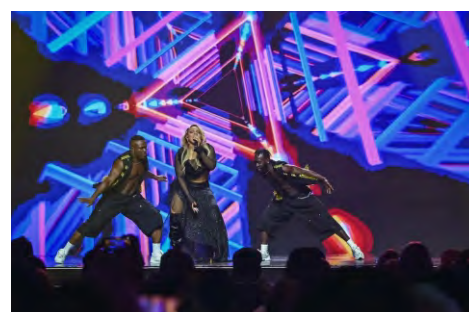
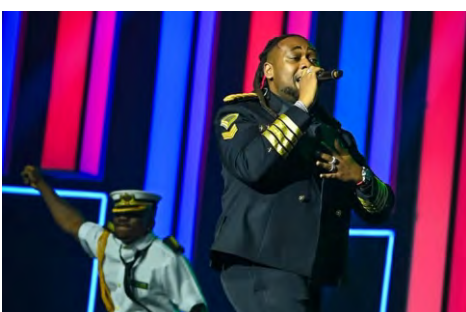
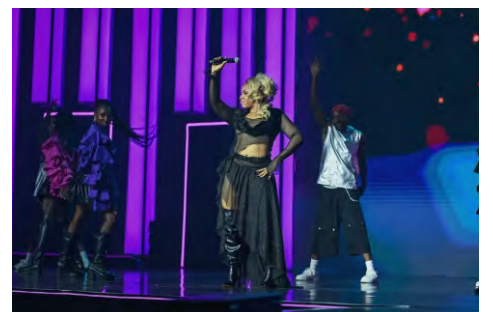
Fashion analysts noted that AMVCA's evolving Red Carpet culture reflects the growing influence of social media, where celebrities use fashion to create viral moments, strengthen personal brands, and dominate online conversations. For Queen Mercy Atang, the bread dress was never just a costume. It was a business strategy dressed in dough and gold, and the world was watching.

Performances from Fave, Tiwa Savage, and BNXXN kept the energy flowing all through the ceremony.

Africa had spoken, not just through its films, but through its fashion, its legends, and its relentless creativity. AMVCA 12 was proof that the continent's storytelling, in every form, is only getting louder.

The 12th edition of the Africa Magic Viewers' Choice Awards arrived carrying more commercial weight than any previous edition in its thirteen-year history. The brands sponsoring the event did not simply write cheques and place logos around a venue. They built experiences, staked out cultural positions, and, in several cases, rewrote what sponsorship of Africa's biggest entertainment night is supposed to look like. The ceremony was hosted by Bovi and Nomzamo Mbatha and televised by DStv and GOtv across all Africa Magic channels.

Show-Stopping Performances At AMVCA 12





Indomie On The Red Carpet: Elevating Culture, Class & Taste At AMVCA 12



By Eunice Stephen

Indomie Instant Noodles is one of the rare brands in Nigeria that truly belongs to everyone, embraced across languages, tribes, and classes with effortless familiarity. That universality is the result of years spent expanding its range to reflect Nigeria's diverse appetite, with each variant offering its own distinct experience. Among them, the Oriental Fried Noodles stand out bold, aromatic, and layered with flavour, carrying the richness of continental taste in every steaming bite. It was this same spirit of richness and celebration that Indomie brought to the 12th edition of the Africa Magic Viewers' Choice Awards (AMVCA), held from May 6 to May 9, 2026, at the Eko Hotel and Suites. More than a sponsor, Indomie Nigeria arrived as a cultural statement, using one of Africa's most glamorous entertainment events to celebrate flavour, identity, and shared experience.

Indomie staked its position with quiet confidence and unmistakable clarity. Its Oriental Fried Noodles steamed through the night. Its booth buzzed with life. Its name was spoken from the stage. And when the lights finally dimmed, and

the last awards were handed out, the brand had done what only the most culturally intelligent brands manage: it made itself not a sponsor of the night, but a memory of it.

Nowhere was this more vivid than during the AMVCA 12 Cultural Night, one of the week's most anticipated pre-ceremony events. The brand hosted the Indomie AMVCA Cultural Experience, treating attendees and red-carpet guests to its various flavours, notably the Indomie Oriental Fried Noodles. The choice was deliberate and deeply meaningful. Culture Night at the AMVCA is exactly what it sounds like, a celebration of Africa's rich and diverse heritage, a night where creatives arrive draped in the colours, fabrics, and symbols of where they come from. And into that space, Indomie walked in with something that every single culture in Nigeria already claimed as its own. From university hostels to the screens of Netflix, from roadside stalls to the gleaming halls of the Eko Hotel, Indomie occupies a place in Nigerian life that few consumer brands can claim. The brand has long been woven into the everyday ritual of Nigerian life. Its presence on Cultural Night was not a stretch; it was a homecoming.

The booth was designed to be more than a food station. It

served as an immersive cultural playground, a space for style, self-expression, and connection. Guests brought their most dazzling looks, and the Indomie activation provided a backdrop worthy of them: a place to be seen, photographed, and celebrated. The Oriental variants, with their rich, aromatic flavours, provided exactly the kind of refreshment the evening called for, warming, satisfying, and unmistakably Nigerian.

The brand also engaged fans and content creators online with an exclusive "Best Indomie Script Writer" campaign leading up to the main event, ensuring that its presence extended far beyond the venue walls and into the digital conversations that now define how Nigerians experience major events.

On stage, the brand's presence was equally felt. Indomie partnered for the Best Unscripted M-Net Original category, reinforcing its commitment to celebrating Nigerian creativity in all its forms. The partnership with the Best Supporting Actor category was another statement of intent, aligning the brand with the recognition of talent that audiences root for, relate to, and remember.

That category produced one of the night's most electric moments. Bucci Franklin delivered a standout and widely celebrated performance in *To Kill A Monkey*, earning him the Best Supporting Actor award at the 12th AMVCA. His compelling portrayal of Oboz struck a chord with audiences and critics alike, making the award one of the most emotionally charged of the evening. For Indomie, sponsoring that category was not just branding; it was a front-row seat to one of Nollywood's most memorable nights.

The alignment makes deep cultural sense. Indomie is not merely a product in Nigeria; it is a shared experience that cuts across class, generation, and geography.

Indomie staked its position with quiet confidence and unmistakable clarity. Its Oriental Fried Noodles steamed through the night. Its booth buzzed with life. Its name was spoken from the stage. And when the lights finally dimmed, and the last awards were handed out, the brand had done what only the most culturally intelligent brands manage: it made itself not a sponsor of the night, but a memory of it.



NIGERIA'S NO. 1 BRANDS & MARKETING MAGAZINE

Brand

COMMUNICATOR

N3,000



Issue 114

...linking the future.




LUSH[®]
Hair

X    
TWELFTH EDITION

WEAVING BEAUTY, CULTURE & CONFIDENCE, INTO THE FABRICS OF AMVCA 2026



Weaving Beauty, Culture & Confidence, Into The Fabrics Of AMVCA 2026



Winner of the Lush Hair Best Hairstyle contest at the 2026 AMVCA in Lagos

By Eunice Stephen

When Africa's biggest entertainment awards weekend took place in Lagos recently, the usual conversation centered on gowns, winners, and red-carpet moments. But for one beauty brand, the 12th edition of the Africa Magic Viewers' Choice Awards (AMVCA) was never simply about showing up. It was about making a statement that would outlast the night itself.

Lush Hair arrived at AMVCA 2026 with a fully integrated brand strategy spanning two days, two venues, and multiple consumer touchpoints, a calculated move that positioned the haircare company not merely as a sponsor but as a cultural

participant in one of the continent's most-watched entertainment events.

The 12th edition of AMVCA, held at Eko Hotel and Suites, became one of the most commercially loaded editions the awards had ever seen, with Lush Hair among the headline brands whose presence extended well beyond logo placements and media credits. In a competitive sponsorship environment that also featured global spirits giants, telecoms brands, and fast-moving consumer goods companies, Lush Hair distinguished itself through immersive, experience-first brand activations rooted in a clear strategic intent.

Cultural Day: More Than a Booth

The AMVCA Cultural Day, held on Friday, May 8, 2026, at

the Balmoral Convention Centre in Victoria Island, transformed the venue into a celebration of African identity, style, and storytelling, under the event theme "Honouring Craft, Celebrating Culture." For Lush Hair, the timing and setting were ideal.

Beyond its well-attended booth engagement, the brand delivered a centrepiece activation that drew considerable attention from guests and generated significant online conversation: a live dance drama presentation themed around inclusivity and confidence. The performance was not simply entertainment; it was a deliberate brand statement. Using culturally inspired hairstyles drawn from different Nigerian tribes and regions, the drama positioned hair as a vehicle for identity, heritage, and self-expression.

The strategic logic was clear. Rather than rely on passive brand visibility, banners, branded merchandise, or celebrity appearances, Lush Hair chose to embed its brand values directly into a live cultural moment. Each hairstyle featured in the performance served as a storytelling device, conveying the richness and diversity of Nigerian beauty traditions in a way that a conventional advertisement simply cannot replicate. The presentation underscored a brand philosophy that transcends product features: that hair is not merely a beauty choice, but a cultural language.

Cultural Night has increasingly become a critical fixture in the AMVCA calendar, connecting the contemporary film industry with the traditional stories and heritage that inspire so much of African creative work. By anchoring its most emotionally resonant activation to this moment, Lush Hair made a considered decision to associate the brand with the same values, tradition, pride, and diversity that the broader event sought to celebrate.

Industry watchers noted that the presentation stood out as one of the more considered brand executions at this year's Cultural Day, demonstrating how beauty brands can use cultural contexts to deepen consumer relationships rather than simply generate impressions.

Award Night: Engagement at Scale

If Cultural Day established Lush Hair's cultural credentials, the main Awards Night at Eko Hotel and Suites on Saturday, May 9, was the brand's opportunity to drive mass audience engagement. And it delivered.

The centrepiece of the night's activation was the "Lush Babe Contest", a best hairstyle challenge that invited guests to compete for recognition and a 500,000 cash prize. The contest was elegantly designed: it required audience participation, rewarded personal style and creative confidence, and kept the brand at the centre of one of the most socially active events on the Nigerian entertainment calendar.

The 500,000 prize positioned the contest as a serious,

IMAGES FROM CULTURAL DAY



high-value opportunity rather than a token giveaway, signalling the brand's willingness to invest meaningfully in its consumer community. Alongside the headline contest, a range of booth activities drove sustained interaction throughout the evening, ensuring that the Lush Hair presence was not a one-moment affair, but a continuous thread running through the guest experience of the night.

Social media response to the contest was notably enthusiastic, with guests and viewers online celebrating the opportunity to be seen and rewarded for their personal style choices, precisely the kind of organic engagement that brand managers spend considerable resources trying to engineer.

Sponsoring the Story: The Best Scripted M-Net Original Category

Perhaps the most strategically sophisticated element of Lush Hair's AMVCA 2026 presence was its sponsorship of the award category for Best Scripted M-Net Original, an investment that embedded the brand in the very architecture of the awards themselves.

The category was presented by Lush Hair's own brand ambassador, Rachael Okonkwo, a decision that layered multiple brand messages into a single televised moment. Okonkwo's presence on the awards stage reinforced the brand's credibility within the entertainment ecosystem, while her role as presenter of a content excellence category communicated Lush Hair's alignment with quality storytelling and indigenous creative production.

The choice to sponsor an award category focused on scripted M-Net originals also carried a deliberate cultural signal. At a time when Nigerian content is gaining unprecedented international attention, a beauty brand choosing to invest in the recognition of homegrown scripted content is making a statement about where it sees its own story located within the broader ecosystem of African creative excellence, not apart from it.

This kind of category sponsorship offers brands something that booth activations and social media campaigns cannot easily replicate: association with a moment of genuine prestige, permanently recorded in the event's official record and broadcast to television audiences across Africa.

A Brand Built for This Moment

The 2026 AMVCA, held under the theme "Honouring Craft, Celebrating Culture," reaffirmed the event's growing influence as one of Africa's most important fashion and cultural gatherings. For Lush Hair, this thematic alignment was not incidental. The brand has spent years positioning itself at the intersection of beauty, culture, and personal identity, a positioning that made AMVCA 2026 a natural stage.

In a previous edition of the AMVCA, Lush Hair's Brand Manager had articulated the brand's strategic intent clearly, noting that the partnership with Africa Magic presented the right occasion to showcase to the world that "beauty is limitless,

diverse and indiscriminatory", the values the brand stands for. That same philosophy was clearly at work in this year's execution, updated and amplified for a more competitive brand environment.

The brand's decision to pursue a full-week presence rather than a single-night activation also reflects an increasingly mature approach to event sponsorship. By spanning Cultural Day and Award Night, Lush Hair maximised dwell time within the AMVCA ecosystem, reaching audiences across the event's distinct emotional registers, the pride and cultural celebration of Cultural Day, and the glamour and competition of Award Night.

A Track Record Built on More Than Products

To fully appreciate what Lush Hair accomplished at AMVCA 2026, it is necessary to understand that this was not a brand arriving late to the conversation around culture and identity. Since its inception in 2018, Lush Hair Nigeria has pursued a deliberate and consistent strategy of embedding itself in the cultural fabric of Nigerian womanhood, long before event sponsorships became its most visible touchpoint.

The brand's journey has been one of purposeful evolution. A significant turning point came in early 2020 when Lush Hair embraced a bold rebranding that went beyond aesthetics, signalling a renewed dedication to quality, diversity, and the expressive possibilities of hair. That repositioning laid the foundation for everything that followed, a series of culturally intelligent activations that steadily built the brand's equity not just as a product, but as a movement. As the brand itself has articulated through its campaigns, the philosophy is built on the understanding that hair, for Nigerian women, carries deep emotional and cultural weight: every strand tells a story.

That philosophy found one of its most powerful expressions at Lagos Fashion Week 2024, where Lush Hair delivered what observers described as a landmark moment in the event's history.

Under the festival theme "COMMUNE," the brand mounted one of the most diverse model lineups ever seen on a Nigerian runway, featuring plus-size models, an amputee model, and women of varying skin tones, in a deliberate rejection of the narrow beauty standards that have long dominated the industry. Brand Manager Omoruyi Bello-Osagie articulated the brand's intent at the time: "We're not merely creating products; we're crafting confidence, empowering women of all backgrounds to embrace their authentic selves." The statement has since become something of a guiding principle, repeated and reinforced across subsequent brand campaigns.

A year later, at Lagos Fashion Week 2025, the brand returned as Official Hair Sponsor, using the platform to unveil its premium Lush Nova collection once again, blending product innovation with cultural participation in a way that few beauty brands on the continent have managed with such consistency.

Beyond the runway, Lush Hair has also invested in community-level impact. A CSR initiative that gained notable public attention involved brand ambassador Real Warri Pikin

reconnecting with a childhood hairstylist, Aunty Rita, in Warri, Delta State, and subsequently empowering her as part of a broader programme aimed at uplifting local hairstylists across Nigeria.

The brand's response to that moment was instructive: "We are deeply committed to inspiring confidence in every woman, regardless of her background, location, or journey. We believe beauty is for everyone, and we do not discriminate." The initiative demonstrated that for Lush Hair, the commitment to beauty, culture, and confidence is not confined to premium event venues and red carpets. It extends into communities, into local economies, and into the lives of the women who work in the industry that the brand depends on.

Earlier in 2025, the brand made headlines with the announcement of a powerhouse ambassador lineup, Funke Akindele, Anita Alaire Afoke Asuoha (Real Warri Pikin), and Rachael Okonkwo, three of Nigeria's most influential and culturally resonant female entertainers. The unveiling, which took place on a live television broadcast from Eko Atlantic, was more than a PR moment. It was a declaration of the kind of woman Lush Hair stands for: visible, accomplished, confident, and unapologetically Nigerian.

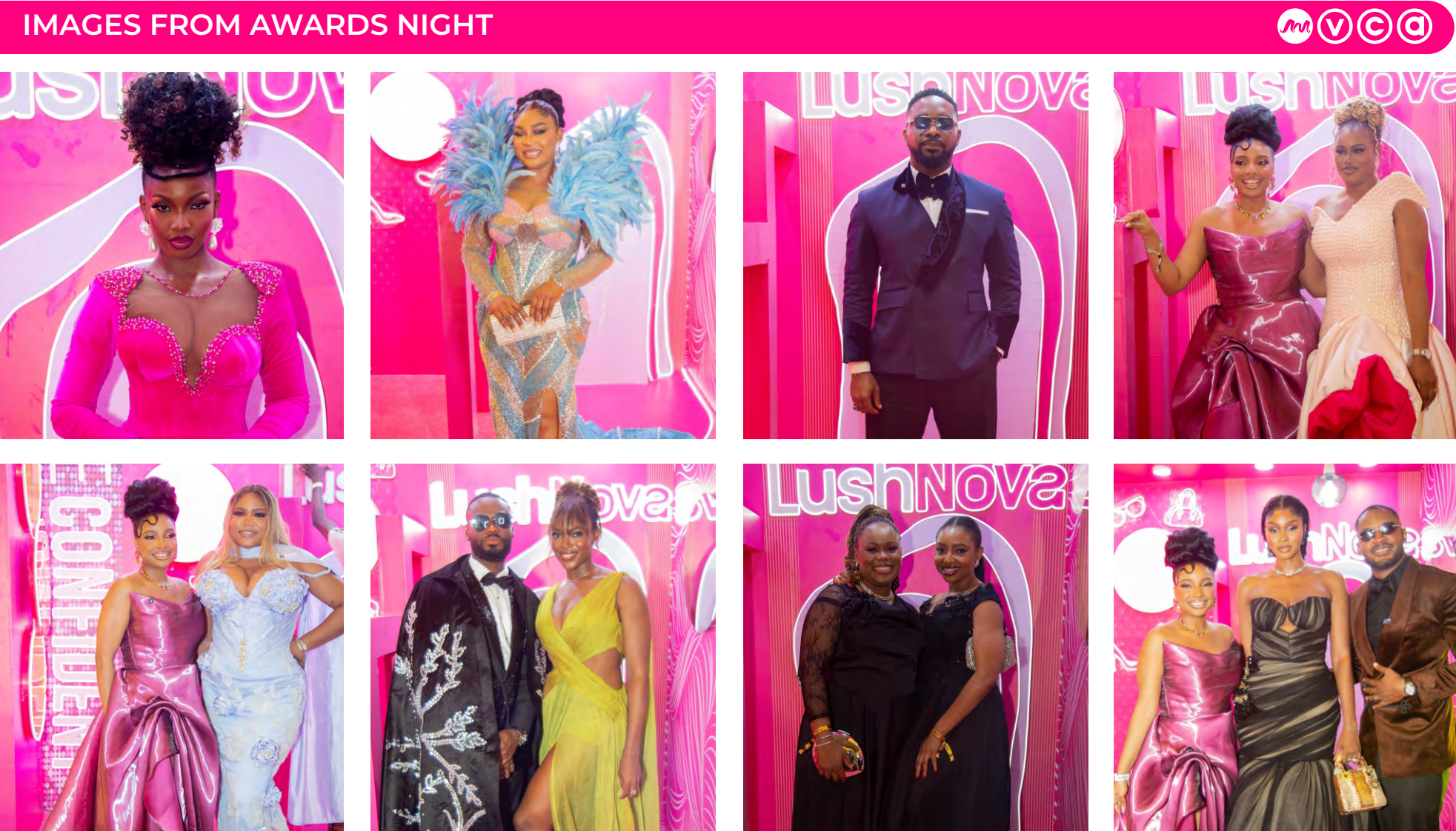
Marketing Manager, Vivian Obiano described the partnership plainly, "Our goal is simple to make every woman feel beautiful, confident, and unstoppable." It is against this accumulated brand history, years of cultural investment, community engagement, and ambassador credibility, that Lush Hair's AMVCA 2026 presence must be understood.

The Business Case for Cultural Investment

There is a growing body of evidence, both globally and within Nigeria's fast-expanding consumer market, that brands which invest in genuine cultural participation, rather than transactional advertising, build deeper, more durable consumer relationships. Lush Hair's AMVCA 2026 strategy reads as a deliberate application of this thinking. The combination of a culturally rooted experiential activation on Cultural Day, a high-participation consumer contest on Award Night, category sponsorship that embedded the brand in the awards' official proceedings, and ambassador deployment that tied all three elements together, represents the kind of integrated brand strategy that is difficult to execute but powerful in impact.

The brands at AMVCA 2026 that succeeded were not those who simply placed their logos around a venue; they were the brands that built experiences and staked cultural positions. By that measure, Lush Hair's weekend was a demonstrable success.

The "Lush Babe Contest" winner walked away with half a million naira. But the brand, by most accounts, left with something considerably more valuable: renewed relevance in the lives of consumers who gathered at one of Africa's most-watched entertainment events to celebrate stories, beauty, and culture, the precise territory in which Lush Hair has staked its long-term brand future.





Live the Soft Life with the HairFood range

Hilda Baci



📱 @lushhaircareng 🌐 Lushhaircare ☎️ +234 809 599 9000

🌐 <https://nigeria.lushhairafrica.com/collections/hair-care>

NIGERIA'S NO. 1 BRANDS & MARKETING MAGAZINE

Brand

COMMUNICATOR

N3,000



Issue 114

...linking the future.



Cadbury

HOT CHOCOLATE
DRINK

X



TWELFTH EDITION

CELEBRATING THE MAGIC OF
AFRICAN STORYTELLING



Celebrating The Magic Of African Storytelling



By Jeremiah Agada

Cadbury Hot Chocolate partnered with Africa Magic Viewers' Choice Awards (AMVCA) for its 12th edition, as part of its continued commitment to celebrating African storytelling, culture, and the creative talents shaping the future of the continent's film industry.

Known as Africa's biggest night in film and fashion, the AMVCA once again brought together filmmakers, actors, digital creators, industry executives, and entertainment enthusiasts from across the continent for a week-long celebration of African storytelling, creativity, and cinematic excellence. The 12th edition proved to be one of the most expansive yet, drawing an unprecedented turnout from across sub-Saharan Africa and beyond, underscoring just how far African film and television have grown as a global cultural force.

From the Young Filmmakers Day held earlier in the week to the highly anticipated award night at the Eko Hotel and Suites in Lagos, Cadbury Hot Chocolate maintained a strong presence throughout AMVCA week, supporting moments that spotlighted both emerging and established voices within African film and television. The brand's involvement was woven throughout the entire week of events, not merely as a logo on a

banner, but as an active participant in the cultural conversations that AMVCA week consistently ignites. For a brand built on warmth, comfort, and shared moments, the alignment was both natural and purposeful.

As part of the partnership, Cadbury Hot Chocolate sponsored two award categories at Africa's biggest night in film and fashion: Best Indigenous Language Film (East Africa) and Best Editing. These two categories were deliberately chosen to reflect values that sit at the heart of the Cadbury Hot Chocolate brand, which is the preservation of culture through language, and the invisible but powerful craft that gives stories their final form on screen.

One of the most important aspects of Cadbury Hot Chocolate's sponsorship of the AMVCA lies in what it says about the evolving relationship between brands and culture in Africa. For decades, corporate sponsorships within entertainment were largely transactional, focused on visibility, logo placement, and short-term media impressions. Increasingly, however, leading brands are beginning to recognise that relevance cannot be bought through advertising alone; it must be earned through meaningful participation in the conversations, experiences, and platforms that shape people's lives. Cadbury's presence at the AMVCA shows this deeper understanding of cultural integration.

This is especially important at a time when Africa's film and television industry is undergoing a period of transformation. Nollywood, already recognised as one of the world's largest film industries by volume, continues to expand its influence beyond the continent, while streaming platforms have accelerated global access to African stories. Productions from Nigeria, South Africa, Kenya, Ghana, and other African countries are increasingly finding audiences across Europe, North America, Asia, and the Caribbean. The AMVCA itself has evolved alongside this growth. What began as an awards platform organised by Africa Magic has now become one of the continent's most important institutions, serving as both a celebration of excellence and a meeting point for investors, creators, distributors, advertisers, and audiences. In many ways, the AMVCA has become a reflection of the growing confidence of Africa's creative economy.

Cadbury's sponsorship, therefore, goes beyond entertainment marketing. Indeed, it is an investment in the future of African cultural expression. By supporting categories such as Best Indigenous Language Film (East Africa), the brand aligned itself with one of the most important conversations currently shaping African cinema, which is the preservation of language and identity through storytelling. Across the continent, filmmakers are increasingly embracing indigenous languages as tools for authenticity and cultural preservation, resisting the long-standing dominance of English and other colonial languages in mainstream media. Films told in local languages often carry emotional nuances, traditions, humour, and philosophies that are difficult to fully replicate in translation. Supporting such storytelling is not simply about nostalgia or heritage only, it is also about ensuring that the African culture continue to exist vibrantly within modern popular culture.

The importance of this support becomes even clearer when viewed against the backdrop of the global entertainment industry, where specificity is increasingly becoming a strength rather than a limitation. International audiences today are more open than ever to stories rooted in local realities, as shown by the global success of productions from Korea, India, Latin America, and Africa. African filmmakers who tell stories in Yoruba, Swahili, Igbo, Hausa, Amharic, Zulu, and other indigenous languages are no longer creating only for local audiences but participating in a global cultural exchange where authenticity is valued. Cadbury Nigeria, for one, positioned itself on the side of cultural preservation and creative authenticity at a time when those values are gaining increasing global relevance by sponsoring indigenous language storytelling at the AMVCA.

According to Morolake Emokpaire, Head of Marketing, Cadbury Nigeria Plc, "We are proud to partner with the AMVCA in celebrating the storytellers, filmmakers, and creatives shaping the future of African entertainment."

"At Cadbury, we believe great stories have the power to preserve culture, inspire communities, and connect people across generations. Our presence at the AMVCA reflects our commitment to supporting platforms that spotlight African



creativity while creating warm, memorable experiences around moments that matter to culture," she added.

Emokpaire's words speak to a broader philosophy that Cadbury Nigeria has championed in its brand positioning, one that recognises that the moments around which people gather, whether a family watching a beloved television drama or a community celebrating its stories on a national stage, are moments that deserve to be enriched. Hot chocolate, as a product, has long been associated with warmth, togetherness, and comfort, and at the AMVCA, Cadbury found an ideal stage to bring that brand ethos to life in a culturally resonant way.

Speaking on why Cadbury is sponsoring the film category, Oladapo Oshuntoye, Category Manager for Cocoa Beverage, highlighted the importance of preserving culture through storytelling. According to him, "Best Indigenous Language Film emphasises the importance of storytelling in local languages, preservation of culture, and pride in heritage." The award for Best Indigenous Language Film (East Africa) was won by Addis Fikir for Leul Shoferaw, a win that was met with enthusiastic applause from the audience.

For the Best Editing category, Oshuntoye noted that technical creativity remains a critical part of impactful storytelling. "The technical ability to bring out these stories in creative ways that call for attention; Cadbury as a brand prides itself in celebrating African stories properly told, celebrating African culture creatively and vividly on screen," he said. The Best Editing award was presented to Daniel Anyiam for To Kill a Monkey, a film that has garnered attention for the sharp, dynamic craftsmanship of its post-production work. Anyiam's win was a timely reminder that behind every great story is a team of technical artists whose contributions, though often unseen by audiences, are indispensable to the final product.

The on-stage presence of the Cadbury team was itself a statement, a visible demonstration of the brand's investment in African creative culture and its willingness to stand shoulder to shoulder with the industry's best. Throughout the week, Cadbury Hot Chocolate also created immersive experiences for guests and creatives attending the AMVCA celebrations, reinforcing its positioning as a warm and indulgent companion during important moments. Through an interactive on-ground booth experience at the AMVCA, celebrities, filmmakers, creators, and guests engaged with the brand through curated hot and cold Cadbury Hot Chocolate drinks and Cadbury Hot Chocolate-infused treats such as gelato, cookies, brownies, and milkshakes. The booth quickly became one of the most visited activation spaces during AMVCA week, drawing long queues of guests eager to sample the brand's offerings while enjoying conversations about film, creativity, and culture.

The activation also provided an opportunity for the brand



to demonstrate something that mass advertising rarely can, and that is the lived experience of the product. When an actress fresh off the red carpet steps into a booth and wraps her hands around a warm cup of Cadbury Hot Chocolate, or when an independent filmmaker discovers that the brand behind a coveted award category has also crafted a brownie infused with the same cocoa richness, the brand story becomes tangible.

Through its partnership with AMVCA, Cadbury Hot Chocolate continues to align with platforms that celebrate creativity, cultural expression, and the storytellers driving Africa's entertainment industry forward. This commitment is deeply rooted in its identity as a publicly quoted company and pioneer cocoa beverage manufacturer that has spent decades offering some of the most loved brands in the country. As a subsidiary of Mondelez International, a global snacking powerhouse with an unrivalled portfolio of brands, Cadbury Nigeria benefits from the scale and vision of a parent company that empowers people to snack right in over 150 countries around the world.

That global reach is embodied in Mondelez International, Inc. (Nasdaq: MDLZ), which recorded net revenues of approximately \$36 billion in 2023 and continues to lead the future of snacking through iconic global and local brands such as Oreo, Ritz, LU, Clif Bar, Tate's Bake Shop, Cadbury Dairy Milk, Milka, and Toblerone. A proud member of the Standard and Poor's 500, Nasdaq 100, and Dow Jones Sustainability Index, Mondelez International provides the global foundation upon which Cadbury Nigeria's local impact is built and it is that combination of global ambition and local pride that makes Cadbury's presence at the AMVCA so fitting.

At home, Cadbury Nigeria's product portfolio which include Bournvita, Hot Chocolate 3 in 1, TomTom, Buttermint, and Clorets are market leaders in their respective consumer segments, trusted by millions of Nigerians across generations. It is precisely that generational trust, and the warmth associated with the Cadbury name, that made the AMVCA partnership resonate so authentically.



Cadbury

SMOOTH CREAMY CHOCOLATEY

Reward your everyday with Cadbury Hot Chocolate



The treat you deserve

NIGERIA'S NO. 1 BRANDS & MARKETING MAGAZINE

Brand

COMMUNICATOR

N3,000



Issue 114

...linking the future.



NARRATIVE FROM NIGERIA'S BIGGEST BRAND-CENTRIC FOOD EVENT



X



Narrative From Nigeria's Biggest Brand-Centric Food Event



By Sherifat Tijani

The gates of Tafawa Balewa Square had barely swung open on the morning of April 25, 2026, when the queue outside began to snake around the historic 14.5-hectare landmark on Lagos Island. Families arrived in clusters, young couples armed with phones ready to document the moment. They all converged on the same gates for one reason: the Golden Penny Foodfest x Golden Penny Semovita Soup Festival, a first-of-its-kind convergence of two distinct but closely related food events under one spectacular roof.

Indeed, what unfolded at TBS that Saturday was, at its core, a public expression of a promise that Golden Penny Foods, a Flour Mills of Nigeria Plc brand, has quietly kept for over six decades. Since its founding, Golden Penny has fed millions of Nigerians across every socio-ethnic divide the country contains. It has fed Nigerians in the kitchens of the North, the market stalls of the East, the open fires of the Middle Belt, and the bustling homes of the South without fail and without favouritism. The Foodfest x Semovita Soup Festival was, in many ways, that multigenerational heritage made visible and tasted all at once by the thousands of Nigerians fed across three full meals, with food going round so abundantly that surplus, at breakfast, at lunch, and at dinner, was the order of the day. No one left hungry. That, in itself, was the brand's loudest statement.

From its earliest conception as a platform aimed at celebrating Nigerian cuisine and strengthening emotional connections with consumers, the festival has steadily metamorphosed into a cultural and commercial phenomenon that mirrors the evolution of Nigeria's food industry itself. What started as a relatively modest consumer activation has grown into a large-scale culinary gathering that blends product experience, cultural storytelling, live entertainment, food competitions, and grassroots consumer interaction. With each edition, the festival has expanded its reach and relevance, positioning Golden Penny as a household food brand and as a custodian of shared culinary traditions and communal experiences deeply rooted in Nigerian identity.

Morning at TBS: Breakfast as a Brand Statement

Have you ever been served breakfast? Not the figurative one, but the literal one, all from the stables of Golden Penny? Well, that Saturday at TBS was a day for many to experience breakfast fully the Golden Penny way. While people were still settling down to enjoy the day, announcement from the stage was made of free breakfast for the thousands of people in attendance. What was immediately striking was not just the variety on offer, but the sheer volume: trays were being replenished before they emptied, queues moved faster than expected because supplies were not rationed, and at no point

during the morning did I witness a station run out. This was abundance by design, a brand that has fed the nation for generations making the point, without a single press release, that feeding people is simply what it does.

The star of the morning section was undoubtedly the newly launched Yumbowl, Golden Penny's colour-changing breakfast cereal that has been making waves since its introduction earlier in 2025. Packed with seven vitamins, iron, zinc, and calcium, Yumbowl's most distinctive feature is its reactive quality.

Not far along, the Golden Penny Amazing Day station offered a quieter but no less compelling morning story. Amazing Day is a soft-flakes instant breakfast cereal made from whole maize, soybean flour, and cassava flour, carefully fortified with essential vitamins and minerals to support healthy growth, strong bones, and sharp eyesight. Its smooth taste and quick preparation made it a natural draw for the many families who had arrived early with children in tow.

What gave the breakfast experience its fullest dimension, however, was the spread of accompanying products. Golden Penny Spread, a buttery, nutritious table spread, was used generously in a selection of cookies, banana bread, etc. The soft, golden result, sliced thick and handed out in wrapping, was one of the morning's quiet delights. The Golden Penny Choco Oh Spread, a chocolatey variant clearly engineered with younger





palates in mind, disappeared rapidly from the children's serving area. Golden Penny Mayonnaise found its moment in a crisp, refreshing salad station, a smart touch that positioned the condiment not merely as a sandwich dressing but as a versatile, everyday ingredient. Golden Penny Granulated Sugar sweetened all pastries served with characteristic ease.

Taken together, the breakfast spread was an education. Many of the thousands who shuffled through that morning corridor admitted they had not known how many of the products on display shared the same Golden Penny parentage. That, precisely, was the point.

Midday Lunch At TBS

If breakfast was a revelation, lunch was a celebration and a demonstration to a brand that, having fed Nigeria through generations of lean and plenty, clearly knew how to feed it when resources were no object.

By midday, TBS had reached the kind of density that only Lagos can generate with thousands of bodies moving, laughter spilling over from games corners, the smells of cooking mingling with the warm Lagos air. Yet for all the crowd, the food never ran short. The lunch offering was built around Golden Penny's formidable pasta and noodles portfolio, and it delivered with the confidence of a brand that knows exactly what it is doing.

Golden Penny Couscous was one of the more refined lunch options on offer. Made from durum wheat semolina and enriched with vitamin A, it is quick to prepare and has long been a favourite among households seeking a versatile, light alternative to heavier staples. At the festival, it was served in well-seasoned portions that had queues reforming as fast as they dissolved.

Golden Penny Spaghetti and Golden Penny Macaroni, two pillars of the brand's pasta range, have helped Golden Penny distinguish itself as a producer of high-quality food items that have become household names across Nigeria. Both were cooked in richly spiced, tomato-forward preparations that drew approving nods from the crowds. Meanwhile, the Golden Penny Pasta Twist made an appearance in a more inventive presentation — tossed with vegetables and light seasoning, clearly designed to demonstrate the product's adaptability beyond the everyday.

The noodles section was where the lunch hour truly hit its stride. Golden Penny's noodles range which includes the Jollof Hot Hot variant with its distinctive spiced, jollof-forward flavour profile, the classic Chicken flavour, and the more adventurous Goat Meat Pepper Soup Noodles.

Across the lunch corridor, Golden Penny Pure Soya Oil and Golden Penny Vegetable Oil were the unseen but essential workhorses, cooking mediums that fried, sautéed, and brought all the afternoon's preparations to life. Their presence was a

The Foodfest x Semovita Soup Festival was, in many ways, that multi-generational heritage made visible and tasted all at once by the thousands of Nigerians fed across three full meals, with food going round so abundantly that surplus, at breakfast, at lunch, and at dinner, was the order of the day. No one left hungry. That, in itself, was the brand's loudest statement. From its earliest conception as a platform aimed at celebrating Nigerian cuisine and strengthening emotional connections with consumers, the festival has steadily metamorphosed into a cultural and commercial phenomenon that mirrors the evolution of Nigeria's food industry itself.



reminder that Golden Penny's brand architecture extends into the most foundational elements of cooking.

Semovita, The King Takes His Throne

Soon, it was evening and word spread through the crowd that the dinner service was beginning, and in Nigeria, when dinner means Semovita and soup, everything else becomes secondary.

Golden Penny Semovita which was introduced over six decades ago and still, by any measure, the dominant swallow product in the Nigerian market was the undisputed centrepiece of the night. Described by Devlin Hainsworth, Managing Director of FMN's Food Division, as "the king of swallow," Semovita is known for its smooth texture, moldability, and high fibre content.

Steaming bowls of Nigeria's finest soups (Semo's many generals) graced the tables from Egusi to Ogbono, from Efo Riro to Banga, with Fisherman's Soup adding its aromatic complexity to the spread. Further down the dinner corridor came Edikaikong from the South-South, Oha from the South-East, Afang, Ewedu, and in a nod to northern Nigerian cuisine, soups including Kubewa Karkashi and Miyan Geda were also served, ensuring that no region of the country went unrepresented at the table.

Attendees moved with civility and orderliness in their

queues, with an aura of class as they went from one stand to the other, reaching out for their favourite soups, served side by side with the Golden Penny Semovita. As Hainsworth has reflected at previous editions of the festival, Golden Penny is "a love brand that brings so much in terms of nutrition, emotion, family, and quality, substantive value, and events like this allow the brand to deliver that in an experiential way."

The Business Architecture Behind the Feast

What Golden Penny executed at TBS was a full-spectrum experiential brand strategy of rare sophistication for the Nigerian consumer market. The premise was simple: give consumers free meals across an entire day, and in doing so, introduce or reintroduce them to the full catalogue of a brand they thought they already knew. As FMN's decision to transition from a brand-specific Semovita-focused event to a more expansive food experience reflects, the company's strategic intent is to reinforce its position as a leading pan-African food and agro-allied company.

The depth of the Golden Penny portfolio on display at TBS from Yumbowl's colour-changing magic at breakfast through to the solemn grandeur of Semovita at dinner told the story of a brand that has quietly built one of the most comprehensive food brand architectures in sub-Saharan Africa. Golden Penny is one of the largest food brands in Nigeria,

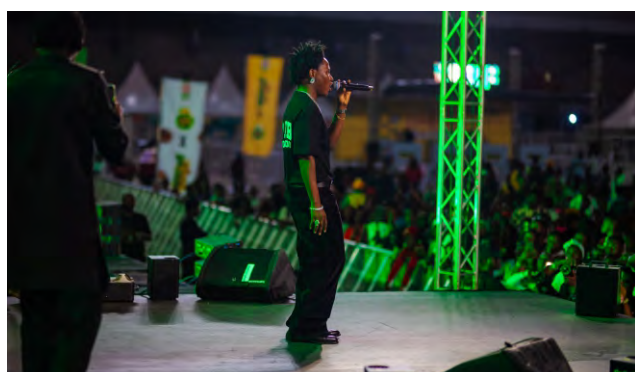
offering great-tasting and nutritious products at affordable prices, with products made from some of the finest raw materials and remaining the preferred choice among consumers and industrial users like bakeries and confectioners.

For thousands of Lagos consumers who walked through the gates of TBS that Saturday, the festival was a free meal, a day of fun, and a moment of community. For Golden Penny, it was the most delicious brand presentation money can buy.

What began as an ambitious brand engagement initiative designed to deepen consumer connection through Nigeria's rich culinary culture has, over the years, evolved into one of Africa's most recognisable food-centred experiential platforms.

Indeed, Golden Penny turned Lagos into a hub of excitement and flavour, bringing together families, food lovers, and brand enthusiasts for a vibrant celebration of food, music, games, and entertainment. The live cooking sessions, food tastings, interactive games, musical performances, and engaging stage activities that filled the hours between breakfast and dinner were not supplementary to the festival's purpose. They were its purpose: to make the encounter with Golden Penny's brands so vivid, so sensory, and so joyful that no amount of shelf advertising could have replicated it.

The convergence at TBS was always where this road was heading. Lagos, after all, is where it began.



MEN IN MARKETING & COMMUNICATIONS

...spotlighting men making impact

ISSUE 05



CHIBUIKE GOODNEWS

THE MIDNIGHT BROWSER WHO BUILT AFRICA'S
FIRST PROGRAMMATIC PLATFORM

MEN IN MARKETING & COMMUNICATIONS



CHIBUIKE GOODNEWS

THE MIDNIGHT BROWSER WHO BUILT AFRICA'S FIRST PROGRAMMATIC PLATFORM

By Jeremiah Agada

In the early 2000s, a young man in Kaduna would spend entire weekends in cyber cafes obsessively studying how the internet worked. Friday night to Saturday morning, midnight browsing sessions fueled by a question: How can I build something on this platform that can go global without the infrastructure constraints that limit everything else in Nigeria? Two decades later, that midnight browser is Chibuike Goodnews, founder and CEO of Dochase ADx, the first indigenous programmatic advertising platform in Africa, and one of the continent's most consequential technology entrepreneurs in the marketing and communications space.

The Formative Years: Banking, Code, and Commodities

Chibuike Goodnews describes himself as hyperactive, spontaneous, and possessed of an unrelenting hunger for knowledge. Those characteristics were evident early. He attended Ahmadu Bello University in Kaduna State, where he completed a Bachelor of Science degree in Business Administration with a specialization in finance. During that same period, he studied Java programming procedures at NIIT Zaria as a deliberate skillset he believed would become indispensable.

While most of his peers were focused on securing banking jobs after graduation, Goodnews was already building. He developed e-commerce websites. He created financial calculation applications. He built a server that could place

advertisements on different websites. That last project, the ad server, was the technological foundation that would eventually force him into what he calls "the chase."

But before Dochase, there was banking. Goodnews spent a decade working in two of Nigeria's largest financial institutions, Zenith Bank and United Bank for Africa (UBA). He worked in operations, relationship management, product development, and marketing. It was serious, high-stakes work, and he was good at it. But it was also, from the beginning, an adventure rather than a destination.

One of the most important experiences of his banking career came when he helped facilitate agricultural financing products, specifically, a warehouse financing system that allowed commodity producers to use grains as collateral for bank lending. It was complex, technically demanding work. Goodnews spent seven months developing the product. And when it launched, the impact was immediate: the branch went from loss-making to the most profitable in its region.

"The fact that I could do things and see the impact they could make made me restless," he has said. "There were a lot of motivations that helped me to be enterprising and always try new things and see what they could do."

He was also part of the team that helped establish AFEX which is the Africa Exchange Holdings, Nigeria's first private commodities exchange. These were formative experiences, but they were also evidence of something larger and that something is the fact that Goodnews was not wired for employee mindset. He was wired to build systems.

The Founding of Dochase: Domain + Purchase = Vision

The name Dochase is a portmanteau which means Domain + Purchase. Remove "main" from domain, remove "pur" from purchase, and combine them. The etymology is deliberate. Goodnews had always envisioned building a domain where people could purchase many things, not just e-commerce in the narrow sense, but a platform that met the needs of diverse stakeholders across the digital economy.

"I wanted a name that is different," he has explained. "One thing that has come with that name is that you only need to hear it once. You ask a question, and then it's fixed because it's a good name."

Dochase was founded in 2014 and formally launched in 2016. But the decision to leave banking and commit to the business full-time came earlier, fueled by a constellation of motivations. One was a 2000 Times Magazine feature on Jeff Bezos, where the Amazon founder spoke about the internet growing at 2,300 percent annually, a statistic that lodged in Goodnews's mind and refused to leave.

"Whatever you build on the internet has the capacity to spread across the globe without doing infrastructural things of a certain order," he reasoned. "So, if I can build with my software development talent, I can build something on the internet that can become really worldwide."

Another motivation was proximity to people he admired. While at UBA, Goodnews worked closely with individuals connected to Tony Elumelu, one of Africa's most prominent business leaders. Observing their moves, their strategic thinking, and the scale of their ambition gave him a different reference point for what was possible. "I saw a lot of moves, a lot of things that they were doing, and that inspired me to say, I could actually do it," he recalled.

Before he left the bank, he completed a Master of Business Administration from his alma mater and later joined Lagos Business School for a management programme, ensuring that when he transitioned into full-time entrepreneurship, he was as structurally prepared as he was technically competent.

Building in a Market That Did Not Believe

The early days of Dochase were defined by a challenge Goodnews had not fully anticipated: stigma. Not the stigma of failure, but the stigma of origin. "It was difficult to gain acceptance into the market," he has said. "Some people were like, so somebody from Nigeria actually built a technology platform? And it was difficult."

He remembers being introduced to a major player in Nigeria's advertising industry by one of Dochase's early investors. The man "just squeezed his nose like he doesn't think we're going to make it because he doesn't see this coming from a Nigerian." That dismissal, what Goodnews calls corporate racism, even from people within Nigeria, was a recurring pattern. Indigenous technology was presumed inferior. Foreign platforms were presumed superior. The burden of proof was asymmetrical.

Goodnews had always envisioned building a domain where people could purchase many things, not just e-commerce in the narrow sense, but a platform that met the needs of diverse stakeholders across the digital economy. "I wanted a name that is different," he has explained. "One thing that has come with that name is that you only need to hear it once. You ask a question, and then it's fixed because it's a good name."

MEN IN MARKETING & COMMUNICATIONS



Funding was another challenge. Goodnews had saved enough from his banking salary to survive for one year, a calculated risk he had planned before leaving employment. That personal savings funded Dochase's early operations and also covered salaries for the first staff, most of whom did not know the company was not yet profitable. "I literally had to use my savings to survive and to pay salaries," he said.

Infrastructure costs were brutal. Dochase was connecting with hundreds of thousands of websites, and every interaction hit the company's servers. The platform required robust server infrastructure to function, and the team subscribed to Amazon Web Services at a cost exceeding \$2,000 per month at a time when the company was barely generating revenue. "I was running from pillar to post to find ways to raise money," Goodnews recalled.

Cybersecurity was another persistent problem. The platform experienced attacks with some deliberate, some accidental, and each one required immediate response to protect both Dochase and the clients relying on it.

Then there was the knowledge gap. Programmatic advertising was not yet a familiar concept in Nigeria. When Goodnews walked into rooms to pitch investors or prospective clients, the first five minutes were often spent explaining what programmatic meant. "People never understood what I was saying because you're coming with a buzzword, or you're coming with something that is totally strange in the market," he said. Digital was heavy in 2015 and beyond, but in those early years, the digital advertising conversation was nascent. Convincing people to invest in something they did not yet understand was exhausting work.

The Zero-to-One Model: Options and Resilience

What kept Goodnews going through the funding gaps, the infrastructure costs, the market scepticism, and the cybersecurity incidents? He points to several things. One is that he had already experienced loss in his life...business failures, personal losses and had learned to bounce back. "I saw life as an adventure, and I was ready for it," he said. "Losing a little in my business wasn't really any surprise anymore."

Another was his philosophy of operating on what he calls a zero-to-one model. "Is it a zero or a one? Zero is not working; one is working. If I agreed on a one, that this is going to work, then there are options to make it work. Option one, two, three, four, five. Activate all of them at the same time and know that one of them must work."

That options-based thinking was not theoretical. Dochase generated revenue from some aspects of advertising while struggling with others. But as long as two things were working, Goodnews was encouraged. "Everything is not going to work at the pace I want," he acknowledged. "But if this project has to survive, it has to be successful. I was always looking for options, and if one option wasn't working, another one would work."

Books also sustained him. He read Zero to One by Peter Thiel, which gave him a broader understanding of the timelines it takes for businesses to become profitable. He read the Time Magazine feature on Jeff Bezos and internalised the fact that

Amazon had run for years without profit before it became one of the most valuable companies in the world. "I said, look, I have this. It must work. And at that point, I've also burned the bridges. I've left there, and I don't think I was going to go back."

He also had mentors, a network of people who had been through similar challenges and survived. When he shared the difficulties he was facing, they reminded him that struggle was part of the process. "If this guy went through this and he survived, why not? I'll go through it too and survive."

Dochase Today: Scale, Awards, and Continental Reach

Today, Dochase ADx is the emerging market leader in programmatic advertising, operating as an ad exchange, demand-side platform (DSP), and supply-side platform (SSP). The company is headquartered in Lagos at 361 Herbert Macaulay Way, Yaba, with an additional office in Singapore at 160 Robinson Road. It serves clients across Nigeria, South Africa, Kenya, and is expanding into other African countries and Asia, including the Philippines and Malaysia.

The platform reaches over 5 million people daily across Africa, Europe, and the United States. It has worked with over 600 major brands and serves more than 9,000 clients on its platform.. The company is a BidSwitch partner, a member of the Interactive Advertising Bureau (IAB), and holds partnership status with Google, Facebook, and TikTok.

Dochase has won multiple awards, including "Innovative AdTech Company of the Year" in 2025, recognition as one of the top 100 fastest-growing businesses in Nigeria, and "Best Multi-Channel Advertising Platform in Nigeria." Goodnews himself has been recognised as among the top 1 percent of IT professionals in Nigeria and has been featured in international publications including AdExchanger and Medium, as well as local outlets like The Guardian Nigeria.

Beyond Advertising: Astravest and Retain

Goodnews is not a single-product entrepreneur. In addition to Dochase, he co-founded Astravest, a savings and investment platform initially inspired by the agricultural commodities financing work he had done in banking. Astravest was created to enable people to fund the warehousing and preservation of agricultural raw materials used by breweries and confectioneries. Over time, it has expanded into a comprehensive financial services wallet offering savings, investment, and virtual cards, promoting financial inclusion across underserved markets.

More recently, Dochase launched Retain, an AI-powered advertising agent that represents what Goodnews believes is the future of the industry. Retain uses artificial intelligence to automate the entire advertising value chain: creating marketing plans, generating audience insights, producing ad creatives (images, videos, copy), and deploying campaigns across multiple platforms including Google, TikTok, Instagram, Facebook, and the Dochase network. It was unveiled at the Gitex Summit in Morocco in 2025 and has already generated significant industry interest.

"Whatever can be repeated can be automated," Goodnews explained. "The fact that you can repeat the process of creating a marketing plan, creating banners, creating videos, it could be automated. So, we built an AI model that takes all those inputs and delivers exactly the way a marketing person would have done it."

Philosophy, Learning, and What Comes Next

Ask Goodnews what principles young professionals should imbibe, and his answer is immediate: read, gain knowledge, and gain foresight. "Don't be afraid of taking that lonely road that leads you to success," he advises. "But before you take the lonely road, please be highly informed about it. Study people who have gone there. Study their lifestyle. Study not what they said, but study their lifestyle. It will help you."

He is an avid reader. He has read Superintelligence, a book written over twenty years ago that anticipated much of what is happening in AI today. That early exposure to ideas about machine learning, automation, and the convergence of human and artificial intelligence gave him a conceptual framework that positioned him ahead of the curve when AI became mainstream.

He is also, by his own admission, learning to slow down. "I've been a very hyperactive person all my life. I used to love very fast music, but now I'm going for a slower one." He is learning golf. He plays football. And he values what he calls intellectual conversations, gatherings of like-minded people discussing business, global politics, and local dynamics.

When he reflects on the shifts he expects to see in advertising and communications over the next five years, his answer is unambiguous: AI will fundamentally transform the industry. "Advertising is not just going to be disrupted. It's going to wear a new look. And that look is going to be heavily powered by artificial intelligence," he said. "We're going to see advertising where agents talk to agents... AI agents talking to AI agents. Everything that has a process is going to be eaten by AI."

But he is equally clear about what will not change: creativity, innovation, and strategy. "They're not going to be changed. Everything that has a process is going to be eaten by AI. But things that require human insight, creativity, and strategic thinking, those remain."

Chibuikwe Goodnews has indeed built one of the most important advertising technology platforms on the African continent. He has pioneered an industry that barely existed when he started. And he has done it with the same hyperactive curiosity that once kept him in cyber cafes from Friday night to Saturday morning, trying to understand how the internet worked. The difference now is that he is no longer just trying to understand the internet. He is building the infrastructure that allows African businesses to use it.



Inside The Bon Bread–Dooshima Controversy & The PR Lessons For Nigerian Brands



By Eunice Stephen

Very few will be unfamiliar with the unfolding controversy surrounding Bon Bread and Abuja-based shop owner, Love Dooshima...a situation that progressively grew worse from a review to a stint in the police cell. Indeed, it is one of the latest and perhaps most instructive chapter in a series of brand crises triggered corporate responses to it.

Dooshima, a provisions store owner, posted a video online claiming that a sliced loaf of bread had remained fresh and unspoiled in her shop for over two months, triggering widespread public debate around food safety standards and preservatives in Nigeria's commercial bread industry. Crucially, she was deliberate in her presentation, in the sense that she named no brand, displayed no logo, and framed her observation as a general consumer concern.

Within days of the video's circulation, Bon Bread, a Lagos-based bakery that has been in operation since 2006, reached out to Dooshima via direct message. Shortly after, her phones were reportedly ringing. Then came the lawyers.

Dooshima was served with a 50 million defamation lawsuit by Bon Bread, and she posted a follow-up video showing the court documents. The irony was not lost on Nigerian netizens: a video that had named no brand, shown no packaging, and pointed no finger had somehow found its mark because the company itself stepped forward to claim it.

"I was very intentional in that video; I didn't mention any brand, I didn't show their logo," Dooshima said in her follow-up video, visibly shaken as she held the legal papers. "The next day, Bon Bread sent me a message in my DM."

What followed, however, set off a chain of what many experts describe as corporate missteps that, at the time of writing, in their opinion, resulted in far greater reputational damage to Bon Bread than any viral video ever could have.

Bon Bread filed a formal complaint with the Nigeria Police Force, which led to Dooshima being detained at the Zone 7 Police Headquarters in Abuja after she honoured what she had believed to an innocuous "invitation" to be questioned. She was charged with cyberstalking, fraud, and mischief. Concerns were raised about her health during detention, as she was said to be hypertensive and may require medication while in custody. She was released in the early hours of April 21, 2026, following the intervention of some Nigerian activists like Precious Orueche and the Inspector General of Police, Tunji Disu.

The reputational paradox at the heart of this crisis is stark: Bon Bread identified itself by reaching out to Dooshima, drew significantly wider attention to the situation by filing a lawsuit, and then amplified it further with a public video from its CEO. In its press release, Bon Bread's CEO, Maria Abdulkadir, explained that legal action was taken after "attempts to privately engage the content creator failed." The company maintained that its products comply fully with NAFDAC regulations, that all ingredients are clearly listed on every pack, and that the bread "never lasts beyond 7 days at most."

It invited independent laboratory testing and pledged an open tasting day for customers. Whatever reputational damage the company claims to have suffered from a video that was never named, it has almost certainly been compounded by every step it has taken since.

The Streisand Effect: How Silence Was the Smarter Strategy

Industry observers were quick to identify the fundamental strategic error. Olatayo Agogo, a media and communications

consultant and academic technologist at the Lagos State University of Science and Technology, noted the central irony, "How the brand jumped on that video unprovoked is what is still amusing me. By making this move, I am beginning to think that they also want to trend and gain visibility for their brand." A colleague in the industry was blunter: "For brands, at times, silence can be golden."

The phenomenon has a name in crisis communications, the Streisand Effect, where an attempt to suppress information inadvertently amplifies it to a vastly larger audience. Bon Bread had fewer than 300 followers on Instagram when the original video circulated. Today, its name is trending across Nigerian social media platforms, and not in any way that benefits sales.

Godwin Okhawere, Marketing and Brand Communication Manager at Spectranet Limited, offered a clinical assessment, "When a brand owner reaches for a pair of handcuffs instead of a PR playbook, they are not just defending their product, they are detonating their reputation. Branding is built on trust and perception, two things that cannot be coerced by state security."

A Pattern That Nigerian Brands Have Not Learned From

The Bon Bread situation does not exist in a vacuum. It is the third high-profile iteration of a deeply concerning corporate behaviour pattern in Nigeria in less than three years, and each case has ended worse for the brand than the one before it.

In September 2023, Nigerian food company Erisco Foods Limited sued Chioma Okoli, accusing her of cybercrime and defamation for posting a negative review of its tomato mix on social media, where she expressed dissatisfaction with its taste and texture and suggested it could be harmful. Okoli's case sparked protests at Erisco's Lagos facility, and many on social media called for a boycott of its products. The company's founder later disclosed that the crisis resulted in the loss of a \$30 million credit line from foreign partners, a financial wound that dwarfs any reputational harm a single social media post could have caused.

As of October 2025, two years after the original post, the case against Chioma Okoli was still active in court, with the Nigeria Police Force failing to present any admissible evidence at a Federal High Court hearing in Abuja. The brand has not recovered its public standing.

Then came the PWAN Real Estate and Scott Iguma saga. Influencer Scott Iguma began posting a series of videos alleging that PWAN was running a scheme to defraud Nigerians of their money in the name of selling properties, and claimed that many victims had reached out to him with their stories. Iguma was eventually arrested for defamation and remanded in prison, just days after submitting over 130 petitions from alleged victims to the EFCC. The arrest transformed what might have remained a niche consumer complaint into a national conversation about corporate accountability. PWAN is still navigating the reputational fallout.

The PR Framework Nigerian Brands Are Ignoring

Communications professionals in Nigeria are increasingly unified in their prescription for how brands should handle consumer criticism in the digital age, and it begins long before a crisis reaches the courts.

Tolulope Olorundero, Founder and Principal Consultant at Mosron Communications, drew a direct line between the Bon Bread case and the Erisco precedent, "I am particularly interested in this so it does not become another tomato paste story where consumers are silenced from giving feedback." Olorundero, who personally reached out to Dooshima and connected her

with the African Women Lawyers Association, went further, issuing an advocacy call for professionals to "speak up collectively on behalf of this consumer so that she is not bullied."

Anthony Elikene, Senior Business Strategist at BDC Communications, pointed to the legal self-injury Bon Bread has committed, "The brand cannot sue for defamation and win because by deciding to sue, it announced itself. They cannot claim she used their logo or branding because nobody knew the brand until the brand announced itself."

Okhawere outlined what an effective PR-led response to Dooshima's original video should have looked like, a "Listen First" protocol, private outreach, genuine curiosity about the consumer's experience, and an invitation for quality control investigation. "The direction of the script should have been, 'We saw your review. We are sorry our product did not meet your expectations. Can we send our quality control team to understand what went wrong?' he said. "The goal is to turn a critic into a collaborator."

He further advocated for what he called "radical transparency": using the spotlight, even a negative one, to demonstrate a brand's hygiene standards and production processes through behind-the-scenes content, rather than reaching for legal instruments. "Bon Bread could have offered a replacement or an invitation to the factory," he added. "When a brand says 'Help us get better,' the public rallies behind them. When a brand says 'Shut up or go to jail,' the public looks for alternatives."

The Digital Consumer Is Now the Regulator

The broader business lesson from these cases goes beyond crisis management tactics. In Nigeria's hyper-connected market, where TikTok, Instagram, and X (formerly Twitter) function as real-time brand courtrooms, the consumer has assumed a power that no legal instrument can fully neutralise.

A communication professional, Rafiat, commenting on the Bon Bread case, captured the unintended consequence precisely, "They have gone and used their own hands to draw attention." Legal strategist Adetunji Faleye was even more direct, "The baker has started the downfall of the bread. If people did buy that kind of bread before, the action against the lady has given the consumer every reason to stop."

Regulatory voices have also entered the conversation. Leke, a commentator on the case, noted that Nigeria's regulatory agencies, NAFDAC, the FCCPC, have been largely absent. "Our regulatory agencies are also complicit. Ordinarily, relevant government bodies should have swung into action with investigations." This is a point that merits serious attention, if regulators had responded promptly to the original food safety concern, the brand would never have needed to reach for the courts.

What Bon Bread, Erisco, and PWAN all share is a fundamental misreading of where authority now resides in the Nigerian marketplace. The consumer's voice, amplified by social media and validated by community solidarity, has become the most powerful brand-building or brand-destroying force available. The era of corporate intimidation as a reputational defence strategy is not merely unethical. In 2026, it is also demonstrably, quantifiably, bad for business.

As Okhawere stated with finality, "Your ego is not your brand. Intimidating a consumer might give you a temporary sense of power, but it leaves a permanent stain on your brand's soul. Next time someone complains about your bread, don't call the police. Call your PR team, check your recipe, and remember: you cannot jail your way to a billion-naira valuation."

WOMEN IN MARKETING & COMMUNICATIONS

ISSUE 30

...celebrating Nigeria's marketing and communications amazons

A portrait of Oluwaseyi Layade, a woman with dark hair styled in a high ponytail, wearing a dark blue lace-trimmed blouse. She is smiling slightly and looking directly at the camera. The background is a light-colored, paneled wall.

**OLUWASEYI
LAYADE**

**THE ADVERTISING AMAZON WHOSE LIFE
PHILOSOPHY SHAPES HER APPROACH TO BUSINESS,
LEADERSHIP AND BRAND BUILDING**

WOMEN IN MARKETING & COMMUNICATIONS



OLUWASEYI LAYADE THE ADVERTISING AMAZON WHO TURNED SEYI INTO A LEADERSHIP PHILOSOPHY AT LEO BURNETT LAGOS

By Eunice Stephen & Jeremiah Agada

When Oluwaseyi Layade describes her leadership principles, she does not reach for business school theory or management frameworks borrowed from bestsellers. She reaches for her name. S-E-Y-I: Simplicity. Empathy and Excellence. Yielding to expertise. Intentionality and Impact. It is not a mnemonic she constructed after the fact to make a neat acronym. It is, by her own account, how she has always moved through the world, and how, in over 18 years, she has risen to become one of the most influential operational leaders in Nigerian advertising; spearheading operations at Leo Burnett Lagos, and leading it to clinch the highest industry accolades in recent times, while simultaneously chairing Women in Advertising (WIA), and mentoring a generation of professionals who now occupy senior roles across the industry.

Meet the Banker Who Became a Brand Builder.

Layade holds a degree in Banking and Finance, and later pursued studies at the Metropolitan School of Business & Management in the United Kingdom. It is an unusual academic foundation for someone who would go on to build one of the most impressive careers in Nigerian advertising, but it is also, in retrospect, a revealing one. Banking and finance are disciplines built on structure, accountability, and measurable outcomes. Advertising, at its best, is creativity disciplined by those same principles. Layade brought both.

Her career began at 141 Worldwide, now known as Nitro 121, where she quickly distinguished herself through a thoughtful blend of strategic insight, commercial understanding, and creative discipline. During her time there,

she contributed significantly to several British American Tobacco Brand and Trade Marketing initiatives, earning an early reputation as a dynamic and results-oriented professional with a rare ability to bridge both the creative and commercial dimensions of the business. It was the formative period of her career.

At 141 Worldwide, she learned how brands are built and sustained; through clarity of thought, consumer understanding, disciplined execution, and meaningful market engagement. Working within the British American Tobacco portfolio exposed her to one of the most commercially rigorous, strategically disciplined, and execution-driven marketing ecosystems in the industry, where brand building was approached with precision, depth, and measurable business accountability.

For a decade, she worked across multiple brands, consumer segments, and communication disciplines, all of which were experiences that significantly broadened her perspective beyond conventional advertising practice. Consumer engagement initiatives brought her closer to the realities, behaviours, and motivations of consumers, while trade and channel marketing provided direct insight into how brands compete, influence visibility, and drive performance within complex commercial environments.

She often reflects on those years as an era of rigorous learning, professional refinement, and enduring exposure to the discipline of building relevant and impactful brands.

It was also during this period that she developed one of the philosophies that would later define her leadership approach: a strong bias toward simplifying complexity.

"I have a strong bias for simplifying complexity," she once said. "When things become clear, they become achievable. No

matter how big the task, it must be broken down into understandable parts."

Today, the influence of those formative years remains evident in her approach to leadership and brand development: thoughtful, commercially grounded, consumer-conscious, and deeply committed to building brands that are visible, genuinely meaningful and enduring.

The MTN Consortium: Collaboration and Operational Integration

One of the most remarkable chapters of Layade's career came when she joined SPV Communications Ltd, where she was brought in to manage Group operations across what was arguably one of the most complex and ambitious agency structures in West Africa for the MTN consortium of agencies. Under the leadership of the Group Business Director- Saidat Lawal Mohammed and the Board of the SPV. It was an unprecedented model. Six agencies that included TBWA, DDB Lagos, Yellow Brick Road, Playhouse Communications, BHM, and PHD Media, working together under a single structure to service MTN, one of the continent's largest and most demanding clients.

Layade was tasked with ensuring integration across campaigns, often managing multiple agencies working simultaneously on the same initiative. It was a unique and demanding role. Each agency brought its own culture, its own processes, its own egos. And she had to align them all toward a common objective while ensuring that both client and consortium received unified, coherent value.

"It taught me how to align different strengths, manage complexities, and deliver unified value to both the consortium and the client," she reflected. The values she built during that period: collaboration, clarity, accountability, continue to shape how she approaches business leadership today. She learned that structure and process are not bureaucratic obstacles to creativity. They are the foundations that allow creativity to scale.

Ogilvy: Growth, Versatility, and Strategic Expansion

In 2020, Layade joined Ogilvy Nigeria as Group Head of Client Service and Innovation. It was a high-visibility role at one of the most respected agencies in the Nigerian market, and it came with a clear mandate: deliver growth and expand the agency's capabilities beyond its traditional core. She delivered.

In over two years, Layade led strategic initiatives that grew the company's revenue by over 300 percent YOY and expanded operations beyond core advertising into public relations and experiential marketing. She oversaw mega accounts including Coca-Cola, Airtel, Friesland Campina, the Bill & Melinda Gates Foundation, Sterling Bank, the European Union, and NBC Universal; a portfolio that spanned FMCG, telecommunications, financial services, development sector, and entertainment.

What stands out about that period is the growth and versatility. Layade was demonstrating an ability to manage businesses across radically different categories, each with its own communication challenges, stakeholder dynamics, and commercial pressures. FMCG requires volume and velocity. Telcos require precision and scale. Development sector clients require sensitivity and accountability. Entertainment requires cultural fluency and timing. She delivered across all of them.

Tayo Oyedeji, Group Chief Executive Officer at Insight Redefini, would later describe Layade's journey as "marked by an unwavering commitment to excellence and a remarkable ability to drive strategic initiatives." That assessment, delivered when Layade was appointed COO of Leo Burnett Lagos, was no hyperbole, but a documentation of a track record that had already proven itself across multiple agencies, multiple clients, and multiple business models.

Leo Burnett: From the Brink to Becoming One of Nigeria's Most Admired Creative Businesses.

In January 2023, Layade joined Insight Publicis as Account Management Director. Later that year, she received a board promotion and moved within the Insight Redefini group to lead Leo Burnett Lagos as Chief Operating Officer, effective January 2024. It was not a lateral move. It was a rescue mission.

"The business was on the brink, and there was a mandate to turn it around," she had said candidly. "Two years and five months later, the growth has been phenomenal." Under her stewardship, Leo Burnett Lagos recently recorded profit before tax (PBT) growth of over 400 percent. The agency won 36 medals at the 2025 LAIF Awards, including the Grand Prix in 2023 not won by any agency in the last 5 years of the LAIF awards. It secured major new businesses with high portfolio brands like Guinness Nigeria PZ Cussons, Palton Morgan Holdings, bPOWERd, and many more brands.

How? Layade points to three things: philosophy, talent,

WOMEN IN MARKETING & COMMUNICATIONS

and culture. The philosophy is HumanKind, Leo Burnett's global positioning, that creativity must serve human needs in meaningful ways. "We are deliberate about understanding both the 'what' and the 'why' behind our work," she explained. "There is a strong culture of intellectual rigor within the team. We interrogate business challenges deeply before attempting solutions."

On talent: "One of my core strengths is the ability to identify and bring in the right people. The quality of talent in the room fundamentally shapes outcomes, and when you get that right, performance improves significantly." She built a team that clients consistently describe as thoughtful, insight-led, and commercially astute.

On culture: "We have built an environment where excellence is expected, collaboration is intentional, and creativity is treated as a commercial asset." Her role, as she describes it, is "to align talent continuously with process and ambition, driving operational efficiency, strengthening client partnerships, maintaining financial discipline, and ultimately creating the conditions for high-quality work."

The growth and recognition Leo Burnett has achieved under her leadership are not accidents. They are the direct result of applying clear principles with discipline and consistency. And those principles, as always, come back to SEYI: Simplicity. Empathy and Excellence. Yielding to expertise. Intentionality and Impact.

Women in Advertising: Mentorship, Visibility, and Systemic Change

Beyond her corporate responsibilities, Layade has served as Chairperson of Women in Advertising (WIA) since 2023, following a period of close collaboration with former Chairperson, Biodun Adefila, under whom she previously served as Deputy Chairperson. She has remained deeply committed to advancing gender equity, mentorship, and leadership development within the industry.

For Layade, the role extends beyond representation; it is rooted in building meaningful structures that create visibility, influence, and sustainable opportunities for women across the marketing communications landscape. Under her leadership, WIA has continued to champion initiatives aimed at strengthening inclusion and addressing some of the systemic barriers that continue to limit women's progression into senior leadership roles.

One of the most notable examples of this came in 2025, when she led a cross-industry breast cancer awareness campaign under the Association of Advertising Agencies of Nigeria (AAAN). The initiative brought together multiple sectoral bodies in a unified effort, reflecting her belief in the power of collaboration and what the industry can achieve when collective purpose takes precedence over competitive positioning.

On International Women's Day 2025, Layade issued a statement that captured her approach to the work: "Accelerating action is more than a theme, it is a mindset. It means making bold decisions, pushing boundaries, and showing up with confidence in every space we occupy. Real change is forged when we take deliberate steps toward our ambitions, challenge limitations, and actively shape the future we envision."

She is blunt about the challenges that remain. "Access and perception are still barriers. Limited representation at leadership levels and unconscious bias persist," she said. "Addressing this requires intentional structures, inclusive cultures, and leadership accountability. It is not enough to acknowledge the problem. We must design systems that actively correct it."

Layade is particularly reflective about the challenges confronting the advertising industry today. According to her, the industry is operating within a paradox: brands now exist in the most crowded attention economy in history, yet consumers have become increasingly resistant to traditional advertising approaches.

"People actively skip, block, and ignore anything that feels intrusive," she observed. "The traditional interruption model is becoming less effective because attention today is fragmented and largely controlled by the consumer."

She explains that the pressures extend beyond media fragmentation alone. Economic realities, rapidly evolving consumer expectations, and ongoing digital transformation have created a far more complex communications environment than agencies previously operated within. In her view, the challenge for brands is not visibility or reach, but relevance.

"Brands are no longer competing only with other brands," she said. "They are competing with content, culture, conversations, and everyday life itself."

For Layade, this shift demands a fundamental rethink of how advertising works. Rather than interrupting consumers, she believes brands must learn to integrate more naturally into people's experiences, behaviours, and cultural environments.

"The future is not louder advertising," she explains. "It is smarter presence. If advertising can be skipped, then brand building must become seamlessly experienced rather than imposed."

She believes the brands that will thrive in the future are those capable of embedding themselves meaningfully into culture, utility, and everyday experiences in ways that feel organic rather than disruptive.

For agencies, she argues, this evolution requires an equally significant operational shift; one built around agility, stronger application of data and technology, and more outcome-driven partnerships with clients.

"In a landscape defined by noise, the brands that will win are not necessarily the most visible," she said. "They are the ones that become naturally present in people's lives."

A Philosophy Built on a Name

Ask Layade what principles young professionals should imbibe, and she does not give generic advice about networking or resilience. She gives specifics. "Focus on mastery. Be consistent. Be intentional. And protect your integrity. It will carry you further than talent alone."

She describes her leadership style as "intentional and empowering." She sets clear directions but gives people the space and trust to deliver. "For me, leadership is about building people as much as building businesses," she said. And when asked what achievements she is most proud of, she does not cite awards or revenue figures. "Beyond the numbers and awards, I am most proud of the people and the culture we have built. Watching individuals grow into leaders and seeing the agency evolve into a high-performing, respected business is deeply fulfilling."

She stays ahead in an industry defined by constant evolution through one practice: curiosity. "I pay attention to culture, to technology, to people. Reinvention is continuous. You cannot afford to stand still in this industry." And what has sustained her through nearly two decades in one of Nigeria's most demanding and politically charged sectors? "Discipline, resilience, and perspective. Knowing when to push and when to

pause. Having a strong support system and a sense of purpose beyond work has been important."

The Vision: Integration, Excellence, and Global Competitiveness.

When Layade looks ahead at the Nigerian marketing communications industry, she sees both promise and structural fragmentation. "Data-driven creativity, technology integration, and culturally grounded storytelling will shape the future," she said. "But the more critical issue often overlooked is fragmentation. Communication is increasingly siloed across channels, platforms, and even agency functions, leading to disjointed brand experiences."

Her vision for the industry is one where integration moves from theory to practice. "Strategy, creativity, media, and technology must work as a unified system rather than separate efforts. In a market like Nigeria, where consumer journeys are fluid and non-linear, brands that deliver consistency and coherence across every interaction will stand out."

As for legacy, Layade is characteristically clear and unsentimental. "I see an industry that is more integrated, progressive, and globally competitive. One where communication is seamless, creativity is appropriately valued, and collaboration across disciplines is both intentional and effective." She wants to contribute to the development of sustainable businesses, the empowerment of talent, and the advancement of a more inclusive and future-ready ecosystem.

"If there is a legacy to be defined," she said, "I would hope it reflects a commitment to excellence, a track record of enabling growth, and a role in shaping a more structured, resilient industry. And importantly, to have done so with a sense of perspective, integrity, and humanity."

She has turned a name into a philosophy, a philosophy into a practice, and a practice into a career that continues to shape one of Nigeria's most important creative agencies, while opening doors for more women to rise behind her.

That is the power of intentional leadership. And few embody it more consistently than Oluwaseyi Layade.



Sterling One Foundation Champions Gender Inclusion At AU Summit

Sterling One Foundation has restated its commitment to women's empowerment. The Foundation actively participated in the Presidential Breakfast Meeting on Financing and Reaffirming Africa's G-20 Summit commitments, held alongside the African Union Heads of State Summit in Addis Ababa.

This significant gathering united influential African leaders, including H.E. John Dramani Mahama, former President of Ghana, H.E. Muhammed B.S. Jallow, Vice President of The Gambia, alongside ministers, development finance institutions, private sector representatives, and other key stakeholders, all focused on generating actionable financing strategies aimed at empowering women and youth across the continent.

The discussions centred on mobilising catalytic capital, strengthening institutional frameworks, and

embedding gender-responsive financing into macroeconomic systems, all of which are crucial to accelerating Africa's growth.

Former President of Ghana, John Mahama, emphasised, "Women are Africa's most utilised asset. If we are to accelerate Agenda 2063 and achieve the Sustainable Development Goals at scale, we must harness the full strength of our human capital. Africa cannot grow by leaving its women behind. Gender equality must be embedded in macroeconomic planning, public finance systems, and peace and security frameworks; otherwise, our development will remain incomplete. Despite decades of declarations, Africa's gender remains chronically underfunded, and gender-responsive programmes are often the first casualties during fiscal constraints. That must change." Reinforce the urgency of

accountability and implementation, director of the Women, Gender and Youth Directorate at the African Union Commission, Ms Prudence Ngwenya, challenged stakeholders to move beyond rhetoric, saying that "more than half of Africa's population is either a young person or a woman. As we reflect on our continental gender equality journey, we must ask ourselves: Are we truly upholding the commitments we have made?"



Nigeria: FirstBank Drives SME Growth With AI Adoption Initiative



FirstBank of Nigeria has launched a new initiative to support the growth and resilience of small and medium-sized enterprises (SMEs) through the adoption of artificial intelligence (AI), as part of efforts to drive sustainable economic development.

The initiative was introduced during the bank's SMEConnect Webinar themed "AI for Business Growth: From Adoption to Integration and Scalable Impact," where business owners were equipped with tools and knowledge to integrate AI into their operations.

The bank said the programme is designed to enhance productivity through automation, improve customer engagement using data-driven insights, and support decision-making with AI-powered analytics.

Managing Director of FirstBank, Olusegun

Alebiosu, said the adoption of digital technologies is critical to strengthening SMEs and enabling them to scale sustainably in an increasingly competitive environment.

He noted that the bank has already deployed AI-driven credit scoring systems to expand financial inclusion, disbursing over ₦1 trillion in instant loans to micro-SMEs across Nigeria.

According to the bank, the use of AI in credit assessment has improved access to finance for small businesses, many of which are underserved by traditional lending systems, while also reducing risk and improving efficiency. FirstBank said the initiative aligns with its broader strategy to support entrepreneurship, deepen financial inclusion and drive job creation, particularly among small businesses that play a critical role in Nigeria's economy.

FG, Nestlé Nigeria Plc Partner To Boost Dairy Skills, Cut Imports

The Federal Government has entered into a strategic partnership with Nestlé Nigeria Plc to establish a dairy technical skills development centre in the Federal Capital Territory, aimed at strengthening local capacity and reducing Nigeria's reliance on dairy imports.

The agreement, formalised through a memorandum of understanding, is designed to address structural challenges in the dairy sector, including low productivity and weak value chain integration.

Minister of Livestock Development, Idi Mukhtar Maiha, said the initiative targets inefficiencies that have limited output despite Nigeria's large livestock population.

He noted that average milk yield remains between one and two litres per cow daily under

traditional systems, significantly below global benchmarks, due to poor husbandry practices, inadequate feed systems, limited water access, climate pressures and low adoption of modern technologies.

According to the minister, these constraints have contributed to a supply gap that drives Nigeria's dairy import bill to about \$1.5 billion annually.

Maiha said the new centre will operate as a practical training hub, with a curriculum comprising 70 per cent hands-on training and 30 per cent classroom instruction, aligned with international dairy standards.

The programme is expected to build skills across the dairy value chain, including breeding, calf management, feed optimisation, milk hygiene and processing, with the goal of



improving productivity and supporting commercially viable dairy operations.

Managing Director and Chief Executive Officer of Nestlé Nigeria, Wassim Elhousseini,

said the initiative forms part of the company's long-term investment in local sourcing and supply chain development.

MTN Nigeria Deepens Climate Action With 6.4% Emissions Cut

In September 2025, Nigeria strengthened its climate goals, committing to reduce emissions by 32% by 2030 while promoting greener jobs, innovation, and a fair transition to a low-carbon economy. Before then, MTN Nigeria was working to expand its own climate efforts. In its 2024 Sustainability Report, the company disclosed an 11% reduction in Scope 1 and 2 greenhouse gas emissions compared to 2021 levels. That progress has continued.

In its newly released 2025 Sustainability Report, the company's operational emissions fell by 6.4%, driven by investments in cleaner and more efficient energy solutions.

The company's climate efforts are anchored on Project Zero, MTN's long-term strategy to achieve net-zero emissions by 2040. In 2025, the techco invested NGN10.1 billion in the initiative and recorded savings of about NGN8.5 billion.

The programme built on work done in 2024, when MTN replaced 86 outdated cooling



systems with more energy-efficient units across data centres, switch centres, and telecom sites. In 2025, the company expanded its strategy further by replacing diesel-powered systems with gas-powered electricity

and inverter solutions, while also increasing its solar-powered rural telephony sites from 194 to 229 to improve connectivity in underserved communities.

The progress, however, has occurred within

stark realities. Diesel made up 58.11% of the techco's total energy consumption in 2025, far exceeding gas-powered independent power producers at 23.63% and electricity from the national grid at 18.04%, with renewable energy contributing just 0.05%. This is not merely an environmental challenge but a financial one. MTN estimates that powering its nationwide network with diesel costs more than NGN60 billion every year. Nigeria's power sector is marked by persistent grid instability, with 12 national grid collapses reported in 2024 alone, conditions that continue to force telecom operators to lean heavily on generators to sustain network operations.

Notably, MTN Nigeria was one of only four Nigerian companies (alongside Seplat Energy, Access Bank, and Fidelity Bank) that published inaugural financial reports using IFRS S1 and S2 sustainability reporting standards as early adopters, well ahead of the mandatory compliance deadline.

FirstBank Confirms Appointment Of Olayinka Ijabiyi As Group Head, Marketing & Corporate Communications



FirstBank, West Africa's premier financial institution and financial inclusion service provider, has confirmed the appointment of Olayinka Ijabiyi as the substantive Group Head, Marketing and Corporate Communications. The appointment takes immediate effect and reinforces strong corporate governance at a pivotal point in the Bank's growth and transformation journey.

Olayinka Thomas Ijabiyi is a seasoned marketing and corporate communications professional with over 25 years of experience driving brand transformation, strategic visibility, and stakeholder engagement across financial services, telecommunications, media, and international development sectors.

Ijabiyi joined FirstBank in 2011 and has served in acting capacity as the Group Head of Marketing and Corporate Communications from December 2024 until his recent confirmation. In his role, he leads the development and execution of integrated marketing and corporate communications strategies across the Group's markets.

IHS Towers Elevates Sylva Ifedigbo To Director Of Corporate Communications For Nigeria



Corporate Communications expert, Sylva Nze Ifedigbo has been elevated to the position of Director, Corporate Communications, Nigeria for IHS Towers, one of the world's largest independent telecommunications infrastructure companies.

Ifedigbo's new position places him at the helm of the media and communications strategy for the company's biggest market on the African continent, and one of the biggest in the world.

The appointment comes at a particularly consequential moment for IHS Towers and its Nigerian operations. In February 2026, MTN Group announced a proposed acquisition of IHS Towers' remaining 75% stake in the company, valuing the group at around \$6.2 billion, a deal that has since drawn investor and public scrutiny. In this environment, leadership of the Corporate Communications function in Nigeria takes on heightened strategic importance.

Nigeria is IHS Towers' largest market, where the company manages over 16,000 sites, operating from a head office in Lagos with regional offices in Abuja, Ibadan, Enugu, Asaba, Kano and Port Harcourt.

X3M Ideas Strengthens Senior Leadership Team With Two Strategic Appointments



X3M Ideas, one of Africa's leading full-service creative and advertising agencies, today announced the appointment of two senior leaders who will shape the next chapter of the agency's creative and strategic output.

Ayoade Aderoju joins as Brand & Strategy Director, bringing a deep understanding of brand architecture, consumer insight, and strategic positioning across African and global markets.

Sola Mosuro takes on the role of Creative Director, with a track record of delivering bold, culturally resonant ideas that connect brands to people.

Together, they represent a significant investment in the agency's future: deepening its creative firepower, strengthening its strategic foundation, and reinforcing its

commitment to exceptional partnership with clients.

"The marketplace is not standing still, and neither are we. Ayoade and Sola bring the strategic depth and creative strength to help us meet this moment and to deliver more for the clients and brands that depend on us. This is a deliberate investment in our work, and our partnerships." Said Steve Babaeko, Group CEO, X3M Ideas.

X3M Ideas is a full-service creative and advertising agency headquartered in Lagos, Nigeria, with offices across multiple African cities and in Dubai and Lisbon. The agency delivers integrated brand strategy, creative campaigns, and communications solutions for leading brands across Africa and beyond.

Ideas Origin Media Bolsters Leadership With Oyekunle Oyefi, Tosin Oladipo Appointments



Ideas Origin Media has announced the appointment of Oyekunle Oyefi as Business Lead and the confirmation of Tosin Oladipo as Head of Digital, reinforcing the agency's commitment to strategic growth, innovation, and integrated marketing excellence.

With over a decade of experience across Oil & Gas, Banking, FMCG, and alcoholic and non alcoholic beverage categories, Oyekunle Oyefi joins the agency with a reputation for delivering bold, culturally relevant campaigns that drive visibility, engagement, and commercial impact across Nigerian and international markets.

His career journey includes key roles at BJ Bison, X3M Ideas, Enyo Retail & Supply, and Exposé Marketing, where he worked across diverse brands, audiences, and business challenges. Through these experiences, he built strong expertise in brand strategy, integrated campaign development,

consumer engagement, experiential marketing, and commercial execution.

Known for translating business objectives into insight led marketing solutions, Oyekunle has consistently demonstrated a deep understanding of consumer behaviour and market dynamics, helping brands create authentic and meaningful connections with their audiences.

As Business Lead, Oyekunle will oversee strategic client relationships, business growth initiatives, and integrated campaign delivery while working closely with teams across the agency to ensure seamless execution and long term value creation for clients. In the same vein, Ideas Origin Media has officially confirmed Tosin Oladipo as Head of Digital, following years of delivering impactful digital marketing solutions and driving measurable growth for brands and businesses.



AMVCA 2026 : Guinness World Records Reacts To Bread-Branded Outfit Of BBNaija's Queen

Former Big Brother Naija housemate Queen Mercy Atang, may be inching toward a global record conversation after Guinness World Records took notice of her bread themed outfit at the 12th edition of the Africa Magic Viewers' Choice Awards.

Guinness World Record commented on a video shared on her Instagram page recently, writing, "Well, we do have a record for the largest cake dress... hmmm." The reality star reacted promptly to the comment, writing back, "Hello @guinnessworldrecords, I see you in the comment section."

The back and forth has added fresh momentum to conversations surrounding her striking AMVCA appearance, which has continued to generate buzz across social media and fashion circles days after the event.

According to Guinness World Records, the current record for the world's largest wearable cake dress at 131.15kg (289lb 13oz). That record was set by Natasha Coline Kim Fah Lee Fokas of SweetCakes GmbH in Bern, Switzerland, on January 15, 2023.

Tems, Wizkid, Burna Boy, Asake Nominated For 2026 BET Awards



Nigerian music stars, Wizkid, Tems, Burna Boy and Asake, have been nominated for the 2026 BET Awards.

The organisers announced the nominations on Tuesday ahead of the award ceremony scheduled to be held on Sunday, June 28, 2026, in Los Angeles, United States.

Wizkid and Asake earned a joint nomination in the Best Group category, following their recent collaboration and strong run on the global music scene.

Tems also secured three nominations.

She was nominated for Best Female R&B/Pop Artist, the BET Her Award for her song, First, and the Viewers' Choice Award for Raindance, her collaboration with British rapper, Dave.

Burna Boy also made the list with a nomination in the Best Collaboration category for WGFT, his song with American rapper Gunna.

Over the years, Nigerian artistes have maintained a strong presence at the BET Awards.

Wizkid remains one of Africa's most celebrated winners at the award, while Burna Boy has also recorded major wins in international categories.

Other Nigerian stars who have won or received recognition at the award include Davido, Tems, 2Baba, D'banj and Ice Prince.

In 2025, Ayra Starr won the Best International Act category.

2026 LEA: Davido Defeats Rema, Gunna, Tyla, Clinches Best International Act



Afrobeats star Davido has won the Best International Act prize at the 2026 Liberian Entertainment Awards, beating a formidable field that included Rema, Gunna and Tyla.

The award was presented over the weekend at the Lisner Auditorium, further cementing Davido's standing as one of Africa's most influential music exports.

The latest honour adds to a long list of international recognitions for the Nigerian singer, whose career has played a central role in taking Afrobeats to a global audience.

Davido's victory also highlights the continued dominance of Nigerian artists on the world stage, with Afrobeats maintaining its momentum as one of the fastest-growing genres in global music.

Since breaking into the international mainstream, Davido has remained one of the genre's biggest ambassadors, combining commercial success with cultural impact across multiple markets.

Established in 2009, the Liberian Entertainment Awards celebrate excellence in music, film, fashion, sports and community service, while recognising the achievements of Liberian talents and outstanding international acts.

For Davido, the win is another significant milestone in a career defined by consistency, global appeal and a relentless drive to expand the reach of African music.

Michael Jackson's New Biopic 'Michael' Breaks Box Office Records With \$217m Global Opening Weekend



The film 'Michael', a biopic of Michael Jackson, has broken box office records with a \$217M global opening weekend, becoming the biggest live-action debut of 2026. The highly anticipated biopic Michael has stormed the global box office, delivering one of the biggest opening weekends of 2026 and setting new records along the way.

The film, which tells the story of pop icon Michael Jackson, pulled in a massive \$97 million across the United States and Canada, while its global total hit an impressive \$217.4 million. Of that, \$120.4 million came from 82 international markets, underscoring just how strong its worldwide appeal is.

In North America alone, about 6.3 million people saw the movie during its opening weekend, according to EntTelligence. That's well ahead of Project Hail Mary, which recorded 4.9 million admissions in its debut.

The film has grossed N123.2 million at the Nigerian box office within its first three days, showing strong local demand for the high-profile music drama.

The numbers didn't slow down as the weekend went on. On Saturday, the movie made \$32.5 million in the US, only a small drop from Friday's \$39.5 million (which included previews). Interestingly, when previews are removed, Saturday actually jumped 21% above Friday's core earnings, a sign that demand stayed strong.

100 Rising Creatives Take The Stage As Tiwa Savage Wraps Her Lagos Music Initiative



Afrobeats superstar Tiwa Savage is set to close out a landmark week with a grand finale concert on Sunday, April 26, celebrating more than 100 emerging creatives who have just completed training under her music foundation program.

The concert will be held at the iconic National Theatre now reborn as the Wole Soyinka Center for Culture and the Creative Arts in Lagos, a venue whose storied walls make it the perfect backdrop for a night dedicated to the future of African music.

The program will be anchored by fan-favorite hosts Darey Art Alade and Kie Kie, which promises ensemble performances and original compositions crafted by the participants themselves during their week of intensive training. The Program will also feature scholarship awards which will be presented to standout creatives on the night.

The programme, tagged "Berklee in Nigeria: Tiwa Savage Emerging Musicianship Intensive," ran from April 22 to 26 and immersed participants in hands-on training across performance, songwriting, music production, and the business side of the industry.

Mavin Records Partners Beauty by Tejj To Host Master Your Face



It was a fusion of beauty and beats as Mavin Records, owned by celebrity producer Don Jazzy, partnered with BeautybyTejj Studio to host the Master Your Face masterclass in celebration of this year's International Women's Day (IWD).

The intimate, interactive beauty experience brought 15 women together for a day centred on artistry, self-care and the foundational bonds of girlhood.

Aligned with the 2026 IWD theme: #GiveToGain, the event held at the corporate head office of Mavin Records in Lagos was an intentional investment in women.

Beyond teaching practical makeup skills, the session aimed to instil a newfound sense of self-confidence and a deeper connection to personal beauty.

Described as "warm, electric and deeply personal", the environment was designed to ensure every woman walks out feeling more renewed and different from when they walked in.

Reflecting on the collaboration, Olateju Aderonke Omoyajowo, Creative Director and Lead Makeup Artist at BeautybyTejj Studio, said: "We were striving to do more than just apply makeup; we wanted to convey the true essence of IWD – confidence, self-worth and celebration. That's exactly what the women took home with them."

For Mavin Records, the partnership marked the 5th anniversary of its dedicated IWD initiative.

MarkHack 5.0

A Marketing and Tech Conference

THEME:

THE CULTURE ALGORITHM;
**AI × HUMAN
EXPERIENCE**

Venue: Oriental Hotel, Victoria Island, Lagos.

Date: Friday, 5th June, 2026

Visit: markhack.tech



Day of
Conversation

10:00am



An evening
of discussion

6:00pm

POWERED BY:



×

GDMGROUP
MARKETING • TECHNOLOGY • MANAGEMENT

×



Kunle

Remi



By Toluwani Oladokun

Kunle Remi has built a strong presence in Nollywood as an actor known for depth, range, and consistency. Over the years, he has taken on roles across romance, drama, and action, while also expanding into production and filmmaking. His ability to move between different characters with ease has made him one of the industry's dependable leading men. Among fans, he is also known for his signature expressions, "Baba Mii" and "Things," which have become part of his public identity.

Born Oyekunle Opeyemi Oluwaremi on October 18, 1988, in Gboko, Benue State, he is originally from Ekiti State. He spent part of his early life in Ibadan, where he was raised in a structured family environment. His father, Engineer Joseph Oluwaremi, and his mother, Mrs. Omolara Oluwaremi, played a key role in shaping his discipline and work ethic. He is one of six children.

Kunle studied at the University of Ibadan before

furthering his education in Tourism and Hospitality Management at Sheffield Hallam University. He later trained at the New York Film Academy, where he developed skills in acting and filmmaking. This formal training gave him a solid foundation that would later reflect in his performances.

His breakthrough came in 2010 when he won the 7th edition of Gulder Ultimate Search. The win brought him into the spotlight and opened doors in the entertainment industry. He made his acting debut in *Heavy Beauty* and gradually built his career with roles in films and television.

Over time, Kunle Remi gained recognition for his performances in projects such as *Tinsel*, *Falling*, *The Prophetess*, *A Naija Christmas*, and *Aníkúlápó*. His roles often explore emotional and complex characters, allowing him to stand out in both romantic and dramatic storytelling.

In recent years, he has continued to expand his work across cinema and digital platforms, taking on projects like *King of Hearts*, *Corporate Romance*, and other contemporary

Nollywood productions. Beyond acting, he is also involved in film production through his creative platform, 1810 Studio, where he contributes to the development of new stories.

Outside his career, Kunle Remi places strong value on faith and family. He got married to Boluwatimi Oye in a series of ceremonies held between late 2023 and early 2024. Their relationship has been shaped by shared beliefs and support for each other's careers. In 2025, he welcomed their first child, marking a new phase in his personal life. He often shares moments of gratitude and faith, while still maintaining a level of privacy.

Kunle Remi's journey reflects steady growth rather than sudden fame. From reality television to becoming a respected actor and filmmaker, he continues to build a career defined by discipline, training, and adaptability. With ongoing projects across film and streaming platforms, he remains part of a generation shaping the future of Nollywood through consistent work and evolving storytelling.



NATIONAL
ADVERTISING
CONFERENCE
2026

NATIONAL ADVERTISING CONFERENCE

'26

Theme

Repositioning the Marketing
Communications Industry for
the Next Frontier



11th - 13th Nov. 2026



Abuja

Early Bird Registration **N200,000**

CLOSES
31ST MAY 2026

Regular Registration **N300,000**

JUNE 1ST - 31ST
OCTOBER 2026

Late Registration **N400,000**

NOV 1ST - 13TH
2026

Register here

www.nationaladvertisingconference.com



Missed Goals From Nigeria's World Cup Absence



Ntia Usukuma
08037251638 (SMS ONLY)



As the excitement builds globally for the 2026 World Cup beginning next month in Canada, US and Mexico, one glaring absence looms large; Nigeria's Super Eagles will not be among the competing teams. This unfortunate reality not only dampens the spirits of millions of soccer fans, but also poses significant economic implications for various business sectors in Nigeria.

For Nigeria's economy, the pains from so many missed goals that some specific sectors would have scored could last for another four years.

When the Super Eagles failed to qualify for the 2022 FIFA World Cup, the disappointment cut deeper than the pitch. For the country to slip again in 2026, the economic and emotional pains can best be imagined. For 200 million spots-loving Nigerians, it is basically a missed date with national pride. For brands, agencies, airlines, market women, and viewing centre owners, it is a missed goal that is hitting directly on the bottom line.

The World Cup isn't just football. It's a \$10 billion global marketing machine, a cultural unifier, and for emerging economies, a strategic tool for brand building, tourism, and social cohesion. Nigeria won't be on that stage, missing so many goal it could have scored to lift up the economic well-being of some of its citizens.

Sports is one of the few forces that can make millions of people feel the same thing at the same time. As one brand and marketing experts noted recently, "Very few forces in contemporary society influence massive numbers of people across the world more immediately than sport." Corporations spend billions annually on sports marketing because it leverages the emotional bond between players and fans to reach consumers in ways traditional ads can't. During World Cups, Nigerian brands typically join that frenzy, spending millions on creative campaigns, media buys, and sponsorships tied to the Super Eagles.

This year, that spending has dried up remarkably. There can be no official brand for a sleeping Super Eagles. One industry source said, "For the upcoming World Cup, the story would be entirely different as there would be no motivation for brands to expend huge sums of money on marketing activities."

The list of losers is petty long. For Marketing Communications Agencies, Sponsorship and event-led campaigns are a core revenue line. Without Nigeria, advertisers lack the emotional hook to justify spend. "The absence of the Super Eagles at the World Cup tournament is certainly a big miss for advertising and PR players," a practitioner admitted. Major Sponsors and Brands long tied to Nigerian football, lose

their marquee platform for visibility and affinity-building. For most media houses, live broadcasts of Nigerian matches by local stations drive ad rates and audience numbers. No Super Eagles means lower ratings, lower CPMs, and less advertiser interest. One media planner lamented, "This would affect the quality of participation we would have ordinarily enjoyed from advertisers which in essence would affect the revenue for media agencies like us." The ripple effect hits smaller players too. Ambush marketers who planned to hook-up on the tournament lose their moments. Deals signed with the NFF as official partners now yield little or nothing.

The World Cup effect goes beyond media and communications. It's a short-term stimulus for multiple sectors like Tourism and Travel. Airlines, travel agencies, and hotels usually see spikes as fans fly to host countries or book tour packages. For 2026, Nigerian travel operators will miss out on that volume entirely.

For ViewingCentre operators like Segun Bamidele in , Abule-Egba, Lagos, Super Eagles matches are the difference between a good month and a great one. "We make more money showing Nigeria's matches than what we make from showing European league club football," he said. "When Nigeria plays, everybody is one regardless of the club a viewer supports. Even people who don't watch football come to our centre. Nigeria not taking part this year would really reduce the profits we make".

SMEs and the Informal Economy would also be counting their losses. Sportswear sellers, jersey printers, food vendors, and market women who sell memorabilia and match-day snacks to Super Eagles Supporters all lose a predictable demand spike. Looking at national morale, It's tough to quantify, as football is a morale booster in a country like Nigeria dealing with economic strain. "Beyond the missed opportunities for brands and businesses, it is also a big miss for the health of Nigeria as a nation that is extremely passionate about football," one analyst noted. "Dealing with not having your national team doing well for me is even a bigger challenge."

However, for pure football fans, there's a case for optimism. Nigeria's absence reflects a broader trend: African football is no longer dominated by the "traditional powers." But marketers aren't sentimental. "Very few marketers would share this view as no brand in Nigeria would want to gamble too much with an event most Nigerians are not connected to emotionally." If the Super Eagles aren't playing, attention drops, and so does ad spend. But brands and policymakers can still extract value if they pivot fast.

Many Nigerians still love football.. Brands can reallocate

budgets to these platforms, focusing on storytelling around Nigerian players abroad and regional rivalries to maintain emotional connection then double down on appealing contents.

Nigerian brands can partner with creators who are already driving conversations around football, street culture, and comedy. Viral content around the World Cup, even without Nigeria playing, can keep brands relevant.

The NFF and corporate partners can use the World Cup year to strengthen the NPFL, women's league, and youth tournaments. A stronger domestic product creates new marketing inventory for 2027 and beyond. It also addresses the "diverse" African football reality by investing in it.

Millions of Nigerians will still watch the World Cup. Brands can run campaigns that celebrate football culture broadly, using humor, nostalgia, and shared African identity to stay in the conversation without relying on Nigeria's participation.

We cannot ignore the fact that Nigeria missing the 2026 World Cup is a real economic and cultural loss. Billions in marketing spend, tourism revenue, and informal trade won't materialize. Viewing centres will be quieter. Brands will be more cautious. But the game isn't over. The emotional bond Nigerians have with football hasn't disappeared. If brands, agencies, and the NFF pivot to content, creators, continental football, and grassroots investment, they can salvage value and build a more resilient marketing ecosystem.

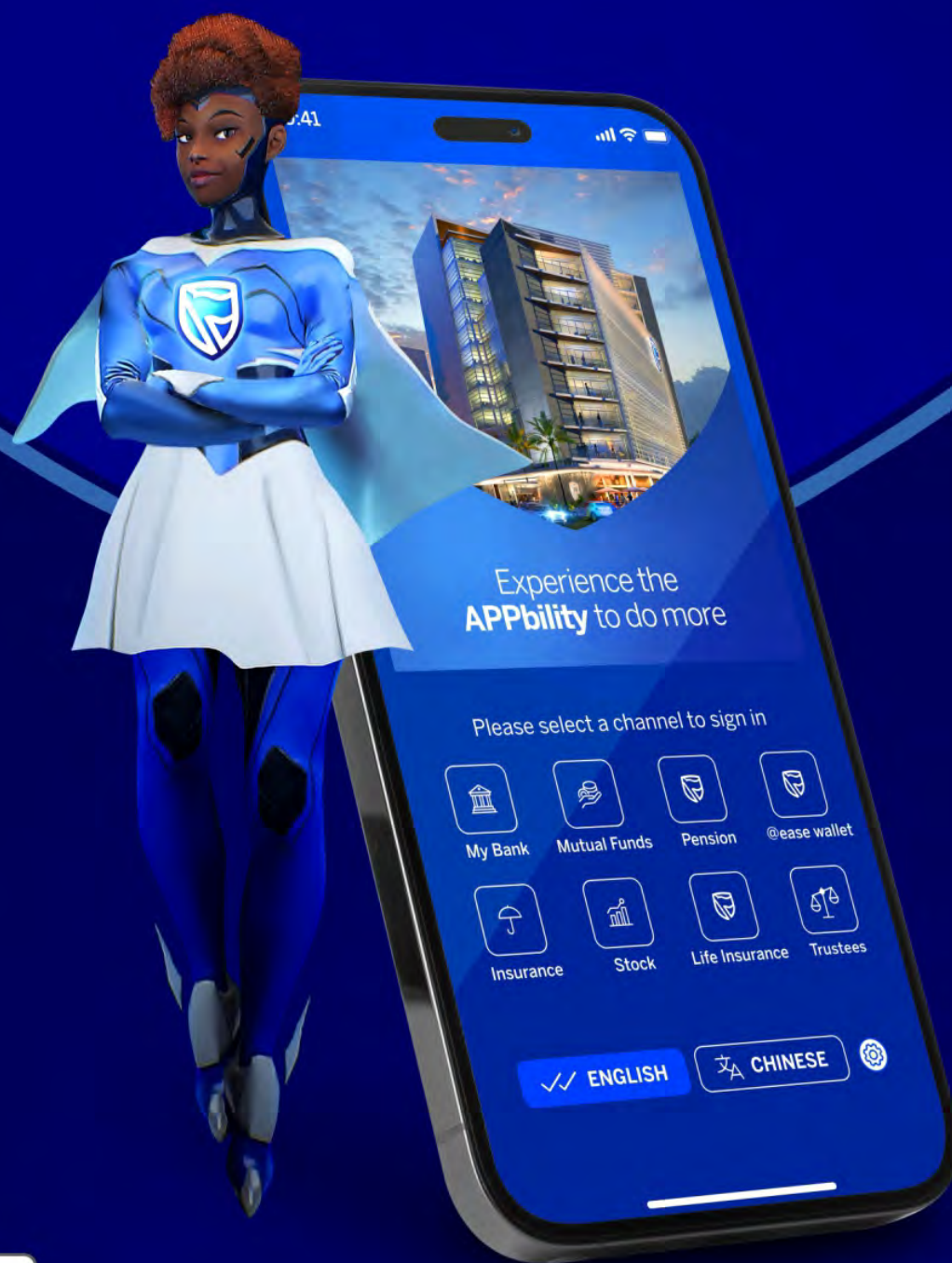
Nigeria's failure to qualify for the 2026 World Cup is a bitter pill to swallow for fans and the economy alike. However, by strategically addressing the challenges and focusing on grassroots development, community engagement, and innovative marketing, there remains hope for recovery. While the emotional impact is undeniable, the opportunity to build a stronger football culture and economy is still within reach.

The World Cup effect goes beyond media and communications. It's a short-term stimulus for multiple sectors like Tourism and Travel. Airlines, travel agencies, and hotels usually see spikes as fans fly to host countries or book tour packages. For 2026, Nigerian travel operators will miss out on that volume entirely.



Upgrade to **APPbility**

Stanbic IBTC Mobile App 3.0



www.stanbicibtc.com

RC 1018051

SIMPLE - SMART - SWIFT



SCAN TO DOWNLOAD



MY SOUP'S FIRST CHOICE

- Easy to mould
- Easy to swallow
- Premium wheat
- Fortified with Vitamins and Minerals

