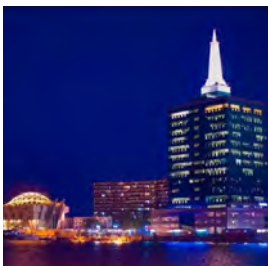


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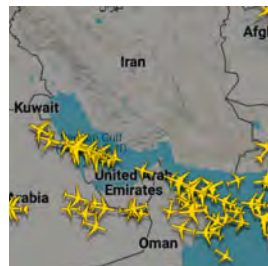


**BAM ADEBAYO: THE NIGERIAN  
-AMERICAN HEAT STAR WHO  
REWROTE NBA HISTORY**



**TOURISM**

Lagos among world's top cities in 2026, only four African entries



**OPINION**

The Sky Is Getting Bigger  
—and More Expensive

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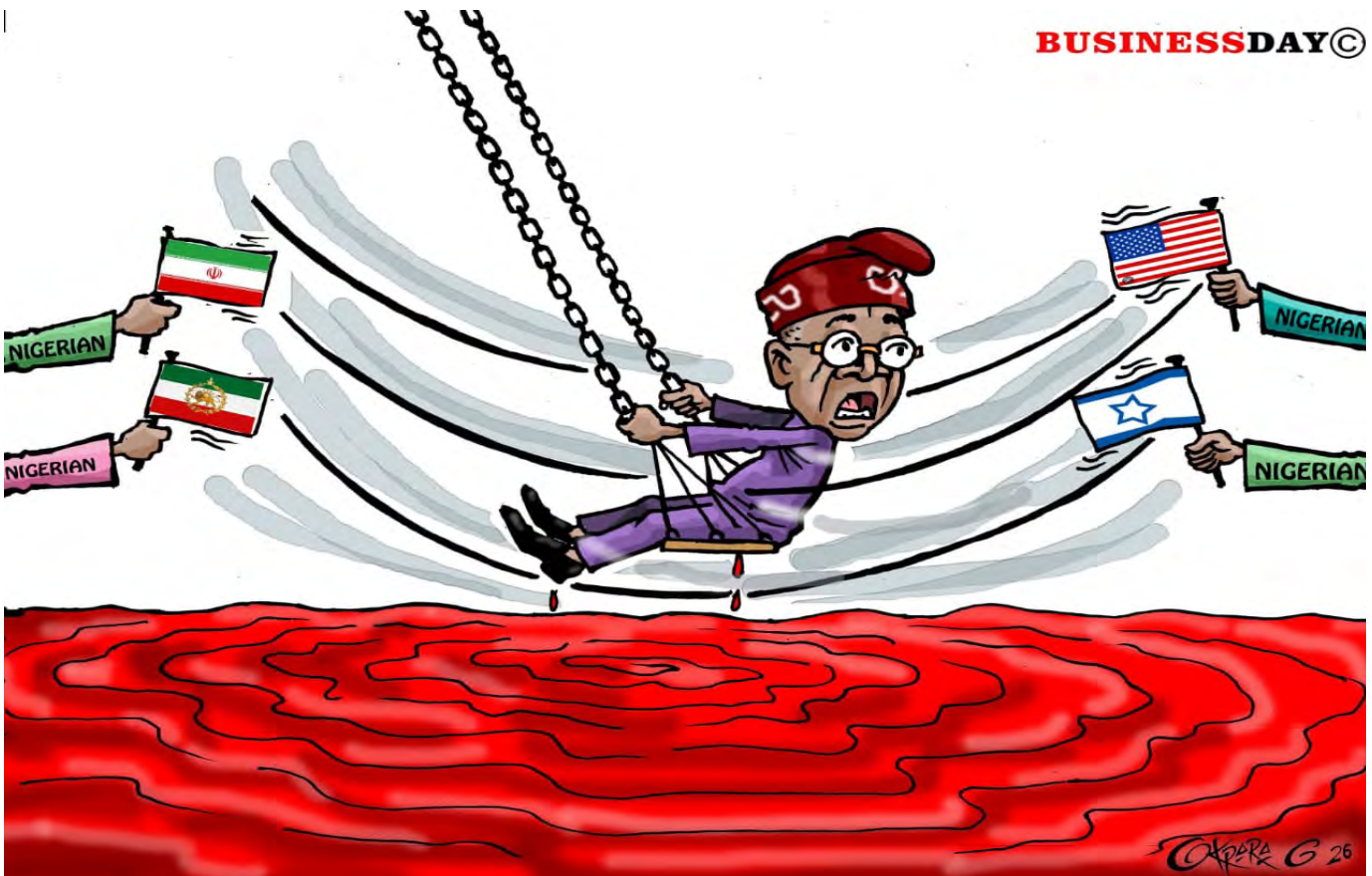
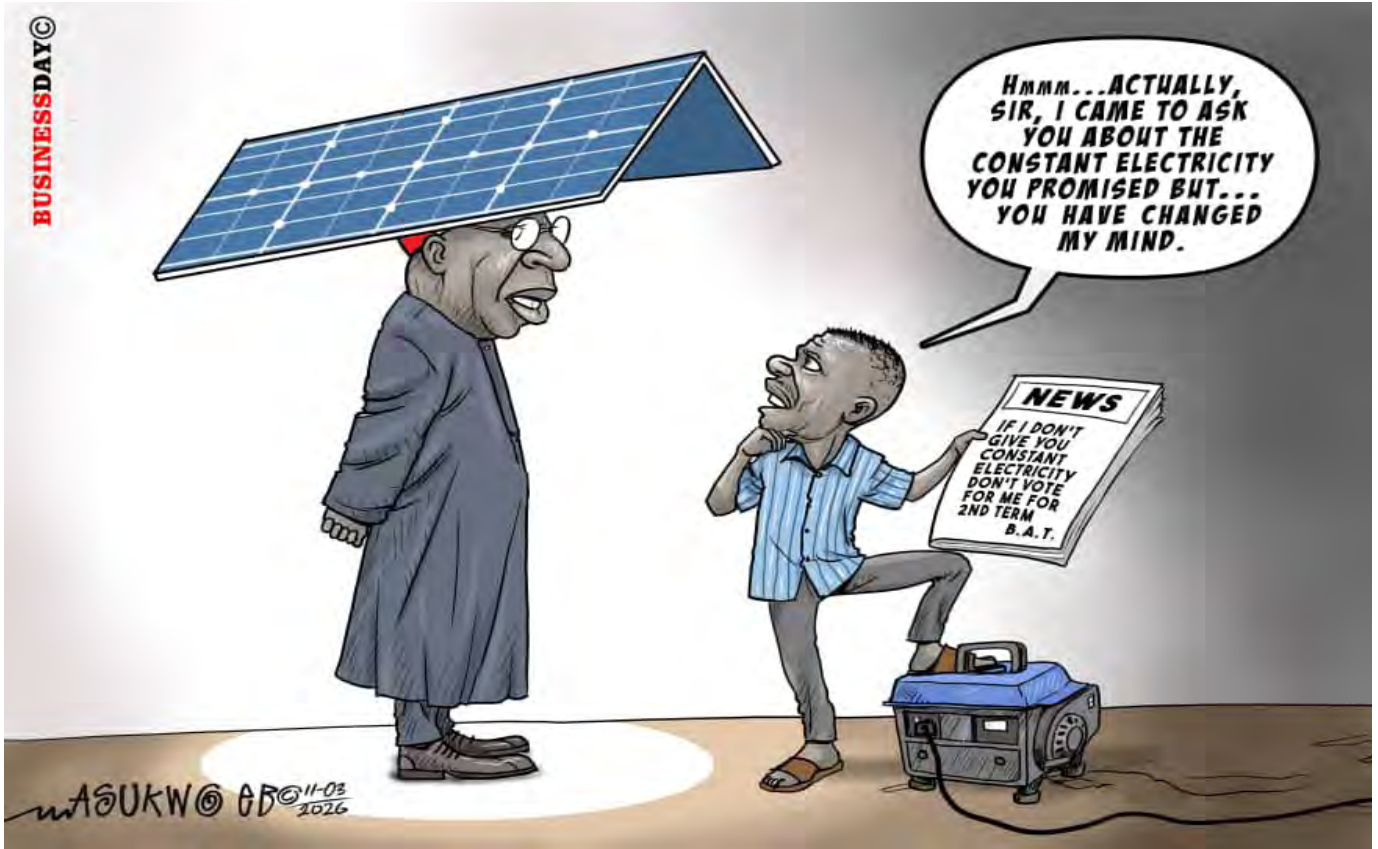




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# BAM ADEBAYO: THE NIGERIAN-AMERICAN HEAT STAR WHO REWROTE NBA HISTORY

ANTHONY NLEBEM



Nigerian-American basketball star Bam Adebayo delivered one of the most extraordinary scoring performances in NBA history on Tuesday night, pouring in 83 points to lead the Miami Heat to a 150–129 victory over the Washington Wizards.

The remarkable display placed Adebayo second on the NBA's all-time single-game scoring list, behind only Wilt Chamberlain's legendary 100-point game in 1962, while surpassing the 81 points scored by Kobe Bryant in 2006, a record that had stood for nearly two decades.

In addition to the scoring feat, Adebayo set NBA records for free throws made and attempted in a game, finishing with 36-of-43 from the foul line.

## A Night for the History Books

Adebayo's historic performance stunned fans and teammates alike, with Heat head coach Erik Spoelstra describing the moment as unforgettable.

"An absolutely surreal night," Spoelstra said. "We've been blessed to be part of a lot of big moments in this arena,

but this one just happened. I'm grateful we were all able to witness it."

Adebayo himself struggled to believe the scale of what he had achieved.

"Wilt, me, and then Kobe," he said. "It sounds crazy."

His final statistics reflected the sheer volume of his offensive production:

20-of-43 field goals  
7-of-22 three-pointers  
36-of-43 free throws

Before this game, Adebayo's career-high scoring mark was 41 points.

## Emotional Moment With Family

The magnitude of the achievement became clear moments after the final buzzer, when Adebayo embraced his mother, Marilyn Blount, courtside.



Fighting back tears, he reflected on the significance of the moment.

“To be able to do it at home, in front of my mom and the fans, this is a mark in history that will forever be remembered,” Adebayo said.

He added that his focus during the game was to stay calm and recognise the opportunity for something special.

### From Newark Roots to NBA Stardom

Born on July 18, 1997, in Newark, New Jersey, Adebayo is the son of Nigerian Yoruba father John Adebayo and African-American mother Marilyn Blount.

His nickname “Bam Bam” came from childhood. While watching the cartoon *The Flintstones*, he reportedly flipped over a coffee table like the character Bamm-Bamm Rubble, prompting his mother to call him “Bam Bam.”

Adebayo later moved with his mother to North Carolina at age seven, growing up largely without his father, who died in Nigeria in 2020.

Though he struggled with his identity and Nigerian heritage in childhood, Adebayo began reconnecting with his roots as a teenager and has since embraced that part of his background.

### A Complete NBA Star

Beyond his scoring exploits, Adebayo is widely regarded as one of the NBA's most versatile players. Capable of playing both centre and power forward, he has built a reputation as one of the league's elite defenders and most complete big men.

The three-time NBA All-Star (2020, 2023, 2024) and Olympic gold medallist has already helped guide the Miami Heat to multiple NBA Finals appearances, cementing his place among the league's leading stars.

### Chasing Greatness

Late in the fourth quarter, Adebayo drew a foul and calmly sank two free throws to move past Kobe Bryant's 81-point benchmark and reach 83 points, sealing his place in NBA history.

While Chamberlain's 100-point record remains untouched, Adebayo's performance ensured his name now sits among the most remarkable scoring nights the league has ever witnessed.

“Eighty-three is eighty-three, no matter how you get it,” Adebayo said. “I'm a Kobe fan, but when you get that close to history, you go for it.”

# LAGOS AMONG WORLD'S TOP CITIES IN 2026, ONLY FOUR AFRICAN ENTRIES

CHISOM MICHAEL



**A** new global ranking has highlighted the world's most exciting places to live and visit in 2026, celebrating the cities that bring people together through culture, community, and everyday urban life.

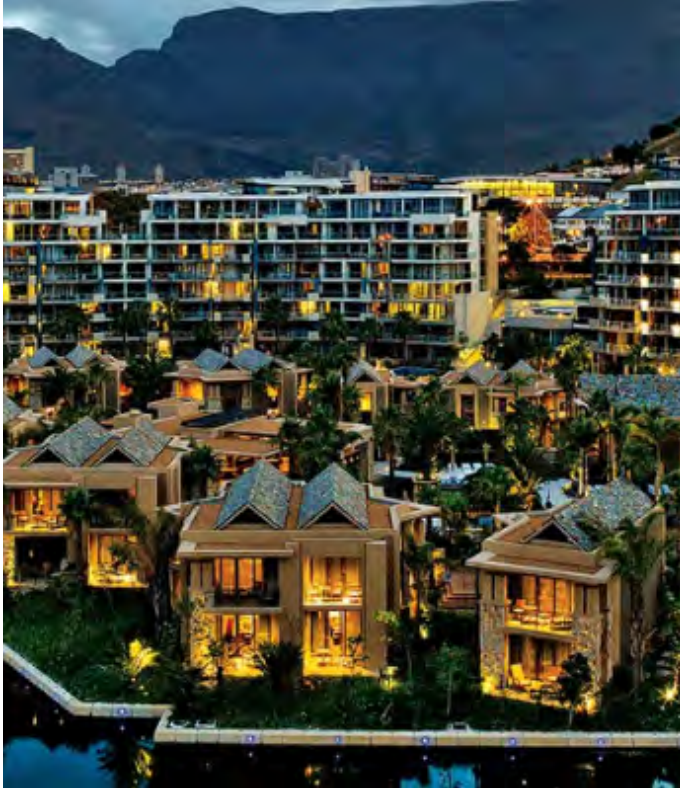
The annual Best Cities ranking, released by Time Out in partnership with Intrepid Travel, draws on insights from more than 24,000 residents across 150 cities worldwide. Participants were asked about the aspects that define city life, including food, nightlife, parks, museums, shopping, affordability, happiness, and overall quality of life.

This year's survey also expanded to include factors such as romance, sense of community, and how connected residents feel to their city.

To determine the final ranking, the survey responses were combined with votes from over 100 Time Out city experts, alongside insights from local writers.

Now marking its tenth anniversary, the 2026 list features a mix of global metropolises, smaller cities, and new entries, highlighting destinations that offer both vibrant travel experiences and a strong sense of home.

## Here are the four African cities on the world's best cities list



## 1. Cape Town

Cape Town continues to draw global interest for its landscape, tourism infrastructure, and hospitality sector.

The city welcomes visitors through its award-winning airport before opening up to beaches, neighbourhoods, and food destinations. Local life stretches from the flower sellers in the city centre to fishermen working along the coast in Kalk Bay. These daily scenes form part of a wider tourism experience that blends nature, food, and culture.

The city sits beneath Table Mountain and within the wider Cape Floral Kingdom. The surrounding Cape Winelands also play a role in attracting international visitors.

Food continues to shape Cape Town's tourism story. Restaurants and hospitality spaces have expanded through partnerships and chef-driven concepts. Pop-up kitchens and new dining formats have also appeared through Time Out Market Cape Town, which features menus from several chefs in the city.

Tourism activity has also increased. The city hosted the KNOX MMA fight series in February, led by former champion Dricus du Plessis. A new edition of the Montreux Jazz Festival is also launching in Franschoek.

Investment in hospitality continues. A new hotel project from Marriott International is scheduled to open at the V&A Waterfront.

Survey results show that 86 percent of residents describe Cape Town as the most beautiful city in the world. The same percentage rated the city highly for green spaces and nature. Around 85 percent said their wellbeing and quality of life is "good" or "amazing".



## 2. Marrakech

Marrakech remains one of Africa's most recognised cultural destinations. The city has more than a thousand years of history and continues to attract artists, designers, and travellers.

Creative activity spreads across its historic medina, galleries, and design districts. During the recent 1-54 Contemporary African Art Fair, designer Amine Bendrouich held a midnight fashion show in one of the medina alleys.

Art spaces across the city host exhibitions and gatherings. These include galleries, restored riads, and studios located in both the old city and newer districts. The mix of art, design, and music continues to define the city's cultural life.

The city also experienced renewed tourism interest after the 2025 Africa Cup of Nations. International events and celebrity visits have also drawn global attention, including a New Year celebration hosted by Madonna in the Agafay desert.

Food and hospitality spaces are expanding with new riads, restaurants, and creative venues opening across the city.

Survey responses show that 82 percent of residents feel a sense of community in Marrakech. About 74 percent said people in the city appear positive.



### 3. Cairo

Cairo continues to connect ancient history with modern tourism projects.

The opening of the Grand Egyptian Museum in November 2025 marked a major moment for the country's tourism sector. The museum displays the full collection of artefacts linked to Tutankhamun in one location for the first time.

Nearby, the Pyramids of Giza remain one of the world's most recognised historic sites. New electric buses now transport visitors between the pyramids and the Sphinx, improving access for tourists.

The hospitality sector in Cairo has also expanded. New hotels and boutique properties now operate in restored historic buildings and modern spaces across the city.

According to survey responses, 72 percent of residents praised Cairo's food scene. The same percentage reported a strong sense of community. The city also scored 66 percent for nightlife and 62 percent for culture.

Despite its long history, many residents describe the city as "lively" rather than "historic".

### 4. Lagos

Lagos stands out for entertainment, fashion, music, and food. The city has more than 500 languages and continues to grow as a centre for media, nightlife, and creative industries.

Districts such as Victoria Island remain key locations for restaurants, beach clubs, and entertainment venues.

New restaurants and nightlife spaces continue to open, while cultural institutions such as the Nike Art Gallery and the Yemisi Shyllon Museum of Art attract visitors interested in art and history.

Events such as Lagos Fashion Week and the year-end celebration known as Detty December bring global attention to the city's entertainment sector.

The art scene is also expanding with new gallery spaces. At the same time, nightlife continues to grow with the opening of entertainment venues across Victoria Island.

Survey results show that 75 percent of residents say Lagos is one of the easiest places to make friends. Residents also reported frequently encountering someone attractive, with an average of 13.04 sightings per month.

# THE SKY IS GETTING BIGGER —AND MORE EXPENSIVE

LOUIS AWODE



A few weeks ago, while standing in line at Hartsfield–Jackson Atlanta International Airport, the world’s busiest airport I overheard a traveler complaining about a delayed flight.

“Another reroute,” he said, shaking his head. “They said something about airspace issues overseas.”

For most of us in the terminal, it sounded like the usual travel inconvenience—another delay, another announcement over the loudspeaker. But as someone who studies politics and business, I couldn’t help thinking about the larger story behind that moment.

Sometimes the reason your flight is delayed in Atlanta begins thousands of miles away.

I first began thinking about global connections years ago while studying political science at Obafemi Awolowo University. Later, as I moved across continents—from Lagos to the United Kingdom and now to Atlanta for my MBA at Georgia State University—I came to appreciate how much modern life depends on mobility.

Air travel quietly holds our world together. Students cross continents to study. Families reunite across oceans. Businesses grow because people can meet face-to-face.

But lately, the system that makes all this possible has begun to feel more fragile.

Rising tensions involving the United States, Israel, and Iran are reshaping the routes airplanes take across the world. To most travelers, these geopolitical shifts feel distant. Yet they quietly influence the very paths planes fly.

For decades, the Middle East served as the crossroads of global aviation. Cities like Dubai, Doha, and Istanbul became powerful hubs connecting East and West. Those routes shortened travel times and made the world feel smaller.

But when tensions rise and certain airspaces become risky or restricted, airlines must suddenly redraw the map. Flights that once followed the shortest path are forced into long detours around conflict zones.



What might look like a minor adjustment on a map can mean hours of extra flying time.

For passengers, that often translates to delays, missed connections, and higher ticket prices. For airlines, it means burning more fuel, scheduling longer crew hours, and managing rising costs.

In other words, when geopolitics disrupts the sky, the entire system becomes more expensive.

Even travelers who never leave the United States feel these ripple effects. Aviation runs on fuel, and global energy markets shape fuel prices. When instability threatens oil supply routes like the Strait of Hormuz, the price of jet fuel climbs.

Airlines eventually pass those costs along.

A passenger flying a short route on Delta Air Lines might assume their journey is purely domestic. But the price of that ticket is influenced by events unfolding thousands of miles away in the Persian Gulf.

This is the strange reality of globalization: even the most local experiences are tied to global forces.

Yet the deeper impact goes beyond economics. Travel is more than transportation—it is a connection. Every flight carries students, workers, tourists, and families trying to reach one another.

When routes become uncertain and the cost of travel rises, those human connections begin to feel a little more distant.

For someone like me—who has lived, studied, and worked across multiple countries—mobility has always represented possibility. It allowed a student from Nigeria to study in the United Kingdom, build global experience, and continue his journey in the United States.

But that kind of movement depends on something fragile: a world that remains open.

We often assume the global system will always function smoothly—that planes will fly where they always have and that distance will continue shrinking. Yet the reality is more delicate.

The modern world runs on networks: trade routes, digital connections, and the invisible highways of the sky.

When those networks face strain, we begin to notice something we rarely think about.

The world starts to feel bigger again.

And sometimes, that realization arrives not through a headline or a diplomatic speech—but through a delayed flight announcement in an airport terminal.

#### Author Bio

Louis Akorede Awode is a writer, social advocate, and emerging leader pursuing an MBA at Georgia State University. A Political Science graduate of Obafemi Awolowo University with a Master's in International Business and Marketing from University of Dundee, United Kingdom, his work focuses on global affairs, entrepreneurship, and building businesses that scale globally while strengthening local economies. He is the founder of the Louis Awode Foundation and ClovisCasuals.

# HOW PIXIE GIRL GLOBAL IS REDEFINING SHORT HAIR





**F**or over a decade, Faith Alex has built her name in the beauty industry through craftsmanship, precision, and a deep understanding of the emotional connection women have with their hair. As the Founder and CEO of Faitlynhair, a premium salon and wig brand serving women across Africa and beyond, she earned a reputation for expert hair styling, cutting and quality wig construction. After years of working closely with clients, she identified a gap in the market—the absence of a brand fully dedicated to perfecting the pixie wig. That insight led to the launch of Pixie Girl Global, a wig brand built entirely around pixie styles. With its own factory in China, the company maintains full control over design and production quality, a rarity in the global wig industry. In this interview with Chisom Michael, Alex shares the inspiration behind the brand and how it is setting new standards in comfort, craftsmanship, and confidence for women around the world.

**Pixie Girl Global recently launched with a very distinct product offering. What inspired you to create a wig line centred specifically around pixie styles, and what gap did you see in the global hair industry?**

Pixie Girl Global was born out of my personal love for short hair and more than a decade of experience building Faitlynhair, my premium salon and wig brand. For ten years, I've had the privilege of working closely with women in my chair, witnessing their transformations, understanding their insecurities, and appreciating the powerful role hair plays in their confidence. Over time, my passion for short hair grew,

and I noticed a consistent gap in how pixie styles were being represented and manufactured globally. As a woman, I understand that hair is never just hair. It is deeply tied to our identity, our confidence, our culture, and our self-expression. The way we wear our hair can influence how we walk into a room whether we feel bold, feminine, powerful, or simply comfortable in our own skin. When it doesn't look right or feel right, it affects more than our appearance; it affects how we show up.

For many women of colour, especially African women, finding a pixie wig that truly works has often been stressful or disappointing. The textures rarely feel authentic, the caps can be uncomfortable, and the styles don't reflect how we genuinely like to wear our hair. I recognised a clear gap in the market for these and an emotional gap as there wasn't any brand speaking directly to women who love short hair, bold self-expression, and convenience. Pixie Girl Global is my response to that need.

**You own and manage your own factory in China; something uncommon for beauty entrepreneurs. Can you walk us through what that means for production, control, and consistency?**

Owning and managing my own factory in China is a major part of how my team and I protect the integrity of the brand. It was important to have direct oversight of production rather than relying entirely on third parties. What that means in practical terms is that we are hands-on from start to finish; we are actively involved in the end-to-end process and carry out detailed quality checks at every stage. That level of proximity gives us real control over how each pixie wig is made and finished.

In terms of consistency, we ensure a Pixie Girl wig purchased today will feel just as intentional and well-crafted as one bought a year from now. Because we're not navigating multiple layers of middlemen, we can also respond quickly to customer feedback, refine our designs, and maintain our standards without compromise. Ultimately, owning our factory allows us to combine creativity with structure, giving our community both beautiful products and dependable quality.

**Pixie Girl Global has a strong emotional foundation centered on identity and confidence. What specific challenges are you helping women overcome through the brand?**

At the heart of Pixie Girl Global is a desire to support women through different seasons of their lives. We serve women navigating hair loss, breakage, medical journeys, demanding schedules, or simply the desire to step into a bolder version of themselves. For many, the decision to wear short hair is not just aesthetic, it can be emotional and even deeply personal. There's also a long-standing narrative that short hair diminishes a woman's beauty or femininity. We are intentionally challenging that mindset. Through our wigs, our

content, and the community we're building, we're redefining what femininity and confidence look like. We want women to understand that confidence is not about hair length, it's about how you feel when you see yourself. Our goal is for every Pixie Girl to look in the mirror and say, "I love this version of me."

### **Your products are designed with women of colour in mind, especially those who wear relaxed textures or short hair. How did you ensure the wigs accurately capture these diverse hair textures?**

We were very intentional about getting the details right. Instead of creating generic textures, we studied the styles and finishes women of colour actually wear — relaxed, texturised, blow-out, and curly looks and paid attention to how they move, how they frame the face, and how they sit naturally. From there, we worked closely with our factory team to recreate those textures in a way that feels soft, realistic, and never "wiggly." It wasn't just about appearance; it was about touch, movement, and believability.

We also made sure to test the wigs on real women across Africa and the diaspora not just models. Their feedback was crucial. It helped us refine the density, perfect the hairline, and adjust the fit. The goal was simple: when a woman of colour wears a Pixie Girl wig, it should feel like her style, just easier to manage.

### **You've emphasized the brand's focus on design, fit, and comfort. How have customers responded to the innovations and features from your first collection?**

Customers have experienced lightweight, breathable, glueless caps that sit flat and hug the head comfortably. The sides and nape have been carefully designed so the wigs never feel bulky or "helmet-like." Each style comes pre-shaped with a salon-quality finish, ready to wear straight out of the box, while still allowing room to personalise with mousse, wax, or curlers. The result is simple: a beautiful pixie look that takes less time and less effort to achieve.

### **Many women struggle with issues related to self-worth, hair loss, life transitions, and societal expectations. How does Pixie Girl Global support women through these deeply personal experiences?**

Pixie Girl Global is more than just a hair brand, it's a safe, welcoming space. Through storytelling and real-life conversations, we address topics like hair loss, starting over, and the pressure to always look "perfect."

We want every woman to feel seen and supported. When she wears a Pixie Girl wig, it's not just about looking good; it's about feeling like herself again, surrounded by a community of women who understand what it means to rebuild and still choose confidence.

### **As the founder, you're involved in everything—from strategy to production, to content creation. What drives you, and what do you want the world to understand about the purpose behind Pixie Girl Global?**

What drives me are the women I've met over the years whose lives were quietly shifting while they sat in my chair. I've witnessed how something as simple as a change in hair can spark courage, healing, and a renewed sense of self. Pixie Girl Global isn't just a business for me; it's a calling. I want the world to see that we're building a movement for women who are evolving and choosing themselves. Hair is the tool, but the real purpose lies in fostering confidence, affirming identity, and providing emotional support.

### **Now that the collection has launched globally, what has the customer experience been like in terms of availability, pricing, shipping, and overall ease of purchase on your website?**

Our website is designed to make the experience clear, simple, and enjoyable. Customers are able to view each style from multiple angles, watch short videos, and get guidance on choosing the perfect pixie for their face and lifestyle.

Pixie Girl Global is both accessible and offers luxurious high-quality wigs that offer long-term value. Whether local or international, customers have access to clear shipping timelines and tracking, so there are no surprises. Overall, the experience is similar to having a personal stylist to guide you online, and it is not just another checkout page.

### **Looking ahead, what more can we expect from Pixie Girl Global in the coming months and how do you envision the movement growing locally and globally?**

Looking ahead, you can expect more than just new styles from Pixie Girl Global, you'll see more stories. We're working to create more collections inspired by real women and the real seasons of their lives, from soft, reflective eras to bold, transformative chapters.

Locally, I see Pixie Girl Global becoming the brand women think of when they want to express themselves, explore new looks, or embrace change. Globally, I envision a community of Pixie Girls from Lagos to London and beyond united by confidence, style, and the courage to show up as themselves. When you see a woman confidently rocking a pixie, I want you to think, "That's a Pixie Girl."

# WHAT COOKING POTS TELL US ABOUT HISTORY

ESTHER EMOEKPERE



Nearly every civilisation that has ever existed cooked in a pot. That single fact is more revealing than it sounds. The pot has been with us for thousands of years, and every time the world changed, it changed too. New materials, new technology, new ideas about how life should be lived. Read the pot, and you are reading the age that made it.

**Here is what thousands of years of cooking vessels tell us about the people who used them.**

## The first pots — c. 20,000 BC

Archaeologists once assumed pottery was a product of settled farming life. Then came the finds that upended that assumption. Fragments recovered from Xianrendong Cave in China's Jiangxi province have been dated to around 20,000 years ago, placing the first known cooking pots deep in the last ice age, thousands of years before agriculture existed. Further evidence came from Japan. A University of York study, published in *Nature*, analysed food residues in Jōmon period pottery up to 15,000 years old and found chemical traces of fish and marine mammals preserved in the clay.

These were not farmers with grain to store. They were hunter-gatherers who made pots because they wanted a better way to cook fish — and they figured it out long before anyone thought to plant a crop.



## Earthenware and the farming revolution — c. 7,000 BC

In the Near East, pottery and farming did arrive together. When communities across the Fertile Crescent, the Indus Valley, and China settled into agricultural life, the cooking pot became a daily essential. Grain needed storing. Water needed carrying. The earthenware vessels that filled Neolithic homes were simple objects — shaped by hand from local clay, fired at low temperatures, and porous enough that fats from cooking seeped into the walls.

That porousness turned out to be useful to us, if not to them. Scientists analysing residues in Neolithic pots from across Europe have found traces of dairy, meat, and plant foods preserved in the clay — a direct chemical record of what people actually ate, and evidence that dairy farming was established in Britain as far back as 6,000 years ago.



## Copper and Bronze pots — c. 4,500–1,000 BC

Once metalworking developed, the kitchen began to divide along social lines. Copper conducts heat well, and the Egyptians, Greeks, and Romans all made use of copper and bronze cookware. Metal vessels appear most prominently in elite contexts — some intricately decorated, clearly designed to be seen as much as used. For most households, though, clay remained the material of choice, as it was cheap, widely available, and perfectly adequate for everyday cooking.

The gap between who cooked in metal and who cooked in earthenware was not absolute, but it broadly tracked wealth. What you cooked in said something about where you stood.



## Cast iron in China — 5th century BC onwards

Cast iron cookware has its origins in China, where simple cast iron utensils were in use from around the 5th century BC. The Han Dynasty, which ran from 202 BC to 220 AD, saw significant advances in iron-casting techniques, and Chinese craftsmen produced durable cooking vessels valued for their ability to retain and distribute heat evenly.

The wok — still central to East Asian cooking today — developed from this same tradition. Europe had iron cooking vessels in antiquity, but large-scale cast iron cookware production came considerably later. The technological gap was real — and it is one that tends to get overlooked in Western histories of invention.



## The Dutch Oven — Early 18th century

The cast-iron Dutch oven has an unexpectedly specific origin story. In 1704, an English ironmaster named Abraham Darby visited the Netherlands to study the Dutch method of casting metals in sand moulds, which produced a finer surface finish than English techniques of the time. Back in England, he adapted the process for cast iron and in 1707 patented the method. The heavy, lidded cooking pot it produced became known as the Dutch oven — a name that has survived more than three centuries. It proved enormously durable and valuable. In colonial America, cast iron cookware was considered significant enough to be written into wills. Mary Ball Washington, mother of President George Washington, specified her iron kitchen furniture carefully in her 1788 will, itemising which pieces should go to which heirs. A cooking pot, passed down like jewellery.



## The rise of Aluminium and non-stick — Mid-20th century

Cast iron's decline did not happen all at once. Aluminium became cheaper and more widely available in the early 20th century and gradually took over as the preferred cookware material. Then, in the 1960s and 70s, Teflon-coated aluminium non-stick pans arrived and accelerated the shift decisively. Lighter, easier to clean, and requiring far less fat to cook with, non-stick pans were the perfect product for an era that prized convenience above almost everything else. The consequences for the cast iron industry were severe. Nearly all the American manufacturers that had dominated for decades either closed or were absorbed by competitors. Today, Lodge is the only major cast iron cookware manufacturer still operating in the United States.



## The Kitchen Stove — Mid-19th century

For most of human history, pots were built for fire. They had legs to stand in the coals, or handles to hang them over a flame. The enclosed kitchen stove, which became widespread in the mid-19th century, changed the pot almost overnight. Legs disappeared. Bases went flat. The cast-iron skillet as we know it today — legless, heavy, and designed for a flat stove top — is a direct product of this moment. American manufacturers such as Griswold, founded in 1865, and Wagner Ware, founded in 1891, began producing cast-iron cookware at scale for a rapidly urbanising population. Cast iron was, by the early 20th century, the dominant cookware material in American homes.



## Modern Cookware — Today

The contemporary kitchen pulls in two directions at once. Stainless steel and ceramic-coated aluminium represent the continued pursuit of performance and convenience. But cast iron has staged a significant comeback — driven partly by concerns about the safety of some chemical non-stick coatings at high temperatures, and partly by a broader cultural appetite for slower, more considered cooking. The trend accelerated during the lockdowns of 2020, when many people found themselves cooking at home for the first time in years and reaching for heavier, more traditional equipment. The oldest cooking vessels we know how to make are back on the stove. The pot, as ever, knows exactly what era it is in.



# 3 DELICIOUS MANGO RECIPES TO TRY THIS WEEKEND

ESTHER EMOEKPERE

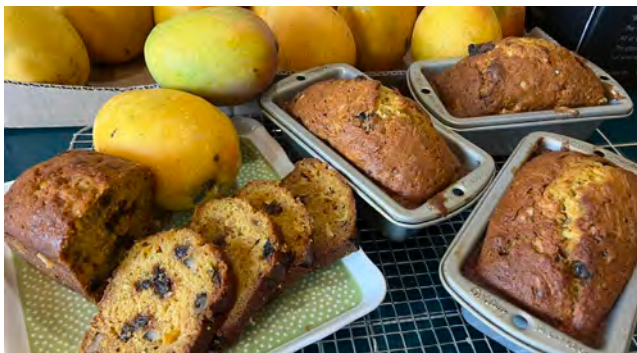


**M**ango season is here, and markets are already bursting with the sweet, golden fruit. For many people, the easiest way to enjoy mangoes is simply slicing them up, blending them into a drink, or tossing them into a smoothie. While there is nothing wrong with those classics, mangoes are incredibly versatile and can be used in a wide range of dishes that go far beyond the usual options.

If you are looking to try something a little different this weekend, these mango recipes offer creative ways to enjoy the fruit while it is in season.

## Mango coconut bread

Recipe by Bonnie Gross



This moist mango bread combines the natural sweetness of ripe mangoes with coconut and warm spices. It makes a great breakfast loaf or weekend snack.

## Ingredients

- 2 cups flour (you can use half whole wheat flour if preferred)
- 2 teaspoons baking soda
- $\frac{3}{4}$  cup sugar (you can reduce to  $\frac{1}{2}$  cup if you prefer less sweetness)
- $\frac{1}{2}$  teaspoon salt
- $\frac{1}{2}$  teaspoon cinnamon
- $\frac{1}{4}$  teaspoon ginger
- 2 cups ripe mangoes, diced and lightly mashed
- 3 eggs
- $\frac{3}{4}$  cup oil (can be reduced to  $\frac{1}{2}$  cup for a lighter version)
- 1 teaspoon vanilla
- $\frac{1}{2}$  cup chopped walnuts or pecans (optional)
- $\frac{1}{2}$  cup shredded coconut (optional)
- $\frac{1}{2}$  cup raisins or chopped dates (optional)

## Directions

Preheat the oven to 350°F (175°C). Grease and flour a 9-by-5-inch loaf pan.

Mix the dry ingredients. In a large bowl, whisk together the flour, sugar, baking soda, salt, cinnamon and ginger. Create a small well in the center.

Prepare the mango mixture. In another bowl, mash the diced mangoes slightly so that small pieces remain.

Add the wet ingredients. Mix the eggs into the mashed mangoes, then add the oil and vanilla and combine well.

Combine wet and dry ingredients. Pour the mango mixture into the well in the dry ingredients and stir until fully mixed.

Add optional ingredients. Fold in the shredded coconut, raisins and chopped nuts if using.

Bake the bread. Pour the batter into the prepared loaf pan and bake for 1 to 1½ hours, or until a cake tester inserted in the center comes out clean.

Cool before slicing. Allow the bread to cool slightly before removing from the pan and slicing.

Tip: Because the batter is very moist, you can also divide it into three mini loaf pans or muffin cups to help it bake more evenly. In that case, bake for about 30–35 minutes, checking that the center is fully cooked.

## Mango lemon bars

Recipe by Bonnie Gross



These mango lemon bars combine a buttery shortbread crust with a bright, tropical filling made from mango puree and fresh lemon juice. The result is a sweet and tangy dessert that is perfect for sharing over the weekend.

## Ingredients

For the shortbread crust

12 tablespoons (¾ cup) butter, melted and cooled  
½ cup granulated sugar

1 teaspoon lemon zest

½ teaspoon salt

1 teaspoon vanilla extract

2 cups all-purpose flour

For the filling

1¼ cups sugar

3 tablespoons all-purpose flour

4 large eggs

1¼ cups mango puree (about 2–3 mangoes)

Cup lemon juice

Zest of 1 lemon

## Directions

Preheat the oven to 325°F (163°C) and grease a 9 × 13-inch baking pan.

Prepare the crust. In a medium bowl, stir together the sugar, salt, lemon zest and vanilla extract. Add the flour and melted butter and mix until a crumbly, stiff dough forms.

Press the dough into the pan. Spread the dough evenly across the bottom of the prepared pan, pressing it down firmly. Place the pan in the freezer for about 5 minutes to help the crust firm up.

Bake the crust. Transfer the pan to the oven and bake for 25–30 minutes, or until the crust is lightly golden brown and set.

Make the filling. While the crust is baking, whisk together the sugar and flour in a large bowl. Beat in the eggs, then add the mango puree, lemon juice and lemon zest. Mix until smooth.

Add the filling. Once the crust is golden brown, pour the filling over the hot crust.

Bake again. Increase the oven temperature to 350°F (175°C) and bake for another 22–24 minutes, or until the filling is set.

Cool and slice. Allow the bars to cool completely before cutting into squares.

Storage: Keep the bars refrigerated until ready to serve.



## Mango ice cream pops

Recipe from Mango.org

Mango ice cream pops have recently become a viral trend on TikTok, with many people rushing to stores to buy and taste them. The bright mango-shaped popsicles coated in chocolate have caught attention for how realistic they look and how creamy they taste. The good news is that you don't have to hunt them down in stores—you can easily recreate them at home using fresh mangoes while they are in season.

### Ingredients

- 1 cup ripe mango, pureed
- 1 cup heavy whipping cream
- ½ can sweetened condensed milk
- 1 tablespoon coconut oil
- 1 tablespoon freeze-dried strawberry powder or red food coloring
- 1 cup yellow chocolate candy melts
- Popsicle sticks
- Mango-shaped silicone molds

### Directions

Prepare the mango puree.

Peel and remove the pit from the ripe mangoes, then blend the flesh until smooth to make about 1 cup of mango puree.

Whip the cream.

In a large mixing bowl, use a hand mixer to whip the heavy whipping cream until stiff peaks form.

Add condensed milk.

Pour the sweetened condensed milk into the whipped cream and mix on low speed until fully combined.

Add the mango.

Add the mango puree and continue mixing on low speed until the mixture becomes smooth and evenly colored.

### Fill the molds.

Pour the mango mixture into mango-shaped silicone molds or another freezer-safe popsicle mold. Insert a popsicle stick into each cavity.

### Freeze.

Place the molds in the freezer and freeze for at least 6 hours, or until the pops are completely solid.

### Melt the chocolate coating.

Place the yellow chocolate candy melts in a microwave-safe bowl. Add 1 tablespoon of coconut oil to thin the chocolate.

Microwave in intervals.

Heat the chocolate in 30-second intervals, stirring after each interval until the chocolate is fully melted and smooth.

### Prepare for dipping.

Line a baking sheet with parchment paper.

Dip the pops.

Once the ice cream pops are frozen solid, remove them one at a time and quickly dip each into the melted chocolate, ensuring an even coating.

### Set the coating.

Place the coated pops onto the parchment-lined baking sheet and return them to the freezer until the chocolate hardens.

Create the mango effect.

Lightly brush freeze-dried strawberry powder or a thin layer of red food coloring onto parts of the chocolate coating to create a gradient that mimics the look of a real mango.

# WHY WELL-FUNDED PUBLIC HEALTHCARE OFTEN SERVES NATIONS BETTER THAN PRIVATE HEALTHCARE

**DR EMMANUEL OKOROAFOR**



**T**here are two ways to understand a health system. One is as a market: customers choose, providers compete, insurers price risk, and care is purchased like any other service.

The other is as national infrastructure: like roads, policing, or clean water—something society funds collectively because everyone depends on it, and because its benefits spill far beyond the individual receiving the service. Many nations do best when they treat healthcare as infrastructure first—and fund it accordingly.

## **The core difference: pooling risk vs pricing risk**

Private healthcare financing (especially private insurance) works by pricing risk:

People are segmented into categories. Premiums and coverage reflect perceived risk. Exclusions (notably “pre-existing conditions”) become a business tool.

Administrative machinery grows to manage underwriting, claims, approvals, denials, and disputes.

## **Public universal systems work by pooling risk:**

The entire population is the risk pool. Everyone contributes (usually through taxation or social insurance).

Care is treated as a right of access, not a product whose availability depends on your risk profile.

In human terms, private insurance tends to be generous when you are least likely to need it, and restrictive when you are most likely to need it.

Public systems are designed for the opposite: they exist precisely for the moment of vulnerability.

That is why, for many nations, the most “efficient” system is not the one that rations by price, but the one that prevents price from becoming the rationing mechanism.

## **Administrative efficiency: the hidden tax of private systems**

One of the strongest arguments for robust public healthcare is administrative efficiency.

Multi-payer, insurance-heavy models create layers of overhead:

Marketing and customer acquisition, underwriting and risk assessment, billing complexity across multiple payers, claims management and disputes, contract negotiations with thousands of providers prior authorisations and utilisation management.

Organisation for Economic Co-operation and Development (OECD) analysis points out that administrative costs in the United States are high—reported at eight percent of health spending, and about five times the G7 (Canada, France, Germany, Italy, Japan, the United Kingdom, and the United States, plus the European Union as a non-enumerated member) average per person. The Commonwealth Fund similarly highlights that the U.S. spends far more per person on health system financing administration than peer countries.

This is not merely a technical concern. Every pound spent on paperwork is a pound not spent on:

nurses and midwives, General Practice capacity and continuity, diagnostics and early detection, prevention and public health, modernising hospitals and digital systems.

A well-funded public system can standardise payment, pricing, and pathways. That simplicity is a competitive advantage.

## Outcomes vs spending: the private-market paradox

Private-heavy systems often cost more without delivering better population outcomes.

The OECD estimates U.S. per-capita health spending at over USD 14,880 in 2024—around 2.5 times the OECD average. Yet comparative evaluations continue to rank the U.S. last or near last among high-income peers on multiple measures of access, equity, and health outcomes, despite strengths in certain care processes.

The point is not to ridicule one country. It is to show a structural truth:

When a system is built around monetising episodes of care, it may excel at expensive interventions—while underinvesting in the boring, high-yield work that improves national health:

primary care, prevention, vaccination and screening, chronic disease management mental health and community services continuity of care for older populations.

Public systems, properly funded, are better positioned to prioritise these population-level goods because they do not need each interaction to be a profit centre.

## The UK NHS example: a national asset under strain, not a failed idea

In Britain, the NHS is explicitly founded on the principle of providing services “free of charge” except limited exceptions sanctioned by Parliament. It is funded mainly through taxation (supplemented by National Insurance).

Even critics who call for reform often defend the founding principle as “immovable,” reflecting persistent public attachment to universal access.

This matters because the NHS is not simply delivering healthcare. It also delivers:

national resilience (pandemics, emergencies), labour productivity (a healthier workforce), social cohesion (reduced inequality of access), ethical legitimacy (care based on need).

When a public system is underfunded, long waits and staff burnout are real. But those are not arguments against public healthcare as a model. They are arguments against starving critical infrastructure while expecting it to outperform.

## The “private drift” problem: how mixed systems can erode public capacity

A mixed economy of healthcare can work. Many nations have private options alongside public provision. The danger is not that private care exists—it is that private incentives begin to hollow out the public core.

This happens in a predictable sequence:

Public capacity strains □ waiting lists rise.  
Affluent patients exit □ they go private for speed.  
Political pressure weakens □ those who’ve exited feel less urgency to defend funding.  
Workforce diversion grows □ clinicians allocate time where pay is higher.

Two-tier perception hardens □ public trust declines.  
The public system becomes a “residual” service □ for those who cannot pay.

At that point, the nation loses the advantages of universality while still paying many of the costs of fragmentation.

Why well-funded public healthcare is often the better national choice

For many nations—especially those seeking stability, productivity, and social cohesion—a well-funded public system tends to win on first principles:

1) Universal access protects national productivity  
Sickness untreated becomes absence, disability, reduced output, and higher welfare costs.

2) Prevention is easier to fund publicly than privately  
Prevention reduces claims (bad for some revenue models) but improves national outcomes (good for government and society).

3) Public systems can negotiate better prices  
Central purchasing power matters, especially for drugs, devices, and large-scale contracts.

4) Public systems align with equity and cohesion  
When people believe the system is fair, trust rises. Trust itself improves compliance, early presentation, and public health outcomes.



5) Public systems are strategically resilient  
In emergencies, a fragmented insurance-provider landscape struggles to coordinate. A national system can move faster.

### **The honest caveat: public systems must be well governed**

A public system can underperform if it is: persistently underfunded, poorly managed, slow to modernise, unable to retain staff, politically used as a blame target rather than improved.

So the real comparison is not “public vs private” in the abstract.

It is: well-funded, well-governed public healthcare versus fragmented, administrative-heavy, risk-segmented private financing.

In that comparison, many nations—especially those that value cohesion and productivity—will be better served by strengthening the public core.

### **The policy conclusion: strengthen the public core, regulate the private edge**

A sensible national stance is not to declare war on private healthcare. It is to ensure private provision does not undermine public capacity.

That means:

Protecting primary care and continuity as a national priority, ensuring workforce rules and incentives don't drain public capacity, increasing transparency where public and private activity intersects improving funding predictability so the public system can plan and retain staff investing in prevention, diagnostics, and digital modernisation.

A nation that funds public healthcare properly is not “choosing socialism.”

It is choosing national efficiency, social stability, and strategic resilience—because health is not a luxury commodity. It is the operating system of a nation. Nations that treat health as infrastructure tend to build more resilient societies.

South Africa, Tunisia, Ghana, and Algeria are consistently ranked as having some of the best-performing public healthcare systems in Africa, with South Africa often leading in infrastructure, and Ghana noted for its comprehensive National Health Insurance Scheme.

These nations, along with Seychelles, Mauritius, and Rwanda, stand out for better infrastructure and access. These countries often prioritize investment in infrastructure, public health initiatives, and specialized medical training to maintain their rankings.

# WASTE TO WONDER: HOW IAN.E.CARSON IS REFRAMING SUSTAINABILITY IN AFRICAN FASHION

IFEOMA OKEKE-KORIEOCHA



In an industry often criticised for excess and overproduction, a recent exhibition in Lagos offered a different perspective on how fashion can evolve.

Held at luxury fashion retailer Temple Muse, “Waste to Wonder,” an exhibition by the emerging cultural fashion brand IAN.E.CARSON, brought together designers, media figures and cultural tastemakers for a thoughtful showcase around sustainability, craftsmanship and the future of African fashion.

The exhibition was hosted by Anderson Edewor, founder of IAN.E.CARSON and creative director of S.EA Experience.

Through the showcase, Edewor explored the possibilities of transforming discarded materials into fashion objects and artistic pieces. At its core was a simple but powerful proposition: waste can be reimaged as raw material for innovation.

Across the exhibition space, reconstructed fabrics, sculptural garments and repurposed textiles demonstrated how materials often considered unusable can be transformed into compelling fashion statements.

Rather than presenting the pieces through a traditional runway format, the exhibition invited guests to engage with the garments as design objects — works that exist at the intersection of fashion, art and craftsmanship.

For Edewor, the exhibition also reflects the broader philosophy behind IAN.E.CARSON. The platform positions itself less as a conventional fashion label and more as a cultural provocation that questions how fashion and art are made and who participates in their creation.

Central to this approach is an emphasis on craftsmanship and skill development, with pieces produced through a network of artisans within the brand’s creative ecosystem.



The idea resonates strongly in a global industry increasingly focused on sustainability and circular design. As conversations around responsible production gain traction, initiatives such as “Waste to Wonder” highlight how African designers are contributing new perspectives to the dialogue.

The exhibition also underscored Lagos’ role as a growing cultural hub for fashion, art and design. Designers including Sandrah Tubobereni, founder of Tubo, and fashion designer Daniel Olurin were present, alongside socialites and influencers such as Sanchan Elegushi, Kaylah Oniwo and Chinyere Adogu.



Fashion and cultural tastemakers, including Ade Adekola, Cynthia Nwaru, and media entrepreneur Chisom Njoku also attended, reflecting the cross-industry network that continues to shape Nigeria’s creative economy.

The evening also attracted figures from the architecture and design community, including Titi Ogufere, founder of the Interior Designers Association of Nigeria, and Jacqueline Aki, the association’s current president.

Other notable attendees included Richard Vedelago, founder of Nahous, as well as Mr Bernard and Marbel Igho Peters, further reinforcing the cross-disciplinary interest the exhibition generated.



Beyond its aesthetic appeal, the exhibition pointed to a broader business conversation: how emerging African brands can integrate sustainability, craftsmanship and cultural storytelling into their value proposition.

By transforming discarded materials into collectible design pieces, IAN.E.CARSON is exploring a model where fashion operates not only as apparel but also as cultural artefact —

objects that carry the story of their making and the hands behind them.

As sustainability becomes an increasingly critical factor in global fashion markets, initiatives such as “Waste to Wonder” suggest that the future of African fashion may lie not only in new production but also in the intelligent reinvention of what already exists.

# SANWO-OLU, DANJUMA, TINUBU, OTHERS GRACE LAUNCH OF THE TIWA SAVAGE MUSIC FOUNDATION



Internationally acclaimed artist and Afrobeats pioneer, Tiwa Savage, has officially launched the Tiwa Savage Music Foundation (TSMF) at an intimate black-tie ceremony held on Monday, March 9, 2026, at The Delborough Hotel Lagos, Victoria Island, Lagos.

The evening brought together the crème de la crème of the music industry professionals, creatives and cultural figures to mark the beginning of the Foundation's work.

The event welcomed distinguished guests including Babajide Sanwolu., Lagos State Governor, Senator Daisy Danjuma, Layal Tinubu, Don Jazzy, Reni Folawiyo, Karl Toriola (CEO MTN Nigeria), Cecil Hammond, Bose Ogulu, Vannessa Amadi-Ogbonna, CEO Zenith Bank, Dr. Adaora Umeoji, Shade Okoya, Toke Benson, Mo Abudu and many other notable guests.

The Foundation is built on the belief that Africa's music industry needs more than great artists. Producers, sound engineers, songwriters, entertainment

lawyers, publishers, and executives are the infrastructure behind the music and structured access to training for these careers across Africa remains limited. TSMF was created to change that.

Speaking, Tiwa Savage said, "Talent is universal but access is not. For too long, African creatives have been perceived as late to global systems. Education changes that. Access changes that. Ownership changes that.."

As part of its flagship programming, TSMF has partnered with Berklee College of Music to bring the Berklee in Nigeria: Tiwa Savage Intensive Music Program to Lagos from 23–26

April 2026. The four-day intensive program will train 100 selected participants across live performance, songwriting, music production, and the business of music.

The program is tuition-free for all accepted participants. Applications are open through 20th of March 2026.



The Foundation is dedicated to empowering emerging talent through music, education and creative opportunity by providing access to world class music training, mentorship and resources across the African continent, particularly aimed at underrepresented or underserved communities.

Rooted in the belief that music is a powerful tool for self-expression, confidence, and social change, the TSMF aims

to nurture the next generation of creatives while fostering pathways to sustainable careers within the music and creative industries.

Through strategic partnerships, community-driven programs and targeted initiatives, the Foundation is committed to creating lasting impact and expanding access to opportunities across Africa and beyond.

# 7 SIMPLE FASHION TRICKS THAT MAKE ANY OUTFIT LOOK EXPENSIVE

CHIOMA ONUH



Looking well dressed is often mistaken for spending a lot of money. In reality, the difference between an outfit that looks expensive and one that does not usually comes down to details.

Stylists consistently say that good style is less about buying more clothes and more about how clothes are worn, maintained and combined. A few simple habits can dramatically improve how an outfit looks.

## 1. Focus on fit before anything else

A well-fitted outfit always looks more expensive than an ill-fitting designer piece. Clothes that are too tight or too loose instantly reduce the overall polish of an outfit.

Tailoring simple items like trousers, blazers and dresses can transform them. Many fashion professionals consider tailoring one of the most effective style investments.

## 2. Keep clothes wrinkle-free

Wrinkled clothing immediately makes an outfit look untidy. Steaming or ironing clothes before wearing them creates a cleaner silhouette and improves the overall presentation.

Garment steamers are widely used by stylists because they relax fabric fibres quickly without damaging them.

## 3. Choose structured fabrics

Certain fabrics naturally look more refined. Materials such as cotton, wool blends, linen blends and quality polyester hold shape better than extremely thin fabrics.

Structured fabrics create sharper lines and make outfits appear more deliberate and polished.

## 4. Simplify colour combinations

Many fashion experts recommend limiting outfits to two or three colours. Too many colours can make an outfit appear chaotic.

Neutral tones such as black, navy, beige, grey and white are often used as base colours because they combine easily and create a more sophisticated appearance.

## 5. Pay attention to shoes

Shoes can elevate or weaken an outfit instantly. Clean, polished footwear improves the overall impression of even the simplest clothing.

Stylists often advise maintaining shoes properly by cleaning them regularly and repairing worn soles.

## 6. Use accessories carefully

Accessories should enhance an outfit rather than compete with it. A watch, a belt or simple jewellery can add elegance when used sparingly.

Too many accessories can make an outfit appear cluttered.

## 7. Maintain clothing properly

Clothes that are faded, stretched or worn out can reduce the overall quality of an outfit. Regular washing, proper storage and fabric care help garments last longer and look better.

Taking care of clothes is one of the most underrated style habits.

Stylish people often repeat the same simple pieces but wear them with confidence and intention.

# CREATING SUSTAINABLE CAREERS FOR WOMEN

EKEMINI AKPAKPAN

Across many professional sectors, conversations about women's advancement often centre on leadership representation, mentorship, and breaking glass ceilings. These conversations are important, but they often overlook a quieter structural challenge that shapes whether women can remain on the path to leadership long enough to reach it: the sustainability of their careers.

For many talented women, the greatest barrier to advancement is not ambition, capability, or even opportunity. It is endurance.

Modern professional environments are frequently structured around a model of success that assumes constant availability, relentless pace, and the ability to operate indefinitely under pressure. Long hours, compressed deadlines, and the expectation of being permanently responsive have quietly become embedded signals of commitment in many high-performance sectors. Over time, these expectations evolve from temporary pressures into permanent workplace norms.

The difficulty is that when these norms become institutionalised, they begin to shape who is able to endure long enough to advance.

## The Silent Attrition in Women's Career Pipelines

In many organisations, leaders are concerned about the persistent under-representation of women in senior positions. The conversation often centres on building leadership pipelines, mentoring programmes, or encouraging more women to aspire to leadership roles.

Yet a closer examination of professional trajectories reveals a more subtle dynamic.

Women do not always leave organisations abruptly or dramatically. More often, they gradually recalibrate their ambitions in response to environments that appear incompatible with long-term sustainability. Some step away from accelerated leadership tracks. Others decline roles that demand extreme levels of availability. Many move into positions that provide greater flexibility but fewer pathways to influence.

This gradual recalibration is rarely interpreted as a structural issue. Instead, it is often described as a "pipeline problem", as though women simply lose interest in leadership along the way. But in reality, the pipeline itself may be designed in ways that are difficult to sustain.

Across many societies, women continue to navigate disproportionate expectations around caregiving, family responsibilities, and emotional labour. At the same time, women in professional environments frequently carry an additional burden — the need to continually demonstrate credibility and competence in spaces where leadership has historically been male dominated.

When these pressures intersect with workplace cultures built around constant intensity, the cumulative effect can quietly reshape career decisions.

The result is not necessarily disengagement from work, but disengagement from leadership pathways that appear unsustainable.

When Workplace Culture Rewards Endurance One of the least examined drivers of this challenge is the way workplace cultures define commitment and performance.

In many institutions, visible busyness has become a proxy for value. Professionals who

respond instantly to every message, remain available late into the night, and carry heavy workloads without pause are often perceived as the most dedicated. Over time, this behaviour becomes normalised and rewarded.

Yet this model of performance can unintentionally privilege endurance over effectiveness.

When organisations reward constant availability rather than thoughtful judgement and strategic contribution, they begin to filter leadership pipelines in subtle ways. Those who advance are often not simply the most capable leaders, but those best able to survive environments designed around sustained pressure.

This distinction matters deeply for women's advancement, because it shifts the conversation from individual resilience to institutional design.

## Designing Careers That Can Endure

If organisations are serious about building stronger leadership pipelines for women, the challenge is not simply to encourage more women to pursue leadership. It is to design careers that talented professionals can sustain over the long term.

The first step is to recognise that mentoring and leadership development cannot be left to chance. Structured mentoring systems provide women with guidance, sponsorship, and leadership exposure that strengthens both capability and confidence. When ambition is supported by institutional mentoring frameworks, women are less likely to navigate leadership pathways in isolation.

A second shift involves redefining how performance is measured. Organisations that prioritise outcomes and strategic impact over visible exhaustion enable professionals to

perform at high levels without sacrificing mental clarity and resilience. Sustainable excellence, rather than constant availability, becomes the benchmark for success.

Finally, leadership behaviour itself must evolve. Workplace culture is rarely determined by policy documents; it is shaped by what leaders model in their everyday conduct. When senior executives demonstrate that effective leadership includes reflection, thoughtful decision-making, and the ability to set boundaries, they redefine what strength looks like within the organisation.

These choices may appear subtle, but they shape the professional environments in which careers unfold.

**Sustainable Careers Build Stronger Institutions**  
Leadership will always require discipline, responsibility, and the capacity to navigate pressure. High-performance sectors cannot function without individuals willing to carry significant responsibility and deliver results under demanding circumstances.

However, strong institutions recognise that endurance is not created through pressure alone. It is developed through capability, mentorship, and cultures intentionally designed to sustain talent over time.

Organisations are not ultimately strengthened by individuals who burn brightly for a few years before burning out. They are strengthened by leaders who remain effective, thoughtful, and resilient across decades of professional life.

Creating sustainable careers for women is therefore not simply a matter of gender inclusion. It is a question of institutional strength.

Workplaces that learn how to sustain talent rather than exhaust it will not only retain more women in leadership pipelines; they will also build the kind of enduring leadership capacity that strong institutions require.

# THREE AI COURSES TO ADVANCE YOUR CAREER IN 2026

CHISOM MICHAEL



Professionals aiming for senior leadership roles are increasingly expected to have a strong grasp of artificial intelligence. Executives in marketing, product management, operations, and program leadership must understand how AI drives strategy, growth, and measurable outcomes, experts say.

Workforce reports indicate that applied AI skills can significantly enhance career opportunities across industries including HR, sales, and operations, not just technology.

Industry observers note that candidates do not need computer science degrees or expensive training to demonstrate AI fluency. Strategic, recognized AI certifications can strengthen resumes and improve chances of securing top-level executive positions.

The first course is PSM AI Essentials, a certification from Scrum.org that focuses on how artificial intelligence can support agile teams and improve the way Scrum professionals manage projects, with PSM AI standing for “Professional Scrum Master AI Essentials training”; it is designed for people who already work as scrum masters, agile coaches, or agile team leaders, while professionals new to agile project management are advised to start with entry-level certifications such as Professional Scrum Master I. The programme teaches participants how to apply generative AI tools within Scrum environments, with learning outcomes that include demonstrating practical uses of AI tools during Scrum events, using prompt engineering to obtain useful results from AI systems, integrating AI tools into daily workflows, and applying ethical and responsible practices when working with AI. Alternative options include the “AI for Scrum Masters”

course offered by Scrum Alliance, and professionals with this training can move into roles such as senior agile coach or chief scrum master.

Marketing is another field where AI skills are increasingly required, and the AI for Marketing certification from HubSpot focuses on applying AI tools to improve campaign performance and customer engagement; the course is free and takes approximately three hours to complete, targeting marketers, growth specialists, and campaign managers who want to incorporate AI into campaign planning and performance tracking. HubSpot states that participants will learn how to analyse and craft prompts for AI tools, evaluate outputs generated by AI, use AI to personalise customer experiences, and apply AI-powered tools in reporting and analytics. With relevant experience, learners may progress to positions such as senior digital marketing manager, head of performance marketing, or chief marketing officer.

Another option is offered by MIT Sloan School of Management through its executive education programme, AI Adoption: Driving Business Value and Impact, which focuses on the strategic application of AI and runs for six weeks, requiring five to eight hours of study per week; it is designed for mid-level managers seeking to lead AI adoption within their organisations. The course covers topics such as measuring return on investment from AI projects, preparing workforces for AI adoption, and building organisation-wide AI strategies, enabling participants to move into leadership roles such as director of digital transformation, vice president of operations, or chief AI officer.

# CERTIFICATE SCANDALS: HOW ALLEGED FORGERY CONTINUES TO HAUNT NIGERIAN POLITICS

CHARLES OGWO



In a country where academic qualifications are often a prerequisite for political office, controversies surrounding alleged certificate forgery continue to surface in Nigeria's political space.

Over the years, several politicians have faced scrutiny, lawsuits and public criticism over claims that their educational credentials were falsified or misrepresented.

Recently, the committee set by the federal government found Uche Nnaji, former minister of innovation, science and technology guilty of certificate forgery scandal.

Since Nigeria's return to democratic rule in 1999, the controversy of forged or questionable certificates has become a recurring cankerworm.

Allegations of certificate forgery have been made against both elected officials and appointees, ranging from state governors and lawmakers to ministers and even presidential candidates.

In fact, Nigerians have adopted a detrimental attitude to certificate forgery among politicians to the extent of insisting that it does not matter if one has a genuine certificate, provided he or she is from our tribe, he is the best.

## Here are some notable cases of certificate scandals within the political space;

### Uche Nnaji

Uche Nnaji, the former minister of Science, Technology, and Innovation, was found guilty of forging his first degree certificate from the University of Nigeria, Nsukka, where he claimed to have graduated from.

Though he was admitted into the university, the committee discovered that he did not graduate but forged his certificate. Nnaji had claimed he graduated in 1985 and completed his National Youth Service Corps (NYSC) in Jos the following year. However, the committee found him guilty of the claim.

### Bola Tinubu

The Nigerian president was alleged to have forged his Chicago State University (CSU) diploma, according to a court case filed by the opposition party leader.

The accusers asked a US court to compel CSU to release Tinubu's records. The Chicago State University complied but explained that it no longer retains copies of diplomas once they are collected.

## Stella Oduah

Stella Oduah, a former senator tested forgery scandals allegations as her academic records and claims were subject of controversy. According to her National Assembly profile, she had claimed to have studied at St. Paul's College in Virginia, United States, between 1978 and 1982, where she earned a degree in Accounting.

However, in an investigative report, SaharaReporters alleged that Oduah fabricated her academic credentials, noting that the then-president of St. Paul's College, Claud Flythe, refused to either verify or deny her claims.

She was also accused of misrepresenting whether she completed the NYSC scheme and used falsified documents to secure appointments as a minister and later as a senator.

## Muhammadu Buhari

The immediate past president of Nigeria was entangled in a certificate controversy as far back as 2015, when he was questioned about the absence of his secondary school certificate after he emerged as the APC presidential candidate.

In 2019, the controversy resurfaced, as Buhari failed to include his academic credentials among the documents submitted to INEC, and censors accused him of lacking even a secondary school education.

## Kemi Adeosun

Kemi Adeosun, a former minister of finance was forced to resign in 2018 amid allegations that she had presented a forged NYSC exemption certificate.

Adeosun in her resignation letter explained that she was unaware the exemption certificate was "not genuine," stating she had obtained it through a third party.

She explained that, having lived and schooled abroad, she believed she was exempt from serving under NYSC rules.

## Dino Melaye

The ever controversial Dino Melaye, a former senator, was subjected to allegations of certificate forgery. The controversy dates back to 2017 when SaharaReporters claimed that he did not graduate from Ahmadu Bello University (ABU), despite his claims to have earned a degree in Geography.

The university also confirmed that Melaye holds a Statement of Results indicating he was awarded a Bachelor of Arts (Geography) with Third Class Honours, but insisted there were discrepancies.





### Adams Oshiomole

Adams Oshiomhole, the former governor of Edo State faced longstanding allegations concerning the authenticity of his primary and secondary school credentials.

According to the allegation, Oshiomhole stated that he attended Iyamoh Primary School, Iyamoh, from 1957 to 1962, but records from the Edo State Ministry of Education indicate that Iyamoh Primary School was founded in 1963, a year after he claimed to have graduated from there.

Besides, he claimed to have graduated Blessed Martin's Secondary Modern School in 1965, but his name was not in the listed graduands of that school for that year.

### Ademola Adeleke

Ademola Adeleke, the incumbent governor of Osun State, faced numerous allegations regarding his academic qualifications. He was accused of falsifying his West African Senior School Certificate Examination (WASSCE) results and secondary school testimonial to secure the PDP ticket for the September 22, 2018.

For example, the statement uses “B.A Geography,” whereas ABU offers B.Sc Geography under its Faculty of Science, not a Bachelor of Arts.

### Ayodele Fayose

Ayodele Fayose, a former governor of Ekiti State, was involved in controversy over the legitimacy of his Higher National Diploma (HND) certificate from The Polytechnic, Ibadan.

The allegation first gained grip ahead of the 2014 governorship election when his opponents alleged that he submitted a fake HND certificate to INEC and that the Polytechnic denied ever having him as a student.

However, there has been no public court ruling or verifiable statement that definitively confirms or invalidates his HND certificate claim.

# RONIK POLYTECHNIC DEEPENS INNOVATION, INDUSTRY PARTNERSHIP FOR ACADEMIC IMPACT

...holds 20th matriculation ceremony

CHARLES OGWO



**D**etermined to keep pace with the rapidly changing demands of the global workforce, Ronik Polytechnic, Ejigbo-Lagos, is deepening its culture of innovation while forging stronger partnerships with industry to ensure its academic programmes remain relevant and impactful.

This was made known by Abiodun Olafenwa, the acting rector at Ronik Polytechnic, during the institution's 20th matriculation ceremony at the Ejigbo campus on Thursday, when he said the institution will continue to pursue academic innovation, industry integration, and international collaboration to become a reference point for private technical education in Nigeria.

Olafenwa emphasised that the polytechnic is ready to equip students not only with theoretical knowledge but also with practical skills that will prepare them to become the job creators of tomorrow.

"Embrace entrepreneurship as a means to uplift communities and contribute to economic development.

"We encourage you to combine your academic pursuits with creativity to drive innovation in the fields you choose," he urged the matriculating students.

He noted that over the past few years, the institution has undergone a strategic transformation aimed at strengthening governance, enhancing academic relevance, and positioning the polytechnic as a hub for innovation and technical excellence.

"We aspire to build a polytechnic that is not only a centre of teaching but also a centre of innovation, industry collaboration, research commercialisation, and technological consulting.



“Globally, higher education institutions are no longer defined solely by classroom teaching. They are increasingly becoming innovation ecosystems where knowledge meets industry, where research drives economic solutions, and where graduates are equipped not only to seek jobs but to create them,” he said.

Chris Alabi, the visitor of the polytechnic, represented by Adeola Olubanjo, vice chairman of the governing council at Ronik Polytechnic, in his address, told the students that matriculation goes beyond wearing gowns and taking pictures.

“Matriculation is more than wearing gowns and taking pictures; it’s a responsibility for you. You are taking responsibility from today to be a student of Ronik Polytechnic and that you are going to uphold the values and qualities of the polytechnic,” he said.

Alabi counsels the students to put in their best to become one of the best people for this nation and for their parents by the time they graduate.

“You have to value your time, go beyond the classroom, have integrity and avoid distractions for you to achieve academic excellence,” he said.

Olubanjo, in his exhortation, enjoined the matriculating students to embrace wisdom in all they do.

“Wisdom is crucial for success in life endeavours; it’s a great level of understanding, a spirit that is patient and calm. As you begin your journey in this school, I want you to have some principles.

“You must pursue excellence, with that; there is no level you cannot reach. You must build good character and shun evil people,” he said.

The vice chairman of Ronik Polytechnic governing council further revealed that the institution is gearing to ensure there is harmony between what the institution is teaching and what is happening in the current technological advancements ecosystem.

“We believe in technology, in fact, that’s why we went out to bring our deputy rector, who has a PhD in Technology, and he has been enhancing our effort to specialise in the area of technology.

“We are equipping our laboratories, putting in more equipment, and making our students to follow all the things that are going on around the tech world; so our school is really rooted in technology,” he said.

Moreover, he emphasised that in Ronik Polytechnic, entrepreneurship is not just a mere part of the course, but a whole department, stressing that most of the institution’s courses and research are those that will make entrepreneurship very relevant.

“We have fashion design. People are going around now; they don’t want to go out and buy overseas brands. They want to buy Nigerian brands. So we have the facility to make people do that,” he said.



# CLAY, BRONZE, FIBRE: WHY MATERIALS MATTER MORE THAN EVER

Stand close to a sculpture made of fired clay or woven fibre, and something subtle happens. Before you fully read the form, you notice the surface: the grain of the material, the weight it suggests, the evidence of hands that shaped it. Materials invite a kind of slow looking. In many recent exhibitions, African art materials themselves are drawing viewers in before subject matter even comes into focus. The clay feels alive, the fibre carries tension, and the metal holds density.

This shift is especially visible across the work of many contemporary African artists, where the substance of the artwork has become inseparable from its meaning. Clay can evoke land and ancestry. Bronze can carry the authority of historical memory. Textiles often echo domestic labour, trade, and cultural continuity.

In this digest, we look at how materials are increasingly central to meaning in contemporary practice.

## Material as Narrative in Contemporary African Sculpture

A noticeable thread in recent African sculpture is the way artists allow materials to speak almost as loudly as form. Rather than disguising the origins of their materials, many artists highlight them, letting viewers encounter texture, wear, and transformation directly.

Consider the work of Zimbabwean artist Moffat Takadiwa, who creates dense sculptural panels from discarded computer keys, toothbrushes, and bottle tops collected from urban waste streams. Arranged in rhythmic patterns, the works initially resemble intricate textile designs. But the closer you get, the clearer it becomes that these are fragments of modern consumer life. The material itself, plastic remnants of digital culture and daily consumption, becomes a quiet commentary on global trade, electronic waste, and the uneven flow of goods into African markets.

What emerges from these practices is a growing attentiveness to the life of materials before they enter the gallery. A sculpture is no longer just an object to look at; it becomes a collection of histories compressed into physical form.



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Title: Bubbles | Artist: Moffat Takadiwa |  
Medium: Found keyboard keys, bottle caps  
and toothbrush heads | Year: 2020



Title: Match Pass I Artist:  
Serge Attukwei Clottey I  
Medium: Plastics, wires,  
and oil paint I Year: 2017

## Clay, Fibre, and the Memory of Craft

If sculptural materials can carry economic and political histories, craft-based materials often hold something equally powerful: cultural memory. In both ceramic art in Africa and African textile art, the relationship between material and tradition runs deep.

Textiles continue to play a similar role across the continent. Ghanaian artist Serge Attukwei Clottey works extensively with stitched fragments of yellow plastic containers known locally as “Kufuor gallons”. These containers, used to store water during shortages, are cut and assembled into large hanging panels that resemble woven cloth. The works blur the boundaries between African textile art and sculptural installation.

Fibre, clay, and stitched materials often carry the memory of collective knowledge and skills passed through workshops, families, and communities. When contemporary artists work with these materials, they are not simply referencing tradition; they are extending it.

When viewers begin to pay attention to materials, a different set of questions quietly emerges. Where did this clay come from? Who handled the fibre before it reached the studio? What previous life did this plastic or metal have?

In many ways, the future of contemporary African art may lie not only in new images but also in this deeper awareness of what artworks are made from and the stories those materials have carried all along.



## Keturah Ovio

Keturah Ovio is an Executive at Patrons Modern & Contemporary African Art. She is also an engineer and Founder of Dukka, a Fintech startup providing bookkeeping and payments solutions for small businesses. Keturah is passionate about African Art and has been collecting art since her early 20s. Now, she advises, curates, and manages collections for individuals and corporate organisations looking to start or diversify their wealth management through art collecting. She strongly believes that a fine marriage exists between Art and Technology

# THE LIE

UDY OSARO-EDOBOR

The year was 1995. I had just finished secondary school and was waiting for my JAMB result. For years, everyone knew me as the girl with low cut hair. My school did not allow anything else.

Then freedom came.

I fixed my hair into long, bum length box braids, it was the Soul2Soul hair style. The braids fell down my back. Then I added a little makeup. Nothing dramatic. Just enough to see myself differently. And suddenly, everyone else saw me too.

I had always known I was pretty. My mirror had been telling me for years. But I also had sense. I had plans. I was not going to let sweet words from boys distract me. I had my whole life ahead of me. A relationship was the last thing on my mind.

I did not have much of a social life but sometimes I followed my older brother to hang out with his friends. My brother had drawn clear boundaries and no one dared cross them. Then he travelled out of the country for his master's degree and the hangouts ended.

One of his friends, Ken, continued to stop by the house to check on me. I respected him because he seemed different from the others... calm, mature, level headed and responsible. He was already a paediatrician at his age and that impressed me. I felt safe around him after all he was my brother's friend. That meant something.

We became cordial. There was nothing secret about his visits to our family house. Then one day, he asked if I would like to go to a club with him. I had never been to one before. Just days earlier, my friend Susan and I had been talking about clubs and wondering what they were like. Curiosity pushed me and I thought, why not? It was just an outing. Besides, he said I could bring Susan along. That made it feel harmless.

Getting my father's permission was another battle. It took three weeks. Three weeks of questions... warnings... conditions. Then he finally agreed, but I must not return late. I must not enter the house in the dark. I must come back when it was bright.

The night came. I dressed up nicely and packed my braids neatly. I felt grown, curious and excited. I was ready to see what this "big world" looked like. But the moment we stepped into the club, something inside me shrank and the excitement died.

The place was over hyped. The music was too loud. It was not enjoyable. It felt like it was drilling into my skull. It hit my chest like punches. The air smelled of alcohol and cigarettes. People shouted over the music. Some laughed too hard. It felt chaotic. I stood there thinking, is this it? This

is what everyone talks about? I would rather be in my bed sleeping.

Susan found a corner seat, rested her head against the wall and before long, she slept off. Just like that. Peaceful in the middle of chaos. I envied her.

Ken tried to make the night lively. He bought drinks. He tried to make conversation but I was distant. Sometimes I responded politely but my spirit was not there. I wanted to go home. Then it happened. He leaned in to kiss me. No warning. No conversation.

I froze.

My heart dropped into my stomach.

I pulled back immediately, angry and confused. I had never seen him as anything other than my brother's friend. I respected him. I trusted him. Where was this coming from? My heart was pounding from shock.

He looked surprised at my reaction. He said he thought I knew he liked me. He said he wanted more.

More?

More what?

I told him clearly, calm but firm. More would never happen. Never.

Something hardened in his face after that. The smile disappeared and he barely spoke to me for the rest of the night.

We left the club while it was still dark, but it was too early to go home because of my father's condition. So we stopped at his place to wait for daybreak.

He gave Susan and me his bedroom.

But I could not sleep. I lay stiff on the bed, staring at the ceiling. The mattress felt unfamiliar. The walls felt unfamiliar. Everything felt wrong. I just wanted morning to come. At dawn, he dropped us off and that was the last time I saw him.

Thirty years later, I travelled to Florida to visit my brother where he now lived. Its been a while and I was excited to see him but instead of warmth, I walked into anger. He confronted me with the worst lies I have ever heard in my life.

So after the club incident, Ken had gone back to the hangout spot and told the guys that I was an easy lay. He bragged about how he took me to the club, took me to his house afterwards and dropped me home in the morning after a romp.

A romp ke?!!!

My jaw hit the floor as my brother spoke.

I felt my body go cold just listening to him.

Ken never mentioned Susan. He removed her from the

story completely. He built a version where I was alone with him. He painted a picture that made him look powerful and me look cheap, available and willing. He told that story for years.

I tried to explain. I told my brother exactly what happened. Every detail. But he was too upset to listen. Then he asked me some hard questions.

“Was Ken a regular visitor at the family house?”

... Yes.

“Did he take you to the club?”

... Yes.

“Did you sleep at his house?”

... Yes

“Did you sleep in his room?”

... Yes.

“Did he drop you off in the morning?”

... Yes.

Then how do you expect anyone to believe nothing happened?

Even if he believed me because I was his sister, what about the other guys? What would they think?

He told me how they used to tease him about me. They would laugh and make side comments but he never understood why. He only recently learned the full story.

Suddenly, everything made sense.

The stares.

The giggles.

The stares.

The sideways looks.

The way some of them would look at me and smile like they knew something I did not.

The times I bumped into some of them and they smiled in a way that made me uncomfortable.

There were even moments I asked about Ken innocently, not knowing I was reopening a joke they had already buried me inside.

No wonder another one of their friends began coming around after Ken disappeared. He was probably coming to try his luck. To see if the story was true. To claim his share of the “easy lay.”

I felt dirty listening to it all.

Dirty for something I never did.

I had respected Ken because of his profession. A paediatrician. A man trusted with children’s lives. I thought that meant something about his character. I thought that meant he had integrity. I was wrong. I did not know he was capable of something so cruel.

He was small. Small enough to destroy a young girl’s reputation just to fan his ego.

I am angry. Angry that my innocence became entertainment. Angry that a lie about me has travelled freely while I lived unaware.

I am angry that my brother carried silent shame because of something I never did.

I wish I could wipe away every disgusting word he spoke about me. I wish I could erase the image he created in their minds. But I can’t.

I wish I could bump into Ken. I do not know what I would say but I know I would want him to feel the weight of what he did. I would want him to understand that words do not disappear after the laughter fades. They stay. They settle in rooms. They reshape how people see you.

And here is what hurts the most:

Time passed. We aged. We built lives. But somewhere, in some memory, I am still that “easy lay” in their minds. Wherever Ken is, I curse his lying lips. Not out of bitterness but because lies like that stain deeply.

A false story can dent a person’s reputation in ways truth struggles to repair. It can sit in the mouths of men for decades. It can become part of your identity without your consent.

And for what?

For applause from friends?

For wounded pride?

For five minutes of validation?

I was a young girl waiting for her future and he turned me into a story.

Going forward, no man, no matter how educated, respected or admired will ever have the power to rewrite my life again.

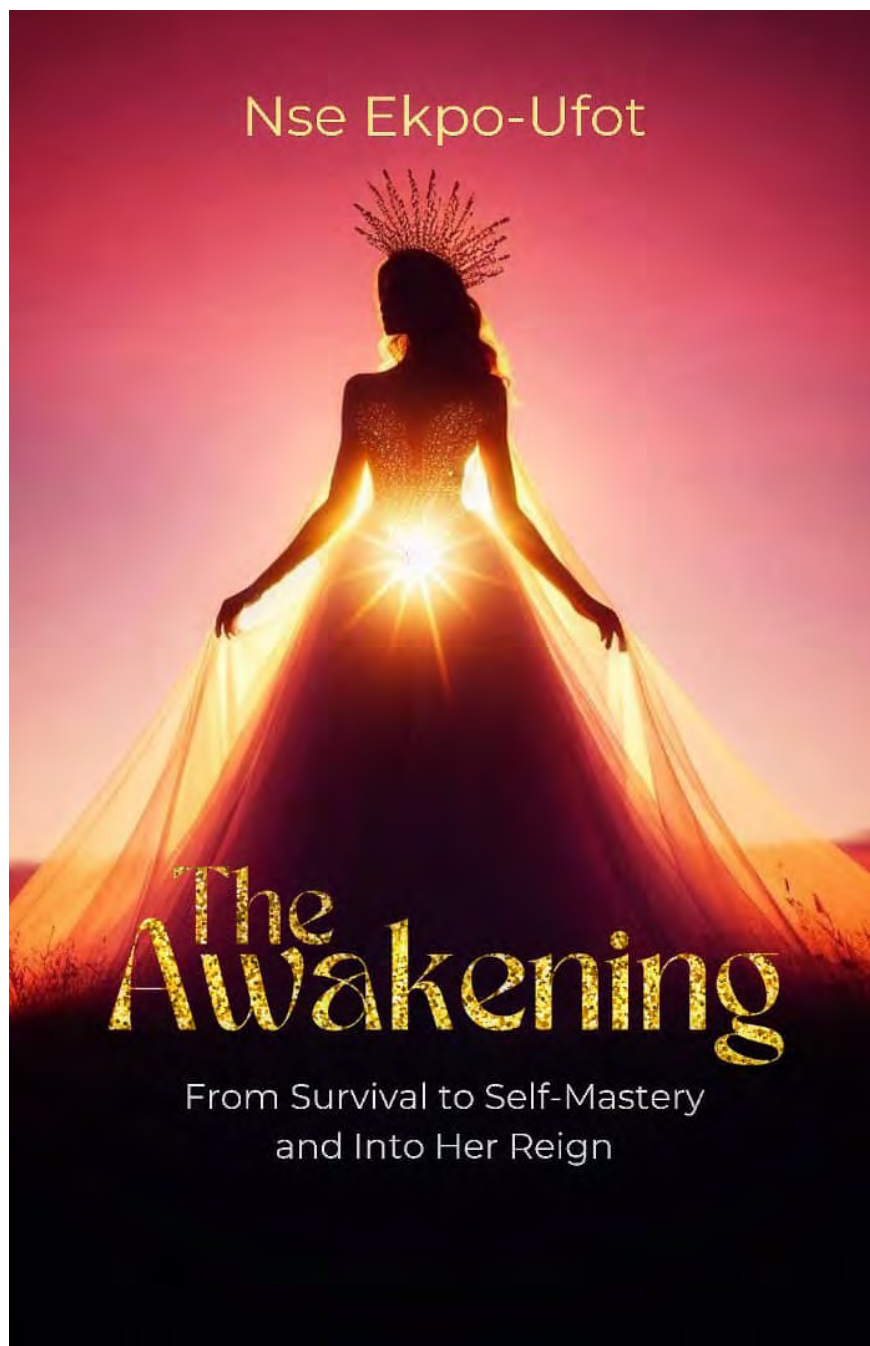


### Udy Osaro-Edobor

Udy Osaro-Edobor is the Content Creator for SoTv (Supernatural Online TV) Nigeria. She is a movie/ scriptwriter, editor, and proofreader.

She has several stories to her credit which she posts for free on her Ebook called Udy’s Chapter. She is currently working on two short movies. Udy is also a wife, mother, and a “serial entrepreneur”.

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When Strength Gets Tired-A Review of Nse Ekpo-Ufot's The Awakening  
Title: The Awakening: From Survival, to Self-Mastery and into her Reign  
Author: Nse Ekpo-Ufot  
Year of Publication: 2025  
Number of Pages: 214  
Category: Memoir

# THE AWAKENING: FROM SURVIVAL, TO SELF-MASTERY AND INTO HER REIGN

TITILADE OYEMADE

There is a kind of tiredness that sleep cannot cure. It is the quiet exhaustion that settles deep within the soul, the kind many women carry while still showing up for everyone else.

In *The Awakening*, Nse Ekpo-Ufot begins with a confession that many women recognise immediately: she was tired. Not slightly tired, and not the kind that disappears after a long weekend. She was deeply tired, the kind of tiredness that builds slowly through years of emotional strain, silent battles, and unspoken disappointments. Yet this book is not about remaining tired. It is about what happens when a woman decides to wake up.

What makes the opening interesting is that the author does not immediately reveal why she feels so exhausted. Instead, she allows the question to linger, quietly pulling the reader into the story. You keep turning the pages, curious to discover what lies behind that powerful admission. Gradually, the story begins to unfold and themes of anxiety, loss, divorce, depression, mental health struggles, friendship, loyalty, sisterhood, and family emerge. These are real experiences that many readers will recognise in their own lives. But *The Awakening* does more than list pain; it shows the journey through it.

The first chapter is so rich that it almost feels like a book by itself. Even before the full story behind the author's struggles becomes clear, the reflections offered are powerful enough to make readers pause and examine their own lives. Throughout the book, Nse Ekpo-Ufot does more than tell her story. She invites the reader into moments of introspection through affirmations and reflective questions, making the experience feel less like reading a memoir and more like a quiet conversation with someone who has been through life's struggles and gained real wisdom.

Another interesting part of the book is the author's love for music. Song lyrics appear throughout the book like emotional companions marking different stages of her healing journey. Readers unfamiliar with some of these songs may even feel tempted to search for them and listen more closely to the words she references. The language of the book itself is refreshingly simple and sincere. There is no attempt to impress with elaborate expressions or dramatic storytelling. Instead, the author speaks plainly about fear, disappointment, pain, and growth, writing with the clarity of someone who has walked through fire and emerged stronger.

The book also uses highlighted boxes to show key messages from the story. For some readers, they may serve as helpful pauses in the story, allowing them to reflect on important ideas. For others, they may simply become memorable insights worth revisiting, while some readers may find them a slight distraction.

What ultimately makes *The Awakening* powerful is the transformation that gradually unfolds. Page by page, readers witness the author's shift, from exhaustion to awareness, from pain to purpose. The woman who began the book weighed down by life's burdens slowly begins to rediscover her voice,

her strength, and her clarity. By the end, it becomes clear that she is no longer the tired woman we encountered at the beginning. She has awakened.

The book gently reminds readers that painful experiences do not have to define the rest of one's life. Instead, they can become the starting point for growth, healing, and renewal. It also reveals an important truth: many people who appear perfectly composed on the outside may be quietly battling their own storms within. This honesty makes the book feel deeply authentic and relatable.

Throughout the pages, the author also shares practical insights that may guide women on the journey toward greater self-awareness and confidence. She emphasises the importance of community, reminding readers never to take for granted those who stand beside them during life's most difficult seasons. Readers who know the author personally may even find their names within the book, as she openly acknowledges those who supported her through her darkest moments, a touching expression of gratitude.

By the time the story draws to a close, the message of the book becomes unmistakable: stop silencing yourself, stop shrinking yourself, wake up and rise. For women seeking healing, clarity, and the courage to reclaim their voice, *The Awakening* offers both reflection and hope.



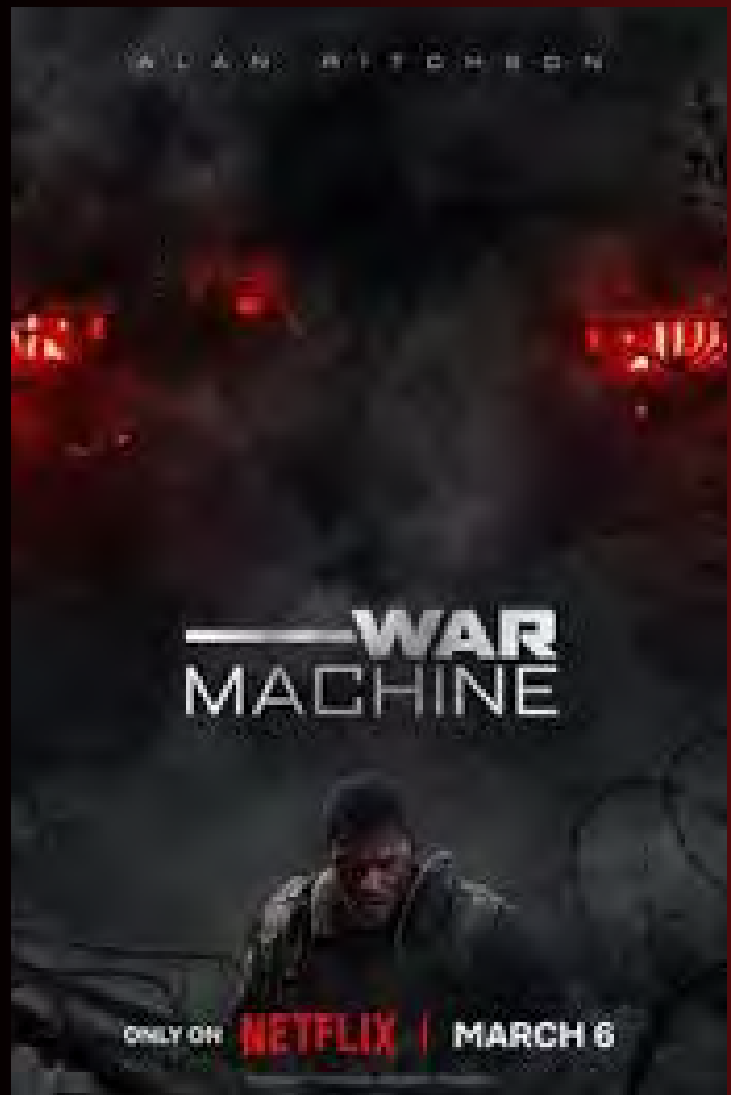
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# WEEKENDER

## MOVIE REVIEW

### WAR MACHINE (2026)

I was super excited when I saw this brand-new action-packed movie. This is my kind of movie, action and suspense from start to finish and they didn't fall short of my expectations. "81" as he was called in the movie "Allan Ritchson" played the lead role, in the first scene we saw how he lost his entire team including his brother and couldn't just forgive himself for it, this led him to constant panics and sleepless nights, this took a toll on his mood and daily activities. He decided to go back to join the "Rangers" as a way to make up for the loss of his brother. At the tail end "81" was almost kicked out for not being a good team player. The Team went for a final training drill in the forest, but what was meant to be a simple drill became a real-life situation that them to fighting for their lives, you will have to check this fantastic movie to see how they fought to save their lives and find out those who made it out alive. The 106m Allen Invasion, action, sci-fi, thriller movie was directed by Patrick Hughes, they featured Alan Ritchson, Stephan James, Blake Richardson, Dennis Quaid, Esai Morales, Jai Courtney, Alex King, Keiynan Lonsdale & many more.



## THE NIGHT AGENT SERIES SEASON 3 (2026)

It seems to be a very sweet and exciting weekend for me as I had the rare privilege of watching back-to-back action movies and I could not wait to bring you the reviews. In this new season of The Night Agent, that has been trending for weeks on Netflix. We saw Peter return again as the lead actor, but this time on a new case and investigation, He will have to work with a journalist from Financial Register, to find out the bad guy, who was behind bringing down a plane filled with hundreds of people. Peter made a deal with a very bad guy, but now this guy keeps coming back demanding for things beyond his jurisdiction. Well, if you enjoyed season 1 & 2, then this will be worth your while, check it out to find out the team members he lost and the numerous lives lost in the process of unveiling the killers. The political series based on books, mysteries, action thriller series was created by Shawn Ryan, Season 3 had 10 episodes of about 55m each, they featured actors like Gabriel Basso, Luciane Buchanan, hong Chau, D.B Wodside, Tola Evans-Akingbola, Sarah Desjardins, Eve Harlow, Phoenix Raei, Enrique Murciano & many more



## TAKERS (2010)

This movie has been popping up on the trending timeline for some weird reasons, after weeks of seeing it pop up, I just had to watch the movie again, because I had forgotten some part of the movie. So if you enjoy action packed movies then this will be worth your while. In this movie a group of 5 friends come up with a beautiful plan on how to rob a big bank and cart away millions of dollars. They strategized and executed the plan and everything was smooth and successful. They are still relaxing and enjoying their loot, when an old friend who just got out of prison, brings them another juicy plan that looked so easy, or so they thought. One last operation so they thought, we steal, share and disappear forever, almost took their lives, only if they had known better they would have aborted that mission. The 107m crime, action movie was directed by John Luessenhop, they featured actors like Matt Dillion, Paul Walker, Chris Brown, Idris Elba, Jay Hernandez, Hayden Christensen, Michael Ealy, T.I., Zoe Saldana, Steve Harris, Jonathan Schaech and many more.



# WEEKEND QUOTES



1

Ask God to teach you how to train; our training methods can no longer match the trending vices

.....WhispersbyTEN

2

When grace is fully matured, you experience restoration and testimonies are on a relay

.....WhispersbyTEN

3

It takes deep love for secrets to be shared. Love HIM!

.....WhispersbyTEN

4

Your prayers are generational treasury. They are not wasted

.....WhispersbyTEN