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Making a career as a filmmaker requires painstaking determination, resilience, and vision. Lawyer turned director, and producer Bolanle Austen-Peters has travelled the tough road to making a successful career in both film and theatre production. This week, Funke Babu-Kufesi speaks to her on her journey into film and theatre, taking a leap of faith from a thriving career in law to follow her passion and dreams.

Society

GCU ALUMNI ASSOCIATION HONOURS OBAIGBENA AND ONYEMA

Recently, the alumni association of Government College of Ughelli, Class of Friends (GCU-CoF), took time to honour some of their members, with the Chairman of Air Peace, Barrister Allen Onyema, conferred with the prestigious Man of the Year Award 2022 and the Chairman of Thisday Newspaper/Arise News Media Group, Prince Nduka Obaigbena, honoured with the 2022 Mariner of the Century award.

Lifestyle & Fashion

Ten Things This Week

Moving Forward

2022 is one of those years that so much is happening so fast, you barely have time to catch your breath. As the year winds down, it's natural to begin evaluating and reassessing goals set at the beginning. Was it a year of high achievement or one of just barely getting by? Not to put anyone under pressure but I believe that waiting till January only means you don't start the year prepared.

First off however, let's talk about the kind of year we have had. I must say it's been quite eventful, in many ways a roller coaster of economic upheaval, political activity and some news cycles that has got everyone in their feelings. A few of my friends I have spoken with have mixed feelings, and even though many of them achieved a lot, some other occurrences have left them somewhat dissatisfied with the state of things.

Some wanted to do better in business, others wanted to lose weight; a few people wanted to be in a new relationship or out of an old job they hate. Let's not even go into the many issues concerning our dear country that dampened the year even more. Someone even said to me that the events of this year have helped clarify what matters most to them and that I believe, is a major win, and perhaps the mindset we need to have going into the new year.

Anxiety about the coming year is natural, so is being dissatisfied about not achieving ones goals in the outgoing year. But here's the good news: anytime is a great time to kick-start change and begin again. Ignore the popular notion that the time to set goals, and resolutions is only at the beginning of a new year. Ignore the temptation to set yourself up for failure, by striking out ambitiously into several new habits all at once and boldly claiming that you will accomplish everything in the next 365 days. As we get ready to close one chapter and begin the next, keep in mind that our perspectives and the meanings we derive from our past can shape our future. Be mindful of the fact that we can always start a new chapter and set new goals. Believe that the next will be your best year, and then make it so.

Love

Konye

EDITOR’S LETTER

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Domestic Violence and Murder

Neem Crowduke

A To Gen z

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Cover Note

Cover Note

Cover Note
HIGHLIGHTS FROM THE WILLIAM LAWSON’S NAIJA HIGHLANDAH GRAND FINALE

Akinwale Awutt emerges first Naija Highlandah, wins N75m and all-expense-paid trip to Scotland.

William Lawson’s blended Scotch Whisky recently concluded its Naija Highlandah campaign at the Grand Finale event that held at The Staples, Union Bank Sports Ground, Adeboye Thomas, Surulere, Lagos.

The event, which was held at Union Bank’s flagship in Lagos, was attended by the brand’s ambassador, Akinwale Awutt, who was named the winner of the first-ever Naija Highlandah competition.

The contest, which was organized by William Lawson’s, featured 15 contestants, with the winner receiving a grand prize of N75m and a trip to Scotland.

The contest was held in partnership with Union Bank, which provided a platform for the contestants to showcase their talents.

The winner was chosen through a series of competitions held at various locations across Lagos State.

William Lawson’s thanked all the participants and organizers for their efforts in making the competition a success.

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MOËT & CHANDON CHAMPAGNE DAY

By Funke Babs-Kuheji

The Global Champagne Day is celebrated every year on the fourth Friday in October; this year it was held on the 28th of October, raising a glass of champagne in celebration of a custom enjoyed for centuries. The global champagne day offers a unique opportunity to honour the celebratory drink and toast to the very Maison that has forged that association: – Moët & Chandon, the Maison chosen in 1748 to supply the French royal court in Versailles. Moët & Chandon, having garnered the love of the world, seamlessly united multiple countries throughout Africa on the day to share in the joy of champagne. Right across the region, Moët & Chandon showcased their reputation for glamour and savoir-fête with eight exclusive gatherings bringing together Friends of the House, celebrities, and dignitaries in honour of the global champagne day. The event, which in Nigeria was held at the rooftop of The Belmonte, a 20-story luxury building on the prestigious Bourdillon Road in the heart of Ikoyi, is one all those who attended won't forget very soon.

Invited guests on arrival were welcomed with champagne cocktails and glasses of champagne for picture-taking inside a carefully curated interactive glitter pod before they were moved to a lavishly set table where a scrumptious three course meal was served by the upscale Kaly Restaurant and paired with some of the prestigious champagnes the Moët & Chandon collection holds. As guests got on with their meals, they were schooled on the history of the house Moët & Chandon and all the champagnes they produce.

Simi Dre and Jimmy played the perfect hosts of the evening on behalf of Moët & Chandon team, engaging guests...
Mixing prints and patterns has to be one of the most fun, stand out trends to try right now, and also, the most difficult. But trust Lisa Folawiyo to 100% pull it off in her latest SS 23 collection. Showing it off at a private well attended fashion show in Lagos, the collection which featured the best of bright colored fabrics, sequins, feathers and more is definitely one of her best yet.

Lisa Folawiyo
Coll 1 2023
Thank you for your participation and contribution.

African SME Immersion
RUNDATABLE DISCUSSION
Hosted by Emerging Businesses and The W Initiative

The Access Bank African SME Immersion Roundtable Discussion brought together financial institutions to develop market engagement for MSMEs across Africa through its support for SMEs that increases the inclusion of youths and women, creates avenues for risk sharing, and allows funding for non-financial services, as well as proposals for technical support.

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Prior to becoming an award-winning producer and director, you had a thriving career as a lawyer who had worked for a reputable law firm and the United Nations. So why Nollywood? How did you get introduced to the industry?

I was introduced to Nollywood by Udoka Cwyka, a movie director who asked me to produce his short film in 2012. Later I fundraised for the post-production of October 1 the movie. That was my introduction to Nollywood. I often am not in your face, so my entry into Nollywood was measured and gradual.

Tell us about your journey thus far. You have said Terra Kulture was birthed out of your love for arts and culture. What was it like for you at the time you started?

I started Terra Kulture as a response to Nigeria’s lack of cultural and artistic spaces. It was not easy at the beginning with the lack of funding for the arts and the need for more skilled staff in the culture space. Over the years, it has morphed into an auction house, a movie and theatre house and a restaurant. Things have changed and are much better now.

So what were your major challenges starting Terra Kulture and your production company, BAP Productions? Any different for women or for entrepreneurs that thrive in Nigeria.

Without basic provisions such as good roads and a stable power supply almost immediately renders entrepreneurial efforts futile. This, in addition to a lack of proper funding, means business almost immediately renders, entrepreneurial efforts are futile. This is still the case. We operate sometimes for years before they can break even, let alone turn a profit. On an industry-specific level, an act example is how one has to build a theatre to access a satisfactory space for putting on our stage plays. This speaks to the breed of entrepreneurs that thrive in Nigeria.

Now that you are fully in the industry, are there challenges peculiar to women in the film industry, especially in terms of directing and producing?

One of the things I’m proud of about this industry is that a lot of women are doing great things. Everyone knows we’re just as creative, business savvy and knowledgeable as anybody else. We’ve all overcome the challenges of executing a vision in a male society and succeeded. Yes, there are challenges, but they’re similar to the problems women in other industries face. Regardless of our work, we are going up against a society that undervalues our contributions and value, but we are persevering regardless.

As a Producer, how involved do you get in the writing of a project?

I’m involved at every stage. I give notes on drafts, and even during the filming, I’m still tweaking and changing things as I see fit. I even develop film ideas and hire a writer to write the script. I am a storyteller at heart, so being involved in every part of the process is very important to me.

Your first theatre production was “Saro”, a huge success. It even went on tour in London and had good ratings. What inspired this production, and what other role, asides from producer and director, did you play in bringing this show to fruition?

Here is a funny story about Saro. Early in the process of cutting my teeth on some creative work, I came up with the brilliant idea to bring musicals to Nigeria. Partly wanting everything to turn out perfect and partly not fully believing in myself as a first-timer, I outsourced the direction of the musical, putting my vision in the hands of others. Needless to say, the execution wasn’t as had visualised it. Nasayers and critics expected me to quit and go home licking my wounds. Most people would. But at that moment, amidst dismay and dejection, I found the drive, strength, and resilience. I dug my heels in and fixed the production. By taking charge, I became the director and redirected every scene step by step until I saw my vision come to life. I became the costume designer, set designer, music coordinator, et cetera. Needless to say, there was a backlash. Firstly being a woman in a male-dominated industry. Secondly, I was perceived as an outsider as a lawyer. Eventually, the musical became a huge success and the springboard for future successful productions.

So far, which will you say is your favourite theatre show you have produced and directed and why?

Based on the story told above, Saro the musical has to be my favourite, as, through the experience of creating it, I learned to take full ownership of my vision. I also learned you could not outsource your creative dream to anyone. Above all, I learned never to quit. Artistically, Death and the King’s Horseman is my favourite. Aesthetically, Fela and the Kaira’s Goddess and Moi Moi the Musical were my most creative work. Strongly, I love my movies equally because they are so different.

You were into theatre production for the longest time before you shifted two years ago to include film production; why and what made you make this move?

Theatre, and movies, my real passion is telling uniquely indigenous stories. This means that with all products we put out and in all services we provide, we have to ensure that we tell uniquely Nigerian stories and promote homemade products. Our restaurant is known for the best Nigerian cuisine served in a space with a beautiful and nostalgic cultural ambience. Our film and stage play productions focus squarely on telling uniquely Nigerian stories taking our culture to the global stage. Our bookshop and gallery is a labyrinths of Nigerian cultural beauty and give an intimate look into society’s psyche.

Also, looking at the landscape of filmmaking in Nigeria, there had been a lack of strong female representation. I felt it necessary for the African girl child to have strong female role models in film and art.

So what’s it been like so far? And Netflix? How did that happen?

My first film was 93 days which I produced. My directorial debut was The Bling Lagosians. Collision course was a great film to work on too. As for Netflix, when you make very good films in terms of both the story and production quality that audiences find appealing, distributors will always come looking for you.
Collision Course was the gateway into your first Netflix original, "Man of God". What was your experience working with Netflix?

Man of God was released before Collision Course. I think this is a mark of the kind of films they are. Collision Course was shot and ready before Man of God but dropped afterwards. Some consider Collision Course controversial as it touches on topical issues plaguing the country. It had to be handled and released with care, which it was. A great mark of a good working relationship is the ability to be of one mind on handling sensitive matters for the benefit of all parties involved.

Having had the feel of both theatre and film, which do you prefer and why?

I love them both equally and differently. Theatre is undisputed in its professionalism and its intensity. It is incredibly demanding. There are no do-overs in theatre; the simplest mistake can be extremely costly. Cast and crew must be adaptive and dynamic. The audience gets a tailor-made experience and is left blown away by experiencing everything live. The film is currently one of the most powerful storytelling mediums. Movies travel all around the globe and are accessed by millions of people in the blink of an eye. Movies rewrite history, tell people’s stories and immortalise their culture forever. According to Netflix, to demonstrate the reach of movies, Man of God did over 6 million views globally within three weeks of release. You can imagine how many people have watched it by now.

What projects do you see yourself involved with in the future, or are you working on anything right now?

I’m committed to telling Nigerian stories on a grand scale. I want to do critically acclaimed projects with commercial success as well as stories with strong messages that have a global impact.

Apart from your production company, you also have an academy called Terra Academy for the Arts (TAFTA). What is the academy about, and who are your prospective students?

I started this initiative to concretise my skills transfer in the arts industry. TAFTA aims to educate young Nigerians in the relevant skills that can make them successful in the creative industry. Prospective students are all young Nigerians, particularly the underprivileged between 18-35.

When was the academy established, and what has been your most outstanding achievement since its inception?

The academy was established in 2021. Our partnership with the Mastercard Foundation has been a big thing for us, and we’re happy to be working with them on this initiative. So far, over 4,000 students have registered for the first cohort. We aim to train 65,000 young Nigerians over five years. Already we have partnered with many local and international schools to develop our technical and business skills curriculum.

What qualification does one need to be a part of this academy?

You need a minimum of a GSCE, and you should be at least 16.

You were recently selected for the prestigious fellowship programme of the Legatum Centre for Development and Entrepreneurship of the Massachusetts Institute of Technology (MIT). This hybrid training will take you and other fellows across select African cities for study tours and coursework in Boston. Tell me, how were you shortlisted, and how do you intend to translate this win to catapult to the next level on your entrepreneurship journey?

This is a huge honour for me. Becoming a fellow of MIT is fantastic because, as an artist, it demonstrates that you can still have academic recognition. It allows me to reflect on my work over the past 19 years and share experiences with other successful entrepreneurs. It encourages other creatives who want to follow my path. To be accepted into the Fellowship, you are nominated by other fellows based on recognition of your work.

Any last word for anyone, especially women who want to pursue a career in film or theatre production and directing?

Go for it. Have a clear voice and a vision, and tell your story boldly. Know your craft. Study and do it. Nothing will prepare you like experience, so start where you can and keep building. Run your race. Invest in time. Rome was not built in a day.

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DANIEL ETIM EFFIONG WINS BEST ACTOR AT THE AFRIFF GLOBE AWARDS.

Daniel Etim Effiong was awarded the Globe Award for Best Actor in Jude Idada’s film “Kola,” received at the Africa International Film Festival (AFRFF) 2022. The psychological thriller Kola tells the story of eight people who wake up in their underwear and find themselves locked in a room. Each one struggled to remember who they were, where they were, and why they were there as they were picked out, one after the other, by an armed man. Their names are all they remember.

Featuring a star-studded cast, the film was written, directed, and produced by Jude Idada with a team of producers including Chiibuzo “Chike” Louis-Okeaya, Ferri D’Ogunsanwo, and Steve Sosuya. From the six nominations received, “Kola” also won the award for Best Screenplay for Jude Idada. There were also nominations for Best Actress Zahrah Balogun, Best Director Jude Idada, and Audience Choice.

AIR PEACE SUSPENDS DUBAI FLIGHT.

Air Peace has announced the suspension of its flight service to Dubai following the government of the United Arab Emirates (UAE) decision to stop issuing visas to Nigerians.

In a statement signed by Air Peace management, the airline said, “We topicals skincare has announced a $10 million financing round led by GAVU Consumer Partners. The 28-year-old founder and CEO, Olamide Olowe, is the youngest Black woman ever to raise more than $2 million in venture funding. Already she was included in the Forbes 30 Under 30 list for 2022 for her previous fundraising of $2.6 million. The fast-growing skincare brand at Sephora, Topicals appeals to Gen-Z consumers through its TikTok and Instagram marketing, eye-catching packaging, and mental health advocacy. Founded in 2020, Topicals saw revenues increase three-fold in 2021. In 2022, the company sold one product every minute.

OLAMIDE OLOWE IS YOUNGEST BLACK WOMAN EVER TO RAISE $10 MILLION IN FUNDING

The award show saw Burna Boy nominated alongside Ayra Starr, Tems, Zuchu and Black Sheriff. Though announced winner, the 31-year-old wasn’t physically present to receive his award. Speaking on the Album, 32-year-old Wizkid has released his fifth album, “More Love, Less Ego.” The 13-track album includes Wizkid’s collaboration with Beyonce, which includes a strategy to foster free speech in our communities. We need to just be good to one another and appreciate life more. So, this album title and even the music is just my own way of making people feel good.”

BALENCIA Fergus has deactivates his Twitter account, losing one million followers should it be permanently deleted. The Paris-based luxury house did not explain its exit from the social media channel, but the platform’s woes under new owner Elon Musk are thought to be the reason. Mr Musk’s vision for Twitter, which includes a strategy to foster free speech in all its forms and having to purchase verification, has shed many of the platform’s users. Recently, large numbers of users have left the platform, including celebrities and model Opi Hadd, and some companies, like General Motors, suspended advertising.

ESCHARBOY TO BUY TOM FORD IN A $2.8 BILLION DEAL

Luxury cosmetics firm Estee Lauder will be buying designer fashion house Tom Ford in a deal worth $2.8bn (52-4tn). The deal would be Estee Lauder’s biggest acquisition to date. The US beauty firm already licenses Tom Ford fragrances and cosmetics and beat off competition from Gucci owner Kering SA to clinch the deal. Tom Ford will remain in his current position as creative director until 2023, at least, the companies announced.

BURNA BOY AND TEMS GET 65TH GRAMMY AWARDS NOMINATION

BURNA BOY WINS BEST AFRICAN ACT AT EMA 2022.

 Nigerian singer Damini Ogulu, known as Burna Boy, has won the ‘Best Africa Act’ award at the 2022 MTV Europe Music Awards. The award show saw Burna Boy nominated alongside Ayra Stan, Masa Keys, Tems, Zuchu and Black Shirt. Though announced winner, the 31-year-old wasn’t physically present to receive his award.

KUDA EXPANDS TO THE UK

Kuda, the money app for Africans, is launching in the UK as part of a major global expansion drive, following a total investment of over US$80 million. In a statement by the company, the launch will, among other things, enable hundreds of thousands of UK-based Nigerians to combat high remittance costs on large transfers, which currently average at eight per cent — significantly short of the UN Sustainable Development Goal target of three per cent.

Kuda Technologies Limited was founded in 2019 by two Nigerians, Babes Ogundeyi and Mauy Mustapha. Its Nigerian business rapidly expanded to become the country’s number one money app, with nearly five million customers.

BEYONCÉ AND JAY-Z ARE THE MOST Nominated Artists in Grammys History.

Pop icon Beyonce has received the most 2023 Grammy nominations with nine in total, putting her in a tie with her husband, rapper Jay-Z, as the most nominated artist of all time. Beyonce and Jay-Z both have 88 nominations in total for the peer-voted music awards. Jay-Z received five 2023 nominations for contributions to Renaissance and DJ Khaled’s song, “God Did.”
DOMESTIC VIOLENCE AND MURDER:
When will enough be enough?

By Yomi Owope

The stories are familiar: loud voices, quarrelling, then violence, tears, and blood. Growing up, most of us knew someone—a neighbour, family member, even a coworker, who was a survivor, victim—or perpetrator of domestic violence. Many were directly exposed to it in their own homes and grew up used to it, becoming perpetrators or victims themselves. In the 1990s, it was normal to see a man slap his wife for her “sharp mouth” as a type of discipline, like she was one of his children. And no one interfered because, well, it’s a domestic affair. The children are perpetrators under daddy’s with little control and will grow up scarred by the experience. Today, one often hears how a childrenl was taught to teach his little sister a lesson for being rude or taxi drivers threatening violence against women because “I got your type for this.”

Gender-based violence is not an easy thing to deal with under any circumstance. And even though men have seen their share of violence against their persons by their significant other, there is no doubt that more than 95% of reported cases clearly show that women are usually the victims. It is not only a Nigerian problem, in countries like South Africa and India, rape and other forms of violence against women are prevalent, with nearly 30% of men admitting to being perpetrators of the crime and only a tiny fraction made to face the consequences.

Back home, the entire country was spurred to action when the 36 governors of the federation jointly declared a state of emergency against domestic violence under the COVID-19 pandemic in June 2020. It was in response to recorded incidences of several girls and young women being raped, assaulted and murdered under diverse circumstances at home, school, work and in the community. Colleagues—often seek victims themselves—knew their voices to the growing movement, as did witches of governors and clergy, who organized protests online and on the streets. It helped redirect national consciousness towards violence against women; activism was driven with the behaviour in the home should no longer be seen as an afterthought. It’s what is happening to women across the country with very little on the actual state of things—until seldom.

The Lagos State Domestic and Sexual Violence Agency said in June this year that 2,334 cases of domestic violence and four deaths were recorded in the state in just six months. This is in a State with strong violence against persons laws, with a fair record of arrests and prosecution. Imagine the number of unreported cases and the country? While it is a form of support to declare #TheGoalOfOurMach, our courage should go beyond social media and translate to concrete action. In cases which end up in the death of the woman, it is usually common knowledge with family members, neighbours and coworkers that she was being abused. Perhaps it is time for early intervention mechanisms to protect victims and save lives because often, when cases arrive on Twitter, it is either too late, or irremovable damage may have been done in the form of mental trauma and emotional distress.

During the pandemic, the UN referred to domestic violence, specifically intimate partner violence, as a shadow pandemic. Today, this approach to dealing with the issue of violent behaviour in the home should no longer be discussed in hushed tones. Activists already working in this area should receive greater assistance to confront the social media through funding and establishing a stronger presence in local communities. Survivors and people living through the nightmare of domestic violence and abuse should not find it too difficult to seek help. A situation where a battered woman arrives at a temporary shelter, and cannot access services that will help her stand on her own two feet must return to her abuser because she has nowhere else to go, is quite horrifying. It makes redundant the every view of the intervention in the first place.

We need an end-to-end solution for survivors and victims. It should be a comprehensive programme that addresses their physical and mental health and provides an emotional safety net for as long as they require. This is not too much to ask if we will record declines in the number of domestic violence incidences in our country. Victim blaming should cease, including in cases where the woman is reluctant to leave her abuser. Instead, more investment should go into counseling and other professional services, including garnering data and sharing same with collaborating agencies. We should learn what countries like Canada and the Scandinaviavians— with their low prevalence of domestic violence—are doing right, then try and adapt the same at home.

Specifically, it has been discovered that countries with higher gender equality quotas fare better and have low rates of domestic violence. This means that the more women feel empowered, the better they will do all round, and men are less likely to abuse them. This is what it comes down to; education and economic empowerment of women; it comes down to enforcing existing laws against gender-based violence and expanding intervention programs that protect women long term. It also means putting into practice the right and support the right of men who control those institutions. Religious bodies, the corporate sector and government should have specific gender violence policies as part of their set-up, not as incidentals, not as an afterthought. It is what is happening to the first people we know and see every day. Let us treat it that way, with the urgency it deserves.
NKEM ONWUDIWE

What inspired Her Network?
Her Network was inspired by my desire to see more women coming together to support one another (Bridging the gap between women). At the time, “You can’t sit with us” was the order of the day. You see, at the time, I attended so many conferences and events where one thing that was consistent across boards is that the people who were battling for my attention to participate in the event seemed so far away and unreachable. As I attended more and more of such gatherings, my desire to change the narrative grew stronger, and one day, I decided to start building a platform that would create a restricted, classist, or one-sided community.

So, what’s your ultimate goal?
To positively impact and transform lives through events and online connection, creating women’s economic and digital content Her Network produces.

I imagine it wasn’t easy to build an online-based community of women. How did you go about it?
What were your biggest challenges and lessons?
Her Network isn’t an online-based community. We have various forms through which the participation of women online or offline is achieved. From our mixers to chats and other curated events for female entrepreneurs and trailblazers. Technology has also helped us reach more women across diverse sectors in Nigeria.

Tell me about Her Summit; will it be an annual event?
That’s the plan! Lol. Her Summit will vary year on year to bring together all sorts of people and connect with and learn from young female leaders, entrepreneurs, and activists who are catalysing change in their various sectors, from entrepreneurship to tech and more. When they say that young people will be the leaders of tomorrow, they are not kidding! The world is filled with so much superficiality, and we are raising Queens in a world where you have no control over what values society will try to inculcate in her, no matter how strong her fundamental upbringing may be.

How can the place I’m trying to be, be less rewarding or exciting than the rough and long road it took to get there?
Life is about the journey, not the destination. It’s useless for self-help, as a “get-yourself-back-up” if you don’t accomplish a goal. It’s on “Every” “To Love Live” list ever made. As oversimplified as it seems, many sisters of “meaning” have found that this lady called life is indeed about the journey.

Tell me about the journey in life that has been injected into my mind for as long as I can remember. Like every other kid, I only managed to achieve two. However, we can promise that you will feel less sorry down, you only managed to achieve two “inserts crying emoji”.

How can we make the most of the rest of 2022?
In a nutshell, some things will have to be carried over to 2023.

By Bukola Amobaye

HOW TO MAKE THE MOST OF THE REST OF 2022

NKEM ONWUDIWE

“Which is more important,” asked Big Panda, “the journey or the destination?”

“The company,” said Tiny Dragon.

How will you make use of the remainder of this year?
We have three goals we would like to achieve before the year is through.

1. We’re sure we are all on a journey. A voyage to find out what our true desires are. It’s going to be a long and arduous trip, so you need to make sure you’re comfortable. It’s not going to be easy, and you’re going to have to make some tough decisions.

2. Every woman’s journey is different. This is also something I strongly believe. As women, I believe that in this life we have individual roads paved out for us. Like a plane, not everyone flying with you is going to the same destination — even if you arrive together. While it may be easier for some to get to their destination, some people have connections and the empowerment/absorption of all women and girls.

3. You can be the change you wish to see in the world. It may be a cliché but through the planting of power seeds for women in our society, we believe that the percentage of female representation in parliament will increase, and the empowerment/elevation of all women and girls.

In conclusion, Her Network is a platform that-values inclusivity, diversity, and equality, promoting women to take advantage of every opportunity. We aim to bridge the gap between women by creating a community that values inclusivity, diversity, and equality. Through our various initiatives, we strive to empower and support women in all aspects of life.

1. We have found that in some cases, all people needed to be pro-
2.vided to the next level was to be in the same room with them. We have wished to connect with for a long time and to be given the opportunity to connect with such persons on a one-on-one level.

1. One example is our Dinner with Her Challenge at the annual festival. Her Network, with the support of Onitsha by Middleclass, provided resources to some female baritones to sup-
2.port their ambition and passion for baritoning.

1. Are there any policies you believe the government can implement to support female inclusion?
2. There are many, but I’ll focus on implementing a gender balance policy, particularly in terms of increased female representation in parliament. The percentage of female representa-

1. tion in parliament is depressing low, and this is not due to a lack of qualified women to fill these posi-
2. tions but rather to the sentiments surrounding the implementation of this policy.

1. What are our male legislatures and legislators afraid of Her Network strongly advocates for SDG 5, which focuses on gender equality and the empowerment/elevation of all women and girls.

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1. What are our male legislatures and legislators afraid of? Her Network strongly advocates for SDG 5, which focuses on gender equality and the empowerment/elevation of all women and girls.

1. How can we make the most of the rest of 2022?
2. In a nutshell, some things will have to be carried over to 2023.

1. We have three goals we would like to achieve before the year is through.

1. 1. We’re sure we are all on a journey. A voyage to find out what our true desires are. It’s going to be a long and arduous trip, so you need to make sure you’re comfortable. It’s not going to be easy, and you’re going to have to make some tough decisions.

1. Every woman’s journey is different. This is also something I strongly believe. As women, I believe that in this life we have individual roads paved out for us. Like a plane, not everyone flying with you is going to the same destination — even if you arrive together. While it may be easier for some to get to their destination, some people have connections and the empowerment/absorption of all women and girls.

1. You can be the change you wish to see in the world. It may be a cliché but through the planting of power seeds for women in our society, we believe that the percentage of female representation in parliament will increase, and the empowerment/elevation of all women and girls.

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YOU TOO CAN BE ONE OF THE LUCKY WINNERS OF GIDIGBA PRIZES AS THE JOY SPREADS ALL OVER NIGERIA.

THE MORE YOU RECHARGE, THE GREATER YOUR CHANCES.

DIAL *611# TO ENTER

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