CREATIVE BUSINESS ACADEMY FOR AFRICA

THE 2027 CURRICULUM · #CBA2027

140 Classes. 11 Courses. One Year.

The complete curriculum of the Creative Business Academy for Africa — every class, with its learning outcomes · in English, French, Portuguese & Swahili

Talent is everywhere. The business is the difference.

#CBA2027 #WhyCBA #TalentIsEverywhere

A programme of the Creative Talent Foundation, facilitated by CIIFA Limited · Lagos, Nigeria · cbaforafrica.org

The 2027 Curriculum — the full breakdown

This is every class in the CBA for Africa 2027 business curriculum — **140 classes across 11 courses**, delivered in **four languages** (English, French, Portuguese and Swahili), with the learning outcomes for each class stated up front. You specialise in one School's vertical track, then every student shares the Integrated Core.

Every class is built to one production standard: Learning Outcomes → taught sections → micro-quizzes → a Class Test → an applied Assignment. You don't just listen — you're scored, and you apply it.

SCHOOL / CORE	COURSES	CLASSES
School of Music Business (MBA)	C1 Navigating the Core · C2 The Sonic Canvas · C3 Transmedia	**43**
School of Film Business (FBA)	C1 The Cinematic Ecosystem · C2 Managing the Creative Process · C3 Transmedia	**38**
School of Fashion Business (FAB)	C1 The Fashion Ecosystem · C2 Managing the Value Chain · C3 Transmedia	**39**
The Integrated Core (IC) — shared	C4 Sustainable Ventures · C4B Wellbeing · C5 The Professional Entrepreneur · IC6–IC11 industry briefings	**20**
	Total	**140**

The IC6–IC11 briefings (Digital Identity · Financing Creative Work · Collective Power · Data & Analytics · Creative AI · Pan-African Trade) are lighter, just-in-time industry-navigation sessions threaded May–October, so classroom time never competes with your real capstone work. Beyond this business curriculum, the academy also runs the **Talent Programme** (22 sessions for signed artists, designers and directors), **12 practitioner workshops** and **3 practical craft camps**.

MBA · 43 CLASSES

School of Music Business

MBA1 — Navigating the Core · 25 classes

MBA1.1 · INTRO TO MUSIC BUSINESS IN AFRICA

MBA1.1.1

African Music Industry History

- Trace the **roots of African popular music** — griot tradition, highlife, juju, Afrobeat — and explain why these traditions still shape today's business.
- Describe how the **major-label era** of the 1970s–80s structured ownership, distribution and revenue for African artists, and who held the power.
- Explain how the **digital and streaming turn** dismantled old gatekeepers and changed who could build a music business.
- Map **today's global Afrobeats/Amapiano moment** and identify the key stakeholders capturing value in it.
- Position themselves, as the business minds behind the talent, within this historical arc — learning from what each era got right and wrong.

MBA1.1.2

Entrepreneurship in Music

- Define **music entrepreneurship** and distinguish the entrepreneur (who owns and bears risk) from the employee or freelancer.
- Identify the main **company types** in the music business — record label, management company, publishing company, and services company — and what each one sells.
- Match a **revenue/business model** to each company type and explain how it makes money.
- Apply the **entrepreneurial mindset** required to build a venture in the African market's specific conditions.
- Begin choosing the company structure that fits their own House, talent and resources.

MBA1.1.3

Music & The Economy

- Explain how music functions as a genuine **economic sector**, not merely entertainment, and how it contributes to **GDP**.
- Describe the range of **jobs and livelihoods** the music value chain creates beyond the artist.
- Connect music to **tourism, exports and "soft power,"** and explain how a sound earns foreign income for a country.
- Identify the **barriers** that suppress music's measured economic contribution across Africa and how they are being addressed.
- Position their own House as a participant in — and beneficiary of — music's economic footprint.

MBA1.1.4

Finance Basics

- Keep basic **bookkeeping** for a music business — recording income and expenses so the money is always known.
- Distinguish **cash flow** from profit and explain why cash flow kills more music businesses than anything else.
- Understand the **tax obligations** of a music venture and why operating formally protects the business.
- Apply sound **resource management** — separating money, budgeting projects, and pricing to leave a margin.
- Begin building a simple financial system for their own House, tied to a real talent's project.

MBA1.2 · INDUSTRIES OF THE MUSIC BUSINESS

MBA1.2.1

Publishing & WIPO Connect

- Distinguish the **two copyrights** in every released song — the composition (musical work) and the sound recording (master) — and identify who owns each.
- Explain how **publishing** works: songwriter and publisher shares, splits, and the major royalty streams (performance, mechanical, sync).
- Describe the role of **PROs/CMOs** (such as MCSN and the former COSON) in collecting and distributing royalties on behalf of rights holders.
- Use **WIPO Connect** as a *simulated PRO* to register a musical work, attach contributors, and record splits — understanding that real registration is the creator's own choice of society.
- Read and complete a basic **split sheet** so that every collaborator's share is documented before money moves.

MBA1.2.2

Recording Industry

- Explain the role of **A&R** (Artists & Repertoire) in finding, developing and shaping recording talent.
- Describe the modern **recording chain** — from a DAW session to a finished, mastered file ready for release.
- Define the **master** as a commercial asset and explain why master ownership sits at the centre of every recording deal.
- Distinguish a **label deal, a distribution deal, and the independent path**, and weigh the trade-offs of each.
- Map how a recording moves from the studio to listeners through **distributors and DSPs** like Spotify, Audiomack and Boomplay.

MBA1.2.3

Live Music Industry

- Map the **live music value chain** — artist, agent, promoter, venue, ticketing — and explain who carries risk and who earns where.
- Explain the **promoter's economics**: guarantees, deposits, the deal structure, and why promoters can win big or lose badly.
- Describe how **ticketing** works and why pricing, allocation and fraud control decide a show's profitability.
- Identify the **regulations and logistics** — permits, security, sound limits, visas, payouts — that make or break a live event in African markets.
- Analyse the **"Detty December"** live economy as a case study in seasonal, diaspora-fuelled live demand.

MBA1.2.4

Interactive Industry

- Define the **interactive music industry** and distinguish it from passive listening (streaming) and live performance.
- Explain how **gaming** has become a major music platform — sync placements, in-game performances and virtual concerts.
- Describe **VR/AR and immersive** experiences and the new revenue and engagement they create for artists.
- Explain the **metaverse** as a persistent virtual space and assess its real (versus hyped) opportunities for African music.
- Identify the **rights, licensing and access** issues an African artist must navigate to participate in interactive platforms.

MBA1.2.5

AI & Blockchain

- Explain the main ways **AI** is used in music — creation, production tools, and analytics — and the rights questions each raises.
- Define **blockchain, smart contracts and NFTs** in plain terms and distinguish genuine use from speculation.
- Describe how **on-chain rights and royalties** could make ownership and payments transparent and automatic.
- Apply a **sober, real-use lens** to separate durable value from hype in both AI and blockchain.
- Identify the **African opportunities and risks** of these technologies, including access, fraud and regulation.

MBA1.3 · TALENT MANAGEMENT & A&R

MBA1.3.1

Artist Management

- Define the **role of an artist manager** and distinguish it from that of a label, a booking agent, or a hype-man entourage.
- Explain the manager's **fiduciary duty** — the legal and ethical obligation to put the artist's interests first.
- Read the core clauses of a **management agreement**: term, scope, commission, sunset, and key-person provisions.
- Calculate and reason about **commission** — what it covers, what it excludes, and why the standard rate exists.
- Build a basic **career plan** for an artist, sequencing development, release and revenue across a 12-month horizon.

MBA1.3.2

Managers & A&Rs

- Define the **A&R function** (Artists & Repertoire) and explain what "developing repertoire" actually means.
- Distinguish the **manager's** career-wide remit from the **A&R's** creative-development remit, and map where they overlap.
- Describe core **talent-development strategies** — catalogue building, the right features, producer matching and release cadence.
- Explain how a manager and A&R **collaborate** through an artist's development cycle without stepping on each other.
- Apply development thinking to plan an artist's **repertoire** over a release campaign.

MBA1.3.3

Talent ID & Evaluation

- Describe modern **talent scouting** channels in Africa — from open mics to TikTok and streaming dashboards.
- Build a structured **evaluation framework** covering talent, work ethic, identity, audience and business potential.
- Balance **data and instinct** in talent decisions, applying Course 6's signal-vs-noise discipline to avoid hype traps.
- Read the key **signals** that distinguish a real prospect from a viral accident.
- Make a defensible **advancement decision** — sign, develop, watch, or pass — and justify it.

MBA1.3.4

Artistic Identity

- Define **artistic identity** and explain why it, not a single song, is what builds a durable career.
- Identify and describe an artist's **core audience** — the specific people who form the foundation of the fan base.
- Articulate an artist's **brand DNA** — values, story and personality that make them recognisable and ownable.
- Shape a coherent **sonic and visual identity** so an artist is recognisable in three seconds.
- Audit an artist's identity and diagnose gaps between who they are, what they make, and how they show up.

MBA1.4 · IP & CONTRACTS

MBA1.4.1

Copyrights & PRO Simulation

- Distinguish the **two copyrights in every recording** — the composition (the song) and the master (the recording) — and identify who owns each.
- Explain how copyright **arises and is registered**, including the role of the Nigerian Copyright Act 2022 and national copyright offices across Africa.
- Describe what **PROs and CMOs** do — collecting and distributing performance, mechanical and neighbouring-rights royalties — and how an artist chooses a society.
- Identify the **core metadata** (ISRC, ISWC, splits, IPI) that makes a work payable, and why missing metadata means missing money.
- **Register a catalogue's metadata** on a partner CMO / WIPO Connect platform as a hands-on simulation.

MBA1.4.2

Contracts I

- Distinguish the **three foundational music agreements** — recording, publishing and management — and what each one transfers or licenses.
- Read and interpret the **anatomy of a deal**: parties, term, territory, grant of rights, and the obligations of each side.
- Explain **royalties, advances and recoupment**, and why an advance is a loan against future earnings rather than free money.
- Identify **danger clauses** common in African deals — perpetual terms, worldwide rights for nothing, cross-collateralisation — and negotiate them.
- Apply these concepts to evaluate a real recording, publishing or management agreement on behalf of a House company's talent.

MBA1.4.3

Contracts II

- Explain how **licensing** works — granting permission to use a copyright while retaining ownership — and the main licence types in music.
- Structure a **sync licence**, identifying the dual clearance needed (master + composition) and how fees and splits are set.
- Describe **sub-publishing** and how an African catalogue collects income across foreign territories.
- Outline **merchandising and distribution agreements**, including digital distribution, aggregators and revenue splits.
- Negotiate and document **splits** correctly using split sheets, ensuring every collaborator and licence is payable.

MBA1.4.4

IP Valuation

- Explain why a music **catalogue is a financial asset** that produces a measurable, recurring income stream.
- Identify the **value drivers** that make one catalogue worth more than another — recurring revenue, decay, ownership clarity, and diversification.
- Apply the **multiple-of-earnings** approach, using NPS / annual income and a multiple to estimate a catalogue's value.
- Describe the **income (DCF)** and **market-comparable** approaches at a foundational level.
- Connect valuation to **financing** — how a valued, owned, clearable catalogue becomes collateral and a fundable asset.

MBA1.5 · BRANDING & MARKETING

MBA1.5.1

Music & Brand Marketing

- Define what an **artist brand** is and explain why a music venture is a brand long before it is a catalogue of songs.
- Articulate an artist's **brand DNA** — values, story, sound, look and promise — as a deliberate, written foundation rather than an accident.
- Apply **positioning** to carve a defensible space in a crowded market, distinct from "being everywhere for everyone."
- Evaluate **brand partnerships and endorsements** (telcos, beverages, fintech) as two-way value exchanges, not just free money.
- Begin building a **brand brief** for themselves or an artist they manage that a partner could read and immediately understand.

MBA1.5.2

Artist Strategic Planning

- Map an artist's **long-term career** as deliberate phases rather than a series of disconnected releases.
- Set **strategic goals** that are specific, sequenced and tied to the artist's positioning, not vague ambitions to "blow."
- Design **rollout phases** — from groundwork to peak to consolidation — that build momentum instead of spending it.
- Build a **release calendar** that paces singles, EPs, albums and content around real industry seasons.
- Explain the **360 strategy** — how recording, live, brand, publishing, merch and content reinforce one another.

MBA1.5.3

Marketing Strategy

- Build a **campaign rollout plan** that turns a release into a coordinated push rather than a single post.
- Distinguish the marketing demands of a **single, an EP and an album**, and scale the campaign accordingly.
- Combine **"street and stream"** — physical, grassroots presence with digital streaming momentum — into one strategy.
- Design a balanced **channel mix** across radio, DSP editorial, influencers and press, matched to the audience.
- Build a realistic **campaign budget** that allocates limited money to the moves that move the needle.

MBA1.5.4

Social & Digital

- Build a **content strategy** that turns an artist's brand into a steady stream of posts people actually watch and share.
- Select a deliberate **platform mix** (TikTok, Instagram, X, YouTube) matched to the artist's audience and goals.
- Explain the **algorithm reality** — what platforms reward — and create with it rather than against it.
- Decide when to use **paid versus organic** reach, and how the two work together in a release.
- Design **fan engagement** that converts passive viewers into a loyal, activated community.

MBA1.6 · EVENT PLANNING & TOURING

MBA1.6.1

Event Planning

- Build a realistic **event budget** for an African show, separating fixed costs, variable costs and the contingency line.
- Evaluate and secure a **venue**, and identify the **permits and approvals** a live event needs in a typical African city.
- Assemble and brief the right **vendors and production** — sound, lighting, staging, power — against the demands of the show.
- Produce a clear **run-of-show** that sequences the event minute by minute and aligns every team to it.
- Conduct a basic **risk assessment** and build the safeguards that protect the audience, the artist and the promoter's money.

MBA1.6.2

Live Events Practice

- Run a professional **load-in and day schedule**, sequencing crew, soundcheck and doors so the show is ready on time.
- Operate the **stage management** function — comms, cues and call times — that keeps a live show moving.
- Direct **crew and security** effectively, managing access control, crowd flow and the front-of-stage barrier.
- Execute **contingencies** in real time — power loss, an injured patron, a late artist, a crowd surge — without losing the show.
- Apply **crisis-simulation thinking** to a live event so the team responds from a plan rather than panic.

MBA1.6.3

Touring in Africa

- Design a sensible **tour route** across African markets, sequencing cities to minimise cost and maximise momentum.
- Plan cross-border **logistics** — transport, equipment, freight and accommodation — for a multi-city African tour.
- Navigate **visas, work permits and immigration** realities for artists and crew moving between African countries.
- Manage **security and health** risks on tour, adapting to the conditions of different markets.
- Understand the **practical realities** — currency, connectivity, reliability, local partners — that make or break an African tour.

MBA1.6.4

Touring Revenue

- Explain why **live and touring** is the largest income line for most African artists, and what drives that.
- Build the core **ticketing** revenue model — pricing tiers, capacity and the deal structures behind a show.
- Stack the **secondary revenue lines** — merch, VIP packages and sponsorship — on top of ticketing.
- Read and run a promoter **settlement**, understanding guarantees, splits, deductions and the artist's net.
- Use the **Detty December** phenomenon as a case study in concentrated, high-value African live demand.

MBA2 — The Sonic Canvas · 16 classes

MBA2.1 · MUSIC CREATION

MBA2.1.1

Songwriting

- Identify and use the core **building blocks of song structure** — verse, pre-chorus, chorus, hook and bridge — and explain what each one is *for*.
- Define the **topline** and explain the working division of labour between the producer's instrumental and the writer's melody-and-lyric.
- **Write to a brief** — translating an artist, mood, tempo and market into deliberate creative choices rather than waiting for inspiration.
- Explain the **hook-first reality** of Afrobeats and Amapiano and structure a song so the hook arrives early and lands hard.
- Produce a **demo** that communicates the song clearly enough for an artist, A&R or producer to say yes.

MBA2.1.2

Lyric Composition

- Define a song's **theme** and write lyrics that serve one clear idea instead of scattering across several.
- Use concrete **imagery and detail** to make a lyric felt rather than merely stated.
- Apply **rhyme and meter** deliberately — knowing when to land a rhyme, when to break one, and how a line sits in the pocket.
- Use **code-switching, pidgin and local-language** lyricism as a craft tool, not a gimmick, to widen reach and sharpen feel.
- Build toward the **memorable line** — the quotable phrase that outlives the song.

MBA2.1.3

Melody & Harmony

- Explain what a **melody** is and apply the simple tools — contour, range, repetition and rhythm — that make one sing.
- Understand **scales and keys** well enough to write a melody that fits a beat and stays singable.
- Build basic **chord progressions** and explain how harmony creates the emotional bed a melody rests on.
- Use **call-and-response** and the role of **percussion and the log-drum** as melodic and structural forces, not just rhythm.
- Diagnose what makes a melody **"stick"** — and engineer for it deliberately.

MBA2.1.4

Collaborative Songwriting

- Explain how **writing rooms and camps** work and what a writer is actually there to deliver.
- Navigate the **producer–writer–artist dynamic** and find their useful role in a crowded room.
- Apply **splits etiquette** — agreeing and documenting contributions fairly before leaving the session.
- **Give and take feedback** in a way that improves the song without damaging the room.
- Understand **African camp culture** — the Mavin, Mr Eazi / emPawa and similar models — and how to be the writer who gets invited back.

MBA2.1.5

The Business of Songwriting

- Distinguish the **two copyrights** in every song — the composition (the writing) and the master (the recording) — and identify which one songwriting income flows from.
- Explain the main **songwriter and publishing income streams**: performance, mechanical, and sync royalties, and how a publisher and a PRO fit in.
- Complete a clean **split sheet** and explain why agreeing splits *in the room* protects every writer's asset.
- Describe how accurate **credits and metadata** turn a song into a findable, payable, sync-ready asset.
- Treat a **writer's catalogue as an appreciating asset** that can be valued, leveraged and one day sold — tying back to MBA1.4 (IP & Valuation).

MBA2.1.6

Sonic Signature

- Define a **sonic signature** — the recognisable sound-fingerprint that lets a listener identify an artist or producer within seconds — and explain why it is an asset.
- Identify the **building blocks of a signature**: signature ad-libs, producer tags, sonic palette, vocal texture and recurring sonic motifs.
- Analyse real African signatures (Don Jazzy/Mavin, Sarz, P.Priime, Burna's "ye") and explain *what specifically* makes each instantly recognisable.
- Balance **consistency against evolution** — staying recognisable while still growing — without losing the signature.
- Begin building a deliberate sonic signature for themselves or an artist they work with, tying back to MBA1.3.4 (Artistic Identity).

MBA2.1.7

Advanced Vocal Training

- Apply the **foundations of vocal technique** — breath support, pitch accuracy and tone — and explain why breath is the engine of the voice.
- Use **ad-libs and melisma** as expressive, controlled tools rather than accidental decoration.
- Record vocals well by managing **mic technique, gain, room and comping** for a clean, usable take.
- Protect the instrument through deliberate **vocal health** — warm-ups, hydration, rest and avoiding strain.
- Distinguish technical skill from **finding the artist's voice**, the distinctive vocal identity that connects to MBA2.1.6 (Sonic Signature).

MBA2.2 · MUSIC RECORDING

MBA2.2.1

The Artist Life Cycle

- Map an artist's career across the five stages of the **life cycle** — discovery, development, breakthrough, establishment, and catalogue/legacy.
- Explain what the **business team** actually does at each stage, and how its job changes as the artist grows.
- Describe how **investment and risk** move across the cycle, and why the riskiest money is spent earliest.
- Recognise the **failure points** at each transition — where artists and teams most often stall or collapse.
- Begin placing a real or managed artist on the cycle and naming the next stage's priorities.

MBA2.2.2

PRACTICAL — Writers & Artists Camp

- Plan a **writing/recording camp** end-to-end — its goal, brief, dates, venue, rooms and budget.
- **Pair** writers, producers and artists into rooms that produce, and run a daily **run-of-show**.
- Set and manage **output targets**, and run **splits-on-the-day** so ownership is clean before anyone leaves.
- **Select the best records** from a camp's output and plan what happens to them next.
- Anticipate and solve the operational problems behind the **"Camp Logistics Crisis"** Curve-Ball.

MBA2.3 · AUDIO ENGINEERING

MBA2.3.1

Intro to Audio Engineering

- Explain **signal flow** — how sound travels from a source through the studio chain — and why understanding it is the foundation of every engineering decision.
- Identify the core links in the **studio chain** (mic → interface → DAW → monitors) and the job each one does in a budget African home setup.
- Apply correct **gain staging** so a recording is loud enough to be clean but never clipping, using the laptop-and-interface rigs most students actually own.
- Choose sensible **sample rate and bit depth** settings and explain the trade-offs for storage, CPU and quality on a modest machine.
- Describe the **role of the engineer** as both a technical operator and a creative collaborator who serves the song and the artist.

MBA2.3.2

Recording Techniques

- Distinguish **condenser and dynamic microphones** and choose the right one for vocals, sources and rooms in a budget African studio.
- Apply correct **microphone placement** — distance, angle, pop protection — to capture a clean, professional vocal at the source.
- Build the **Afrobeats vocal stack** — lead, doubles, harmonies and ad-libs — and record each layer with intention.
- Use **comping** to assemble one perfect performance from multiple takes, and set up a **headphone mix** that helps the artist sing in time and in tune.
- **Treat an untreated room** cheaply and effectively, controlling reflections so a bedroom records like a booth.

MBA2.3.3

Mixing Fundamentals

- Build a mix from **balance first** — setting relative levels — and explain why this is the foundation every other tool serves.
- Use **EQ** subtractively and additively to give each element its own space and clear muddiness from a crowded mix.
- Apply **compression** to control dynamics and glue elements, understanding threshold, ratio, attack and release in plain terms.
- Place elements in space with **panning, reverb and delay**, creating width and depth without washing out the mix.
- Balance the **Afrobeats/Amapiano low-end and drums**, and use **reference mixing** to keep a home mix translating to real-world speakers.

MBA2.3.4

Mastering Basics

- Explain what **mastering** is and is not — the final polish and translation stage — and how it differs from mixing.
- Understand **loudness and LUFS** for streaming, and target levels that sound competitive on Boomplay, Spotify and Audiomack without crushing the music.
- Use a **limiter** correctly to raise loudness transparently while protecting against distortion at the ceiling.
- Apply gentle **EQ polish** and prepare correct **file formats** for distribution and delivery.
- Judge **when to master themselves and when to hire a mastering engineer**, making a sound budget decision for an African release.

MBA2.3.5

Studio Protocol

- Conduct a professional studio session with **disciplined etiquette** — punctuality, communication, and respect for the room — that artists and producers want to rebook.
- Build and maintain a **clean session and file-management system** — consistent naming, folder structure, and version control — so any project can be found, reopened, or handed off without confusion.
- Implement a reliable **backup and archiving routine** that protects sessions against drive failure, theft, and power loss — the realities of an African studio.
- Export correct **stems and track-outs** for mixing, mastering, sync, and remix, and explain why bounced stems are the engineer's most-requested deliverable.
- Connect day-to-day **workflow discipline** to the engineer's reputation and repeat business, tying technical professionalism to Course 6 (Reputation).

MBA2.3.6

DAW Proficiency

- Work **fluently inside a DAW** (FL Studio, Logic, Ableton or Pro Tools) — navigate, record, arrange, and edit without the tool slowing the idea down.
- Build and use **session templates and keyboard shortcuts** to start every project fast and work at the speed of thought.
- Decide intelligently between **stock plugins and third-party plugins**, and justify why stock processors are enough to finish a professional record.
- Set up clean **routing and busing** — sends, returns, group buses, sidechain — so a mix is organised, controllable, and CPU-efficient.
- Explain **why FL Studio dominates African production**, and choose the right DAW for their workflow, budget, and collaborators.

MBA2.3.7

Delivery & Formats

- Distinguish **WAV from MP3** and choose the correct file format for masters, distribution, and reference, explaining lossless vs lossy.
- Set correct **sample rate and bit depth** for recording, delivery, and DSP distribution, and explain why these specs matter.
- Embed an **ISRC** and complete accurate **metadata** so a release is identifiable, payable, and discoverable across platforms.
- Prepare deliverables to **DSP distribution specifications** (Spotify, Apple Music, Boomplay, Audiomack) and export **stems for sync and remix**.
- Build a disciplined **master-archiving system** that preserves the final files, stems, and project so a release can be reissued, licensed, or remastered years later.

MBA3 — Transmedia Storytelling · 2 classes

MBA3.1 · CROSS-DISCIPLINARY

MBA3.1.1

Film for Music

- Commission and brief the core **film formats** that serve music — music videos, visualizers and live-session films.
- Explain the **director's role** and how visuals direct an audience's emotion, working with the Film track.
- Describe the basics of **scoring** and how music and image shape each other.
- Understand **sync and licensing from the artist's side** — how a song earns when placed in film and screen.
- Brief a visual project that protects budget and serves the artist's brand, not just the song.

MBA3.1.2

Fashion in Music

- Explain **styling and image** as part of an artist's brand, not decoration — working with the Fashion track.
- Distinguish and brief the core **look contexts** — stage, album, press and everyday — and keep them coherent.
- Structure an **artist × designer collaboration** so both sides gain.
- Treat **merchandise** as both identity and a real revenue stream.
- Build a simple visual-identity brief that protects and grows the artist's brand.

FBA · 38 CLASSES

School of Film Business

FBA1 — The Cinematic Ecosystem · 24 classes

FBA1.1 · INTRO TO FILM BUSINESS

FBA1.1.1

African Cinema History

- Trace African cinema from the **colonial-era** propaganda film, through post-independence auteur cinema, to the commercial industries of today.
- Explain why the **Nollywood video boom** of 1992 — anchored by *Living in Bondage* — was a business revolution, not just a creative one.
- Distinguish the **video-era model** from **New Nollywood** and the **streaming era**, and name what changed in each shift.
- Locate Nigeria's industry within the **wider continent** — FESPACO, Francophone auteur cinema, and emerging hubs from Accra to Nairobi to Johannesburg.
- Read today's market as the product of a **history of access** — who could shoot, distribute, and get paid, and how that kept changing.

FBA1.1.2

Entrepreneurship

- Reframe film as a **business** — a venture that must be financed, structured, and made to return money — not only as art.
- Distinguish the core **company structures** in the value chain: the **studio**, the **production company**, and the **distribution company**.
- Compare the dominant **business models** African film entrepreneurs use to make money — and where the risk sits in each.
- Analyse real African case studies — **Greoh, Play Network, Inkblot, FilmOne, EbonyLife/Nile, Anthill** — and identify each company's model.
- Begin shaping their own venture by naming **what kind of company** they intend to build and how it will earn.

FBA1.1.3

Film & Economy

- Explain the **economic impact** of film — its contribution to GDP, jobs and tax — beyond the box-office headline.
- Describe the **creative economy** and where film sits within it as a high-employment, high-growth sector.
- Map the **jobs** a single film creates, direct and indirect, and why film is unusually good at employing people.
- Articulate film as **export and soft power** — how Nollywood projects African culture, builds influence, and earns foreign exchange.
- Make the **economic case** for film to a sceptic: a government, an investor, or a parent who thinks it isn't a "real" industry.

FBA1.1.4

Finance Fundamentals

- Name and distinguish the main ways a film is funded — **equity, pre-sales, grants/incentives, and debt/gap** — and the cost of each.
- Read the basic structure of a **film budget**: above-the-line, below-the-line, post, and contingency.
- Explain **recoupment** — the order in which money comes back, and why the producer is often last.
- Combine sources into a realistic **finance plan / stack** for an African film.
- Approach a financier able to speak about **return, risk and recoupment**, not just creative vision.

FBA1.2 · THE VALUE CHAIN

FBA1.2.1

Development & Script

- Explain why **development** is the first and cheapest stage to create — or destroy — value in a film, and why most projects die here.
- Describe how **IP and option agreements** let a producer control a story before owning it outright, and why options are the African producer's most important cheap weapon.
- Distinguish **development financing** from production financing and identify who pays for scripts before a film exists.
- Define **packaging** and explain how attaching script, director and cast raises a project's market value.
- Describe the **greenlight decision** and the questions a financier or studio asks before committing real money.

FBA1.2.2

Production & Post

- Map the **three phases of physical production** — pre-production, principal photography, post-production — and explain what value each adds.
- Explain why **pre-production** discipline is the single biggest determinant of whether a film finishes on budget.
- Describe how **money and schedule flow** through a shoot, and why the call sheet and the budget are the producer's two control instruments.
- Explain the role of **post-production** in turning raw footage into a sellable film, including edit, sound and grade.
- List the standard **deliverables** a financier, distributor or streamer requires, and explain why a film isn't finished until they exist.

FBA1.2.3

Theatrical Exhibition

- Explain the role of **theatrical exhibition** in the value chain — what a cinema release does for a film beyond the money it earns.
- Describe **how box office is generated and counted**, and why opening weekend matters so much.
- Explain the **distributor–exhibitor split** and how box-office revenue is actually divided between cinema, distributor and producer.
- Map the **African cinema footprint** — Filmhouse, Silverbird, Genesis — and the realities of screen scarcity across the continent.
- Assess when a theatrical release makes business sense for an African film and what it signals to other buyers.

FBA1.2.4

Streaming Revolution

- Distinguish the main streaming models — **VOD, SVOD, AVOD** — and explain how each makes money.
- Identify the key streamers in the African market — **Netflix, Prime Video, Showmax** — and what each has done for African film.
- Explain the crucial difference between **licensing** and **commissioning**, and what each means for a producer's rights and reward.
- Describe **what streaming changed** for African film economics — reach, payment structure, and risk.
- Assess, for a given film, which streaming route best captures value and what the producer gives up in exchange.

FBA1.3 · TALENT & PROJECT MANAGEMENT

FBA1.3.1

The Producer's Role

- Distinguish the **executive producer**, the **producer** and the **line producer**, and explain what each is actually accountable for on a film.
- Describe the producer as the **business engine** of a film — the person who converts a creative idea into a financed, scheduled, deliverable project.
- Map the producer's responsibilities across the full **development → delivery** chain, from rights acquisition to final hand-off.
- Explain why, in the Nollywood and pan-African context, the producer often carries an outsized share of financing, risk and distribution responsibility.
- Begin assessing which producing functions a given project lacks, and who must own them.

FBA1.3.2

Director & Producer

- Explain the **director–producer partnership** as the central creative-commercial relationship that determines whether a film gets made well.
- Distinguish the **director's vision** from the **producer's constraints**, and articulate why both are legitimate and necessary.
- Identify the recurring **flashpoints** where creative ambition and commercial reality collide on an African production.
- Apply practical **tension-resolution** principles — shared goals, early alignment, the "yes if" frame — to keep the partnership productive.
- Begin diagnosing the health of a director–producer relationship and the structures that protect it.

FBA1.3.3

Casting & Talent

- Describe the **casting process** from breakdown to offer, and explain the casting director's role within it.
- Distinguish the categories of on-screen talent — **stars, supporting cast, day-players** — and the crew, and how each is engaged.
- Explain the core terms of a **talent agreement** and why putting them in writing protects an African production.
- Weigh the trade-offs of **casting a star** (bankability vs cost vs creative fit) in the Nollywood market.
- Apply principles of **talent management** — communication, professionalism, duty of care — on set and across a career.

FBA1.3.4

Film Identity

- Define a film's **market identity** — who it is for, what it is, and how it makes the audience feel — and explain why it must be set early.
- Identify the film's **core audience** and resist the trap of "making it for everyone."
- Use **genre and tone** as positioning tools that set audience expectations and shape every downstream decision.
- Explain how a clear film identity drives **casting, financing and marketing**, connecting to branding work in Module 5.
- Begin writing a one-line **positioning statement** for a real or proposed film.

FBA1.4 · IP, CONTRACTS & CO-PRODUCTIONS

FBA1.4.1

Copyrights & Chain of Title

- Explain what **copyright** protects in a film and identify the separate works (script, score, footage, performances) that each carry their own rights.
- Define **chain of title** and trace it from the underlying idea through script, financing and delivery to the screen.
- Identify the documents that **prove** ownership of each right — assignments, releases, clearances, licences — and spot where a chain breaks.
- Explain **errors & omissions (E&O) insurance** and why distributors and platforms demand it before they will release a film.
- Connect a clean chain of title to a film being **financeable, insurable and distributable**, using the Nigerian Copyright Act 2022 as the legal anchor.

FBA1.4.2

Film Contracts I — Development & Production Deals

- Identify the core **development and production contracts** a film needs and the role each one plays in building the chain of title.
- Read and negotiate a **writer agreement and option**, including the difference between an option, an exercise price and an outright assignment.
- Explain the key terms of **director and cast deals** — fees, credit, services, exclusivity and the assignment of rights.
- Structure sound **crew and location agreements** that protect the production and clear every contribution into the film.
- Recognise the recurring **key terms** (services, rights, fee, credit, term, warranties) that appear in nearly every film contract and read for them quickly.

FBA1.4.3

Film Contracts II — Distribution & Finance Deals

- Read the core terms of a **distribution agreement** — rights granted, territory, term, exclusivity and the licence-vs-acquisition distinction.
- Explain the role of a **sales agent**, what they take, and how pre-sales and minimum guarantees (MGs) help finance a film before it is made.
- Define a **completion bond** and explain why financiers require it to de-risk a production.
- Read a **revenue waterfall** and trace how money flows from a film's earnings through recoupment to net profit participants.
- Apply these structures to real African deals — Netflix/Prime licensing, sales-agent pre-sales — and spot where producers lose money to badly read contracts.

FBA1.4.4

Int'l Co-Productions, CMOs & Global IP

- Explain what an **international co-production** is and how a **co-production treaty** unlocks finance, incentives and dual nationality for a film.
- Structure a co-production deal — co-production agreement, contribution splits, shared chain of title and the official-status requirements.
- Define a **Collective Management Organisation (CMO)** and explain how it collects and distributes royalties for music, performances and audiovisual works across borders.
- Describe the **global IP architecture** — the Berne Convention, WIPO and related treaties — and how national protection becomes international protection.
- Position an African production for **cross-border exploitation**, applying treaty structures, CMO registration and global IP standards together.

FBA1.5 · BRANDING & MARKETING

FBA1.5.1

Marketing & Partnerships

- Explain **film marketing** as the discipline of converting a finished film into an audience, and why it is a producer's responsibility, not an afterthought.
- Distinguish the core marketing levers — **awareness, want-to-see, and conversion** — and map African examples onto each.
- Describe how **brand integration and product placement** turn a film into a revenue and reach partner for advertisers.
- Structure a **co-marketing or promotional partnership** so that a brand's media buys for the film while the film lends the brand cultural relevance.
- Begin building a **partnership pitch** for one of their own projects, identifying the right brand, the value exchange, and the ask.

FBA1.5.2

Release Planning

- Explain the **release window** system and how theatrical, transactional, streaming and free-TV stages sequence a film's life.
- Choose a **release date** strategically by weighing competition, audience availability, and seasonal demand.
- Exploit Africa's **holiday corridors** — especially the Christmas / "Detty December" cinema season — to maximise admissions.
- Design a **platform-sequencing** plan that moves a film from cinema to streaming without cannibalising its own revenue.
- Build a **release calendar** for one of their own films, naming the date, the windows, and the rationale.

FBA1.5.3

Marketing Strategy

- Assemble an **EPK** (electronic press kit) and explain why it is the foundation of every press and partner conversation.
- Describe the craft of the **trailer and poster** as the campaign's two hardest-working conversion assets.
- Plan a **press, junket and premiere** strategy that earns coverage and converts buzz into ticket sales.
- Build and read a **P&A (prints & advertising) budget**, and weigh marketing spend against expected box office.
- Draft a **campaign timeline** that sequences asset drops from teaser to opening weekend.

FBA1.5.4

Social & Digital

- Explain why **digital-first marketing** is the most cost-effective route to an African film audience and how it differs from traditional media.
- Design a **social campaign** that fits each platform's logic — X, TikTok, Instagram — rather than reposting the same content everywhere.
- Mobilise **cast-driven and fan engagement** so the people in and around the film become its loudest marketing channel.
- Plan an **influencer and creator** collaboration that drives real awareness and ticket conversion, not just vanity views.
- Build a **digital campaign calendar** that sequences content from teaser to opening weekend and beyond.

FBA1.6 · DISTRIBUTION & EXHIBITION

FBA1.6.1

African Film Festivals

- Map the major **African and global festivals** that matter for African film — FESPACO, AFRIFF, Joburg, Durban, and the African presence at Cannes and TIFF.
- Explain the **festival circuit as a distribution path** — how a premiere strategy moves a film from screening to sale.
- Distinguish the **three things a festival actually sells** a filmmaker: prestige, market access, and audience.
- Build a basic **festival strategy** — tiering, premiere status, and submission sequencing for an African title.
- Relate festival selection to **sales, prestige and onward distribution deals** rather than treating a laurel as the end goal.

FBA1.6.2

Theatrical Models

- Explain how **theatrical distribution works** — the chain from producer to distributor to exhibitor to ticket-buyer.
- Define the **box-office split** and walk through a basic **settlement** between cinema and distributor.
- Describe the **distributor's role** — booking, prints-and-advertising spend, and managing the release across screens.
- Account for the realities of the **African exhibition landscape** — chains like Filmhouse, Silverbird, Ster-Kinekor and screen scarcity.
- Argue clearly **why theatrical still matters in Africa** despite the rise of streaming.

FBA1.6.3

Digital Aggregation

- Explain **VOD strategy** and the main streaming destinations for African film — Netflix, Prime Video, Showmax and YouTube.
- Define an **aggregator** and explain why most filmmakers cannot upload directly to major platforms.
- Describe **licensing windows** and the difference between a licence and an outright acquisition.
- Account for the **aggregator's cut** and platform splits, and read a basic digital deal.
- Build a **digital distribution plan** that sequences platforms to maximise a film's lifetime value.

FBA1.6.4

Alternative Distribution

- Explain why **alternative distribution** is a primary, not marginal, channel for many African films.
- Describe **community cinemas, mobile and data-light distribution**, and church/diaspora screenings as real revenue and reach channels.
- Treat **YouTube as a primary channel** — building an owned Nollywood-style channel that earns directly.
- Analyse the **realities of piracy** in African markets and evaluate practical responses.
- Build an **alternative distribution plan** that reaches audiences the formal cinema-and-streaming system misses.

FBA2 — Managing the Creative Process · 12 classes

FBA2.1 · THE BUSINESS OF STORY

FBA2.1.1

Script Analysis

- Explain **script coverage** as a producer's tool for reading, judging and triaging a high volume of material efficiently.
- Distinguish a script's **commercial merit** from its **creative merit**, and assess both deliberately rather than by gut feeling.
- Write a clean **logline and synopsis** that capture a story's engine and sell it in a sentence.
- Produce a structured **reader's report** with a verdict — Recommend, Consider, Pass — that a financier or buyer can act on.
- Conduct the **greenlight read**: the disciplined assessment that decides whether a project advances or dies on the desk.

FBA2.1.2

Genre & Positioning

- Explain **genre** as a contract of audience expectations that a producer manages, not just a label.
- Map the **conventions** of the dominant African genres — comedy, thriller, drama, romance, epic — and the promises each makes to its audience.
- Conduct a **market-fit analysis**: matching a story to a real, reachable, monetisable audience.
- **Position** a film against comparables ("the Nollywood comedy that…") so financiers and buyers instantly grasp its place in the market.
- Diagnose when a project is **fighting its genre** — and decide whether to fix the script or reposition it.

FBA2.1.3

Managing Development

- Map the **development pipeline** — idea → treatment → drafts → locked script — and the producer's job at each stage.
- Run a disciplined **notes and feedback process** that improves a script without crushing the writer.
- Recognise the symptoms of **development hell** and apply the structures that prevent it.
- Use **gates, deadlines and a locked script** to convert open-ended creativity into a deliverable on a schedule and a budget.
- Manage the **producer–writer relationship** so development is collaborative, accountable and finite.

FBA2.1.4

The Triangle of Power

- Map the **writer–director–producer triangle** and what each role legitimately owns in a film's creative authority.
- Distinguish **creative authority** from **legal ownership**, and explain why the two don't always sit with the same person.
- Identify the recurring **flashpoints** where the three powers collide — vision, final cut, credit, control.
- Apply tools — **clear agreements, defined authority, the right conversation at the right time** — to manage creative conflict productively.
- Diagnose the **health of a triangle** and design the structure that keeps it working under pressure.

FBA2.2 · THE BUSINESS OF PRODUCTION

FBA2.2.1

The Producer in Production

- Describe the **producer's role during principal photography** — what they own on the set floor versus what they delegate to the director and heads of department.
- Explain how to **manage departments** (camera, art, sound, wardrobe, transport, catering) as a coordinated system rather than competing fiefdoms.
- Apply a structured method for **problem-solving on the day** — triaging a crisis so the camera keeps rolling and the budget survives.
- Distinguish the **Nollywood "shoot fast" model** from New Nollywood scale production and explain what each demands of the producer on set.
- Demonstrate **on-set leadership** — the calm, decisive presence that holds a crew together when a location, a permit, or the weather turns against the schedule.

FBA2.2.2

PRACTICAL — Production Lab

- Build and execute a **run-of-show for a shoot day** — the minute-by-minute plan that turns a call sheet into captured footage.
- Demonstrate the core moves of **principal photography** on a controlled set: setting up a shot, managing takes, and protecting continuity.
- Apply basic **set design / content shooting** craft — dressing a location, framing for the screen, and capturing usable coverage with limited resources.
- Coordinate a small crew through the live rhythm of a shoot day: **block, light, rehearse, shoot, move on.**
- Plan and run a **mock shoot** from call to wrap, making on-the-day decisions under real time pressure.

FBA2.2.3

Visuals & Budget

- Describe the **producer–DP (director of photography) collaboration** and where the line falls between the look the production wants and the money it has.
- Read a **shot list against a budget** — translating creative ambition into setups, time, and cost.
- Compare **equipment and camera packages** at different budget tiers and choose one that serves the story rather than the ego.
- Apply the discipline of **balancing ambition with resources** — knowing which visual choices buy the most story per naira.
- Explain how the **guerrilla and studio approaches** in African film each shape the visual plan and the kit decisions.

FBA2.2.4

Production Management

- Build a working **production budget** and **shooting schedule**, and explain how the two constrain each other.
- Describe the role of the **production office** and the production manager as the operational engine behind the shoot.
- Read and produce a **call sheet** — the single document that runs each shooting day.
- Apply **contingency planning** to absorb the inevitable shock, using the **Production Budget Overrun** Curve-Ball simulation.
- Explain how budget and schedule discipline differs between the Nollywood "shoot fast" model and New Nollywood scale production.

FBA2.3 · THE BUSINESS OF POST-PRODUCTION

FBA2.3.1

Post Workflow

- Map the full **post-production pipeline** — ingest, assembly, rough cut, fine cut, picture lock — and explain what happens at each stage.
- Distinguish the **creative milestones** of editing from the **technical handling** of media, and why both must be managed deliberately.
- Build a realistic **post schedule** that protects the finish and absorbs the shocks common to African productions.
- Define the role of the **post supervisor** and explain why this role is the difference between a film that finishes and one that stalls.
- Diagnose where a post pipeline is likely to break and put **safeguards** — backups, naming, checkpoints — in place from day one.

FBA2.3.2

The Producer in the Edit Suite

- Define the producer's **legitimate role** in the edit suite and the line they must not cross into the editor's craft.
- Describe the **producer–director–editor triangle** and how authority, taste and chemistry are balanced within it.
- Give and receive **editorial notes** that solve problems rather than dictate solutions.
- Recognise that the film is **found in the edit**, and that the script and the dailies are raw material, not the final film.
- Manage edit-suite **tension and politics** so the room stays creative rather than defensive.

FBA2.3.3

Sound, Colour & VFX

- Explain what the three **finishing crafts** — sound, colour and VFX — each do, and why they begin only after picture lock.
- Break **sound** into its components — dialogue/ADR, sound design, music and the mix — and explain why sound carries more of the audience's experience than producers expect.
- Describe the **colour grade** and how it sets mood, fixes inconsistency and gives a film its signature look.
- Judge when **VFX** is the right tool and how to plan it so it doesn't sink the budget.
- Make a reasoned **outsource-versus-in-house** decision for each finishing craft in an African production context.

FBA2.3.4

Mastering & Delivery

- Explain **mastering** and **delivery** as the final, business-critical stage that turns a finished film into a sellable product.
- Run **quality control (QC)** on a film and recognise the technical faults that get a film rejected.
- Identify the main **deliverable formats** — DCP, streaming masters, broadcast specs — and what each platform demands.
- Build and use a **delivery checklist** of the materials a distributor or platform requires beyond the film itself.
- Explain why **bad deliverables kill distribution deals**, even for excellent films.

FBA3 — Transmedia Storytelling · 2 classes

FBA3.1 · CROSS-DISCIPLINARY

FBA3.1.1

Music for Film

- Distinguish **original score**, **sync licence** and **needle-drop**, and choose the right tool for a given scene and budget.
- Describe the **composer relationship** — brief, spotting, temp track, delivery — and how a filmmaker drives it from their side.
- Explain how music **directs audience emotion** and shapes pacing, tension and meaning beyond what the image alone carries.
- Build a basic **music budget** and clear the **rights** required before a film can legally release with its music.
- Collaborate with the Music track to spec the score and song needs of a real or proposed African film.

FBA3.1.2

Fashion in Film

- Explain how **costume defines character** — turning a written role into a visible, readable person before a line is spoken.
- Use wardrobe to signal **period, status and culture**, and read why a film's clothes must be researched, not guessed.
- Track a **character arc through costume**, using change in dress to show change in the person.
- Describe the **costume designer's role** and workflow, from breakdown and research to fittings and continuity.
- Collaborate with the FABA track to build a basic **costume concept** for a real or proposed African film.

FAB · 39 CLASSES

School of Fashion Business

FAB1 — The Fashion Ecosystem · 24 classes

FAB1.1 · INTRO TO FASHION BUSINESS

FAB1.1.1

African Fashion History

- Identify the major **traditional African textiles** — aso-oke, adire, kente and kitenge — and describe the craft, region and meaning behind each.
- Explain how clothing became a tool of **independence-era pride and identity**, and why what people wore was a political statement.
- Trace the rise of the **modern African designer era** and the shift from informal tailoring to named, commercial fashion houses.
- Describe how Africa moved from being a source of raw textiles to a **global creative force** shaping international runways and luxury houses.
- Connect this history to their own emerging practice, recognising heritage as a **competitive asset**, not nostalgia.

FAB1.1.2

Entrepreneurship

- Explain the difference between **fashion as a hobby/craft and fashion as a business**, and what that difference demands of the founder.
- Distinguish the main **fashion company structures and models** — atelier/bespoke, ready-to-wear, accessories, and the brand house.
- Match a **business model to a market reality**, choosing a structure that fits their capital, skill and customer.
- Draw lessons from real African case studies — **Thebe Magugu, Lisa Folawiyo, Maxhosa and Tongoro** — about how successful brands are built.
- Begin defining the **business model** for their own emerging fashion venture.

FAB1.1.3

Fashion & Economy

- Explain how fashion contributes to a country's **GDP** and its potential as an **export** earner.
- Describe the **jobs** the fashion value chain creates — designers, artisans, tailors, retail and beyond — and why the sector is a major employer.
- Outline the structure of the **textile and garment sector** and the difference between making cloth, making garments and selling them.
- Explain fashion as a form of **soft power** that builds national image and opens markets.
- Position their own venture within this bigger economic picture, seeing themselves as part of a **national industry**, not just a shop.

FAB1.1.4

Finance Basics

- **Cost a garment** properly — separating materials, labour and overheads — so they know what a piece truly costs to make.
- Set a **price** that covers cost and builds in profit, using a deliberate margin rather than guesswork.
- Explain **cash flow** and why a profitable fashion business can still run out of money.
- Separate **business money from personal money** and keep simple, honest records.
- Apply these tools to their own venture, turning a creative idea into a **financially viable** business.

FAB1.2 · THE VALUE CHAIN

FAB1.2.1

Textile & Materials

- Explain the **sourcing economy** — why the textile and materials stage is where the first and often largest costs of a fashion business are locked in.
- Distinguish **local heritage textiles** (aso-oke, adire, kente) from imported and industrial fabrics, and weigh the trade-offs of each.
- Describe the structure and the troubles of the **African textile industry**, from cotton fields to dead mills to the second-hand clothing flood.
- Treat **materials as both cost and identity** — understanding that fabric choice sets price, margin and brand meaning at once.
- Begin building a simple **sourcing map** for a fashion idea, naming where the cloth comes from and what it implies for the business.

FAB1.2.2

Design & Production

- Distinguish the **bespoke** and **ready-to-wear (RTW)** business models and explain the economics of each in an African context.
- Walk through the **design-to-sample-to-production flow** and name what happens — and what can go wrong — at each step.
- Describe the realities of **working with tailors and factories**, from the single-tailor workshop to the larger garment unit.
- Explain **minimum order quantities (MOQs)** and why they shape what a small brand can and cannot make.
- Begin planning the production path for a garment idea, choosing a model and identifying its risks.

FAB1.2.3

Retail & E-commerce

- Map the main **sales channels** open to an African fashion brand — boutiques, stockists, pop-ups, marketplaces and direct-to-consumer e-commerce.
- Distinguish **wholesale** (selling through others) from **direct-to-consumer** (selling yourself) and weigh the margin-and-control trade-off.
- Explain how **e-commerce and social commerce** let African brands reach buyers across cities, borders and the diaspora.
- Identify the real **friction points** — payments, logistics, trust and returns — that shape African fashion retail.
- Begin designing a simple **channel strategy** for a brand, choosing where and how it will sell.

FAB1.2.4

Sustainable & Ethical

- Explain **sustainable and ethical fashion** and distinguish the environmental strand from the human/labour strand.
- Contrast **fast fashion** with **slow fashion** and explain why slow, made-to-order production fits the African context.
- Describe how protecting **artisan livelihoods** and using **upcycling** create both ethical value and business value.
- Argue why **sustainability is an African strength and a market edge**, not merely an imported obligation.
- Begin auditing a brand's practices and turning genuine sustainability into a credible, sellable advantage.

FAB1.3 · TALENT & BRAND MANAGEMENT

FAB1.3.1

The Brand Manager Role

- Distinguish the **brand manager / business head** from the **creative director**, and explain why successful fashion houses separate the two.
- Describe the core responsibilities of the brand manager — **operations, strategy, money, and people** — that keep a design house alive.
- Explain how the business head **protects and translates** the creative vision into a viable, repeatable commercial engine.
- Relate the designer–CEO split to real African houses (Maxhosa, Thebe Magugu, Orange Culture) and to the **founder's trap** of doing everything alone.
- Begin mapping the brand-management functions inside their own House company and identify which roles are missing.

FAB1.3.2

Designer Partnership

- Explain why managing a creative is fundamentally different from managing an operations team, and adjust their approach accordingly.
- Describe the **designer–business partnership** as a relationship of trust, role clarity, and shared incentives — not a hierarchy.
- Identify the recurring **flashpoints** between creative and commercial priorities and a method for resolving them without breaking the partnership.
- Explain how to **protect the creative vision** while still enforcing the deadlines, margins and discipline a viable business requires.
- Begin drafting a working agreement and a decision protocol for their own designer partnership.

FAB1.3.3

Model & Artisan Management

- Explain why models and artisans are the **human capital** of a fashion house, not interchangeable inputs, and why managing them well is a business advantage.
- Describe professional **model management** — casting, rates, contracts and ethical treatment — and the role of agencies such as Few Models and Beth Model.
- Describe professional **artisan and tailor management** — skill, fair pay, working conditions and retention — and why losing a master tailor is a strategic loss.
- Relate fair, professional people-management to Africa's **artisan economies** and to the brand reputation that flows from how a house treats its people.
- Begin building a casting plan, a rate card, and an artisan-retention plan for their own House company.

FAB1.3.4

Brand Identity

- Define **brand identity** for a fashion house and distinguish it from a logo, a collection, or a marketing campaign.
- Identify and describe the house's **core customer** — and explain why defining who you are *not* for is as important as who you are for.
- Articulate a brand's **DNA, positioning and signature** — the durable elements that make a house recognisable and defensible.
- Use African houses (Maxhosa, Orange Culture, Thebe Magugu) to show how a clear identity drives premium pricing and loyalty.
- Begin drafting a one-page brand-identity statement for their own House company that feeds forward into Module 5 marketing.

FAB1.4 · IP, SOURCING & CONTRACTS

FAB1.4.1

IP in Fashion

- Explain what a **trademark** protects — a brand name and logo — and how to register one in Nigeria, South Africa and across the continent.
- Distinguish a **registered design** (the look of a garment or pattern) from a trademark and from copyright, and know which tool protects what.
- Describe the **limits of copyright in fashion** — why a useful garment shape is usually unprotected, but a print or surface artwork often is.
- Identify **knock-offs and counterfeits**, the difference between them, and the scale of the African counterfeit reality.
- Begin building a basic **IP protection plan** for a fashion brand — name, logo, signature print and pattern.

FAB1.4.2

Contracts I

- Explain why **creative and production agreements** are essential in fashion, even between people who trust each other.
- Describe a **designer or employment agreement** — what it covers, and crucially who owns the IP a hired designer creates.
- Set out the key terms of a **manufacturing / factory agreement** — quantity, quality, price, timeline, and what happens when things go wrong.
- Identify what a **sample-maker agreement** must protect, especially confidentiality and design ownership.
- Structure a **collaboration agreement** between two creative parties — splits, credit, ownership and exit.

FAB1.4.3

Contracts II

- Distinguish a **wholesale/stockist** arrangement from **consignment**, and know who carries the risk in each.
- Set out the key terms of a **distribution agreement** for selling across regions or borders.
- Explain what it means to **license a brand** — name, print or design — and the terms that protect the owner.
- Identify the critical clauses in a **retail lease** for a physical store or pop-up.
- Choose the right commercial agreement for a given growth situation, and name the clause that most protects the brand.

FAB1.4.4

Global Sourcing

- Explain what a fashion **supply chain** is and the trade-offs between sourcing **locally** (African mills) and **importing** fabric and trims.
- Source **fabric and trims internationally** with the right questions on minimums, samples, price and reliability.
- Manage **factories and lead times** so production lands on schedule for a season.
- Navigate **imports, duties and customs**, including the opportunity AfCFTA creates for intra-African sourcing.
- Maintain **quality across borders** through specifications, inspection and clear supplier accountability.

FAB1.5 · BRANDING & MARKETING

FAB1.5.1

Marketing & Collaborations

- Explain the core job of **fashion marketing** — building desire and meaning around a garment, not merely announcing that it exists.
- Distinguish a brand's **identity, story and audience** and show how each shapes every campaign decision.
- Describe how **collaborations and partnerships** (designer × artist, brand × retailer) create reach, credibility and newness for both sides.
- Plan a basic **campaign and lookbook** that translates a collection into images, words and channels an African audience will act on.
- Audit a real African label's marketing and propose one collaboration that would extend its brand.

FAB1.5.2

Strategic Planning

- Explain the **collection calendar** and **retail calendar** and how the two run on different clocks.
- Describe **seasons and drops** and choose the rhythm that fits an African label's market and capacity.
- Plan a **collection launch** backward from the sell date, sequencing design, production, campaign and delivery.
- Build a basic **merchandising plan** — what to make, in what depth, at what price, to hit a margin.
- Apply this planning to a real or proposed label and identify its single biggest timing risk.

FAB1.5.3

Fashion Weeks

- Explain the **role of a fashion week** in the ecosystem — what it is for and who it serves.
- Map Africa's major platforms — **Lagos Fashion Week, Joburg, Dakar and ARISE** — and what each offers.
- Distinguish **runway as marketing** from runway as sales, and judge which a given show delivers.
- Calculate a basic **return on investment (ROI)** for showing, beyond the applause.
- Build a plan to **leverage a show** so the value outlives the night.

FAB1.5.4

Social & Influencer

- Explain why African fashion is **Instagram-first** and what that means for how a brand is built.
- Use **influencers and celebrity dressing** deliberately, judging fit and value over follower count.
- Plan **content** that sells — the mix, cadence and storytelling a fashion feed needs.
- Harness **user-generated content (UGC)** and community, including Aso Ebi culture, as marketing.
- Profile the **African digital fashion consumer** and design a feed that converts attention into sales.

FAB1.6 · DISTRIBUTION & RETAIL

FAB1.6.1

Trade Shows

- Explain what a **fashion trade show** is and why it is the primary marketplace where brands meet the buyers who place wholesale orders.
- Distinguish the **showroom model** from direct-to-consumer selling, and describe how wholesale economics (linesheets, minimums, margins) actually work.
- Prepare a brand to **present at a trade show** — booth, collection edit, pricing and sell sheet — to win buyer attention in seconds.
- Conduct a **buyer meeting**: qualify a stockist, take an order, agree terms, and follow up so the order converts.
- Map the **African and global trade-show landscape** — from Lagos and Joburg to Paris — and choose where a young brand should show first.

FAB1.6.2

Traditional Retail

- Describe the main forms of **traditional (brick-and-mortar) retail** — the boutique, the concession, the pop-up — and what each demands of a brand.
- Explain the **economics of a physical store**: rent, stock, staff, footfall and the break-even logic that decides whether a shop survives.
- Apply the basics of **visual merchandising** — windows, layout, and the customer journey through a store — to sell more per visitor.
- Understand **stock control and POS** (point of sale): sell-through, reorder, shrinkage, and why knowing your numbers is non-negotiable.
- Judge when a young African brand should open its own store, take a **concession**, or stay wholesale — and what each route costs.

FAB1.6.3

E-commerce

- Explain why **e-commerce** is a structural opportunity for African fashion brands, and what "online-first" actually demands of a business.
- Compare selling on your **own website** versus **marketplaces** (Jumia, Afrikrea/ANKA, ARISE) and choose the right mix for a brand's stage.
- Describe the **logistics and last-mile** realities of African e-commerce — fulfilment, delivery, address and trust problems — and how brands solve them.
- Understand **payments** in African online retail (cards, mobile money, pay-on-delivery) and how payment choice affects conversion and cash flow.
- Build the basics of **returns, customer trust and the online customer experience** that turn a one-time buyer into a repeat customer.

FAB1.6.4

Global Export

- Explain the main routes by which an African fashion brand sells **internationally** — international stockists, online cross-border, and the diaspora — and what each requires.
- Understand the mechanics of **exporting**: shipping, duties, customs, incoterms and the true landed cost of getting goods across borders.
- Describe **AfCFTA** and pan-African trade, and why selling *across Africa* is a major export opportunity, not only selling to the West.
- Position **"Made in Africa"** as a premium, and avoid the traps that turn craft into cheapness in foreign markets.
- Assess whether — and how — a specific brand is **export-ready**, and sequence its path into international markets.

FAB2 — Managing the Value Chain · 13 classes

FAB2.1 · THE BUSINESS OF DESIGN

FAB2.1.1

Trend Analysis

- Distinguish **reading trends** from **chasing them**, and explain why the first builds a brand while the second burns cash.
- Describe how professional **trend forecasting** (WGSN-style) works — its sources, time horizons and outputs — and how to use it without paying enterprise prices.
- Apply an **African trend lens** that reads the continent's own street, market and cultural signals rather than importing a Western season wholesale.
- Translate a **cultural insight** into a coherent collection direction without diluting it into costume or cliché.
- Build a **moodboard-to-range plan** that converts an abstract trend into a concrete, costable list of styles to actually produce.

FAB2.1.2

Sourcing Sustainable Materials

- Map the **sourcing landscape** for fabrics and trims — local mills, markets, deadstock, organic and recycled — and know when each is the right call.
- Explain what **sustainable sourcing** actually means in an African context, beyond the marketing word, and avoid greenwashing their own brand.
- Build and manage **vendor relationships** — minimum order quantities, lead times, deposits, quality consistency — that won't collapse mid-production.
- Use **deadstock and local indigenous textiles** (aso-oke, adire, kente) as both a sustainability and a margin strategy.
- **Balance sustainability against cost**, making sourcing decisions that hold up against a real cost sheet rather than ideals alone.

FAB2.1.3

Managing Sampling

- Explain why **sampling** exists — to find and fix every problem *before* expensive bulk production — and the cost of skipping it.
- Write a **tech pack** clear enough that a sample-maker in Aba or Lagos can produce the garment you intended without you in the room.
- Run the **sample-round process** — prototype, fitting, correction, repeat — and know how many rounds is normal and when to stop.
- Work productively with **sample-makers and tailors**, managing communication, payment and quality so the relationship survives the season.
- Execute a disciplined **pre-production sign-off** so that nothing goes to bulk until the sealed sample is approved.

FAB2.1.4

Costing & Pricing

- Build a complete **cost sheet** for a garment — materials, labour and overhead — that captures every naira a unit truly costs.
- Distinguish **cost, price, markup and margin**, and calculate each correctly without the errors that silently bankrupt designers.
- Set **wholesale and retail prices** from a single cost base, and understand why both must be planned from the start.
- **Price for the African market** realistically — anchored to what the local customer will pay — versus pricing for **export**.
- Diagnose and fix the most common pricing mistakes that leave African fashion businesses busy, admired and broke.

FAB2.2 · THE BUSINESS OF PRODUCTION

FAB2.2.1

Production Management

- Explain the difference between a **sample** and a **production run**, and why a perfect sample does not guarantee a clean bulk.
- Build a basic **production plan and calendar** — tech pack, materials, cut-make-trim, finishing — with realistic lead times for an Aba or Lagos workshop.
- Coordinate effectively with **factories and tailors**, including handling minimum order quantities (MOQs) and fabric availability.
- Manage a live production **run** — sealing samples, staggering deliveries, tracking progress, and handling the things that always go wrong.
- Cost a production run accurately enough to **price the garment** without losing money on the bulk.

FAB2.2.2

Quality Control

- Define **quality control (QC)** as a system, and distinguish it from inspection alone or from "checking at the end."
- Set a clear **quality standard** for a garment using a sealed sample, a tech pack, and a written defect list.
- Apply the basics of **inspection and AQL (Acceptable Quality Limit)** to decide whether a batch passes or fails.
- Classify and handle **defects and rework** — minor, major and critical — and know when to accept, repair or reject.
- Maintain **consistency across units** and uphold standards when working with small, informal workshops and independent tailors.

FAB2.2.3

Logistics & Inventory

- Explain why **inventory is cash tied up in cloth**, and how stock decisions directly shape a fashion brand's survival.
- Build a basic **SKU system** to track every variant of every product, and use it to manage stock accurately.
- Manage **stock levels** to avoid the two opposite killers — **dead stock** and **stockouts** — using lead times and reorder thinking.
- Describe the essentials of **warehousing and fulfilment** for an African brand, from a bedroom shelf to a dispatch process.
- Plan around real **lead times** and logistics realities — market sourcing, last-mile delivery, returns — that affect African fashion brands.

FAB2.2.4

Ethical Production

- Explain **ethical production** in fashion — fair labour, safe conditions, artisan welfare and transparency — and why it is a business issue, not only a moral one.
- Define **fair labour** in the African small-workshop context: fair pay, fair terms, no exploitation, especially of vulnerable workers.
- Describe the basics of a **safe workshop** and why worker safety protects both people and the brand.
- Practise **transparency** — knowing and being able to show how and by whom your garments are made.
- Position **ethics as a brand asset** — how genuine, evidenced ethical production builds trust, premium and a story that sells.

FAB2.2.5

PRACTICAL — Design Atelier

- Run the full **atelier process** — plan → make sample → shoot/style → review — for a real garment, applying the production knowledge from FAB2.2.1–2.2.4.
- Prepare a **sample brief** (tech-pack-light, materials, references) and set up the atelier to produce it.
- Make a **sample to standard** in the atelier, applying first-off thinking, QC and sealed-sample discipline at the bench.
- Plan and run a **content shoot** in the atelier — styling, set, lighting and shot list — that captures the garment *and* the maker story.
- Run a **review** that critiques the sample and the shoot, captures lessons, and feeds them back into the next production run.

FAB2.3 · THE BUSINESS OF RETAIL

FAB2.3.1

Merchandise Planning

- Build a **merchandise plan** for a season — translating a sales target into a buying budget in naira.
- Calculate and manage **open-to-buy (OTB)** so a brand never over-orders stock it cannot sell.
- Construct a **range (assortment) plan** balanced across styles, colours, sizes and price points.
- Read **sell-through** and use it to decide what to repeat, what to hold, and what to **mark down**.
- Plan a season's stock to **hit a target margin** rather than simply to fill rails.

FAB2.3.2

E-commerce Operations

- Build and maintain a **product catalogue** that actually converts — titles, images, sizes, stock and price.
- Set up and operate **payments** through Paystack/Flutterwave, and handle **pay-on-delivery** safely.
- Run **order operations** end-to-end: confirm, pack, dispatch, track and close every order.
- Manage **returns, exchanges and last-mile delivery** through couriers like GIG and Sendbox.
- Read and improve the **conversion funnel** — turning visitors into paying, repeat customers.

FAB2.3.3

Visual Merchandising

- Lay out a **store or online shop** to guide the customer and surface the right products.
- Build **displays** — windows, mannequins, grids, collections — that stop, draw and sell.
- Direct **product photography** that makes garments look desirable and true online.
- Map and smooth the **customer journey** from first glance to checkout.
- Use visual merchandising deliberately to **create desire** and lift sales per visitor.

FAB2.3.4

Customer Relations

- Capture and use **customer data** to turn one-time buyers into a known, reachable base.
- Run **WhatsApp and DM commerce** as a real sales and service channel, not just chat.
- Build **loyalty and repeat purchase** through deliberate retention, not luck.
- Deliver **customer service** that resolves problems and protects the brand's reputation.
- Grow a **community** around the brand that drives referrals and lifetime value.

FAB3 — Transmedia Storytelling · 2 classes

FAB3.1 · CROSS-DISCIPLINARY

FAB3.1.1

Fashion in Media

- Explain the **stylist's role** on a video, film or editorial shoot — what they actually own from concept to wrap, and where they sit in the production hierarchy.
- Distinguish **editorial, music-video and film styling** and adapt their choices to the camera, the genre and the artist's brand.
- Build a **look** that survives motion, lighting and continuity — not just a flat-lay that photographs well once.
- Collaborate with the **Music and Film tracks** as a styling department, reading a treatment and translating it into wardrobe.
- Begin a **professional styling portfolio** with credited, shoot-ready work captured from a real cross-track production.

FAB3.1.2

Fashion in Culture

- Explain fashion as **cultural infrastructure** — a system that produces shared moments and meaning, not just a stream of products.
- Distinguish the main **cultural formats** a fashion business can create: editorial, event activations, presentations, pop-ups and collaborations.
- Describe how a **fashion editorial** functions as a publishing act that sets agenda and builds brand authority.
- Plan an **event activation or pop-up** that turns a collection into a live, shareable cultural moment.
- Co-design a **cross-track cultural moment** with the Music and Film academies, where fashion, sound and image build one event together.

IC · 20 CLASSES

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IC4 — Building Sustainable Ventures · 3 classes

IC4.1 · BUSINESS FUNDAMENTALS

IC4.1.1

Business & Financial Fundamentals

- Explain what it means to run a creative endeavour as a **company** rather than a series of one-off projects, and describe the three core functions — **governance, operations and leadership** — that hold it together.
- Map the **operating rhythm** of a label, a studio and a fashion house, and diagnose the **founder-dependence trap** through unclear decision rights.
- Read a basic **profit & loss statement** for a creative business and explain what revenue, cost of sales, gross profit and net profit each tell them.
- Distinguish **profit from cash flow**, and explain why a profitable creative business can still run out of money.
- Interpret the three core financial statements — **P&L, cash flow and balance sheet** — and weigh the **cost of capital** when funding a release, a film or a collection.
- Begin running their own venture by systems and honest numbers instead of by feel.

IC4.1.2

Legal Setup & IP Registration

- Explain why **formal business registration** (CAC or its national equivalent) is a foundation of a sustainable creative company, not optional paperwork.
- Distinguish the main **company structures** available to a creative venture and choose appropriately for their stage.
- Identify the core **compliance obligations** a registered creative business must meet, and the cost of ignoring them.
- Describe how **intellectual property** assets are registered and why registration converts creative work into protectable, bankable assets.
- Complete a practical walkthrough of **registering an IP asset on an IP-registration platform**, connecting to the music, film and fashion IP classes.

IC4.1.3

Organisation & People

- Articulate the difference between **Purpose, Vision and Values**, and write a usable **mission statement** that guides real decisions rather than decorating a wall.
- Translate belief into **structure and roles**, so that what the company says it values shows up in what it staffs, funds and gives authority to.
- Design a basic **team structure** for a label, studio or fashion house, distinguishing core staff, freelancers and project-based talent.
- Run a sound **hiring process** for creative roles — defining, sourcing, assessing and onboarding — rather than hiring by vibes.
- Set up compliant, fair **payroll and engagement terms**, distinguishing employees from contractors and applying the principles of an **equitable creative workplace** as both an ethical and a business advantage.

IC4B — Mental Health & Wellbeing · 2 classes

IC4B.1 · RESILIENCE & SAFETY

IC4B.1.1

IC4B.1.1 · Resilience & Burnout

- Recognise **crunch culture** — and its African pressure points (virality, Detty December, deadline season) — and read the early warning signs before it does lasting harm.
- Define **burnout** clinically (its three dimensions) and distinguish it from ordinary tiredness, and hard work from self-destruction.
- Design a **sustainable creative schedule** that treats recovery as a planned input, not leftover time.
- Define **resilience** accurately — recovery and adaptation, not toughness — and separate self-worth from outcomes, criticism and money stress.
- Build a **personal wellness protocol**: sleep, boundaries, support systems, and knowing when to seek professional help without shame.

IC4B.1.2

IC4B.1.2 · Psychologically Safe Teams

- Define **psychological safety** and explain why it is the foundation of high-performing creative teams.
- Identify the behaviours — by leaders and peers — that build or destroy safety on a set, in a studio and in an atelier.
- Explain why **speaking up** about problems, risks and mistakes must be safe, and how silence damages the work.
- Connect psychological safety to **physical safety and respect** in real African creative workspaces.
- Begin diagnosing and improving the safety of a team or workspace they are part of.

IC5 — Professional Creative Entrepreneur · 3 classes

IC5.1 · STRATEGY & PORTFOLIO

IC5.1.1

The Professional's Journey & Strategy

- Distinguish **talent** from a **sustainable professional career**, and explain why the gap between them is where most African creatives are lost.
- Map a creative career as a series of **stages** — emergence, breakthrough, consolidation, catalogue — and name the **five assets** a professional compounds across it.
- Explain the **long game**: why decisions are judged by their effect on a twenty-year arc, not a twenty-week one.
- Manage a creative product across its full **lifecycle** — build, launch, long-tail, catalogue — and run several at once as a balanced **portfolio**.
- Build a **multiple income-stream** model that orbits one core engine, and sequence projects with a simple **production calendar**.
- Translate all of this into a concrete **12-month strategic plan** for their House and the talent they manage.

IC5.1.2

Mastering Markets & Festivals

- Distinguish a **festival** (showcase to audiences) from a **market** (where deals are done), and explain why the professional travels for the second.
- Map the **global circuit** relevant to their School — Cannes and FESPACO, the music markets, the major fashion weeks — and Africa's own rising platforms.
- Prepare for a market with a clear **objective, target list and asset kit**, instead of arriving and hoping.
- Network with intent — the **before, during and after** of working a room so contacts become deals.
- Plan their House's **circuit strategy**: which one or two markets to target this year, and why.

IC5.1.3

Portfolios & Pitch Decks

- Identify the right **presentation asset** for each craft and audience — portfolio, pitch deck, EPK and lookbook — and what each must contain.
- Build a **pitch deck** that tells a clear, investable story rather than a list of features.
- Apply the principles of a **world-class portfolio**: curation, proof and a single coherent narrative.
- **Pitch and win** — structure, delivery and the close — under the AMEDI Strategy War standard of investor proof.
- Produce a draft of one core asset for their House and one talent, ready to take to market.

IC6 — Digital Identity & Reputation · 2 classes

IC6.1 · REPUTATION AS AN ASSET

IC6.1.1

Your Credible Profile

- Explain reputation as a form of **economic capital** — an asset that produces returns — rather than a vanity measure, and relate it to the **African trust gap**.
- Distinguish **reputation** from popularity, followers and reach, and explain why the difference matters in a deal.
- Design a **coherent profile stack** — fan, industry and capital faces — so every surface a counterparty checks tells the same, reinforcing story.
- Write a professional **bio, one-pager and EPK** that lead with verifiable proof, not hype.
- Use **consistency, proof and receipts** to convert a profile from a claim into evidence.
- Identify and remove the **common credibility-killers** that quietly cost bookings and deals.

IC6.1.2

Track Record → Revenue

- Assemble a **portfolio that proves work** — selected, attributed and outcome-led rather than a dump of everything done.
- Use **credentials, references and endorsements** as third-party evidence that outweighs self-claims, and distinguish **verifiable from claimed** achievement.
- Explain **portable, owned credentials** — the CBA Passport / creative score — and why portability matters to employers and investors.
- Price the **reputation premium** and justify it to a counterparty in concrete terms.
- Distinguish **inbound from outbound** dealmaking and recognise when reputation is selling *for* you.
- Use reputation as **evidenced leverage** in negotiations and pitches, and treat it as a **managed asset to be protected**.

IC7 — Financing Creative Work · 2 classes

IC7.1 · FUNDING THE WORK

IC7.1.1

How Creative Work Gets Funded

- Map the **capital stack** for a creative venture — from self/savings, through cooperative money, advances, grants and sponsorship, to debt, equity and IP-backed finance.
- Match a **funding source to a stage and a need**, and price the **true cost** of each kind of money across cash, ownership, control and obligation.
- Describe the **African financing reality** — which sources are real here, and which are imported myths.
- Read a deal for its **recoupment terms** and explain why an advance is a loan against your own future earnings, not a gift.
- Structure **fair splits** in a proper split sheet, and use **escrow and staged payment** to de-risk deals where trust is incomplete.
- Spot **extractive** advance and split structures and distinguish them from fair ones.

IC7.1.2

Grants, Sponsorship & Catalogue Value

- Identify the **real African grant and sponsor landscape**, write a **fundable application** in the funder's language, and build a **sponsorship offer** a brand actually buys.
- Turn a single yes into a **renewable, compounding funder relationship** through clean reporting.
- Explain why a **catalogue** — a body of owned creative rights — is a cashflow-producing financial asset, and apply a **basic valuation method** to it.
- Understand **raising against IP** — using owned rights as collateral or the basis for an advance — without giving the asset away.
- Read the coming **royalty-flow shift** (Nigerian copyright levy and CMO reform) and explain why a registered, documented catalogue is positioned to capture it.
- Use **rotating savings and reputation-backed co-ops** (Ajo / esusu) as disciplined creative capital, with the governance that contains their risks.

IC8 — Collective Power · 2 classes

IC8.1 · ORGANISING & COLLECTIVE POWER

IC8.1.1

Why Creatives Organise & the Bodies

- Explain the **structural power imbalance** between an individual creative and the counterparties they deal with, and why it persists.
- Describe how **collective action** shifts that imbalance — turning many weak positions into one strong one.
- Distinguish **unions, guilds, associations and CMOs**, and match the right body to the right job.
- Explain **collective management of rights** — how a CMO licenses use and collects royalties for many rights-holders at once.
- Read the **African organising map** (music/film/fashion) and the live **2022–2025 Nigerian rights reform**, and judge **when to organise vs go it alone**.

IC8.1.2

Bargaining & Disputes

- Explain what a **rate floor** and a set of **minimum terms** are, and why they protect the whole market — not just the weakest member.
- Describe **how collective bargaining is conducted** — preparation, the ask, leverage, and holding the agreement — and read **standard contract terms as collective wins**.
- Build a basic **rate card from a floor** that prices scope, usage/rights and reputation premium, not just time.
- Walk the **dispute ladder** — direct conversation up to litigation — and pick the lowest rung that can resolve a conflict, distinguishing **mediation from arbitration**.
- Use a **professional body's dispute mechanism**, and apply the two habits — **documenting and de-escalating** — that resolve most disputes before they become expensive.

IC9 — Data & Analytics · 2 classes

IC9.1 · PROVING YOUR VALUE

IC9.1.1

Analytics & Royalty Statements

- Read the **core streaming and social dashboards** — Spotify for Artists, Audiomack, Boomplay, TikTok, Instagram, YouTube — and say what each row actually means.
- Distinguish **vanity metrics from value metrics**, and identify the **leading signals** that predict reach and revenue before the market does.
- Parse a **royalty / distribution statement** line by line, naming its identifiers, performance and money layers.
- **Reconcile what is owed** — matching streams and sales against the money that actually arrived — and spot errors and leakage before they cost the talent.
- Apply the same analytic and reconciliation discipline across **music, film and fashion**, recognising that each craft carries its own value metrics.
- Turn a dashboard or a statement from a confusing screen into a **decision and an action**.

IC9.1.2

Metrics & the Value Deck

- Select the **metrics each counterparty actually funds** — labels, brands, investors, festivals, retailers — rather than the metrics that flatter.
- **Benchmark** a talent's numbers against peers, their own past, and the market so a figure carries meaning.
- Turn a benchmarked metric into a **three-part value claim** and arrange several into a **data story arc**.
- Assemble a **data-backed value one-pager**, visualise it honestly, and **defend every number** under interrogation.
- Distinguish **honest from inflated numbers**, and explain why honesty is the strategically stronger choice.
- Apply the whole format across **music, film and fashion**, matching the right metric to the right deal.

IC10 — Creative AI & Emerging Tech · 2 classes

IC10.1 · AI & EMERGING TECH

IC10.1.1

AI Across the Crafts — Rights & Ethics

- Identify the **practical AI tools** in use today across music, film and fashion — production, post-production, design and marketing — that clear a technical or cost barrier rather than replacing the creative core.
- Run a basic, end-to-end **AI-assisted workflow** that keeps a human creative in control of every decision.
- Explain the current reality of **who owns AI-assisted output** and how human authorship strengthens that claim.
- Reason clearly about **training data, consent and extraction** — where models get their material and why it matters for African creators.
- Assess the risks of **voice cloning, likeness and deepfakes**, and the line between legitimate use and exploitation.
- Name concrete steps to **protect the African creative voice** from extraction while still using AI on your own terms.

IC10.1.2

Emerging Tech & Staying Ahead

- Recognise the **hype cycle** and locate a given technology on it before committing time or money.
- Identify the **genuine rights-and-royalty use cases** for blockchain without buying into speculative hype, and evaluate immersive formats for real audience value.
- Apply a simple **four-question filter** that separates real utility from noise for any emerging technology.
- Build a **personal, repeatable routine** for scanning, evaluating and adopting new creative tools.
- Decide deliberately whether to **adopt now or wait**, and manage the risks of **dependence and lock-in**.
- Keep **craft central**, using tools to amplify rather than replace the judgment that makes their work distinctive.

IC11 — Pan-African Trade · 2 classes

IC11.1 · TRADE & GLOBAL MARKETS

IC11.1.1

The Pan-African Opportunity & Payments

- Explain the **scale of the intra-African and global creative opportunity** — the size of the audience, the trade lanes, and the value at stake for African music, film and fashion.
- Describe **what AfCFTA changes** for creative trade — tariffs, services, rules of origin — and the practical barriers it does not yet remove.
- **Move money across African and global markets** — choosing payment rails, understanding FX, and minimising fees so the most value reaches the creative.
- **Manage rights and collection across territories** — registering and collecting on the same work in multiple markets so income isn't left uncollected.
- Identify the common points of **value leakage abroad** — uncollected royalties, bad splits, FX losses, unfavourable territory deals — and how to plug them.

IC11.1.2

Export & Diaspora

- **Choose the right export channels per craft** — DSPs and distribution, festivals and markets, wholesale and retail, and licensing — for music, film and fashion.
- Use **festivals and markets as commercial venues**, not just showcases, to close deals and find buyers across borders.
- **Build a route-to-market** for one product — the deliberate sequence from creation to a paying buyer in a target territory — and choose the aggregators and partners that make it executable.
- Explain how the **diaspora works as both audience and bridge** — a paying market in itself and a gateway into the wider global market.
- **Position African work for global markets without dilution** — building an ownable global narrative that wins the world while keeping the essence African.

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