StudioCs

CREDENTIALS 2026
LAGOS · NIGERIA

INTEGRATED MEDIA, MARKETING & CREATIVE

WE PLUG YOU HERE.

Nigeria’s local execution partner for global music campaigns.

NO. 01 — 2026

RADIO · DIGITAL MEDIA · CAMPUS CULTURE · CREATORS · ON-GROUND ACTIVATION

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EVERYONE CAN GET HEARD IN LAGOS. ALMOST NOBODY CAN PROVE IT WORKED.

THE SUPPLY SIDE

Reach is no longer scarce in Nigeria. A budget can buy a playlist slot, a radio mention, a sponsored post and a street poster before lunch. What used to be an access problem became a commodity — and every agency in Lagos can now promise you an audience.

THE MISSING LAYER

What is still scarce is the operator who can turn that reach into a behaviour — a saved track, a sold ticket, a follow, a repeat listen — and then hand you the receipts. Most campaigns here end at “it was everywhere.” That is an activity report, not a result.

” **You want noise? We’ll give you strategy.**

THE REST OF THIS DOCUMENT SHOWS WHAT THAT MEANS IN PRACTICE.

THE WORLD'S FASTEST-GROWING MUSIC REGION IS NOT ITS RICHEST. THAT IS THE WHOLE OPPORTUNITY.

15.2%

Growth in Sub-Saharan African recorded music revenue in 2025, reaching US$120m.

0.4%

Sub-Saharan Africa's share of the US$31.7bn global recorded music market.

170%

Year-on-year growth in local consumption of Nigerian artists on Spotify in 2025.

30.3B

Streams generated by Nigerian artists on Spotify alone in 2025.

Nigeria is where the culture is made and where the audience already is. It is not yet where the money is captured — South Africa still accounts for most of the region's revenue. Global campaigns come here for influence, discovery and diaspora momentum.

Those things do not happen by themselves. They need a local layer that can move an audience on purpose, in a market where relationships, timing and street-level judgement still decide what breaks — and then report the movement honestly.

SOURCES: IFPI GLOBAL MUSIC REPORT 2026 (2025 DATA); SPOTIFY LOUD & CLEAR 2025, NIGERIA. SHARE FIGURE CALCULATED.

WE PLUG YOU HERE.

You already have the plan, the artwork, the budget and the release date. What you don’t have is the operator in Lagos who can get it into rotation, into the right rooms and onto the right feeds — this week, not next quarter.

ACCESS 01

Relationships across radio, digital media, campus and creator networks — brokered, not assumed.

EXECUTION 02

One team running the artwork, the audio, the video, the placements and the street — on one timeline.

EVIDENCE 03

Placement logs, performance data and honest reporting on what did and did not move.

IN THE PLUG — RADIO · DIGITAL MEDIA · CAMPUS · CREATORS · ON-GROUND · OOH

FIVE STAGES. ONE CONTINUOUS SIGNAL.

Every campaign we run passes through the same five stages. The depth of each stage changes with the brief and the budget — the sequence does not, because skipping one is how campaigns end up loud and empty.

01

Signal

Positioning, audience and the one thing this campaign has to make people do.

YOU BRING
Release date, assets, rights, budget band.

YOU GET
Campaign strategy, channel logic, KPI set.

02

Seed

Get the work into the hands that decide what the street repeats — DJs, campus voices, creators, tastemakers.

CHANNELS
Campus radio, DJ pools, creator seeding, community chats.

03

Amplify

Convert early traction into frequency: rotation, editorials, interviews, paid boost, outdoor presence.

CHANNELS
Metro radio, digital publishers, OOH, transport branding.

04

Convert

Turn attention into the action the brief actually asked for — a ticket, a stream, a sign-up, a visit.

CHANNELS
Retargeting, reminders, WhatsApp, box office, retail.

05

Evidence

Report what moved, what didn't, and what we would do differently. No vanity metrics without context.

YOU GET
Placement log, performance report, footage library, next-step note.

SAME SIGNAL, DIFFERENT TEMPO

A single release might spend most of its weight on **Seed** and **Amplify**; a festival spends it on **Convert**. A brand entering Nigeria for the first time needs all five stages, in order, or the market never learns what it is looking at.

THIRTEEN STATIONS. FOUR JOBS.

Radio in Lagos is not one audience — it is at least four, sitting in different parts of the city at different hours of the day. We buy and schedule by function, not by logo.

CAMPUS FIRST ROTATION	**UNILAG 103.1 FM · YABATECH Radio 89.3 FM · LASU Radio 95.7 FM**	Where a record earns its first real reaction, and where student audiences convert into streams, tickets and UGC.
DISCOVERY NEW MUSIC	**Vybz 94.5 FM · Kiss 98.9 FM**	Music-first youth stations whose programmers are actively looking for the next record. Vybz runs “more music, less talk”; Kiss pairs new music with talk.
CITY & COMMUTER FREQUENCY	**EKO 89.7 FM · Mainland 98.3 FM · Lagos Traffic Radio 96.1 FM** **LASGIDI 90.1 FM · Naija 102.7 FM**	Drive-time and mass reach. The layer that turns a campus hit into a city-wide record.
HERITAGE & OPINION CREDIBILITY	**Rhythm 93.7 FM · Smooth 98.1 FM · Inspiration 92.3 FM**	Lagos institutions. The rooms where an interview carries weight, brand association sticks and recall lasts past release week.

THE FOUR FORMATS WE ACTUALLY BUY

Spot 30–45S
Frequency buy. Simple message, fixed date.

Jingle 15–30S
Recall builder. Needs original audio and one repeatable line.

Interview 8–20M
Credibility play. The artist must arrive with something to say.

Radio tour 1 DAY
Density play. A week of coverage in one news cycle.

WHERE WE START, BY OBJECTIVE

Break a new record
START · CAMPUS + DISCOVERY

Sell an event or ticket
START · CITY & COMMUTER + CAMPUS

Enter the market as a brand
START · HERITAGE & OPINION

Build long-term artist equity
START · HERITAGE + DISCOVERY

THIRTEEN STATIONS IN NETWORK · FOUR AUDIENCE TIERS · FOUR FORMATS

ACCESS IS BROKERED, SUBJECT TO STATION AVAILABILITY, CLEARANCE AND CONFIRMED COMMERCIAL TERMS. WE DO NOT OWN THESE STATIONS.

A BILLBOARD WAITS.
A FLEET FOLLOWS.

Every hostel, faculty, gate and market on campus sits on a shuttle route. We brand the vehicles that run them — and they move through the audience instead of waiting for it to walk past.

120+
Shuttle cabs, branded and running student routes through the campus day

50+
Buses on the longer loops between gates, hostels and faculties

170+
Vehicles in the network — a moving surface, not a fixed site

70k+
Registered students on the UNILAG campus this network serves

WHY MOVING BEATS FIXED

Frequency without a queue. A gate site reaches people twice a day. A shuttle reaches them on every trip they take.

Route-level precision. Message A on the hostel loop, message B on the faculty loop — in the same week.

Proximity to decision. Riders see the ad on the way to the thing the ad is about.

Two mediums in one. Exterior for the campus, interior for the person sitting inside it for fifteen minutes.

SEVEN WAYS TO USE IT

01 Full wrap — the long-loop buses

02 Panel + rear — shuttles that stop often

03 Fleet sequence — chapters across vehicles

04 Per-vehicle code — attribute scans to routes

05 Interior takeover — seat-backs in the hand

06 In-cab audio — Marley Studios drop

07 Route takeover — the whole fleet, one day

Plus driver briefings, sampling and street teams riding the routes.

WHAT THIS ACTUALLY IS

A media network, not a placement. That distinction matters: networks carry recurring revenue, per-route inventory and asset value. Agencies sell projects; media owners sell access.

It also only runs while the relationship with the campus transport association holds, the wrap workshop keeps pace, and someone audits the fleet weekly. We say that plainly rather than discover it mid-campaign.

WHERE THE TIMELINE ENDS AND THE STREET BEGINS.

DIGITAL MEDIA

NEWS	Pulse NG · BellaNaija
CULTURE	NotJustOk · WeTalkSound · Album Talks
COMMUNITY	HypeTribe · 49th Street · The Upper Entertainment · PurpKulture
BROADCAST	UNILAG Television

Each outlet does a different job: news validates, culture explains, community argues. Pitching the same story to all three wastes two of them.

ON-GROUND

- Campus activations
- Campus shuttle & cab branding
- Club & street DJ pools
- Out-of-home advertising
- Local tastemaker circles
- Tricycle branding
- Event media coverage
- Street team & sampling

Lagos is not a city you reach through a screen alone. Half the market still decides in transit, on campus and in rooms where the music is actually played.

HOW THE TWO LAYERS RUN TOGETHER

Before

Publisher and outlet briefings land first, so the story is already told when the street sees it.

During

Ground activity generates the photographs, quotes and clips that the digital layer publishes the same day.

After

Coverage is packaged into a recap, a case study and next-campaign assets — not left scattered in WhatsApp groups.

WE BROKER ACCESS TO THESE OUTLETS AND PLATFORMS. WE DO NOT OWN THEM, AND PLACEMENTS ARE NEVER GUARANTEED UNTIL CONFIRMED IN WRITING.

COUNTED, NOT CLAIMED.

Every figure below is taken from the delivery credits in this document — not a projection, not an estimate. Campaign outcome data is reported per project.

36
ARTISTS & LABELS WORKED FOR

33
AIRPLAY TITLES PLACED

17
TV FEATURES SECURED

13
RADIO STATIONS IN NETWORK

10
DIGITAL MEDIA OUTLETS

09
BRANDS & INSTITUTIONS

06
RADIO INTERVIEWS & TOURS

170+
VEHICLES IN THE CAMPUS FLEET

WHAT THIS PROVES

We can place work across radio, television, digital publishing and campus media in the same market, at the same time, without a third party between us and the gatekeeper.

WHAT IT DOESN'T PROVE YET

Activity is not impact. We are now instrumenting every campaign — from link tracking and ticket codes to station and outlet logs — so the next edition of this document reports outcomes, not effort.

ASK FOR THE WALKTHROUGH

Pick any name in this document and we will take you through the brief, the placements, what moved and what did not — including the campaigns that underperformed. We would rather show you the working than the highlight reel.

ARTISTS & LABELS WE HAVE WORKED FOR

36

CREDITS BELOW ARE DELIVERY RECORDS, NOT ENDORSEMENTS

OLUWA MILLAR
AP Bonito, Gbadura, Ya Allahu

FROSH DADA
AP GaGa · PL Pulse NG

DJ KAYSMART
AP Energy

JERRYIS
AP Don't Need Nobody

JAINY
AP Follow You, Shege x2, Radar · RD UNILAG FM

BIGMAN POPS
AP Crazy

WAVE$TAR
TV UNILAG TV

JABBA MOMOH
AP OOH Baby, True Love

REEHAA
TV UNILAG TV

ALHAJI TEKNO
AP Bamboo, Push Button

OSHAMO
TV UNILAG TV

LOYE
TV UNILAG TV

CRUZY
AP Lowkey, You & Who · RT LASU FM, Yabatech FM, UNILAG FM · BB UNILAG

WHALEZ
AP Mi Lo, Glorious

WAJE
TV UNILAG TV

FOLA
TV UNILAG TV

YACKA
AP JJC

HUMBLESMITH
TV UNILAG TV

ENZZYBOY
TV UNILAG TV, TVC · AP 100 Billion, Bambi Love

CAPODITTUTI
AP Gara II · TV UNILAG TV

JUMA JUX
LV UNILAG

FAITH MARTINS
AP Daju

PROFFETT
TV UNILAG TV

MADE KUTI
TV UNILAG TV

AYO MAFF
TV UNILAG TV

BLACKFACE
TV UNILAG TV

SYEMCA
TV UNILAG TV

OMIZZY
BB UNILAG · AP Oshimenh, Postman, Control, Mood · TV UNILAG TV

SOLANA
EP UNILAG TV

KODEE
TV UNILAG TV

BOYV
AP Zombie Lover

O.L.A
AP Omo Eko · RD UNILAG FM

TORIAM
AP Pretty Girl · RD UNILAG FM

DAMONGRXSS
AP Where I'm From · RD UNILAG FM

LLONA
TV UNILAG TV

DEWUSI
AP Faaji, Ajebo · RD UNILAG FM

READING THIS LEDGER

Each line records what was executed: a record in rotation, a broadcast feature, a placement. It is a delivery record, not a testimonial — and it is deliberately specific.

20
ARTISTS WITH RECORDS IN ROTATION

17
ARTISTS FEATURED ON TELEVISION

6
ARTISTS GIVEN RADIO INTERVIEW TIME

KEY — AP AIRPLAY · TV TELEVISION FEATURE · RD RADIO INTERVIEW/TOUR · BB DIGITAL BILLBOARD · PL PRESS PLACEMENT · LV LIVE

BRANDS & INSTITUTIONS THAT HAVE TRUSTED US

Music, student sport, education, FMCG, faith, nightlife, entertainment and independent labels — the range matters more than any single logo.





















NOT ALL OF IT WAS A CAMPAIGN

Some of these were full campaigns. Others were a single placement, a campus activation, a night of event coverage or a set of brand assets. We list the relationship honestly, and we will walk you through the exact scope, decisions and results behind any one of them.

TYPICAL SCOPE BEHIND THESE LOGOS

- Media buying & airplay
- Event media coverage
- Creative & collateral
- Campus activations
- Artist publicity
- Digital placements

REFERENCES AVAILABLE ON REQUEST · STUDIO CS / 11

FOUR STACKS. ONE TEAM.

We are not a menu of services that get outsourced to four agencies. Strategy, creative, media and ground activity sit in the same room, on the same timeline, answering to the same brief.

Strategy & insight 01

Marketing and campaign strategy · audience research · brand positioning · campaign architecture · measurement frameworks · market and competitor review.

Creative & production 02

Creative direction · key visuals and campaign systems · video and motion · audio, jingles and voice production · photography · social-first content design.

Media & publicity 03

Radio and television publicity · digital media and press · artist promotion and A&R support · influencer and creator campaigns · paid social and search.

On-ground & community 04

Campus marketing and student engagement · activations and street teams · outdoor and transport branding · event media coverage · grassroots distribution.

HOW THE COLLECTIVE IS ASSEMBLED

Studio CS
Strategy, media, client side

Marley Studios
Audio production & original sound

Creators
Campus voices, tastemakers, DJs

Network partners
Stations, publishers, printers, OOH

ONE CONTRACT, ONE TIMELINE. ASSEMBLED PER BRIEF, NOT RESOLD AS A FIXED PACKAGE.

WHAT WE BUILD, AND WHAT EACH THING IS FOR

Nothing is produced because it looks good on a scope document. Each asset below has a job, a format and a place it has to work.

ASSET	WHAT IT INCLUDES	THE JOB IT DOES	HOW IT GETS MEASURED
01 **Key visual**	Master plus 1:1, 4:5, 9:16, 16:9, six-sheet OOH, stage backdrop, banners	Gives the campaign a face it can be recognised by — in a feed, on a wall, and on a stage.	Recall in polls · save & share rate
02 **Video**	Launch film 60–90s · cutdowns 30/15/6s · vertical 9:16 · behind-the-scenes · recap	Carries the idea where people stop reading: Reels, TikTok, YouTube, TV and event screens.	Views · completion · follows
03 **Audio**	Radio spot 30/45s · jingle · artist drop · promo voice-over · podcast read	Works in the one medium Lagos still consumes in traffic, in shops and on campus.	Airplay log · station mentions
04 **Social**	Feed, carousel, story, reel, caption sets, comment and DM responses, WhatsApp broadcast	Gives the campaign a daily voice instead of a single launch post and silence.	Engagement · clicks · DMs
05 **Physical**	Posters, flyers, merch, passes, campus kits, photo moments, street-team materials	Puts the campaign in the hand, on the body and in the photograph people post.	Units placed · code redemption
06 **Fleet & ambient**	Full wraps, panel and rear graphics, interior takeovers, seat-backs, per-vehicle codes, driver briefing sheets	Turns the campus itself into the medium — moving, unavoidable, and impossible to scroll past.	Codes scanned by route · audited fleet days

FORMATS SHOWN ARE DEFAULTS. FINAL SPECIFICATIONS FOLLOW THE CONFIRMED PLATFORM, PLACEMENT AND PRINTER REQUIREMENTS.

A SIX-WEEK BUILD BEFORE THE FIRST POST

Most Nigerian campaigns are announced, not built. This is the working sequence we run a release or event through when the date is fixed and the budget is real.

T−6 WEEKS

Lock

Objective, audience, single-minded message, KPI set, channel plan and budget split agreed in writing.

SHIPS

Strategy deck · media plan · production schedule

T−4 WEEKS

Make

Key visual system, launch film, radio spot, social kit and print files produced, approved and versioned.

SHIPS

Master artwork · 9:16 / 4:5 / 16:9 cuts · audio masters

T−2 WEEKS

Seed

Campus rotation, DJ pool seeding, creator briefs, press assets out. Quiet traction before the loud part.

SHIPS

Creator kits · EPK · first-week placement log

T−0

Open

Launch day runs to a minute-by-minute sheet: radio drops, publisher embargos, OOH live, creator posts, community pushes.

SHIPS

Launch-day runbook · live coverage · comment response

T+2 WEEKS

Carry

Recap content, testimonial capture, performance report against the original KPIs, and a clear next move.

SHIPS

Recap film · results report · asset library

Shorter timelines are possible. They cost more and cut depth — usually the seeding stage, which is the one that makes the difference.

Longer campaigns add an always-on layer underneath: community management, weekly creator cycles and ongoing publicity.

WHERE THESE BUILDS USUALLY BREAK

Approval lag

Three approval rounds in the Make stage eats the Seed stage. We ask for one decision-maker for a reason.

Assets arriving late

If master audio lands in launch week, radio cannot be booked, and the loudest channel is gone.

Nobody home after launch

A launch without comment response and recap content is a spike with no tail. The Carry stage is not optional.

WE WOULD RATHER LOSE THE BRIEF THAN LIE ABOUT THE BUDGET.

If the objective and the money don’t meet, we will say so at the planning stage — not after the invoice. A smaller campaign that hits one clear target is worth more to you than a large one that hits none.

01 **The brief**
A call and a short written brief. What are we launching, to whom, by when, and what does success mean?

02 **The audit**
We look at the artist or brand as an outsider would: what the audience currently believes, and what would have to change.

03 **The plan**
Strategy, creative direction, channel mix, timeline and a costed scope. One document you can act on or argue with.

04 **The run**
Production, placement, activation, reporting. Weekly updates, no silence, no surprises at the end.

WHAT WE NEED FROM YOU

- Final assets and master audio
- Approved usage and clearance rights
- Budget band, not a number pulled from the air
- One decision-maker per approval round
- Dates that will not move twice
- Access to any existing audience data

In our experience, the fourth item is the one most briefs arrive without.

THREE THINGS WE WILL SAY OUT LOUD

“This budget cannot do that.”

We would rather propose a smaller campaign that works than a diluted one that doesn’t.

“This date is not realistic.”

If the window is too short, we will tell you what to cut — usually seeding, which is the costly choice.

“This didn’t perform.”

You will hear it from us before you read it in a chart, along with what we would change.

THREE WAYS TO PLUG IN

Scope is shaped around the objective, not the other way round. Fees are quoted per project once the brief is clear — we do not publish rate cards that mislead.

01

Market sprint

One market, one objective, a short window. Usually a single release, a radio push or a campus activation.

TYPICAL LENGTH

4–6 weeks

BEST FOR

Independent artists, first Nigeria entry, testing a single channel

INCLUDES · STRATEGY, CREATIVE, PLACEMENT, REPORT

02

Campaign build

Integrated campaign across media, creative and ground activity, built to a launch date and measured against agreed KPIs.

TYPICAL LENGTH

8–12 weeks

BEST FOR

Album or EP rollouts, festivals, product launches, brand campaigns

INCLUDES · FULL STACK, ORIGINAL PRODUCTION, EVIDENCE REPORT

03

Local desk

An always-on Nigerian presence for teams without one: publicity, community, creator management and standing media relationships.

TYPICAL LENGTH

6 months rolling

BEST FOR

Labels, distributors and brands running continuous release cycles

INCLUDES · MONTHLY RETAINER, PRIORITY ACCESS, QUARTERLY REVIEW

Creative development, production, media placement, talent and third-party costs are quoted separately, so you can see exactly what is our studio fee and what is pass-through media spend.

WE PLUG YOU HERE.

01 · SEND THE BRIEF

What is launching, to whom, by when, and what does success look like. Half a page is enough.

02 · TAKE THE CALL

Thirty minutes. We come with questions and an early point of view, not a pitch deck.

03 · GET THE PLAN

A costed, single-page route to the objective — within a week, or we tell you why not.

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YOU WANT NOISE? WE'LL GIVE YOU STRATEGY.