

COMPETITIVE ADVERTISING

DG3S36

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THE BRIEF

Without being stereotypical or expected, pick a brand from Colgate-Palmolive, Coca-Cola, P&G, Unilever, Nestle, AB InBev or Friesland Campina and credibly join the conversation of the Black Lives Matter movement. Come up with something that brand could do to meaningfully contribute to help further the cause and show us how they would communicate this.

DELIVERABLES

1. Defined Audience
2. Creative Proposition
3. BLM Response Idea
4. TWO Touchpoints

THE BRANDS

I have been looking closer into the brands that have been given to choose from by Epoch to create a campaign for BLM. However, I have noticed a common occurrence between all these brands, and that is their mass use of palm oil throughout all their products which all come from non-certified sources. These non-certified sources are more commonly known to affect the lives of many indigenous communities across the Amazon and Indonesian rainforests, simply from the deforestation for palm oil used in products that brands such as Nestlé, P&G, Unilever, Coca Cola and pretty much every other brand that is unfortunately listed. The only brand I do feel is most appropriate would be AB InBev and possibly Friesland Campina due to how none of their products directly affect or harm in major ways indigenous communities of both the Amazon and Indonesian rainforests.

AB INBEV VS FRIESLAND CAMPINA

Positives

AB InBev

According to Ethical Consumer, 2018, it was suspected that AB InBev, amongst a handful of other breweries, had at least two future quantified targets regarding environmental performance in greenhouse gas emissions. **(A: Ethical Consumer 2017).**

“AB InBev received our best rating for environmental reporting... the only major brewer to do so” **(B: Ethical Consumer 2017).**

No signs of palm oil usage in any of their umbrella brands (this is mainly due to how all the brands are purely beer, lager & ale, with no need to actually use palm oil in their products).

AB InBev's Global Barley Research Team develops “new malt barley varieties that increase growers' productivity” in the name of water efficiency, pest resistance and “climate resilience.” **(C: Ethical Consumer 2017).**

Friesland Campina

A 17/22 score on the WWF Palm Oil Buyers Scorecard. **(A: Palm Oil Buyers Scorecard 2019).**

RSPO member (Roundtable on Sustainable Palm Oil).

100% covered by RSPO CSPO for all palm oil used + public commitment to 100% RSPO CSPO by 2020. **(B: Palm Oil Buyers Scorecard 2019).**

“On-the-ground efforts by companies to support the inclusivity of smallholders in sustainable supply chains such as capacity building to increase agricultural productivity or efforts to secure stable commodity supplies.” **(C: Palm Oil Buyers Scorecard 2019).**

AB INBEV VS FRIESLAND CAMPINA

Negatives

AB InBev

AB InBev had “eight or more subsidiaries in oppressive regimes and therefore lost whole marks on the under Human Rights” (e.g. Belarus, China, India, Kazakhstan, Laos, Myanmar, Russia, Sri Lanka, Thailand, and Vietnam.) **(D: Ethical Consumer 2017).**

12.2% in conflict minerals rankings **(A: Shop Ethical: AB InBev).**

Are 10% partially owned by Altria, USA's largest tobacco company who have had previous criticisms of animal abuse from PETA in 2015. **(A: PETA, Unknown Date).**

“2019 the European Union fined AB InBev 200 million euros for hindering cheaper imports of its Jupiler beer from the Netherlands into Belgium. The commission concluded that the company abused its dominant position from February 2009 until October 2016 in breach of EU antitrust rules.” **(B: Shop Ethical: AB InBev).**

“SEC investigation found the company used third-party sales promoters to make improper payments to government officials in India to increase the sales and production of Anheuser-Busch InBev products in that country... AB InBev agreed to pay \$6 million to settle charges that it violated the Foreign Corrupt Practices Act (FCPA)” **(C: Shop Ethical: AB InBev).**

Friesland Campina

No evidence for suppliers to require a deforestation and conversion-free policy.

No traceability for suppliers concerning palm oil distribution (this means they cannot trace palm oil back to the original mill and/or plantation).

Is not a member of POIG (Palm Oil Innovation Group)

Has not disclosed evidence for whether they are or not a member of one or more sustainable palm oil platforms.

Do not have a totally clean score on acting upon commitments to source 100% sustainable palm oil within their own suppliers.

No certified evidence that the company are protecting the restoration of forest landscapes, especially that of palm oil forest origins like Indonesia and Amazon.

AB INBEV VS FRIESLAND CAMPINA: ANALYSIS

After weighing up the positives and negatives of both AB InBev & Friesland Campina, I have mixed feelings on who would be a suitable company to trust in working with to produce a down to earth campaign, genuinely coming across as an act of solidarity with the BLM movement, RATHER than companies such as Nestlé, P&G, Unilever and Coca Cola who have solid evidence against them that prove they are in fact racist in their methods of trade and production. In AB InBev's & Friesland Campina's case, they do not seem to hold the same standpoints as these deceiving companies exploit and harm indigenous communities of both the Amazon and Indonesian rainforests, amongst the many other disgusting methods they practice in. However, the two companies also seem to have their own methods that seem oddly questionable, such as AB InBev's "eight or more subsidiaries in oppressive regimes and therefore lost whole marks on the under Human Rights" (e.g. Belarus, China, India, Kazakhstan, Laos, Myanmar, Russia, Sri Lanka, Thailand, and Vietnam) & Friesland Campina's incompetence for not requiring for suppliers to have a 'deforestation and conversion-free policy' (**D: Ethical Consumer 2017**). However, I believe that aside from these facts, the biggest decider for me is the fact that AB InBev does not seem to use any kind of palm oil in their products at all, where Friesland Campina, they unfortunately do, and with so many uncensored happenings relate to the destruction of indigenous communities (this being a form of racism seeming as it benefits western society without giving anything back to these communities) it makes valid sense to produce a BLM campaign with AB InBev, a company that seems to have their morals in-tact.

AB INBEV VS FRIESLAND CAMPINA: FINAL CHOICE

AB InBev

I do believe that if companies such as Nestlé, P&G, Unilever and Coca Cola could change for the better, and this would take a lot of time (approximately 20-50 years in the making), their image would not take an entire campaign to mask over their continuous wrong-doings, but rather show to the people that they are now changing from the inside rather than the outside.



This doesn't mean that there is a possibility in terms for making a series of adverts for these flawed companies that apologize for their actions and go onto say about how they will cut out their palm oil deforestation methods in order to stand with BLM, but in order to show that they have solidarity with the movement, I do not think this should come out as another marketing ploy, but rather something that should be done out unexpectedly from them. If they

were to parade the movement around the BLM movement, it could be seen as, like mentioned, another marketing ploy, but if it was corrected outside of this, then with enough luck, people would see that they are being genuine and heartfelt, not 'tokenistic' (after all, deforestation and palm oil also covers a huge variety of other issues outside of BLM). helping to create a secure income stream for more than 45,000 small farmers.

AB INBEV BRANDS

Aguila
Becks
Brahma
Budweiser
Cass
Corona
Eagle
Hero
Jupiler
Leffe
Modelo
Patagonia
Victoria
Wäls Brut



After looking at the brief descriptions of the brands through AB InBev's website, I have decided to choose between 'Hero', a Nigerian beer who believe in 'triumphing over adversity', or 'Eagle', a Ugandan lager brand who have helped create a secure income stream for more than 45,000 small farmers over time. Although these brands are both without websites and do not hold much information, from their posts on social media and reports from various news sources, the brands are described as 'inspirational symbols' and rich with heritage in the Nigerian and Ugandan cultures (**A: AB InBev, 2020**). If I could find a way to promote these viewpoints in a way to 'triumph over adversity' across the UK, I think this could be looked up to as a symbol by many other people who want to rise up against these dark times too! However, I must be careful in the process of not stripping away the brand's (whoever I chose) original roots and not try to commercialize it too much, as this may upset the people in these countries who see it as part of their culture.



BRAND OF CHOICE: HERO VS EAGLE

What They Stand For

Hero

The label of our flagship Nigerian beer features a rising sun intended to inspire people with the promise that anyone can “be a hero” and triumph over adversity **(B: AB InBev, 2020)**.

Nigerian nationalities claim that the brand has provided them with a ‘sense of belonging’ and that it gives the people ‘a role in current Igbo struggle.’ **(A: Unah, Linus, 2019)**.

“The brand has a common story with our history and struggle; we find ourselves in Hero Lager.” **(B: Unah, Linus, 2019)**.

“Hero made people literally mad when it came into the market... a beer made in our region, by our people for our people.” **(C: Unah, Linus, 2019)**.

In 2014, demand forced investments of \$110 million to increase the Onitsha brewery’s capacity, expanding it from 700,000 to 2.1 million hectolitres. **(D: Unah, Linus, 2019)**.

Eagle

Eagle Lager is locally sourced in Uganda, helping to create a secure income stream for more than 45,000 small farmers **(C: AB InBev, 2020)**.

More than 200,000 smallholder farmers have earned £10m + £47.8m yearly in tax revenue for the government down to the production of Eagle **(A: Levitt, Tom, 2016)**.

Eagle have also helped provide social benefits that have provided 51 education scholarships worth £26,000, support to Ugandan farmers and stakeholders who test positive with HIV, 93 million litres of water given to 160,000 people every year, and more **(B: Levitt, Tom, 2016)**.

The creation of Eagle Lager “helped promote the sustainable development in the country” **(C: Levitt, Tom, 2016)**.

HERO VS EAGLE: ANALYSIS

It seems that both Hero and Eagle represent very different aspects of what it means to bring power to the people with a brand that can be consumed with a rich history. Both have been extremely beneficial to the Ugandan and Nigerian cultures in their own way, one where its main goal is to give the people a chance to finally feel pride in their given situations of the mass adversity they face, and the other where profits of the brand go back into helping farmers in their day to day life, instead of furtherly exploiting them like many other brands have done with them.

However, in terms of representing the BLM movement, from what I have read in the past and what I currently read across the world, people are fighting for that representation they so deserve, and after the many years of segregation, discrimination and lack of unconditional, everyday acts in order to put a stop to such obscene racism, I think that this is where Hero beer could really help out. With their main objective blatantly stating how they intend to overcome adversity with racism, maybe the message that anyone can “be a hero” could be expanded over the UK to inspire the people of colour that also want to overcome adversity themselves. This would be done through the example of making an example of how the people of Nigeria have done this themselves.

Again, it is important not to strip away what this beer means to the people, so if I was to make a pledge to instead put the people in the spotlight and their stories of how they are working to overcome adversity, this would not just inspire people across the UK, but also celebrate the roots of the people who have been able to become heroes themselves in these trying times.



ABOUT HERO LAGER: KNOWLEDGE AND QUESTIONS TBA

Knowledge

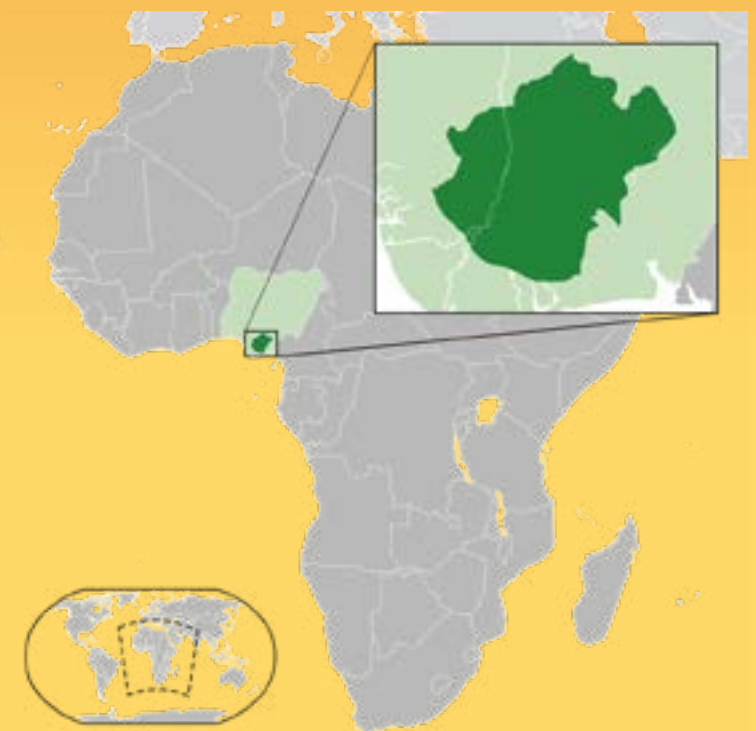
- The brand that has (and is still currently) helping Nigerian people triumph over adversity (for when the going gets to its toughest point, rise like a hero).
- It has given people of Nigeria the feeling of belonging in the present-day Igbo struggle.
- It has been accepted by the Igbos as part of their culture, giving more access for their Onitsha brewing site to increase operations considerably.
- Every aspect of Hero's marketing is a way to celebrate and discuss Igbo culture.

Questions

- What are the stories of people in Nigeria that have gave them the power to rise over their moments of adversity? What inspirational messages could they give to other people of colour across the UK who are also facing adversity (for example, black people in America who are trying to get on with life WHILST facing constant persecution and discrimination from the police)? A good campaign produced by Hero was their #RiseLikeAHero campaign, where people over Nigeria posted videos of what the rising sun meant to them; I could take stories from there and use them as part of my campaign.
- What is the current 'Igbo struggle' in Nigeria? What are the people in Nigeria facing that most white people in Western society do not understand? Could these struggles and how people in Nigeria have reportedly rose above them be a way to empower those who face similar struggles across the UK due to racial discrimination?
- Igbo culture - what are the traditions and events celebrated within Igbo culture?
- Previous Hero campaigns - What is their style of advertising, is there room for more marketing efforts, and who are the audiences for the brand?

IGBO - A BRIEF HISTORY

In Southern Nigeria lays Igboland, which is populated by none other than the Igbo people themselves. They contain many different subgroups across multitudes of villages and make up for the second biggest group in the region. How the Igbo people originated is still a mystery to many historians, but theories do suggest that they “descended from waves of immigrants from the north and the west who arrived in the fourteenth or fifteenth century” **(A: Every Culture, Unknown Date)**. Since their origin, the people of Igboland have faced many of adversities in both living and racial division, such as mid-fifteenth century Portugal taking the people on for slavery (legal slavery later being abolished in 1807) plus British companies afterwards taking control of more inner land Nigeria, which was classed as British colony, with the Igbo their subjects, right up until 1960, when Nigeria were finally gained their own independence, “structured as a federation of states” **(B: Every Culture, Unknown Date)**. Overall, after years upon years under the dictatorship of Western European rule, and then finally being able to celebrate the overcoming of this with one of the most vibrant, eccentric and colourful cultures across the world, it really does give some hope to people who are also fighting for the humane, expected treatment of their own people still being discriminated by such a broken system, SIMPLY for the colour of their skin, hope that one day they can live in peace, getting the justice that we should see in place already.



IGBO - CULTURE

Folklore:

- Believes that our existence is managed by both invisible and visible powers: by the living, dead, and those to be born.
- Believes that reincarnation can build bridges amongst both the living and dead.

Holidays:

- New Year's Day (January 1)
- Easter (March or April)
- Nigerian Independence Day (October 1)
- Christmas (December 24 to 26)
- Festivals that also celebrate agricultural growth over new seasons (especially in Spring and Summer time) and even a harvest festival held in the Autumn to mark the end of the growth.

Religion:

- Believes in a supreme god, Chukwu Abiama, who keeps an eye over all afar.
- Believes in a variety of spirits, who make home in the forests and rivers at the edge of cultivated land and are considered friends of Igboland.

Culture:

- Traditional entertainment: Storytelling, rituals, dancing and musicmaking.
 - Modern entertainment: television, cinema, discos/clubs, games (e.g. card games, checkers, etc.)
- Younger generations apparently tend to follow in more Western/American activities that we commonly take part in. This includes music (mainstream rap and rock music), socialising and what we do for fun.

(C: Every Culture, Unknown Date).

IGBO - CULTURE

Clothing:

- Not too different to that of Western society, but with exceptions to keep intact the origins of the Igbo ("Traditional clothing he cities and every day in rural areas").
- Men - everyday wear includes a "cotton wrap (robe), a shirt, and sandals", whereas formal occasions include a "long shirt, often decorated with tucks and embroidery, over a dressy wrap, shoes, and a hat."
- Women - wraps for both informal and formal occasions. everyday is made from "inexpensive cotton, dyed locally", whereas formal occasions include it being "woven or batik dyed, often imported."

(C: Every Culture, Unknown Date).

Food:

- Staple diet consists of yams, whereas on "ceremonial occasions", rice is usually preferred.
- Cassava, taro root, maize and plantains are also other starchy favourites of Igboland, which are then combined with a soup/stew then a variety of meats.

Crafts:

- Crafting is also enjoyed by both men and women, but both producing very separate crafts.
- Men - "Carving, doors, panels for houses, stools, dancing masks and boxes."
 - Women - "Pottery making, spinning, weaving, basketry, and grass plaiting."

IGBO - CULTURE

Cultural Heritage:

- Music seems to be the main celebration by people of Igbo, with the main instruments being that of wind and string.
- Ugene - "a whistle made of baked clay, round in form, and about the size of a billiard ball."
- Ubaw-akwala - "a type of guitar with a triangular body formed by three pieces of soft wood sewn together."
- Most of the music is not rehearsed, and Igbo singers are required to improvise lyrical content. This is a show of "fitting words to the song's rhythm and tune."

(C: Every Culture, Unknown Date).

Entertainment:

- Traditional entertainment: Storytelling, rituals, dancing and musicmaking.
- Modern entertainment: television, cinema, discos/clubs, games (e.g. card games, checkers, etc.)
- Younger generations apparently tend to follow in more Western/American activities that we commonly take part in. This includes music (mainstream rap and rock music), socialising and what we do for fun.



IGBO - CULTURE ANALYSIS

After looking into all the different types of cultures that surround Igboland and Igbo people, it seems that it may be impossible to focus on just one topic, as there is such a variation compared to our way of life and theirs, and it would be incredibly rude and ignorant to leave out even one (even though they do tend to share some similar interests of living with Western society in day to day life). However, with so many parts that play a role in their culture, it would mean that in terms of trying to engage with them all may create a bit of a confusing tangent of all these different subjects in one campaign, meaning that putting it in front of everyone at once may be a bit confusing, and could lose interest, which is not a desired outcome



regarding such a delicate subject. Instead, I would have to give the audience a campaign that they can interact with in their own time so education wise, they can learn about it in stages rather than in bulk. For example, this could come in the form of an interactable website with loads of different sections for educating people about the culture, or an online Twitter page where people can follow and turn on notifications where every day/every week, there is a new post teaching them about the Igbo, as well as their culture.

SIMILARITIES BETWEEN IGBO & BLACK WESTERN STRUGGLE

If my initial intentions for this brief are to help reach out to black lives across the Western civilisation through the power of Igbo culture, then I will need to try and correlate some of the similarities between the two. This will ensure that when, for example, a person of colour in America sees the campaign, they will need something that they can relate to, rather than dragging an entirely new issue onto them all together. This does not mean I won't be making an attempt to try and advertise the struggle that is solely faced by the Igbo, but I feel that the most important thing is to try and create a sense of unity in diversity, that even though two people in two different countries may not think they share that much in common, it may take people by surprise the amount of issues that they may actually do, especially in terms of the struggle they share and how they are being affected.

Also, even though people in Igboland may be of a different culture to people of American, British or Russian culture is, it would be incredible to share the stories of what the Igbo people have faced in terms of racial injustice, and what they have done to overcome it, and give people of different black heritage a chance to realise their power in their own countries, a chance to become a hero themselves thanks to the courage that other heroes of Igboland have shown.



HERO LAGER - SOCIAL MEDIA HASHTAGS

#RiseLikeAHero is the 'official' tag engraved to that of Hero Lagers social media pages, such as Facebook and Twitter. The brand uses this hashtag to both promote their product and interact with their customers on quite a frequent basis, with Igbo people (the main demographic for this brand) posting posts showing both their love for what the brand means to them and their culture, plus how it has helped them overcome adverse times in their live. The brand then respond to them and with their enthusiastic, upbeat and inspiring attitudes to let the people know that the brand stands by them and the Igbo people exclusively (a bit like how beer or cider brands exclusive to Britain, where marketing is solely concentrated



in the country, and nowhere else). However, one of my favourite videos that has been posted using this hashtag is by Igbo speaking, performing poet, Amarachi Attamah, who on the 14th of September posted a video of herself conducting a piece of poetry of what it meant to rise like a hero, and how we should take the future for ourselves, spreading our wings like an eagle whilst doing so. I believe that this video is a great summary of the brand, and really captures the essence of the brands goal. I will be looking into this message more when it comes to developing my ideas.

HERO LAGER - SOCIAL MEDIA HASHTAGS

Hero, over the recent year, have also been adding new hashtags into the mix outside of their main #RiseLikeAHero too, such as #HeroJingleChallenge, where people from all over Nigeria/ Igboland can compete in a competition to win big money prizes by posting videos of themselves dancing to the largely known jingle of Hero Lager. The highest prize is N50k, which is the equivalent to £100 in the UK. This could serve as an

inspiration for when it comes to the development stage of the project, due to how TikTok dominates the world of social media, and with the dancing aspect, maybe this could be the way to help people across the UK a chance to come together. However, I must keep in mind the fact that I do not want to turn BLM into a social media stunt or too much of a gimmick.



How to participate in #HeroJingleChallenge

- Download the Rise Like A Hero official theme song ([link in bio](#)) and post a video of yourself performing to the jingle, on your page (Facebook, Twitter, Instagram)
- Tag us (@HeroLager) using the hashtag #RiseLikeAHero and #HeroJingleChallenge
- The Top 20 most creative performances/entries will be posted on our page and opened up to a voting process.
- 1st - N50k | 2nd - N30k | 3rd - N20k
N10k consolation cash prizes to 5 finalists

Deadline: 4th October, 2020 | T&Cs Apply

THE BEER FOR HEROES
18+ Drink Responsibly



Terms and Conditions

- The duration of the #HeroJingleChallenge is two (2) weeks, 25th of September - 4th of October, 2020.
- Participants must be 18+
- Entries must not be copied, refined or modified. If discovered, it shall lead to automatic disqualification.
- Participants are allowed to send in one entry only: multiple entries will lead to disqualification.
- Participants must feature Hero Lager (Can or Bottle) in their video entries.
- Entries must not be more than 60 seconds long.

THE BEER FOR HEROES
18+ Drink Responsibly

VOICES OF BLACK LIVES

I am aware that my opinions and what I think will work best for the black community are not entirely correct. To gain a better understanding of what will work the best, I need not to overshadow the real-life stances of black lives, and to make sure that when it comes to the development of my work, I do not get my white privilege intertwined with that of the project, as on a personal level, I will never really understand that of black struggle.

For example, I will never fully understand the reason behind that of IYS (Intercultural Youth Scotland) founder Khaleda Noon's childhood views on how she wished that she was white, only to be able to cope with that of the racial adversity she faced during her school years in the 1980s. "I used to wish I was white and scrub my skin" said Noon, speaking about her former, distraught youth. (The National Lottery, 2020). These were some of the main reasons for Noon and her decision to start a young person charity, helping the lives of BAME youth aged 13-25 who may be struggling with the unfair hardship that is the racism they encounter on a day to day level. The message of the club and how much it was helping BAME youth attracted that of The National Lottery's funding scheme, in which IYS were granted £8,500 around early 2020 to help their club sessions, plus an additional £10,000 to help with the transition from physical locations to online sessions due to lockdown.

It doesn't just stop there however, because then we have to also look at the lives of older people those who are being discriminated in their own jobs, on the streets, in the supermarkets and just about every other aspect in life. Although statistics do show the heavy, underserved burden on the shoulders of people of colour, it does not really equate to how they feel and cope with these sorts of issues. Afterall, we are all individual, and being summarised into a statistic simply because our skin colour is a problem - after I have personally never seen 'white people' referred to directly as 'white' as a whole in... (Cont.)

VOICES OF BLACK LIVES

in many reports, but mainly just 'people', whereas when focusing on 'black people' as a whole, it seems that reports like to focus directly on the colour aspect, as if it is a huge thing. I believe that in the future, if we are still to see black people being referred to directly by their skin colour, then why can't the same be said for white people regarding statistics? For example, if there were two separate mental health reports that wanted to specify colour differences, it would usually be that of black people who would be directly referred to by the colour of their skin, where white people would just be referred to as 'people'. This is wrong, and I want to make sure that when I am carrying out my work, I am treating black lives as individuals, rather than just a figure of a population.

In a report by online, American LGBT magazine Them., and in a call for the recognition of black, transgender lives, Eva Reign states that her life is more than just a statistic, more than just a 'tragic trope' and more than just a 'summer trend', but they are actually alive, breathing people, just like us. "Our stories need to be told for us and by us" states Reign, followed by her story; not anyone else's story, hers, as just because Reign happens to be specified into a bracket of people more likely to be discriminated against, it doesn't mean her story speaks for all black, trans lives **(Reign, Eva, 2020)**. She is Eva Reign, just like how I am my own person, and a report cannot simply strip our individualities away from us.



WESTERN BLM CAMPAIGNS

If I am to intertwine the style of Hero Lager campaigns into the style of how Western society is advertised to, I feel it important to also review adverts that would fit the typical American, British, European other Western country audiences. Again, I will not try and transform Hero into a Western brand; instead, it is my intention to inspire those in Western society with the stories of people who have found their inner hero in the midst of adverse times.

I will not necessarily be focusing on other alcohol brands this being down to how Hero are not on the same playing field as them in terms of profit and marketing platforms. For example, back in June (2020), Guinness announced a statement of their stance on the killing of George Floyd, followed by a short column explaining the injustices that black people face on a day to day basis, and how we must all come together as one to stop these reckless acts of violence. After this, Guinness also announced how they would pledge to see a \$1,000,000 donation go towards the BLM protests that were (and still are) taking place across America, in the fight against racism... (Cont.)



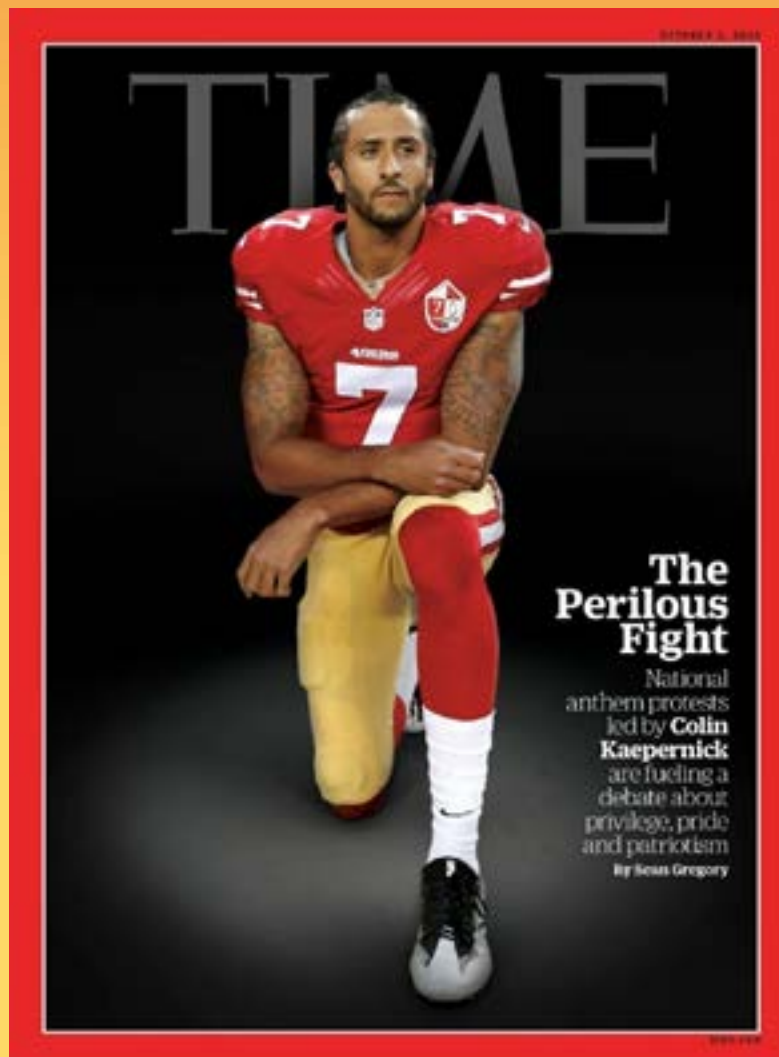
WESTERN BLM CAMPAIGNS

Jack Daniels also acted in a similar way back in the same month Guinness released their statement, donating a further \$5,000,000, but this time towards “African-American entrepreneurs entering the spirits sector” **(A: Nicola Carruthers, 2020)**. This will be done by using the money to fund, in collaboration with brand Uncle Nearest, The Nearest & Jack Advancement Initiative, forming the Nearest Green School of Distilling, with programmes that feature the “Leadership Acceleration Program (LAP) for apprenticeships and form the Business Incubation Program (BIP)” **(B: Nicola Carruthers, 2020)**. The collaboration also proves to make a lot of sense too, due to the fact that one professional African-American distiller named Nathan ‘Nearest’ Green actually taught Jack Daniel, founder of the self-named brand, the art to making whisky around the year 1850. However, this fact was not reportedly honoured by the brand, instead kept under wraps, praising the white, Tennessee-born Jack Daniel as the brains behind the entire operation. However, this was up until approximately 165 years later, when 2016 saw the reveal of Jack Daniels finally embracing the history of their own legacy.

Although this may not be the most suitable route for Hero Lager due to their lower than usual budget, mainly due to how they are dedicated to one country alone, it does tell me just how important it is to embrace what Hero Lager legacy was built upon, rather than their product, as it would be frowned upon to turn a beverage, so rich in the history of people of colour who have overcome such adversity in their own country, into yet another worldwide product, just like Corona Beer or Jack Daniels. Therefore, when it comes to producing the campaign, I will make sure not to heavily focus on promoting the product too much, but rather the topical subject black lives matter. In fact, due to Hero Lager's immaculate standards, it may even encourage that of other alcohol brands to review their own ways, and naturally follow-suite the ways, giving not just more power to the cause, but also a reason for the people of south-eastern Nigeria a reason to be even more proud of this brand, given that they Hero will be creating a new lead in what it means for a brand to really stand up for BLM. Could there also be funding directly from that of brand owners AB InBev for an even bigger budget, overall boosting potential possibilities?

WESTERN BLM CAMPAIGNS - COLIN KAEPERNICK X TIME MAGAZINE X NIKE

On the 26th of August 2016, the pre-season game between both the San Francisco 49ers and the Green Bay Packers was on, and as hyped as everyone was to see game season commence, little did everyone know was that as soon as the American anthem 'Star-spangled Banner' started playing, history would be made at that very moment. As per tradition, American people stand to show solidarity to their flag, also usually with one fist to their chest; on this



occasion, quarterback Colin Kaepernick had alternative plans, the idea being rather than standing, he would instead sit down to protest against the flag's darker side of history, including an entire backlog of racism from slavery, unequal standards and most gruesomely police brutality on the very streets of where he lived. Unfortunately, the actions of Kaepernick were only going to make it worse for him, as when reports started to flood out around the media, coincidentally a majority of right-winged sources, backlash to the quarterback were non-stop, with people and media deeming him as a 'jerk', 'negative' and even 'scandalous'. So, on the 1st of September, as anyone with a passion to make themselves heard would, Kaepernick took it that one step further, by kneeling down instead of sitting, and it happened to land on the American-day known as 'Military Appreciation Night', where during the game, there would be a ceremony lined up, supporting present and previous military people. The result? Kaepernick wouldn't just receive hate in the form of booing from the crowds that match and later matches, but also death threats from the people who did not agree with his stance on simply wanting justice and recognition for all the years America has oppressed people of colour. However, it was only a day after the announcement of getting death threats that Time Magazine had put Kaepernick on the cover of their magazine (3 October 2016), with a picture of him kneeling, captured on the day he first made the stance... (Cont.)

WESTERN BLM CAMPAIGNS - COLIN KAEPERNICK X TIME MAGAZINE X NIKE

Kaepernick had been through his fair share of journeys since his decision to sit/kneel: from leaving his San Francisco 49ers contract and go into free agency, signing up huge names such as Nick Foles, EJ Manuel, Geno Smith and Mike Glennon, facing even mightier criticism from now-turned president Donald Trump wishing that NFL owners would say, 'get that son of a bitch off the field right now' (plus a long thread of malicious tweets against the quarterback), a court case against the NFL for the treatment against him and much more. However, fast forward to 2018, just two years after the game-changing move against racism in the field, you would believe that the talk about the subject would have calmed down a lot more and things were back to their old, racist ways. In fact, to celebrate Nike's 30th anniversary of the 'Just Do It' slogan, it was decided that none other than Colin Kaepernick would be the face of the campaign. The reason for this was that when Kaepernick stood up to a country so full of hate, a country divided by racism, a country he told, "I am not going to stand up to show pride in a flag for a country that oppresses black people and people of colour", he wasn't going to just take it, he was going to do something about it in order to make change, even if it meant sacrificing everything, including his ground-breaking career in American Football (because no one should have to simply 'put up' with being hated because of the colour of their skin).



WESTERN BLM CAMPAIGNS - COLIN KAEPERNICK X TIME MAGAZINE X NIKE: ANALYSIS

I wanted to look at this campaign not just because of the success it had for both Nike's brand and the BLM movement, but how it managed to capture the success of one man's story in the face of racial adversity in one photo and message, without making anything seem artificial, but instead a way for people who are also facing adversity a chance to also carry on through all the extra hardship with their head held high, and to not just overcome barriers, but also morph them into more achievable heights so when it comes to repeating the task, you're making it easier for not just yourself, but generations to come. We all have a hero inside us to stand up to the evil beings of this world, and Kaepernick's journey just goes to show us the possibilities of our powers.

When it comes to developing and producing my work for the final outcomes in order to show Epoch, I should remember to keep my messages to the point, yet powerful and sharp enough to make sure they can somehow add the fuel to the people who may be low in the midst of racial adversity. The great part about having Hero Lager as my brand of choice is that the stories will be from the people who have first-hand experience of facing adverse situations, and who have been able to overcome them within their own country. I will also include an array of people, including men, women, children, adults, senior people and hopefully more, all to make sure that this campaign recognises everyone's missions, and that everyone who faces the struggle of BLM can feel a connection to the characters in the adverts.

WESTERN BLM CAMPAIGNS - DIVERSITY: BLACK LIVES MATTER (BRITAIN'S GOT TALENT PERFORMANCE) 2020

Because the campaigns and adverts of Hero Lager are heavily influenced Igbo culture, including poetry, paintings and especially dance, I am reviewing a performance curated by that of Britain's Got Talent's own dance-group Diversity on raising awareness of the BLM movement. The performance, that took place in September 2020, was performed on-air in front of an unexpected 4,800,000 viewers, who were in to witness a performance that would be talked about for possibly years to come (with the current conversation of the performance still extremely active) **(Gillibrand, Abigail, 2020)**. With theatrics including the story of how even though 2020 has seen in the beginning of the Corona virus, forcing us to hide away, one disease that still lurks the streets is the discrimination, hatred and adversity that black lives face on a



day to day basis, and how we as human being have watched on with ignorance for too long towards the issues that lives, just like mine and yours, have encountered simply because of skin colour. With black lives being killed without reason on the streets from the likes of the racist bigots and police (the service people who we believed were there to protect the lives of everyone innocent), and racial discrimination and segregation in just about every day to day task encountered, Diversity's mission was to highlight all these different issues through the interpretation of dance in front of one of the biggest worldwide platforms, our living rooms on a Saturday night, and... (Cont.)

WESTERN BLM CAMPAIGNS - DIVERSITY: BLACK LIVES MATTER (BRITAIN'S GOT TALENT PERFORMANCE) 2020

with the amount of on-the-night viewers close to that of the population of New Zealand, the performance was definitely not left untouched. Obviously, due to the controversy of the subject covered, there were many complaints handed in by people who either deemed the presentation 'too political' or simply didn't agree with the message, despite the factual evidence presented, evidence that is to this day being ignored by the masses who chose to turn a blind eye to the matter. In fact, the performance drew in complaints to Ofcom in numbers more than 20,000, all of which were thankfully ignored by the TV monitoring group, deeming the routine as "a call for social cohesion and unity" **(Polianskaya, Alina, 2020)**. It was even highlighted by users on Twitter in series of screenshots the amount of racist comments that were being made about the Diversity performance, and how it was 'pissing them off' left, right and centre.

However, on the lighter side, the performance was not without its compliments and praise from the masses too, with users thanking the Ashley Banjo fronted, dance supergroup for how they managed to produce such a 'graceful, moving performance', that managed to reflect upon the, 'dangerous virus of racism' and the 'call for change' needed to contribute towards the justice so deserved.



WESTERN BLM CAMPAIGNS - DIVERSITY: BLACK LIVES MATTER (BRITAIN'S GOT TALENT PERFORMANCE) 2020: ANALYSIS

Unfortunately, due to the timing of this brief being situated during a pandemic, it would be impossible for me to pull off anything near Diversity's level, and even without the pandemic, it would take months of planning, research and dedication to pull anything like this off, and that would just be the pre-production stage alone, not forgetting how long post-production would take. However, it could be of use to me taking note of not just some of the issues that were raised in the performance (e.g. police brutality) but also the colour schemes that were used alongside the colour scheme that Hero lager also uses. Although I want to keep this campaign close to the lives of the Igbo people, I also need to consider how I would ensure the seriousness of the BLM subject whilst advertising to western civilisation.

I will also consider some of the references they used, such as recreation of how one George Floyd was killed by a police officer kneeling on his neck. Although this doesn't have any relation to that of Igbo struggle directly (although with reports of present and past stating that Nigerian people also facing mass racism from the police), I want to also try and make it relatable for Western society as this will be my main demographic.

WESTERN BLM CAMPAIGNS - LAKEFRONT BREWERY X URBAN UNDERGROUND

In June, 2020, independent brewery Lakefront Brewery (located in America, Wisconsin, Milwaukee) agreed to collaborate with revolutionary-seeking charity Urban Underground. The charity's mission is to provide safe and sustainable communities to young black people (aged 13-18) who are looking to make change in themselves, or within their own communities with topical issues surrounding:

- Violence in their schools, homes, or neighbourhoods
- The impact of having a parent or loved ones in prison
- Not knowing what to do with life after school

The charity are dedicated to helping out these young people going through such troubling times by fighting by seeking “courageous, inclusive, and accountable” behaviour from leaders, all in order to stop the discrimination and incarceration of young black people's lives. Unfortunately, and according to multiple sources that cite reports into racial inequality in policing, black people are five times more likely to be incarcerated by police than that of white people, not even highlighting the rest of the figures concerning day to day racist discrimination.

The charity also get members to participate in interactive and sociable events such as movie nights, providing educational and life skills, technology lessons and more. This helps the young people gain the much-needed skills needed to overcome the hurdles that they consider hard to reach, simply because of the colour of their skin... (Cont.)



WESTERN BLM CAMPAIGNS - LAKEFRONT BREWERY X URBAN UNDERGROUND

However, being a charity, it is hard to come across money and support from places such as governments and local leaders, plus with so much ignorance towards the progression of black lives, it is even harder compared to charities who have a better chance in getting funded. Thankfully, this is where Lakefront Brewery comes in with their collaboration with the charity. The idea was to create an entirely new brew dedicated to helping fund local legends Urban Underground for their efforts. The limited batch was therefore named Black Lives Matter, packaged in special crowler can, which with every purchase, ALL profit would go into Urban Undergrounds. Overall, the brewery raised approximately \$8000, which for a small ownership and considering the price for one can, this is a phenomenal achievement **(Milligan, Ceara, 2020)**.



WESTERN BLM CAMPAIGNS - LAKEFRONT BREWERY X URBAN UNDERGROUND: ANALYSIS

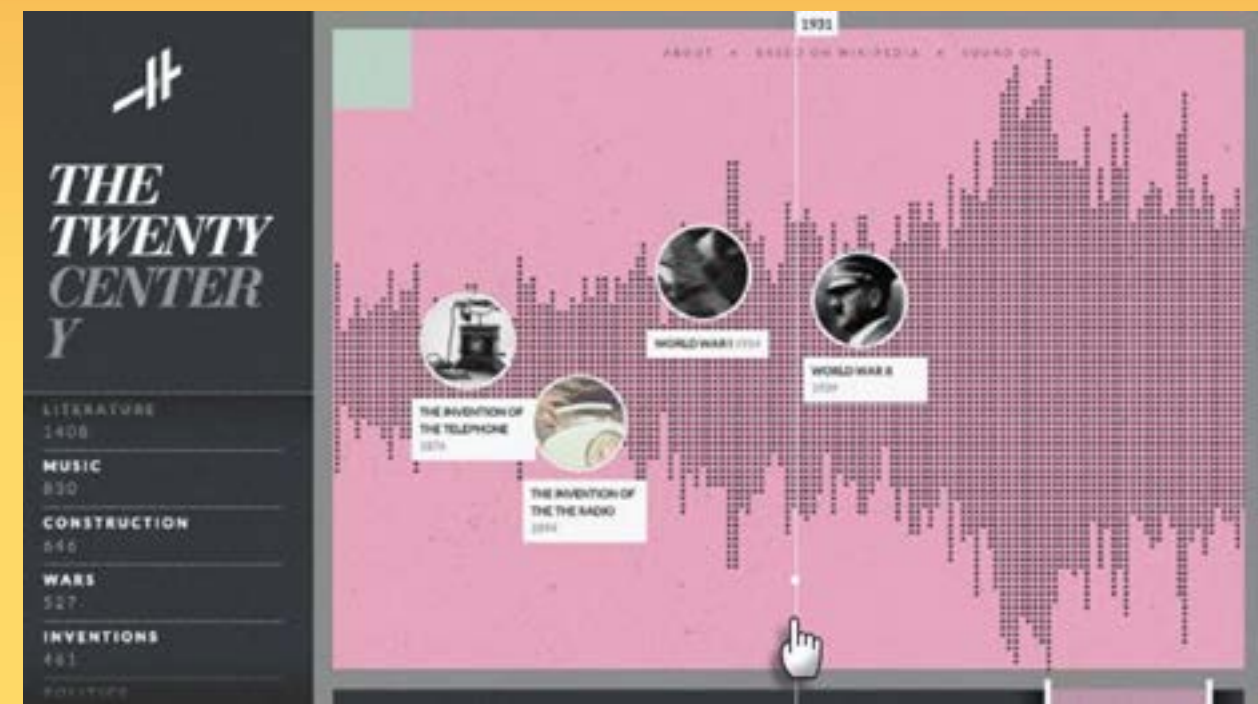
I believe that this same sort of scheme could also work for the likes of Hero Lager too, and considering them being under the ownership of AB InBev, a LOT more publicity could be raised for a cause such as this, with not just one small, local charity collab, but many across the UK. This could be through a programme that charities dedicated to helping black lives and the BLM movement could sign up for and through donations made by people across the UK, these charities could be funded by Hero, and money can also go into helping Igbo communities too.



CAMPAIGNS FOR INSPIRATION - HISTOGRAPHY

Our planet is one of the biggest treasures of history known to the entire solar system, spanning an impressive 4.54 billion years (approx.). From the first signs of photosynthesis, the first steam engine back in 1698, the start of World War Two in 1939 to the creation of the world's first computer, it would be quite a task to recite every event that has happened off by heart. Luckily, we no longer have to, thanks to the power of the internet, and the development of Histography by Matan Stauber (Tel Aviv interactive designer and developer), it has been made possible to collect key, historic sources across the Wikipedia database to form an entire database from the start of history to present day events (present day being 2015, the source is sadly no longer updated).

So how do you navigate the site? Using your cursor to navigate a white bar across different, periods over the previous years in history, you can distinguish some of the smallest or biggest events in history, to even when The Beatles created one of their most popular song, 'Yellow Submarine' and when the first ever Pink Floyd single. It is easy to state that this really does summarise just how much our planet has been through and how much it has evolved.



CAMPAIGNS FOR INSPIRATION - HISTOGRAPHY: ANALYSIS

In terms of creative aspects for highlighting the history of who the Igbo are, I believe that this sort of interactable website would be a great idea to teach people who are unaware of the them, just how they have built their community. Of course, due to the lack of history behind how they started, and just how long it would take to build a database of information for such a website, I would simply design



mock-ups of my idea, with a few key insights into the history of Igboland. I do however think that with a great deal of time and dedication, this sort of website could also work for an entirety of different key issues in history, such as how black lives have been treated changed so much over history, or how humans have evolved to become to only become so divided from one another.

FINAL ANALYSIS

After being able to educate myself on the workings of Hero Lager and what their stance is on BLM, the people of Igbo and Igboland itself and what Hero are doing to stand up for them as a brand, the different campaigns they have launched over their social media and campaigns that I can take inspiration from, I believe I now have a clear view of the work that I can produce for such an inspiring, uplifting brand for those who have found their inner hero within such a brand.

Personally, I had a vision from the start of this brief that it was important to highlight brands who have



already been huge supporters of black lives, but who may not have that much of a platform in the first place, just because they don't stand out against brands such as Coca-Cola, Nestlé, Unilever and others given to us who, if in the real world released solidarity with the BLM movement, would only contradict themselves as from their previous actions against black lives across the world, including that of indigenous communities. With Hero, they are in this exact situation. They have the voice, but not the platform as they are 100% dedicated to inspiring the voices of Igbo... (Cont.)

FINAL ANALYSIS

Although this is understandable, and it makes sense to keep the passion rooted in Nigeria, rather than taking it worldwide and causing the brand to lose its authentic value, the downside is that with how much positive influence the brand has had with the Igbo community, it is all too clear how much in need the black communities of Western society are also in need of a light, the light that will give them the strength, the power and the ability to feel like a hero themselves in a system where they feel betrayed by their own government, protection services like police and even neighbours who should be uniting as one, rather than discriminating based off colour.

It is not fair to be in a world where someone feels the need to rid of their identity to gain acceptance off others.

It is also important to recognise the affects that brands have on people, and how their influence is also a way to give indication to customers that discrimination is not part of their workplace. For example, according to young, black people, 86% believe that they would be more inclined to buy off a brand that shares a connection with their cultural heritage (**Mintel, 2020**). This indicates that expanding Hero's operations across a wider scale, and possibly trying to persuade brands and charities across the UK to start joining in with a collaborative solidarity scheme, could be a stronger way to give assurance to that of young, black people, rather than just a singular campaign that makes it seem as if Hero are trying to branch out.

INITIAL IDEAS

After researching and analysing individual elements that have massively helped me in the journey to find ideas for a Hero Lager BLM campaign, I will be presenting to Epoch on the 11th of November in order to decipher which of my initial ideas they feel strongly about, and those they may not be a huge fan of. Below are the descriptions of these ideas in bullet point form (due to be shortened when it comes to presenting them to Epoch):

Idea 1:

- Reach out to brands across the UK to unite as one to show solidarity towards black lives and to also start calling out the racist flaws across the board.
- In the form of a programme where Hero challenges brands to start persisting the UK government to pressure them into making amends to racial inequality.
- Also open to organisations and charities big and small that are dedicated in the fight against racism (e.g. Stop Hate UK, UNICEF, OXFAM, etc.)

Idea 2:

- Educational, interactable website about Igboland, due to the lack of representation across the internet about them.
- Find out all different facts about the Igbo's culture, lifestyle, history and where they live.
- Interactable stories where people can read about those who have been able to overcome adversity and rise like a hero, par Hero's main tagline. The stories will let people who face racial adversity in the UK look up to those who have been able to find light at the end of the tunnel.

INITIAL IDEAS



Idea 3:

- To intrigue people to take part in a Tik Tok challenge (by Hero, which could also be promoted via other AB InBev brands) that raises awareness of the BLM movement...
- Use a song that is still popular to the UK and still holds the jolly chimes of the popular Igbo song...
- Dance could be a traditional dance derived from Igbo culture...
- A way for people who have similar ways of cultures but who have moved into UK society the chance to reconnect with their roots...

Idea 4:

- Print & social media adverts highlighting current, trending black, talents in the arts sector with messages of inspiration.
- Stories expressing voices of Igbo people, talking about overcoming adversity.
- Focus will be on "What's your power?" along with 'watermark' #RiseLikeAHero.



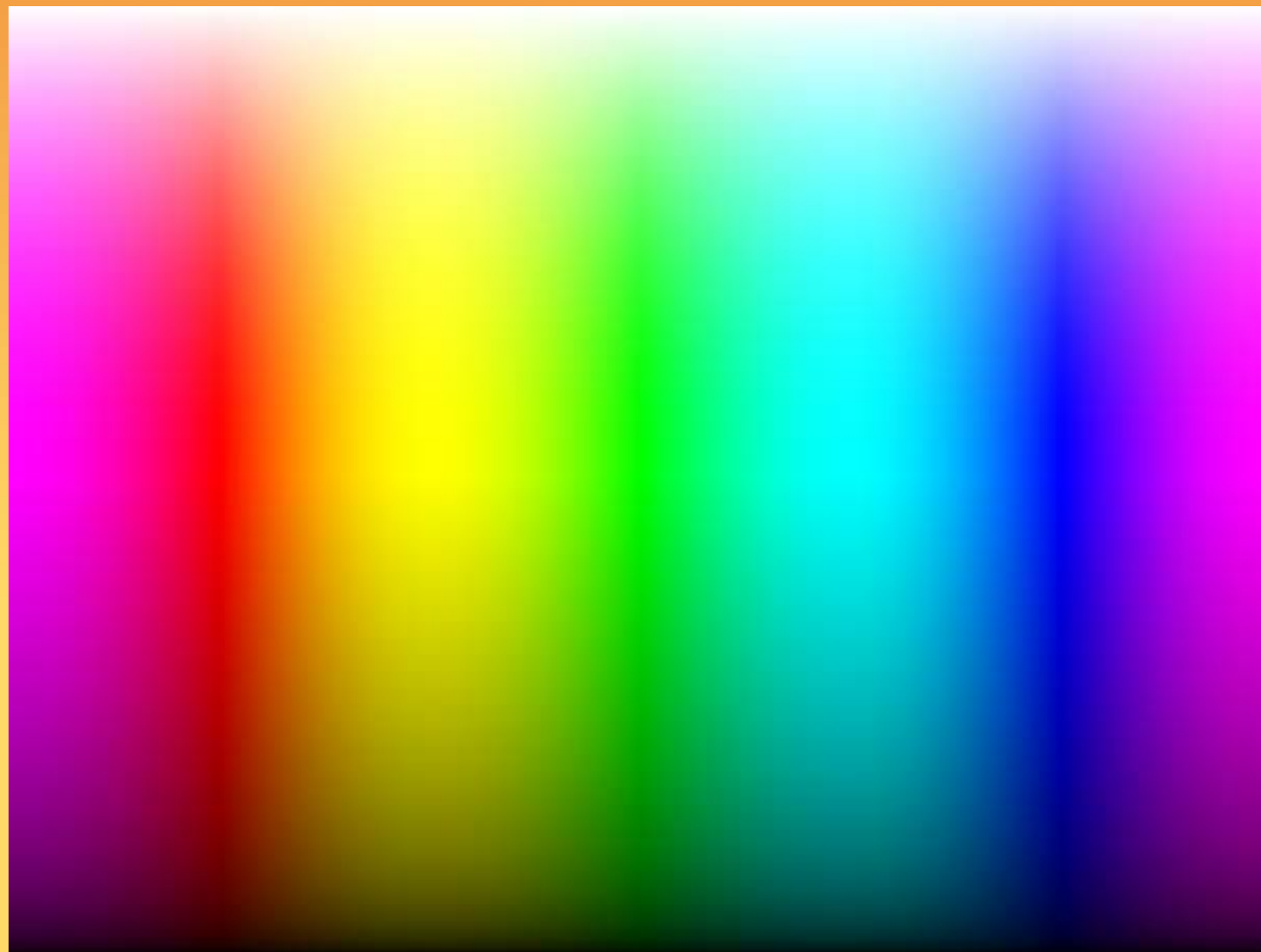
FEEDBACK ON IDEAS

After presenting the highlights of my research and creative considerations, along with my initial ideas, Epoch were able to give me the valuable feedback and advice I need to move onto the development stage of my campaign:

- The idea of incorporating the culture of Igboland into getting British custom into rising like heroes themselves.
- How wrapping the campaign up in the tagline, 'Rise Like A Hero, Rise For The Future' gives a powerful and inspirational statement.
- The idea that TikTok could be used to express Igbo's love for dance will be a great way to get people involved in BLM through new, popular social media platforms.
- The opportunity for people to relate to both the recognisable faces plus the stories of Igbo people.

I was also advised to make sure that when advertising to the desired British audiences, it was to be as relatable as possible to them, rather than too relatable to just Igbo, as the two markets are very different. I feel that the main ideas that I will take forward into the further development stages will be idea 3 and 4 and potentially idea 1, due to the vision that the brand will be aiming to create unity amongst not just the people, but also British brands, being that although this campaign will be ran by Hero, after a while their name might fade into the background, so it will be important to bring forward brands that will be remembered for how they took part in showing solidarity towards black lives.

DEVELOPMENT: COLOUR SCHEMES



Here I will look at an array of adverts that are made by Hero and pictures of Igboland in action in order to determine the best mixes of colours for this campaign. As it is my intention to make sure I cater towards black-British people more than anything, these will be my main audience. This doesn't mean I will forget about Igbo all together or the brand, as it would be nonsensical in stripping away what the brand does so well already, but as mentioned, in order for Hero to start making waves on other turf, change is also key in reaching to wider platforms.

DEVELOPMENT: COLOUR SCHEMES - HERO ADVERTS

The majority of Hero adverts, campaigns and their logo include the heavy use of deep, rich summer sunset colours, such as gradients of orange into yellow, dark, velvet reds plus contrasting colours such as white, gold, and green. I will try and keep as much as these colours in where suitable as this identity of the brand is important to keep due to how I do not want to lose the Igbo culture in Hero all together. Also, I do believe that some of the styles that Hero have used will be to the liking of the audiences I have stated previously, due to the summery, eccentric, and thirst-quenching tones.



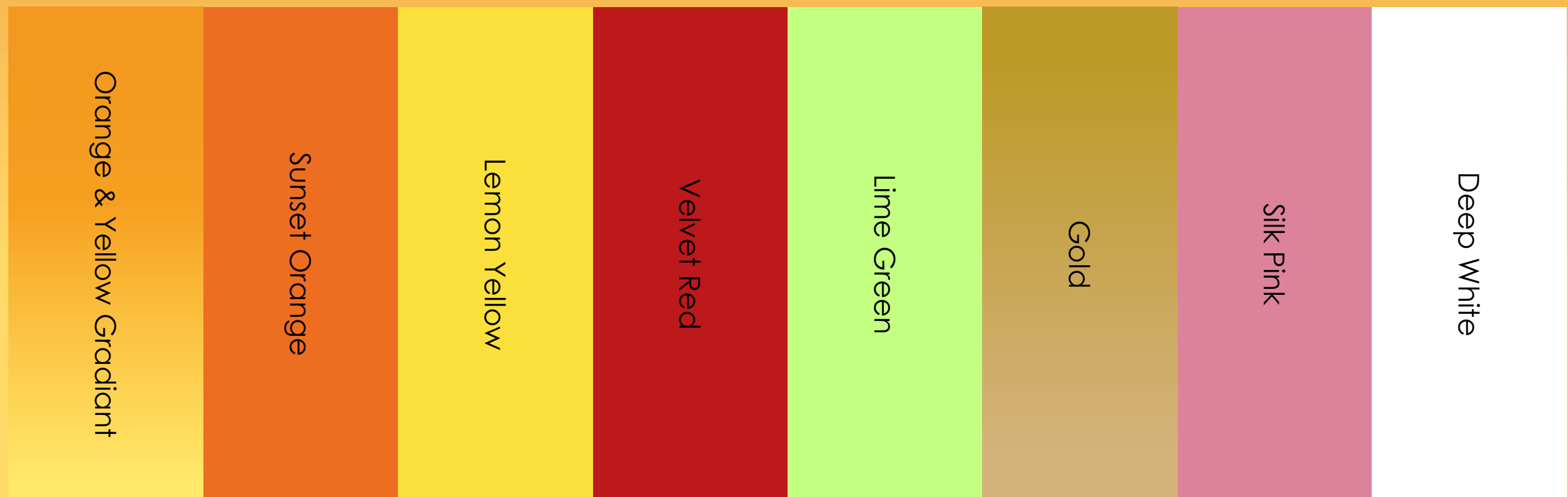
DEVELOPMENT: COLOUR SCHEMES - IGBOLAND

The colours of Igboland are not actually too far from that of what Hero use in their adverts, campaigns, and logo (even if Hero may have used more saturated and exaggerated tones). However, the most stand out colours in these pictures are that of deep red, orange, and yellow tones, which appear in almost every piece of clothing work by the people of Igbo. There is also the addition of green, yellow, pink, and white. I do believe that Hero have been able to pick the best from these colours through their advertising already, so with that conclusion, I think I will focus on Hero's marketing choices instead, mixed in with colours that also highlight the culture and attitude of black-British culture.



DEVELOPMENT: COLOUR SCHEMES - CONCLUSION

It was my intention to look into that of black-British culture colours too, but after much research and consideration, it is not all too different to that of white-British mainstream culture either. I think that I would rather show these colours through characters who can represent instead, as combining too many colours in one campaign may be slightly ambiguous and scattered. In conclusion, I shall use the following colours:



DEVELOPMENT - COPY FOR IDEAS

For the copy in this campaign, I will not necessarily be creating any myself, as I want to bring that of the poetry told by none other than Amarachi Attamah, the Nigerian-born poet whose quotes will play a great role in encouraging and educating my desired audiences, due to how powerful and whole-hearted what she says is. I think I will also consider using her as the protagonist behind this campaign, copy wise, as her words truly bring out the soul and culture the Igbo people. My original idea was to use the lyrics and quotes of many British music artists and sports stars who were either of Nigerian descent, or who have most recently started raising awareness of the racist conflicts happening in Nigeria. However, after much deep consideration, and with feedback from peers and lecturer, I thought it best to keep the representation of the brand with Nigerian people (and who better than Amarachi Attamah to become the returning protagonist of the campaign?)

Amarachi Attamah (Spoken Word/Poet) - Nigerian Born

“Encouragement comes from seeing that what you do, actually makes a difference, even if it seems so stupid sometimes or unrealistic” **(Asadu, Onyeka, 2017).**

“We were told the future is ours. We have grown still searching for that very future.” **(A: Attamah, Amarachi, [Twitter], 2020).**

“We were born to spread our wings like the eagle. The eagle glows when it meets its target” **(B: Attamah, Amarachi, [Twitter], 2020).**

“Here, you find heroes who dig out the strength within their souls when they fall down” **(C: Attamah, Amarachi, [Twitter], 2020).**

“Our sweat is the evidence of our sagacity” **(D: Attamah, Amarachi, [Twitter], 2020).**

“Never let go of who you are. Never forget your true identity. Rise like a hero” **(E: Attamah, Amarachi, [Twitter], 2020).**

CAMPAIGN TIMELINE

Here, I have created a timeline to add structure to the campaign, providing more sense and giving more story to the duration:

Step 1: TikTok Campaign

To make the Igbo-inspired dance go viral and to get everyone in on the idea that they could feature on the campaign's journey to feature on a series of print/OOH adverts and short social media adverts, and to enter with the chance, they would have to caption their video with the hashtags #RiseLikeAHero #RiseForTheFuture (18+ only, due to being an alcohol brand) to make them feel as if they are the heroes of the campaign.

Step 2: Limited-Edition UK Packaging

At the same time, I will also release across UK supermarkets limited-edition runs of Hero lager, wrapped in an alternative design. This will ensure that Hero do not become yet another brand trying to chase a marketing deal with Western audiences, but mainly the beacon of hope they have always claimed and succeeded in being.

Step 3: Social Media Advert + Posts

Collectively using the clips of dances that have been performed by people on TikTok themselves, a visual advert for social media could be used to highlight the culture of Igbo, with messages of power and inspiration from the previous Hero advert featuring Amarachi Attamah, then ending on the Hero logo, with the product featured at the end. I will also create posts that will be featured on the brand's main social page to raise awareness of both the BLM movement, plus featured that will feature graphics of yet-to-come Print/OOH designs (a sneak-peek of the final step of the campaign).

Step 4: Print/OOH Campaign

To end the campaign, and after views of the social media advert would have been noticed a lot at this point, I would produce a series of print/OOH adverts that take to the streets of UK, showcasing the messages of Amarachi Attamah from the previous Hero campaign, also featuring the people who were selected from the TikTok adverts, and the hashtags #RiseLikeAHero and #RiseForTheFuture. The advert would also advertise the Hero brand, and their product, which could finally be rolled out across UK stores (as a limited-time promotion, as due to Hero's location, it would be impossible to start a wider, permanent operation so quickly).

I will also consider creating a series of social media mock-ups and packaging designs for Hero that would run throughout the campaign as I also want to make the product available in the UK.

DEVELOPMENT - DATES OF CAMPAIGNS

The dates of these campaigns will also be very important to consider too. Although it is considered to be important to raise awareness of BLM all year round, the statement may not be as affective due to multiple implications, such as the type of events happening around release (e.g. Christmas adverts would overshadow the campaign), or how brands such as Hero may not come into the lime-light until the summer (not just concerning the sales of their products, but also how other brands will be more appreciated around times like winter, spring and autumn). Here is how I intend to carry out the campaign across a set-time period:

TIME-FRAME: August 2021 (15th) - (October 2021 (31st)

Why: Summer activity means more consumption of alcohol products, especially surrounding summer parties and students moving back to University, so my audiences will be more interested in alcohol brands who resonate with them. The campaign will then run through to October the 1st until the 31st is known as Black History Month, where there will be more activity around the subject than ever, giving the campaign the best chance for recognition.

TikTok Campaign Release Date: August 2021 (15th): Summer is the time for new trends, and social media is one of the biggest spreaders. By giving the chance for people to compete in a sort of dance competition to feature in future campaigns, it will be this initiative to make the trend go somewhat viral. The end-date for entries will be mid-September.

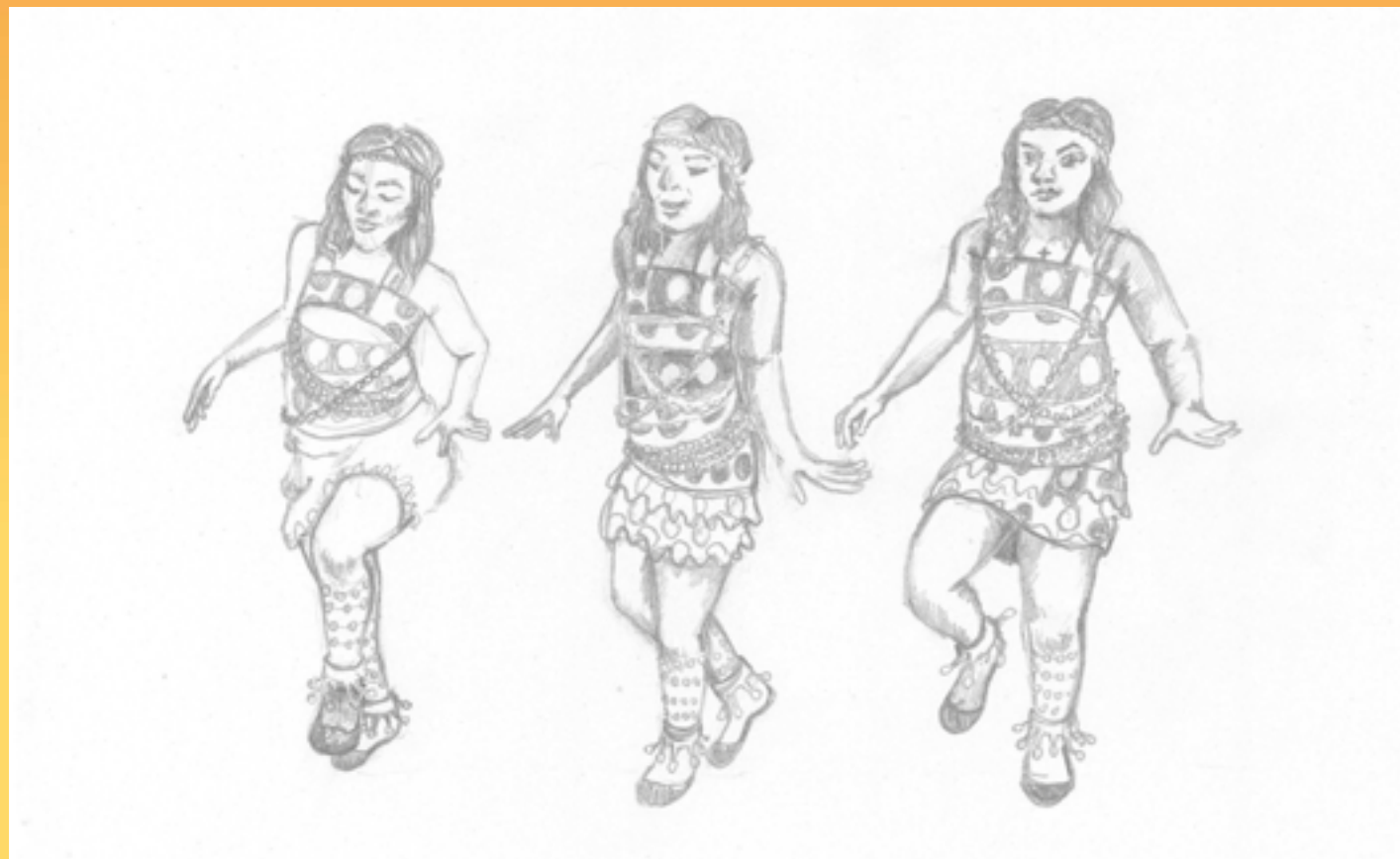
Limited-Edition UK Packaging Release Date: August 2021 (15th): As the time of the month in August is Summer, people will be primarily focused on stocking up on alcoholic beverages for parties, and will be willing to be more spontaneous with their decisions. This means that releasing a limited-brand on the shop shelves at this time of year would get more people to recognise the brand (especially from what they have seen on TikTok) and to start getting involved with the conversations of BLM.

Social Media adverts: Release Date: September 2021 (20st): The campaign will be released in the lead-up to black history month. This campaign will be across social media, where the subject will start to rise in popularity, where people will also be planning to stand up in different places across the world to fight for the rights of black lives. This will be an opportunity to join in the online conversation, and to show solidarity with the people.

Print/OOH adverts: Release Date: October 2021 (1st): The final part of the campaign will be premiere at the point Hero lager has become well-known across online social media platforms. There will be an array of billboards across main, UK city areas that will highlight messages of inspiration from Amarachi Attamah, showcasing the brand to the public on the streets, as well as social media. The brand will become a symbol for BAME people to never forget their identity, and to fight with all their strength, even when they are down, to show that change is much needed.

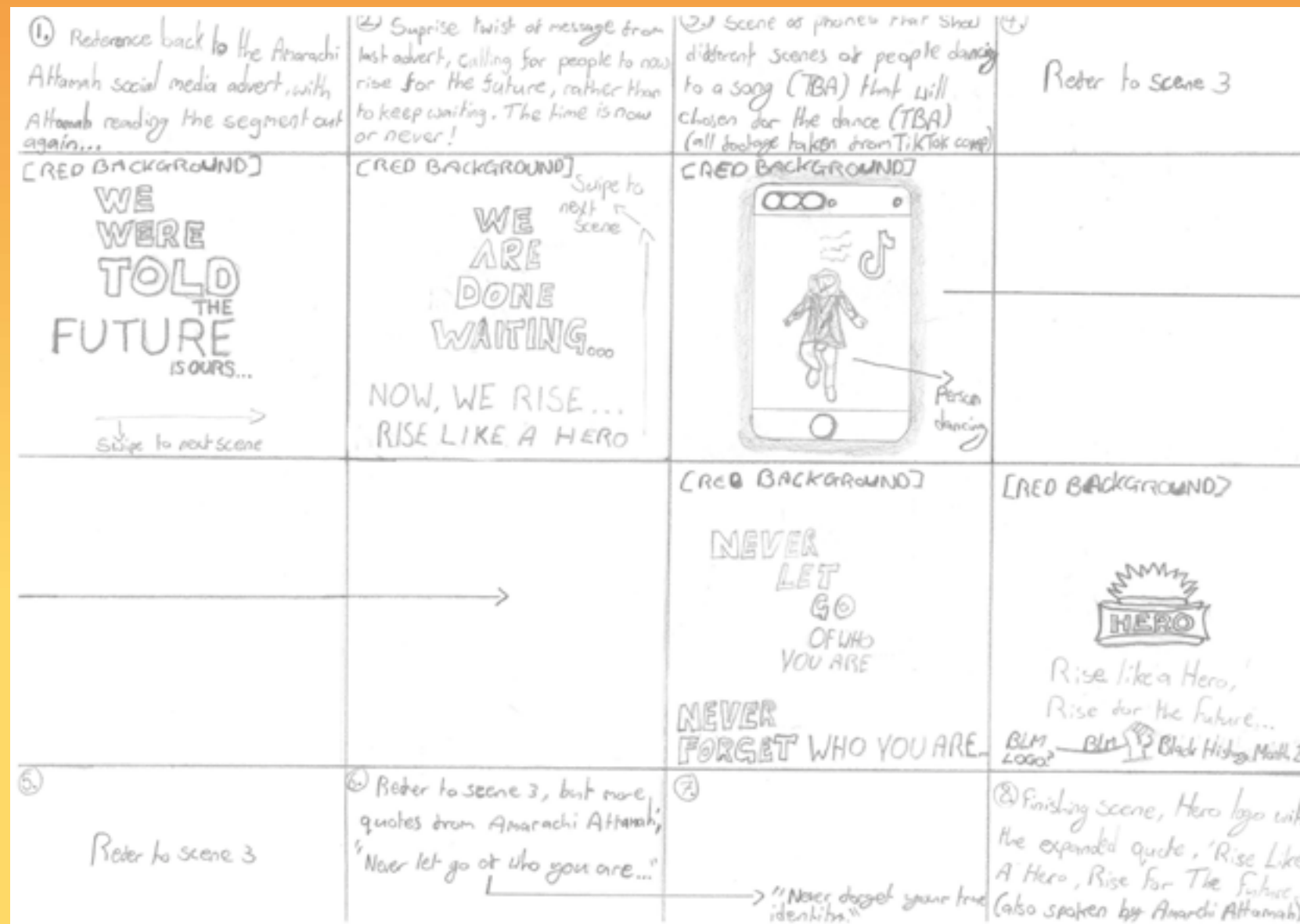
DEVELOPMENT: IDEA SKETCHES - TIKTOK DANCE

Here, and with the help with a storyboard artist that I have been in collaboration with to really capture the essence of my creative thoughts, I have expressed an Igbo-inspired dance (across many of their dances, all combined into one original sequence) that can



be used to go onto the social media platform TikTok, where people can dance to the moves themselves. I believe that if the trend becomes big enough, with the footage of people dancing on the app, it could end up in the style of a short social media advert, with how everyone coming together creates unity, and how unity is a path for 'rising for the future', ending with the Hero logo and Hero lager product being opened.

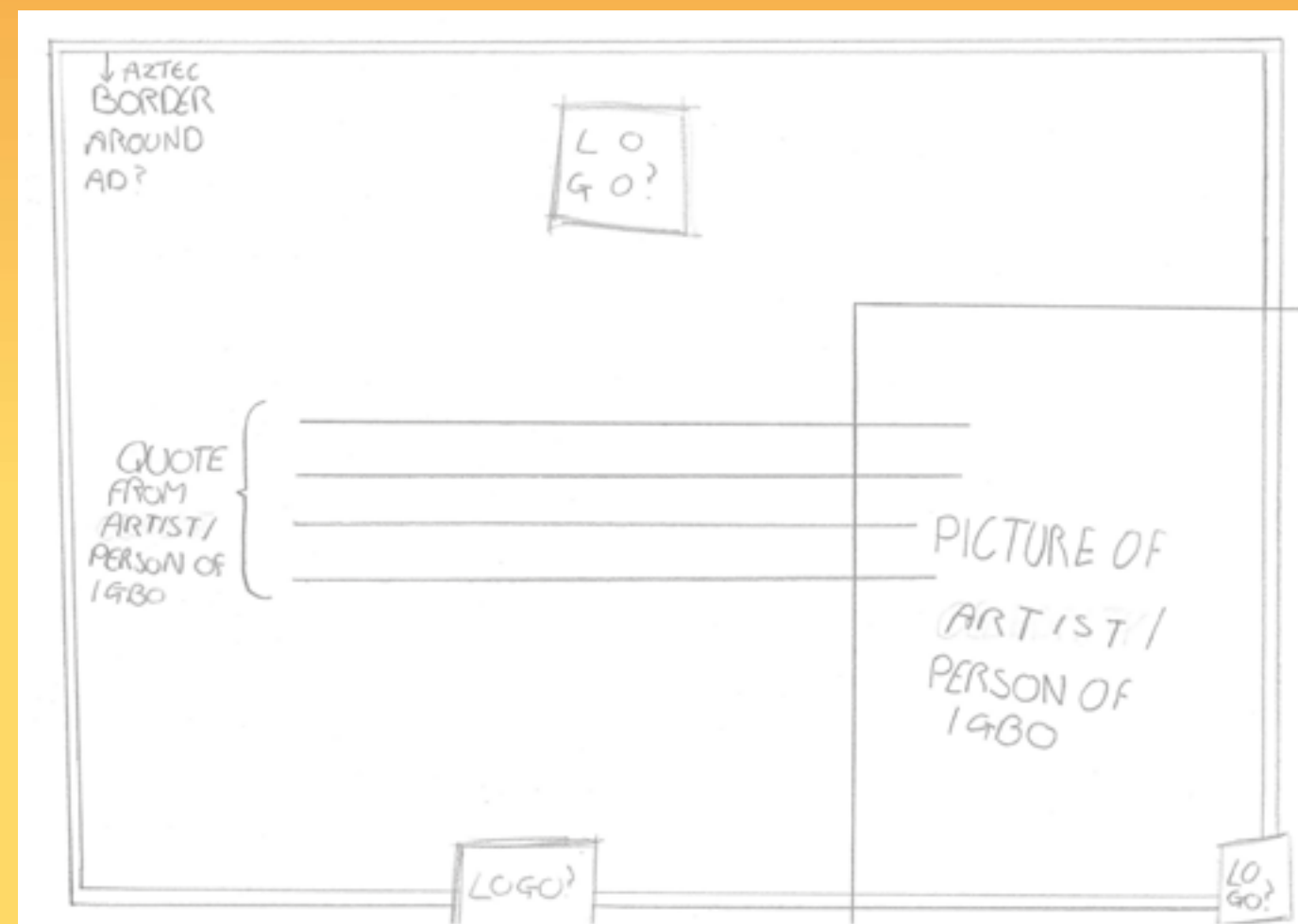
DEVELOPMENT: IDEA SKETCHES - SOCIAL MEDIA ADVERT



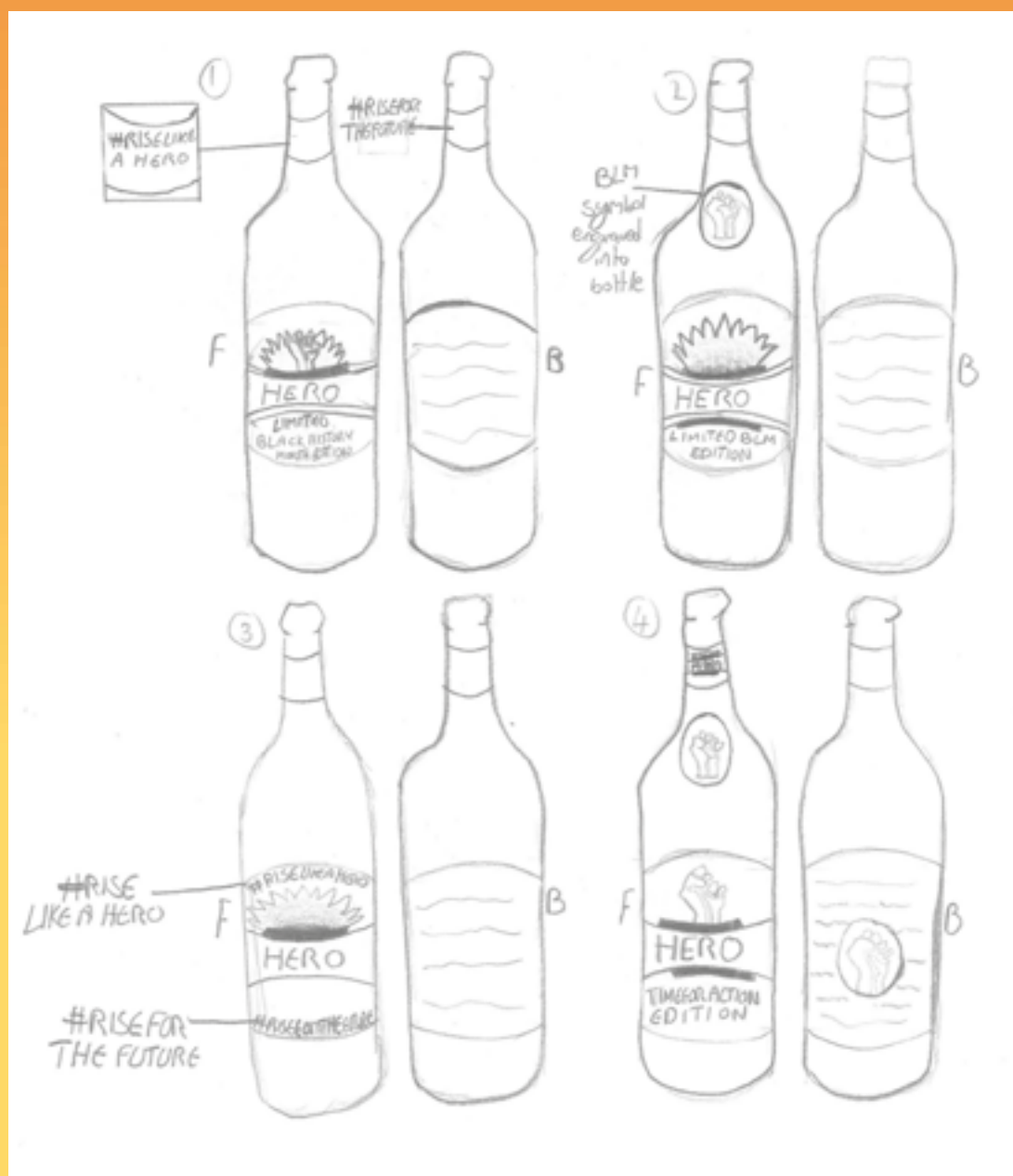
As I do not intend to create an entire advert for this project (this would include a lot of work outside of current Covid-19 restrictions) I will instead create a final storyboard that depicts the scenes I would have filmed out of the drawings that I will create for the TikTok dance (because the social media advert will actually be in combination with the TikTok campaign). Shown left is my current ideas for what I plan my final storyboard to look like - the final storyboard will be created on Adobe InDesign.

DEVELOPMENT: IDEA SKETCHES - PRINT/OOH CAMPAIGN

This is the initial layout for how I envision my final outcome to look like. There is still a few elements of the set-up that I am unsure on, such as where to place the logo, but overall, I do believe that I have managed to create the template I was hoping for over the process of researching the information needed to get to this point of work.



DEVELOPMENT: IDEA SKETCHES - PACKAGING FOR PRODUCT



As this will be a UK-wide campaign, I will also be producing a limited-time run series of products by Hero that will be rolled out across stores such as Tesco, Sainsbury's, Morrisons, Asda and other high-street stores to not just primarily boost sales, but to also give the chance for black-British people to feel like what being a hero is like, just like how the people of Igbo do after drinking Hero.

DEVELOPMENT: DIGITAL DESIGN PRACTICE - TIKTOK DANCE

After reviewing the sketches of before, and now with a clearer idea of what I want to produce, I have been able to work with my storyboard artist to produce the clearest possible version of the dance that I have planned out for my TikTok campaign. I will now work towards creating full colour versions of the characters, giving clear instructions to my storyboard artist on what is needed colour wise. I will also use these characters for my work on my print/OOH adverts, my social media advert and possibly the limited-edition packaging idea for Hero's campaign runtime in the UK.



DEVELOPMENT: DIGITAL DESIGN PRACTICE - SOCIAL MEDIA ADVERT



This is where I have started figuring out all the different types of graphics such as backgrounds, font sizes, pictures and objects that I can include when it comes to designing my final social media advert.

For transitions to each scene, I have implied fast swiping actions represented by the arrows on 'each' slide. For example when transitioning from scene 1 to scene 2, the screen would slide to the right, and from scene 2 to scene 3, the screen would slide upwards.

For the timings of the slides, I intend the following:

- **Slide 1:** 00:04
- **Slide 2:** 00:06
- **Slide 3:** 00:05
- **Slide 4:** 00:05
- **Slide 5:** 00:05
- **Slide 6:** 00:05
- Total:** 00:30

For the script, I would be recycling the advert made in collaboration with Amarachi Attamah, and then use her voice to make up the dialogue shown on the storyboard (as this copy is actually taken from that advert anyway).

For the song that people would dance to, I have decided that because TikTok can use about every song available, copyright free, I would use the song by Coldplay fronted second band, Los Unidades, 'Rise Up'. The reason for my choice is that wanted to try and incorporate that of the brands sole message to 'Rise like a hero' along with that of Igbo culture, and something that would ressonate with the wider public, especially UK (a band that people recognise).

DEVELOPMENT: DIGITAL DESIGN PRACTICE - PRINT/OOH CAMPAIGN

In my bid to combine all the discoveries I made throughout the research, evaluation, and development stages; I have been able to create digital mock-ups of what I envision my final outcomes to look like.

However, it has not been easy on how deciding how to place many of the graphics, copy and drawings. As you can see by the two mock-ups, one is full of text, which gets across the message precisely, but overwhelms the page, whilst one contains a short and snappy line, but makes me think if it really screams about the culture of Igbo, and represents unity amongst all.

Thankfully, after some much-appreciated feedback off my peers, it seems that the short impact of the second mock-up makes for a more aesthetically and uncluttered experience.

I also decided to use a background of a Nigerian landscape that represented the rising sun in Hero's logo. Originally, the light was very dark, but I managed to brighten these tones by adding a light red filter over the screen, whilst also enhancing the brightness. This hid the dark areas of the photo a lot, and yet did not override the impact of the copy and domineering imagery.



DEVELOPMENT: DIGITAL DESIGN PRACTICE - PACKAGING FOR PRODUCT

Here, I have conducted a series of extended designs that have evolved from the previous ones. I wanted to experiment to see if there was anything else that could be improved, all in order to make sure the messages are clear and precise before finalising the designs. In conclusion, I will make the following changes:

- Moving the BLM Logo to the top-left hand corner OR in-line with Amarachi Attamahi quote
- Turning up the opacity on background (to celebrate and embrace the colours and scenery of the Nigerian landscape more, rather than washing the character out)
 - Possibly turning the words 'Hero' & 'Future' black, to highlight how this
- campaign is to recognise black heroes and black futures



(LARGER FINALS CAN BE FOUND IN SEPERATE HAND-IN DOCUMENT)

FINAL IDEAS - TIKTOK DANCE



(LARGER FINALS CAN BE FOUND IN SEPERATE HAND-IN DOCUMENT)

FINAL IDEAS - SOCIAL MEDIA ADVERT

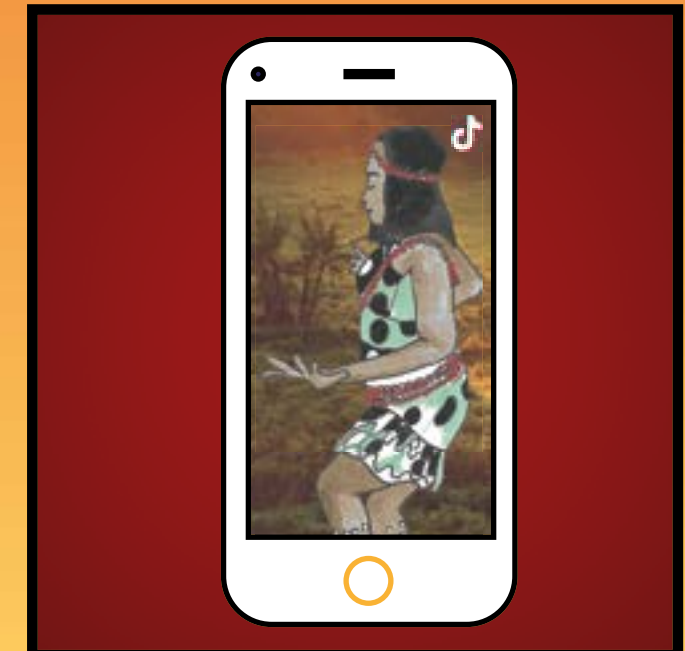
1.



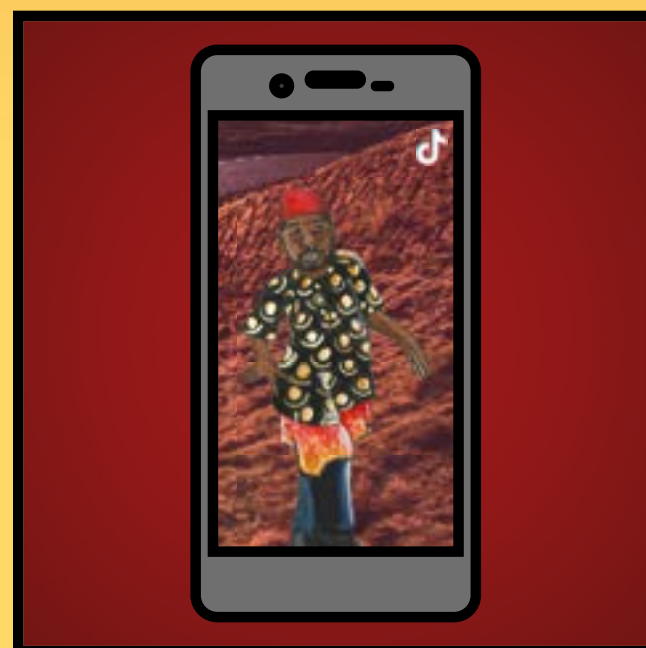
2.



3.



4.



5.



6.



(LARGER FINALS CAN BE FOUND IN SEPERATE HAND-IN DOCUMENT)

FINAL IDEAS - PRINT/OOH CAMPAIGN



(LARGER FINALS CAN BE FOUND IN SEPERATE HAND-IN DOCUMENT)

FINAL IDEAS - PACKAGING FOR PRODUCT



Bottle Label



Bottle Label

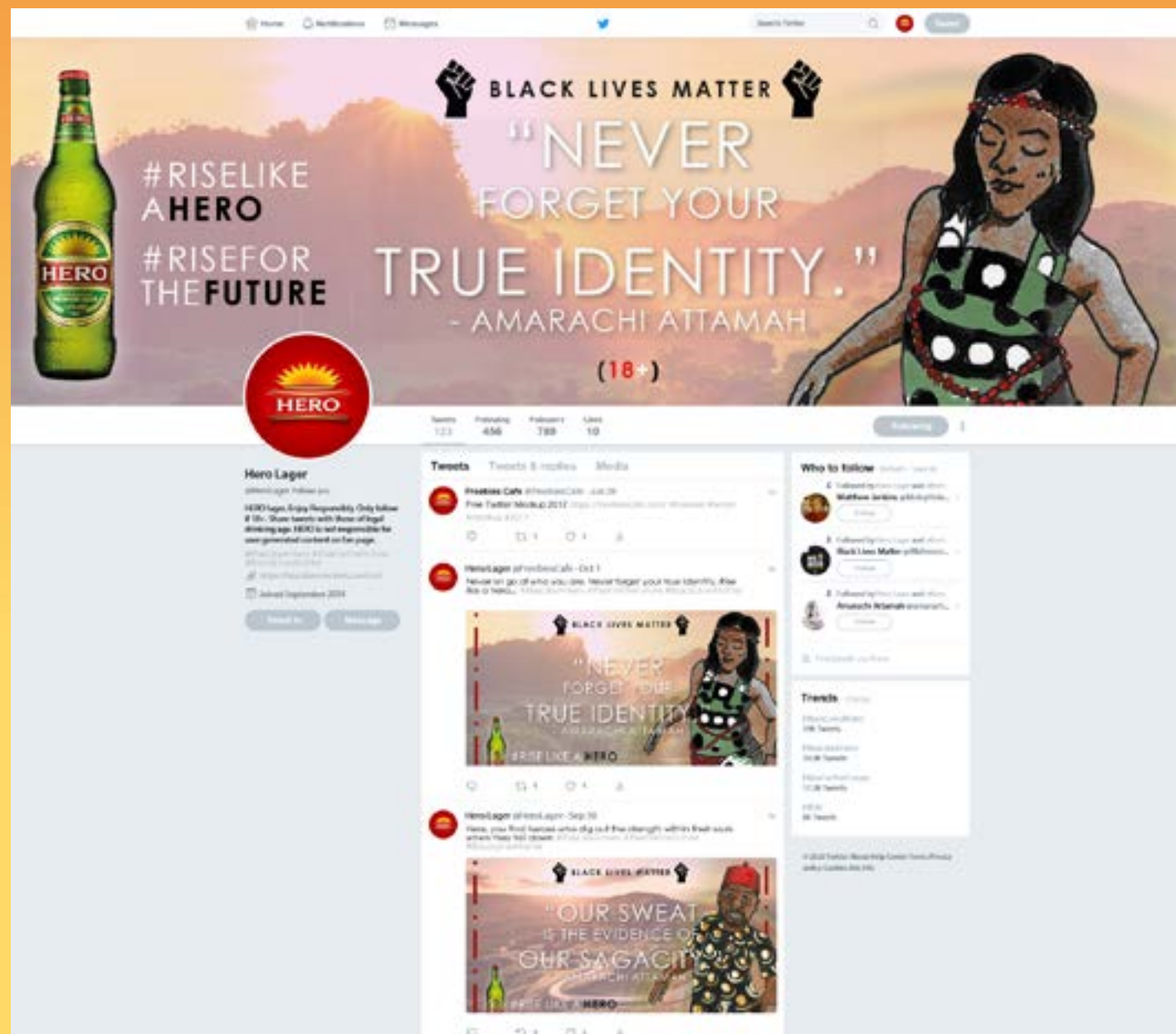


Bottle Engraving

(LARGER FINALS CAN BE FOUND IN SEPERATE HAND-IN DOCUMENT)

FINAL IDEAS - SOCIAL MEDIA PAGES

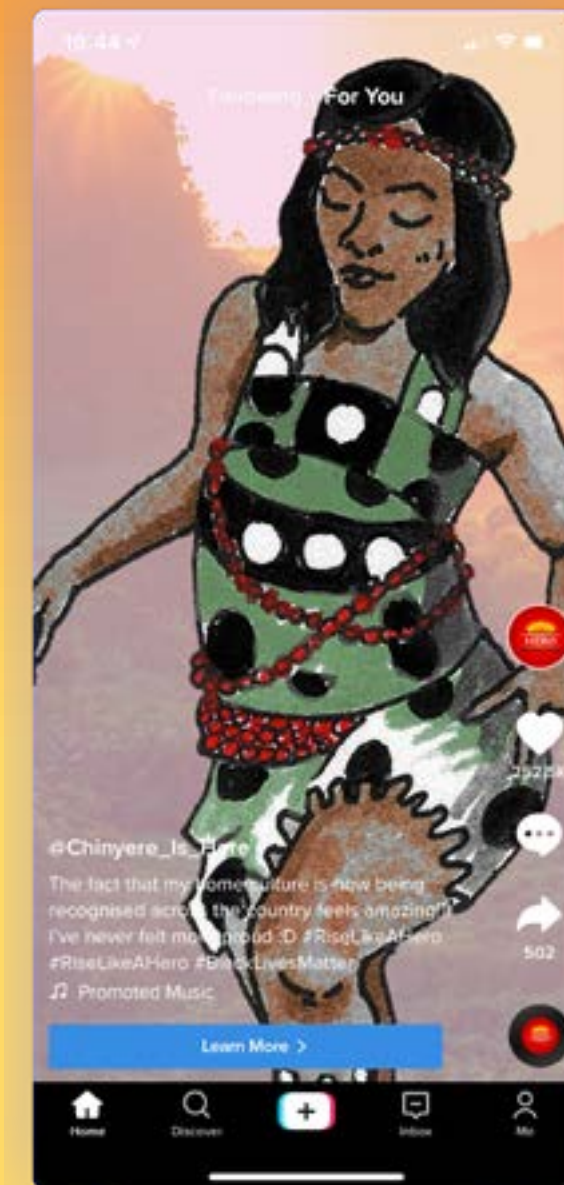
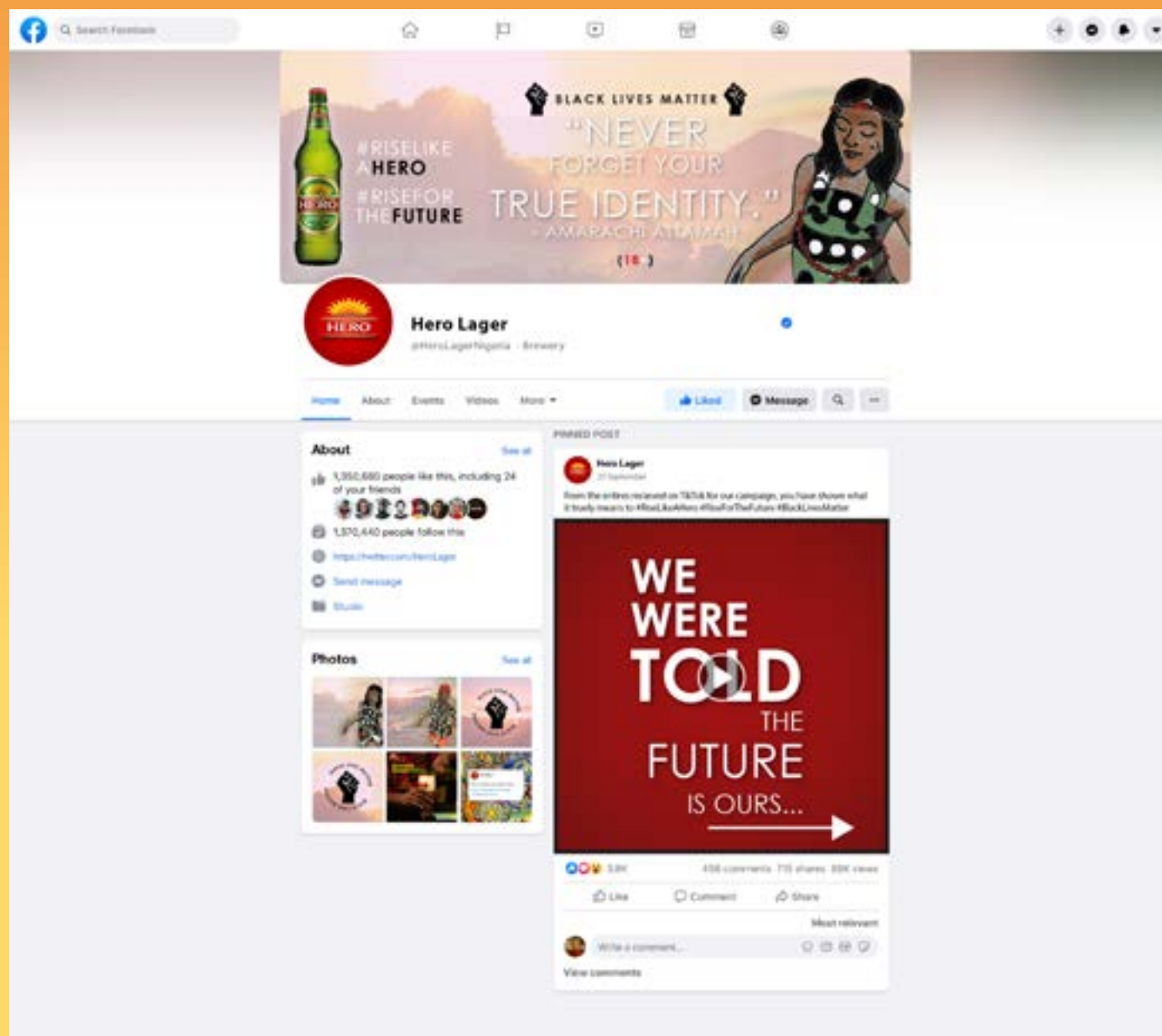
Twitter



(LARGER FINALS CAN BE FOUND IN SEPERATE HAND-IN DOCUMENT)

FINAL IDEAS - SOCIAL MEDIA PAGES

Facebook & TikTok



EVALUATION

Looking back at this module, I have enjoyed the process of being able to work on a live brief, tackling a current, trending subject such as the BLM movement with a brand (of choice) in mind to highlight the issues surrounding the topic, as well as underlining what the brand is, its audience, motives, image and trying raise awareness amongst the British public at the same time.

At the start of this brief, I felt very strongly about the questionable strategies of using a brand to represent such a delicate yet heavy subject, as I felt very limited in my options of trying to pick a company from Epoch that didn't already have current controversies in regard to BLM (e.g. Coca-Cola, Nestlé and more with their ignorance towards indigenous communities across the Indonesian and Amazon Rainforest). However, looking into the brief further, I was able to find brands through parent-company AB InBev that were built off the close and similar attitudes to that of black lives matter, hence my choice of using Hero as my main focus of creating a BLM awareness campaign.

In terms of production, there was a lot of hurdles that I needed to overcome such as getting the correct balance between representing Igbo culture, and the all-important mission of highlighting the BLM movement. I feel that this is something that I have met, and I do believe that in terms of creating a new market for Hero being such a small, focused brand, I have opened up a new pathway for them where they can finally use their image to inspire not just the Igbo people to rise like heroes, but a black-British audience who would also appreciate this feeling in the midst of their own adversity.

However, as successful as I feel this campaign has been, I think my biggest discovery in this module has been how hard it was to create a new market for a brand in an entirely new country, after being based in one location for so long and not branching out. It was also very hard to try and not rid of all the years of culture that had made the brand who they are today, all in the process to create new interest in the UK. I felt in many circumstances this may be quite offensive to Igbo culture and could be upsetting for those who feel a huge connection with the brand, simply torn away just to become another worldwide... (Cont.)

EVALUATION

brand.

This is why I tried to keep as much of the culture involved in the campaign as possible, rather than reverting to some of my ideas that used British-celebrity endorsement, British scenery and British culture to 'overpower' the Igbo culture all together. When it comes to producing further campaigns for brands that are dedicated to making specific audiences feel certain, deep-rooted ways, I will remember that when there is a market outside that could also use similar kinds of inspiration, I will make sure that the primary audience are at the centre of the discussion, rather than an entirely new market-focus, forgetting the main demographic, and resulting in the brand image being turned into something it is not.

Naming my favourite part of this campaign, it would be the process of looking into all the vibrant, eccentric ways of Igbo people and their culture, equalling an aesthetically intriguing palette of colours I worked at every given opportunity into my campaign. From the way the people dress, their activities, their land and what they have previously overcome (plus adverse situations they tackle presently), it has been an intriguing journey for me to understand the importance of how all shades of colour play such an importance on our planet, especially for cultures, stories and self-expression.

I think that if I were to take anything away from this experience, it would be how I came to understand the severity of what racial discrimination has been for black lives across the world. At the start of this brief, I was never aware about some of the adverse situations that black people have faced, purely down to their ethnicity, and it has made me more aware in the process. I also feel that thanks to my outcomes, this campaign will not only be a way for black-British people to rise like heroes, but also a way for people of white ethnicities to learn about black struggle, and how we should be more aware of the voices of black people, and what it would mean if one day, the world would finally listen to them, all in a bid to create equality in our society once and for all...

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