



Lagos, you're up next!

In partnership with Hourglass Gallery, the [ASP Climate Change Photo Essay Prize Exhibition](#) is coming to Lagos!

The exhibition aligns with broader global conversations on climate storytelling and resilience taking place around COP30. It first opened in [Nairobi during the 2025 Africa Soft Power Summit](#), and the vibe was everything. In this Lagos edition, you will experience the winning and finalist photo essays responding to the theme “**At a crossroad: Climate and change**,” photographers from Africa and the global diaspora shared powerful visual stories of how climate change is transforming their environments and everyday lives.

Among them are [Garba Bakura](#) with the winning photo essay, [David Olayide](#), [Ahmed Abubakar Bature](#), [Adedolapo B. Abimbola](#), and [Jules Munyantore](#) - artists whose images reflect both the urgency and the humanity of our shared climate reality.

To join us for the opening evening on November 15, 2025, [RSVP HERE](#) - or stop by anytime until November 22nd at [Hourglass Gallery](#) (979 Saka Jojo St, Victoria Island, Lagos). Expect moving visuals, layered perspectives, and the vibe only Lagos can bring.

RSVP HERE - ASP CLIMATE CHANGE PHOTO ESSAY PRIZE LAGOS EXHIBITION



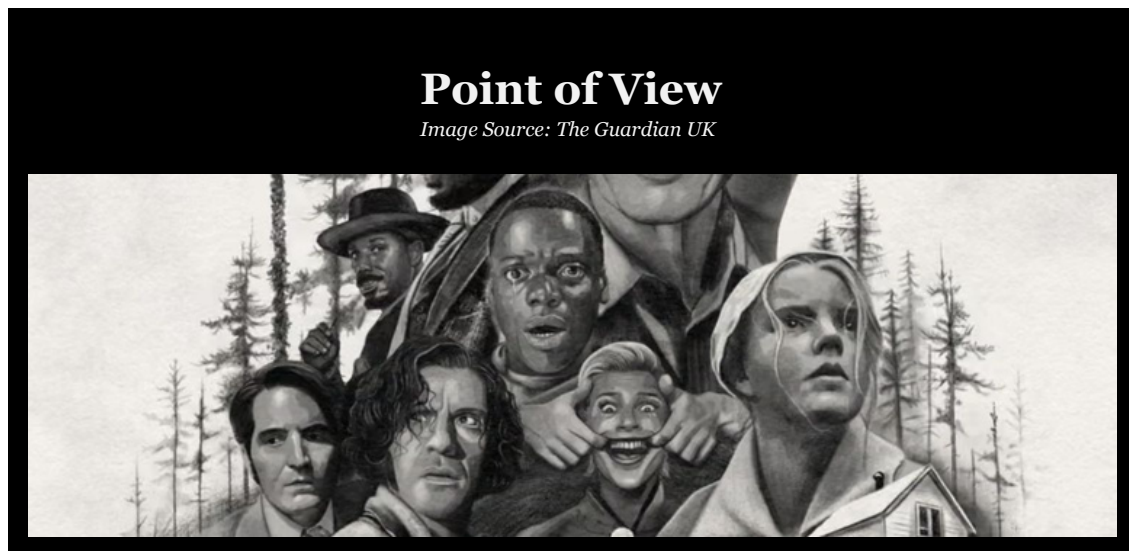
Save the date - AFRICA SOFT POWER SUMMIT 2026

And that's not all! The Africa Soft Power Summit returns to Nairobi, May 20–22, 2026, for another incredible gathering bringing together some of the brightest minds from Africa and the global diaspora.

Come for the thought leadership, the future-leaning insights, and the high-level connections; stay for the broader programme that immerses you in Nairobi's phenomenal sights and sounds — and experience firsthand why the city, and Kenya itself, continue to inspire some of the continent's most exciting ideas.

For partnerships or media enquiries, reach us at asp@theafricasoftpowerproject.com

Get early bird tickets - Africa Soft Power Summit 2026



Beyond the scares: What horror says about who we are

Written by Ighohwo Dafiet, Community & Engagement Associate, Africa Soft Power Group

A Guardian article on [why scary movies keep evolving- and making money](#) was the focus of a recent team conversation, where we explored what the genre represents and how it's connected to society and culture. Horror has evolved beyond just jump scares to become a mirror reflecting society's deepest anxieties. While some can't stomach the gore, for others, it's a safe space to confront chaos, fear, and the unknown.

Research even suggests horror can be therapeutic. Much like exposure therapy, these fictional tales may help reduce the stress we feel about the real world ([one study found horror fans were less psychologically distressed during the COVID-19 pandemic](#))

But horror doesn't just scare; it reveals what we often repress, and a fascinating part of our conversation was exploring how it mirrors society.

In many Western cultures, the focus is on individualism. From a very young age, children are encouraged to be self-reliant. It's reinforced in simple ways: sleeping in their own rooms, making their own choices, and moving out of their parents' home to 'find themselves.' This, combined with the 'American Dream' narrative, ties success and failure directly to the individual.

This is why their depiction of horror often focuses on attacks on the individual. The lead character is usually a lone survivor. The fear taps into anxieties about isolation and a loss of personal control. The evil is typically external - a random stranger, a faceless force - and the terror is about being alone and powerless.

In contrast, African cultures promote communalism, often captured by the 'Ubuntu' philosophy - a term in southern Africa emphasizing interconnectedness, and the idea that "I am because we are." A person's identity is found within their lineage, and community and spirituality are central. Here, the threat is internal: betrayal from within, a restless ancestor, an envious relative or friend, or spiritual imbalance disturbing the collective peace.

The conversation also touched on how Black characters have been portrayed in Western horror films. Damaging tropes like “the Black guy dies first,” “the magical Negro,” and “the sacrificial Negro” speak to deep-rooted racial biases. The Black character often exists only to raise the stakes for the white protagonist but is never meant to survive.

Thankfully, new voices - from Jordan Peele (*Get Out*, *Us*, *Nope*), Little Marvin (*Them*), Misha Green (*Lovecraft Country*) and, most recently, Ryan Coogler's *Sinners* - are rewriting old tropes and centering Black characters and themes in the genre.

[This entry is a POV interpretation of a broader conversation by the ASP team]



About The Africa Soft Power Group

We are the umbrella platform for three organisations (Africa Soft Power, African Women on Board & ASP Global) with mutual objectives. Our overriding mission is to mainstream vital – and all too often still unseen – African perspectives as a fundamental part of the global conversation in every aspect of life and economy.

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