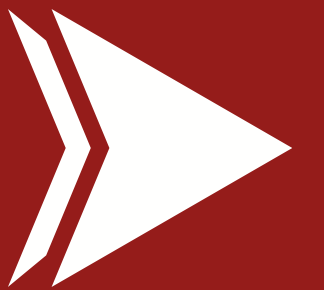




REDBOX
Extraordinary experiences



COMPANY
PROFILE





WHAT HAPPENS WHEN REDBOX SHOWS UP?

Guests stay longer.
Phones come out.
Instagram gets busy.
People ask, “Who planned this?”

Ideas become experiences.

Experiences become stories.

And stories become the moments people remember long after the lights go out.

THAT'S THE JOB EVERY TIME



WHO WE ARE

WE ARE REDBOX

Redbox is an experiential agency. We design, produce and deliver extraordinary experiences, for brands, institutions and people who refuse to settle for ordinary.

We're not in the business of decoration. We're in the business of the moment right before everyone in the room reaches for their phone. That's the actual product. Everything else, the floor plan, the run sheet, the eleven vendor calls you'll never hear about, exists to get you there on time.

People rarely remember everything about an event. They remember how it felt. So that's the job: design the feeling, then make sure it survives contact with reality (caterers, weather, a generator with opinions of its own).

For thirteen years, we've been turning ideas into rooms full of people who can't stop talking about what just happened.





THE NUMBERS BEHIND THE **MAGIC**

13+ Years Creating Extraordinary Experiences

5 Consecutive AFRIFF **Editions**

1,000+ Guests at a Single Event, Tolaram Group End-of-Year Celebration

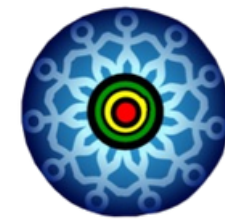
Multi-City Premiere Execution, Same Standard, Every Time

Corporate, Cultural & Entertainment Experiences, across film, festivals, brand activations and institutional events.

Trusted by Global and Nigerian Brands, including Meta, Netflix, Tolaram, IFC and Access Bank.



SOME CLIENTS & PARTNERS



FEATURED STORY

AFRIFF – AFRICA'S BIGGEST FILM FESTIVAL

Five years. Africa's biggest film festival. The bar keeps moving up, and so do we.

CLIENT AFRIFF (Africa International Film Festival)

OBJECTIVE AFRIFF needed an events and branding head who could hold a week-long, multi-venue cultural festival together, workshops, premieres, galas, VIP audiences, without the seams showing, year after year, as the festival itself kept growing.

CHALLENGE A film festival runs on goodwill and reputation. One bad night, one late start, one VIP left standing without a seat, and the story isn't the films anymore, it's the festival's organization. There's no second night to fix a first impression, and at this scale, that pressure compounds every edition.

CREATIVE APPROACH Treat every day of the festival as its own production, with its own pacing and emotional register, workshops feel intimate and working, premieres feel like events, the closing gala feels like an arrival, while one consistent brand thread runs underneath all of it.

EXECUTION Five consecutive editions leading events and branding for Africa's biggest film festival, and counting. Week-long programming spanning workshops, premieres and galas, executed for VIP audiences who notice when things go wrong, and don't, because we made sure they didn't.

OUTCOME A festival that gets to be about the films, the filmmakers and the culture, because the production underneath it never becomes the story.



FEATURED STORY

TOLARAM GROUP – END-OF-YEAR CELEBRATION

1,000 guests. One night. Zero room for error.

CLIENT Tolaram Group

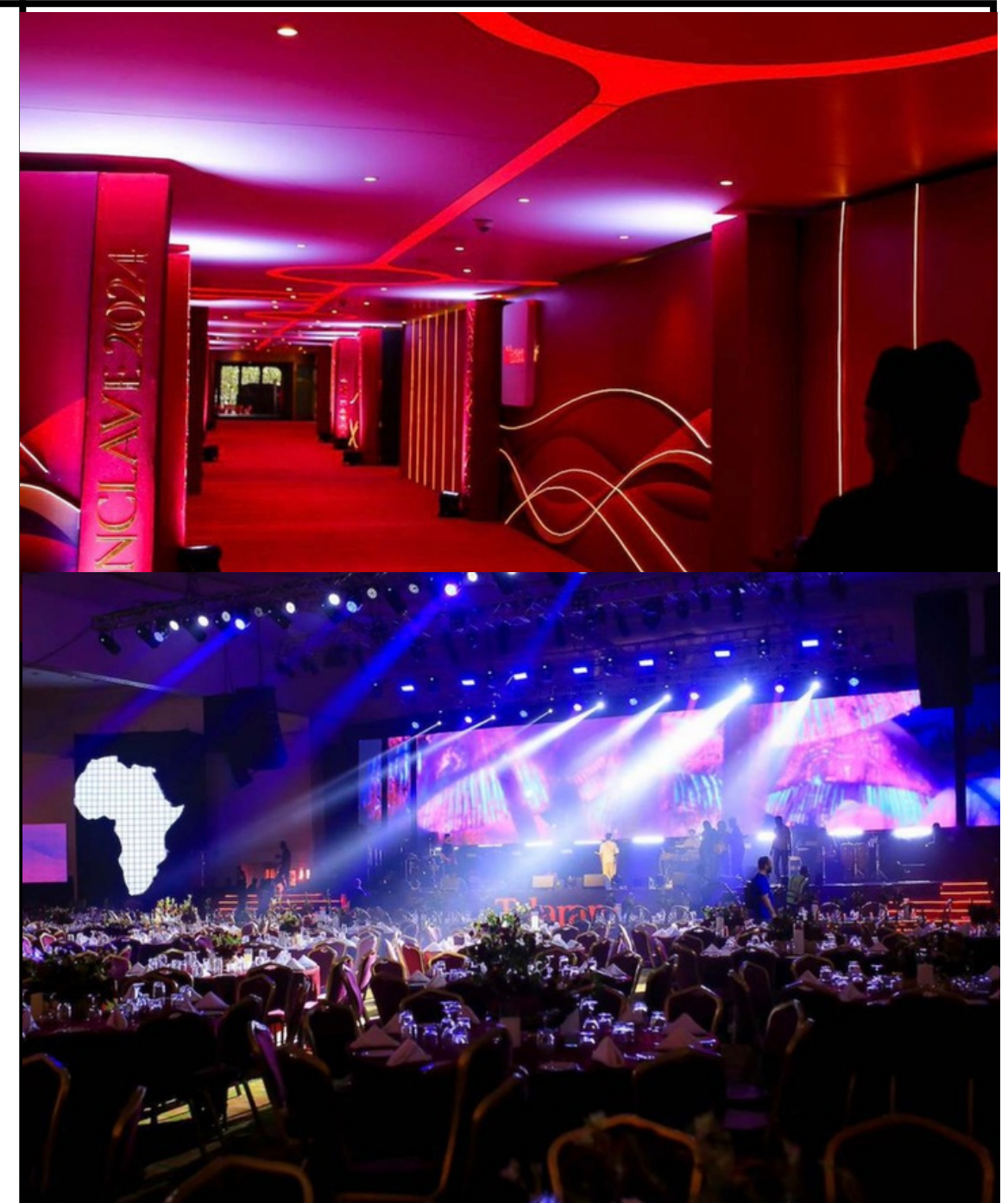
OBJECTIVE An end-of-year celebration for one of Nigeria's largest conglomerates, at Eko Hotel, with a guest count that turns any small mistake into a visible one.

CHALLENGE At 1,000+ guests, the margin for error in timing, flow and production disappears. Every cue, arrivals, seating, sound, the moment the room's attention needs to turn, has to land on the first try.

CREATIVE APPROACH Design the night as a sequence of deliberate shifts in energy, arrival, settling, the formal moments, the release into celebration, so a thousand people moving through one evening always feel like they're being led somewhere, not just managed.

EXECUTION Full creative design and production for the entire celebration, from concept through to the last guest leaving the room.

OUTCOME Flawless execution. A night Tolaram's own people still bring up.



FEATURED STORY

CHARTERED INSTITUTE OF STOCKBROKERS – ANNUAL CONFERENCE

A room full of professionals. No patience for disorganization.

CLIENT Chartered Institute of Stockbrokers

OBJECTIVE A multi-day professional conference where the audience is, by definition, people who notice when something is run badly.

CHALLENGE Professional and financial audiences read competence fast, in how registration moves, how the agenda holds to time, how smoothly a multi-day event compounds without fraying by day two. There's no creative flourish that makes up for a delegate stuck in a slow line.

CREATIVE APPROACH Treat the unglamorous parts, logistics, vendor coordination, agenda discipline, as the actual creative challenge, because for this audience, a conference that simply works on time, every time, is the experience.

EXECUTION Full agenda planning, delegate logistics and vendor management across a multi-day professional event.

OUTCOME Proven capability for high-stakes, low-tolerance corporate events, the kind where the win is that nobody had anything to complain about.



FEATURED STORY

SIMULTANEOUS PREMIERES ACROSS NIGERIA

Different cities. Same night. Same standard.

CLIENT Multiple film studio partners (FilmOne, Inkblot Productions, and others)

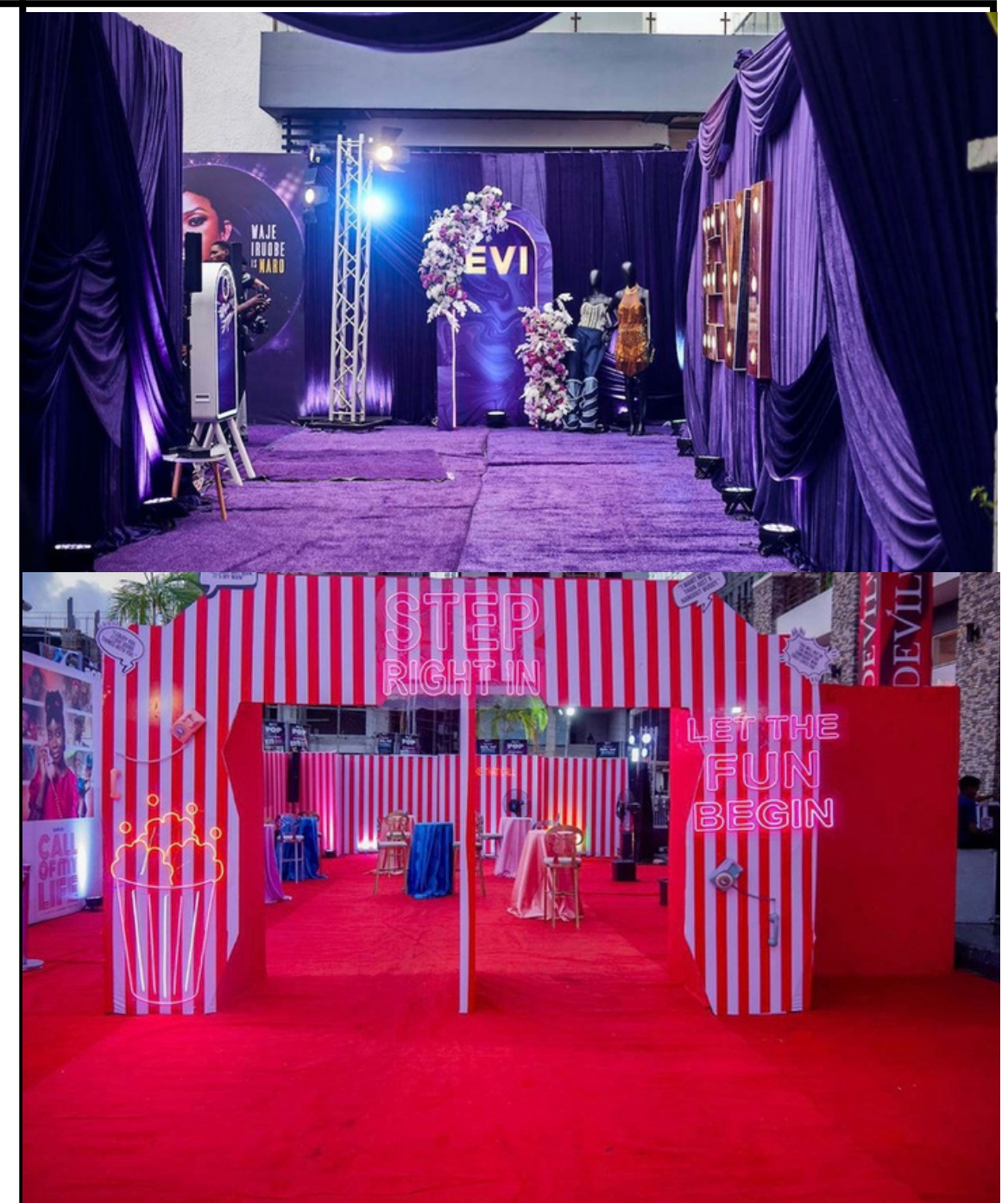
OBJECTIVE Coordinate movie premieres happening in multiple Nigerian states at the same time, each needing to feel like the main event rather than a satellite screening.

CHALLENGE Running one premiere well is a production problem. Running several, simultaneously, in different cities, with the same brand standard and VIP experience in each, is a coordination problem layered on top of a production problem.

CREATIVE APPROACH Build one shared brand and experience framework that travels, so a guest in one city and a guest in another are clearly at the same event, just in a different room.

EXECUTION Managed events across multiple states at once, delivering consistent, high-end experiences for VIPs and corporate partners in every location.

OUTCOME Expert logistics and production delivery, proving Redbox can scale horizontally, multiple rooms, one standard, not just scale up a single room



FEATURED STORY

A GROWING LIST OF NIGERIAN FILM PREMIERES

King of Thieves. Living in Bondage. Tokunbo. Call of My Life. Headless. The list keeps growing.

CLIENT Multiple film studio and distribution partners

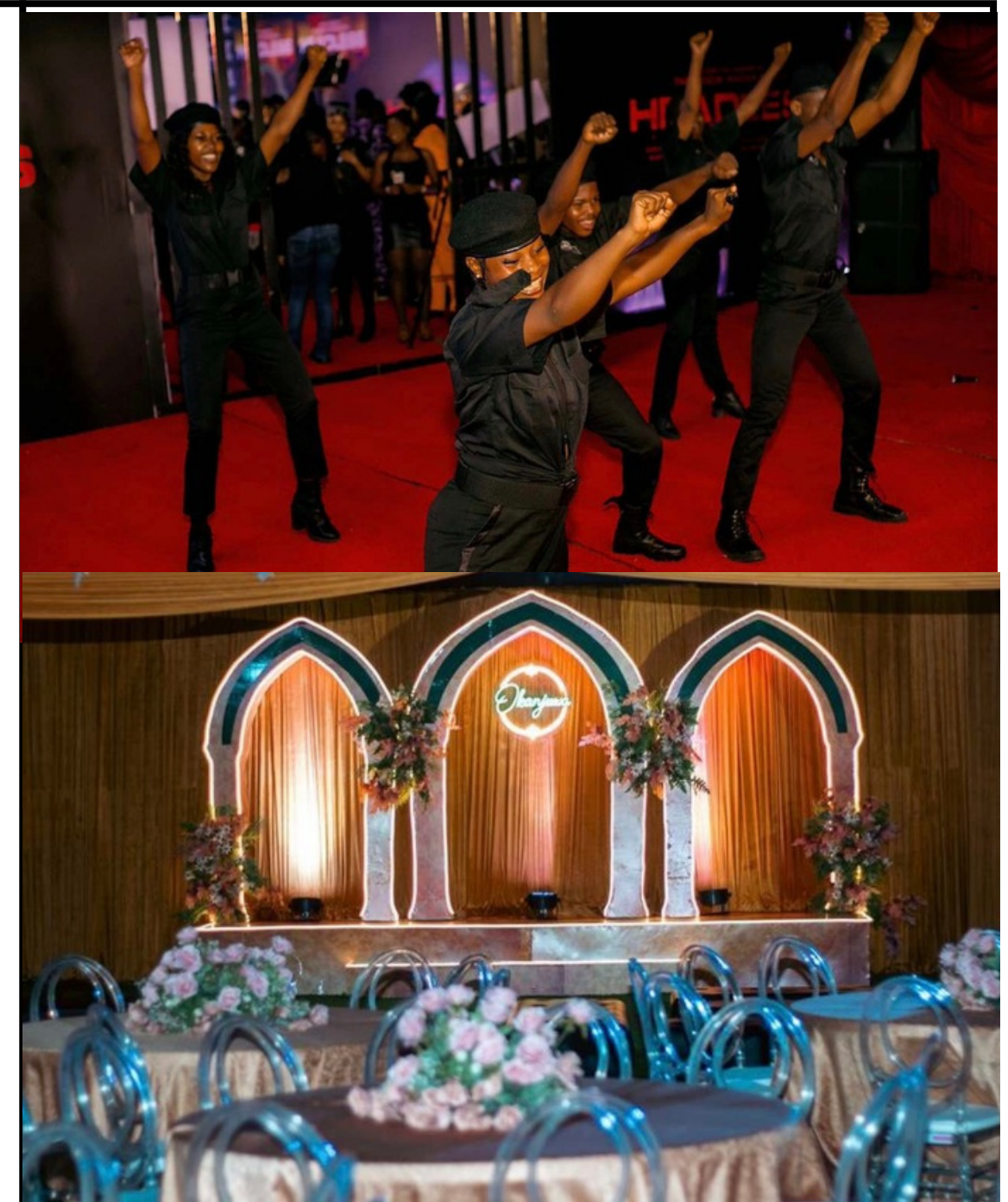
OBJECTIVE Nigeria's film industry premieres a lot of titles, often on tight, overlapping timelines. Studios need a partner who can take on premiere after premiere without any single one feeling routine — because for the cast, the press and the audience in the room, every premiere is the only one that night.

CHALLENGE A premiere has one shot to set the tone for how a film is received publicly. Red carpet, press positioning, guest flow, after-party energy — if any of it feels generic, that flatness becomes part of the film's story before a single review is written.

CREATIVE APPROACH Build each premiere around the specific film, not a reusable red-carpet template — set design, press placement and after-party tone shift to match the story being launched, while the underlying production discipline stays identical every time.

EXECUTION A growing body of premiere work spanning titles including King of Thieves, Living in Bondage, Tokunbo, Call of My Life and Headless, among others — and counting, with new premieres continuing to come in.

OUTCOME A reputation, title after title, as a studio's default answer to “who handles the premiere.”



WHAT WE DO

We don't sell décor. We don't sell a checklist of services. We sell the thing underneath all of it, the thinking that turns a date on a calendar into something people are still talking about a year later.

CORPORATE EXPERIENCES Conferences, summits, and the gatherings where your audience is already deciding how seriously to take you before the first speaker stands up.

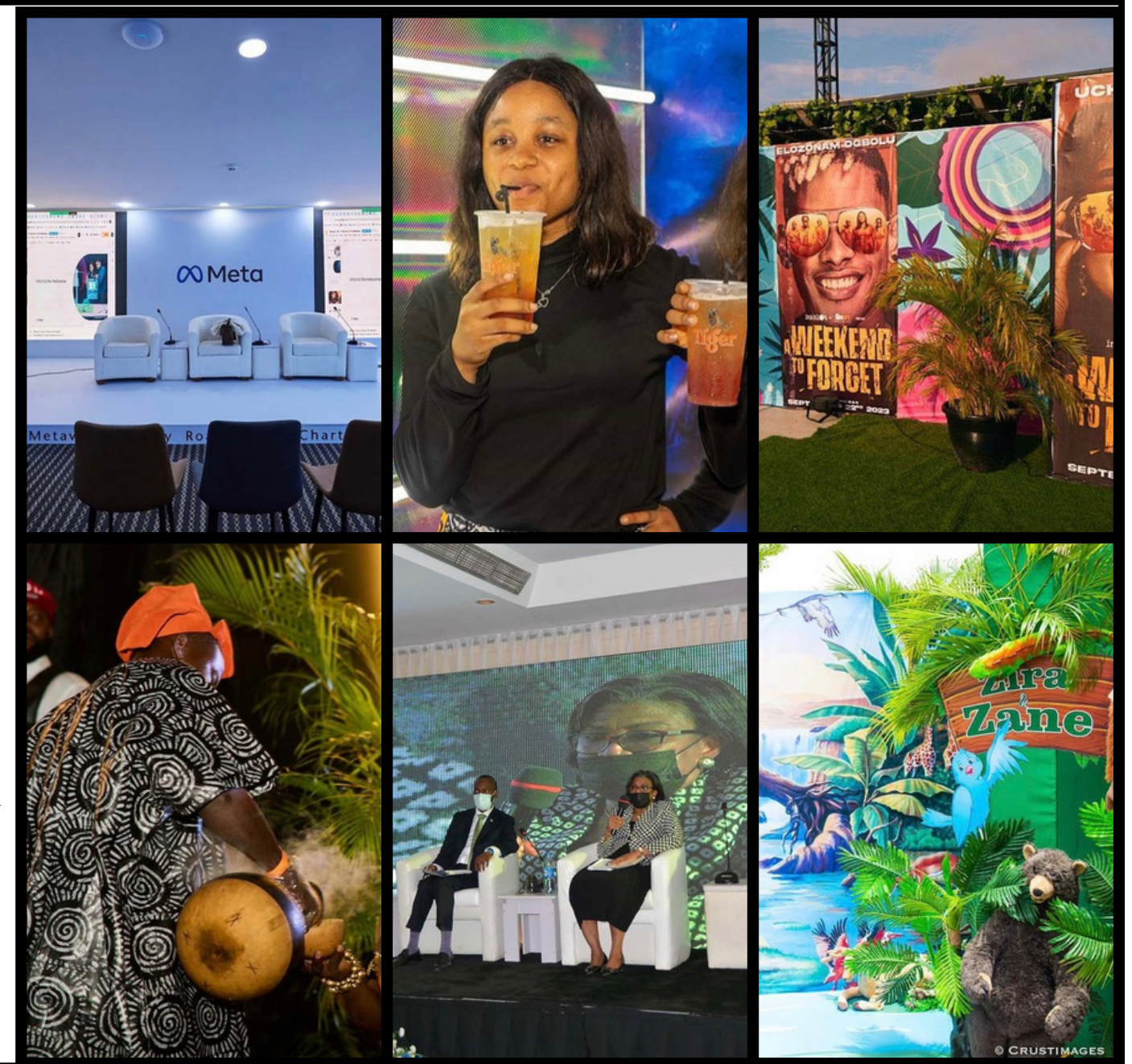
BRAND ACTIVATIONS Moments built to connect a brand with an audience, designed to be felt rather than announced.

FILM PREMIERES Red carpets, after-parties and production, for an industry that knows the difference between a real premiere and a screening with extra lighting.

CULTURAL EXPERIENCES & FESTIVALS Multi-day, multi-venue, high-stakes culture, where the production has to disappear so the culture can be the story.

GOVERNMENT & INSTITUTIONAL EVENTS Public moments. Private precision. Ceremonies, commissionings and institutional gatherings that call for discretion as much as spectacle.

LUXURY CELEBRATIONS Weddings, milestones and private events designed around the people they're actually for.



CREATIVE DIRECTION & PRODUCTION MANAGEMENT *The strategic and operational backbone underneath everything above, the part no guest sees, and the part that determines whether the night works.*

HOW WE WORK

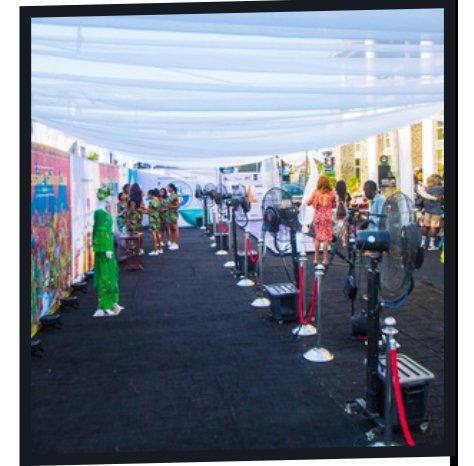
LISTEN We start by figuring out what you actually need, which is often not what you led with in the first email.

DESIGN Concepts and spatial planning built around your specific brief. Not a template with your logo dropped on top.

CARE Transparent budgets, real sourcing relationships, and trade discounts that go toward your event, not toward padding our margin.

PLAN Full project management from first concept to the night itself. We talk to every supplier directly, nothing gets handed off and quietly hoped for.

PRESENT We install it, we check every detail on-site ourselves, and then we disappear into the background so you can actually enjoy the thing we built for you.



MEET THE **FOUNDER**

Hi. I'm Amaka.

People ask what the job actually is. Officially: Chief Creative Director.

Unofficially: the person who decides, at 11pm the night before, whether the thing you're worried about is actually a problem, and then quietly makes sure it isn't one by morning.

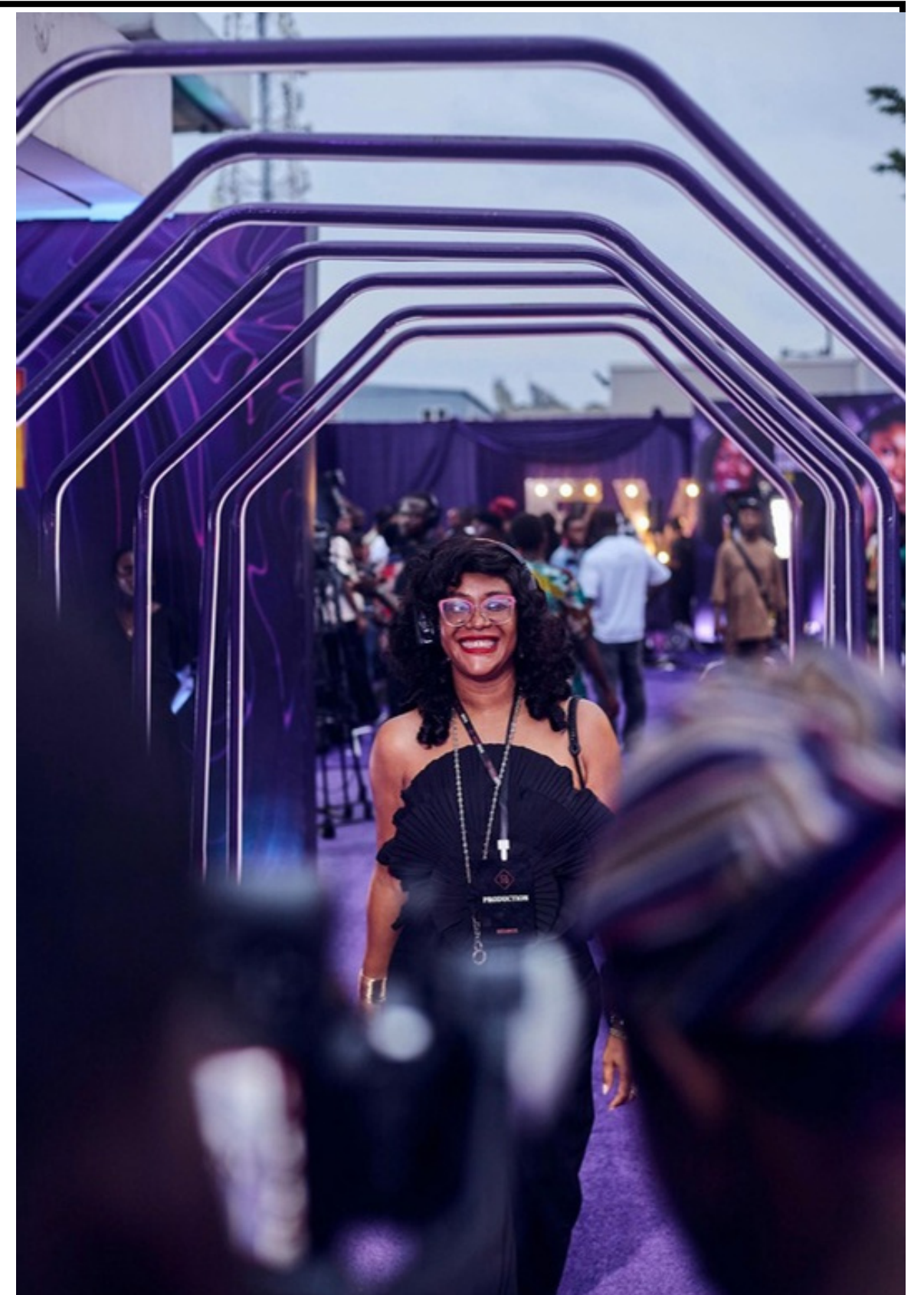
Over the years, I've had the privilege of leading experiences across film, culture, corporate events and large-scale productions, working with brands, institutions and audiences across Nigeria.

From film festivals and premieres to conferences, cultural experiences and corporate events, I've learned that people rarely remember the schedule, they remember how the experience made them feel.

Thirteen years of those calls add up to something. I'd rather under-promise and over-deliver than the other way round, and I've built a team of people who think the same way, slightly obsessive, mostly calm, allergic to “it'll probably be fine.”

I still get nervous right before the lights come up. Turns out that never goes away. I've stopped trying to fix it, it's just what caring about the outcome feels like.

— *Amaka Akukwe, Chief Creative Director, Redbox*



WHY CLIENTS CHOOSE REDBOX

Because the work talks before we do.

Because we've run a five-year film festival, a thousand-guest corporate night, and a conference full of people with zero patience for nonsense, and treated all three like the most important thing happening in Lagos that week.

Because we think before we decorate.

Because we've spent thirteen years solving the exact problem before it becomes one.

And because the question isn't "how much do you charge." It's "how soon can we start."



DON'T BE SHY, SAY HELLO

If you've read this far, you already know more about how we think than most people manage after working with us for a year.



SO, WHAT ARE WE BUILDING?

