

HA!! HA!!

SKIT MAKERS REPORT

Q3 2026





INTRODUCTION

Comedy has become one of Nigeria's most valuable Digital Exports

GLOBAL

\$250B

creator economy today,
projected to reach **\$480B**
by 2027 (Goldman Sachs)

AFRICA

\$3.08B

in 2023, projected to grow
nearly six-fold to **\$17.84B**
by 2030

NIGERIA

₦50B+

skit-making industry, the
country's third-largest
entertainment industry
(Dataleum)

The economics.

Comedy has always reflected its time. From stage shows and sitcoms to today's 30-second skits, the format has evolved but the business of making people laugh remains powerful.

The global creator economy was estimated at \$250 billion and is projected by Goldman Sachs Research to reach nearly \$480 billion by 2027, driven by short-form video, brand partnerships and platform monetisation.

Africa is part of this growth. The creator economy was worth about \$3.08 billion in 2023 and is projected to reach \$17.84 billion by 2030. That is almost 6× growth, showing how quickly digital content and creator-led businesses are expanding across the continent.

Nigeria has taken this even further. The skit has evolved into an ecosystem, creating opportunities for comedians, writers, editors, producers, actors and managers. In an Africa Polling Institute survey, 90% of Nigerians said comedy skits have the potential to create employment. Nigeria's skit-making industry is worth over ₦50 billion and has been ranked as the third-largest entertainment industry in the country.



The business is growing, with creator earnings expanding beyond sponsorships into films, live streams, partnerships, appearances and personal-brand businesses.

Where Dataleum stands

We recognised this shift early. We started measuring the skit-making industry in 2022, tracking performance, identifying leaders, and turning audience behaviour into market intelligence.

Our research has been referenced by Forbes Africa, while The Guardian and other leading publications have reported on our rankings of Nigeria's skit-making landscape. Forbes Africa has cited our assessment valuing the skit-making sector at over ₦50 billion.

Our quarterly leaderboards go beyond popularity, showing who is performing, how they are performing and where the industry is moving, giving brands, agencies and creators a clearer view of Nigeria's digital comedy market.

This quarter

The numbers tell a clear story. Zicsaloma jumped from #19 to #1, driven by a single 90M-view skit, while Taaoma retained the female crown for a third consecutive quarter. The top 10 drew 359.6M views even as comments halved, and brands, Nollywood, music labels and streaming platforms all moved deeper into the skit economy.

No assumptions, no hype; just a clear read on where the industry is heading.





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The Breakthrough



★★★★★ **GENERAL**
Zicsaloma

#1 Male
skit maker

101.4M
Views

2.3M
Likes

52.6K
Comments

Zicsaloma didn't climb the leaderboard; he teleported. From 19th in Q2 to **#1** in Q3, his **101.4M** views came from just 14 skits, and one of them did almost all the work. On 25th August, he dropped a skit that pulled **90M views and 2.1M likes**, 88.8% of his entire quarter. His other 13 skits averaged 876K views each.

Growth versus Q2: **+832.86%** (10.9M to 101.4M). The question for Q4 is simple: can he do it again?

Undisputed



Three quarters, three crowns. Taaooma is the only creator on the leaderboard to hold **#1** in every quarter of 2026. Her **41.7M views** are up **5.45%** on Q2's 39.5M, from four fewer skits (28, down from 32). July was the engine: a Close-up-tagged skit on 5 July pulled 11.3M views, and the month alone delivered 23.0M, 55% of her quarter.

The Heavy Hitters (Male)



2

52.4M

Views

AKWAMAN



3

42.9M

Views

RODNEY



4

35.8M

Views

CRAZECLOWN

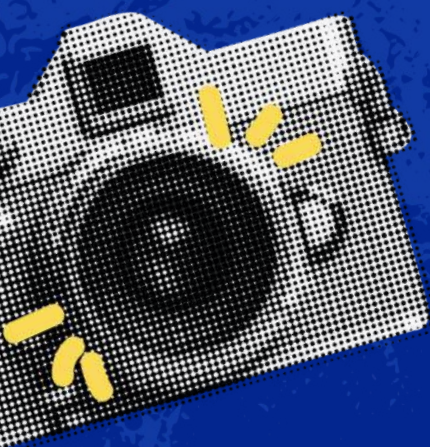


5

32.4M

Views

KINGSLEY_OM



The Heavy Hitters (Female)



2

25.4M
Views

KIEKIE



3

10.1M
Views

**OMO OBA
ADERONKE**



4

9.5M
Views

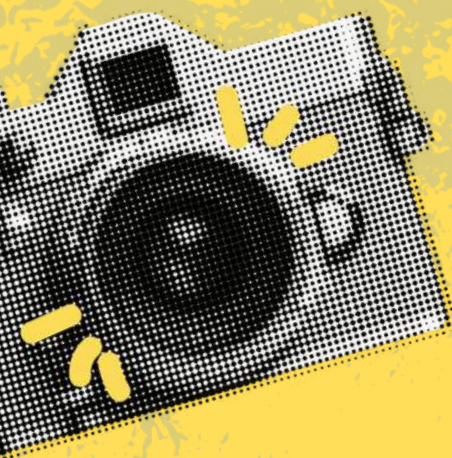
MARAJI



5

6.3M
Views

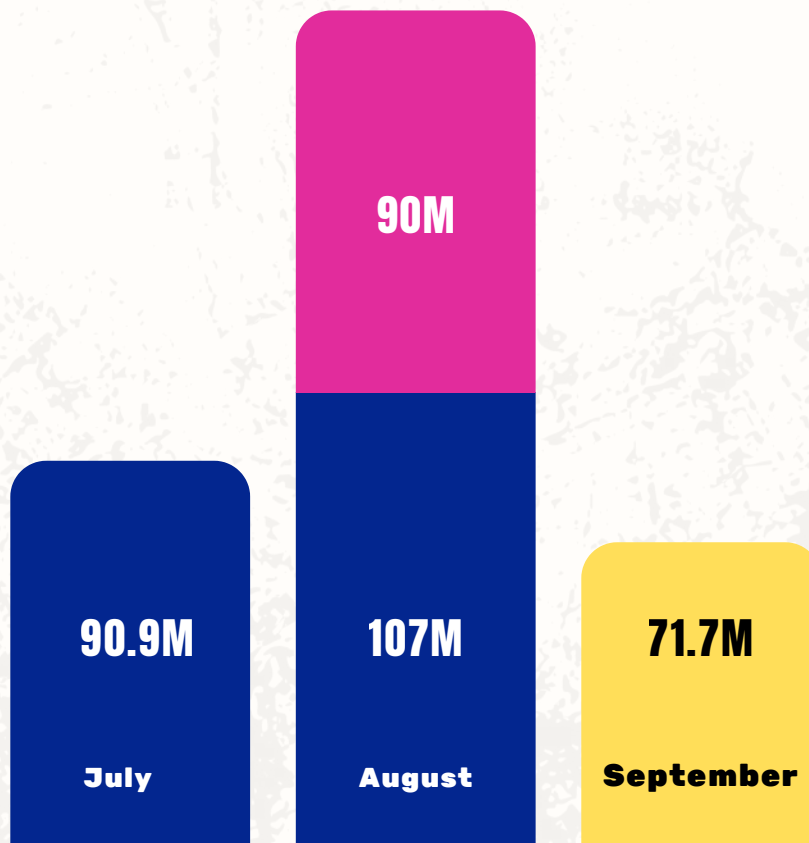
KIDBABY101



EYES On The SKITS



Q2 was front-loaded: **April** alone carried **58%** of the top 10's views. Q3 flipped the calendar. **July** opened at **90.9M**, **August** exploded to **197.0M** (**54.8%** of the quarter), and **September** cooled to **71.7M**, the quietest month of the three.



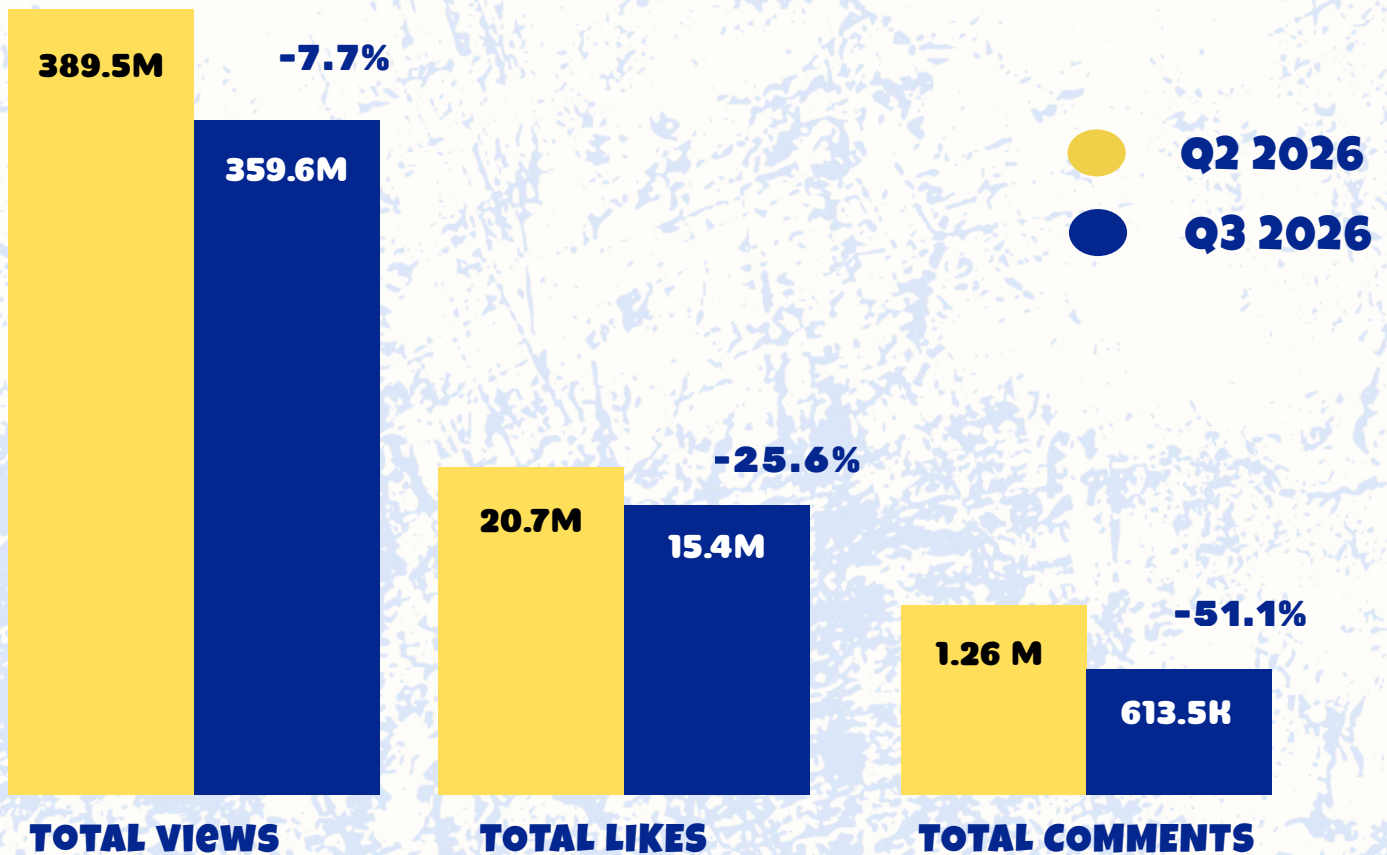
Top 10 creators (5 male, 5 female), Instagram views by posting month.

Yes, August was carried by one upload: Zicsaloma's 90M-view skit on 25 August. But take it out and August still leads at 107.0M, powered by Craze Clown's 23.4M-view skit on 31 August and Rodney's best month (21.7M). September's slowdown was broad: Taaooma, KieKie and Omo Oba Aderonke all posted their lowest monthly totals of the quarter.

The lesson: in Q3 the calendar didn't make the moment. The skit did.

Q2 VS Q3 2026

Q3 2026 was defined by a top-tier cooling and a complete leadership reshuffle. Combined views for the top ten fell from 389.5M in Q2 to 359.6M in Q3 (**-7.68%**), and that includes a 90M-view outlier. Interaction density fell much harder: likes dropped from 20.7M to 15.4M (-25.55%) and comments from 1.26M to 613.5K (-51.12%). The industry is still capturing attention, but converting far less of it into conversation.



Total views, likes and comments comparison for Q2 and Q3

Q2 VS Q3 2026

FEMALE TOP 5

86.3M

→
+7.7%

92.9M

Skits posted: 151 → 95



MALE TOP 5

303.2M

→
-12.0%

264.9M

Skits posted: 122 → 113



The gender split tells the sharper story. The men's top five lost 12% of their views while the women's top five grew 7.7%, lifting the female share of elite views from 22.2% to 25.8%, and they did it with 95 skits against 151 in Q2. Output fell on both sides: the top 10 posted 208 skits, down from 273.

What this means: reach is still there to be won, but it is concentrating in fewer, bigger moments, and engagement is no longer following views. For brands, a view count alone now says less about whether an audience will act.

THE LEADERBOARD RESET

Q2's hierarchy didn't bend in Q3. It broke. Here is where last quarter's leaders landed and who took their seats.

MALE	Q2	Q3	VIEWS
Zicsaloma	19th ▲	1st	+833%
Akwaman	5th ▲	2nd	+29%
Rodney	9th ▲	3rd	+45%
Craze Clown	27th ▲	4th	+582%
Kingsley_OM	8th ▲	5th	+15%
Mr Funny	4th ▼	6th	-34%
Folagade Banks	1st ▼	7th	-67%
Dezny	3rd ▼	10th	-49%
Sydney Talker	2nd ▼	12th	-73%

FEMALE	Q2	Q3	VIEWS
Taaooma	1st ■	1st	+5%
KieKie	2nd ■	2nd	+30%
Omo Oba Aderonke	8th ▲	3rd	+183%
Maraji	10th ▲	4th	+279%
Kidbaby101	5th ■	5th	-8%
Lizzy Jay	3rd ▼	6th	-57%
Sharon.E.Wealth	4th ▼	7th	-30%



BUSY ON SET. STILL LOVED.

Folagade Banks fell from 88.8M views to 29.2M, and the likeliest reason is that his attention was elsewhere. Q3 was the quarter he turned Mama Deola into a film: **A Mama Deola Wedding Story** premiered on Kava on 3 September, and he also appeared in *Black Market*. Much of his feed went into promoting the film rather than chasing views. His community never left, though: his 3.26M likes and 180.0K comments are **the highest of any creator in the entire Q3 tracker**. He is a comeback waiting to happen.

CONSISTENCY CHIEFS

Virality is a moment. Consistency is a career. In a quarter where one skit could change everything, these creators kept showing up anyway.

THE CLOCKWORK TRENDSETTER

Jay On Air grew from 50 to 65 skits and 15.5M to 27.7M views in Q3 (+78.98%). Consistent posting, strong engagement, and recurring characters helped drive growth, while 28% branded content maintained audience appeal.



JAY ON AIR



STONECODE_COMEDY

THE GRINDER

He led Q3 in output, posting consistently every 4 days or less. While views remained modest at 5.4M, his growth is driven by consistent series, collaborations, and disciplined posting. Olu_Chaze matched his output with 63 skits and the same posting consistency.

THE STEADY EARNER

He averaged 308K views per skit, nearly 4× Stonecode's yield, while maintaining consistent posting. His Godmother universe continues to drive strong engagement, and his new web series, Final Boarding, adds another growth avenue.



SAMUEL BANKS

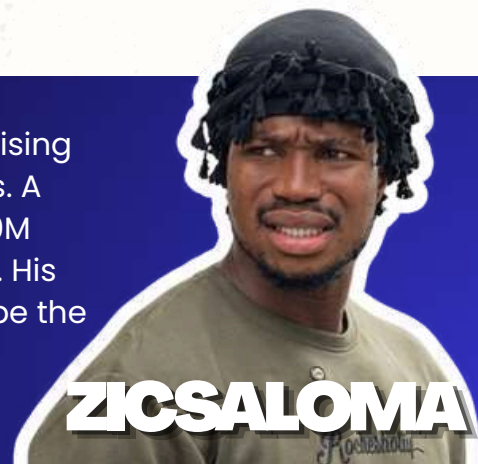
THE RESURGENTS

"The players who rewrote the rules, unseated the old guard, and climbed past names that had sat at the top for quarters."

Q3's disruptors fall into two camps: creators who rode one huge moment (Zicsaloma, Craze Clown) and creators who built a different kind of advantage, whether brand trust (Rodney), sharing (Omo Oba Aderonke) or a single focused month (Maraji).

Zicsaloma delivered one of Q3's biggest jumps, rising from 19th to 1st with 101.4M views from just 14 skits. A single skit posted on the 25th of August drove 90M views, accounting for 88.8% of his quarterly total. His rise highlights how one viral moment can reshape the rankings.

The One-Skit Revolution



He made a major leap, climbing from 27th to 4th with 35.8M views. His breakthrough came on the 31st of August, when a single skit delivered 23.4M views, contributing 65% of his total. A brand skit he posted on the 4th of July positioned him well ahead of his August breakout.

The OG Reloaded



THE MOMENTUM MAKERS

This set of skit makers proved that you don't need to flood the timeline to move mountains. Sharp targeting, perfect timing, and knowing when to strike: that's how you climb to the top without breaking a sweat.

Rodney made a disruptive leap from 9th to 3rd place, growing by 45% to 42.9M views. With 62% of his 29 skits carrying a brand, he led the top 10 in branded content yet his TwinsFaja skit still pulled 6.9M views. Strategic, branded, and still highly watchable.

The Brand Magnet



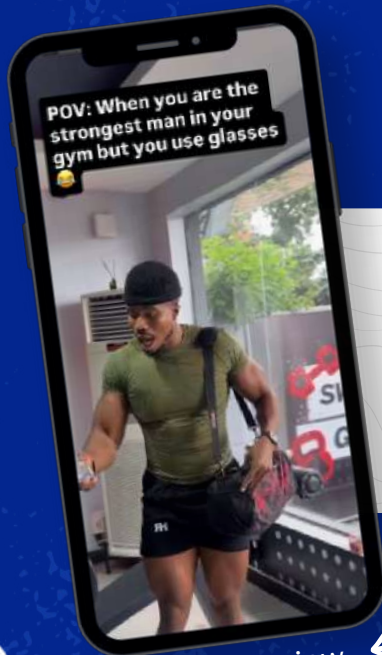
She moved from 8th to 3rd place with 10.1M views (+183%). With just 15 skits, she generated 69.3K reshares, more than double Taaooma's. Her 6th of July skit alone pulled 4.0M views and 32.6K reshares, proof that her growth was driven by content people couldn't resist sharing.

The Share Machine

OMOOBAADERONKE



TOP 3 SKITS BY VIEWS



17-second skit, 90 million views. 2.1M likes.

Zicsaloma didn't just create content; he created a moment that took him from 19th to 1st, outperforming every other creator's views this quarter.



[click to view](#)



23.4M views. 11,100+ comments. 3,000+

reposts. Craze Clown proved the OGs still know how to break the internet with one skit driving **65%** of his entire quarter's views.



[click to view](#)



11.9M views. 21,900+ comments. 53,100

reposts. Kingsley_om's skit wasn't just watched; it was shared **53.1K times**, making it the most-reposted of the top three.



[click to view](#)

BREAKOUT WATCH

Outside the top five, a set of creators is winning on the metrics that matter next: shares, efficiency, momentum, and culture.

**THE TREND
SETTER**



TrenchBoy turned the simple phrase, **Don't rage bait me**, into a Q3 cultural moment, showing how relatable catchphrases and timely humour can quickly become part of the conversation.

Q3's most-reposted creator, IAMDIKEH, proved that shareability drives reach. On the 3rd of July, one skit generated 5.8M views and 189K reposts, accounting for most of his quarter's reposts.

**THE SHARE
MAGNET**



BREAKOUT WATCH

**THE QUIET
GIANT**



NASTY BLAQ

Nasty Blaq's performance was built on consistency, not virality. Averaging 1.74M views per skit, his steady output shows the strength of a durable audience rather than a one-off breakout.

Twelve of his 15 skits landed in September, most of them building hype for Debit, his own clothing store. That month alone delivered 9.8M views



OGB_RECENT

**THE
SEPTEMBER
SURGE**

FROM SKITS TO BIG SCREEN

September was Nollywood's skit-maker month. In Q2 we saluted the creators who crossed into film. In Q3 they arrived in force, as leads, producers and distributors.



FOLAGADE BANKS – THE FRANCHISE BUILDER

Folagade produced and starred in A Mama Deola Wedding Story, taking his viral matriarch from skit to feature film. Directed by Femi Adebayo, it premiered on Kava on 3 September as the first instalment of a planned Mama Deola franchise. Rodney, Sydney Talker, and Meshkley lent their feeds to the launch. He appears in Rixel Studios' Black Market



KIEKIE – THE SELF-DISTRIBUTOR

KieKie stars in Ike, released through her own KieKieTV channel, and joins Kamo State in the cast of Starlomo. Two films in one quarter, one of them self-distributed.



KAMO STATE – THE CINEMA DEBUTANT

Kamo made his cinema debut as producer and star of Starlomo (dir. Kayode Kasum), in cinemas from 25 September. Jay On Air hosted him on his podcast for the launch.



LASISI ELENU – THE STREAMING CROSSOVER

Lasisi joined Ramsey Nouah and Chidi Mokeme in Moses Inwang's action-thriller series Ordinary People, on Netflix from 4 September.



FROM SKITS TO STREAMS

The newest stage in Nigerian comedy has no edit button. Three of Africa's ten biggest streamers at the start of 2026 started out making skits. Skits build the audience; the stream turns it into a community that tips, subscribes, and stays for hours.



GILMORE - THE BOARDING SCHOOL STREAM

Gilmore built his name on classic, relatable school and friendship skits, and this quarter he took that world live. His boarding school stream turns the school setting his fans know from his skits into a live format, the clearest example yet of a skit universe becoming a live show.



SHANK COMICS - THE PIONEER

Shank Comics proved Nigerian comedians can thrive on live streaming, becoming the first Nigerian to reach 100K Twitch followers and winning Best Streamer at the 2026 SiGMA Africa Awards. His Q3 Twitch activity slowed, despite strong music, IRL, and high-profile collaborations.



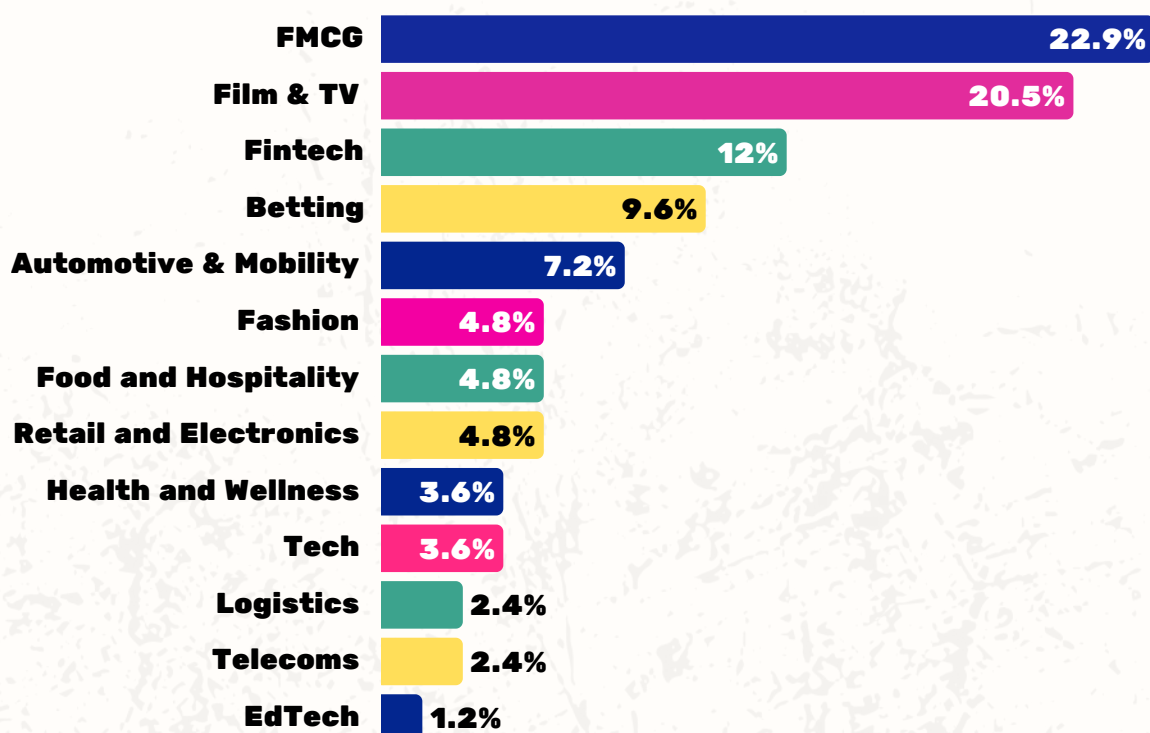
CARTER EFE - THE MOST-FOLLOWED

The skit maker and musician started streaming in 2025 and is now the most-followed Africa-based streamer on Twitch (560K+ followers as of January 2026). A live session with Davido turned into an endorsement deal, and in September he showed up in OGB_Recent's Debit store launch skits.

Why it matters: streams earn in ways skits don't (subscriptions, gifts, tips) and run for hours, giving brands room for longer, more natural integrations. Expect more skit makers to test live formats in Q4.

THE BRAND ROOMS

Brands didn't just watch Q3. They paid for a seat in the skit. 8.3% of all skits in our Q3 tracker carried a brand tag. Brand money follows proven reach: the median branded skit pulled 636K views, nearly double the 325K median across all skits.



Share of branded skits by Industries

15.8% vs 6.7%
Female Male

Share of skits that feature a brand. Brands show up in women's skits twice as often compared to men's.

758K vs 192K
Branded Unbranded

Median views on female creators' skits show that branded skits get nearly 4x the views. Ads aren't hurting reach.

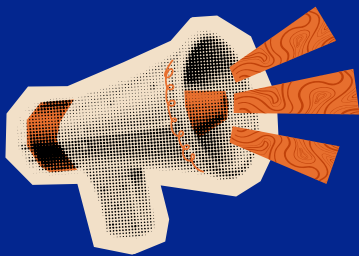
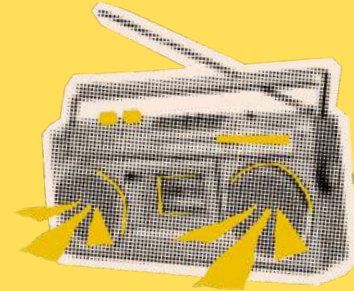
Who's buying: FMCG (22.9%) and film & TV (20.5%) account for 43.4% of branded skits between them. Fintech (12.0%) and betting (9.6%) follow, with betting concentrated in just two creators' feeds.

THE Q3 PLAYBOOK

Numbers tell you who won. The skits tell you how. Four patterns shaped what Nigeria watched in Q3.

THE SKIT IS THE NEW RADIO

Music labels used skits as a launch pad. Ayra Starr's *Heaven Baby* was pushed through **Sydney Talker**, **Jay On Air** and **Meshkief**, often in collaboration with Don Jazzy. Rema's "T.E.A" got the same treatment.

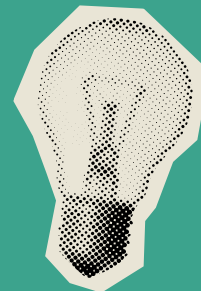


THE NEWS IS THE SCRIPT

When the Dangote refinery IPO dominated headlines, skit makers had scripts ready: **Meshkief's** man who "invested my 5,250 naira", **Stonecode's** refinery-shareholder parody and **Jay On Air's** news anchor Bukola covering it as breaking news.

SERIES BEAT ONE-OFFS

Stonecode's "Omo Oro" passed Episode 77 alongside "Accurate or Nah"; **Samuel Banks** kept "WAHALA" rolling; **Jay On Air** rotated recurring characters like Bukola and Grandma Dieko. Audiences come back for characters they already know.



COLLABS ARE DISTRIBUTION

A joint post publishes to two feeds at once. Many of **Stonecode's** biggest skits were posted from **Samuel Banks'** account; **Meshkief's** biggest post was a collab published from **Folagade Banks'** account. In Q2 we called comedy an ensemble sport; in Q3 the ensemble became a distribution network.

CREATORS INC.

The biggest brand in a skit is increasingly the skit maker's own.

Q3 showed a clear shift: instead of only selling airtime to other brands, creators are using their reach to launch businesses, films and shows they own.

OGB_RECENT

Debit Clothing Store

Turned nearly all September skits into a countdown to his 24–26 Sept brand launch, using celebrity appearances to turn his audience into the campaign.



STONECODE

StonecodeAutos · Activizzy

Closed the quarter by launching Stonecode Autos, a car buy/sell/swap business, introduced through a skit, and promoted his own Activizzy rooftop party.



FOLAGADE BANKS

The Mama Deola Franchise

Moved his best-known character from skits into a producer-led film franchise, with A Mama Deola Wedding Story as the first instalment.



KIEKIE

KieKieTV

Released her film *Ike* through her own channel, keeping control of distribution and the audience.



SAMUEL BANKS

Final Boarding

Launched his own web series, announcing Episode 1 in August with Stonecode amplifying the episodes.



MESHKIEY

Classy Flowerery

Wrote skits around his own flower business and treated his feed as a storefront.



Why it matters: Creators who own the product keep the upside when a skit goes viral. For brands, it means the best creators may soon be selective about who they work with, so partnerships will need to feel like collaborations, not ad slots.

LOOKING AHEAD

Q3 proved that one skit can still rewrite a leaderboard. Q4 will test whether that power lasts. Zicsaloma's crown rests on a single 90M-view post; the creators below him built theirs month by month. **Expect the board to reshuffle again**, and expect the steady climbers (Akwaman, Kingsley_OM, Rodney) to be the hardest to dislodge.

Engagement is the new battleground. Views held up; comments halved. As timelines fill with passive scrollers, brands will look past view counts towards comments, shares and reposts, the signals that an audience can actually be moved. Creators like Folagade Banks, iamdikeh and Omo Oba Aderonke, who over-index on conversation and sharing, are better placed than their view totals suggest.

Skits are now distribution. Fintech, betting, FMCG, music labels and Nollywood all used the skit as a media channel in Q3, and creators are now launching their own products too. Expect more creators to run brand and film work in parallel, and more brands to buy creator rosters rather than single posts.

December is coming. Q1 showed how holiday moments lift the whole category. With Detty December, year-end campaigns and festive storylines ahead, Q4 is likely to be the busiest quarter of 2026. The creators who plan their drops around the calendar, not just the algorithm, will finish the year on top.

OUR Q4 WATCHLIST

CAN ZICSALOMA REPEAT?

88.8% of his Q3 views came from one skit. A second hit makes him a dynasty; a quiet Q4 makes him a one-quarter wonder.

WILL FOLAGADE BOUNCE BACK?

With his film launched, the most-liked and most-commented creator of Q3 can return to full-time skits. His loyal audience gives him a head start.

CAN THE WOMEN KEEP CLIMBING?

The female top five grew 7.7% while the men's fell 12%. Another quarter like that and the gap starts to close.

Q3 2026 Male Skit Makers Dashboard: [View the dashboard here](#)

Q3 2026 Female Skit Makers Dashboard: [View the dashboard here](#)

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