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Resilience, Solidarity, and Leadership: A Feminist Media Analysis of Empowerment Strategies in Funke Akindele's Filmography

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Abstract

Background: Film is a potent channel for social and behavioural change, serving as a dominant platform for informal teaching and learning. Its influence on perception can significantly alter how audiences perceive individuals who operate outside traditional gender norms.

Objective: This study evaluates *She Must Be Obeyed* (2023) and *Everybody Loves Jenifa* (2024) to elucidate the inherent themes of empowerment and the pedagogical strategies that contribute to the gendered resocialisation and informal education of women regarding social agency.

Methodology: The study adopted a qualitative research design utilising textual analysis guided by Feminist Media Theory. The researchers operationalised "empowerment-related signifiers" through repeated viewings and scene-by-scene breakdowns. Data were gathered using a structured coding framework that categorised verbal assertions of independence, economic agency, resistance to patriarchal control, transformative personal growth, and symbolic imagery signifying status elevation.

Results: Findings indicate that Akindele's productions move beyond symbolic representation to actively restructure the gendered hierarchy of agency in Nollywood by positioning women as primary narrative drivers. The films frame resilience as strategic resistance and models autonomy by subverting heteronormative marital timelines and societal stigmas. Pedagogically, the works employ dialogic interventions, role modelling vs. counter-modelling, and culturally grounded realism to bridge the gap between critical awareness and tangible action (praxis).

Conclusion: Funke Akindele's filmography demonstrates Nollywood's significant potential to move beyond entertainment, acting as a strategic educator that fosters "critical hope" and provides contextually grounded models of survivor agency and collective solidarity.

Unique Contribution: This research bridges Cinema Studies and Educational Pedagogy, establishing a scholarly framework for evaluating how popular film propagates feminist discourse and drives cultural shifts toward greater gender equality in Nigeria.

Key Recommendation: Filmmakers should intentionally incorporate "Empowerment Pedagogy" frameworks within character arcs, moving beyond superficial representation to create multi-dimensional narratives that offer actionable lessons in resilience and social navigation for female audiences.

Keywords: Nollywood, Feminist Media Theory, Funke Akindele, Empowerment Pedagogy, Social Agency, Textual Analysis, Gender Equality.

Introduction

Film has long served as a mirror to society, reflecting customs, traditions, norms, and values while also functioning as a powerful instrument for social change (Mama, 2001; Lewis, 2004). Screen narratives have been deployed globally to advocate, educate, and shape ideologies, particularly regarding gender equality and empowerment. In this sense, cinematic portrayals

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can either perpetuate or challenge entrenched stereotypes, thereby influencing how individuals consciously and subconsciously understand gender roles (Obiora, 2025; Okome, 2010; Krings & Okome, 2013; Haynes, 2016). When women are represented as leaders rather than victims, films can inspire audiences to reimagine women's capabilities and contributions (Okolie, 2023; Amonyeze & Agbo, 2022; Doghudje, 2019).

In Nigeria, Nollywood has emerged as one of the world's most prolific film industries, exerting significant cultural influence. However, its portrayals of women have often attracted criticism for reinforcing patriarchal norms and limiting female characters to reductive roles such as wives, mothers, or victims. Scholars have argued that such depictions can sustain gender inequalities and normalise restrictive cultural expectations (Okome, 2010; Haynes, 2016). These criticisms underscore the urgency of examining films that depart from such tendencies, offering alternative representations that could contribute to gender equity.

Funke Akindele stands out in this regard as a filmmaker and actress whose works have achieved both commercial success and social resonance. Owner of the Funke Ayotunde Akindele Network (FAAN), she has dominated Nigerian box office rankings from 2021 to 2024. Beyond her commercial achievements, Akindele collaborates with advocacy platforms such as BellaNaija and The She Tank, notably featuring in the *Her Money, Her Power* campaign, which encourages Nigerian women to pursue economic independence. Through intentional choices in plot, characterisation, and thematic framing, her films often foreground women's agency and resilience, which are elements that can be read as feminist pedagogical interventions.

In a country where patriarchal traditions, socio-economic barriers, and cultural expectations often curtail women's autonomy, media interventions remain vital in advancing women's empowerment (Smith, 2016). This study, therefore, investigates how Akindele's cinematic works function as tools for sensitising women on issues of self-actualisation and economic empowerment. By focusing on her unique position as a commercially successful and socially conscious filmmaker, the research seeks to contribute to ongoing debates about Nollywood's potential to challenge, rather than reinforce, gender stereotypes. So, this study aims to:

1. Assess the thematic representations of women's empowerment in selected Funke Akindele productions.
2. Examine the pedagogical strategies employed in the films to convey empowerment messages to women.

Literature Review

Film as a tool for women's empowerment

Scholars have long recognised the transformative potential of film as a medium for shaping social consciousness and challenging entrenched gender norms. Gender norms are integral parts of African culture (Kwagtser, 2025). As Kouassigan (2019) notes, the empowerment of women through cinema extends beyond increasing their on-screen visibility; it demands representations that foreground agency, resilience, and leadership. When films position women as protagonists, change agents, and role models—whether in entrepreneurship, politics, or community advocacy —they function as pedagogical texts, capable of influencing how audiences perceive women's capabilities. Such narratives align with Freire's (1970) concept of *critical consciousness*, using storytelling to encourage audiences, particularly women, to question oppressive structures and envision alternative realities. By portraying female characters who break societal norms and participate in decision-making processes, the film

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redefines strength as an inclusive trait equally applicable to women. This redefinition functions as a form of public pedagogy, reframing cultural understandings and legitimising women's presence in leadership spaces. The pedagogical impact of these portrayals is twofold: they can inspire individual women to pursue leadership and agency in their own lives, and they can cultivate collective solidarity among female audiences, thereby challenging disempowering stereotypes. In this sense, film serves not only as entertainment but as an educational and consciousness-raising tool that bridges the gap between representation and social change.

Nollywood Films and Depictions of Women

Within the Nigerian context, Nollywood has gained recognition for authentically narrating African experiences to both local and global audiences, positioning itself as a cultural classroom that shapes public consciousness. However, its role as a pedagogical tool for women's empowerment is complicated by persistent representational inequalities. Kidwai and Ahmad (2016) note that while Nollywood occasionally features empowered female characters, such portrayals are often subtle and understated, falling short of the explicit economic, spiritual, and psychological empowerment seen in some global film industries. Onyenankeya et al. (2019) similarly observe that, despite women constituting a significant portion of Nollywood's workforce, their on-screen roles remain limited in frequency and depth, particularly in professional or leadership contexts.

This limited portrayal functions pedagogically in a problematic way, as successful and independent women are frequently embedded in cautionary narratives that link their achievements to moral corruption, danger, or social ruin. Such patterns, as Emwinromwankhoe (2021) argues, perpetuate disempowering ideologies, subtly teaching audiences that female autonomy is socially undesirable. Even the presence of female directors has not entirely disrupted this trend, with Omoera and Emwinromwankhoe (2024) attributing its persistence to entrenched patriarchal filmmaking cultures that valorise male dominance and objectify women, thereby reinforcing discriminatory gender norms.

Yet the same medium holds the potential for transformative pedagogy. Recent scholarship, Okolie (2023), Amonyeze and Agbo (2022), and Doghudje (2019), highlights Nollywood works that actively challenge traditional gender norms by centring women as agents of social change. These films employ narrative strategies that foreground multidimensional female characters, leaders, entrepreneurs, and activists whose trajectories defy patriarchal constraints. In doing so, they not only reshape cultural narratives but also operate as cinematic learning tools, encouraging female audiences to envision expanded possibilities for agency, leadership, and solidarity. Thus, Nollywood's pedagogical potential lies in its evolving capacity to shift from reinforcing stereotypes to facilitating critical consciousness and empowering women through intentional, transformative representation.

While there is growing scholarly interest in Nollywood's portrayal of empowered women, the pedagogical potential of these narratives, particularly in the works of Funke Akindele, remains under investigated. Akindele's productions have enjoyed widespread popularity and often depict women's struggles and triumphs across diverse social strata. These narratives can serve not just as entertainment but as informal educational tools, fostering dialogue on gender equality, resilience, and solidarity. As Smith (2016) notes, pedagogy extends beyond formal instruction to encompass collaborative efforts that address the needs and well-being of others, motivating progressive social change. Understanding how Akindele's films can be harnessed

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pedagogically is crucial, as it bridges the gap between cultural representation and social empowerment, and offers actionable strategies for using film as a tool for gender justice in Nigeria.

Theoretical Framework

Feminist media theory analyses how women and other marginalised genders are represented in media by looking for both positive and negative portrayals, stereotypes, and absences. It emerged from feminist activism and scholarship in the late 1960s and 1970s, with key contributions from thinkers like Laura Mulvey, bell hooks, and Judith Butler (Fiveable, 2024). This theory critiques traditional media portrayals of women. It examines media influence on public perceptions of gender roles, often highlighting how stereotypes reinforce patriarchal norms and constrain women's agency (Asemah et al., 2022). Rooted in broader feminist thought, this theory interrogates how women are represented in media and how these representations influence public perceptions of gender roles, power relations, and identity formation. Contemporary feminist media scholars argue for a more nuanced understanding of representation that includes spaces of resistance, redefinition, and empowerment (van Zoonen, 1994; Hooks, 1994). Through this lens, media becomes a site of ideological contestation where meanings are produced, negotiated, and sometimes subverted. This theoretical orientation directly supports the present study by providing tools to analyse how Funke Akindele's productions construct empowered female identities. It enables researchers to examine how these characters function as discursive interventions within Nollywood's broader gender landscape, thereby transforming entertainment into a form of feminist pedagogy.

Methodology

This study adopted a qualitative research design in the form of textual analysis to read Nollywood series and films produced by Funke Akindele: She Must Be Obeyed (2023), and *Everybody Loves Jenifa* (2024). This design enables the study to operationalise "empowerment-related signifiers" as recurring verbal, visual, and narrative elements that communicate women's agency, autonomy, and resistance to gender-based oppression. These signifiers were identified through repeated viewing of the films, scene-by-scene breakdowns, and thematic coding. Specifically, the coding framework included:

- **Verbal assertions of independence**: Female characters explicitly articulate self-determination, such as rejecting oppressive relationships, demanding respect, or advocating for financial self-reliance.
- **Economic agency:** Scenes showing women engaging in entrepreneurial activities, negotiating contracts, managing finances, or mentoring others in income-generating ventures.
- **Resistance to patriarchal control:** visual and narrative contents showcasing female characters challenge male dominance, confront discriminatory treatment, or subvert societal expectations of female subservience.
- **Solidarity and mentorship:** Depictions of women offering guidance, protection, or support to other women, thereby fostering collective empowerment.
- **Transformative personal growth:** Character arcs in which women move from dependence or disempowerment toward confidence, decision-making capacity, and leadership roles.
- **Symbolic imagery;** Visual motifs or recurring props (e.g., professional attire, business settings, public speaking stages) that signify empowerment or status elevation.

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By coding for these specific signifiers, the analysis moved beyond a general observation of "empowerment". It enabled a systematic comparison of how Funke Akindele's productions embed feminist pedagogy in both plot and characterisation.

Analysis/Findings

All findings are the researchers' interpretations, intended to provide a better understanding of the productions through the lens of feminist media theory and textual analysis.

Thematic representations of women's empowerment in selected Funke Akindele productions.

Women as protagonists or in lead roles

In both *She Must Be Obeyed* (SMBO) and *Everybody Loves Jenifa* (ELJ), women are not merely placed in leading roles; they are positioned as central narrative drivers, controlling plot progression and decision-making. This framing subverts Nollywood's historical tendency, which centres male protagonists while relegating women to supporting or ornamental functions. By casting women such as Siyanbola Adewale ("SHE"), Tito, X-Cite, Jenifa, Madam Bassey, and others in the most significant roles, the productions restructure the gendered hierarchy of agency. However, the productions also reveal a class dimension to empowerment. SHE, Tito, and Jenifa's capacity to influence others, run enterprises, and command male subordinates is embedded in their access to fame, wealth, or institutional power. The films, therefore, offer both a disruption of male dominance and a replication of socioeconomic.

Women in leadership roles

The leadership arcs in *ELJ*, Jenifa's foundation, Madam Bassey's advocacy organisation, Angel's non-governmental organisation (NGO); extend beyond symbolic "representation" into the realm of feminist pedagogy. As Freire (1970) and hooks (1994) argue, pedagogy involves creating spaces where learners (or, in this case, audiences) critically engage with power and envision alternative realities. By depicting women as heads of NGOs, businesses, and even illicit networks (Bebe's drug cartel), these films visualise women in decision-making spaces historically monopolised by men. However, this pedagogical framing operates on dual levels: while these roles model ambition and leadership for female audiences, they also risk glamorising individualistic success over collective liberation. For example, Jenifa's leadership impact is rooted in her personal charisma and resourcefulness, rather than in dismantling the structures that produce economic inequity.

Women demonstrating resilience.

Both productions frame resilience not as passive endurance but as strategic resistance. Tito's transformation of public humiliation into a commercially successful song and Adaeze's survivalist adaptation to economic hardship in *SMBO* present resilience as a refusal to be immobilised by male-instigated harm. Similarly, Madam Bassey and Jenifa in *ELJ* channel personal trauma into activism, thereby transforming private pain into public advocacy. These portrayals function pedagogically by modelling adaptive strategies for resistance and affirmation. Nevertheless, resilience remains unevenly distributed: the capacity to "bounce back" is portrayed as most successful when supported by institutional access or public platforms, potentially sidelining the narratives of women without such resources.

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Women breaking societal/cultural norms.

In *Everybody Loves Jenifa* (2024), the narrative disrupts conventional Nollywood tropes of female desperation for marriage by portraying Jenifa's rejection of Shege's lavish proposal. Her decision is not framed as a loss or a personal failing, common in earlier Nollywood scripts that stigmatise single women, but rather as a conscious act of self-determination. This challenges the heteronormative ideal that a woman's ultimate fulfilment lies in marital attachment, a notion often reinforced in Nigerian film culture (Haynes, 2016). By rejecting a union founded on deceit until she was fully convinced, Jenifa embodies the feminist pedagogical principle of *critical consciousness* (hooks, 1994), modelling for audiences that women can reject patriarchal timelines for marriage and assert autonomy over life choices.

Similarly, the character Bebe's leadership of a drug cartel, although illegal, subverts entrenched gender roles in criminal enterprise, which are historically coded as masculine domains. While not an endorsement of crime, her dominance in a male-controlled underworld destabilises the binary that positions women solely as victims or moral anchors in film narratives. Jenifa's whistleblowing against domestic violence and community degradation likewise aligns with feminist pedagogy's commitment to resisting silence and enabling active civic participation (Freire, 1970). Madam Bassey's advocacy further illustrates how women can mobilise personal trauma into community activism, providing audiences with a transformative model of survivor agency.

In *She Must Be Obeyed* (2023), women's transgression of male-dominated spaces is also foregrounded. Madam Cruise's gambling and sports betting prowess appropriates leisure and financial spaces coded as masculine in Nigerian popular culture. More symbolically, Tito's historic win at the NUMA Awards, previously monopolised by male artistes, represents a shattering of the "glass ceiling" in creative recognition, echoing real-world discourses on women's underrepresentation in cultural industries. The awards-night commentary explicitly frames this as a collective victory for women, situating the win within a wider feminist struggle for visibility and legitimacy.

Women's solidarity with women.

Both film and limited series extend beyond individual empowerment to depict solidarity as a collective feminist strategy. In *SMBO,* X-cite's unwavering support for Tito after a targeted sex-tape scandal reframes victimhood narratives. Instead of isolating the victim, a common patriarchal tactic, X-cite reframes the event as a site for reclaiming agency. This mirrors studies that position Nollywood as a site for counter-discourse against moral shaming of women (Okome, 2010). Victoria's defence of Adaeze against exploitative contractual control further highlights the importance of allyship in dismantling systemic oppression, especially in industries where women are commodified.

The lyrical content of SHE and Tito's songs functions as feminist pedagogy by embedding empowerment messages within popular music, a form of cultural instruction that reaches audiences beyond formal education (hooks, 1994; Freire, 1970). Lyrics rejecting dependency on men, promoting financial independence, and embracing self-actualisation serve as anthems of resistance that model alternative gender identities.

In *ELJ*, Jenifa organised skill-acquisition workshops, featuring high-profile female entrepreneurs like Hilda Baci and Veekee James, which demonstrates how mentorship and

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economic empowerment are central to breaking patriarchal cycles. By facilitating tangible economic skills rather than offering symbolic gestures of support, the film operationalises feminist pedagogy's emphasis on praxis, linking critical awareness to concrete action (Freire, 1970). Madam Bassey's undercover hospital intervention to protect Olivia fuses personal bravery with systemic accountability, reinforcing that solidarity often requires calculated risk-taking to ensure justice.

Pedagogical strategies employed in the films to convey empowerment messages to women.
Character-driven moral teaching
The character arcs in both film and limited series subvert traditional gender norms by presenting women as agents of their own transformation rather than passive recipients of rescue. In *ELJ*, Jenifa and Madam Bassey confront systemic challenges, ranging from domestic abuse to economic exclusion, not by conforming to expected submissiveness, but by cultivating self-awareness, resilience, and entrepreneurial skill. This narrative positioning actively disrupts the patriarchal script that frames women's survival as dependent on male benevolence. Similarly, *SMBO*'s SHE initially embodies a hyper-individualistic, success-at-all-costs model often glamorised in the media. However, her eventual downfall exposes the unsustainable nature of ambition detached from ethics. This reversal challenges the neoliberal narrative that material success alone constitutes empowerment, reframing empowerment as rooted in integrity, responsibility, and relational ethics.

Dialogue as a teaching tool
The instructive dialogues in both productions are not incidental; they are strategic moments of pedagogical intervention. In *ELJ*, Madam Bassey's workshops serve as fictional "classrooms" where women are invited to unlearn internalised oppression and adopt practical strategies for self-advocacy. These moments explicitly challenge the silence that often surrounds abuse and economic marginalisation. In *SMBO*, conversations about fame, betrayal, and survival in the music industry reveal the hidden costs of visibility for women, encouraging viewers to reflect on the cultural economy of female celebrity. Such dialogic strategies align with feminist pedagogy's emphasis on consciousness-raising through critical discussion.

Role modelling and counter-modelling
Akindele's films deliberately juxtapose characters to create a dual pedagogical effect: showing audiences what to emulate and what to reject. In *ELJ*, figures such as Hilda Baci and Veekee James model women-led entrepreneurship and self-reliance, whereas Lobster and Bebe illustrate the dangers of opportunism and moral compromise. The effect is a cinematic enactment of Paulo Freire's "problem-posing" education, in which viewers are invited to evaluate contrasting life choices critically. In *SMBO*, the perseverance of characters such as Victoria, X-Cite, and Adaeze models the collective and ethical pursuit of success. In contrast, SHE's manipulative tactics and Adaeze's mother's recklessness offer cautionary counterpoints. This approach transforms the films into ethical laboratories where values are tested and contested.
Empowerment through storytelling
The overarching narrative structures in the film and limited series follow trajectories of struggle, self-discovery, and transformation. These are not merely dramatic devices; they are feminist pedagogical tools that foster what bell hooks calls "critical hope." By illustrating that change is both possible and within women's agency, the stories destabilise fatalistic narratives about women's fates in patriarchal societies. This is particularly significant in the Nigerian

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context, where mainstream media often reproduces narratives of female victimhood without charting viable paths toward empowerment.

Realism and cultural relevance

Akindele roots her pedagogy in Nigerian cultural and linguistic familiarity, slang, social customs, and real-world issues are woven into the fabric of the narratives. This strategy makes the lessons not only accessible but also resonant, ensuring that empowerment messages are not merely abstract imports but are contextually grounded in the lived realities of the intended audience. By making empowerment appear and sound like "home," the films foster deeper cognitive and emotional engagement, thereby increasing the likelihood of real-world application.

Discussion of Findings

From the above findings, it is empirically demonstrated that Funke Akindele as a female Nollywood filmmaker earnestly showed concern and took action through the characterisations, plots and depictions in the selected productions; *She Must Be Obeyed* (2023) and *Everybody Loves Jenifa* (2024) to teach women about empowerment, which aligns with the position of Smith (2016) on what pedagogy is. Women were portrayed as successful and independent, as positive role models, and as supportive of fellow women. In brief, the two films examined women breaking societal stereotypes attributed to women, a theme long depicted in Nollywood films, as studies such as Onyenankeya et al. (2019); Omoera and Emwinromwankhoe (2024); and Emwinromwankhoe (2021) have noted. This finding is also consistent with Kouassigan (2019), who suggested that sensitising women through film should involve creating more conscious and empowering portrayals of women. This finding further confirms a subtle aspect of Kidwai and Ahmad's (2016) work, which noted that few films produced in major global film industries clearly depict women in a fresh, bright light, with a highly empowered spirit. This implies that Funke Akindele remains among the international filmmakers who use Nollywood to portray women in ways distinct from earlier iterations.

Moreover, this finding refutes Kidwai and Ahmad's (2016) claim about Nollywood and the representation of women's empowerment, as the texts examined in this study clearly reflected women's empowerment, not only through dialogue but also in the films' substantive content. In the same vein, this finding supports the view of Omoera and Emwinromwankhoe (2024), who observed that Nigerian filmmakers are strongly patriarchal and deliberate in aligning with audience expectations, which are accustomed to the glorification of men and the objectification of women.

The finding further aligns with feminist media theory that sees the media (films) as a site of ideological contestation where meanings are produced, negotiated, and sometimes subverted as Funke Akindele used her productions to construct empowered female identities that turn entertainment into feminist pedagogical strategies.

Some aspects of the pedagogical strength of film production lie in its ability to represent marginalised voices and offer role models as well as cautionary tales. The presence of specific pedagogical strategies in the texts read confirms that film, by virtue of its visual and narrative nature, combines entertainment with education. As Hooks (1994) argues, film engages viewers through emotional attachment, making it particularly well positioned to challenge entrenched beliefs and foster critical thinking. Unlike static texts, film employs storylines, character

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development, sound, and mise-en-scène to simulate lived experiences, allowing viewers not only to observe but also to feel complex social issues, as evidenced in this study.

However, the empowerment modelled in these films is not universally accessible. Both narratives rely heavily on characters with access to specific urban, economic, or social resources, subtly reinforcing a class-based dimension of empowerment. While the productions disrupt many patriarchal norms, they also risk reinforcing new stereotypes that "real" empowerment is a privilege of the urban, fashion-conscious, and socially connected woman. This tension reflects a key critique from feminist media scholars: empowerment narratives that ignore structural inequalities risk privileging representation over material change.

Also, the comedic framing often situates empowerment within consumerist, urban lifestyles. This aligns with Kidwai and Ahmad's (2016) critique that empowerment in Nollywood is sometimes "subtly" conveyed and framed within a narrow aesthetic, in this case, access to fashion, nightlife, and elite social circles, making it more relatable to middle- and upper-class audiences than to women in rural or economically marginalised contexts.

Similarly, *She Must Be Obeyed* delivers an empowerment narrative that mirrors Onyenankeya et al.'s (2019) observation that "successful and independent" women in Nollywood are often shown in competitive, sometimes destructive dynamics. The film positions empowerment as a victory won in the hyper-competitive world of celebrity culture, a realm inaccessible to most Nigerian women. This again constructs a new stereotype: that true female empowerment is glamorous, high-profile, and associated with fame or exceptional talent, rather than with everyday acts of agency and resilience across diverse social strata. Therefore, both productions fit into the evolving pattern noted by Omoera and Emwinromwankhoe (2024), in which Nollywood begins to break from entrenched patriarchal scripts but still caters to market expectations that glamorise success and privilege. The empowerment they portray is genuine but selectively accessible, which suggests that while Akindele's work advances the representation of women, it does not always fully democratise the vision of empowerment across class boundaries.

Conclusion

Funke Akindele's *She Must Be Obeyed* series and *Everybody Loves Jenifa* film have suggested evidence of sensitisation on women's empowerment as both texts reflected educative narratives for women through their plots, characterisation and depictions which are imaged in forms of women as protagonists and lead roles, women demonstrating resilience, women in leadership, women breaking societal norms, and women advocating for fellow women. It adopted pedagogical strategies such as character-driven moral instruction, dialogue as a teaching tool, role modelling, and empowerment through storytelling, among others. It can be concluded that Funke Akindele, as a Nigerian filmmaker, has introduced empowerment pedagogy to the average Nigerian woman who is willing and seeking avenues to achieve personal, financial, political, psychological, and even spiritual independence. From the study, the researchers therefore make the following recommendations:

1. Female filmmakers should emulate Funke Akindele in making films that can motivate, encourage and move Nigerian women to action on getting empowered in all areas of their lives.

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2. Filmmakers should endeavour to balance gender depictions in their narratives by ensuring that both males and females are given equal and well-meaning representations that would motivate them to achieve gender equality.
3. Nigerian filmmakers should start including narratives that challenge women's stereotypes by presenting film narratives devoid of discrimination against women.
4. Nollywood films should give more projections to women who have been successful in life without attaching sex as a tool towards it, which may daunt their empowerment and growth.
5. There is a need for more female filmmakers to include in their narratives the role women play as members of Nigerian society in fostering gender equality for the empowerment of both women and men.

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