

**Diversity, Equity, and Inclusivity in the Nigerian Film Industry - The Rise of Lagos  
Female Filmmakers**

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**Abstract**

Women have long been marginalised in filmmaking in Nigeria. Their roles in the Nigerian film industry have always been termed stereotypical. In today's Nigerian film industry, especially in Lagos, women are taking the lead. According to the available statistics, eight of the top ten highest-grossing Nigerian films in 2024 were either produced by women, directed by women, or both. This is a significant twist from the stereotype. The question is what factors have contributed to this significant shift in the Nigerian film industry? To fully investigate the implicit factor behind this feminist revolution in Lagos Nollywood, feminist film theory is applied in the study. This study uses a case study research design in a qualitative approach, using the instrument of scheduled interviews and content analysis on purposive samples of gathered data for the study. Ten Lagos female filmmakers with films in the cinema are examined. The results show that self-determination in the pursuit of diversity, equity, and inclusivity is key to their success. Other female filmmakers across Nollywood are recommended to emulate Lagos female filmmakers but be careful how this success is handled.

**Keywords:** Diversity; Equity; Female Filmmaker; Inclusivity; and Nigerian Film Industry.

**Word Count:** 183

**Introduction**

The Nigerian film industry has emerged as the cultural aesthetics of the new world order of cultural production (Afolabi et al., 2022: 53). The industry has expanded over the last few decades in Nigeria, and as part of this new world order of cultural production is the advent of women in the film industry has occurred. The rise of female filmmakers in Lagos, Nigeria, has been a significant move away from the stereotype. Women have assumed significant roles in front and behind the cameras, showcasing diversity and inclusivity, changing societal attitudes on women's involvement in the workforce of film industry.

The Nigerian society's patriarchal framework has often made it difficult for women to advance in the sector because of preconceptions and stereotypes that limit women's opportunities and recognition in the film industry. The Nigerian film industry has been characterised by patriarchal structures and entrenched gender norms, which have often limited the opportunities

available to women both behind and in front of the camera (Ofori, 2024: 37). The lack of support networks has posed significant obstacles to the career progression and success of female filmmakers in the field. Despite this, the number of female Nollywood filmmakers in Lagos has increased noticeably in the last few years. These female filmmakers have defied expectations and conventional knowledge to produce well-regarded movies that address significant social issues, challenge stereotypes, and honour the experiences of women.

Female filmmakers in Lagos have made significant progress in a variety of fields. They have broken down barriers and debunked myths, but they have also brought important societal issues, like gender equality, domestic abuse, and women's empowerment, to light (Okibe, 2024: 476). Films like *A tribe called Judah* by Funke Akindele, and *King of Boys* by Kemi Adetiba have won praise from critics around the world and have demonstrated the skill and originality of Nigeria's female film directors. The influence of Nollywood's female filmmakers extends beyond the entertainment sector. Through their work, pertinent topics have been debated, opinions about gender roles in society have evolved, and they have served as an inspiration to a new generation of female filmmakers. Through their stories, Nollywood women filmmakers have promoted Nigeria's socioeconomic and cultural growth, disproved stereotypes, and given voice to underrepresented groups (Jimi et al., 2022: 107).

The rise to prominence and impact of female filmmakers in Nollywood represent a significant and revolutionary development in Nigeria's film industry. These filmmakers have surmounted challenges to make amazing strides in transforming narratives, debunking myths, and affecting societal change. The endeavours of female filmmakers will undoubtedly have a significant impact on the future course and societal implications of Nollywood as the industry grows and expands globally. The question is, what are the views of the Nigerian filmmaker on the rise of Lagos female filmmakers in the industry? This is what this study looks to examine.

### **Women in the Nigerian Film Industry**

The Nigerian film industry produces more than 2,500 films annually (Odoh et al, 2024: 170). Its films have influenced African culture and identity greatly, and they are admired by audiences throughout Africa and the diaspora. Nollywood has come under fire for its traditional and frequently derogatory portrayals of women. Although there is no available official data on the number of Lagos filmmakers, this work analyses and interviews 10 top female filmmakers with films at the box office. According to the Nigerian Box Office Yearbook (2024), four out of ten highest-grossing directors and eight out of ten highest-grossing producers are women. The dynamic shift in the Nigerian film industry, with a growing number of female filmmakers who are gaining prominence in the industry, breaking down boundaries, and motivating a new generation of female filmmakers, has changed the representation of women in the Nigerian film industry.

The intersectionality and African Feminism provide frameworks for considering how factors like race, class, and local context influence the representations of women in Nigerian films. According to Aborisade (2024: 380), from time immemorial, Nigerian society has been a patriarchal society. While defending patriarchy, Omorogiuwa (2022: 25) said that it is a system of social stratification and differentiation based on sex, which provides material advantages to men while simultaneously placing severe constraints on the roles and activities of females.

Poyares (2023) defined patriarchy as a system of social stratification and differentiation based on sex, which provides material advantages to males while simultaneously placing severe constraints on the roles and activities of females. Mmakola & Sithole (2023:27) explained that: Males are classed as having the following qualities: strength, vigour, virility, self-confidence, and the ability to meet the outside world. Men were engaged in what was thought of as 'heavy' labour. According to Williams (1995).

As the Nigerian film industry developed, it started to shift the representation of women's gender roles and dynamics within its operations. The way women are portrayed in movies is influenced by this power disparity. The storylines and film production are shaped by these interactions, which result in the stereotyped and archetypal representation of women. Nonetheless, the investigation of new genres and the agency of female filmmakers gives rise to resistance and counter-narratives (Shamim & Rafek, 2024: 78; Sathe, 2023:225). These counter-narratives provide more nuanced and diverse images of women while challenging prevailing preconceptions. The development of the sector gave rise to a platform for storytelling that included the representation of women in a range of social roles and helped to shape national identity. Within the framework of prevailing African sociocultural power systems, where males occupy prominent roles and women are frequently sidelined, the Nigerian film industry is shifting ground.

The Nigerian film industry is going through an unparalleled period right now, as Nigerian movies are doing astronomically well at the box office and are easier to get into international festivals. Additionally, there are more avenues for Nigerian films to be seen by people throughout the world, earn more money, and draw recognition to the filmmakers, especially with the widespread availability of streaming services. However, one thing that is evident in the most recent occurrence is that more women than ever are participating in the fast growth of the film industry as directors, producers, or bedroom executives.

Women such as Amaka Igwe challenged patriarchal notions of what a woman ought to be or could accomplish. Her depictions of female characters are feminist, showing them as real-life human beings (Olayiwola, 2023). In addition to addressing the pervasive issue of gender-based violence in Nigerian society, her 1996 film *Violated* ensured her female character had agency. In the 1999 motion picture *Love Again*, a woman discovers love beyond her union. Her films turned out to be significant, starting a revolution that encouraged other women to pursue filmmaking and share their tales.

To capture the struggles and journey of Nigerian female directors and to honour Amaka Igwe's contribution to Nollywood, Tope Oshin published the documentary *Amaka's Kin: The Women of Nollywood* (2016). Other filmmakers who spoke about how Amaka Igwe influenced them to become filmmakers were also featured in the documentary. Mildred Okwo, Omoni Oboli, Michelle Bello, Jadesola Osiberu, and Adeola Osunkojo are a few of them. Years later, Amaka Igwe's influence is still felt strongly, as evidenced by her success in directing TV shows and movies (*Amaka's Kin: The Women of Nollywood*, 2016). Among the Lagos female filmmakers who are becoming well-known both domestically and internationally is Tope Oshin (Onikoyi & Olayiwola, 2023). Her career as a producer has also been successful; one of the top-grossing movies in Nigerian history, *The Wedding Party 2: Destination Dubai*, was released in 2017.

Another Lagos female filmmaker veteran whose films have influenced Nigerian filmmakers is Mildred Okwo. Her productions have been well-received by critics and audiences alike, particularly *The Meeting* (2012) and *La Femme Anjola* (2021) (Okibe, 2024: 477; Tsika, 2024: 10).

The increase in Lagos female directors has improved women's representation in cinema and questioned patriarchal narratives in storytelling. Lawrence Akande (2023: 216) portrays the title role in Jadesola Osiberu's 2017 film *Isoken*, which centers on a successful career-driven lady in her mid-30s who is single and confronts social and familial pressure as a breakaway from the typical Nollywood unmarried lady in a state of desperation, who is self-centered and follows her heart while selecting a romantic partner, this view is also supported by Nwachukwu and Joel (2019).

The main character, Eniola Salami (Sola Sobawole), in Kemi Adetiba's *King of Boys* franchise (2018–2021), is a cruel anti-hero whose portrayal challenges a role that is typically assigned to male characters and accepted as typical for men in Nigerian society (Akande, 2023: 216). In Genevieve Nnaji's 2018 film *Lionheart*, she plays the role of Adaeze Obiagu, an aspirational businesswoman tasked with rescuing her father's enterprise (Doghudje, 2019). This depiction follows Amaka Igwe's lead and reaffirms that women are complex, multifaceted human beings with both weaknesses and strengths (Olawuyi & Odesola, 2024).

Additionally, the number of female executives in Lagos handling most of the decision-making involved in filmmaking has increased, including Mo Abudu among them, who left the corporate world to work in the entertainment and media sector, starting EbonyLife Studios, which includes a TV show, movie theatre, film firm, and film academy (Smallman, 2021). "I've always wanted to rewrite the African story in my mind. I've always wanted to discuss the problems in our culture," stated Mo in an interview. She disclosed that her company has completed more than 20 projects and signed movie deals with foreign production companies.

Another female-run film production firm in Lagos is Inkblot Productions. According to Zulumoke Oyibo, one of the company's co-founders, it is crucial that women relate their stories and that they participate in policy discussions (Uwajeh, 2024). Netflix and Prime Video have production relationships with Inkblot, and the company has worked on some of Nigeria's highest-grossing Nollywood films in recent years, such as the *Wedding Party* franchise.

It's also crucial to note that female directors or producers have been involved in at least five of the most-grossing Nollywood productions in the last ten years. Mo Abudu recently announced via her Instagram page that she had been elected to the new board of directors of the International Academy of Television Arts and Sciences, stating:

"In this role, I'm particularly interested in leveraging the platform to elevate Africa's burgeoning creative economy. By advocating for increased representation of African productions and talent, I believe the International Emmys can play a crucial role in spotlighting Africans' unique stories and propelling their creative industries onto the global stage." (Abudu, 2024)

Funke Akindele, according to the Nigeria Box Office Yearbook 2024, has made the most money with *A Tribe Called Judah*, grossing at the box office 1,408,277,541 billion naira;

*Everybody Loves Jenifa* grossing 1,125,777,169 billion naira; *The Battle on Bukka Street* has made N668,423,056 million naira; and *Omo Ghetto: The Saga* 636,120,620 million naira (Filmone Entertainment, 2024). With *A Tribe Called Judah*, Funke Akindele became the first Nigerian film to gross over a billion naira in the cinema (Okibe, 2024). In addition to her conquest, Akindele holds the top three spots for the highest-grossing films ever in Nigeria, now with *Everybody Loves Jenifa*. With nearly three decades since her debut, participating in multiple film movements and trends, maintaining popularity, and achieving momentous gross box office numbers, Funke Akindele is Nigeria's most versatile filmmaker.

Bolanle Austin Peters, the creator of BAP Productions and the multidisciplinary arts venue Terra Kulture in Lagos. Its arena is noteworthy for being Nigeria's first privately owned theatre. Bolanle is regarded by CNN as the lady who invented Nigerian theatre, solidifying her standing as one of the continent's most powerful women. As stated by Forbes Africa. Her creative efforts have won her multiple accolades. She is well known for being the creative force behind Terra Academy for the Arts (TAFTA), a joint initiative with the Mastercard Foundation that aims to encourage young filmmakers in different areas of Nigeria. Additionally, BAP productions had a big influence on Nigerian theatre in 2016 when *Saro*, the musical, went on tour in London's West End (Patrick, 2022). Bolanle, who directed *93 Days*, won accolades such as Best Lighting Designer at the 2017 African Magic viewers' choice awards for his portrayal of the Ebola outbreak in Nigeria. Her career as a filmmaker proceeded with the critically acclaimed *Collision Course* (2021) and *Bling Lagosian* (2019).

Bolanle Austin Peters is acknowledged for her significant contribution to raising the calibre of Nigerian theatre to a global level, even beyond her success in the movies. She is a well-known character in the Nigerian film business, where she is passionate about the arts and provides a stage for new and experienced artists to display their abilities. Her works will not only be enjoyable but also inspirational and worthwhile for aspiring theatre professionals and filmmakers to explore (Adedina, 2024). Recently, Bolanle Austin-Peters expressed her gratitude on social media, thanking audiences for their overwhelming support: "Thank you all for making this happen. We broke the record for the highest biopic ever sold in Nigeria and West Africa. Ayinla held this record previously. This is a difficult genre to sell, but with God, nothing is impossible, and the guys tagged amongst many others made it possible." (Austin-Peters, 2024)

Biodun Stephen, a pragmatic writer, producer, and director of films in Lagos, Nigeria. Her first feature film, *The Visit*, was released in 2014 and received praise for its unique and thought-provoking story. At the 2016 Africa Magic Viewers' Choice Awards in Lagos, the movie received two nominations. Her desire for significant international communication is what motivates her filmmaking career (Akintaro & Oyetunji, 2025). Stephen's 2017 film *Picture Perfect* won two awards at the 2017 Best of Nollywood Awards after receiving five nominations. Her outstanding directing style got her a nomination for the 2018 City People Movie Awards and the 2016 Maya Awards' Best Director title.

Furthermore, popular movies like *Picture Perfect* (2016), *Breaded Life* (2021), and *Muri & Ko* (2024) demonstrate Biodun Stephen's influence on Nigerian cinema. Her writings, which are influenced by Nigerian culture, tackle relevant and compelling subjects. She crafts engrossing

narratives that resonate by drawing on her life experiences, garnering well-earned recognition. A versatile writer, producer, and director with a large body of work that includes more than 60 films. Overall, her significant contributions to the Nigerian film industry have not gone unappreciated; she has received nominations and prizes, and both domestically and abroad, her films are becoming more and more well-known.

Mo Abudu is a Lagos philanthropist, media mogul, and former HRM consultant from Nigeria. According to Forbes, she is "one of the most powerful women in global media" (Forbes, 2024) and The Hollywood Reporter named her one of "the 25 most powerful women in global television" (Roxborough, 2024). In the industry, she is a fascinating and inspirational character. Her powerful influence has brought African cinema and television to unprecedented levels. Abudu established EbonyLife TV in 2006; the network serves viewers in the Caribbean, the UK, and Africa. Beginning in July 2013, the channel launched on MultiChoice's DSTV channel 165, launching a groundbreaking pan-African platform.

Abudu's executive production of notable TV drama series has adorned EbonyLife TV, demonstrating her dedication to producing high-calibre content. By founding EbonyLife Films in 2014, she expanded her reach. Her first executive production, *Fifty* (2015), led to a vital collaboration with the ELFIKE collective and helped pave the road for hits like *The Wedding Party* (2016), which broke records in Nigerian film. *The Wedding Party 2* (2017), *Chief Daddy* (2018), *Your Excellency* (2019), *Oloture* (2020), and *Chief Daddy 2* (2022) are among the well-known works in Abudu's portfolio. Mo Abudu's Ebony Life Films released Kemi Adetiba's *Wedding Party*, which brought in 452,288,605 million naira; *Wedding Party 2*, the follow-up, brought in 433,429,205 million naira; and *Chief Daddy* earned 387,463,949 million naira (Filmone Entertainment, 2024).

With the signing of a three-year contract with EbonyLife TV by Sony Pictures Television in 2018, Mo Abudu's global influence took off. The co-production of *The Dahomey Warriors*, which depicts the historical struggle against French colonialists in 19th-century West Africa, is the product of this partnership. Abudu chaired the 47th International Emmy Awards Gala in New York in November 2019 (Akwaowo, 2019), demonstrating her widespread influence even more. Furthermore, as of December 2019, Abudu's resort offers a variety of entertainment options at Ebonylife movies, The White Orchid Hotel in Jinja, Turaka rooftop restaurant & bar, Jinja Garden & poolside, The Victoria, and VVIP lounges. Mo Abudu proves to be a trailblazer and an inspiration to budding businesses and filmmakers. Her inspirational leadership, resolute determination, and dedication to quality have profoundly influenced the entertainment industry in Africa.

Kemi Adetiba is highly talented and renowned as a remarkably gifted director and filmmaker in Lagos, who has greatly influenced the Nigerian cinema industry (Okibe, 2024). She directed successful Nigerian hit movies, including *King of Boys* (2018) and *The Wedding Party* (2016), which helped them become well-known and successful in the country. On September 8, 2016, Kemi Adetiba made history by introducing her debut feature film, *The Wedding Party* (2016), a Nigerian romantic comedy, as the city-to-city spotlight's opening film at the Toronto International Film Festival (TIFF). Her work is renowned for its distinctive storytelling style, eye-catching imagery, and meticulous attention to detail. In addition to providing viewers with

entertainment, Kemi's films have raised the bar for Nigerian cinema (Ojemola et al., 2024). She has become a role model for young Nigerian filmmakers after receiving multiple prizes for her extraordinary talent.

Genevieve Nnaji, beyond her illustrious career as an actress, emerged as an actress in Lagos and became a trailblazing filmmaker, pushing the boundaries of Nigerian cinema with her directorial debut, *Lionheart* (2019). The film was Nigeria's first submission for the Academy Awards' Best International Feature Film category and received international acclaim for its poignant storytelling and authentic portrayal of Nigerian culture (Ofori, 2024). Nnaji's directorial prowess underscores her commitment to elevating African narratives on the global stage and inspiring a new generation of filmmakers across the continent. In addition to her distinguished acting career, Genevieve Nnaji has become a trailblazing director who, with *Lionheart* (2019), pushed the frontiers of Nigerian filmmaking. Nigeria's first entry in the Best International Feature Film category of the Academy Awards, the movie garnered praise from around the world for its poignant narrative and authentic depiction of Nigerian culture. Nnaji's skill as a director demonstrates her dedication to showcasing African stories on a worldwide scale and encouraging the next wave of African filmmakers.

### **Feminist Film Theory and the Movement in the Nigerian Film Industry**

Global audiences have been enthralled with the dynamism of women in the Nigerian film industry; however, behind this is a nuanced feminist movement supported by feminist film theory. This offers a potent lens through which to view the ascent and influence of Nigerian female filmmakers, who are upending conventional stereotypes and changing the face of the film industry (Akande, 2023). The "male gaze" in film, which treats women as passive objects of desire rather than active subjects, was highlighted by early feminist film theorists like Laura Mulvey. This structure is especially pertinent to early Nollywood, which is recognised for its theatrical cliches that frequently include subservient female characters. But the advent of female directors such as Amaka Igwe signalled a systemic change. In *Rattle Snake* and *Checkmate*, among other productions by Igwe, complex female characters challenged conventions. Igwe cleared the way for a new generation of filmmakers by challenging the conventional narrative and focusing on tales of women entrepreneurs managing social pressures (Olawuyi & Odesola, 2024).

One of the major ideas of feminist film theory is "representation." Mo Abudu's films, such as *Fifty* (2015) and *The Wedding Party* (2016), provide a welcome contrast. These films show the varied realities of modern Nigerian women juggling family obligations, societal expectations, and professional goals. They demolish the stereotype of the lone "African woman" that is frequently spread by Western media. In addition, filmmakers like Kemi Adetiba's *King of Boys* (2018) and Omoni Oboli's *Okafor's Law* (2017) challenge conventional ideas of masculinity by presenting nuanced male characters who struggle with their weaknesses. This disproves the notion of a strict gender binary and encourages a more complex comprehension of interpersonal connections.

A feminist lens that is exclusively Western-centric might not be able to adequately convey the complexity of Nigerian society; taking the sociocultural environment into account is crucial. Nigerian films frequently touch on topics like polygamy, colourism, and the power of religion

that are unique to the Nigerian experience. Even far beyond the screen, Lagos female filmmakers have a lasting impact. They act as role models, encouraging young ladies to go into the film industry. Furthermore, their success upends the industry's patriarchal power structures, opening the door for more fair representation in front of the camera.

Feminist film theory offers a useful framework for comprehending the development and significance of Lagos female filmmakers. These women have presented more complex representations of both men and women, challenged the male gaze, and dismantled stereotypes. It is indisputable that Lagos women filmmakers are actively changing the industry and promoting a more inclusive and progressive cinematic landscape, even as they acknowledge the shortcomings of Western-centric philosophy. Their stories empower as well as amuse, providing a striking example of the transformational potential of the industry.

Olawuyi & Odesola (2024) further examine how Lagos women are blazing as directors in the Nigerian film industry through representation and empowering young women through the film business. The examination of these directors' accomplishments was key evidence in disproving gender conventions and prejudices and showed that women can succeed in leadership positions in the traditionally male-dominated film industry. The creative vision that each director brings to their work, stretching the bounds of narrative and cinematic approaches, is another intriguing discovery from this study. Whether it's the narrative depth of Genevieve Nnaji, the comedy of Funke Akindele, the visual flair of Kemi Adetiba, or Tope Oshin's attention to detail, these women are driving innovation and creativity in the Nigerian film industry, elevating the quality and impact of Lagos local productions.

One of the female filmmakers interviewed, Bose Oshin, also noted that maintaining high-standard quality productions has encouraged more international collaboration and pushed the Nigerian film industry onto the global map. Chinenye Nworah, in an interview, stated that she loves to tell stories from the angle of women's empowerment. She gave an example of her film, *Shanty Town* (2023), shot in Lagos, and how the theme was women fighting for freedom from the bondage of slavery and prostitution. Also, behind the scenes, she stated how she gives women opportunities to work behind the scenes and that she even offers internship courses for aspiring filmmakers to learn. She goes on to say her work has contributed to human development, which increases employment, and through storytelling, addresses the issues women face.

### **Funding Challenges for Nigerian Female Filmmakers**

In an interview, a female filmmaker stated that there still exists some gender bias in the film industry even in funding as some prefer to invest in male filmmakers' films than women, because they do not believe women should be anywhere aside the kitchen; or believe that they do not have the physical nor mental capacity to carry out the work of a filmmaker so why invest in their work. Another female filmmaker interviewed by Obiaya (2023) is with with a contrary opinion that women filmmakers in the present day of the Nigerian film industry are being discriminated against. Although some female filmmakers interviewed agreed that funding is a common issue filmmakers face in Nigeria, female filmmakers have it most difficult in accessing funds.

Another female, in an interview, stated that accessing funds as a woman filmmaker in Nigeria is like “navigating a labyrinth”. Despite the talent and determination, women encounter systemic biases that limit their financial prospects. She goes on to say that the Nigerian economy is not very favourable when it comes to funding, so she raises funds for her films and ensures the budget suits the film she makes. Another female interviewee stated that one biggest challenge in the industry is financing, and a lot needs to be done concerning the issue of funding for female filmmakers. She further stated that it is almost as if most of the investors who are male prefer to invest in male filmmakers’ films. Another one noted that she and some female colleagues in the business have issues accessing funds, so they usually get support from husbands, family, and friends to fund these films. The Government needs to do more concerning funding for the industry. Another female filmmaker also said the absence of structured financing options exacerbates the plight of female filmmakers.

### **Nigerian Male Filmmakers’ Perspectives**

In interviews with various male counterparts in the Nigerian film industry, on the rise of Lagos female filmmakers, they praise the emergence of Lagos female filmmakers as a welcome development, acknowledging the significance of different perspectives in defining the identity and effect of the business and have expressed support for the shift towards more inclusive and representative storytelling in reaction to the emergence of female filmmakers. The Male filmmakers also see chances for cooperation and partnership with their female counterparts. There is a growing realisation of the reciprocal advantages of an industry that is more inclusive and equitable, as evidenced by the prevalence of collaborative projects and programs that support gender diversity and empowerment. One noted, “These women bring a depth of emotion and insight that enriches our storytelling, making Nollywood films more relatable and compelling”. Another said that “women filmmakers seem to convey the emotional aspect of storytelling a lot more than the male filmmakers”.

They, further in interviews, expressed a range of opinions on the rise of their female counterparts. They recognised the unique perspectives and talents women bring to the industry. One spoke on how much he loves collaborating with Lagos female colleagues and stated that most of his films are centred on women's empowerment. Compared to the times when women had a dormant and one role in the industry, Lagos Nollywood females have risen to the top and are continuously breaking records. Another one stated that most of his works have been recognised by female filmmakers and mentioned some Lagos filmmakers that inspire him; Lindsay Efojoku, Jadesola Osiberu, Dami Elebele, Abimbola Craig, Bolanle Austin Peters, and Funke Akindele, who he said has mastered the art of telling regular stories that resonate with people and unite people together, and has achieved it consistently with her top three grossing films.

A male filmmaker also spoke on how Kemi Adetiba’s *King of Boys* (2018) was daring and brought an emotional and human face to an epic crime story. He described Mo Abudu as a “Trailblazer” who founded Ebony Films, which has produced several films like *The Wedding Party* (2016), *Blood sisters* (2022), and is currently breaking new ground by letting Idris Elba, an American actor, produce her short new film. He considers the works of women as brilliant, amazing, and of top quality. Olayiwola (2021) encourages Nigerian female filmmakers to be

careful with the newfound success achieved in the Nigerian film industry and become more intentional about their representational practice.

### **Conclusion, Limitation, and Recommendation**

In conclusion, the interview with filmmakers in the Nigerian film industry serves as a powerful reminder of the invaluable contributions of Lagos women filmmakers to the industry's growth and evolution. Lagos female filmmakers infuse their work with unique sensibilities, addressing a wide range of themes and narratives that resonate with audiences across the globe. With more commercial successes and critical acclaim stories, and partnership deals, Lagos female filmmakers are running farther with the flame lit by Amaka Igwe and lighting the path for future generations of women and their male counterparts now seek chances for cooperation and partnership with them. This is despite the typical problems with piracy, funding, and conservative censorship that plague the country's film industry. Lagos female filmmakers have demonstrated that they are worthy creators whose insights and stories should not be taken for granted. It is recommended that Lagos female filmmakers should be careful how they handle the success, also that other female filmmakers in Nollywood should emulate Lagos female filmmakers. More studies should be done on what has brought the success, as this work does not probe into what is behind the scenes, so policies can be developed to strengthen the development of the Nigerian film industry on the global stage.

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