

# Feminist Consciousness through Sustainable Television Drama in Nigeria: A Study of the Female Ensemble Drama 'Encounters'

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## Abstract

This paper examines how sustainable television drama can foster feminist consciousness in Nigeria, aligning with Sustainable Development Goal 5 (Gender Equality). We argue that compelling narratives, rather than explicit messaging, can subtly promote feminist ideals and sustainable lifestyle changes. This study analyzes audience perception of Nigerian sustainable television drama, specifically how it addresses women's oppression, social marginalization, and gender inequality. Using a mixed-methods approach, our data revealed that 85.79% of participants reported increased feminist awareness after watching the drama 'Encounters,' and 89.49% agreed the show empowered female characters to challenge stereotypes. These findings underscore the media industry's significant role in advancing sustainable practices in Nigeria.

**Keywords:** *Sustainable Drama, Sustainable Development Goals (SDGs), Female Ensemble Drama, Feminist Consciousness, Feminism, Women Empowerment, Nigerian Women.*

## 1. INTRODUCTION

The pervasive gender inequality in Nigeria demands media attention. Television drama is a powerful tool for shaping societal norms, especially in this context. While female ensemble dramas are often contextualized within US and UK Anglophone cultures, focusing on second-wave feminism to the present, global interconnectedness means no region can be examined in isolation (Azarian 2011:118). Offen (1988: 150) insists that our understanding of feminism must reflect historical and cultural critiques of women's status globally. Similarly, McCabe and Akass (2006:108) highlight the divergent nature of feminist consciousness shaped by national, regional, racial, and personal identities. Moseley and Read (2002: 231) further argue that feminist identity is culturally constructed and open to mediated interpretation.

We argue these opinions imply that feminist consciousness is not restricted by time or space. The media focus, 'Encounters', exemplifies this global interconnectedness of feminism, as a phenomenon that transcends national boundaries. This paper, therefore, examines different perspectives on sustainability and its potential social consequences, with a focus on the Nigerian television industry. By analyzing how sustainability is incorporated as a narrative theme, we aim to understand its implications and significance in television drama.

Sustainability is literally defined as the 'capacity to endure'. The most widely cited definition from the Brundtland Report (1987: 41) is 'development that meets the needs of the present without compromising the ability of the future to meet their needs.' In the context of drama, sustainable television refers to maximizing its societal contributions by developing better-informed citizens and fostering positive social change through feminist narratives and character development. This form of television aligns with Sustainable Development Goal 5 (SDG 5) on gender equality by addressing women's oppression, social marginalization, and

gender inequality. Therefore, developing sustainable television is a vital strategy for challenging social systems that hinder progress, especially in developing countries.

Significant progress has been made on the SDGs in Africa, yet the journey is far from complete (Asmare 2024: 16). Recent data from the UN Economic Commission for Africa (ECA) indicates most African countries are not on track to meet the 2030 targets for all SDGs, with SDG 5 being a particular challenge. In Nigeria, despite 159 programmatic interventions tagged with SDG 5 targets in 2024 (UN Nigeria, Appendix A), significant gaps remain in areas like eliminating discrimination and violence against women and girls (Targets 5.1, 5.2). This gap is largely due to the vast scope of sustainable development and limited effective mass media communication (Mefalopulos 2005: 247). Development researchers have found that highly accepted media and effective communication can change people's attitudes and behaviors, leading to meaningful societal change (Petty 1986: viii).

Television has historically reflected social and political movements. Raising awareness—a broader concept than education—encompasses strategies to capture audience attention to influence behavior change (Valkenburg and Dorst 1998: 259). To be effective, sustainable television dramas must maintain high entertainment value, subtly embedding social issues within engaging storylines. This approach makes it difficult for viewers to ignore critical themes and encourages deeper reflection on topics like feminist consciousness.

Researchers have paid little attention to women as creators in the television industry. Historically, limiting women to certain genres has contained any expressions that challenge the status quo, frustrating feminist media scholars who see TV as a lost site of struggle for women's representation. We intend to interrogate the intersection of sustainability, entertaining media, and feminist consciousness through the Nigerian female ensemble drama 'Encounters'. The series is written, produced, and directed by women, with an all-female major cast, demonstrating a gender-conscious link between production and narration. The show aired in 2019 on Ebonylife TV during an evening schedule, targeting female audiences, and was also available on Netflix for 22 months.

We will discuss 'Encounters' as a female ensemble drama that tells the story of a working-class woman (Medley 1980: 199), aged 22-44, who is career-successful yet subdued by socio-cultural beliefs that her ultimate fulfillment depends on marriage. This is a key characteristic of female ensemble drama, but we argue that the central character's response is framed by her society's cultural context.

Although American and British feminist television criticism has examined the female ensemble drama, it seems to have been neglected in Nigerian discourse. Furthermore, there is a lack of scholarly engagement with 'Encounters' despite its importance as a popular television series on a socio-culturally significant subject in Nigeria. This knowledge gap justifies our study, which aims to:

- \* Critically examine 'Encounters' as an authentic female ensemble drama within its cultural context.
- \* Interrogate feminist identity and femininity in the show's cultural background and its relationship with sustainability narratives.
- \* Contribute to scholarship on female representation and identity in Nigerian television.

- \* Analyze the role of Nigerian female ensemble drama in shaping societal perceptions and awareness of sustainability and feminist ideals.
- \* Explore the potential impact of entertaining media, specifically Nigerian drama, in promoting sustainability goals and feminist consciousness.
- \* These aims will be achieved by answering the following research questions:
- \* How is feminine-gendered identity constructed in the text, and how does this define it as a female ensemble drama?
- \* How do sustainable development goals intersect with feminist consciousness in the text, and what narratives are used to portray these themes realistically to encourage empathy?
- \* What are Nigerian audiences' perceptions and reactions to the representation of sustainability and feminist perspectives, and how do these perceptions influence socio-cultural change?
- \* What are the implications of the portrayal of sustainability and feminist consciousness in Nigerian drama for broader societal discussions on women's empowerment?

## 2. LITERATURE REVIEW

Given the lack of scholarship on feminist representation in Nigerian television, this study relies on existing literature on female ensemble drama, feminist consciousness in Nigerian feminism, and media representation of women.

The most visible literature on female ensemble drama comes from Victoria Ball. She traces its emergence to the 1960s, defining it as a television show that constructs pluralized female identities of working-class women in their relationships with other women outside of domestic roles (Ball 2013:246). While Ball does not recognize it as a distinct genre, she distinguishes it as a unique form of feminine-gendered fiction written, produced by, and intended primarily for female audiences (Ball 2007: ii). She also identifies a shift in the representation of femininity during the 1980s when 'marriage is resecured as the path of feminine destiny' (Ball 2012:257). Horbury (2014: 214) supports this, noting the same tendency in the drama 'Ally Mcbeal' (1997). This insight provides a framework for our examination of 'Encounters'.

Regarding feminist consciousness in Nigeria, scholars like Rosen (1983:40), Orij (2000:234), Ukagba (2010:38), and Emelogu (2019:46) identify pre-colonial activities of Nigerian women aimed at collective assertion of rights, even if not explicitly labeled as feminist movements.

Nigerian feminist scholars have spearheaded African feminism, arguing that Western feminist ideas inadequately capture the lived experiences of African women. Many have attempted to reconceptualize feminism within authentic African cultural contexts, often accommodating male partnerships. Obioma Nnaemeka's theory of Nego-Feminism emphasizes negotiation and humility between genders (2003:362). Similarly, Akachi Adimora-Ezeigbo's Snail-Sense Feminism uses the snail metaphor to describe African women's use of perseverance and shrewdness to navigate patriarchal challenges without confrontation (2015:68). Chikwenye Ogunyemi's African Womanism highlights the reciprocal relationship between African women and men in their joint struggle against racial discrimination (1996:12). Molar Ogundipe-Leslie's Stiwanism theory stresses complementarity over confrontation for

social transformation (1994:48). Catherine Acholonu's concept of Motherism frames women's experiences within the role of a nurturer (1995:34), while Chioma Opara's Femalism argues for fusion rather than fission between genders to achieve social continuity (2013:67). These theories critique gender and imperialism with a collective focus on a continental identity shaped by subordination (Emelogu 2019:5). The emphasis on negotiation and accommodation, framed by cultural feminist sentiments, provides the conceptual framework for our analysis of 'Encounters'. Scholars have identified media's critical role in promoting sustainability and gender equality. Nayarana and Ahamad (2016: 16) call media the most important tool of mass communication due to its reach. Mensah, Odoom, and Agyepong (2023:86) declare that media 'has an amazing power to set a nation's agenda', while Abhishek (2024:38) reiterates its role in public debate.

Television drama is effective because it engages wide audiences with relatable narratives. Ball (2007:115) recommends female ensemble drama as a useful case study for exploring gendered identity. Therefore, selecting 'Encounters' for its exploration of female identity within Nigerian society is logical.

While research exists on women's representation in Nigerian films (Shaka and Uchendu 2012:25); (Ukata, 2010:69); Emelogu 2019: 144), there appears to be no scholarship on feminism in Nigerian television. Emelogu (2019:2) explains this by noting the 'seeming difficulty in sharing the views of feminism across the board, especially through the crucial vehicle of the mass media.' This inactivity does not justify the scholarly neglect of existing efforts. Relying on Kim (2008:391) and Sarkar (2014:49) who highlight media as a valuable space for gender discourse and social change, this study discusses 'Encounters' as a female ensemble drama presenting a social reality of Nigerian women. The focus media, therefore, fills an identified knowledge gap.

### 3. METHODS

This study employs content analysis, as recommended by Silverman (2006:18), Jankowski and Jensen (1991:11), and Wodak and Meyer (2015:38), to interpret data about Nigerian women and their culture. We interrogate the audio-visual components of 'Encounters', relating them to key elements of female ensemble drama and sustainable development. This research uses an explanatory approach to measure and explain the relationship between two phenomena. Given the scarcity of published quantitative research in this interdisciplinary area, we adopted a mixed-methods technique. This included an interview with the drama director, a focus group discussion to identify questionnaire constructs, and a survey of Nigerian female audiences. The mixed-method design was chosen to triangulate findings and gain both breadth and depth in perspectives.

#### 3.1 Participants

Participants for the focus group discussion were selected from four age groups (16-20, 21-25, 26-30, and 30 and above) who had watched 'Encounters'. They were drawn from diverse socio-cultural milieus (urban/rural areas, different states, and educational backgrounds) to ensure a balanced representation of the average Nigerian television audience for evening programs. The online survey was conducted in April 2024, with respondents recruited through social media groups and email lists. The survey used a five-point Likert scale (1-5) representing Strongly Agree, Agree, Neutral, Disagree, and Strongly Disagree. Informed consent was obtained from all participants, and feedback was anonymized for confidentiality.

### 3.2 Procedures and Measures

In the semi-structured focus group, participants watched ‘Encounters’ to understand the relationship between sustainability and drama's effect on society. The content was classified under the social pillar of sustainability.

### 3.3 Results and Data Analysis

#### 3.3.1 Focus Group Data Interpretation

The focus group discussion explored societal expectations on women, particularly regarding marriage. Key themes identified were:

<b>I. Introduction</b> <ul style="list-style-type: none"><li>• Aim: The focus group discussion investigated the various issues surrounding societal expectations and pressures on women, particularly in the context of marriage.</li><li>• Scope: Investigating the convolutions of gender issues, communication breakdowns, and the impact of social and cultural pressures on personal choices and experiences for Nigerian women.</li></ul>
<b>II. Issues Identified</b> <p><b>Pressure on Women to Marry Quickly:</b> Participants highlighted the immense societal and familial pressure, noting it ‘can lead to hasty decisions and undesirable outcomes,’ as seen in Episode One of ‘Encounters’.</p> <p><b>Communication Breakdowns:</b> Lack of communication was unanimously agreed to exacerbate relationship issues, as evidenced in Episode Two where Henry’s sexual orientation traumatized Eve.</p> <p><b>Perfectionist Expectations:</b> Participants noted that Eve's desire for a flawless partner was unrealistic, contributing to her dissatisfaction.</p> <p><b>Desperation and Its Consequences:</b> Discussants observed that Eve’s desperation to fulfill expectations led to unfortunate experiences, a ‘thread of desperation’ that runs through the drama.</p> <p><b>Gender Dynamics and Feminism:</b> The tension between male dominance and feminist ideals was noted to influence perceptions of marriage and gender roles.</p> <p><b>Societal and Family Pressures:</b> These pressures often overshadow personal desires. Mummy E. was unanimously agreed to embody this aspect of culture that threatens female autonomy.</p>
<b>III. Findings</b> <p>The discussion shed light on the multifaceted issues surrounding societal expectations and pressures on women in the context of marriage. By exploring these complexities, the challenges individuals face were highlighted and the need for media that works towards fostering environments that promote autonomy, communication, and healthy relationships was emphasized.</p>

The findings validate these themes as crucial concerns for Nigerian women and provide a foundation for communicating feminist consciousness through media. They also corroborate the survey results.

#### 3.3.2 Survey Results Interpretation

The survey measured Nigerian female participants' perceptions of sustainability and feminist themes in ‘Encounters’.

**Table 1: Responses by Age Group on a 5-Point Likert Scale (%)**

Question	Age Group	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Q1. Eve represents many early adulthood and early middle-aged Nigerian women	16–20	25	66.7	8.3	–	–
	21–25	18.8	75.3	3.1	3.1	–
	26–30	62.5	12.5	25.0	–	–
	30+	62.1	27.6	–	6.9	3.4
Q2. 'Encounters' effectively integrated women's rights into its storyline	16–20	41.7	50.0	8.3	–	–
	21–25	37.5	56.3	3.1	3.1	–
	26–30	50.0	37.5	12.5	–	–
	30+	31.0	55.2	10.3	3.4	–
Q3. Watching 'Encounters' increased my awareness of feminist consciousness	16–20	25	66.7	8.3	–	–
	21–25	25	68.8	6.3	–	–
	26–30	12.5	62.5	25.0	–	–
	30+	17.2	65.5	10.3	6.9	–
Q4. The portrayal of feminism in Nigerian drama is positive	16–20	8.3	50.0	41.7	–	–
	21–25	28.1	59.4	9.4	3.1	–
	26–30	–	75.0	12.5	12.5	–
	30+	13.8	48.3	27.6	10.3	–
Q5. 'Encounters' can influence attitudes/behaviors about sustainability and feminism	16–20	33.3	41.7	25.0	–	–
	21–25	18.8	78.1	3.1	–	–
	26–30	25.0	50.0	25.0	–	–
	30+	31.0	32.1	31.0	3.4	3.4
Q6. Nigerian drama should address sustainability and feminist themes	16–20	25	66.7	–	8.3	–
	21–25	28.1	59.4	9.4	3.1	–
	26–30	37.5	50.0	12.5	–	–
	30+	37.9	41.4	17.2	3.4	–
Q7. 'Encounters' presents a positive image of women's roles and capabilities	16–20	33.3	66.7	–	–	–
	21–25	40.6	50.0	6.3	3.1	–
	26–30	25.0	75.0	–	–	–
	30+	31.0	51.7	10.3	6.9	–
Q8. The sustainability goals in 'Encounters' are relevant to socio-cultural issues	16–20	41.7	50.0	8.3	–	–
	21–25	15.6	65.6	15.6	3.1	–
	26–30	25.0	75.0	–	–	–
	30+	27.6	55.2	13.8	3.4	–
Q9. Nigerian drama empowers women to challenge traditional gender roles	16–20	41.7	58.3	–	–	–
	21–25	34.4	50.0	6.3	9.4	–
	26–30	25.0	62.5	12.5	–	–
	30+	27.6	58.6	3.4	6.9	3.4
Q10. I'm satisfied with the representation of sustainability and feminism	16–20	25	75.0	–	–	–
	21–25	21.9	75.3	3.1	–	–
	26–30	12.5	50.0	37.5	–	–
	30+	20.7	58.6	20.7	–	–



### 3.3.3 General Perception and Agreement Levels

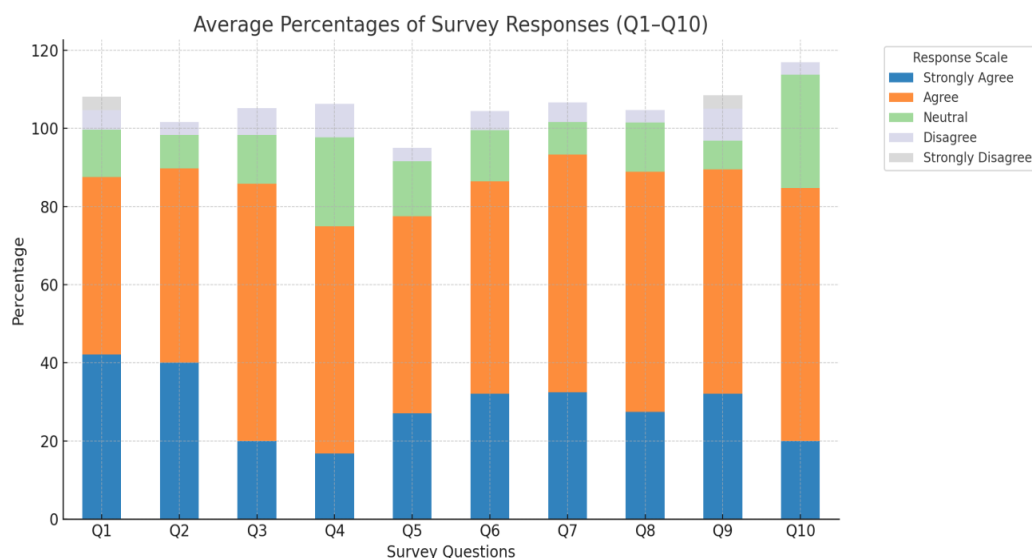
- \* Overall Agreement: Younger age groups (16-25) consistently showed higher agreement, suggesting a stronger positive reception to feminist and sustainability themes, possibly due to greater openness to feminist ideals and higher media literacy.
- \* Neutral and Disagreement Levels: Neutral responses were highest in the 16-20 age group for Q4 (41.7%), indicating uncertainty about the portrayal of feminism. The 26-30 age group also showed ambivalence in overall satisfaction. Minimal disagreement was noted, mostly in the 30+ age group.
- \* Specific Themes and Questions: High agreement was found across all age groups for Q1 and Q2, showing characters were relatable and women's rights were effectively integrated. Awareness of feminist consciousness (Q3) and the importance of addressing these themes (Q6) also received strong support. Q4 on the portrayal of feminism received mixed responses, indicating varying perceptions. The potential for the show to influence attitudes (Q5) and its positive image of women (Q7) were highly agreed upon. The relevance of sustainability goals (Q8) and empowerment to challenge stereotypes (Q9) also showed strong agreement.

#### a. Summary of Key Quantitative Findings

The analysis provides a comprehensive understanding of how different age groups perceive the integration of these themes.

**Table 2: Responses percentages that explore feminist consciousness through sustainable television drama in Nigeria**

Survey Question	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Q1. Eve represents many early adulthood and early middle-aged Nigerian women	42.10%	45.45%	12.13%	5.00%	3.40%
Q2. 'Encounters' effectively integrated women's rights into its storyline	40.05%	49.75%	8.55%	3.25%	0.00%
Q3. Watching 'Encounters' increased my awareness of feminist consciousness	19.92%	65.87%	12.47%	6.90%	0.00%
Q4. The portrayal of feminism in Nigerian drama is positive	16.73%	58.17%	22.80%	8.63%	0.00%
Q5. 'Encounters' can influence attitudes/behaviors about sustainability and feminism	27.02%	50.47%	14.12%	3.40%	0.00%
Q6. Nigerian drama should address sustainability and feminist themes	32.12%	54.37%	13.03%	4.93%	0.00%
Q7. 'Encounters' presents a positive image of women's roles and capabilities	32.47%	60.85%	8.30%	5.00%	0.00%
Q8. The sustainability goals in 'Encounters' are relevant to socio-cultural issues	27.47%	61.45%	12.56%	3.25%	0.00%
Q9. Nigerian drama empowers women to challenge traditional gender roles	32.15%	57.35%	7.40%	8.15%	3.40%
Q10. I'm satisfied with the representation of sustainability and feminism	20.02%	64.65%	29.10%	3.10%	0.00%



**Figure 1: Average Percentages of Survey Responses (Q1–Q10)**

**Fig. 1: The bar graph shows the average percentage of participants' responses across all 10 questions. The stacked columns represent levels of agreement or disagreement with the integration of feminist and sustainability themes in the TV series 'Encounters'.**

- \* **Raising Awareness:** 'Encounters' successfully highlights issues like domestic violence and harassment. Q3 shows 85.79% of participants increased their feminist awareness. Q1 and Q2 support this with 87.55% and 89.8% agreement, respectively, on effective representation.
- \* **Challenging Stereotypes:** The series presents independent female characters who defy traditional roles. Q9 shows 89.497% of respondents agree the drama empowers women to challenge stereotypes, while Q7 shows 93.32% agree on its positive image of women.
- \* **Promoting Empathy:** By authentically portraying women's struggles, the show fosters empathy. Strong agreement in Q4 on the positive portrayal of feminism suggests a foundation for empathy.
- \* **Inspiring Change:** The drama motivates viewers to advocate for gender equality. Q5 indicates 77.49% believe it can influence societal attitudes, and Q6 and Q10 show strong support for addressing these themes.

This analysis provides a solid foundation for understanding the role of TV dramas in promoting feminist consciousness in Nigeria, contextualizing the cultural realities of a patriarchal society. The discussion could be enhanced with a deeper understanding of cultural dynamics and the measurable impact of these themes.

## 4. DISCUSSION

This section provides insight into the cultural contextualization and aesthetic elements of 'Encounters' as a Nigerian female ensemble drama.

### 4.1 Cultural Contexts

In Nigerian society, a woman is expected to be a wife and mother by a certain age, with lineage perpetuation being highly important. A woman of a certain age without a husband is



often deemed irresponsible or proud. They are also socially connoted as morally loose if they live alone. This social pressure, which Eve's mother embodies, is motivated by cultural expectations. She represents an aspect of African culture that limits women's potential. Eve's emotional journey aligns with Obioma Nnaemeka's Nego-Feminism (negotiation and humility) and Akachi Adimora Ezeigbo's Snail-Sense Feminism (perseverance and shrewdness). This demonstrates the relevance of African feminist theories for framing the lived reality of African women. The series also realistically depicts how women like Eve bond with other women (Bibi and Titi) and are comfortable with men like Bobo who do not exploit them.

## 4.2 Aesthetic Elements

'Encounters' exhibits the generic affiliations of female ensemble drama with realism, melodrama, and comedy (Ball 2007:13). The series uses melodramatic devices and visual communication to convey its message. Structuralism is concerned with how audiences understand signs within a text (Doughty & Etherington-Wright 2018:160). The visual analysis extends this to power relations and ideological constructs.

In 'Encounters', Mummy E. represents not only the heroine's mother but also Nigerian society, serving as the plot's catalyst. The series montage, with the word 'EN-COUNT-ERS' eliminating 'COUNT' and the letter 'O' shaped like an alarm clock, symbolizes time as Eve's enemy. This, along with a ticking sound, represents the mental state and societal pressure on unmarried African women. The stick-up calendar notes on Eve's wall are also a constant reminder of this time constraint. The editing manipulates time for dramatic effect, such as drawing out scenes of Eve running to heighten urgency, and using slow-motion during emotional conflict to show her frustration. The director, Adeola Osunkojo (2023), confirmed these techniques were influenced by feminist themes, particularly the ticking clock as a metaphor for the limited timeframe for childbearing. This manipulation of time, described as metric montage by Eisenstein, resonated with participants, particularly the 30+ age group who showed high awareness of feminist consciousness (Q3, 82.7% agreement).

Cinematography uses close-ups to create empathy. A low-angle shot is used when Eve decides to tear up her calendar notes, suggesting a dominating force as she frees herself from pressure. Diegetic and non-diegetic music underscore key encounters. The director stated the montage elements (broken glass, roses, a clock) were chosen to represent fragmented dreams, love, and the passing of time, creating a cohesive visual language. In an emotional scene where Eve forgives her mother and tears up the notes, she is metaphorically 'rewriting' her future. The slow-motion flashbacks of her failed relationships magnify the tension, showing how these moments passed like years to her.

## 5. CONCLUSION AND RECOMMENDATIONS

The study revealed that an overwhelming 85.79% of participants reported increased awareness of feminist consciousness after watching 'Encounters', confirming its direct impact within Nigeria's unique cultural context. There has been a lack of comprehensive research on portrayals of women, their effects on audiences, and the conditions of production. This paper is an initial effort toward a more systematic approach. We identified that feminine-gendered identity in 'Encounters' is constructed through the lived reality of Nigerian women, mediated by female bonding, realism, comedy, and melodrama, which define the female ensemble drama. Through critical scholarship and dialogue with the series' director, we identified strengths and shortcomings in the portrayal of women and production constraints. The study's

limitations include its sample size and focus on one drama, which provide justification for future research.

We recommend more research by media professionals on portrayals of women in specific Nigerian television genres. A sustained dialogue between media professionals and women's groups, for instance, through mentorship programs and funding for female-led productions, can influence portrayals without compromising quality. This should lead to more scholarly interest in women's representation in Nigerian television. Potential future research areas include the long-term impact of female ensemble drama, comparative studies with other African nations, and analysis of male audience perceptions. There is also a need to encourage more female-led shows and greater female visibility in the Nigerian television industry.

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## APPENDICES

## • Appendix A

## SDG 5 Targets

Goal 5 is known as the stand-alone gender goal because it is dedicated to achieving these ends. Deep legal and legislative changes are needed to ensure women's rights around the world.

5.1	End all forms of discrimination against all women and girls everywhere
5.2	Eliminate all forms of violence against all women and girls in the public and private spheres, including trafficking and sexual and other types of exploitation
5.3	Eliminate all harmful practices, such as child, early and forced marriage and female genital mutilation
5.4	Recognize and value unpaid care and domestic work through the provision of public services, infrastructure and social protection policies and the promotion of shared responsibility within the household and the family as nationally appropriate
5.5	Ensure women's full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic and public life
5.6	Ensure universal access to sexual and reproductive health and reproductive rights as agreed in accordance with the Programme of Action of the International Conference on Population and Development and the Beijing Platform for Action and the outcome documents of their review conferences

## • Appendix B

The table below displays **the number of programmatic interventions per location** that promote SDG 5 in Nigeria during 2024 (UN Nigeria)

	State	No. of Prog. Interventions	SDG 5 Target	Agency
Programmatic interventions tagged with detailed locations				
1	Anambra	2	5.4	International Labour Organisation, United Nations Children's Fund, United Nations High Commissioner for Refugees, United Nations World Food Programme
2	Abia	3	5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees,
3	Adamawa	14	5.1, 5.2, 5.3, 5.4, 5.5	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, UN Women, United Nations Office on Drugs and Crime, United Nations Population Fund, Food and Agriculture Organization of the United Nations, International Organization for Migration, United Nations Development Programme, United Nations High Commissioner for Refugees, United Nations Mine Action Service, United Nations World Food Programme, World Health Organization
4	Borno	15	5.a, 5.1, 5.2, 5.3, 5.4, 5.5	Food and Agriculture Organization of the United Nations, International Organization for Migration, United Nations Children's Fund, United Nations Development Programme, United Nations High Commissioner for Refugees, United Nations Mine Action Service, United Nations Office on Drugs and Crime, United Nations World Food Programme, United Nations Population Fund, World Health Organization, UN Women
5	Bayelsa	3	5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme



6	<b>Benue</b>	5	5.1, 5.2, 5.3, 5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees, UN Women, Food and Agriculture Organization of the United Nations, International Organization for Migration, United Nations Development Programme, United Nations High Commissioner for Refugees, United Nations Mine Action Service
7	<b>Bauchi</b>	4	5.1, 5.2, 5.3, 5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees, UN Women.
8	<b>Cross River</b>	11	5.a, 5.1, 5.2, 5.3, 5.4, 5.5	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees, UN Women, United Nations Educational, Scientific and Cultural Organisation, United Nations Population Fund, United Nations Office on Drugs and Crime, UN Women, World Health Organization
9	<b>Edo</b>	1	5.5	International Organization for Migration
10	<b>Enugu</b>	4	5.1, 5.2, 5.3, 5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees, UN Women, United Nations Office on Drugs and Crime
11	<b>Ebonyi</b>	7	5.a, 5.1, 5.5	UN Women, United Nations Children's Fund, United Nations Educational, Scientific and Cultural Organisation, United Nations Population Fund
12	<b>Ekiti</b>	1	5.5	UN Women
13	<b>Federal Capital Territory</b>	3	5.1, 5.2, 5.3	UN Women, United Nations Office on Drugs and Crime, United Nations Population Fund, United Nations Population Fund
14	<b>Gombe</b>	4	5.1, 5.2, 5.3, 5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees, UN Women
15	<b>Jigawa</b>	3	5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees.
16	<b>Kaduna</b>	8	5.a, 5.1, 5.2, 5.3, 5.4, 5.5	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, UN Women, United Nations Educational, Scientific and Cultural Organisation, United Nations Population Fund
17	<b>Kwara</b>	4	5.5	UN Women, United Nations Children's Fund, United Nations Educational, Scientific and Cultural Organisation, United Nations Population Fund
18	<b>Katsina</b>	2	5.4	International Labour Organisation, United Nations Children's Fund, United Nations High Commissioner for Refugees, United Nations World Food Programme.
19	<b>Kano</b>	4	5.1, 5.2, 5.3, 5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees, UN Women
20	<b>Kebbi</b>	2	5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme.



21	<b>Lagos</b>	5	5.1, 5.2, 5.3, 5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, UN Women, United Nations Office on Drugs and Crime, World Health Organization
22	<b>Niger</b>	3	5.a, 5.1, 5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, UN Women.
23	<b>Nasarawa</b>	1	5.a	UN Women
24	<b>Oyo</b>	3	5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees
25	<b>Osun</b>	1	5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme
26	<b>Ondo</b>	1	5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme
24	<b>Plateau</b>	1	5.1, 5.2, 5.3	UN Women
25	<b>Rivers</b>	1	5.1, 5.2, 5.3	UN Women, United Nations Office on Drugs and Crime
26	<b>Sokoto</b>	5	5.1, 5.2, 5.3, 5.4	International Labour Organisation, United Nations Children's Fund, United Nations World Food Programme, United Nations High Commissioner for Refugees, United Nations World Food Programme, UN Women, World Health Organization
28	<b>Taraba</b>	1	5.1, 5.2, 5.3	UN Women
29	<b>Yobe</b>	10	5.1, 5.2, 5.3, 5.4, 5.5	UN Women, United Nations Office on Drugs and Crime, United Nations Population Fund, Food and Agriculture Organization of the United Nations, International Organization for Migration, United Nations Children's Fund, United Nations Development Programme, United Nations High Commissioner for Refugees, United Nations Mine Action Service, United Nations World Food Programme
30	<b>Zamfara</b>	2	5.4	International Labour Organisation, United Nations Children's Fund, United Nations High Commissioner for Refugees, United Nations World Food Programme.
<b>Programmatic interventions tagged at country level only</b>				
31	<b>Nigeria</b>	25	5.1, 5.2, 5.3, 5.4, 5.5, 5.c, 5.6, 5.a, 5.b	United Nations Educational, Scientific and Cultural Organisation, United Nations Population Fund, UN Women, International Organization for Migration, United Nations Human Settlement Programme, United Nations World Food Programme, United Nations Children's Fund, United Nations Educational, World Health Organization, United Nations High Commissioner for Refugees, United Nations Office on Drugs and Crime, United Nations Development Programme, United Nations Joint Programme on HIV and AIDS Secretariat
<b>TOTAL</b>		<b>159 Programmatic interventions</b>		

- **Appendix C.**

Blank questionnaire for the survey that intended to measure Feminist Consciousness in Nigeria through “Encounters” TV series.

	Question	Scale				
		Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	Eve represents a wide number of early adulthood and early middle age Nigerian women					
2	‘Encounters’ has effectively integrated Women's rights into its storyline.					
3	Watching ‘Encounters’ has increased my awareness of feminist consciousness					
4	The portrayal of feminism in Nigerian drama is positive.					
5	‘Encounters’ has the potential to influence societal attitudes and behaviors regarding sustainability and feminist consciousness.					
6	It is important for Nigerian drama to address sustainability and feminist themes.					
7	‘Encounters’ presents a positive image of women's roles and capabilities.					
8	The sustainability goals depicted in ‘Encounters’ are relevant to contemporary socio-cultural issues.					
9	Nigerian female ensemble drama empowers female characters to challenge traditional women stereotyping.					
10	Overall, I am satisfied with the representation of sustainability and feminist consciousness in Nigerian female ensemble drama.					