



Received: 17-04-2022

Accepted: 27-05-2022

International Journal of Advanced Multidisciplinary Research and Studies

ISSN: 2583-049X

Higher Education and Gender Representation in the Fields of Music and Mass Communication: Focus on Some Nigerian Universities

¹ Jammy Seigha Guanah, ² Samuel Jackson Udo

¹ Department of Mass Communication, University of Benin, Benin City, Nigeria

² Department of Theatre Arts, University of Africa, Toru-Orua, Bayelsa State, Nigeria

Corresponding Author: **Jammy Seigha Guanah**

Abstract

The triad of education, music, and the media are inevitable in society because of the significant space they occupy in its development and smooth running. Education liberates, just as music and the media, among other functions, inform, educate, and entertain. However, does society present a level-playing ground for the female gender to acquire higher education in the fields of music and mass communication? Does it avail the females who have attained higher education in these fields the opportunity to contribute their quotas to society's development? These are the posers this paper intended to resolve. It studied what is tenable at the University of Benin (UNIBEN), Benin City, Delta State University (DELSU), Abraka, and University of Africa (UAT), Toru-Orua. Its objectives were to determine the male and female ratio of students and staff in the departments of Mass Communication and Music (Theatre Arts) in the selected universities; ascertain the fraction of the male and female staff that are academic and non-academic staff; and investigate the quotient of the male and female

staff that are Senior lecturers (academic staff), or are in the high management cadre (non-academic staff). The paper, hinged on the Social Structure and Anomie theory, employed a survey research design. The outcomes of the study were that the three universities have more female students than male students studying music and mass communication. It was also found that there are more male academic staff than female academic staff, both at the senior and junior levels, while there are more female non-academic staff than male non-academic staff both at the senior and junior cadres. It was therefore recommended that the girl-child should be encouraged to pursue education to higher levels, beyond primary and secondary schools; that more women should aspire to venture into the academia where they can inspire and mentor more females to emulate them, and that females in the academe should be given their rightful places, as per promotion and in the occupation of offices in the high echelon.

Keywords: Academia, Gender, Higher education, Mass Communication, Media, Music

1. Introduction

All developments are anchored on education; hence, education and training have become the focus of all governance. Education produces the human resources that accelerate growth in any system knowing full well that today's economy is knowledge-based and knowledge-driven. Professor Niyi Osundare, a poet, dramatist, literary critic, and recipient of the 2014 Nigerian Merit Award believes that:

Education is to society what the eye is to the body, what the rain is to a land in a fit of drought. It is the supreme light giver, the breezy dawn after a night of suffocating darkness. It is what clears a path through the jungle, the compass that takes us ashore from the rough and clueless waters (Osundare, 2009, p. 37) ^[22].

In the same vein, the higher institution is generally unique in different ways; it is a place where the best education and educated are found. The knowledge gained from higher education is universal, and the educated person is expected to fit easily into any aspect of life. Gender studies in higher institutions is more or less an ever-changing continuum of intertwined socially constructed and negotiated categories, as well as biological categories of many varieties and performances. As our notions of men and women toward music and media have changed, so also have our beliefs about what is considered appropriate or

inappropriate for women and men to do, either musically, or in media arts. We are living in a world of a wide range of studies on the ubiquity of music and media behaviour and development in early childhood across different cultural contexts. Before now, children were discouraged from studying certain courses like music and theatre arts, either because of the awkward live style of some celebrities, or because they were not considered to be professions meant for a 'serious minded' person. That was the case of the late, celebrated Nigerian musician, Sonny Okosun, whose father never wanted him to become a musician, especially since he was the first-born child of the family. Explaining why Sonny would have never been a musician, the late musician's sister, Stella Okosun said:

My father never wanted him to be a musician. You know in those days, the educated ones wanted their children to be lawyers, doctors, or engineers. So, when my brother, Sonny said he would be a musician, my father kicked against it. Back then, people looked down on the musicians, especially when it was the first son of the family. It was my grandmother who encouraged him and told my father to let Sonny be. She is the one that raised my brother and told my parents to let Sonny be whatever he wants to become (Operanews, 2022, p.1) ^[21].

Also recounting his experience of how he was disowned by his father because he chose music as a career, famous gospel musician, Panam Percy Paul said:

First of all, there was a challenge of acceptance, even by my own father who actually introduced me and trained me as a singer and musician. He never thought I was going to take music as a profession. And when I made that decision, it was very painful for him. He felt I was a disgrace to the family. I was an intelligent engineer and he just wanted me to maintain that line of profession and name of being called an engineer. He could not come to terms with people introducing his son as a musician and so he was very disappointed to a point that he disowned me legally. And for 19 years, I was without a father legally because of music until 1997 when I went Yola to release the album, "Master of the Universe". That was when my father and I reconciled and my name was put back into his will. That was a key challenge for me but I am so glad that my resilience holding onto my gift and calling actually made my father to realise that I wasn't born to be a soldier like him. He needed to just let me be who God had designed for me to be (Abraham, 2022, p. 2) ^[11].

However, in this contemporary time, we no longer discourage our youngsters' musicians, especially females, for instance, from playing the trumpet, tube, trombone, saxophone, clarinet, double bass, cello, or oboe. Gender ideologies in life start from the home before it gets to the larger society, and then the four worlds of the educational sector. Even in the educational sector, before our students get to the higher level of education, they pass through primary education after which the secondary, and gender inequality, cultivated right from those fundamental backgrounds persists.

Therefore, the discussion of gender privileging issues in the

higher institution is a cultural plot at the brain of human relationships. No musical or media activity and ideology come out of the vacuum; it is a product of normal societal activities. Gender issue discussions in higher education is a privileging discussion that humanity may perhaps not be able to split up easily.

In contemporary times, life has become 'the survival of the fittest', and in the face of survival, it is noticeable that some gender-based restrictions of some sort, like sexual identity, are no more in vogue. Before now, sexual identity seemed to affect women more than men, as men see women as mates, lovers, concubines, and courtesans. It is normally said that what a man can do, a woman can do it better. However, in the actual sense, can a woman face the world of men? Of course, the answer is hidden in the wind.

Sex plays a major role in gender relations to develop kinship systems. A man must be the head of the house and be called king while a woman is the mother and queen of the man's heart. That is why gender ideologies seem like an inherited system that comes to be acted out and reinforced either through ritual, language, music, media, and other processes. As far back as 1974, Rosaldo and Lamphere (1974) ^[25] submit that:

the gender structure of a society reflects socially constructed and maintained arrangements, made between men and women largely based on inherited, culture-specific gender ideologies. Although gender structures theoretically range on a continuum from total male to total female dominance, in no known society do women dominate men (p.13).

This assertion is still tenable today. Men and women do not have equal experiences and opportunities within a given society or institution, gender-based restrictions of some sort still come into play. The separation of men and women into two gender categories has profound implications for musical and media thoughts and behaviours.

In some ways, societal policies influence some activities in our higher institutions. Many societies similarly divide musical activity into two spheres that are consistent with other symbolic dualisms. Some authors have noted that the division of musical labours reflects the gender-related dichotomies discussed here. Jonathan Hill (as cited in Koskoff, 2014) ^[16], in describing the male performance genre had to use jaqui found in the Brazilian Amazon Basin, which states that this rite symbolizes a "relation of dialectical opposition between the sexes as groups" and that performance "models the sexual division of labor and the opposition between insiders and outsiders" (pp. 418 & 430). Hitherto, there have been efforts in place to reduce gender disparity, however, the Covid-19 pandemic has significantly reversed the progress. The World Economic Forum's (WEF) Global Gender Gap Report 2021 predicts that at current trajectories, it will take 135.6 years to close the gender gap worldwide. According to the report, as cited by Chaturvedi and Suh (2021) ^[6], closing gender gaps in economic participation and opportunity are projected to take almost double the time at 267.6 years.

However, the WEF report indicates that there is a small window of opportunity for a gender-equal recovery, nonetheless, women must put efforts into preparing for the future of work as some of the fastest-growing "jobs of tomorrow" continue to have poor representation of women.

Chaturvedi and Suh (2021) ^[6] gave the example of women making up 14% of the workforce in cloud computing, 20% in engineering and 32% in data and artificial intelligence. They identified care, education and other social sector roles as the areas women have stronger representation hence, they are areas of future growth to be concentrated on to address the disparity between sectors.

In the light of the fore goings, this study looked at issues that bother on gender and education, and how they impact the study of music and mass communication in the university, with a focus on the University of Benin, Benin City (UNIBEN), Delta State University, Abraka (DELSU), and University of Africa (UAT), Toru-Orua. The intention was to capture the dichotomy that exists in the enrolment ratio between male and female students for music and mass communication courses, as well as probe into female involvement in teaching these courses, and in managing parts of the affairs of the schools under study.

1.1 Statement of the problem

Despite the importance of the higher education of the female gender to the development of society, it still seems that women are not being allowed to display their dexterity, especially in the fields of music and mass communication. Women tend to be marginalised and underrepresented. This bias has impacted women's careers in these fields by misjudging what they can bring to the table. This may be due to various social and cultural reasons which may not be applicable in western societies because of their advancements in all facets of life.

This act of seemingly discrimination against the womenfolk and female gender in music and mass communication has become an ongoing debate, and an emerging area of research in various parts of the world. However, most research have not empirically examined the male-female ratio of studentship and staff of these professions in universities in Nigeria. This study is meant to fill that gap.

1.2 Objectives of the study

The objectives were to:

1. determine the male and female ratio of students and staff in the departments of mass communication and music (Theatre Arts) in the selected universities;
2. ascertain the fraction of the male and female staff that are academic and non-academic staff, and
3. investigate the quotient of the male and female staff that are Senior lecturers (academic staff), or are in the high management cadre (non-academic staff).

1.3 Operational definition of terms

Gender: This is the expression of sex in society in terms of behaviour, that is, masculine (male) or feminine (female).

Gender Balance: Equal rights, opportunities, and treatment for both the male and the female genders.

Higher education: Education beyond secondary school

2. Review of related literature

Theoretical backup

This work was guided by Merton's (1938) ^[19] Social Structure and Anomie Theory of deviance. Bernburg (2019) traced the anomie theory, which claims how broad societal circumstances impact aberrant behaviour and crime, citing Durkheim and Merton. In his key works of sociological

theory and technique from the 1890s, French sociologist Émile Durkheim is considered to have been the first to introduce the notion of anomie as an analytical tool. Later, American sociologist, Robert Merton, reformulated the anomie theory, stating that high crime rates are caused by a special non-integration of modern society's culture-structure constitution.

Merton's anomie theory was published in 1938 (Merton, 1938) ^[19], but it was regarded as a "sleep theory" owing to the lack of social interest. It was the reprinting of the book in 1954 that piqued the public's curiosity. Merton elaborates on Durkheim's observations by identifying the missing social rules that lead to anomie, and connecting them to the value-medium gap. Anomic circumstances are defined by a disparity between objectives and means, rather than a gap between wants and fulfilment.

According to Siegel (2000) ^[27], there are three schools of thinking in social structure theory: social disorganisation, strain, and cultural deviance theories. Crime, according to strain theories, stems from people's frustration with their failure to attain genuine social and economic success. According to these views, most individuals have common ideals and beliefs, but their capacity to realise them varies throughout the social structure. Merton's strain theory is the most well-known because it outlines what occurs when individuals have insufficient resources to meet their requirements.

Most individuals attempt to pursue culturally acknowledged objectives, according to Robert Merton's anomie theory. When large groups of people or individuals are denied access to these aspirations, anomie emerges. Merton (1975) ^[18] identified five fundamental kinds of responding in which society members respond to success goals: 1. Conformity: This is the most prevalent reaction among society's members. Both the culturally sanctioned means and the goals are accepted by society's members. 2. Innovation: Rejecting culturally acceptable methods of gaining success in favour of culturally unacceptable methods, such as distributing drugs to get money. 3. Ritualism: Using socially acceptable methods to attain less appealing objectives. 4. Retreatism: Rejecting both the cultural objectives and the tools to achieve them, then looking for a way out. 5. Rebellion: To reject both the success goals and the institutionalised ways of achieving them, and to create a new structure in their place. As a result, everyone has the same objectives of reaching socially acceptable goals, but their odds of accomplishing these goals vary.

This theory is appropriate for this study since women do not always have the same chances as men throughout the world to realise their individual and communal dreams and goals, and this can force them to go anomie in pursuit of equity in the society if their agitation for equality is not addressed speedily. Women are denied access to school, gainful jobs, and political engagement, as Gambeka, Dunkrah, and Zamfara (2019) ^[11] point out. Women have less opportunities and talents to achieve success through traditional ways. Women's disempowerment and demotion are primarily the driving forces behind all sorts of crime that obstruct long-term growth. People from lower social strata (as women are consigned to in society) are more likely to utilise such methods, according to Merton (1938) ^[19], since they have less opportunity to fulfil cultural goals than those from upper (men) strata (Wickert, 2019) ^[30].

Conceptual Premise of Education

Education, both formal and informal, are important for the development of society. Malala Yousafzai reiterated the importance of education while presenting a speech at the United Nations (UN) in July 2013. Kwakpovwe (2013) ^[17] quotes her to have told the then UN Secretary-General, Ban Ki-moon, and nearly 1000 students from around the world attending a youth assembly at the UN headquarters in New York, that education was the only way to improve lives. She quipped: Let us pick up our books and pens. They are our most powerful weapons. One child, one teacher, one pen and one book can change the world (p. 33).

Oraemesi (personal communication, July 17, 2014) conceptualises education as the totality of all processes by which a child or young adult develops his abilities, attitudes and other forms of behaviour that are of positive value to the society in which they live. He adds that education is also seen as a continuous process of learning, starting from birth. Putting it pointedly, education enables man to totally be in charge of himself and the situations around him, and to continually develop new skills to develop himself and society as he continuously acquires education. The educated man acquires relevant knowledge that causes him to achieve his goals in life. Adelakun and Otaki (2013) ^[2] see education as:

the process of acquisition of knowledge in order to reduce one's degree of ignorance so that the individual can be able to take informed decisions for self-improvement, empowers and build self-confidence and for societal development contribute his/her quota to the betterment of the society at large (p. 62).

Therefore, it is vital to address the relevance of the curriculum of schools, especially in tertiary institutions, to current demands in the economy and society, the lecturers that teach and train the students that eventually become high-level manpower, and the concocts for ensuring that education imparts knowledge and nurtures severe habits of thinking, applying critical intellect, rather than just the acquisition of mere certificates.

Nevertheless, Nigeria's education system is fraught with numerous problems at all levels, be it in the primary, secondary, or tertiary sector. El-Rufai (2013) ^[8] lists some of the problems Nigerian universities face as including less than 10% of the universities not having video conferencing facilities. Also, less than 20% of the universities use Interactive Boards, more than 50% do not use Public Address systems in their overcrowded lecture theatres, slow and non-existent Internet Services, and where available it is epileptic and slow in 99% of Nigerian Universities, outdated and manually operated resources in libraries, 80% of Nigerian Universities are grossly understaffed, 88% of Nigerian Universities have under-qualified academics, the teaching staff-student ratio is very high in many universities, there are no relationship between enrolment and the tangible manpower needs of Nigeria, horrible hostel facilities, overcrowded, overstretched lavatory and laundry facilities, poor sanitation, over 400 Nigerian University students being packed in a laboratory meant for 75 students.

The periodic strike is also a bane to the Nigerian higher education system. This is mostly caused by disagreements between tertiary institution workers, especially university lecturers, under the auspices of the Academic Staff Union of

Universities (ASUU) and the government. One contending issue between them is the introduction of the Treasury Single Account (TSA) by the federal government. This mandates all federal establishments to pay all revenue into a single federation account. It means that all salaries, wages, emoluments and sundry ad hoc payments emanate directly from the seat of the federal government in Abuja to the individuals concerned.

The government also mandated university workers, including teaching and non-teaching staff to enrol under the Integrated Payroll and Personnel Information Systems (IPPIS). This requires all workers to register under this scheme, and with this, universities cannot independently spend money again without direct approval from the nation's capital.

The lecturers refused to register in the scheme because they felt it will not work successfully under the university system as it is tenable in the civil service. After all, the university payment system is peculiar the world over, for it mandates university autonomy. There are peculiar features of universities that are time-bound, and universities need money to spend on things like the payment of honorarium to external examiners; external assessors for promotion; sabbatical leave; adjunct or part-time lecturing services, and visiting and exchange scholars programme.

University lecturers through ASUU claim that the IPPIS scheme is clumsy, has a cumbersome process of data capture documentation for every single person to be paid and is fraught with corruption and errors. They designed an anti-corruption software known as the University Transparency and Accountability Solution (UTAS). They asked the Government to incorporate the UTAS into IPPIS because it captures the university system's peculiarities. Negotiations are still going on about the adoption of this software. Issues like this made the universities in Nigeria be shut down for more than one academic session. These same Nigerian university lecturers continually contend with the excess workload, poor work environment, poor remuneration, and the pressure to "publish or perish" from meagre salary.

Nebo (2014) ^[20] echoes that, "we cannot pretend to seek an education system that is viable and encouraging for learning while ignoring the fundamental infrastructural requirements necessary to support the intended growth for both teachers and students" (p. 23). Any nation that has a bulk of illiterate can hardly experience development. Likewise, no development campaign can have headway where development messages are not effectively passed to the supposed beneficiaries of such development projects.

Music, media and society

Music is utilised for a variety of objectives in many civilizations, including education, communication, sensitisation, information, entertainment, relaxation, and creativity. The significance and role of music in society are tremendous, and it is mostly determined by the purpose that a culture wishes to expressed through music. Music, for example, may be employed in our civilization for ceremonial reasons, such as the worship of ancestral and non-ancestral gods. Fitzpatrick (as cited in Idamoyibo, 2021) claims that, "music is one of our most powerful gateways to connect to our spiritual nature – our divine source – the unseen, as well as to the universe around us and those other divine beings that inhabit it with us" (p.9). We

also have music for social control that is used to regulate good moral values and conduct in our society. Onyeji (2016) opines that:

Music in Africa is a certified agent valued for its role in the maintenance of social and political order. It is also valued as the last resort for tackling difficult social situations in a community. Its value as a policing agent in African societies finds great usage when addressing the high and mighty in society...When dialogue has failed to bring solution to a social situation, music becomes the last resort (p.23).

We can hear such music from the caretakers of the cultural legacy at the king's palace, and it can play philosophical roles through the creative use of proverbs and riddles. It can also be used for rebellious, scandalous, and irreverent protests, depending on the context. Music may be used for educational purposes to incorporate instructional aids. It may be used as a work song, a cradle song, a children's song, or a women's song.

Music may serve as a conduit or vehicle for humans to travel from one psychological state to another, from the ordinary to the spiritual, or from one social level to the next. Music in performance has a power that people are only considered to be able to manage in part, and its usage is frequently restricted to specialists. According to Black (1976) [5], even in societies where everyone is believed to have the potential for musical competency and is expected to perform, music, ritual, and ceremonial specialists still exist.

The list of music's significance and importance in society is vast, and it could go on and on. Music is thought to have a secret potential to treat various illnesses, such as stress, when played appropriately or efficaciously. It has the power to alter emotions, to instil in us the courage to oppose or resist various social systems, and to affect bodily and psychological changes.

Also, the mass media play a great role in educating the populace, and they contribute immensely to the growth and development of education in all education strata since they disseminate education-related messages to members of the society through mass-mediated instruments. Gitlin (as cited in Guanah, 2015) [14] states that:

people find themselves relying on the media for concepts, for images of their heroes, for guiding information, for emotional changes, for a recognition of public values, for symbols in general, even for language. Of all the institution of daily life, the media specialise in orchestrating everyday consciousness – by virtue of their pervasiveness, their accessibility, their centralised symbolic capacity. They name the world's parts; they certify reality as reality ...To put it simply the mass media have become core systems for the distribution of ideology (p. 13).

However, music is more belittled between both because mass communication in the selected schools have departments dedicated to its study, but music is mostly domiciled in the department of Performing Arts, Creative Arts, or Theatre Arts. The problem is that majority do not

know that music can perform the same functions of informing, entertaining, and educating the masses as the conventional media do, even though music is categorised as part of the 'traditional' media (Guanah, Anho & Dalung, 2020) [13].

Gender issues in music and media

The issue of gender in music differs from one society to another society, and it is influenced by the norms of each society. A society that does not pay much attention to music, will not see the need to develop a music system that can create wealth for the economy. Sax (2005) [26] describes American society as gender-blind because the educational establishment has erased any gender distinctions in the curriculum to provide equality for all (p. 234). In Africa, women encounter sex-role kind of musical restrictions, and they are not expected to be directly involved in certain musical performances like masquerade, cult music, Warrior lord's music, and other ritualistic performances. The reason is that women are seen as weaker vessels, and with that ideology, they are subjected to sex roles like welfare, hospitality, among other less stressful duties. These researchers would wish to also base this discussion on the work experience and interaction with students as music and journalism educators.

From observations, the problem of gender in higher education is quite different from what is realistically encountered in gender discourse, as regards music education in higher institutions. Starting from the viewpoint of societal ideologies about music education, it is quite different from one musical ecosystem to another. Those societies that are far from civilization do not value music education. Such societies do not have music theatres to train talents, concert halls where shows are done, arenas, among other facilities, to grow music tourism for wealth generation. In the absence of all these facilities, parents will not want their children to register for such a course in higher education, gender type notwithstanding. The reason is that the society they reside in has not yet provided platforms for wealth creation in music. The societal ideology starts from the angle of home training. Before a child is admitted to any school system, he/she must have spent up to a year at home receiving informal training both from parents and society. The child at that cradle stage has received fundamental tutorage to identify professional courses. Therefore, we can start by saying that, the discussion of gender issues in music in higher education is already a cultural plot in the brain of students. No musical activity is born out of the vacuum, it is a product of normal societal activities.

Sex plays a major role in gender relations to develop kinship systems which are leadership. From that point, court music developed as a result of kinship. In Africa generally, before now, kings were mostly warriors, and the music they listened to were war songs to put them into the mood to fight; they were mostly handled by men. Still, on the issue of sexual identity, the Bible recorded that God created man, and thereafter created woman out of man to assist him. God also gave the man headship of all living and non-living things. A world without music can never be imagined, therefore these researchers feel that music existed long before the arrival of the woman. We have come to inherit this system which must be acted out and reinforced in music. The separation of men and women into two gender categories has profound implications for musical thought

and behaviour. In some ways, societal policies also influence musical thought, behaviour and activities in our higher institutions.

On the other hand, mass communication graduates, are trained to work in the media industry, though some venture into other areas after graduation. The media play a significant role in the society because they keep everyone abreast of the goings-on in their immediate and far environments. The information the media give help individuals, organisations, and government in making decisions concerning sundry issues. In the bid to satisfy the information need of the society, there now exist dedicated Television and radio channels, with the print media too creating special columns and sections for their readers. The media houses use their evidence of credibility to attract more audiences in patronising their media.

3. Methodology

This study adopted the descriptive survey research method. The population of the study comprised the entire staff and students of Mass Communication and Music (Theatre Arts) of the University of Benin (UNIBEN), Benin City, Delta State University (DELSU), Abraka, and University of Africa (UAT), Toru-Orua. According to Ayakoroma (2020) [3], and data obtained from the departments of Music and Mass Communication of DELSU, UNIBEN's departments of Mass Communication and Theatre Arts (where Music is domiciled), and UAT's departments of Mass Communication and Theatre Arts (where Music is domiciled), the information from the schools were given thus:

Data collection, presentation and analysis

Table 1: Number of students in each selected school

School	Theatre Arts	Male	Female	Mass Comm.	Male	Female
UNIBEN	578	213	365	927	221	706
UAT	32	15	17	128	37	81
DELSU	Music 92	45	47	393	99	294
Total	702	273	429	1,448	357	1,081

Source: Field Survey, 2022

Table 1 shows that the three universities have more female (70.56) students studying Music (Theatre Arts) and Mass Communication than male (29.44%) students studying both

courses. This indicates that there are more female students studying both courses.

Table 2: Staff lists in each selected school

School	Theatre Arts/Music														
	No.	M	F	MA	FA	MN	FN	SMA	SFA	JMA	JFA	SMN	SFN	JMN	JFN
UNIBEN	45	20	25	14	7	6	18	14	7	0	0	5	18	1	0
UAT	14	11	3	9	2	2	1	6	0	3	2	2	1	0	0
DELSU	14	7	7	7	4	0	3	2	1	5	3	0	2	0	1
TOTAL	73	38	35	30	13	8	22	22	8	8	5	7	21	1	1

Source: Field Survey, 2022

Keys: No.: Number of staff; **M:** Male; **F:** Female; **MA:** Male Academic staff; **FA:** Female Academic staff; **MN:** Male Non-Academic staff; **FN:** Female Non-Academic staff; **SMA:** Senior Male Academic staff; **SFA:** Senior Female Academic staff; **JMA:** Junior Male Academic; **JFA:** Junior Female Academic **SMN:** Senior Male Non-Academic staff; **SFN:** Senior Female Non-Academic staff; **JMN:** Junior Male Non-Academic staff; **JFN:** Junior Female Non-Academic staff.

Analysis of data from table 2 shows that there are more male academic staff (69.77%) than female academic staff (30.23%) both at the senior (73.33%) and junior (61.54%) cadres. The data also revealed that there are more female non-academic staff at the senior (75%) level than the males (25%), and equal staff of male and female at the junior (50%) level. The implication is that the academic staff are predominately males while the non-academic staff are mostly females.

Table 3: Staff lists in each selected school

School	Mass Communication														
	No.	M	F	MA	FA	MN	FN	SMA	SFA	JMA	JFA	SMN	SFN	JMN	JFN
UNIBEN	38	29	9	15	5	10	8	6	1	9	4	8	6	2	2
UAT	16	12	4	10	1	2	3	7	0	3	1	2	3	0	0
DELSU	26	15	11	10	6	5	5	6	1	4	5	3	1	2	4
TOTAL	80	56	24	35	12	17	16	19	2	16	10	13	10	4	6

Source: Field Survey, 2022

Keys: No.: Number of staff; **M:** Male; **F:** Female; **MA:** Male Academic staff; **FA:** Female Academic staff; **MN:** Male Non-Academic staff; **FN:** Female Non-Academic staff; **SMA:** Senior Male Academic staff; **SFA:** Senior Female Academic staff; **JMA:** Junior Male Academic; **JFA:** Junior Female Academic **SMN:** Senior Male Non-Academic staff; **SFN:** Senior Female Non-Academic staff;

JMN: Junior Male Non-Academic staff; **JFN:** Junior Female Non-Academic staff.

Data from table 3 show that there are more male academic staff (74.47%) than female academic staff (25.53%) both at the senior (92.29%) and junior (61.54%) cadres. The data also revealed that there are more male non-academic staff at the senior (56.52%) level and more female non-academic

staff at the junior (60%) level. This implies that the academic staff are majorly males while the non-academic staff are mostly females.

4. Discussion of findings

The first finding of this study revealed that there are generally more female students (70.56%) than male (29.44%) students while there are more male staff (67.54%) than female staff in the departments of mass communication and music (Theatre Arts) in the selected universities.

This finding is in line with the World Economic Forum (2021) ^[31] report that the gender gaps in educational attainment are nearly closed. The report shows that in Educational Attainment, 95% of this gender gap has been closed globally, with 37 countries already at parity; though the 'last mile' of progress is proceeding slowly. The index estimates that on its current trajectory, it will take another 14.2 years to completely close this gap.

This study also ascertained that the universities have more male academic staff than female academic staff while there are more female non-academic staff than male non-academic staff. There is pragmatic proof of the abysmally stumpy numbers of women in the academe. What this portends is that lesser number of music and mass communication female graduates are into academics, or in the field of practice in life after campus.

This finding is consistent with the fact that it is not only in the fields of music and mass communication that such anomaly exists. For instance, Strickland (2021) ^[28] notes that also in the field of Artificial Intelligence (AI), the workforce "remains predominantly male and lacking in diversity [...]" data from the Computer Research Association's annual survey, shows that women make up only about 20 percent of graduates from AI-related PhD programmes in North America" (p.2). A lot of reasons may account for why less number of women take into academics; they may include family and 'home front' involvements, culture and tradition, lack of interest, tasking and demanding nature of lecturing job, and many more.

The third finding of this study showed that there are more senior male lecturers (academic staff) than senior female lecturers (academic staff). This outcome is not so encouraging, especially now that some females have taken it upon themselves to venture into this area that tends to be seen as exclusive to men. This finding tallies with the World Economic Forum's (WEF) Global Gender Gap Report 2021 that the Covid-19 pandemic greatly created a reversal of one to two years of progress across multiple industries in bridging the gender gap between men and women. It observed that while industries such as software and IT services, financial services, health and healthcare, and manufacturing continue to close gender gaps in senior management roles, industries with higher participation of women – such as consumer goods, non-profits, and media and communication – have seen a reduced share of women in overall roles. The report points out that there were fewer women hired into senior management and leadership positions in 2020 (Chaturvedi & Suh 2021) ^[6].

This third finding also signposts that there are more senior female non-academic staff than senior male non-academic staff. It indicates that the scale of promotion of non-academic staff is different from that of the academic staff of universities; that of the former tends to be faster. It also confirms that in corporate governance literature, the

difference between gender is widely documented, particularly concerning managerial style, decision making and communication process (Ittonen, Miettinen & Vähämaa, 2011) ^[15].

This shows that higher institutions have a culture of empowerment whereby everyone is allowed to be part of the development process. They need to maintain multi-stakeholder teams when they are thinking about policies, and this must include women. Women have a lot to offer when it comes to a variety of expertise and disciplines to add to the growth and development of any society. They should be given a fair and equitable opportunity to participate in every management and project discussion.

According to Eseoghene and Oliver (2020) ^[9], women specialise in different tasks as a result of the requirements of nature. Specifically, it has been argued that women are meticulous, risk-averse, skilled in accounting and finance and good decision-makers. Women are needed in management positions because they have a lot to contribute. For instance, giving reasons why more women are needed in technology, Leader's Speak (as cited in TechGig, 2021) ^[29] observes that the scenario is slowly changing in a place like India where in 2019, women held only 8% of management roles, 9% of business management roles, and were only 2% of CEOs, but today, women hold 34% of the IT workforce.

Eseoghene and Oliver (2020) ^[9] affirm that in recent times, opportunities for women in Nigeria are increasing as globalisation continues to shape the perception of people to the role of women in business. This same phenomenal change can take place in the fields of music and mass communication (media) in Nigeria, both in academia and in the industry.

5. Conclusion

Music and the mass media are essential parts of the society today because of their enviable roles in making life easier and more remarkable for citizens, and due to their capability to enhance the socio-economic development of Nigeria (Guanah, 2021) ^[12]. Women, being conscious builders and dedicated managers of anything committed into their hands, should be encouraged, not only to study music and mass communication, but also to do everything to practice their noble professions after graduation from school.

From the findings of this study, it can, therefore, be boldly declared that studentship of mass communication and music cum theatre arts are dominated by females while the practice of these professions is dominated by the menfolk. Women should change this narrative. There are no limitations to what women can achieve, for they possess a great capacity to turn things around hence, they should not relent in pushing to accomplish their goals in life. They should attain academic accolades and practice their professions.

6. Recommendations

1. The girl-child should be encouraged to pursue education to higher levels, beyond primary and secondary schools.
2. More women should aspire to venture into academia where they can inspire and mentor more females to emulate them.
3. Females in the academe should be given their rightful places, as per promotion, and in the occupation of offices in the high echelon.

7. References

- Abraham J. Despite getting me musical instrument, voice coach, dad disowned me for choosing music as career-Panam Percy Paul, 2022. Retrieved from: <https://punchng.com/despite-getting-me-musical-instrument-voice-coach-dad-disowned-me-for-choosing-music-as-career-panam-percy-paul/>.
- Adelakun A, Otaki O. Transparency and accountability: The role of the educational system. In O. Obafemi & B. Ayakoroma (Eds) Culture, leadership and accountability in Nigeria. Lagos: Kraft Books Limited, 2013, 56-65.
- Ayakoroma BF. Survey on theatre arts students in Nigerian universities: 2020/2021 Academic Session. Being an Annexure to a submission: Repositioning University of Africa Toru-Orua (UAT) for Improved Visibility, 2020.
- Bernburg GJ. Anomie theory, 2019. Retrieved from: <https://oxfordre.com/criminology/view/10.1093/acrefore/9780190264079.001.0001/acrefore-9780190264079-e-244>.
- Black DJ. The behaviour of law. New York: Academic Press, 1976.
- Chaturvedi G, Suh M. How to hardwire gender parity in COVID-19 recovery efforts women in the workplace gender parity closing the gender gap accelerators jobs reset summit, 2021. Retrieved from: https://www.weforum.org/agenda/2021/05/4-key-areas-to-hardwire-gender-parity-in-covid-19-recovery-efforts-gender-gap-accelerators-jobs-reset-summit-2021/?utm_source=sfmc&utm_medium=email&utm_campaign=2764284_Agenda_weekly-31December2021&utm_term=&emailType=Agenda%20Weekly.
- Cozby PC. Methods in behavioral research (8th Ed.). New York: McGraw-Hill, 2004.
- El-Rufai N. Why ASUU is on strike, 2013. Retrieved from: <https://m.facebook.com/nasirelrufai/posts/10153310339445128>.
- Eseoghene O, Oliver JO. Does Board Gender Diversity and Board Diligence affect the Audit Quality of Select Companies of the Nigerian Stock Exchange? SAU Journal of Management and Social Sciences. 2020; 5(2):171-178.
- Feld S. Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression. Philadelphia: University of Pennsylvania Press, 1982.
- Gambeka JE, Dunkrah LB, Zamfara IM. Women Empowerment: A Strategy for Sustainable Development in Nigeria. SAU Journal of Management and Social Sciences. 2019; 4(1-2):215-222.
- Guanah JS. Relevance of the Creative Industry and the Media to the Socio-Economic Development of Nigeria. Nigerian Theatre Journal. 2021; 21(1):16-32. Available at: <http://sonta.org/index.php/journals/>.
- Guanah JS, Anho EJ, Dalung R. Communication components in a dance performance: Analysis of Ema Royal Dance of Ughelli Kingdom in Delta State, Nigeria. West Africa Journal of Arts and Social Sciences, WAJASS. 2020; 1(1):125-140.
- Guanah JS. Synergy between Education and the Media in Nigeria: Analysis of Newspapers' Representations of Education Issues. Unpublished M.Ed. Seminar Paper Submitted to the School of Postgraduate Studies, Chukwuemeka Odumegwu Ojukwu University, Igbariam Campus, Nigeria, 2015.
- Ittonen K, Miettinen J, Vähämaa S. Does female representation on audit committees affect audit fees? Quarterly Journal of Finance and Accounting. 2011; 2:1-32.
- Koskoff E. A feminist Ethnomusicology writing on Music and Gender. Chicago: University of Illinois Press, 2014.
- Kwakpovwe CE. The bullet that became her ballet shoes. In C. E. Kwakpovwe (Ed) Our daily manna. 2013; 13(10, 11, 12):33.
- Merton RK. Social theory and social structure. New York: Free Press, 1975.
- Merton RK. Social Structure and Anomie. American Sociological Review. 1938; 3(5):672-682.
- Nebo C. Prof. Nebo calls for reform in education sector. Ansu News, 2014, p23.
- Operanews. Sonny Okosun's father passes on, 2022. Retrieved from: http://opr.news/6e7417fe220205en_ng?link=1&client=news.
- Osundare N. Nigeria's illiteracy today is highest ever. Saturday Vanguard, 2009, p37.
- Ortner SB, Whitehead H. The Cultural Construction of Gender and Sexuality. Cambridge. Cambridge University Press, 1981.
- Price S. Sexism and the Construction of Reality: An Afro-American Example. American Ethnologist Newsletter. 1983; 10:460-476.
- Rosaldo MZ, Lamphere L, eds. Woman, Culture, and Society. Stanford-California: Stanford University Press, 1974.
- Sax L. Why gender matters: What parents and teachers need to know about the emerging Science of Sex differences. New York: Doubleday, 2005.
- Siegel LJ. Social Structure Theories. Criminology, Seventh Edition, 2000, 184-219. Retrieved from: <https://www.ojp.gov/ncjrs/virtual-library/abstracts/social-structure-theories-criminology-seventh-edition-p-184-219>.
- Strickland E. 15 Graphs You Need to See to Understand AI in 2021, 2021. Retrieved from <https://spectrum.ieee.org/tech-talk/artificial-intelligence/machine-learning/the-state-of-ai-in-15-graphs>.
- TechGig. Applied machine learning's major challenges in the contemporary IT domain, 2021. Retrieved from: <https://content.techgig.com/applied-machine-learning-major-challenges-in-the-contemporary-it-domain/articleshow/82211809.cms>.
- Wickert CV. Theories of crime, 2019. Retrieved from: https://soztheo.de/theories-of-crime/anomie-strain-theories/anomie-theory-merton/?lang=en#main_proponent.
- World Economic Forum. Global Gender Gap Report 2021, 2021. Retrieved from: https://www.weforum.org/reports/ab6795a1-960c-42b2-b3d5-587eccda6023/digest?utm_source=sfmc&utm_medium=email&utm_campaign=2764284_Agenda_weekly-31December2021&utm_term=&emailType=Agenda%20Weekly.