EXPLORING THE RELATIONSHIP BETWEEN GENDER AND LEADERSHIP ROLES IN THE NIGERIA MUSIC INDUSTRY

ADETUNJI TAIWO ADESOJI[*]
Department of Creative Arts
University of Lagos, Akoka, Lagos
yemi_taiwo2003@yahoo.co.uk

Abstract

For better decision-making, innovation, and creativity to thrive in the Nigerian music industry, gender diversity is important. The music industry in Nigeria has diverse talents. This study investigates the relationship between gender diversity and leadership roles in the Nigerian music industry. Specifically, it investigated the current level of gender diversity in key leadership positions within the music industry and identified the barriers affecting women in pursuing leadership roles in this industry. It adopted a mixed method approach, thereby employing both the quantitative and qualitative methods. While qualitative data extracted from the Performing Musician Association of Nigeria (PMAN) official websites, peer-reviewed journal articles, and publications by Musical Associations in Nigeria were used for the purpose of this study, quantitative data from a questionnaire survey was obtained from a total of 47 respondents. From both methods, the data analysis revealed a gender imbalance at the key level of leadership positions within PMAN, with only the male gender occupying the key positions. Quantitatively, the majority of the respondents associated failure to advance in leadership pursuits with a lack of gender diversity, societal expectations, and several other gender stereotypes in the music industry. Two major factors were found to constitute barriers to women in leadership positions: cultural norms and social expectations. In essence, it is therefore, recommended that gender diversity and equality be prioritised for the growth and success of the Nigerian music industry.

Keywords: Barriers to women, Cultural norms, Gender equality, Gender stereotypes, Gender imbalance

[*] A PhD. Student in University of Lagos

1   Introduction

From the past to the present, music has been an integral component of human culture. It is central to human life and a potent tool for shaping our society. The cultural difference from region to region makes music from each nation unique. Music preserves the social and cultural heritage of many communities. In addition to its traditional value, it serves various functions such as entertainment, communication, thought, social change, ritualistic enactment, and symbolic representation (Babátúndé & Oladipo, 2018). The music industry is contextualised as a functional component of the culture and entertainment sectors (Negus, 1991). According to Adedeji (2016), the music industry is responsible for producing, commercialising, and consuming music across a wide array of formats, encompassing physical, digital, live, and various other multimedia expressions. The music industry involves different interconnected groups involved in music production and distribution, collaborating to generate revenue from music (Ojukwu et al., 2016). In addition, Wikstrom (2009) described the music industry as a sector involving producing musical content and personalities that can be circulated via diverse multimedia platforms. He further explained that the industry rests on creativity, dissemination, and consumption paradigms for effective operation.

Over the past years, Nigeria's vibrant popular music scene has received international recognition, and accolades for showcasing the nation's cultural diversity and artistic talent. With the largest population and rich cultural heritage in Africa, Nigeria is positioning itself as a major force in the music and creativity landscape on the continent. The country is regarded as the musical heartbeat of Africa (Servant, 2003). The music industry's success has been demonstrated by Burna Boy and Wiskid, the dual received 2021 Grammy Awards. In addition, Femi Kuti received the KORA Music Award in 1999, and he has been nominated three times for Grammy Award nominations. P-Square replicated this achievement at the 2010 KORA Music Awards, while 2 Face Idibia was recognised as the best-selling African artist at the 2008 World Music Awards and was named BET African Artist of the Year in 2011 (Adedeji, 2016). Other notable female artists, such as Tiwa Savage, Yemi Alade, Simi, Omawumi, Niniola, and Teni, have also been acclaimed, contributing to the accolades garnered by the Nigerian music industry. Moreover, the industry has witnessed tremendous international collaborations in recent years, teaming up with prominent Western artists

such as Joe, R. Kelly, Beyoncé, 50 Cent, Jay-Z, Wyclef Jean, Kirk Franklin, and Rick Ross.

Besides the expression and promotion of cultural heritage and international recognition, Nigeria's music industry is also an important driver of the economy, contributing to the growth of GDP and providing a source of livelihood for artists, managers, producers, and other related workers in the industry. According to data provided by PricewaterhouseCoopers, the Nigerian music industry's total revenue reached US$44 million in 2017, showing an increase from US$32 million in 2012. The industry is projected to experience a growth rate of 0.9%, with estimated revenue expected to reach US$73 million by the year 2021 (PricewaterhouseCoopers, 2017). In the years 2015, 2016, 2017, 2018, and 2019, the revenue generated from physical music sales in Nigeria amounted to US$7.1 million, US$6.3 million, US$4.0 million, US$2.9 million, and US$2.2 million, respectively (PricewaterhouseCoopers, 2019). In a report published in 2021, it was discovered that by 2023, revenues amassed from the music industry were predicted to be around US$44 million (Statista, 2021).

From all these scholarly contributions about the music industry, it can be deduced that the music industry is a multifaceted business niche that requires innovative and creative contributions from all forms of gender to operate effectively as a profit-making venture shaping cultural and entertainment landscapes. Gender diversity in leadership has been demonstrated as an important factor with various implications for the overall uniqueness and competitiveness of many organisations. Research conducted by various scholars shows the positive impact of gender diversity on innovation, creativity, and economic growth (Van, 2020; Day et al., 2019). Moreover, it has been established that gender diversity significantly affects collective intelligence, and shapes organisational outcomes (Xie et al., 2020; Nielsen et al., 2017). Conversely, organisations lacking representation of non-dominant genders experience limitations in their capacity for innovation (Hofstra et al., 2020). The presence of high gender diversity within the leadership team of an organisation has been associated with increased strategic change and improved decision-making processes (Wu et al., 2022).

Innovation and creativity are crucial drivers of competitiveness and growth for businesses in today's dynamic marketplaces. Research consistently indicates that diverse teams, including individuals with different gender identities, bring different perspectives, ideas, experiences, and views to problem-solving. This diversity fosters a climate of open-mindedness and idea generation, stimulating a rich pool of innovative solutions (Van, 2020). When people of diverse gender identities collaborate, their unique viewpoints

combine to create a collective intelligence that surpasses the cognitive abilities of a single gender identity (Love et al., 2022). Studies show that gender-diverse companies have a competitive advantage, and better adaptability to changing market conditions (Garanina & Muravyev, 2021; Zhang, 2020).

Scholars have consistently documented the slow progress of women in securing top leadership positions on corporate boards (Field, Souther & Yore, 2020; Haraldsson & Wängnerud, 2019; Offerman & Foley, 2020). Despite the evident benefits of gender diversity, organisations with low representation of non-dominant genders face challenges in unleashing their full innovative potential (Hofstra et al., 2020). Organisations with gender-inclusive leadership can effectively address the needs and preferences of a broader customer base, resulting in increased market share and profitability (Nielsen et al., 2017). According to Devenish (2020), gender diversity in the music industry enhances creativity and innovation. In spite of the significance of gender diversity and efforts made in recent decades to attain equal opportunities for both men and women,

Previous studies have explained gender imbalance in a broader context and the involvement of female artists in Nigeria's music industry. However, there remains insufficient research examining the relationship between gender and leadership roles in the Nigerian music industry. Investigating the factors affecting the representation of genders, especially among female stakeholders in the industry, could provide relevant information to promote gender diversity in Nigeria's music industry. Some of the specific objectives of this paper are to investigate the current level of gender diversity in key leadership positions within the music industry and, secondly, to identify barriers affecting women in pursuing leadership roles in this industry.

2   Literature review

2.1   Gender and Leadership Positions

Gender is a social construct, and it is generally defined by cultural, and social norms and traditions rather than by biology (Handwerker, 1993). It is a complex concept driven by social, and psychological factors. In many societies, the gender factor is given much consideration when assigning leadership roles (Battaglia et al., 2020). Gender representation in different leadership positions is a subject of debate globally. This division serves as a fundamental element of patriarchy, a social system that utilises the inherent

differences between males and females to assign distinct roles, rights, and obligations to each gender. In the early 19th century, leadership qualities were considered inherent traits possessed by certain individuals, and this assumption was referred to as "The Great Man Theory" of leadership (Carlyle, 1841/2013). This perspective has had profound consequences for the representation of genders in leadership roles, encompassing not only broader society but also specific sectors such as the music industry. In the music industry, gender representation and stereotypes have been historically significant and subject to ongoing debate (Baker et al., 2020; Cobb & Horeck, 2018; Meier, 2008).

Many previous studies have established that women face exclusion from social gatherings, which is an important element of power in any organisation (Al A'ali & Alazali, 2018; Kosar et al., 2014). Due to societal perspectives on gender, there are disparities between men and women in the music industry. Only men are permitted to occupy the key leadership positions in this industry, although the involvement of women in the 17th century was seen as important in the development of Baroque and classical music. Moreover, in the 18th century, women were involved in music making but not allowed to take prominent roles or positions of authority (Blainey, 2011; Phipps, 1980). They were often restricted or limited to performing in confined settings such as concerts for family and friends' gatherings (Tabak, 2023; Pendle, 1991). Women have historically been linked to roles centred on childbearing and caring for the family. In the early 19th century, the Romanticism movement granted liberty to females and encouraged them to pursue musical education, playing a key role in giving some degree of social acceptance to women in society (Stocco, 2018). During the 20th century, there was a slight increase in the number of women entering the music industry, with punk rock becoming a key genre for them (Bayton, 1998). Their involvement in the music scene during this period started with a series of activities and practices, such as the formation of musical genres and groups that make their gender more visible in the field. At this time, the females in the industry tend to venture into man-dominated genres, and by the beginning of the early 21st century, female producers and singers surfaced and took important leads in musical bands.

2.2   Gap in Literature

In spite of this progress, there are still many issues emanating from gender inequality and discrimination in this industry (Tabak, 2023; Perry, 2021). Women are an integral part of music-making in Africa, especially in Nigeria, where give a fair chance to be dancers and entertainers in the village. Although different research has revealed that there are more females going for music education and training, at the professional level and leadership positions is more dominated by men (Soler, 2020; Caust, 2018; Scharff, 2017). Despite a series of works and information available on female involvement in the music industry, there is no sufficient data and information on how gender has shaped leadership positions in the music industry. The research paper will focus on the relationship between gender and leadership in the Nigerian music industry.

2.3 Theoretical Framework
2.3.1 Social role theory

The research is built on the assumption of the social role theory. The theory provides scholarly hints about the surrounding issues of gender inequality in society, and these will guide the scope of the research. Social role theory is built on the psychological belief that it influences the norms and expectations of society about the development of gender differences and similarities in social behaviour (Eagly, 2016). A role can be described as a collection of anticipated behaviours linked to a specific social position within a particular context (Biddle, 1979; Staines, 1986). According to social role theory, individuals' views of social groups in various societies are shaped by their engagement and experiences with members of these groups in their core social roles. The formation of beliefs about a particular group of people is based on the roles they perform daily in society compared to their representation in the whole population (Eagly, 1987). In psychology, this theory is well known as Gender theory.

In society, men are tagged with the expectation to provide for the family and take up everyday jobs to make ends meet, and they are often involved in activities that require physical strength, quick decision-making, and leadership tasks. In contrast, women are believed to be primarily

homemakers and caretakers of the family, and they are often given caretaking positions at work. Subsequently, gender roles in society are reflected in the labour world, influencing how tasks are assigned to each gender. These tasks are shared and accepted expectations about the behaviour of what is seen as fit for men and women. This perspective is also supported by expectation-state theorists (Ridgeway, 2011), who propose that these expectations arise from everyday observations of the actions performed by individuals of different genders. When people observe men and women engaging in different types of activities, they tend to infer specific psychological traits that align with those engagements. However, it is important not to make assumptions based on general beliefs but rather on what individuals can achieve as humans.

3   Methodology

The study adopted a quantitative and qualitative method in line with the interpretivist philosophy. This is because it enables the study to engage in an in-depth exploration of subjective experiences and interpretive understanding (Saunders, 2019). Specifically, secondary data was used since it is efficient and cost-effective, while primary data was used in addition to secondary data since it allowed for more reliability and accuracy in the acquired data. Furthermore, secondary data cover a wide range of time periods and sources, allowing for a comprehensive analysis and comparison of different aspects of the topic. On the other hand, employing primary data in this study allows for the corroboration of the findings obtained from secondary data.

Data was gathered from diverse sources concerning the study's aim. The data source includes questionnaires, the Performing Musicians Employers' Association of Nigeria's (PMAN) official websites, publications from musical organisations, and peer-reviewed journals. The search databases for the journals are Google Scholar, Music in Africa Online publication, and Scopus. The search key terms are as follows: music association in Nigeria; barriers to women's leadership in the Nigerian music industry; gender and music in Nigeria. The inclusion and exclusion criteria are stated below:

Table 1: Inclusion and exclusion criteria

Inclusion Criteria	Exclusion Criteria
Published in peer-reviewed academic journals, Music in Africa Online publication, and PMAN website	Unverifiable publications
Published not earlier than 10 years from the time of this study (2013 and beyond)	Published earlier than 2013
Articles written in English	Articles written in other languages aside from English
Focused on Nigeria	Focused on other countries other than Nigeria
Relevant to the objectives of the study	Not relevant to the objectives of the study
Quantitative, qualitative, mixed-method or secondary studies	Studies lacking reliable data

For the analysis of the extracted data, content and thematic analysis were selected as appropriate methods for identifying significant themes in the qualitative data (Srivastava & Thomson, 2009). Extracted data from chosen articles is grouped into themes for in-depth analysis and evaluation, facilitating a comprehensive understanding of the research phenomenon. Lastly, only publicly available studies from reputable databases were selected for this study. Since it involved reviewing existing literature, informed consent was not required. However, proper citation and avoidance of plagiarism ensured academic integrity, and all data and information used were obtained legally and ethically.

Table 2: Demographic Information of Survey Respondents

Demographics	Parameters	Frequency
Gender	Male	22 (46.80%)
	Female	25 (53.19%)
Age	21-30	8 (17.02%)
	31-40	16 (34.04%)
	41-50	17 (36.17%)
	51-60	6 (12.77%)

This section shows the demographic details of the respondents (n = 47) in terms of gender and age, most of whom work in the education sector, while a few are in the music industry as instructors, and fewer were office workers. The disparity between the male and female respondents was not high, but the female population was higher by 1.1%. The age group 41–50 had the highest frequency of respondents at approximately 36%, followed closely by the 31–40 age-group at approximately 34%. The number of respondents aged 51–60 was the smallest of the groups, at approximately 13%.

4 Data Analysis

As of 2021, the music industry in Nigeria holds the second position in Africa and enjoys a flourishing music scene that is steadily gaining popularity on a global scale (Madichie, 2022; Okeeguale, 2022; Ofochebe, 2020). Economically, the Nigerian music industry wields significant power, contributing over $2 billion in annual revenue, positioning it as one of the world's largest music markets. This thriving sector supports a vast network of more than 500 music producers, over 1000 record labels, and more than 50 radio stations currently active in the country. These impressive statistics reflect the industry's substantial scale and breadth, with strong indications of

further growth and influence in the future (Madichie, 2022; Okeeguale, 2022; Ofochebe, 2020).

Despite this notable growth in the music industry, gender representation in strategic leadership positions is still skewed towards the male gender (Olusoji, 2014; Onanuga, 2017; Dunu and Ugbo, 2015). Specifically, the objectives below will shed further light on this critical issue.

4.1   Research Objective 1: To Investigate the Current Level of Gender Diversity in Key Leadership Positions within the Music Industry

To investigate the objective mentioned above, this study has adopted the Performing Musicians Employers' Association of Nigeria (PMAN) as its unit of analysis. This is because the PMAN serves as the exclusive and official representative organisation for all musicians in Nigeria. It is legally established and operates under the recognition and authority of the Government Unions Act, which empowers PMAN to oversee and govern the music profession within the country.

Moreover, according to data and information extracted from the PMAN website, there are no female executives out of the six-member team of the executive board. This implies that 100% of the leadership positions within the association are occupied by males and there is no representation (0%) for females (PMAN, 2023), despite the fact that there are 1500 members of which up to 40% are female (PMAN, 2023).

With respect to the submission above, the present study further found varied responses from the surveyed respondents in relation to the belief that fewer females than males existed in the music industry. Additionally, while key leadership positions in the music industry were confirmed to be almost bereft of females, the survey shows that the degree of this occurrence is also quite moderate rather than low.
Consequently, this clearly shows that gender diversity is low, if not non-existent in this key organisation that shapes the Nigerian music industry and is pivotal to its existence. Moreover, this leadership representation is skewed favourably towards the male gender, leaving the female gender

behind. This reality is only a representation of what is obtainable in Nigeria as a whole. According to Eke (2022), the current status of women's political participation in Nigeria reveals a national average of 6.7% in both elective and appointive positions, which falls significantly below the recommended 35% affirmative action envisioned by the National Gender Policy (NGP). These figures indicate that there is a considerable gap between the existing reality and the envisioned target of gender parity in the political and even musical spheres of the nation.

Table 3: Survey Data on Gender Diversity in Key Leadership positions within the Music Industry

	Parameters	Frequency
Current level of gender diversity in organisation	Very Low	2 (4.26%)
	Low	14 (29.79%)
	Moderate	18 (38.30%)
	High	12 (25.53%)
	Very High	1 (2.13%)
Current level of gender diversity in leadership positions in organisation	Very Low	5 (10.64%)
	Low	13 (27.66%)
	Moderate	20 (42.55%)
	High	8 (17.02%)
	Very High	1 (2.13%)

This section deals with the level of gender diversity in the music industry generally and specifically in leadership roles. The respondents (approximately 38%) are mostly inclined to believe that the level of gender diversity in the industry is moderate, but approximately 30% describe it as low, while approximately 26% believe it is high. In the case of gender diversity in leadership roles in the music industry, approximately 43% of the respondents believe it is at a moderate level, followed by approximately 28% of those who opine that it is still low, and only 17% of them reckon it is high.

4.2   Research Objective 2: To Identify Barriers Affecting Women in Pursuing Leadership Roles in the Music Industry

The analysis shows that there are several factors impeding women from pursuing leadership roles in the Nigerian music industry. Some of these factors are discussed in the sub-themes below.

Sub-theme One: Cultural Norms and Societal Expectations

In the Nigerian music industry, one of the major themes occurring in the data examined is that cultural norms and societal expectations often act as significant barriers for women aspiring to take on leadership roles. In this present study, however, it was discovered that majority of the respondents perceived these barriers to be of little or no effect on women's leadership aspirations. As such, it appears many are probably conditioned to these barriers or simply overlook the impact these norms have on the leadership aspirations of women in the music industry. For instance, past literature shows that these norms place undue pressure on female artists, emphasising the prioritisation of marriage and family over their music careers, thereby limiting their potential for advancement and success (Ajiboye, 2017). According to Nyaga (2018) and Ojoawo (2019) traditional gender roles and cultural expectations continue to influence the way women are perceived in the Nigerian music industry. Women are often burdened with the expectation of fulfilling domestic responsibilities, which can result in limited time and resources to invest in their professional pursuits. This is evident in the current study which further demonstrates the adverse effect motherhood has on the leadership aspirational journey of women. In fact, of the total respondents surveyed, an approximate sum of about 64% alluded to motherhood as a critical factor impeding women in the music industry from attaining leadership goals.

Moreover, the African Women in Music Leadership Collective (2023) has highlighted that cultural norms perpetuate gender stereotypes, portraying women primarily as singers or dancers rather than as producers, executives, or decision-makers in the music industry. In relation to this submission, approximately 50% highly affirmed that this trend exists in this context, thus contributing to the exclusion of women from more executive positions as

opposed to singers or dancers. As a result of these stereotypes, therefore, women are hindered from accessing leadership opportunities, as they are often confined to specific roles deemed more socially acceptable.

Sub-Theme Two: Motherhood and Relationship Commitment

In the dynamic landscape of the Nigerian music industry, another major recurring subtheme identified as a barrier for women is motherhood and relationship commitment, which have led to a slowdown and hindered their progress into leadership roles (Ireoluwa, 2023; Ajiboye, 2017). Despite the majority of respondents viewing motherhood as a negative factor impacting women's leadership aspirations, this study indicates that some consider the social expectation of motherhood to be less impactful or even regressing in the context of advancing women in their leadership journey. However, Jonathan and Zain (2022) revealed that balancing the demands of parenthood with professional aspirations can be daunting and make it challenging for women to focus on career advancement and take on leadership roles. In contrast to the limited data suggesting that motherhood negatively impacts women in the music industry, Ajiboye (2017) highlighted that cultural norms may pressure women to prioritise family commitments over their careers. Consequently, female artists might face difficult choices when pursuing leadership positions, as these roles may require greater time and dedication.

Furthermore, the absence of comprehensive support systems and family-friendly policies within the music industry exacerbates the difficulties faced by women with familial responsibilities. Without adequate support, women may find it challenging to balance their personal and professional lives, making it harder to achieve leadership positions (Jonathan & Zain, 2022).

Table 4: Survey Data on Barriers affecting Women in Pursuing Leadership Roles in the Music Industry

	Parameters	Frequency
Observed barriers preventing women from pursuing leadership roles?	Yes	26 (55.32%)
	No	21 (44.68%)
Impact of gender roles or societal expectations on women's pursuit of leadership positions in the music industry	Very Low	5 (10.64%)
	Low	12 (25.53%)
	Moderate	20 (42.55%)
	High	9 (19.15%)
	Very High	1 (2.13%)
Stereotyping of women as singers/dancers and not executives in the music industry	Very Low	1 (2.13%)
	Low	10 (21.28%)
	Moderate	12 (25.53%)
	High	14 (29.79%)
	Very High	10 (21.28%)
Availability of policies in support of gender diversity in leadership positions within the music industry	Very Low	8 (17.02%)
	Low	16 (34.04%)
	Moderate	18 (38.30%)
	High	5 (10.64%)
	Very High	0
To what degree has commitment to motherhood negatively affected leadership aspiration amongst women in the music industry?	Very Low	2 (4.26%)
	Low	3 (6.38%)
	Moderate	12 (25.53%)
	High	16 (34.04%)
	Very High	14 (29.79%)

This section examines the respondent's view on the barriers affecting women in pursuing leadership roles in the industry, although approximately 45% of them are unaware of any such barriers. An approximate 43% describe the impact of societal expectations and gender roles on women's pursuit of leadership roles in the industry as moderate, followed by approximately 26% who describe such impacts as low. Marriage and motherhood were the leading reasons given for this effect. 34% reckon the negative impact of

commitment to motherhood on leadership aspirations to be high, followed by approximately 30% who rate it to be very high, and about 26% rate it as moderate. A high rating of women stereotyped as only singers and dancers in the industry led this inquiry at approximately 30%, followed by an approximate 26% rating at moderate. 21% of respondents each rate this stereotyping as low or very high. An approximate 38% of the respondents describe a moderate availability of policies supporting gender diversity in leadership positions in the industry, followed by 34% of those who rate it as low, and 17% describe the availability of such policies as still very low.

5   Discussions of findings

The data retrieved from the PMAN webpage indicate that there was no female representation in the leadership position in the association, which aligns with the study carried out by Samuel (2020) and Iloh (2018), indicating that the majority of the key leadership roles are occupied by men. This finding is in alignment with the present study, which also discovered the non-existence or very little existence of women in key leadership positions in this sector. The underrepresentation of females within the Nigerian music industry was also indicated in the present study, indicating that women were in the minority in the music industry and also in key leadership positions within this industry. In view of this, these findings have several implications. With this kind of gender representation, there will be limited diversity of experience and perspective when making a decision, which can impact creativity and innovation within the industry. In addition, aspiring female artists might be easily discouraged due to a lack of role models within the industry. Consequently, the presence of gender disparities in the music industry or the lack of gender diversity invariably suggests a decline in the right amount of mentoring and sponsorship.

The findings of the second research objective provide a better understanding of the barriers facing females in pursuing leadership roles in the Nigerian music industry. The analysis of the information reveals different contributing factors to gender inequality. Factors contributing to the underrepresentation of women in leadership positions are attributed to cultural and societal norms. Society often expects females to prioritise

marriage and family over their careers. The cultural bias might lead to the view that women's primary purpose is in the domestic space rather than in places of power and influence. This result is closely related to the concept of social role theory, which holds that society tends to follow the roles and behaviours that are generally prescribed based on their gender (Eagly, 2016).

Personal factors such as pregnancy and commitment to relationships slow them down in taking up leadership positions, and this result aligns with previous studies related to challenges faced by a woman in a leadership position in achieving a balanced work-life balance (Abalkhail, 2017; Roebuck et al., 2013). Furthermore, it is observed that the male-dominant nature of the industry creates a challenging atmosphere for female aspiring leaders. Born et al., (2022) identified that women have the willingness and zeal to lead the female team compared to a team dominated by men. These findings resonate with the challenges faced by women in the Nigerian music industry, where male dominance can create a challenging atmosphere for aspiring female leaders. Furthermore, these results are also consistent with previous studies that highlighted some of the challenges faced by women in leadership positions when trying to achieve a work-life balance (Abalkhail, 2017; Roebuck et al., 2013; Schueller & Kautzky, 2012).

6   Conclusion and Recommendation

Studies on gender diversity have been conducted in relation to leadership and women's leadership, to be more specific. Having investigated the current state of things affecting women's rise in leadership within the music industry, this study shows that gender diversity is a critical factor yet to be integrated with this sector. As such, it has been attributed, as discovered in this study, to the fact that women are a minority in the population of people vying for leadership positions in the music industry. The figures indicate this and corroborate the findings from past literature as well. In view of the results of this research, which provided some interesting and valuable insights into gender representation within the leadership role of the Nigerian music industry, it is recommended that the level of awareness of gender equality within the music industry be assessed.

This study highlights the hindrances preventing women from maximising their potential at work within the music industry. Specifically, it demonstrated that certain barriers, such as motherhood, commitment to relationships, marriage, stereotypes, and societal expectations in general, were significantly influential in the regression of women's leadership pursuits within this sector. As such, these factors accounted for the difficulties women steadily face in their career pursuits. The utilisation of both primary and secondary data provided rich and robust findings in this study, lending credence to the conclusion that gender diversity and stereotypes, among other aforementioned factors, are barriers stalling women's growth and rise in executive and leadership positions in the music industry.

Based on the findings above, it is vital to raise awareness and challenge gender stereotypes both within and outside the industry to combat gender inequality that persists due to societal expectations and cultural norms. This can be accomplished through initiatives such as awareness campaigns, workshops, and educational programmes that promote gender equality and challenge societal perceptions about leadership roles.

References

Abalkhail, J. M. (2017). Women and leadership: Challenges and opportunities in Saudi higher education. *Career Development International*, *22*(2), 165-183.

Adedeji, A. (2016). The Nigerian music industry: Challenges, prospects and possibilities. *International Journal of Recent Research in Social Sciences and Humanities (IJRRSSH)*, 3(1), 261-271.

African Women in Music Leadership Collective (2023) *Women in Music Leadership* https://web.facebook.com/awloint/?_rdc=1&_rdr

Ajiboye, D. (2017). *It's tough for female musicians to be successful in Nigeria*. Nigerian   Tribune https://tribuneonlineng.com/tough-female-musicians-successful-nigeria/

Babátúndé Yussuf, N., & Oladipo Olúbòmẹhìn, O. (2018). Traditional music and the expression of Yorùbá socio-cultural values: A historical analysis. Muziki, 15(2), 61-74.

Born, A., Ranehill, E., & Sandberg, A. (2022). Gender and willingness to lead: Does the gender composition of teams matter?. *Review of Economics and Statistics*, *104*(2), 259-275.

Day, M. A., Owens, J. M., & Caldwell, L. S. (2019). Breaking barriers: A brief overview of diversity in orthopedic surgery. *The Iowa Orthopaedic Journal*, 39(1), 1.

Devenish, L. (2020). Introduction: Towards Gender Diversity in New Music Practice. *Tempo,* 74(292), 6-9.

Dunu, I. V., & Ugbo, G. O. (2015). Women in Nigerian popular music: Empowered or debased?. *Global Journal of Arts Humanities and Social Sciences*, *3*(5), 35-52.

Eagly, A. H. (2016). Social role theory of sex differences and similarities: Implications for the partner preferences of women and men. In Sex Differences in the Brain, *Elsevier*, 249-263.

Eke, B. O. (2022). *Women's Representation in Nigeria's National Assembly: An Assessment of their Contributions to Legislative Activities of the 8th and 9th Assemblies* (Doctoral dissertation, NILDS-Department of Studies).

Field, L. C., Souther, M. E., & Yore, A. S. (2020). At the table but cannot break through the glass ceiling: Board leadership positions elude diverse directors. *Journal of Financial Economics*, *137*(3), 787-814.

Garanina, T., & Muravyev, A. (2021). The gender composition of corporate boards and firm performance: Evidence from Russia. *Emerging Markets Review*, 48, 100772.

Haraldsson, A., & Wängnerud, L. (2019). The effect of media sexism on women's political ambition: evidence from a worldwide study. *Feminist media studies*, 19(4), 525-541.

Hitchcock, G., & Hughes, D. (1989). Interviewing, asking questions, and conversations. In G. Hitchcock & D. Hughes (Eds.), Research and the teacher: A qualitative introduction to school-based research (pp. 153-183).

Hofstra, B., Kulkarni, V. V., Munoz-Najar Galvez, S., He, B., Jurafsky, D., & McFarland, D. A. (2020). The diversity–innovation paradox in science. *Proceedings of the National Academy of Sciences,* 117(17), 9284-9291.

Iloh, N. O. (2018). Gender Disparity in Students' Leadership in Some Nigerian Public Universities: Problems and Prospects. *International Journal of Innovative Research and Development*, 7(7).

Ireoluwa Orija (2023). The Role of Women in Nigerian Music: Empowering Voices, Shaping Culture. Retrieved from https://naijatastic.com/discover/the-role-of-women-in-nigerian-music-empowering-voices-shaping-culture/

Jonathan H., & Zain A. (2022). '*In Paris it's about race, in Nigeria it's about*

gender': Singer Aşa opens up about prejudice. Retrieved from https://edition.cnn.com/2022/03/25/africa/asa-nigeria-paris-prejudice-intl-cmd-lgs/index.html

Love, H. B., Stephens, A., Fosdick, B. K., Tofany, E., & Fisher, E. R. (2022). The impact of gender diversity on scientific research teams: a need to broaden and accelerate future research. *Humanities and Social Sciences Communications*, *9*(1), 1-12.

Madichie, N. O. (2022). Arts Marketing & Entrepreneurship: Insights from the Nigerian Music Industry. In *Marketing the Arts* (pp. 25-45). Routledge.

Nielsen, M. W., Alegria, S., Börjeson, L., Etzkowitz, H., Falk-Krzesinski, H. J., Joshi, A., ... & Schiebinger, L. (2017). Gender diversity leads to better science. *Proceedings of the National Academy of Sciences*, 114(8), 1740-1742.

Nyaga, B. (2018). *Issue of scarcity of women in music remains unresolved.* Music in Africa. https://www.musicinafrica.net/magazine/issue-scarcity-women-music-remains-unresolved

Offermann, L. R., & Foley, K. (2020). Is there a female leadership advantage?. In *Oxford research encyclopedia of business and management*.

Ofochebe, K. O. (2020). *The Impact of Music Industry: Digital Innovations on Economic Development–A case study of Nigeria* (Master's thesis, University of Agder).

Ojoawo, A. (2019). The street ideology: Sexual contours in Nigerian Hip-Hop music. *Muziki*, *16*(2), 38-66.

Ojukwu, E., Obielozie, E., & Esimone, C. (2016). Nigerian values and contemporary popular music: A new look. Ogirisi: *A New Journal of African Studies*, 12, 114-129.

Olusoji, S. (2014). A Discourse on the Problems Facing Music Business in Nigeria. *PAN African Journal of Musical Arts Education*, *1*(1), 30-35.

Onanuga, P. A. (2017). Of commodities and objects: Women and their representations in Nigerian hip-hop. *Muziki*, *14*(2), 81-108.

PMAN (2023). Meet the Excos, Accessed 21st July, 2023, https://pman.ng/

Roebuck, D. B., Smith, D. N., & El Haddaoui, T. (2013). Cross-generational perspectives on work-life balance and its impact on women's opportunities for leadership in the workplace. *Advancing Women in Leadership Journal*, *33*, 52-62.

Samuel, O. E. (2020). Underrepresentation of Women in Leadership Position: A Study Of Anioma, Delta State. *IGWEBUIKE: African Journal of*

Arts and Humanities, *6*(5).

Saunders, M., Lewis, P., & Thornhill, A. (2007). Research methods. *Business Students* (4th edition). Pearson Education Limited, England, 6(3), 1-268.

Saunders, M.; Lewis, P.; Thornhill, A. (2009) Research Methods for Business Students.Pearson Education Limited, 5th Ed

Schueller-Weidekamm, C., & Kautzky-Willer, A. (2012). Challenges of work–life balance for women physicians/mothers working in leadership positions. Gender medicine, 9(4), 244-250.

Servant, J. C. (2003). Which Way Nigeria? Music Under Threat: A Question of Money, Morality, and Self-Censorship under Shari'ah.
Nigeria music market revenue 2023 | Statista (2021). https://www.statista.com/statistics/939157/nigeria-music-industry-revenue/.

Wikstrom, P. (2009). The Music Industry, Music in The Cloud. Cambridge: Polity Press.

Wu, J., Richard, O. C., Triana, M. D. C., & Zhang, X. (2022). The performance impact of gender diversity in the top management team and board of directors: A multiteam systems approach. *Human Resource Management*, *61*(2), 157-180.

Xie, L., Zhou, J., Zong, Q., & Lu, Q. (2020). Gender diversity in R&D teams and innovation efficiency: Role of the innovation context. *Research Policy*, 49(1), 103885.

Zhang, L. (2020). An institutional approach to gender diversity and firm performance. *Organisation Science*, 31(2), 439-457.