

Remdel Music and Video Mart in the Production and Management of Music and Musicians in Nigeria



Famakinde Toluwatope Timothy¹

¹ PhD Candidate - Ignatius Ajuru University of Education, Rumuolumeni, Port Harcourt, Rivers State, Nigeria.

ABSTRACT

The music industry in Nigeria is occupying a vital position in the economy of the nation, providing jobs for individuals involved in the production and management of music. These individuals have been able to come together to form different music professional groups in the industry. The study is an investigation into the history of Remdel Music and Video Mart (a record label and music marketing outlets). This is achieved through observation, interview, and random selection of some musicians signed under the label. The study has authenticated the fact that management of music and musicians exists in Nigeria, various professional and organization are involved in the management process, and Remdel Music and Video Mart is a true representative of a management organization of music and musicians in Nigeria, particularly in Southwestern part of the country; with Remdel Optimum Communications Limited (ROCOM) as the record label and Remdel Music and Video Mart as the marketing outfit.

Correspondence:

Famakinde Toluwatope
Timothy. Email:
tfamakinde@gmail.com

Manuscript

Received 3rd June 2020,
Accepted 22nd July 2020,
Published online 30th July
2020.

INTRODUCTION

Before the advent of the recording industry in Nigeria, music was played traditionally for social and ceremonial functions. Euba writes, 'much of the traditional music of Nigeria is realized within the context of social ceremonies'². These ceremonies included naming, burial, marriage, puberty, etc. However, with the introduction of Western education, Christianity and Islam, and most importantly the record industry, music in Nigeria has been developing alongside that of the other parts of the World, nevertheless not at the same pace.

Some of the developments that Nigerian music has witnessed in the colonial era include the introduction of foreign musical instruments, singing of hymns and their indigenous translations, anthems, the introduction of a choir in schools, modernization of the Islamized music style of *Were*³ into *fuji*, and the modernization of palm wine music of Africa into highlife and juju.

Music production in Nigeria goes through a number of processes; the musician composes and performs the music, which is later recorded in the studio, reproduced or mass-produced by record labels and other companies and professionals involved. The music is then sold by marketers to the consumer through various channels. The study revealed that these activities need proper management.

Various activities are going on simultaneously in the music industry, especially in the area of management of music and musicians. Individuals or groups of individuals involved have developed numerous organizations to represent their interests. They are structured in a variety of ways to meet the different needs of various organizations. Some serve as regulatory bodies owned by the Federal Government of Nigeria, while others are simply associations of independent contractors whose members may own a company with whom individuals or organizations may negotiate for their services. Record labels are those companies that coordinate the production, manufacture, distribution, marketing, promotion, and enforcement of copyright protection of sound recordings and music videos; they maintain contracts with recording artistes and their managers, and manage brands and trademarks associated with the marketing of music recordings and music videos. An example is Remdel Optimum Communications Limited (ROCOM), and it is of importance to note that ROCOM is the founding father and a founder member of Independent Films and Video

² A. Euba, 'An Introduction to Music in Nigeria' *Nigerian Music Review* 1 (1997) 7.

³ Music meant for waking Muslim faithfuls to observe the early morning eating (*sari*).

Producers Association of Nigeria, (INFIVPMAN) and also the chairperson and founder of the Coalition of Associations of Film Marketers and Distributors Nationwide.⁴ The production and management of music occupy a unique place and have become apparent in the Nigerian music industry. While research has been carried out on music production, little or no attention has been paid to the management of music, an enterprise that has become a lucrative business in Nigeria today. Many of our youths, especially music graduates, are expected to be part of this industry. Therefore, this study intends to fill this gap by examining the role played by Remdel Music and Video Mart in the management of music in Southwestern Nigeria, investigate the contributions of Remdel Music and Video Mart to the management of music and musicians in Nigeria and trace the history of Remdel Music and Video Mart in the management of music and musicians in Nigeria.

VARIOUS ASPECTS OF MUSIC MANAGEMENT

There were relevant literature consulted in the process of the research. They however dwell on different aspects of the music industry. David and Tim Baskerville⁵ touched on all aspects of various units of the music management; such as songwriting, music publishing, copyright and licensing, artist management, artist recording contract, producing, music performing and merchandising, record label, record promotion, and distribution, planning and development, etc. Their book, as far as music management is concerned, is highly informative but Eurocentric in perspective.

The work of the Baskervilles is very relevant to this subject matter, as it focused on the business aspect of music, one of which is the record label, 'a brand of commercial recordings, usually issued under a trademark name; record manufacturer – distributor'⁶. It traced the history of record label from the beginning of music recording in 1877 with Edison's invention of the cylinder phonograph, through to the origin of major and independent labels of the current times. It defined Major labels as 'any label that is owned and/or distributed by one of the handfuls of major distribution companies'⁷ and Independent label (indie) as 'any label lacking affiliation with a major'⁸. The major labels were Warner Music Group, EMI, Sony Music, BMG Music, Universal Group, and Polygram; they were referred to as Big Six Between 1988 – 1998. Before 2004, they had been reduced to five with Polygram absorbed into Universal Group. After 2004, they became the Big Four with Sony Music and BMG Music coming together to form a joint venture.

Another important aspect discussed by Tim and David Baskerville was that of artist management and its importance in the career of an artist. How important is a good manager? Ask a recording company. Labels today prefer an artist who has good management. They believe it does not cost to invest time and money in an artist whose career, or even daily activities, are not thoughtfully planned. Good management is important- some labels will help certain artists find a good manager.⁹

They further explained the importance of artist management on the artist career, the qualities of a good artist manager, and the importance of a well-defined contract of agreement. Defining the duties of the manager and the issue of payment in terms of percentage and other conditions attached is also an issue they discuss.¹⁰

Dick Weisman, in his writing on music management, touched on almost all aspects of management of music, that is, the recording studio, personnel promotion, the law of music business, technology, and music engineering. He examined the personnel promotion of recording industries, which is a subject of concern of this research study and also an aspect of the managerial technique and process in administration.¹¹ According to Weisman, the administration must exist in organizations set-up for a defined purpose; whether in the university, the church, the police, an industrial or business concern, even in music recording studios and labels. There has to be administration because, each section consists of human beings brought together in a hierarchical set-up, making use of tools, equipment, human and material resources; all in a quest to attain the objective for which the organization was established¹².

Every organization in modern society consists of many groups of people put together in a complicated process to achieve the objectives of the organization, in which the management of music and musicians cannot be exempted. However, as useful as Weisman's work is, it does not make any reference to the Nigerian situation.

Adekogbe examined the managerial process and administrative structure of digital recording studios, the chain of command of the recording team, and the method of recruitment of the personnel involved in music production and management. The research dwelt on studio recording, especially that of digital recordings. He studied some selected

⁴ 3rd Festival of Indigenous African Films, A Programme of Annual Conference organized by Remdel Optimum Communications Limited (ROCOM), held on 23rd – 28th August, 2009 in Akure, Ondo State. P7.

⁵ D. Baskerville, and T. Baskerville, *Music Business and Career Guide* (9th ed California: Sage Publication.2010).

⁶ Ibid., 542.

⁷ Ibid., 273.

⁸ Ibid., 275.

⁹ Ibid., 175.

¹⁰ Ibid.

¹¹ Dick Weisman, *The Music Business – Career Opportunities and Self defence* (New York: Crown Publishers, Inc.).

¹² Ibid.

was rich in musical recording studios concerning the available managerial structure. This was just a part of music management.¹³ Adekogbe however made mention of managerial structure and techniques, which constitute an aspect of this study. The managerial technique could be described as a process of harnessing all available resources, humans, money, and materials to enable an organization to achieve the desired objectives. The fact that human resources were vital in management cannot be underestimated because, without human resources, there would be nothing to manage. The claim that human resources are management's valuable asset cannot be denied. Oribabor, as quoted by Adekogbe, contended that the centrality of human resources to the survival and growth of any organization cannot be converted. People are needed in an organization to make things happen; to plan and formulate appropriate objectives and strategies, organize and direct, monitor, and control operations towards the attainment of desired objectives. Simply put, all activities of every enterprise are initiated and determined by the person who makes up the institution¹⁴.

In the management of music and musicians, the stakeholders include musicians, record producers, recording engineers, artist managers, tour managers, music retailers, record labels, copyright societies, music associations and organizations, and a lot of individuals in the production, distribution, and marketing of music and musical products.

Heinz, Mark, and Harold, defined management as 'the process of designing and maintaining an environment in which individuals working together in groups efficiently to accomplish selected aims'.¹⁵ They elaborated on the managerial functions: planning, organizing, staffing, leading, and controlling, around which the subject of management revolves. Thus, these managerial functions gave rise to the concepts, principles, techniques, and theories of music management.

Management theories differ according to disciplines, including science, administration, human relations, bureaucracy, etc. Scientific Management theory by Frederic Taylor was primarily concerned with the rise of productivity through greater efficiency in production and increased pay for workers, by applying the scientific method. The fundamental principles that Taylor saw underlying the scientific approach to management were replacing rules of thumb with science (organized knowledge); obtaining harmony, rather than discord, in group action; achieving the cooperation of human beings, rather than chaotic individualism; working for maximum output, rather than restricted output; developing workers to the fullest extent possible for their own and their company's highest prosperity.¹⁶

Fayol, in his theory of administration, agreed with Taylor in some aspects, although, he viewed it from a different angle. He recognized the widespread need for principles and management teaching. Therefore, he identified five major management principles: to forecast and plan, to organize, to command, to co-ordinate, and to control. He further divided the principles to fourteen specialization/division of labour, authority with responsibility, discipline, unity of command, unity of direction, the subordination of individual interest to the general interest, remuneration of staff, centralization, and the scalar chain of authority, order, equity, the stability of tenure, initiative, and esprit de corps.¹⁷ Fayol and Taylor in a way seemed to agree in the area of unity and cooperation, which was more emphasized by Taylor, using scientific rules.

Mayo in the Human Relations Movement stated that human behaviour, especially group behaviour, was the most essential in productivity and management. He studied a group of women by varying their working conditions. He discovered that after a while, the group had become one, so much that varying working conditions did not affect their productivity. He observed factors as morale, satisfactory interrelationships between members of a workgroup – a sense of belonging – and effective management such as motivating interpersonal skills, counselling, leading, and communication as being responsible for the improvement in productivity.

In contrast, Weber in bureaucratic management theory, advocated for a developed set of principles for an ideal bureaucracy, where he wrote that the principles included: fixed and official jurisdictional areas, a firmly ordered hierarchy of supervision and subordination, management based on written records, thorough and expert training, official activities taking priority over other activities and that management of a given organization follows stable, knowable rules.¹⁸ Though Weber warned against excessive use of bureaucracy, his work was a significant contribution to the field of management. The application of his theory had helped many organizations in maintaining balance in productivity. Adekogbe corroborated the use of bureaucracy when writing about the managerial structure of digital music recording studios when he stated that "the administrative structure or what could be termed as the managerial structure ... could be defined as that of a functional structure or process. The managerial interrelationship of the component, parts, and positions specify its division of work activities ... shows the level of specification of different specialization of work

¹³ Bosun Adekogbe, *Music Production and Managerial Techniques in Selected Digital Recording Studios in SouthWestern Nigeria* (Master Thesis, Department of Music, Obafemi Awolowo University, 2006)

¹⁴ Ibid., 5.

¹⁵ W. Heinz, V. C. Mark and K. Harold, *Management: A Global and Entrepreneurial Perspective* (New Delhi: Tata McGraw Hill, 2008).

¹⁶ Ibid., 12.

¹⁷ J. Hospers, *An Introduction to Philosophical Analysis*. Revised ed. England: Unwin Brothers Ltd, 1973. <http://www.kernsananalysis.com/sjsu/ise250/history.htm> Accessed June 15,2013.

¹⁸ Ibid.

activities ... indicates the hierarchy and authority in structure and shows its reporting relationship".¹⁹ The hierarchical structure as prescribed by Weber could be seen in the Dundun ensemble musical performance of the Yoruba of Nigeria, where the 'Iya Ilu' (mother drum) plays the leading role. Judging from the above submissions, single management theory cannot be said to be adequate for music management in Nigeria. However, the most relevant principle in the management of music and musician is what Fayol referred to as 'remuneration' as stated in the fourteen sub principles of management which means that people in the creation and management of music, function better because of what they get in return. This was corroborated by Ajewole when citing the individual functions of members of a musical group: The group's patron (Baba-egbe) is Ayanniyi Morufu, who also doubles as the lead drummer. He is the trustee of all musical instruments, equipment, and other properties belonging to the group such as the bus, secretarial materials, etc ... the manager is in charge of stage management and booking. He sets the instruments and other musical appliances. The P.R.O. advertises for the group's performance on Television, Radio, and through the use of handbills, posters, etc. other members are drummers and the singers. All the members of the band are professionals. They take music as a full-time job because they are well remunerated.²⁰ The principle of remuneration is partly responsible for the positive economic impact of popular music on the practitioners and the masses today. Most people now make a living through music and musical products.²¹ Emielu saw popular music as a means of empowerment, especially for the Nigerian youth.²² This empowerment can only be sustained through adequate management of all the professions and professionals involved in the industry.

Definition of certain Terms used in the Music Industry

Management

This is defined as the process of designing and maintaining an environment in which individuals working together in groups efficiently accomplish selected aims.²³ It can also be defined as human action to facilitate the production of useful outcomes from a system. It comprises planning, organizing, staffing, leading (or directing), and controlling an organization.²⁴

Music Management

This is the art of discovery of talent and ability to guide the talent to a profitable venture.²⁵ This is achievable through the effort of experienced music professionals in the music industry. It could also be defined as the process of designing and maintaining the music industry in which individuals working together in groups efficiently accomplish selected aims.²⁶

Music Industry

The term 'music industry' could be defined as 'the professional activities of some individuals in the aspects of performance, production, promotion, and marketing of music for entertainment and other use.'²⁷ That includes musicians who compose and perform music; companies and professionals who create and sell recorded music; those that present live music performances; professionals who assist musicians with their careers; music educators; music journalists; manufacturers and sellers of musical instruments; music broadcasters/presenters; etc.

Label

A brand of commercial recordings usually issued under a trademarked name or/and a record manufacturer – distributor, with specialization on sales and distribution of recorded music and management of musician career. It coordinates the production, manufacture, distribution, marketing and promotion, enforcement of copyright protection of sound recordings and music videos; conduct talent scouting and development of new artists (through A&R) and maintains contact with recording artists and their managers.

Theoretical Framework of the research

The study will make use of bi-musicality theory according to Emielu . This theory equates African music with Western music in its study and that African music should be viewed purely from the African perspective, using national methods

¹⁹ Adekogbe, "Music Production and Managerial Techniques" 61 – 62.

²⁰ J. Ajewole, The Waka Music of Alhaja Asanat Ejire Omo Aje, "Nigerian Music Review 4 (2003): 117.

²¹ Ijeoma, I. Forchu. Nigerian Popular Music: Its Problems and Prospects in Development. *UNIZIK Journal of Arts and Humanities* 10 no. 2 (2009): 103 – 114.

²² Emielu "Popular Music" .

²³ Heinz et. al. "Management: A Global" 2008.

²⁴ Ibid.

²⁵ Biodun Ibitola (Managing Director, ROCOM), interview by author, May 12, 2011.

²⁶ Ibid.

²⁷ Abel Adeleke, Music Industry in Nigeria: A Definition and Tools for Quality Music Production in *Nigerian Music Review*, no 9/10, (2009): 86

as well as standardized procedures and aesthetics philosophies.²⁸ This is applicable in this research study of analyzing the production and management of music, more of Western origin and practice; but, investigating the contribution of Remdel Music and Video Mart (a record label) to the management of music and musicians in Nigeria.

METHODOLOGY

The data used for this study was collected through interview and observation methods. There are nine branches of Remdel Music and Video Mart in Southwestern Nigeria. Six of the branches, one from each of the Southwestern states of Nigeria, including the head office were purposively selected for an interview, based on the available techniques, personnel, musicians, and the administrative structure of the organization. From each state, a manager, administrative personnel, three musicians, and ten members of the public were also purposively selected for interview. The interview was unstructured; they were of three different types: for musicians, administrative personnel, and members of the public, in which most of their responses were recorded. In each of the branches visited, the activity of the organisation through its administrative personnel was observed, with that of its client. Also, the response of the personnel and the member of the public was carefully observed. Secondary data such as books, journals, magazines, newspapers; and other bibliographic materials were sourced from libraries, archives, and the Internet. The data collected were collated and analyzed within the ethnomusicological framework.

History of Remdel Music and Video Mart

Remdel Optimum Communications Limited is a multidimensional entertainment and entrepreneurship outfit. The company provides its customers with a variety of entertainment and communication services. It is an integrated Film, Music, Television production, and marketing company. The company was incorporated on the 8th of March, 1993 with registration number RC 217325.²⁹ Unlike most other companies that engage in similar activities and are mainly based in Lagos, Remdel Optimum Communications have both the marketing and administrative headquarters at No 69, Oba Adesida road, and No 7 Ojimi lane, Oke Ogba, off Ilesa road in Akure, Ondo State.

At the beginning of this research study, there was a confusion in the way the company was to be presented, whether Remdel Music and Video Mart or Remdel Optimum communications? But in the process of the research study, there was a clarification between the two. Remdel Optimum Communications Limited (ROCOM) is the name of the company. It engages in several activities such as music production, music promotion, music distribution and marketing, film production, training, and retraining of artiste (especially film actors and actresses), and other activities in the entertainment industry. However, Remdel Music and Video Mart is the marketing outfit of the company. It is like the retail outlet of the company which specializes in the selling of music, musical videos, and films to the public.³⁰ This marketing outfit is situated in different states of the Southwestern part of the federation except for Ogun. States like Ondo – 69, Oba Adesida Road Akure; Osun – Shop 16, MDS Road, Osogbo; Oyo – 42, New Court Road, Ogunpa, Ibadan; Lagos – Moyosore Shopping Complex, Bolade Bus Stop, Oshodi and 115 Nnamdi Azikwe Street, Idumota; and Ekiti – 31 Ijigbo Street, Ado-Ekiti. Besides, the company has the intention of expanding her marketing outfit to states like Kogi, Benue, and other states of the federation outside the Southwestern states of Nigeria. For example, in Kwara, there is a store situated at 3 Muritala Muhammed Road, Ilorin.³¹ Remdel Music and Video Mart is a household name in the management of music and musicians in Southwestern Nigeria. Apart from its marketing outfits, ROCOM has entered into a partnership with many other community-based retailers to strengthen its distribution chain and has cultivated some retail partners in its bid to reach many more customers. These are establishments that have their businesses but sell ROCOM music and films. ROCOM also has a virile mobile trading arm whose responsibility is to take the goods directly to the buyer who may not look for the films in the shops. In the course of this study, the two names – Remdel Music and Video Mart (the marketing outfit of the organization), and Remdel Optimum Communications Limited (the record label) – are used simultaneously.

The birth of what is known as Remdel Music and Video Mart or any other name it may bear started in the early 1990s. This was due to the closure of a branch of one of the old music marketing/distributing stores in Akure, Ondo State, known as Olatunbosun Record Store. It was owned by Chief Oladapo Olatubosun, with branches in different parts of Nigeria, having its headquarters in Ibadan, Oyo state. Chief Oladapo Olatubosun used to travel from Ibadan to Akure to oversee his business but later decided to close it down due to reasons best known to him. In the process, he approached the now managing director of Remdel Optimum Communications Limited, Biodun Ibitola, who was like a daughter to him, if she was interested in the existing facilities. She gladly accepted the offer. According to Biodun Ibitola herself, she inherited about fifty cassettes from Chief Oladapo of Olatubosun Record Store, which were paid

²⁸ Emielu "Popular Music

²⁹ Brochure of Festival of Indigenous African Language Films, 4 (2010): 2.

³⁰ Olumide (Akure Branch manager, Remdel Music and Video mart), interview by Author, May 12, 2011.

³¹ Mohammed, Funke (Ado-Ekiti Branch manager, Remdel Music and Video mart), interview by Author, November 8, 2011.

for.³²

The name 'Remdel' was derived from the amalgamation of two names, Remi Ibitola and Bamidele Ibitola, to form Rem-del. Remi Ibitola is the Chairman of Remdel Optimum Communications Limited and husband to Biodun Ibitola, the managing director of the company; while, Bamidele Ibitola is their son.³³

Moreover, the wealth of knowledge and experience used in the management of the company could be traced to the passion and academic knowledge of the company chairman, Remi Ibitola, and the managing director of the company, Biodun Ibitola. Remi Ibitola is a graduate of English, while Biodun Ibitola is a graduate of Dramatic Arts, Obafemi Awolowo University, Ile-Ife, Nigeria. Although Biodun Ibitola had the desire to become a nurse, obtained the entrance examination form into nursing school in Akure, passed the examination, and was offered admission, for the one reason or the other she could not go. However, she studied Yoruba Oral Literature at the certificate level at Federal Radio Corporation of Nigeria (FRCN), Ondo State, and got a receptionist job in the station at a very tender age. Later, she became a presenter of Yoruba news and programs in the same station. She later built on these by studying Dramatic Arts at the Obafemi Awolowo University Ile-Ife.³⁴

Remdel Optimum Communications Limited, under the Leadership of Biodun Ibitola as the managing director, has produced many films, documentaries, music, and musicians, etc. Some of the musicians are Bisi Alawiye Aluko, Ronke Worship, Lara Adekunle, Lara Olubo, Bola Boluwaduro (Jiji Moji), Makinde Tayo, Olumide Fakunle (Ayo ni mofe), Bola Are, Tope Alabi, Femi Fadeyi, Shola Mike-Agboola, Danni Olanrewaju (Opelope Anointing), Funbi Ayodele-Makun, Daniel Aregbesola, Kemi Adeniyi-Babalola, Sunday Jolayemi, Rev. David Akindewo (Aremolekun), etc. While in terms of films produced by the company, the list included: Ofinga, Afonja, Basorun Gaa, Owo Eje, Sawo Segberi, Odidere, O to gee, Omije Kikoro, etc.³⁵

With the brief history of the establishment of the Remdel Music and Video Mart discussed above, it will be necessary to investigate the role of the organisation in the management of music and musicians in Nigeria.

The Role of Remdel Music and Video Mart

The role of Remdel Optimum Communications Limited (ROCOM) and Remdel Music and Video Mart in the management of music and musicians in Nigeria cannot be underestimated. This is seen in the vital position the organization is occupying in the industry. The organization serves as a link between different levels of operations in the industry. It links the musician with the recording studio (audio and video), links music promoter with the musician, connects the musician with mass media (television, radio, print, and internet), and connects the musician with a member of the public, etc and vice versa for all mentioned examples.

The pacesetter role of the organization is of paramount importance to the music industry in Nigeria. This is seen in the way the organization transacts businesses with its clients where transactions are well documented and all payments are through financial houses (bank). This, in a way, reduces the risk of theft and robbery during or/and after every business transaction, either with the organization or its client. Besides, in the signing of a musical contract between a new or existing musician and the organization, legal advice is always being followed in such a way that there is a mutual agreement between the two-party concerns. This is being done to reduce or prevent cheating and misunderstanding between the two-party concerns as much as possible. These have served as role models to other organizations involved in a similar business in the industry in Nigeria. The pacesetter role of the organization is not limited to those mentioned above, it also includes the unique way in which all the branch of its marketing outfit, Remdel Music and Video Mart, is well arranged. The use of display shelves with the orderly display or arrangement of musical works in such a way that all available music and musical materials can be easily seen by whosoever step into a store. It should also be of note that the important position the organization is occupying in terms of its role in the area of music education, both formal and informal. The formal education is seen in the area of the organization of annual workshop tagged 'Festival of Indigenous African Films (FIAP)', an event where academics and professionals in the field of creative arts interact and deliver seminars on a chosen topic; and BSN Arts Institute, a place where music, drama and other related arts are taught. The informal level of education is seen in the area of apprenticeship of the people working at a different level of the organization. These people work and at the same time learn about the various activities going on in the industry.

In the area of production, distribution, and promotion, the organization is of paramount importance in Nigeria, to be precise, Southwestern Nigeria. This is achievable through a systematic method of networking of distribution channels (marketing outfit) through all the states in Southwestern Nigeria. This has also helped in a way in the promotion of musicians, especially Yoruba musicians because of the strategic location of the various branch of the organization

³² Biodun Ibitola oral interview conducted in 2011.

³³ Ibid.

³⁴ Ibid.

³⁵ Laide (Sales Girl, Akure Branch, Remdel Music and Video Mart), interview with Author May 12, 2011

in Yoruba's state and through selective promotional adverts on radio and television stations in this part of the country, Nigeria.

The role of Remdel Optimum Communications Limited (ROCOM), Remdel Music and Video Mart, and any other name the organization may bear, in the economic situation of Nigeria especially in the area of job creation, job satisfaction, and management of fund is very vital in the development of music industry in this nation. Despite the high level of unemployment in this nation, the organization has been able to provide job opportunities for about twenty or more people of this nation, either directly or indirectly. Many promoters, marketers, and record labels in Nigeria are fond of working mostly with established musicians based on their expectations to recover their investment with a huge profit margin in the shortest possible time. However, Remdel Optimum Communications Limited (ROCOM), differs from others in that it is known for its ability and interest in discovering new talents; especially those that have never had a known production in terms of a musical album. Nevertheless, it should not be forgotten that the organization has been able to enrich the field of study by serving as a research tool in the hands of researchers in Nigeria, an example of what is being done in this paper.

Contributions of Remdel Music and Video Mart to Music Management

It has branches in different parts of Southwestern states, precisely in Ondo, Osun, Oyo, Lagos, and Ekiti state. It is only in Ogun state that the marketing outfit/retail shop of the company is not present. The company has one of its marketing/retail shops in Ilorin, Kwara state. In Ondo state, the head office and the marketing/distribution outfit is at 69 Oba Adesina Road, Akure; in Osun is at shop 16 MDS Road, Osogbo; in Oyo are about two outlets at 42 New Court Road, Ogunpa, Ibadan, and Seyiola Shopping Complex, Agodi Gate, Ibadan. While in Lagos state is also about two shops, they are in 115 Nnamdi Azikwe Street, Idumota, Lagos and Moyosore shopping complex, Bolade Bus-stop, Oshodi, Lagos; and in Ekiti state, is at 31 Ijigbo street, Ado-Ekiti.

With the spread of the tentacles of Remdel Optimum Communication (ROCOM), the effect of the organization is intensely felt especially in the area of music production, music promotion, music distribution and marketing, artist management, music management, film production, training, and retraining of artistes and other activities in the entertainment industry.

Contributions of Remdel Music and Video Mart or/and Remdel Optimum Communications limited and other names it may bear, is enormous, especially in the area of management of music. First, is the establishment of effective music distribution and marketing outlet, which serves as a system of networking through the different branches or retail outlets (shops) in different states of Southwestern Nigeria. This makes the ability to circulate information and knowledge on music and its product throughout the Southwestern state of Nigeria easier and faster. This is due to the strategic location of Remdel Music and Video Mart in the states of Southwestern Nigeria. The vital positioning of the organization is of importance to the music industry of Nigeria by acting as a connector between almost all phases of music production and management. It deals with the artiste from the first to the last stage of his work, that is, production and marketing. Remdel Optimum Communications limited contributes to the management of music by dealing with the recording studios through all stages of production, from tracking to overdubbing to mix down and later to mastering and manufacturing. The organization goes further to duplication, replication of CDs, designing of jackets, distribution to other marketers and other branches of the organization's retail outlets, and finally meeting the final consumers through the retail outlets owns by the organizations. This gives them a better opportunity to relate with the general public, musicians, distributors, marketers, producers, recording studios, record labels, media houses, federal and state government agencies, etc. on the way forward as to the improvement of the music industry. According to Biodun Ibitola, the shop (marketing outfit) in such a way as it is in the whole of six states of the Southwestern states.³⁶ The arrangement is like that of a supermarket with shelves all around the walls and in the centre of the shopping mall. The arrangement of CDs, DVDs, VCDs, etc. was in order such that it is easier for anybody to locate whatever he/she is looking for. This arrangement serves as a model to other marketers and some retail shops in Southwestern Nigeria and beyond. There are about seven branches of the retail shops in Southwestern Nigeria and one in the north-central part of Nigeria. Each branch has a manager and about four other sales executives, totalling about thirty or more staff. The company also has a managing director, accountants, auditors, legal advisers, secretaries, etc. These people, one way or the other, earn their living from their activities with the company. Therefore, the organization contributes to the management of music in Nigeria through the provision of jobs and employment for people working with the organization.

Furthermore, in the area of training and retraining of the staff and other members of the public against the future challenges in the management of music, musicians, and films in Nigeria and the world at large, the organization is not lagging behind. This is seen through the exhibition of an annual event titled 'Festival of Indigenous African Films', where both the academics and professionals in the field interact and deliver papers and lectures on any chosen

³⁶ Excerpts from oral interview held with Biodun Ibitola.

theme of the event for such a year. Also, the management of the organization has established a formal training centre called 'BSN Arts Institute' at 1 Owo Avenue, Ijapo Estate, Akure, Ondo State. This is a place where professionalism is being taught, especially in the technical areas of music and film productions in Nigeria. Nevertheless, the importance of Remdel Music and Video Mart in the promotion of music in Nigeria cannot be underestimated, especially in the area of the Christian gospel music and Yoruba music in Southwestern Nigeria. Observations of the works released under the label proved this. All musical works released by Remdel Optimum Communications limited (ROCOM) either audio or video are all Christian gospel music except some few that were made from film soundtracks.

Contributions of Remdel Music and Video Mart to Management of Musicians

Although, a study of the contributions of Remdel Music and Video Mart to the management of music in Nigeria has been carried out in the previous section, important is the contributions to management of musicians in Nigeria.³⁷

The unending effort of the label in making sure that musicians with potential and skills are heard all over the states in Nigeria, especially, Southwestern part of the country is of importance. More often than not, the organizations are financially responsible for all the processes of production, both audio and video. The organization goes a long way in making sure that musicians under the label are well managed in the area of artiste career, life, and image. These sometimes include artiste dressing, nutrition, diction, and behaviour.³⁸ The organization has a unique method of promoting upcoming artistes under its label. This is through the placement of such upcoming musicians' works in the video album of other artists. This way, their voices, and images are made known to the general populace in Nigeria and beyond.

Assessment of Impacts

In the course of the study, five branches of Remdel Music and Video Mart were visited, one from each of the Southwestern states of Nigeria, except Ogun, where a branch of the company was not cited. The General Manager, Biodun Ibitola (Mrs.), and five branch managers were interviewed. In Akure, Ondo State was Mr. Olumide, in Ibadan, Oyo State was Mrs. Tope Adelugba, in Osogbo, Osun State was Mrs. Kemi Kehinde, in Ado-Ekiti, Ekiti State was Mrs. Funke Mohamed, and in Oshodi, Lagos was Mrs. Adelani Oyetokun. These branch managers confirmed their duties to include supervision of sales, staff, and other activities in such a branch they are heading; gathering and distribution of information, goods, and services from such a branch to other branches of the organization when necessary; recommendation of interested upcoming musician that visited such a branch to the right quarter for decision making; etc.

The musicians contacted included Bisi Alawiye Aluko, Tope Alabi, Lara Olubo, Bola Boluwaduro, Olumide Fakunle, Femi Fadeyi, Funbi Ayodele-Makun, Daniel Aregbesola, David Akinadewo, Feyisara Adejuwon, and Onileola Dahunsi. It was discovered that most of them had other jobs aside from being musicians. Also, some had stable managers, for example, Tope Alabi, Bisi Alawiye Aluko, and Bola Boluwaduro, it was discovered that their spouses were their managers. Others either represent themselves or appoint a member of their band to act as the manager depending on the situation at hand.

About sixty members of the public were purposively selected for an interview, ten from each of the Southwestern states of Nigeria. Twenty-five of the people interviewed said they have heard about Remdel Music and Video Mart or/ and Remdel Optimum Communications Limited (ROCOM) through one means or another, mostly radio and television. In Akure, all the ten people interviewed have heard about the activities of the organization; in Ado-Ekiti, seven of ten; in Osogbo, four out of ten, in Ibadan and Lagos, two out of ten in each state, while in Ogun State (Abeokuta and Ijebu-Ode), none had heard about Remdel. It was also discovered that most people do not know anything about what 'record label' is, let alone its importance to the music industry in Nigeria, especially the younger generation (35years and below), and they neither buy the music of Nigerian musicians, instead, they download it to their phones, iPods', laptops, etc from friends, internet, and other means best known to them. This affects the flow of income in the industry, especially the musicians and other professionals in the industry.

CONCLUSION

This study examined the role of Remdel Music and Video Mart to the management of music and musicians in Southwestern Nigeria. This study examined the music industry in Nigeria. It accessed the various innumerable activities going on in the industry and the professionals involved in the management of music and musicians in Nigeria. The study revealed

³⁷ The following are musicians under the label of Remdel Optimum Communications Limited: Bisi Alawiye Aluko, Ronke Worship, Lara Adekunle, Lara Olubo, Bola Boluwaduro, Makinde Tayo, Olumide Fakunle, Bola Are, Tope Alabi, Femi Fadeyi, Shola Mike-Agboola, Dunni Olanrewaju, Funbi Ayodele-Makun, Daniel Aregbesola, Kemi Adeniyi –Babalola, Sunday Jolayemi, David Akinadewo, Gbeke Ademola, Onileola Dahunsi, Abiola Alabi, Lanke Oluwafemi, Gbemi Olaleye, Veronica M. Olonitola, Feyisara Adejuwon, Busayo Makinde, etc. Most of these musicians were brought to limelight through the management efforts of Remdel Optimum Communications Limited.

³⁸ Ibid.

that there are various record labels and other professionals in various field of music management in Nigeria, among which Remdel Optimum Communications Limited is well known as a result of its contribution to music management in Nigeria, especially, Southwestern part of the country. The study has authenticated the fact that management of music and musicians exists in Nigeria. Thus if the musical talents are well managed like Remdel is currently doing, the music industry would developed greatly which would in turn raise revenue for the state.

BIBLIOGRAPHY

- Adedeji, Femi. "Language Dynamics in Contemporary Nigerian Gospel Music: Nigeria Gospel Music as a Case Study." *Journal of the Association of Nigerian Musicologists*, no.4 (2010): 95-116.
- Adekogbe, B. (2006) *Music Production and Managerial Techniques in Selected Digital Recording Studios in South western Nigeria*. Unpublished M.A. Thesis, Dept. Of Music, Obafemi Awolowo University, Ile-Ife.
- Adeleke, Abel. "Music Industry in Nigeria: A Definition and Tools for Quality Music Production". *Nigerian Music Review*, no 9/10 (2009): 85–98.
- Adesina, M. *An Introduction to Music Technology*. West Africa: Caxton Press Ltd, 2006.
- Afrodisia Limited, Main Catalogue.
- Ajewole, John. "The Waka Music of Alhaja Asanat Ejire Omo Aje". *Nigerian Music Review*, 4 (2003): 113 – 124. *All Nigeria Christian Music Festival*, Vol. 2. 2nd – 3rd March, 1985.
- All Nigeria Christian Music Festival*, Vol.1, 25th February, 1984.
- Babafemi, F.O. *Intellectual Property; The Law and Practice of Copyright, Trade Marks, Patents and Industrial Designs in Nigeria*. Ibadan: Justianian Books, 2006.
- Barrow, T. and Newby, J. *Inside Music Business*. London: Blueprint, 1995.
- Baskerville, D. and Baskerville, T. *Music Business Handbook and Carrier Guide*. 9th ed. California:Sage Publication, 2010.
- Blake, A. *The Music Business*. London: Batford Ltd, 1992.
- Blunt, P. *Organization Theory and Behavior*. Longman Group Ltd, (1983).
- Brochure of 4th Festival of Indigenous African Language Films, 3rd – 9th October, 2010.
- Daramola, Yomi. 'Mr. Machine' Influence of Modern Technology on Nigerian Popular Music". *Nigerian Music Review*, no. 2 (2001): 97-102.
- Dick, W. *The Music Business – Career Opportunity and Self Defence*. New York: Crown Publishers Inc, 1989.
- Ekwueme L. "To be or Not to be Culturally Relevant: The Importance of being Creatively Earnest". *Essays on African and African-American Music and Culture* (1983): 151 – 190.
- Emielu A. *Popular Music and Youth Empowerment in Nigeria*. A paper published in the conference of proceedings of The Professor Femi Osofisan International Conference on Performance, University of Ibadan, June, 2008.
- Euba, Akin. "An Introduction to Music in Nigeria". *Nigerian Music Review*, no. 1 (1977): 1-24.
- Forchu, Ijeoma. "Nigerian Popular Music: Its Problems and Prospects in Development". *UNIZIK Journal of Arts and Humanities*, 10 no. 2 (2009): 103 – 114.
- Heinz, W., Mark, V. C. and Harold, K. *Management: A Global and Entrepreneurial Perspective*. 12th ed. New Delhi: Tata McGraw Hill, 2008.
- Hospers, J. *An Introduction to Philosophical Analysis*. Revised ed. England: Unwin Brothers Ltd, 1973. <http://www.kernsananalysis.com/sjsu/ise250/history.htm> accessed June 15, 2013.
- Idamoyibo, Atinuke. "Musicological Views of An Artiste in Africa". *Nigerian Music Review* no.4 (2003): 1 – 28.
- Kirk, R. and Hunt, A. *Digital Sound Processing for Music and Multimedia*. Oxford: Focal Press,1999.
- Lowery, H. (1956) *A Guide to Musical Acoustics*. London: Dobson Books Ltd.
- Marshall, W. S. *The Story of Jazz*. New York: Oxford University Press, 1973.
- Nketia, J. H. K. *The Music of Africa*. London: MGBO Publications Limited, 1982.
- Nketia, J. H. K. *The Music of Africa*. London: W.W. Norton and Company Inc., 1974.Ogisi, A.A. "Foundations of Popular Music in Nigeria, 1770 – 1900". in *Nigerian Music Review*, no. 7/8 (2007): 73 – 102.
- Olaniyan, Yemi. "Yoruba Dundun Musical Practice". *Nigerian Music Review* no. 2 (2001): pp.68 – 79.
- Omobiyi-Obidike, M. *African Art Music in Nigeria* in Fela Sowande Memorial. Ibadan: Stirling Horden Publishers (Nig.) Ltd, 2001.
- Oribabor, P.E. *Manpower Planning; A Strategic Approach*. A paper presented at Obafemi Awolowo University

Conference Centre (1993).

Osuala, E. C. *Introduction to Research Methodology*. 3rd ed. Onitsha: Africana-First Publishers Ltd, 2005.

Vidal A.O. "The Poetic and Musical Forms of Yoruba Songs". *Nigerian Music Review*, no.4 (2004):1-17.

_____. "Traditions and History in Yoruba Music". *Nigerian Music Review*, no. 1 (1977): 43 – 58.

_____. Vidal A.O. "Rhythm and Metre in Yoruba Songs". *Nigerian Music Review*, no.4 (2003): 1-16

Vidal, T. and Adedeji, F. "Language in Nigerian Music Scholarship: The Dearth of Intellectualism". *JANIM: Journal of the Association of Nigerian Musicologists*, no. 4 (2010): 19 – 34.

William, L. *A Concise History of Music*. London: Bell & Hyman, 1980.