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The *Journal of Communication and Media Research* is a research-based and peer-reviewed journal published twice-yearly in the months of April and October by the Association of Media & Communication Researchers of Nigeria (AMCRON). The journal is addressed to the African and international academic community and it accepts articles from all scholars, irrespective of country or institution of affiliation.

The focus of the *Journal of Communication and Media Research* is research, with a bias for quantitative and qualitative studies that use any or a combination of the acceptable methods of research. These include Surveys, Content Analysis, and Experiments for quantitative studies; and Observation, Interviews/Focus Groups, and Documentary Analysis for qualitative studies. The journal seeks to contribute to the body of knowledge in the field of communication and media studies and welcomes articles in all areas of communication and the media including, but not limited to, mass communication, mass media channels, traditional communication, organizational communication, interpersonal communication, development communication, public relations, advertising, information communication technologies, the Internet and computer-mediated communication.

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- Manuscripts are to be submitted by email to *jcmrjournal209@gmail.com* (as Word document attachment using Microsoft Office Word).
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Production techniques of photoplay magazines: The example of *Atóka*, a Yorùbá photodrama

*CLEMENT ADENIYI AKANGBE, Ph.D.

Abstract

The Yorùbá theatre practitioners employed the print media – tagged photoplay magazine – as production medium for several of its plays during the second half of the twentieth century. The first and foremost publication in the photoplay genre was named *Atóka*. A unique outlet of dramatic expression by the Yorùbá theatre companies from 1967 – 1991. However, *Atóka* has received little attention from researchers. The theory of Total Quality Management (TQM) was employed for the study. The objective of this study is to document *Atóka*'s production techniques and put its contributions to the development of Yorùbá entertainment industry on record. The primary data consisted of 108 editions (25%) randomly selected from a total of 430 editions published. In-depth interviews were conducted with all the five editors and one former photographer of *Atóka*. Findings showed that *Atóka* was a fusion of dramatic arts, photographic arts and publishing arts. Its complex and sophisticated production was also a melting pot of different specialisations and disciplines. *Atóka* had an electrifying impact on its teeming readers across Nigeria and beyond. This paper is broadly discussed under: introduction, concept of TQM, origination and design, editorial and editing, printing, discussion of findings, and conclusion.

Key Words: Photoplay Magazine, *Atóka*, Editor (Olótùú), Production, Yorùbá.

Introduction

The Yorùbá theatre practitioners had actively expressed itself at different times through stage, radio, television, phonodisc, photoplay, celluloid film and home video (Akangbe, 2005:2). *Atóka* photodrama began in 1967 as the fifth media of performance in Ogunde Dramatic tradition. It was published by West African Book Publishers (WABP) and printed by its sister company – Academy Press (AP) both located in the same compound at Ilupeju in Lagos State. It debuted with late Hubert Ogunde's popular and controversial satirical and politically-volatile play titled *Yorùbá Ronú* (Yorùbá Think). Like a wild fire in the harmattan season, the media became popular, celebrated and highly acceptable to the masses particularly the middle class. It would be recalled that the Yorùbá theatre had gained a very wide acceptance right from its birth on stage, so this media was like an ice on the cake which added pep to spice the Yorùbá theatre tradition. *Atóka* photodrama was hitting the news-stand every fortnight. All the leading Yoruba dramatists and their companies were participating in its productions. The long list included the late

leading stars like Hubert Ogunde, Duro Ladipo, Kọla Ogunmọla, Oyin Adejọbi, Ayinla Olumẹgbọn, Adebayo Faleti, Işọla Ogunşọla, Ojo Ladipo and Adeyemi Afọlayan; and a few of the existing ones like Lere Paimo, Olofaana, Oyewole Olowomojuore, Tubosun Odunsi, etc. *Atóka* as a dramatic media was a very unique one in that it was a product of multiple arts and skills. These arts are playwriting, acting, voice recording, photography, transcription, editing, typesetting, filming, platemaking, and printing. A copy of the magazine therefore was an output of amalgamated skills.

Apart from the uniqueness of its production, its acceptance also had a number of connotations. It promoted and projected the reading of Yorùbá language both at home and abroad as *Atóka* was widely circulated in the northern parts of Nigera and across the West African coast. It popularised the Yorùbá language and its arts and culture as there were additives which supplemented the drama in the magazine such as *Ìtàn àròsọ* (prose

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narratives), *Ewi* (poetry), *Ọrẹ̀ òkèrèrè* (pen pals), *Ìròyìn kàyééfi* (comic news), *Àwòrán èfẹ̀* (cartoons), *Ìpolówó ọjà* (advertisements), *Agbòràndùn* (general counselling), and *Ànti Ayọ̀* (love counselling) in details. *Atọ̀ka* photoplay magazine also enhanced literacy as many people who were lackadaisical about reading joined adult literacy classes so as to be able to read and write at least in Yorùbá language. As a matter of fact, reading *Atọ̀ka* was a status symbol as it became fashionable to hold copies of the magazine and posed with them.

Apart from the aforementioned, it provided a ready and alternative source of entertainment particularly in the rural areas where access to electricity, radio, and television was nil. It constituted an alternative source of income for the performing troupes as they were earning handsome royalty from sales of the copies of their play productions. It was an image-booster for Yorùbá Theatre and it placed it far ahead of other theatre traditions in Nigeria and perhaps in Africa. Indeed it kept the younger generation educated and informed about Yorùbá culture and history in particular as lots of historical issues, happenings, and legendary personalities were used as dramatic materials and weaved into dramatic action.

Atọ̀ka spanned over two decades. Its hey period was the 1970s and 1980s. Towards the end of the 80s however, its fortune started nosediving. A number of factors accounted for this. There was crisis of economy and the financial power of the buyers had reduced considerably. Aside this, the cost of living had risen tremendously thus increasing the cost of production on one the one hand, and reducing the level of patronage on the other. Technological factor also quickened its demise. By the late 1980s, the impact of television

on theatre audience had increased significantly. With the success of the thirteen weeks drama episode series which the Broadcasting Corporation of Oyo State (BCOS) experimented with Jimoh Aliu's popular drama titled *Àrélù* in 1986, many other stations followed. These television episodic drama series endeared people to electronic media thus luring them away from the print media of *Atọ̀ka*. Perhaps the very last straw that broke the camel's back was the home video that became a rave at the turn of the decade of 90s. It was a novel medium which removed the stress of reading and finally nailed the coffin of *Atọ̀ka* photoplay magazine which ceased production in 1991.

It should be remarked that apart from *Atọ̀ka*, other photoplay magazines came up which included *Kàyéfi*, *Ìbùkún Aláwàdà*, *Atọ̀nà* and *Atọ̀ka Aláròyẹ̀*. None of these however could survive and make concrete social and economic impact as *Atọ̀ka* did.

In the quarter of a century that *Atọ̀ka* existed, WABP produced a total of one hundred and twenty (120) volumes which numbered four hundred and thirty (430) editions. Without mincing words, *Atọ̀ka* photodrama was a noble publication and a significant index of a unique era in the dramatic and entertainment life of the Yoruba race. The production of photoplay magazine follows series of activities ranging from manuscript sourcing and assessment to origination and design, rehearsal, location, performance and shooting, editorial and editing, transcription, editing the dialogue, editing the pictures, preparation of dummy, editing the proofs, and printing which are discussed in turn. The *Atọ̀ka* production chart is produced in Figure 1.

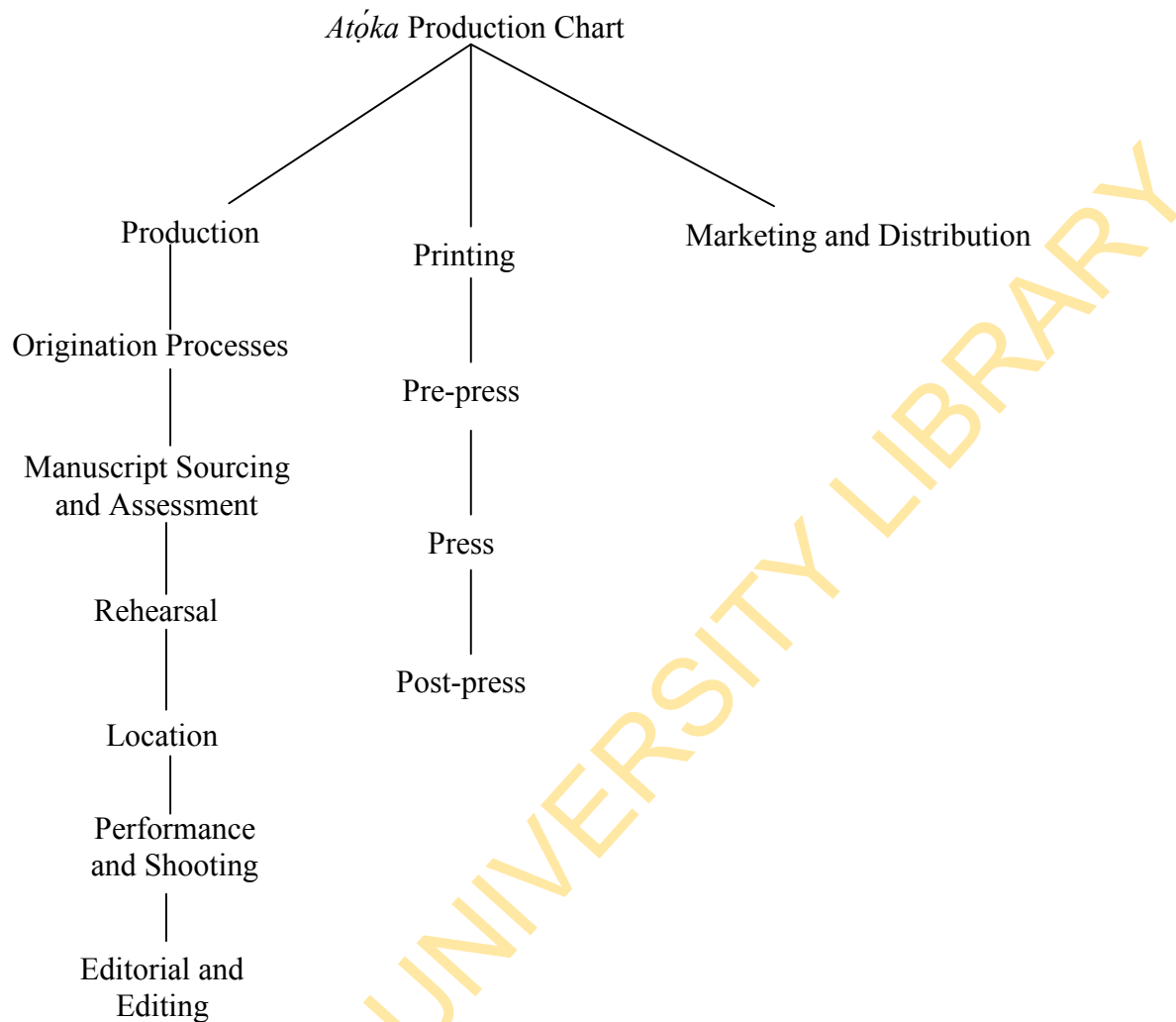


Fig. 1: *The Production Chart of Atòka Photoplay Magazine*

Source: Akangbe (2014:140) –“History, Production and Contents of *Atòka* Photoplay Magazine”.

Concept of Total Quality Management

Total Quality Management (TQM) as a concept is concerned with the scientific management of men, materials and machines for the purpose of producing high quality products and services in an organisation such as book publishing company. Its main thrust is managing the entire organisation so that it excels on all dimensions of products and services that are important to the customer. Its emphasis is on conformance quality, not features. Total Quality Management owes its origin to the work of an American, Edwards Deming, who has been described as the “father of modern-day Japanese miracle” (Okunola, 2009:3).

Capezio and Morehouse (1995), in Akangbe (2016:77), define it as ‘a management process and

set of disciplines that are coordinated to ensure that the organisation consistently meets and exceeds customer requirements’. To Richardson (1997), TQM ‘is a plan and strategy to extend quality control efforts to every function of the company’. He went further to define each of the individual terms. He said that ‘Total’ means that everyone participates and that it is integrated into all business functions, ‘Quality’ means meeting or exceeding (internal and external) expectation, while ‘Management’ means improving and maintaining business systems and their related processes or activities. In the view of Milakovich and Gordon (2001), TQM is “a management approach that encourages organisation wise commitment, teamwork and better quality of

results by providing incentives to increase the success of the enterprise". Schoonover (1993) is however of the opinion that TQM is a philosophy that focuses on improving customer and employee satisfaction, as well as profitability. From the foregoing, it is obvious that TQM uses a combination of methods, theories, techniques and strategies for achieving exceptional quality. It emphasises the crucial role of management and the judicious use of employees for achieving world-class qualities.

Rigby (2009) adds a further dimension to the definition of TQM. He describes TQM as a systematic approach to quality improvement that marries product and service specifications to customer performance. He adds that TQM then aims to produce these specifications with zero defects. This, he says, creates a virtuous cycle of continuous improvement that boosts production, customer satisfaction and profits. He emphasised that for TQM to succeed; there are certain obligations which managers must carry out. According to him, Managers must assess customer requirements. This is necessary in order to understand present and future customers' needs, and design products and services that cost-effectively meet or exceed those needs. Apart from these, Managers must always deliver quality goods. This, he says, only happens if management would pay attention to the following:

- i. identify the key problem areas in the process and work on them until they approach zero defect level;
- ii. train employees to use the new technology;
- iii. develop effective measures of product and service quality;
- iv. create incentives linked to quality goods;
- v. promote a zero-defect philosophy across all activities;
- vi. encourage management to lead by example; and
- vii. develop feedback mechanisms to ensure continuous improvement.

Obanya (2002) also identifies seven important aspects of TQM that must be considered before attempting to implement TQM. These factors are Customer-driven quality, TQM leadership from top management, continuous improvement, fast response, action based on facts, employee participation, and imbibing a TQM culture.

On the whole, TQM preoccupies itself with excellent production that will attract customers'

total satisfaction. It is an effective method for attaining quality production in every operation in particular, and the entire production processes as a whole. Many of the previous studies reviewed on TQM were conducted in countries outside Nigeria. Even the few studies in Nigeria were not specific on periodicals and none on Yoruba photoplay magazine. This study is therefore expected to fill this gap.

Origination and Design

Origination and design is a broad aspect of publishing which encompasses manuscript sourcing and development. It covers the series of activities carried out by different professionals until the manuscript is ready for press. It is a long process that is coordinated and controlled by the editor and it is the kernel of publishing itself. Production of photoplay magazine is a special project in that its origination and design, in addition to the basic publishing activities, also entails acting, voice recording and photography. In other word, it is a product of three modal arts namely dramatic arts, photographic arts and publishing arts. The production of *Atóka* photoplay magazine therefore is both technical and artistic. Voice recording, editing, dummy preparation, film processing, pre-press, press, and post-press constitute the technical aspects of the production while rehearsals, performance at location, photo-taking, etc. are the artistic aspects. In line with the principles of TQM, all these were done with consciousness for quality and consumers' satisfaction.

Manuscript is the basic raw material which a publishing company relies on for its production (Okwilagwe, 2001; Àkàngbè, 2008; Oso et al 2008). Basically, in conventional publishing, there are two types of manuscripts, namely: solicited and unsolicited manuscripts (Igudia, 2012). In photodrama, the manuscript is not a fully developed and comprehensive text as it is in book publishing. Arising from the improvisational style of the Yorùbá dramatic tradition, the *Atóka* manuscript is sketchy; it is a synopsis of the story line detailing the *dramatis personae* and the plot. With the consciousness of the peculiar nature of *Atóka* manuscript, we could talk of both solicited and unsolicited manuscripts. At the very beginning, manuscripts were solicited. For instance, the maiden edition of *Atóka* was the late Hubert Ogunde's *Yorùbá Ronú* which was

followed by his *Ológbò Dídú*.¹ Ogunde was specially approached by WABP for the manuscripts of those plays. When *Atóka* had become known however, reverse became the case. In fact at the apogee of *Atóka*, WABP had more than two hundred manuscripts in her kitty. Practically, every performing company wanted to be featured in *Atóka* which was the rave of the moment. As Oyèwòle Olówómojúòré² puts it, the queue of manuscripts was so long that for two years it might not get to the turn of some theatre companies. Some were even ready to have their plays published for free.

Atóka manuscript was a skeletal synopsis of the play and its assessment was restricted to the in-house. Therefore, engagement of external assessors as in book publishing was not required. The critical indices of assessment were the quality of the story, entertainment potentialities, educational values and sales promise. A number of manuscripts that fell short of standards were outrightly rejected, while some others were spotted for amendment. The good ones were accepted to take their turns.

Rehearsal is a technical term in drama which simply means a practice or trial performance of a play or other work (dance, music, etc) for later public performance. It is the act of practicing in preparation for a public outing or performance. In drama, rehearsal is an intensive session of practicing acting, movement, voicing, dance, dialogue, etc. in private as a team in anticipation of a successful public performance (Brocket, 1979:520).

Rehearsal of plays for *Atóka* productions were carried out by the individual performing company. The rehearsals usually took place at the company's base. The editorial teams from WABP were not involved at this stage. Scripts for rehearsals were usually not written as it was the practice of the theatre practitioners, so improvisation was the dramatic method. Each actor and actress would have to interpret his/her role, compose his/her dialogue, and invent his/her actions and movements. Rehearsals were held repeatedly and regularly over a period of time to attain mastery and perfection. A performing company slated for production would normally be notified by WABP ahead of performance and as such it would intensify its rehearsals accordingly. It was on the eve of performance that the *Atóka* crew under the artistic directorship of *Olótúú* (Editor) would watch the rehearsal in readiness for production. This could be regarded as *dress*

and *tech* as appropriate costumes and props would be used. The essence of this was to familiarise the editor and editorial crew with the performance. Prior rehearsals gave the opportunity for the theatre company to assemble its props (stage properties) and costumes and also put them into perfect use. Appropriate locations are essential to rehearsal and production.

Location is an actual place in which a drama or a film is made. It is technically called setting in drama. A particular location chosen for a scene in drama becomes the stage for that piece of acting. Location is determined by the story therefore location in *Atóka* photodrama can change frequently from market to Oba's palace, footpath, village square, school premise, farm land, frontage or backyard of house, hospital, bus stop, sitting room, public street, church, mosque, forest, etc. as the story demands. As remarked earlier, location is the actual place, which is a specified point or area in space occupied by actors and actresses. However, the "actual place" in itself is neither complete nor totally suitable for performance if it is empty. It must be filled with the required objects and materials to transform it into a setting. This technical transformation is carried out by scene designers. The designers are conscious of reflecting the theme, style, mood and atmosphere, locale, period or socioeconomic background of the play.

In aiding understanding, the stage setting may define the time and place of the action, clarify the relationship of the offstage and onstage space, and help to establish characterisation. The physical arrangement of the setting may enhance understanding in addition to expressing a play's unique artistic traits. A setting should clearly depict the mood of the play. The locations in *Atóka* drama are diverse and numerous. While *Ajagun Nlá* by Dúró Ladipò for instance is partly set in the town and partly in the forest (war scenes), *Kólá Ògúnmolá's Èhìn Òla* is completely set in the town. Relevant locations were usually employed in *Atóka* because of its dramatic functionality which enhance the theme, aid the structure, define the characters, and contribute to the overall total quality of the production. The task of finding locations was the responsibility of the theatre company however; their selections were subject to the approval of the editor.

Performance and Shooting: Performance is the act of displaying, the carrying into execution or action of a story for the consumption of the audience. In the view of Akangbe (2014:125), it is

an act of cooperative imagination which stems from the script, aided by the director's artistic conception of the script, actualised by the interpretation of that conception by the performers (actors and actresses), singers, dancers, designers and technical crew; to the audience perception of the production.

The performance of *Atóka* plays was usually laborious, intensive, and painstaking. It was also time-consuming. It called for resilience and enduring commitment in that, as stated earlier, it was a combination of arts – dramatic arts, photographic art and publishing art. A typical performance could last for days. The editorial crew from WABP would arrive at the location a day or two earlier to ensure that every preparation was intact. The team comprised the editor, photographer, assistant photographer, a supporting staff and the official driver; other people on location were members of the theatre company. The editorial crew was usually armed with still camera, tape recorders and sufficient batteries. At least two cameras were taken to location, one black and white camera and one colour camera. Each camera, of course, would be loaded with the compatible films while enough extra would be on reserve. Performance was not at one permanent place, it shifted from one location to the other as required by each scene of the play. Also, the performance was not sequential as related scenes that required the same location were taken together to save time and the rigours of going to and fro. In other word, later scenes could be taken before the early ones. The implication of this is that it called for great concentration and accurate record-keeping on the part of the editor and indeed the crew. To achieve this, the *Olótúú* served as the continuity officer who arranged the scenes to be taken together on the same location and monitored the sequence of performance and recording. So prior to commencement of performance, the editor must have prepared his plan of action, intimated his crew members with it, and instructed the actors and actresses on what to do in order to save time and achieve a smooth performance.

When performance kicked off, the editor who doubled as the artistic director and the cameramen must be at alert. The performance was primarily for the cameras and audio tapes. The tape recorder must have been set and the moment action commenced the tape began to roll.³ Adequate attentions must be paid to the operation and

setting of the tape recorder to ensure optimum performance otherwise the whole effort could be marred. Different demands were required of the various collaborating participants for successful output. On the part of the actors and actresses, adequate projection and elaborated, indeed exaggerated action is required. Dramatic actions needed to be overblown so as to be vividly captured by the camera. Poor voice level would not register well on the tape and would cause hick-up at the transcription level. On the part of the editor, absolute concentration with mental alertness and physical involvement was required. He must pay attention to the dialogue, judge how it matched the action put up by the performer and be particular about how expressive and elaborate the action was. For the camera man, correctness of gaze, precision of focus, exactitude of angles, accuracy of shots, and vividness of clarity were necessary. These different professionals must order and deplore their input with oneness of purpose and unified intention for good production of the edition of the *Atóka* photoplay magazine. This is in tandem with TQM's demand on employee participation. As submitted by Obanya (2002), a successful TQM environment requires a committed and well-trained work force that participates fully in quality improvement activities. Such participation is reinforced by reward and recognition systems that emphasise the achievement of quality objectives.

Hallmarks of performance at the locations of *Atóka* production were frequent discontinuities, interruptions and repetition of actions. Because of the peculiarities of the photoplay media, it was compulsory to violate and disrupt the conventional dramatic flow of performance through constant breaks, pauses and repetitions to ensure the desired result. This is because the actors and actresses were not performing for a live audience but the readers at home who would access and consume their performance through a different media entirely, not the stage, not live, but “dead” through print. It should be remarked that the frequent discontinuities were not counter-productive; rather, they were to ensure and enhance effective final production.

As Obanya (2002) submitted, TQM has a customer-first orientation; this implies that the customer comes first. Therefore everything possible must be done to ensure a top quality production that will satisfy customers. Customer

satisfaction is seen as the company's highest priority.

In an attempt to attain this, actions could be halted to attain the projection level; it could be repeated to get the desired elaborated dramatic action, it could also be to enable the photographer capture the right shot(s). Topical actions must necessarily be repeated so as to get the shots from different angles and at different ranges. For instance, a topical action which was a potential picture for cover illustration must essentially be captured and recaptured not only in black and white but also with colour camera. In photoplay, greater emphasis is laid on pictures than expressions, dialogue are as a matter of fact complimentary to pictures. In a good photodrama, the photographs alone could be 'read' by the reader and the reader would have a proper understanding of the play. A lot of responsibility therefore rested on the cameramen for a successful photoplay.

From the foregoing, it was obvious that the job of a photoplay magazine editor required extensive creative and professional experience. Exposure in drama production for radio or television, knowledge of playwriting, directing and acting, experience in editing and appreciable knowledge of printing and its techniques were required of a successful photoplay magazine editor. In other word, the magazine editor is different persons with varied skills rolled into one.

Photoplay was a precursor of film. Photoplay gives a report of gesture while film presents the gesture itself. Though the composition of photoplay is technically cumbersome but its multiplicity is not as complex as that of film which entails 253 fields and professions.⁴ In film, camera sees and hears; it sees with the ear and hears with the eyes (Ekwuasi, 2002: 88 - 90). Nonetheless, photoplay is creatively ingenious as still photography is produced in the guise of motion picture.

On the whole, performance and shooting of photoplay is a tripartite and simultaneous process as acting, recording and photographing all take place at the same time under the able watch and control of the editor. It should be noted that all the expenses on location was usually borne by WABP.

Editorial and Editing

Editing is the professional operation of technically preparing a manuscript for publication. It is an act and art of selecting, arranging and presenting a written piece in a readable form. Editing entails

careful selection and logical presentation of raw ideas in a standard and acceptable format which permits evaluation, correction, cancellation, substitution, and rearrangement. In book publishing, editing predates the birth of manuscript. As Igudia (2012) maintain, the operation of editing actually starts from the idea conception stage and subsists through the manuscript birth, to content evaluation, origination and design, copy-editing, proofreading and production stages. Even at production, the pre-press, press and post-press, also require editorial vigilance. This is thus a pointer to the fact that editing is an unending activity in a publishing process just as its practitioner – (editor) is a constant player at every stage (Emenanjo, 2010 and Okwilagwe, 2001).

Editing photoplay magazine followed a laid down procedure. It involved transcribing the recorded dialogue from tape, editing of the transcribed text and editing of the pictures. It was after this that a dummy of the publication would be prepared and passed to the lithography unit for the production of what could be called the galleys. Thereafter, the galleys would be edited until it became error-free and the Camera Ready Artwork was obtained. In carrying out these series of operations, the editorial unit, the photography unit, the paste-up artist unit, and the lithography unit were all co-players.

Transcription is the art of transferring recorded information from tape or its equivalent to paper in written form. It is the conversion of oral information to written form. It was the task of the editor to write down the dialogues of the actor and actresses that were recorded on tape. It was the dialogue that formed the text of the play so the editor was careful enough to capture the dialogue of each performer. Transcription is a very demanding task as it is quite slow and painstaking. It also entails a lot of tape rewinding to ensure and confirm correctness of data. Clarity of voices and audibility are essential for accurate transcription. The quality of tape and of course soundness and efficiency of the tape recorder itself are all paramount to good result. Failure at the transcription level, possibly due to bad tape or poor tape recorder performance, of course, portends failure for the production in general. In *Atóka*, the transcription was carried out by the assistant editor who in turn made a report to the editor. This was done in-house after returning from the location. This is followed by editing of dialogue.

Editing the Dialogue: This is carried out by the editor. Dialogue editing is a careful and thoughtful process of selecting right expressions to match pictures to build a play. It is a critical exercise which entails re-arrangement of the structure, outright elimination and substitution of expressions. According to Ogundeji, it is also possible for the editor to alter or even reconstruct the dramatic dialogue to suit his own purpose, though this is applicable to all print media (1981:9). Usually, the dialogue recorded was long, lengthy, and at times, watery, verbose and winding. It was the duty of the editor to perform a linguistic surgery on such dialogues by summarising them in rich and concise language. This is because by nature, photoplay does not tolerate lengthy expressions. As stated earlier, in photoplays, photograph is of greater essence, dialogue is merely complimentary. This is particularly so because page extent of a photoplay edition was 32 pages, including all other embellishments apart from the drama content, so needless waste of words with repetitions and undue wordiness did not arise.

As a matter of fact, the dialogue of photoplay depends a lot on the creative ingenuity and linguistic competence of the editor as the long expressions recorded on location became reasonably fragmented and logically summarised in the hands of the editor who must, in addition to his multi-talents, be a wordsmith in his right. It is evident that the editor enjoyed a limitless liberty as regard the composition of dialogue, among others. This prompts Ogundeji (1981: 8 – 9) to submit that the editor can interfere with the structure of the play and may decide to even change the title of the play. He cited the example of Oyin Adejobi's *Èkùró Olójà* which was published under the title *Èniyàn Šòro; Ìtójú Kúnlé* published as *Ese Málúù* and *Ilé tí a fì itọ mọ* as *Ašírí tú*. Akangbé (2005: 74) also remarked that Léré Pàimọ's play titled *Ìdájọ* as a stage play also became *Ohùesan* in *Atọka*. Bólú Fátúnmişe corroborated also that the editor might change an initial title to make it more catchy and sellable. He cited the example of the title *Èni tó pa Ajá Abóderin* which he changed to *Ajá Oníwèè Aşe*⁵

The production of *Atọka* entailed a serious editing as regard composition of dialogue. The voice recorded, it must be noted, was not transcribed and utilised verbatim by the editor; rather it was a guide for him. Also, since it was

the selected photo-shot that would determine its own dialogue, the tape-recorded dialogue may not match the photograph perfectly so the editor must willy-nilly intervene with a matching dialogue. It is therefore the responsibility of the *Olótúú* with his editorial liberty to compose suitable dialogue for each photo-shot. In doing this, he employed three devices which we called 'editorial interventions'. These editorial interventions are Speech balloons, Thought bubbles, and Cap prints. The employment of these three editorial devices served as the main anchor of the editorial photo-dramaturgy in *Atọka* photoplay magazine; and they constituted the unique distinguishing features of Yorùbá photoplay magazine genre from other periodicals.

Editing the Pictures: Photograph is primary and basic, it is the most vital component of photoplay magazine. Editing the pictures is of great importance because the story is summarily told in pictures. The pictures therefore account for the plotted sequence of the story. It is from it that the actions or events that are organised in lineal sequence that make up the plot are presented by the editor and read by the audience. This exercise precedes and determines the dialogue. It also determines characterisation because character formation and development hinge on it. While the editor is not necessarily writing the story anew, his creative ingenuity, imaginative prowess and sense of artistry will be required to synthesise and sew the pictures together like pieces of clothes to make an organic creative garment.

The editorial unit, including photographer, paste-up artist and lithographer, are all role players in the production of pictures. The editor, who is the equivalent of artistic director and photographer who is like the cameraman in film usually work hand-in-hand. The photographer takes the shots while the editor calls for the shots. Several pictures are taken at locations and all of them would be developed in the dark room into negatives. WABP had its own photo laboratory where negative film treatment and development were handled. The pictures, at this stage, are in small passport-like sizes. After developing the films, the bright negative films would then be selected by the editor for the photographer to print. The selected ones would be printed in black and white in that negative size which was passport-like. This is technically called 'contact print'.⁶

A contact print is an unenlarged photograph. It is a photographic print made by placing a negative directly on top of photosensitive paper and exposing it to light. The essence of contact print is to check the images on a roll of film before making enlargements from individual negatives. Contact prints are the initial print-outs meant for generating the galleys of *Atóka*. At the advanced editorial stage, the working sizes of the photographs would be printed in the final production sizes.

The criteria for selection are technical. Brightness, clarity, sharpness and relevance of action are considered. All these qualities are important for top-quality production in press. When the editor and his team are satisfied with the selection, he will now prepare a 32-page dummy which was the normal size of an edition of *Atóka*. Thereafter, the dummy would be given back to the photographer with the desired size of each picture to be reprinted in the dark room in the sizes indicated. As for the dialogue which had been composed for each photo-shot by the editor, it would be given to the typist who would type them out.

Preparation of Dummy: Dummy is the replica or prototype of a publication. It is a temporary and make-believe copy. It serves as a guide in production. According to *The Chicago Manual of Style*, "Dummy is an unprinted or partially printed or sketched sample of a projected book, pamphlets, book cover or other material to suggest the appearance and size of the completed work. Dummy pages are frequently arrangements of cut-and-pasted galley proofs with representations of illustrations paste in place (1993:839).

In *Atóka* photoplay magazine, to prepare a dummy, the pictures must have been selected from the whole lot of pictures printed out. Based on qualities of brightness, clarity and sharpness, the desired pictures are selected for layout. Layout is the physical arrangement of texts and graphics on a page in preparation for printing. An edition of *Atóka* contains thirty-two pages; the editor would set all the materials page by page. The pictures selected for each page would be pasted. A page could take between two and six pictures depending on the sizes assigned to each picture. It is only on the front page where the first half of the page carries introduction or preambles of the story that we may find one photo-shot occupying the second half. In dummy preparation, the editor would leave space for additives (*áfikún*) such as advertisement, poem, story, pen-pals, counselling,

cartoon, etc. Each of these would be catered for in the dummy.

The second step in dummy preparation is to prepare the dialogue. Having selected and pasted the pictures, the matching dialogue would be prepared. The dialogue is composed by the editor who would look at each picture and match them with the right dialogue which has been partly derived from the audio-tape and partly from the creative intellect of the *Olótùú*. Usually, each picture would be numbered on the dummy and each corresponding dialogue would also be matched with the right picture through numbering. Also, the desired size of each picture would be indicated on the dummy. The dummy would now be given back to the photographer who would go back to the dark room and reprint on the sizes indicated while the dialogue already composed by the editor would be given to the typist to be typed out neatly.

When the pictures have been printed to the desired sizes indicated and the dialogue also typed out, the stage is set for the third level of operation in dummy preparation which takes place in the Art Room. It is the editor who dictates the production sizes. The sizes are indicated by in-house terminologies like A1, A2, A3, A4, etc. Cardboard are cut into different sizes and labelled as A1, A2, A3, A4, etc.⁷ The pictures and dialogue would be merged and printed on bromide in the Art room. Bromide is a light-sensitive photographic paper that is coated with silver bromide emulsion. This copy could be regarded as the first galley. It is the first detailed print out. The bromide copy would be given back to the editor for editing. He edits on bromide with pencil. Bromide is thicker than paper. All errors found on it would be marked out clearly with pencil on the bromide and would be handed over to the typist again who would retype to eliminate the errors spotted. From the typist, it would be passed to the Art Room where the artist would print out the improved version on the bromide. The second printout is the second galley. The editor would edit the second galley again to ascertain the level of perfection. Thereafter, it would go to the typist the third time and from there to the Art Room for a third print out which the editor would vet again. This movement to and fro could be up to three or four times depending on the enormity of errors in the manuscripts. As earlier indicated, each of the print out is called galley in publishing, galleys are succeeded by page-proofs which is a copy that is almost ready for press while the very final copy for the press is called camera ready copy (CRC).

This is the final version which would be taken to the lithographic section for pre-press activities of filming and plate making.

In editing the proofs, the editor dots all the 'i's and crosses all the 't's. He corrects all errors of spellings and punctuation. He checks the correctness and appropriateness of all expressions and measures the relevance of dialogue to picture and also judges the action of the pictures with the words. Another area of attention for the editor is the picture size. Each page of *Atóka* takes a maximum of six pictures.⁸ Other pages can take five pictures, four pictures, three pictures and two pictures. The formation of a six-picture a page is 3.8 x 3.5 inches all through while in five pictures a page, the formation is 3.8" x 3.5" in four places and 7.5" x 3.5" once. For a four-picture a page, the formation is 3.8" x 5.1" in four places while that of three-pictures a page is 7.8" x 5.5" in one place, and 4.9" x 3.8" in two places. For a two-picture a page the formation is 7.8" x 5.3" each. It should be noted that the figures above were not strictly rigid as there could be a minor shift in the sizes at times but such changes were very insignificant.

The editor must be conscious of the topicality of the action in a photograph in assigning size to it. A very topical action for instance cannot be printed in 3.8" x 3.5" which is the least size. Such picture can either take 7.5" x 3.5" which is the medium size or 7.8" x 5.5" which is the largest size. On the whole, the editor worked on galleys, marked corrections, and checked corrected copies. He applied the house styles consistently on the manuscript by enforcing the house rule on abbreviations, capitalisations, copyright permission, etc. He also adhered to the house rule on the sequence of the contents by following the established structural sequence of the magazine in detail.

Printing

This section is discussed under three sub-headings which are pre-press, press, and post-press.

Pre-press is the very foundation of printing which basically entails film making and plate making. Printing is a technical process of reproducing texts and images on machines for mass consumption typically with ink and paper using a printing press. It is a process of duplicating a copy of publication *en mass* with the aid of printing machines. It is a process that involves several stages. These stages, according to Togunwa

(2008: 243), are principally categorised into three which are pre-press, press and post-press.

Pre-press is the first stage in printing processes. It has two stages which are filming and plate-making. There are two types of films – negative and positive. At the time of *Atóka* however the use of computer was not in vogue so only negative film was used. Films are made from the camera ready copy (CRC) which is passed to the lithographic session while plates are made from films (Ifeduba, 2004:88 - 89; Okunola 2009:25).

Press implies mass printing of a publication from plates on a printing machine. The printing plate developed by the lithographer is handed over to the machine operator who would fix it on the printing machine having been satisfied with its quality. The operator also applied ink and water as appropriate before printing would commence. Before printing, paper must have been loaded on the machine. The operator must be careful by performing his task efficiently. He must neither over-apply water and ink nor under-apply them. Over-application of ink would lead to scumming and blotting and if it is insufficient, the prints would fade and appear faintly, thus messing up the job (Okunola, 2009: 12; Smith 1990). In the same vein, if water is not sufficient, the ink would be very thick on the machine and would not print as expected. The operator must also ensure perfect registration of colours and maintain neat printing all through.

The printing of an edition of *Atóka* was done within a week by Academy Press (AP), the sister company of WABP. The minimum print-run was 60, 000. This figure was for plays produced by up-coming theatre companies but for the frontliners, the impression was between 80, 000 and 100, 000.⁹

Post-press comprises the concluding activities in printing. These concluding activities are called finishing. These are folding, collating, sewing, binding, trimming, checking and repair, and wrapping or packaging and delivery (Okunola, 2009:13). Folding is the mechanical reduction of the large printed sheets to the actual book size. Folding is done per section. A section contains multiple pages with texts and images on its front and back. Collating is the putting together of the sections of a publication sequentially to make a complete copy. Binding is a technical and detail

process in post-press. Binding are of various types depending on the size of the publication and the type of binding desired (Okwilagwe, 2001; Ifeduba, 2004). Saddle stitching is a simple process of fixing pins at two or three points in a booklet or pamphlet. This is usually for light publications such as magazines, pamphlet, programme of events, bulletin, newsletter, etc. Adhesive binding are for books of sizeable volume. This can be of two types: perfect binding (hot-melt glue) and cold glue which is usually manually applied. Spiral binding and comb binding are simple mechanical types of binding. Hard cover or case binding is a more technical and multi-process form of binding. Its process includes forwarding, casing-in, fixing of boards and cloth, stamping and printing.

In the case of *Atòka*, a simple binding method – stitching – was employed with two stitching points: one on top and the other below. After stitching, trimming followed. Copies of the magazine were taken to the cutting machine, which is also called guillotine, for trimming. After trimming, checking and repair would be done where required. Checking is a careful scanning of each copy page by page to detect pages with defamation such as unevenness of ink, blotting, dirtiness, poor registration, etc. Such pages would be removed and a good copy would be used to replace it. After this, wrapping and delivery would follow.

From the foregoing, it is obvious that TQM principle was observed in every stage of *Atòka* photoplay magazine production. As a matter of fact, each unit of the company was involved in TQM and each was operating as a customer to the other. This was corroborated by Akangbe (2016:95) in his study on “Total Quality Management in Pre-Press: A Study of Book Printers in Ibadan, Nigeria”, that “the lithographer acts as a customer to the press operator, while the press operator serves as a customer to the book-binder. The quality of the plate produced by the lithographer determines the quality of print output by the press operator. If stripping and printing operations are not carried out correctly, the folding at the binding stage will not be correct. This could be forestalled if every staff at the different level of production acts as customer to each other by being critical”.

Discussion

The production of *Atòka* photoplay magazine, from the foregoing, was no doubt a complex one. It was a three-modal arts, with multiple experts,

and varied skills. Findings showed that Yorùbá photoplay magazine was a fusion of dramatic arts, photographic arts and publishing arts. Its complex and sophisticated production was also a melting pot of different specialisations and disciplines. These arts are playwriting, acting, voice recording, photography, transcription, editing, typesetting, filming, platemaking, and printing. Therefore, a copy of the magazine was an output of amalgamated arts and skills. Apart from these, its production was also technical and artistic. Technical aspects of production entailed voice recording, editing, dummy preparation, film processing, pre-press, press, and post-press while rehearsals, performance at location, photo-taking, etc. were the artistic aspects. In conformity with the tenets of TQM, all these activities were carried out with consciousness for top quality and consumers’ satisfaction.

From the study, it was deduced that *Atòka* was able to survive for a quarter of a century as a result of its dynamic history, sophisticated production, multifaceted and culture-sensitive contents, and heterogeneous contexts. The magazine therefore ably promoted Yoruba literacy, reawakened societal values, popularised theatre organisations, offered alternative media of commerce, and served as prelude to the home video tradition.

In conclusion, this paper has examined in detail the production processes and strategies of *Atòka* photoplay magazine. It has been established that the periodical was a product of conflated arts as it is a melting pot of different specialisations and disciplines. It was also established that the staff of *Atòka*, particularly the editors and photographers, were critical factors in the development and production of the photoplay magazine. The creativity and ingenuity of *Olótùù* (Editor) was praise-worthy as he brings his literary and creative acumen to bear on the contents and production of *Atòka* photodrama. Like a northern star, the professional presence and input of *Olótùù* is vividly constant at every stage: manuscript acquisition, rehearsal, location, performance and shooting, editing of dialogue and pictures, transcription, dummy preparation, and of course; at the pre-press, press and post-press stages of printing.

End Notes

1. The maiden edition of *Atòka* was the late Hubert Ogunde’s *Yorùbá Ronú* which was followed by his *Ológbò Dúdú*. The manuscripts of the two plays were requested

- by WABP from the theatre company. All the editors interviewed confirmed this.
2. Mr. Oyèèwòlè Olówómojuòrè revealed this to the researcher in the interview he had with him on 1st July, 2007 at his Àkóbò residence in Ìbàdàn.
 3. The research finding shows that the use of tape recorder began during the tenure of Mr. Láoyè Egunjòbí, the second *Atóka* editor. Mr. Šégun Sófowótè, the maiden editor, told the researcher in the course of an interview that he did not use tape recorder during his tenure.
 4. This was gathered by the researcher in the course of a personal discussion on photoplay versus film media he had with Dr. Hyginus Ekwuasi in his office, Department of Theatre Arts, University of Ibadan on Tuesday 18/02/2014.
 5. 'Adé Omo Awo' Bólú (Ọba Adébólú Fátúnmišè) revealed this in an interview with the researcher on 4th August, 2008 at The Roots International Hotel, Ilé-Ifè.
 6. Pa. Abimbádé Ọládèjò made this clarification on 20th June, 2013 in his house in Lagos during an interview.
 7. Pa. Abimbádé Ọládèjò also stated this on 20th June, 2013 in his house in Lagos during an interview.
 8. Our finding shows that each page of *Atóka* takes a maximum of six pictures with the exception of *Yorùbá Ronú* which did not have a definite structure, and this of course was understandable being the very first production. The number of pictures that a particular page can take is determined by the sizes of the pictures in question.
 9. Pa. Láoyè Egunjòbí, the second editor of *Atóka* photoplay magazine made this revelation on Wednesday 7th October, 2009 at his residence in Aáwé in Oyo State.

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