

COMMUNICATING WITH COSTUME AND MAKEUP IN NIGERIAN HOME VIDEO  
FILM. A STUDY OF "EFUNSETAN ANIWURA".

BY

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**ATTESTATION**

I, OGUNLEYE LUCIA TINUADE hereby attest that this research report is carried out by me and that I am solely responsible for all errors and omissions, if any.

A handwritten signature in black ink, appearing to read 'L. Tinuade', is written above a horizontal line.

SIGNATURE & DATE

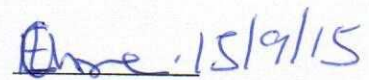
## CERTIFICATION

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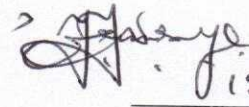
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## **DEDICATION**

This project work is dedicated to God Almighty who is always good to me and my beloved parents, Mr and Mrs E.A. Ogunleye for their moral and financial support throughout my programme.

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My profound gratitude goes to my redeemer the Almighty God who has also being my Alpha and omega, who has been my strength, my glory, for his love and guidance in my life, who has also been my source of inspiration, who made the completion of my studies a successful one.

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## ABSTRACT

This project focuses on how costume and makeup communicates in Nigerian Home video film using a home video titled *EFUNSETAN ANIWURA* directed by Tunde Kelani as a case study, how the director uses costume and makeup in communicating the actors characters and the message of the film. This project also focuses on how costume and makeup helped in enhancing visual aesthetics and semiotic of performance. This project also seek to call the attention to effectiveness and importance of costume and makeup in Nigerian home video film, and also for directors, makeup artist, costumier should accord greater important to them.

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## CHAPTER ONE

### INTRODUCTION

#### 1.0 BACKGROUND TO THE STUDY

This project is aimed at telling people on how to communicate with costume and makeup on screen. It is also for showcasing costumes and makeup as being used in communicating to viewers in Nigerian home video industry using the play *EFUNSETAN ANIWURA*.

Therefore, our concern is to see the way costume and makeup have been used by the producer as a communicative tool to the audience or viewer, in order to bring out the actors character and also the message of the film, and in doing this, the costumier and makeup artist depended on the traditional African costume and makeup. This project also focuses on how costume and makeup helped in enhancing visual aesthetics and semiotic performance by bringing out the signs and beauty of the play production.

There are some theatrical elements which can be used to further enhance or bring out some important but hidden messages in the text. The messages here are implied by playwright, some of these theatrical elements are dance, music, props, costume and make-up. But in this work we are looking at costume and makeup as a theatrical element that serves as a very important means of communication especially in Nigerian home videos. This costume and makeup are used mostly to communicate hidden meanings to the viewers at home. Costume and makeup are two elements of drama that can serve as a very potent means of communication in Nigerian home videos, costume and makeup are used by actor to enhance effective communications mostly in Nigerian home video, effective communications in such a way that the viewers are able to understand the actors or actress role through their costume

and makeup. To explain these more better in this work, it is important to understand the word communication itself.

Communication according to Wikipedia Encyclopaedia; "Communication is gotten from the latin word "communicare" which simply means to share, it's also the meaningful exchange of information between two or more participants". (vol8)

Communication is referred to as a means of conveying information through feelings, attitudes, expectations, exchange of ideas, intensions as by speech, non-verbal gestures, writing and behaviour. The forms of communication are verbal, written, non-verbal and visual communication. There are several ways at which we communicates, communication is a crucial component of our life, it enables us to relate to one another, communication is more than talking and listening , it also involves understanding and interpreting.

Costume is a very important element of any dramatic production and with makeup to establish the total pictorial appearance of the actor .Costume is a crucial value of acting which assists characterization whether in film or on stage, the audience can determine age, social status, nationality before the actor utters a word, It also helps to establish the relationship between characters. Costume should be designed for all actors in all plays. In any film the effect of a costume on both the actor and viewers is what counts upon the film, the taste of the artist, not the actor, must govern the choice of material and colour, and the meaning of the play must dominate all decisions.

Actor and Actresses are seen before they are heard this is a common phrase used in the theatre to reflect the significance of costume on the set during production, this is the main reason why Martin Bantian (247) asserts that "actors often find costumes more important than scenery".

Costume is particularly associated with the moving actor and therefore, the most dynamic and living of all visual designs. Besides, it can tell about a people or culture and even the times in which they lived. Costuming becomes the extension of the image of the human body, the position, however, is that costume basically reflect characters in relation to the indigenous or traditional cultural dictates of a people which has implications for development.

Finally, costume serves as an important mere covering for an actor on stage or screen, because the actor wears it on.

Makeup, especially the one done in film, is the key component to a successful play. It opens up a field of study that conveys the excitement, fun, and challenge of theatre illusion and communication, unlike the stage makeup, that the larger the auditorium or the more lights to be used the more makeup is needed, sometime stage light can wash the colour from the actors face until it has a plasterboard effect.

Costume and makeup in home videos gives the audience key information about a character at first sight for example if a character is depressive, the costuming and makeup may reflect in the form of unkept, dirty and wrinkled clothing, he or she appears in an untidy hair. Costume and makeup serve as important purpose for actors, they both play an important role in visibility and aesthetic which means the beauty of the role they were playing. Makeup is necessary for ensuring that the features of an actor's face are easy to be seen before the lines are rendered, less time will be wasted and more would be achieved in terms of play productions content and aesthetics.

The forms of communication are known to be verbal, written, non-verbal and visual communication has explained earlier, but the form to be used in these works is Non verbal means of communication, because costume and makeup are non verbal modes of communicating.

Costume and makeup as non verbal modes of communication, the actors are dressed in clothes that reflect their unique personality. There are lots of other non verbal ways of communicating which can be; body posture, physical contact, which also tries to convey a lot of information to people. Body postures matters when communicating verbally to someone, folded legs arms and crossed legs are some of the signals conveyed by a body posture, but we researching on how costume and makeup are means of communicating directly to the viewers non verbally even before being heard.

Costume and makeup are the theatrical element that should be well utilized by costumier and makeup artist, just like the director and other crew member of the production must agree with the message of the play, so as to communicate well through the medium of costume and makeup to the audience.

Generally, in costuming for a production, stage plays or screen plays, the most important and first thing to do is to read and re-read the script thoroughly, understanding the script and watch the initial rehearsal in order to understand the concept that director intends to use and it should be well understood in terms of costume and makeup just like the other technical aspects of the play production which include lighting, sound and sets, in order to send a clear and proper message to the audience.

Costume and makeup serve as purpose for the actors through the primary work that actor's do in creating their characters during the weeks of rehearsals and individual practise leading up to a show, seeing themselves transformed visually into a character which is often a powerful source of inspiration. Both costume and makeup are paramount among the elements used in relating human experiences to the viewers.

This study looks at the communicative value of costume and makeup in video film production and how they can be used as a mode of communication, therefore costume and

makeup should never be neglected if the concept of the script writer and the overall motives are to be accomplished.

Costume and makeup convey information's about wearers' legal condition or prestige and also indicate the environment of the play, the emotion of the wearer, and his socio economic status, psychology and occupation .costume in video films is the language through which visual statements are made. Through film, costume can be used to affect the society; this is based on the ability of the costume designer's creativity to reflect the socio cultural life of the environment in which the story revolves.

Costume and makeup should be able to communicate an actor's mood, for instance, costume of bright colours or bold design may indicate happiness and such costume might even brighten up the mood of the viewer seeing the movie. Actors have to be able to move freely in a costume if there is a combat scene, they need to have clothing that will help them stay safe. This work will highlight the important of costume and makeup in Nigerian home video.

### **1.1 STATEMENT OF THE PROBLEM**

The decision to write on costume and makeup in Nigeria Home Video is born out of the conviction that costume and makeup deserve a close study as the two arts been exiled, therefore this project is concerned with the aspect of costume and makeup as a vital means realizing the home video titled "Efunsetan Aniwura".

In their function as a medium of play interpretation and communication, costume and makeup re-inforces the dramatic situation thereby making the decision of costume and makeup most appropriate especially as the producer and his message are often been isolated from the total environment of the performance. Consequently upon this, the director and the

actors have often been given a pride of place sometimes to the total neglect of the other key element in the production ensemble such as the costume and makeup, scenery and lighting. The study of costume and makeup is valuable both on aesthetic ground and as a mirror of the time and society in which it is used.

### **1.2 PURPOSE OF THE STUDY**

The purpose of study is to attempt to the costume and makeup artists of our Nigerian home video films to be more focused and thorough in their use of costume and makeup.

The study also helps to know how effective is the costume and makeup as communicative value of the characters in the film.

### **1.3 SIGNIFICANCE OF THE STUDY**

This study is an attempt to emphasize the fact that costume and makeup can be used as part of the elements of communication in a given play text and this naturally will assist a producer or director in the realization of a given production.

This study will therefore benefit the directors, producers, script writers in knowing that there are others elements of drama such as dance, scenery, music, and props that can be used to enrich communication on the screen plays.

This study will contribute to existing literature e on costume and makeup in Nigerian home videos.

### **1.4 OBJECTIVES OF THE STUDY**

This research study is concerned with .First, discovering the extent to which costume and makeup has been used as communicative value in the Nigeria Home Video film and also how attention is given to aesthetics in film production in Nigeria.

Secondly, This study also aim at critically appraising the costumes in the video film “Efunsetan Aniwura” with a view of how communicative it is to the audience and also indentifying common mistakes and production errors in the Nigeria Video Film production and proffer solutions for better filmmaking.

### **1.5 SCOPE OF THE STUDY**

This research study will deal with the important of costume and makeup and how it helped in the realization of the home video film”Efunsetan Aniwura”. It will show the aesthetic and semiotic of performance in the video film, “Efunsetan Aniwura”.

### **1.6 METHODOLOGY**

This is purely a content analysis which requires a combination of several methodologies, we latter consulted library materials such as books, journals, magazines and newspaper to enable us assess theoretical information on costume and makeup. We also watched the film which is being used as example for this study, in order to be able to offer adequate critical analysis of the costume and makeup used. Additional in formations were gathered through interviews with some costumier and makeup artist and also the use of online materials.

### **1.7 LIMITATIONS OF THE STUDY**

The analysis has shown that in a study of nature there are always one kind of obstacle or the other ones, often frustrate the student researcher in carrying out an effective research work. These will arise mainly due to constraints of time, finance and lack of materials resources in the school library being a neco institution, there travelling to several other schools and which cannot be neglected also, therefore this study will be limited to the aspects of costume and makeup used in the film and only few major characters are been analysed.

But in spite of these limitations, effort will be made to do a thorough coverage of most important aspect of the research, so that the work will be relevant to subsequent researchers.

## **1.8 DEFINATION OF TERMS**

To appreciate and understand a appropriate meaning of words and expression as used in these work, it is relevant to define some words and terminologies used within the context of this work.

### **COSTUME**

They are clothes worn by the performers, costume are the most personal aspect of the visual elements in the theatre, style of clothing is general, including ornament, hair style that are worn at one time.

According to Hodge (1971:257), costume may be defined in several ways, one the best is to see costume as live scenery by an actor in a particular role in a particular play, acting is impersonation not reality so is it costume for it is the exterior reflection of actors impersonation, which assumes that the person portrayed is someone order than the actor himself.

### **TYPES OF COSTUME**

In theatre they are classified as thus costumes

**DAY-DAY COSTUME:** Day to day costume as the name implies, are normal costumes for daily activities

**SPECIAL COSTUME:** Special costumes are special clothing worn for special occasion. They are different from everyday costume. for example, they are worn during ceremonies and so on.



**ABSTRACT COSTUME:** Are costumes worn by supernatural beings. They can also be abstract in nature for example death, money.

**OCCUPATIONAL COSTUME** –Are costume worn by actors in order to depict their job for example lawyer, doctors costume.

## **MAKE UP**

This is the major means of returning vitality and expressiveness to the human face, which helps the actor in projecting his character to the audience, it tells the audience the age of the character.

Lee and Grote (1982-214) refers to make up as, any temporary changes make in the shape, colour, or texture of a performance face and head, any of the substance use to make those changes are also called make up.

## **TYPES OF MAKE UP**

**STRAIGHT MAKE UP:** Is meant to emphasize the actor's facial feature. It is a type of makeup used to highlight an actor's face and-the adverse effect of stage lighting and distance. It is general make up for all actors.

**CHARACTER MAKEUP:** Is meant to transform the actor's facial feature. It is used to either make an actor's look older or lenses, hollows, sagging and scars.

**FANTASTIC MAKEUP:** Fantastic makeup is a type of makeup sued on comic and wild characters. It involves heavy painting of face in an unrealistic way. Example of such character is mascots and players of Kaduna theatre.

**STYLIZED MAKE UP:** Are used for abstract and special characters. This type of makeup is not meant for normal characters, it is meant for the intangible and special characters. It usually involves liquid painting or designing of face and body of such characters.

### **COMMUNICATION**

To John Fiske "communication is social interaction through messages.

This definition tallies with that of Mowlana and Wilson who sees communication as social interaction by means of messages which are both human and technological". (1990)

To Warren K. Agee, "communication is the act of transmitting information,

Ideas and attitude from one person to another. It is concerned with how messages or texts interact with people so as to produce meaning". (1970)

### **COSTUME DESIGNER**

Is a person whose responsibility is to design costumes for films or stage production.

### **ACTOR**

One who act, specifically a player on stage or screen, who impersonate a character in a play.

### **VIDEO**

According to the world book, encyclopaedia 13, "Video is a visual portion of television, video tapes is used to record motion pictures and sound for television set, this means it relates to its use in the transmission or reception of television, image and sound". (89)

### **FILM**

According to Longman dictionary of contemporary English 3<sup>rd</sup> edition” Film is a story that is told using sound and moving pictures, shown at a cinema or on television for entertainment”.

(519)

## **AESTHETICS**

Aesthetics according to Etymological dictionary of the English language is the tasteful refined relating to perception. This discipline called “aesthetics” may be defined broadly as “the study of beauty and to a less extent, it’s opposite the ugly”.

## **THEATRE**

The word theatre is derived or emerged from the greek word “theatron”, which simply mean to see or seen place. It is a place where performance of play takes place. According to Sofola (2001:1)

Theatre is an area where human beings are presented in a cosmic totality and reacting to faces around and within them, and been perceived by those interacting with them and by audience who experience with them a common humanity.

## CHAPTER TWO

### 2.0 LITERATURE REVIEW

#### COSTUME AND MAKEUP

In the theatre, the costumes or clothes worn to communicate similar message to those seen in everyday life. Ever as with other elements in theatre, there are significant differences between costume of everyday life and those in theatre. Costumes used in film communicate the same information as ordinary clothes with regard to sex, positions and occupations. This information on the other hand, According to encyclopaedia Americana "theatrical costume as well as help the actor impersonates his character (63).

The playwright, the producer, the actor, the editor, the costumier, the makeup artist, the choreographer etc are all part of a play production. In other words this is composite art, because it is a combination of the written words of a literary artist, visual background of the scene designer and painter, the speech and movements of an actor and so on.

Costume on stage or on film must meet other requirement because theatrical clothing sends us signal similar to these in normal life. This is why an actor should always strive to feel and acts like the character he or she is portraying.

Costume helps the actors to transform from his real self into the character his impersonating when he looks into the mirror his old self disappears and the character of the play appears. Fabar asserted that "the wearing of costume helps the actor to feel the part with some actors, the moment in rehearsals when they first worn their costumes, is marked by an immediate and striking improvement in their performance". (90)

Costume can be said to be the mirror which reflect what the wearer has in mind, Costume also are worn for various reasons and occasions. Wonder B. Iden Payne stated that; "costume is the outer and invisible sign of the inner spirit that informs any given period and nationality". (79)

Costume can also be made of interesting textures and weight of fabrics, so the designer must give attention to the colour he chooses to use. This was why M Tike observes that "the planning of costumes for modern plays follow the pattern as for other production, attention must still be given to the choice and balance of colours, the use of plan materials contrasted with pattern and used side by side". (3)

The early days fashion has changed very slowly but has accelerated, the reason for these changes was because of costume dynamism. According to Sheila Johnson;

The changing shapes of period costumiers are affected by transitional style, often this change of shape is affected by the social history of the period, the human desire for change which fashion and the convenience of certain shape of garment according to the wearer's way of life.(22-24)

Every social activity such as festivals, dances, rituals and marriage ceremonies were performed with elaborate artistry. Barbara et al (1994:20) opined that "Anything worn in a drama set is a costume whether it is layers of clothing or nothing at all depending on the total design concept and meaning of the play, costumiers however takes into consideration the personality of the actor before costuming.

Apart from personal designing, costume can be said to be a most personal aspect of the visual elements because the actor and his costume are perceived to be one. Edwin Wilson observes that "costumes have value of their own, that it adds colour, shape, texture and symbolism to the overall effect". (387)

Makeup on the other hand is applied on the actor's body as an enhancement or aid depicts a certain character. Traditionally it is very essential in theatre and it posses the ability of transforming a character among the theatrical elements.

Makeup is worn for the same reasons as costume to reveal the author's message and assist the actor, in creating his character by establishing his age and features, according to Edwin Wilson, make up "is the application of cosmetics (paints, powders, and roughs) to the face and the body with regard to age and special facial features associated with ethnic origin". (399)

Makeup will certainly be a major factor in enhancing the appearance of the character; his costume will play even more decisive role in conveying the correct impression and the attitude of the character.

Apart from personal designing of makeup, the specialized makeup artist can take charge of makeup for production. This is why Brockett opined: "Because actors in the non professional theatre are typically less or a dept without makeup than their professional counterparts, the design and application of makeup are sometimes delegated to the costumier". (407)

Makeup can be said to be used to overcome the bleaching effect of strong lights, they are old as early man, due to the fact that in any ritual performances, the face and the body must be painted to give one the illusion of a deity. The appropriate application of makeup

will help the actor to act his role effectively and just like costume, makeup gives the actor the feel of a character, it also shows and enhances features and counters the effect of distance lighting effect. It is also used symbolically to communicate a message. Edwin Wilson opined that makeup "serves as an additional tool for the performance in creating an image of the character". (367)

Costume and makeup have always assumed major role in every production, one may views costume as clothes, which we wear, but they are very essential in the theatre.

Also the relevance of costume and makeup in productions cannot be over emphasized, because costume and makeup aid understanding and interpretation of actions. This is achieved by embarking on a thorough research of the script from the view of costume and makeup where as the script from the view of costume and makeup where as the actor seeks to embody his understanding of character through movements and voice, the costumier uses the elements of costume design such texture, colour, line and so on to create a visual interpretation of the action.

## **2.1 THE NATURE AND FUNCTION OF COSTUME**

Appropriate costuming for a production should express the personality of the character, revealing his social status, taste and idiosyncrasies. It should aid the audiences understanding of the actor's relationship to the other characters and to the play itself.

Costume works in the same way as other elements of design in all theoretical performances. This is as a result of intensity; costume assists characterization whether in film or stage.

In film productions, costume must meet the basic requirements that is expected, observed or seen in everyday life. Functions of costume as stated by Edwin Wilson (1991:356) they are:

- \*maintaining consistency
- \*creating symbolic and non human characters
- \*meeting the needs of individual actor that is giving them the ability to be able to change from one costume to another is to be able to move freely in film.
- \* To show the relationship among the characters that is, identifying the major and the minor characters.
- \*help to establish the tone and style of production.

### **MAINTAINING CONSISTENCY**

Costume must be consistent with the entire production, especially with the other visual elements. A realistic production set of everyday people calls for down to earth costumes, while highly stylized productions require flamboyant costumes.

### **CREATIVE SYMBOLIC AND NON HUMAN CHARACTERS**

In some film, special costumes denoting abstract ideas or giving shape to fantastic creatures are called for. The costumes are built to carry with them the imaginative and symbolic qualities required.

### **ESTABLISHING TONE AND STYLE OF PRODUCTION**

Costume should be able to inform the viewers, about the style of a play, that is costume should be able to portray the kind of production being staged appropriately and conveniently, for example a comedy, tragedy or satire.



Costume should depict appropriate moods and style of a given play production. For instance, if the production or film production is a tragedy, the clothes should be sober and dignified, in the case of a restoration comedy, the costume would be quite elegant, probably with lace trimmings at the man's collars and Cuffs and elaborate gowns for the women, while for a production taking place in voters space appropriate costume should be futuristic.

### **INDICATING STATUS AND PERSONALITY.**

As clothes do in everyday life, costume should be able to give out information on the status and personality of the character being portrayed on stage. This information must be clear and on mistakable. It should be able to tell whether a person is a lawyer or mad person. The costume must indicate the exact occupation by giving the doctor asthetroscope and a lawyer a wig.

### **THE NATURE AND FUNCTIONS OF MAKEUP**

Makeup is a vital element increasing the total appearances of the actor. To a great extent the makeup design gives the audience is primary clue to the age, health and vitality of the character.

The function of makeup is to help the performer personally and the character she is playing, makeup serves the following purposes:

It enhance characterization

It suggests profession

Distinguishes appearance

Projects culture

The primary object of makeup in film or stage is to accentuate the actor's features as well as define the eyes and mouth, which would otherwise appear flat and featureless under the glare of modern stage lighting. No face is immune from the necessity of makeup on stage or film, without grease paints it is shapeless, colourless and no identity.

The next most important function of makeup is to give a face the appearance and audience expects it to have according to the character portrayed. This is achieved by tint, light, and shade. In order to achieve a successful makeup it is necessary to study the anatomy of the face and find out the relative positions of the particular muscles and bones.

The key functions of makeup are to help the performer personify and embody the character he or she is playing. Makeup used to be more popular in the theatre than it is today. The use of makeup is often essential because the age of a character differs from that of the performer. Suppose that twenty (20) years old performer is playing the part of a 60years old character. Though the use of makeup, the appropriate age can be suggested on stage, when makeup is used, the face becomes almost like a canvass for a painting.

In agreement to this, Dolma et al (1973:29) says that "makeup consists the actor in creating part of that character and must be an integral part of that character". In which case, whenever a makeup looks unreal, it interprets with the total effect of the production by calling attention to itself.

Stressing the important of makeup to the theatre, Corson (1975:3) is of the view that "Any actor that does not learn the craft of makeup stands the chance of not projecting the real character he is to play". In order words, it is only the application of makeup that will help the actor to perform his or her role fully and effectively. He went further to say that just as costume gives the actor the feel of a character so also does makeup and they are worn for the purpose.

## 2.2 COSTUME AND MAKEUP IN COMMUNICATION

Every garment worn in a movie is considered a costume. Costumes are one of many tools the director has to tell the story. In film, the actors dressed up and make use of make-up and costume to make everything look real. The costume been used in film of course should draw the audience attention. Actors wear costume to give other signals or information they want to give other about themselves. The moment audiences see the clothes that are worn by the actors; the audience receive great messages and impression about them. The audience instantaneously relate those messages to their preconceptions. Costumes are very important to the success of theatre performances. The use of costumes in theatre developed significantly since 18<sup>th</sup> century until now.

Communication could be said to be means by which a thought is transferred from one person to another, a medium through which information is passed from one person to another, that both understand themselves. According to Ugboaja; "The process which involves all act of transmitting Messages to channel which link people to the languages and symbolic codes which are used to transmit such message are received". (1999:3)

Costume and make up as a means of communication requires an appropriate understanding of what constitute drama and communication and their relationship. Drama can said to be life; it is a production of the reflection of life. It is the element of real and imagined event t through action and dramatic competences, it freezes event in the time frame of the play. Drama subsides to proffer meaning and expresses ideas about the world we live in. The costume and make up in play is achieved partly through the instrument of this two non verbal elements of drama occupy a unique position among the visual aids. Theatrical costume, according to Wilson (1978:356) has explained the important of costume and makeup in communicating to the audience". In buttressing this, Wilson opines that; "Costume and make

up determines the look of a production, they emphasize whether a makeup is realistic or non realistic, whether modern or historical, they add colour and visual excitement “. (2002:97)

There is two or three major design component that makeup the visual semiotics or design of any performance; set, costume and make-up. These design elements reflects the themes, mode, style and emotion of a play, as well as also indicating the historical or geographical context of the production.

Costume and makeup cannot on their own communicate dramatically, because they are pertaining to the major thought of the play, Costume and makeup play a vital role in drama production, for costume and makeup to convey proper dramatic communication, it must govern script analysis, costume design, make up, props and other elements must be given focus and interpretation before any meaningful drama production can be performed and making other factors of a play production must go together with each other.

Film set at any time in the past are called period film, whether the film is an historical epic or a futuristic fantasy, or add flash back to an earlier era, the movie`s time period can be instantly defined and communicated by the costume used. Throughout the history, clothing has played a role in defining and communicating era.

Costume and make up are used in order to recognise actors on stage, for example; costume and make up helps in communicating to the audience the type of occupation the actors are in to. The suit and tie can be the uniform of an office person, while jeans and t-shirt can be the accepted uniform of a particular social group. A video film can be successful when many professionals handling different areas like the director, producer, make-up artist lighting designer, editor, costume designer and so many must come together to make it work in order to communicate or share the same meaning to the audience.

Costume and make-up in video films is the language through which visual statements are made, when the colour combination that is supposed to bring out the mood of a character there will be wrong pictures painted on the part of the costume by the costume designer and this will not make the costume and make up to be communicated to the viewers.

Costume and makeup, especially the costumier contributes greatly in bringing out the inner meaning of film production through the use of appropriate costume. Costume and makeup should be able to communicate an actor's mood; for instance, costume of bright colours or bold design may indicate happiness and such costume might even brighten up the mood of the viewer seeing the movie.

Costume and makeup should be able to fill in the gap of what a viewer might miss in the course of the actor's verbal delivery. Costume and makeup aid the audience understanding and the plays distinctive qualities. It is when the audience understands the meaning of the actors costume and is able to interpret it, that they can evaluate or enjoy the costume being used in the play as a communicative value.

Makeup helps the establish required effect of communication by the act of believability it affords the viewer or audience, where for instance, there is a proper application of makeup, the actor goes through less stress in order to be able to actualize and interprets the role given more effectively. The makeup designer also collaborates with performers and holds the right and responsibility to see the approved ideas and efforts in production as designed.

Furthermore, makeup in particular helps to establish the required dramatic effect of communication by the act of believability it affords the audience, for instance, where is a proper application of makeup the actor goes through role more effectively and more believably.

Finally, Theatrical costume according to Wilson (1978:356) says that it “communicates information with regards to sex, position and occupation which are usually magnified because everything in theatre is in spotlight. Costume and make up portray the state of mind of the character and create a balance in the information communicated to audience.

### **2.3 EMERGENCE OF HOME VIDEO FILM IN NIGERIA**

Film refers to the celluloid on which the picture could be duplicated. Video film can be described as dramatic features shot on video and marketed on cassettes and sometimes also exhibited publicly with video projectors or television monitors. Video film started in the early 20<sup>th</sup> century in Nigeria.

In terms of indigenous films, the shooting of "Culture in Transition"(1963) and "Kongi Harvest"(1970)were the hall marks of indigenous film production at the veining stage in Nigeria, according to Hyginus Ekwuazi, film.....making has passed.

Film can be said to portray reality and it is the most important of all the arts for the construction of socialism. According to Opubor et al Nwuneli; “The art of film making might be said to be one of the re-active deformation out of bits and pieces of reality through the lenses brought together by means, tricks and treats to give an impression of life reality”.(93)

In Nigeria video film, the common tendencies are cultural and commercial. In cultural tendency, the chain is that the basic aim of the films is cultural re-evaluation, the restoration of African culture from western propaganda. According to A.E Opubor and Nwuneli;

Of all the media of mass communication, the motion picture has perhaps the most universal appeal and impact. Property conceived and executed film can rise above the limitations of language and cultural barriers conveying much the same message of audience of heterogeneous background”. (1)

Film production in Nigeria has helped to uplift culture of the people in our society; film production is a means of communication to the masses. According to Francoise Balogun, film making started;

Early in the century but film production started rather late in Nigeria a long after film distribution. It is believed that Mr. Obe in 1936-940 started film production in Nigeria. (51)

Onookome Okome and J.Haynes, also opined that;

Film came to Nigeria in the context of colonialism. The film medium was invented and became a force in about 20th century when colonialism was at the feverish pitch....the medium came at an auspicious time reducing colonial subject to its scope of preference.(45)

Film not only reflect the society but also influence the society, through films, one can acquire more knowledge about places people and their ways of life. It is believed that what many people know about other places is learnt through films.

Film production is a process of putting together a film prior to distribution and exhibition. A film is said to be in production when it is actually being filmed, because of the high cost of making film production, careful planning is a commanding features of film production.

#### **2.4 COSTUME AND MAKEUP IN NIGERIAN HOME VIDEO FILMS**

Costume and makeup are very important and in dispensable in any play production be it on screen or stage. Stage and screen costume express many things, by their colours they can show mood and taste and by their texture, can reveal economic situations ,by style, can show occupation and nationality, they can also reveal the age, status and culture of the wearer.

Costumes are story telling tool, communicating subtle details of each character's personality and history quickly and economically to the audience. Costume do not have to exactly duplicate the film's period, but they need to look right to the audience.

Costume and makeup should blend so as to enhance visual aesthetics of the production, this is done when the designer afford to concentrate solely on a single element to the exclusion of the others, each part of a costume must relate; to the whole ensemble, scenery, lighting, costume and makeup, marks, tones and texture.

In film, costumes can tell you a lot about the characters in movie. The fabrics, fit and style of each costume are all carefully chosen by the designer to help the audience understand the character, for example an animal rights activist would not wear leather shoes, two characters who hate each other might be costumed in clashing colours, a wealthy person would dress in designer outfits, while a poorer one might wear hand me down clothing

Though the function of makeup in both stage and screen play are the same, the television makeup are into three categories and another one can be categorized into television makeup which is fantastic makeup. Gerald Millerson "Television makeup treatment follows three general forms, straight, corrective and character makeup". (194)

Similarly, Zerbert Zertil op-cit, also opined that television and makeup is "always used for three basic reasons; to improve the appearance of a person, to correct appearance and to change appearance of a person". (369-370)

Movie makeup, is a combination of art and science, it is both creative, enabling actors to inhabit almost any type of character. They are also used to hide pores, wrinkles, and other facial imperfections must withstand close scrutiny when magnified on screen



## 2.5 THE CORRELATION BETWEEN COSTUME AND MAKEUP IN HOME VIDEO AND AESTHETIC AND SEMIOTICS.

Costume and makeup can be said to be mode of communication and right from the primordial time the theatre serve as one of the most important medium of communication. Knapp M.L in Non verbal communication opined that "in communication process there must be an encoder and a decoder which in the context of the theatre is makeup of the actors and the audience". (52)

Aesthetic is a concept that was first used by German philosopher Alexander Gorothed Baugarten as a field of study to "beauty". However, the study and appreciation of aesthetics transcended those postulations by other scholars over the years.

According to Beardsley (1958:4) "Aesthetic is a feel of knowledge which consist of those principles that are required for classifying and confirming critical statement". The notion of Aesthetic implies the highest of values interm of artistic expression, form and technique. According to Adeseye and Ibagere in communication and Man, Aesthetic "has to do with carefully created beauty not achieved by merely accident ". (31)

Semiotic is defined as the science of signs. It can be referred to as a field of study devoted to the nature varieties and uses of signs in general, According to Susan Melrose ; "semiotic is concerned with signs, whether verbal or non verbal".(10) It is concerned with how various communicative elements in a system combined to express this totality. It also emphasizes the communicational characters of all manifestations of culture.

Film as a medium has always been recognized as a source of beauty, yet beauty may be experienced in different ways. A movie (film) like any of the other arts (literary, visual or aural) is a work of imagination, which embellishes whatever reality it uses as source material.

For an actor to properly carry out the communication processes, every element of the theatre including costume, makeup. Semiotics (signs) is being used by the actor. Costume and makeup can be categorized under non-verbal mode of communication which explain the correlation between costume and makeup and semiotic.

Costume and makeup contribute in advancing the aesthetics of films in the reflections of the traditional cultural life of Nigerians. This explains why a costume design is always linked to the character and lifestyle envisioned by the writer as well as certain style. Be it realistic, allegorical or symbolic. The actor and the costume interpret the character.

The Aesthetic qualities of film are what help movies to drive into the audience their overall message, also film aesthetics serve as a mode of escapism-a medium by which the audience get away from the stress and troubles around him.

In any video film, non-verbal mode of communication (costume, makeup, signs and symbols) serve as complement to verbal mode of communication to enhance the total ensemble of the visual beauty or aesthetics of any theatrical production whether a stage or a screen production.

## CHAPTER THREE

### 3.0 HISTORICAL BACKGROUND OF THE FILM

The video film *Efunsetan Aniwura* Directed by Tunde Kelani, written by Akinwunmi Ishola and produced by Moji Ogunsola and others. It's a film about Iyalode Efunsetan Aniwura popularly known as Iyalode Ibadan, who is one of the three powerful Yoruba women from the early 18<sup>th</sup> century (1867-1874).

The locale used was Kube, Cutonou, Republic of Benin, simply because the Nigerian villages and ancestral settings with the type of mud houses of Efunsetan time are ruined, Nigerian villages have been developed with artificial fittings and installations, so the director of the play Tunde Kelani went to neighbouring republic de Benin to shot his films.

At other times, the director chooses settings that are must related to the desired locale if the desired is not obtainable. The film was shot in the year 2005 and the duration of the film *Efunsetan Aniwura* can said to be one hour and half.

Iyalode Efunsetan Aniwura ,the great ialode of Ibadan, was a wealthy and powerful woman of unusual, boldness, strength and intelligence. She was a very close friend of Madam Tinubu the Iyalode of Egba land. She is a known wealthy woman in their days. Till date it is said that Efunsetan was the boldest, most powerful and wealthiest Iyalode that reigned in Yoruba land. Her glory was rare and could not be compared with any other during her reign. Efunsetan was a business woman who travelled round the country to buy products like bitter kola, kola-nut, cocoa, etc; she was well-known among the Hausa and the western states. "She was among the first women that had business transaction with the white men. This helped Ibadan in enlightening the people.

### 3.1 A SYNOPSIS OF THE FILM

*Efunsetan Aniwura* film was directed by Tunde kelani and produced by three people Moji Ogunsola, Iyabo Ogunsola and Samson Eluwole.

The movie *Efunsetan Aniwura* tells the story of Efunsetan, who reigned as the Iyalode of Ibadan for years. No light was shed about her husband but she had only one child (girl), who died at a very young age, between the age...s of 19 and 22 years whilst in labour. According to the film *Efunsetan Aniwura*, Efunsetan is a wealthy woman in the play; she is shown as a very kind, compassionate, caring, loving and hardworking woman, who sincerely and wholeheartedly loves her only child Toyosi.

In this film, Efunsetan had her own warriors and slaves like the king and released them for war in favour of her people. She helped to improve system of production, distribution and consumption of the community; she was loved by all, although a very strict woman, she is also very nice to her slaves and employees. She gave out gift and money to them freely at times without measure. There is a slave of hers who delivered twins in her absence. At her return, she gave her food, clothing, pomade, even money. She gave out her slaves in marriages and even conducted naming ceremonies for them, but all these stopped after the death of her daughter.

After the death of her daughter, everything took a new turn. She was no longer submissive to God or the King, for according to her, God has failed her, so God should manage his heaven while she managed her own earth. She killed her slaves at will for committing atrocities either by beheading, poisoning. She gave a sanction that no cry of a child must be heard in her domain, neither must conception, courtship nor marriage take place. Any female that conceived would either die or have the pregnancy terminated by forceful abortion depending on her (Efunsetan) choice while the man responsible would die.

In the video film, Efunsetan was said to be powerful in terms of diabolic powers. It was not stated if she actually belonged to any occult groups like the ifa, osun, witches, but she had unusual powers which were common mostly among the witches. After beheading one of her slaves (Adetutu) for getting pregnant for another of her slaves (Itawuyi), even though her younger brother claimed he was responsible for the pregnancy, by conspiring with the slaves to save the life of Adetutu, Efunsetan refused all pleas from friends and especially from her close friend Ajile, and also some of her family members, she went ahead to kill the girl by beheading her right in the village square. Several attempts were made by the slave's lover (Itawuyi) in the film and her friend Awero to kill Efunsetan but Efunsetan found out through her powers and ended up in killing both Itawuyi and Awero instead.

It was after this that the king ordered her to be brought to the palace dead or alive, since every effort in summoning her to the palace had failed. At a second thought, the king decided to go with them, robed in all kinds of charms. At her house she asked for their reason in her house, which she was told, she asked if she could be excused to pick something. She went back into the room and killed herself with majele (poison) saying "kaka ki ileku ile oya saa" – Meaning it is better to die than to face the shame of being arrested, ridiculed or punished.

After Iyalode Efunsetan's death, all her slaves were set free, some returned to their villages, while some remained in Ibadan and Oyo. Efunsetan was a woman of great principle. She was also beautiful, wealthy and proud, which led to her destruction.

### **3.2 THE ROLE OF COSTUME AND MAKEUP IN THE REALIZATION OF THE VISUAL AESTHETICS IN *EFUNSETAN ANIWURA***

In the realization of any play production be it for the stage or screen, costume and makeup helps a great deal in the project or of the aesthetics of any production, costume and makeup enriches culture, it is said that aesthetic has cultural connotation and closer to culture though it may not be very easy to relate aesthetic to culture, The traditional African costume and makeup have being used as a means of communication in such a way that, it tells the audience more of what is to be seen before the lines are rendered, the locale of the play, as well as the mood and the period of the play, as the costumier and makeup artist goes back in time to carefully select the particular costume that was used as reflected in the film.

Costume and makeup are the actors personal tools, therefore the costumier and makeup designers of any production has to put a lot of factors into considerations so as to achieve a total visual aesthetics of the production.

In an interview carried on with the costumier on April 13<sup>th</sup>, 2015 and the makeup artist on April 17<sup>th</sup>, 2015. They made it more understandable how all cast and crew of the production; the director, technical crew, costume makeup designers and a host of others were able to realize the video film through the aid of costume and makeup and other elements of the theatre.

They go further to say that, generally in costuming for a production, the first thing to do is to read the script thoroughly having the concept of the director at the back of mind, then the demand of the play should be understood in term of costume and makeup and the effect of the chosen costume and makeup on the other sector of theatre like the technical aspect of the production, which includes lighting, sound, set, actors themselves and stage movement.

Furthermore, the costumier will be aided by an in dept knowledge of the locale of the play. According to the costumier, a thorough research was carried out on the back ground and culture; traditional ethos of the yorubas of the very period, the film was based on, since the story *Efunsetan Aniwura* is a film based on Yoruba setting.

The makeup artist choose designs that suite the actors and actress and that will not only contribute to the visual aesthetics of the production but that will also reflect the director's approach. The costumier and makeup artist goes further to say, they were faced with a lot of questions like what kind of costumes and makeup are to be used that will enhance the visual aesthetics and correspond with the setting of the film?

Costume and Makeup as already said above goes a long way in helping to realize a production because when actors come on stage, Akpomie Aghogho Mary (2005)with costumes and makeup, "messages are being sent to the audience immediately which also helps in knowing the cultural background of the play even the position of the people of the setting", for instance, the play *Efunsetan Aniwura* the costumes and makeup used in the film shows their status such like that of the king Aare's costume's to the that of chiefs and slaves. Costume and makeup also helps in knowing the cultural background of the play even the occupation of the people in a film, for instance, the play *the gods are not to blame* written by Ola Rotimi. This type of costume and makeup worn by the Yoruba, since this is the geographical setting of the play, therefore "iro and buba" will be put on by women while "Agbada and sokoto" will be worn by the men, with their elaborate tribal marks and their caps, helped to send a clear message to the audience. The same applies to the video film *Efunsetan Aniwura* the play is based also on Yoruba ancient setting and all the costume and makeup used were able to depict this era with the fact that the traditional costumes used in the video film were the exact type worn during the period portrayed, one is able to tell the period of the film.

According to one of the costumier of the video film, the costumes used were gotten through different means; some were sown, bought and hired. Accessories were also bought, sown and hired. The wrappers used by virtually everybody is popularly referred to as iro and buba made of adire(Tie and Dye)materials, the beads cowries that the various actors used depicts or identifies and differentiate one actor from another and also tell their different occupations, status, age, mood and above all enhances their character and the different costume and makeup also made the audience to understand the kind of character they are playing.

### **3.3 ANALYSIS OF COSTUME AND MAKEUP IN A SEMIOTIC OF PERFORMANCE IN THE HOME VIDEO FILM *EFUNSETAN ANIWURA***

In these chapter, the evaluation of the importance of costume and makeup will be discussed and also the analysis of costume and makeup as a semiotic (sign) of performance will also be discussed. The video film *Efunsetan Aniwura* was costumed by three costumiers who are, Therasa Aliu, Idowu Comedy, Biodun (iya maria) and the makeup design done by Bunmi Olatilewa.

The home video *Efunsetan Aniwura* depict true picture of the African through the costume and makeup with accessories though some were improvised by the costumier and makeup artist of the film production. This film is of Yoruba setting of which has happened in Ibadan town during 19<sup>th</sup> century, the costume and makeup with the marks used in the film also depict a typical Yoruba setting of Ibadan at the period. You can easily differentiate the status and positions of the characters in the video film because the slave's costumes are quite different from that of Iyalode's costume.

The production of this film cost a lot of money and other facility in order to actualize the director's vision and for the viewers to appreciate it, for this reason, the costumier and



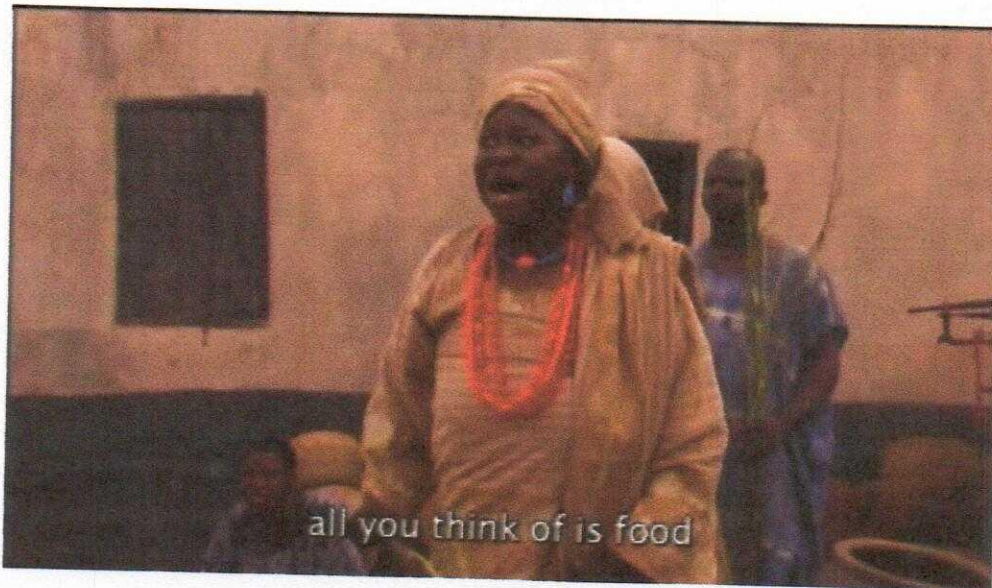
makeup artist ensured that the right costume, marks and makeup were used due to the Yoruba rich culture. The costume used in this film were not that elaborate but unique, therefore all crew members worked together in actualizing the film in terms of costume and makeup.

At this point, analysis and semiotic of performance of various costumes and makeup used by the major actors and actresses in portraying their roles and references will be made through some available shots from the video film will be drawn.

## EFUNSETAN ANIWURA

In this video film, she is known to be the major character, Iyalode Efunsetan in the video film was played by Iyabo ogunsola and she was able to represent the Iyalode of Ibadan who reigned in the year 1867-1874. Efunsetan is a lover of Jewries and beads hence earns the sub title "Efunsetan Aniwura" her costumes and makeup was able to show casing this, She is always dressed in Iro and Buba made of complete aso ofi, she is always adorn with several beads both on her neck and hands and other accessories decorating it.

Efunsetan`s costume in this video film did not make her larger than life, rather it was natural, for it communicates her status, personality, attitude and with the fact that she is the Iyalode. The makeup done for her is aged makeup.

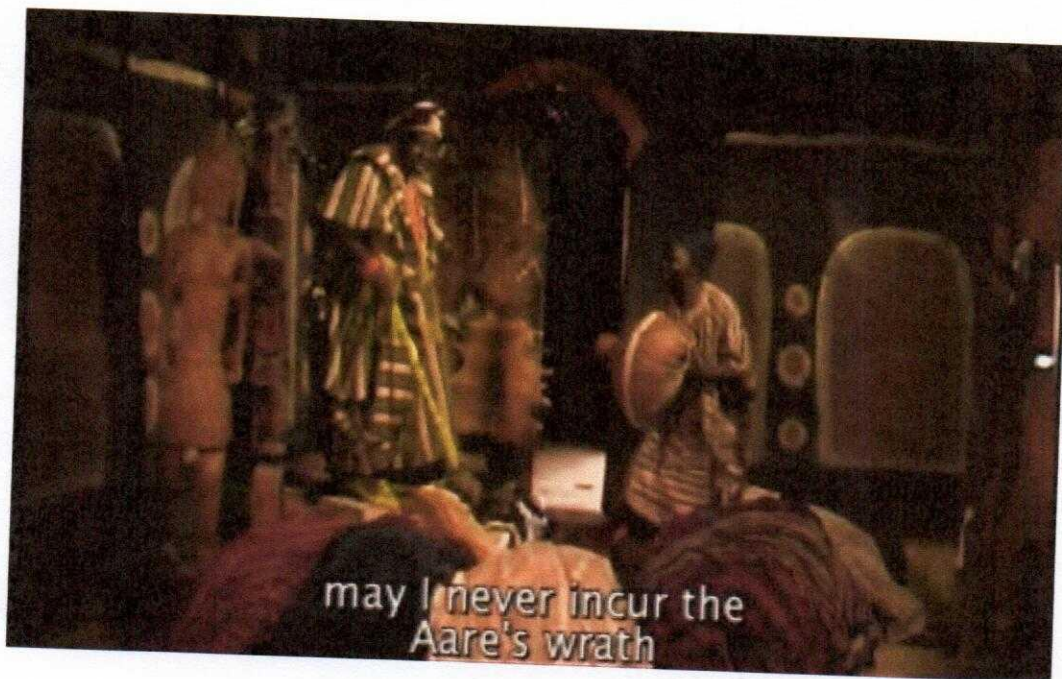


Iyalode`s costume adorn with several beads both on her neck and hands and other accessories decorating it.

## AARE LATOOSA

Aare in the video film was acted by Samson Eluwole, being a figure head in the community, in order words the king. He is a proud, principled, strict and no-nonsense character, his always dressed to befit a king in his time. Also as the costume helps in showing one's position or status, the apparel worn by the "King" reflects and communicates his character as an authority.

Costume in these video film also performs a signal important by communicating to the viewer their kind of character .He was of character, always dressed in Agbada and sokoto made of ofi and with his caps with lots of beads on his neck and his royal staff with him. With all these, one will be able to differentiate him from his chief and subjects even without the verbal mode of communication. His makeup is straight because nothing except foundation was added to his feature.



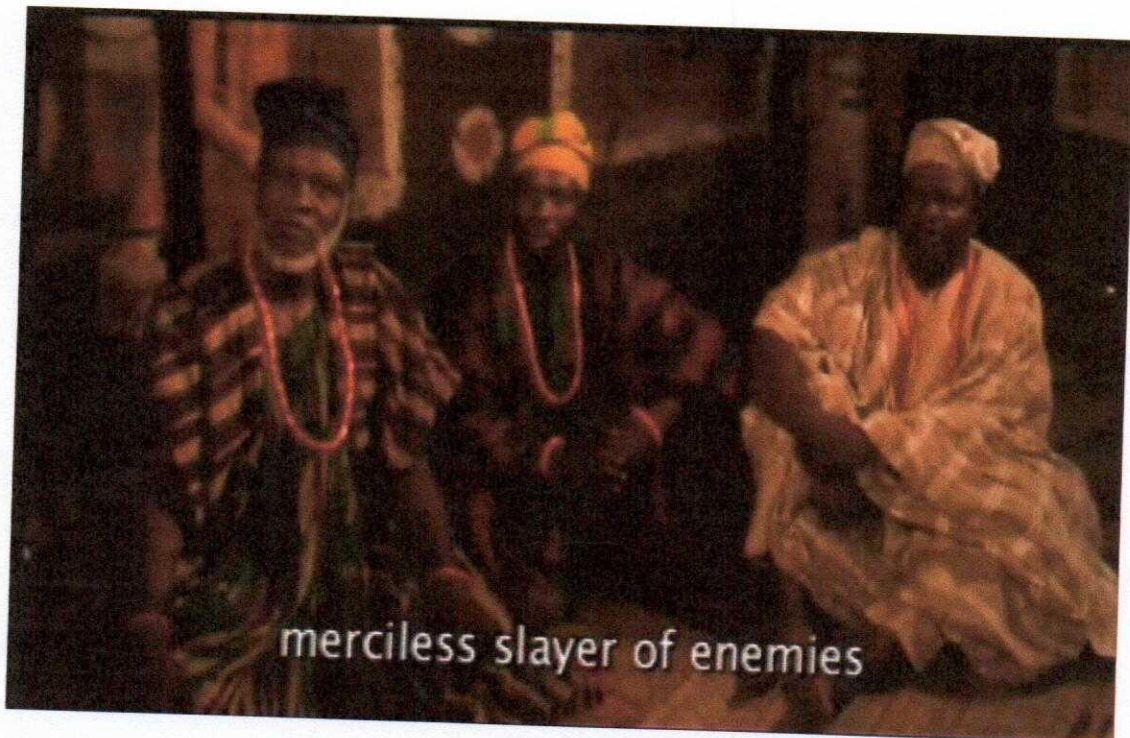
The king in complete Agbada and Sokoto made of Ofi, with lot of beads on both neck and hands.

## CHIEFS

The chiefs who also constitute to be elders council of the village. Apart from Aare, they come second in command. At times, there are some kind decisions that the king cannot take without the chief's permission. They walk with air of authority and personality.

Their costume depict that of the Yoruba tradition of Ibadan chiefs of the western culture of the time, their costume were not elaborate but does not fails to establish who they were. The chiefs were costumed with a very dull agbada with sokoto made of ofi also with beads decorating it on their neck and hand.

Their makeup was also simple and straight except for foundational makeup because of the effect on the light; the foundation used on their face makes their face looks older than they are in real life.

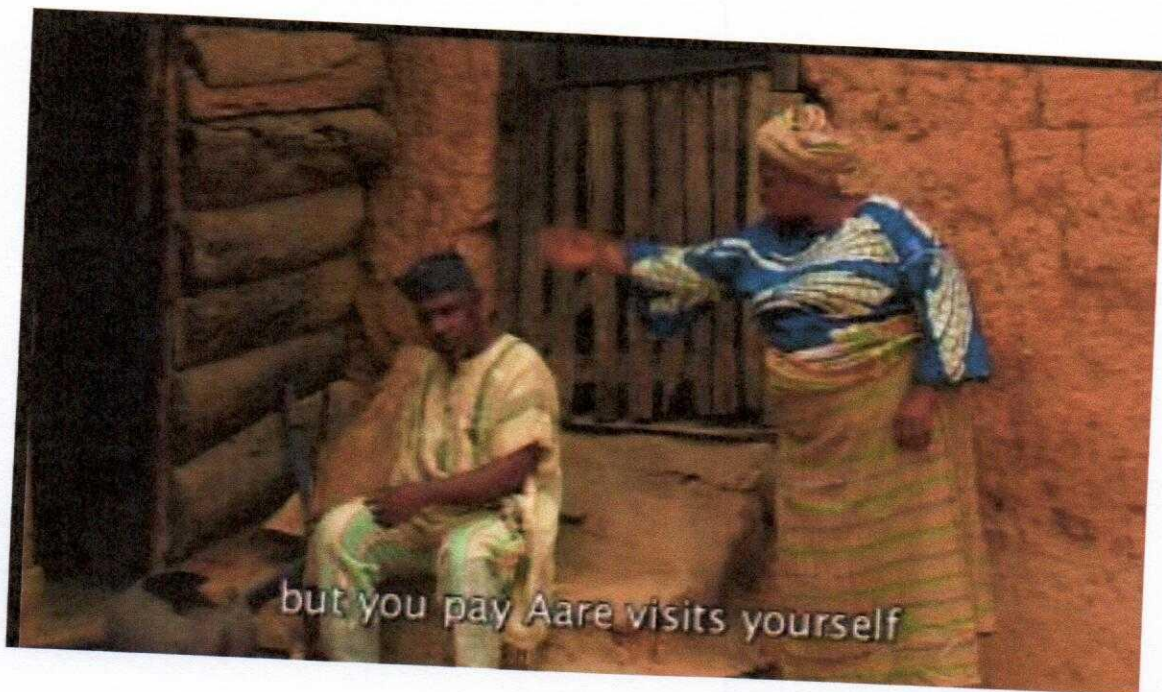


Chiefs putting on complete aso ofi with agbada, with beads decorating it, typical costume for the chiefs at that time, also with aged makeup applied on their face.

## AJILE

Ajile in this video film was acted by Moji ogunsola. She is known as a very close friend to Efunsetan who was the major character in the film. Ajile is a very kind and easy going woman in the film, she accompanies iyalode to any occasion or any where needed to.

Her costume in this film depicts that of a village woman but of high class being a close friend to the iyalode of the village, she is always dressed in Iro and Buba with gele, also with slight makeup on her face.



Ajile in dull aso ofi with gele, wrapper and adire top, as normal town's woman.

## TOYOSI

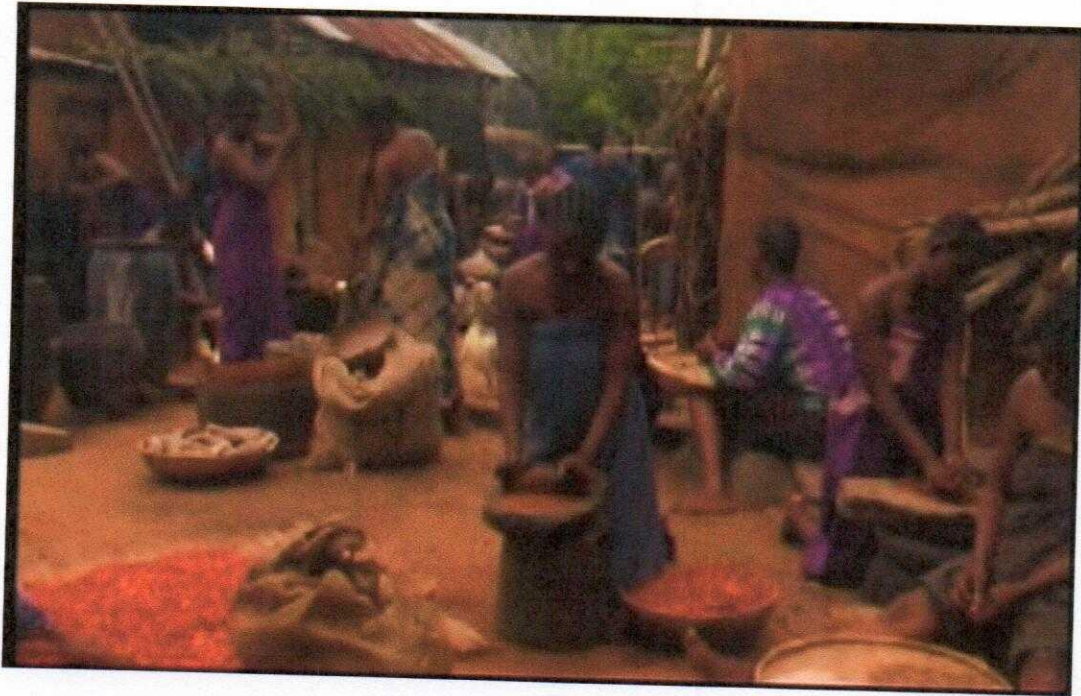
Acted by Biola Ogunsola, she was the only child of Iyalode Efunsetan who died during labour, her death brought an end to the good deeds of Efunsetan. She was dressed as a princess in the village even though she's not, but being the only daughter of Iyalode, she was dressed with two pieces of wrapper, one tied on her waist and other on her chest, her costumes and beads on her hair and neck makes her unique and distinguished her from every other ladies in the village, her makeup depicts her role.



Toyosi is clad in colourful aso oke material, accessorize in colourful bead on her neck and head, depicting her wealthy background.

## ADETUTU

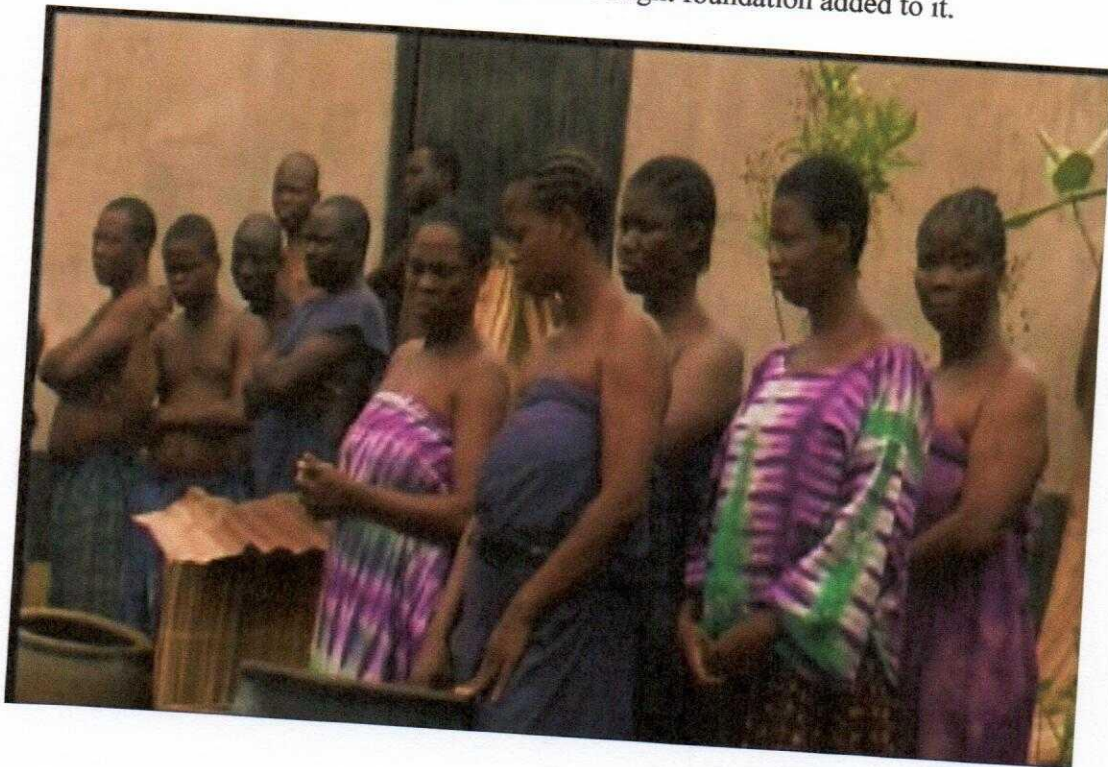
Adetutu was one of Iyalode Efunsetan's slaves. Acted by Folasade Adesina. She happens to be the slave who got pregnant by Itawuyi who is also a slave under Efunsetan Aniwura. Adetutu was killed immediately iyalode heard she is pregnant. Her costume depicts that of a slave, she wore a wrapper tied round her waist made of kampala, with a little foundation on her face. Her costume shows her to be a slave and doesn't intercede itself.



Adetutu tying kampala wrapper round her waist, which is the typical costume for the slaves at that time, note the costume of other slaves in the background.

## SLAVES

This are Efunsetan Aniwura`s servant in the video film, the slaves were so many in the film and as such, a general analysis of their costumes will be done like every slaves in the village, The woman slaves have a wrapper tied around their waist with no makeup on their face, Also the man`s slaves wore kampala sokoto, some putting on the Top while some puts on only sokoto, with their chests bared. These costumes on them, indicates that they are slaves. Their make-ups are straight with some slight foundation added to it.



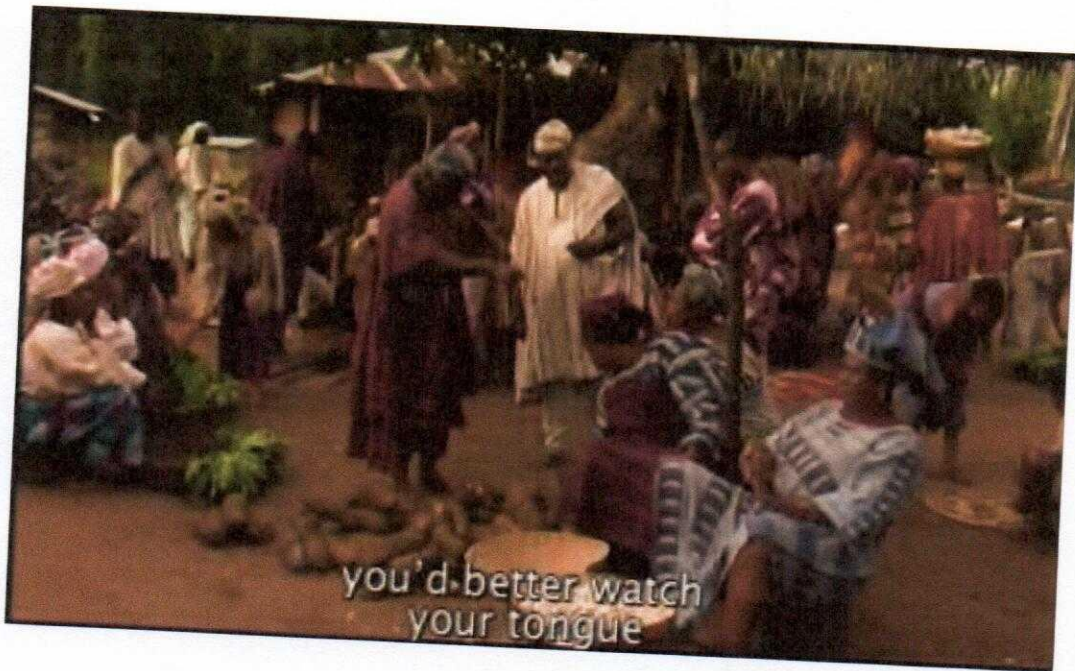
Slaves in kampala (Tie & Die) as the typical costume for slaves at that period.



## THE TOWNS PEOPLE

This is the villager who dominates the community, some of the villagers are farmers, some are hunters and so on, but the major occupation of these people is buying and selling. They sell several things such as beads, aso ofi, bitter and colanut, palmoil, goat and so on.

Some of them were dressed in complete dull 'aso ofi', some wore only wrapper with gele, There costumes are normal villager`s costumes which is not elaborate, All their makeup`s are straight makeup except some of them whose slight foundation are added on their face.



Townspople in different costumes of various colour shades in the market, depicting their diverse background.

## CHAPTER FOUR

### SUMMARY OF FINDINGS

The need for communicating with costume and makeup in Nigeria Home Video film has been the hardest or crux of this research work. Too many costumes and makeup are aspects of the theatre that do not deserve much attention. But despite this attitude the importance of costume and makeup in the actualization of any production cannot be over emphasized. To act means assuming a character and to do this requires dressing up which is achieved through the use of costume and makeup.

Costume and makeup helps communicate messages about characters age, status, sex, and mood of the play as well as the underlying message to the viewers. *Efunsetan Aniwura* is an experiment in visual theatre. It communicates using movements, costume makeup and semiotic which form the core of the non-verbal elements of communication which complement the verbal mode.

During the 1960s a number of groups questioned the need for costumes and makeup. They were of the argument that since the theatre depends so much on essentials, so therefore they sought to discard everything not needed, and that only essential tools which are the actors and the audience should be considered. In the clothing as at rehearsals or on the street, attention was not to be paid to costume and makeup as an essential tool which help the actor to assume their character in the theatre.

Costume and makeup send immediate signals to the viewers once the actor comes on stage. Thus, the researcher in the course of this study, have come to the understanding that costume is not just taking some clothing off the street and outing them on actors or actresses

but rather, costume and makeup must be designed to a particular actors suitability and also suit the mood of a film production.

One can know the underlying relationship between costume and makeup through the collective effort of the costumier and makeup artist and actor's costume, at this junction can be said to be potent element because it constitutes part of the total visual and auditory aesthetics and semiotics of a production. Costume and makeup when applied inspire the actors and aid him to reach and attain the height required of him.

The researcher through this work also have been able to show the effectiveness of costume and makeup and that they are not just worn for fashion or for sake of wearing but instead worn for a purpose because they communicates certain messages to their viewers. Therefore failure to wear costume that suit the role is like contradicting ones role, this is what good costumier always avoid.

During the research through this work, we know that makeup and costume are part of the "Mise en scene" or aspects of movies that form the composition of the shots. Other elements' of mise en scene include the set design, the lighting, and the position of the camera and the movement of the actor. Makeup and costumes are extremely important aspect of that because they help establish the films overall look which in term contributes to the mood and tone the filmmakers help to establish.

Based on the critical analysis of the video film used in this work, which is an epic setting, many short comings have being portrayed; inappropriate use of colours and line in costuming and inappropriate use of colour to depict character's mood. From these findings, the study has been able to establish that for an effective video film production crew member's with the costume designer is indeed important.

In the video film, *Efunsetan Aniwura* which was directed by Tunde kelani, lots of roles costume and makeup plays in the film production has being emphasized. It helps the viewer to understand the nature of characters in the film, important was always given to Africa's indigenous costume and makeup like paints, white chalk, and foundations. This brings out the total aesthetic value of the message and also helped in the interpretation of the cultural background of our society.

## RECOMMENDATION AND CONCLUSION

At this juncture, it is important to offer some useful suggestion and recommendations for the growth and development of costume and makeup as communicative value in Nigerian home videos.

After seeing how well and effective costume and makeup helped in the realization of the home video *Efunsetan Aniwura* one is encouraged to recommend that, directors, script writers, producers and other theatre practitioners who experiment with the visual theatre should accord importance to costume and makeup as they do to other aspect of the theatre because costume and makeup also gives full meaning to the production.

More students should be trained in these areas to become competent and qualified costumier and makeup artist. There should also be technological advancement in the area of costume and makeup. Buildings for costume and makeup equipments storage should be also constructed and competent persons should be put in charge.

Costume and makeup remains one of the most understood and underappreciated film making art, since a film can be read via costume, sometimes overly, sometimes sub textually, so in movies, even the most rudimentary item of clothing can be a message the director wants to pass across to the viewers, in case the costume designer and the makeup artist should go through the processes a costume designer should go through before finally arriving at a particular costume for the actor. They should tries to establish the identity and personality of characters by designing the production.

Scholars and theatre practitioner should carryout research on costume and makeup with a view to determine how to improve their communicative ability in their design and construction in relation to the world of plays.

The researcher's view about the case study of this work is that the costuming and makeup done were very appropriate which shows that the costumier and makeup artist and the director are good at what they do. The appropriate use of these elements of the theatre did not only make it easy to understand the characters and their roles, it also made the total visual aesthetics of the production enhanced.

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