

**CRITICAL ANALYSIS OF COSTUME AND MAKE-UP IN THE
CONFLUENCE-V-CARNIVAL 2014 OF KOGI STATE, NIGERIA**

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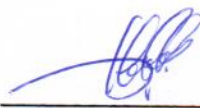
CERTIFICATION

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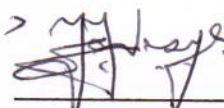

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Dedication

This research work is dedicated to almighty God and also to the Artistic Director of Kogi State Carnival, Prof. Bakare O. Rasaki and the Lokoja people.

Acknowledgements

Let me begin by saying all thanks to almighty God for his protection over my life since the beginning of this research work. For guiding me through the right part in getting this research work done. For keeping a close eye on me when I travelled to Lokoja to witness the carnival. It has all been your doing God and I will always appreciate your good grace over my life now and forever. Amen.

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ABSTRACT

This research work is an analytical study of the use of Costumes and Make-up during the 2014 Edition of Confluence-V-Carnival. It is a case study research which explored the interview approach, and uses the MLA documentation style sheet. Chapter one defines the background and frame of reference for the project; providing the objectives, significance and scope of study as well as defining key terms that are fundamental to the study. In Chapter two, the researcher offers an excursion into the study of Carnival parade as a Theatre Performance, the use of Costumes and Make-up and the Theories of Aesthetics and Semiotics. While Chapter three presented data on the case study, Chapter four analyzes the data using the aforementioned theories. In Chapter five, the researcher concludes, enumerates some challenges and makes further recommendations in the interest of improving the quality of Costumes in Cultural Carnivals, as well as exploiting Cultural Tourism potentials in the Nigerian Carnivals.

TABLE OF CONTENTS

Title Page.....	i
Attestation.....	ii
Certification.....	iii
Dedication.....	iv
Acknowledgement.....	iv-v
Abstract.....	vi

CHAPTER ONE

1.0 INTRODUCTION	1
1.1 Background of the Study.....	1-2
1.2 Statement of the Problem.....	2
1.3 Objectives of the Study.....	2-3
1.4 Research Questions.....	3
1.5 Significance of the Study.....	3-4
1.6 Scope and Limitation of the Study.....	4
1.7 Research Methodology.....	4
1.8 Theoretical Framework.....	5
1.9 Definition of Terms.....	5-6

CHAPTER TWO

2.0 INTRODUCTION.....	7
2.1 Origin of Carnivals.....	8-9

2.2 Carnivals in Nigeria.....	10-12
2.3 Use of Costume and Make-up in cultural carnivals.....	13-17
2.4 Theoretical framework: Aesthetics and Semiotics.....	18-20

CHAPTER THREE

3.0 INTRODUCTION.....	21
3.1 Methodology.....	21
3.2 A Brief on Kogi State.....	22
3.3 A Brief on the Confluence-V Carnival.....	23-24

CHAPTER FOUR

4.0 INTRODUCTION.....	25
4.1 Use and Abuse of Costumes and Make-up in Confluence-V Carnival 2014.....	25-30
4.1. Summary of Findings.....	30-31

CHAPTER FIVE

5.0 Summary, recommendation and conclusion.....	32
5.1 Summary.....	32
5.2 Challenges.....	33
5.3 Recommendations.....	33
5.4 Conclusion.....	34

WORKS CITED.....	35
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Articles and Journals.....	35
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Webliography.....	36
Appendix 1: Contests Adjudication Scoring Format.....	37-38
Appendix 2: Interview.....	39-43
Appendix 3.....	44-51

CHAPTER ONE

1.0 INTRODUCTION

1.1 BACKGROUND OF THE STUDY

Tourism has become a major source of economic empowerment for most developed countries, following its capacity to generate employment. Thus, the tourism sector can create ample opportunities for people to earn their living, especially developing nations if well-developed and harnessed. There is need for all developing nations, to explore their tourism potentials. According to Ayeni and Ebohon:

The need for economic diversification in most developing countries is overwhelming because of their defining mono-cultural economic characteristics where only one or two commodities dominate export and provide the bulk of foreign exchange from which these countries could reconcile their internal and external balance (Ayeni and Ebohon, 1)

Nigeria is one of such countries currently in need of such “diversification” to enable its economic base, away from the petroleum sector.

Moreover, it has been established that the tourism potentials in Nigeria can be broadly classified into two: “Eco-Tourism” and “Culture-Tourism”. While the former has to do with the richness of the nation’s “bio-physical environment” and breath-taking landscape ((Ayeni and Ebohon, 1), the potentialities of Culture-Tourism has been said to own to the country’s ample amount of ethnic groups” (Wikipedia, 2015). The Culture-tourism aspect of the sector is active in most states/regions of the nation, as it is evident in the establishment and sustenance of numerous festivals and cultural carnivals. However, the reason why tourists and fun-seekers will embark on journeys to experience a cultural carnival, for instance, lies in the purpose of encountering and learning a people’s lifestyle, fashion, fabrics and art form from the exhibition of their culture. Therefore, tourism will fail if it does not offer satisfaction to its patrons, especially the tourists.

In Culture-tourism feat, such as a Cultural Carnival, the costume on parade is expected to agree with and enhance the cultural display of spectacle on the procession. It is for this purpose that this study shall focus on one of Nigeria's cultural carnivals, and with a careful examination of the use of costumes and make-up during the second edition of the cultural carnival.

1.2 STATEMENT OF THE PROBLEM

From a participant-observer's view, the researcher perceives that in most established carnivals in Nigeria, costumes and make-up, which ought to be spectacles on carnival parades, are largely used out of context. In spite of the colourful and magnificent display of costumes on most cultural carnival parades, it does not sufficiently communicate the value and heritages of the distinct cultures. Somehow, this takes away from the culture-tourism essence of the carnival, and could subsequently affect the interest of tourist for such carnival. The Researcher therefore is set to use this study to address the problems associated with the use of costumes and make-up to communicate indigenous cultures in Nigerian cultural carnivals, with the example of the carnival under study.

1.3 OBJECTIVES OF THE STUDY

This study centers on the use of costumes and make-up for an African Cultural Carnival. The following specific objectives are mapped out for the study:

1. To examine the role of Costumes and Make-up in cultural carnivals
2. To identify the problems and challenges associated with the use of Costumes and Make-up during cultural carnivals

3. To suggest plausible means of improving on the use of creative costumes and Make-up in African Cultural Carnivals.
4. To devise a cost effective approach to Costume design for Cultural Carnivals.

1.4 RESEARCH QUESTIONS

Based on the foregoing, the following questions will be of importance to this research:

- 1.3.1 How should the theme of the Cultural Carnival be reflected in the Costume and Make-up on parade?
- 1.3.2 How can the local materials for Costume and Make-up be harnessed for the flexibility that carnival parade demands?
- 1.3.3 What is the impact of Costume and Make-up on Carnival Parades?
- 1.3.4 To what extent should western materials be used on cultural carnival parade?

1.5 SIGNIFICANCE OF THE STUDY

Having observed the parades of most Nigerian cultural carnivals, certain inadequacies are noticeable, which result from the indiscriminate use of costumes and make-up. The shortfalls of these spectacular elements can discourage indigenous fun-seekers, and ultimately lead to dissatisfaction in tourists who are guests to the cultural carnival. The research shall serve as a guide to costume designers and make-up artists who work in cultural carnivals, and shall serve as a reference material for scholarship. The significance of this study therefore hinges on the following needs:

1. To examine and establish the essence of costumes and make-up in cultural carnivals.

2. To contribute to the improvement of carnival spectacles through the use Costume and Make-up.

1.6 SCOPE AND LIMITATION OF THE STUDY

As a result of the nation's rich cultural heritage, there are numerous cultural carnivals in Nigeria and many more are still emerging. However, as an example of an African Cultural Carnival, this study shall focus on a core aspect of the Kogi State Cultural Carnival, also known as Confluence-V-Carnival. The aspect of study of the Confluence-V-Carnival shall be limited to the use of Costumes and Make-up in the second edition of the carnival which held in 2nd-5th November, 2014. This study shall analyze and review the use of costumes and make-up in the parade of Confluence-V-Carnival, 2014.

1.7 RESEARCH METHODOLOGY

This is an analytical research, and it shall adopt the MLA documentation style. The main methodology for data recording shall be through interviews. Therefore the primary sources of this study shall include documented oral/written interviews with core stakeholders of the carnival and the different costume designers and make-up artistes of revelers. Media recordings of the carnival event via still photography and videos, with attention on costumes and make-up shall also be part of the primary sources. Meanwhile, the secondary sources for this study shall include scholarly publications such as text books, anthologies, journal articles and web resources.

1.8 THEORETICAL FRAMEWORK

This study shall employ the use of the Aesthetic and Semiotic theories to evaluate the use of costumes and make-up for cultural carnivals. On one hand, Aesthetics relates to the study of beauty while Semiotics refers to the study of signs and symbols in relationship to what they mean. The relatedness of this two theories, make them suitable for the investigation of this research. For instance, the misplacement of cultural significance in the use of costumes and make-up can be misleading to the spectators and will ultimately result to a less aesthetic use. The researcher shall analyze the costumes used for the cultural carnival and adjudge them by the parameters of the theories.

1.9 DEFINITION OF TERMS

To appreciate and understand the appropriate meaning of words and expressions, it is important to define some words and terminologies as used within the context of this work.

Costume: Apparel that is intended both to impress an audience and to help the performer to impersonate a character; costumes are the most personal aspect of the visual elements in the theatre.

Make-up: This is the major means of adding vitality and expressiveness to the human face, which enables the actor in projecting his character to the audience. It tells the audience the age of the character. It is an essential aspect of every theatrical production. It is the art of preparing the face or body of an actor by the application of grease, paint and hair attachment.

Carnival: Carnival is a festive season which occurs immediately before the Christian liturgical season of Lent; the main events typically occur during February. Carnival typically involves a public celebration or parade combining some elements of a circus, mask and public street party. People often dress up in masks during the celebrations, which is an overturning of the normal things of everyday life. The celebrations have long been associated with excessive consumption of alcohol.

CHAPTER TWO

LITERATURE REVIEW

2.0 INTRODUCTION

Carnivals can be likened to outdoor theatres-on-the-move with series of performances. Essentially, both theatrical performances and carnival performances share many forms and elements in common. Theatres and Carnivals are anchored by Artistic Directors and Choreographers to fashion out creative activities and instruct the actors/revelers on their performance activities (blockings). In both Theatre and Carnival, there is a script; either in the form of a play text or scenario descriptions, and they both perform for the pleasure of the audience/spectators.

Basically, the elements of drama, as inherent in theatre performances are also found in carnivals. These elements include plot (performance sequence), Characters (personas interpreted by revelers), Thought (theme of carnival), Language (reflected in chants and songs), Music (drumming and loud music) and spectacle (revealed through the float, props, special effects, costumes and make-up). This chapter focuses on the review of literature, with emphasis on the origin and types of carnivals, and its examples in Nigeria. With the assumption that carnivals are also theatres, the chapter gives highlights on the use of costumes and make up in both carnivals and the theatre.

In conclusion, the chapter shall explain its relevance to “Aesthetic” and “Semiotic” theories, which shall, in a later chapter, serve as yardsticks for adjudging the apt use of costumes and make-up in a Cultural Carnival.

2.1 ORIGIN OF CARNIVALS

According to Lima, “the origin of carnival is linked to Roman and Egyptian festivals” (Lima: 2). In Rome, she explains that Janus, the “deity of the new month” (Wikipedia, 1), introduced Carnival festivals in honour of the god “Saturn” in January, and during this period there is equality in social relation (Lima, 2). He explained thus:

Social distinctions were ignored, slaves would take up the places of Masters, who would in turn serve them at the table... the law court and schools were closed, judgments’ suspended and execution postponed. All hostilities were brought to halt and slaves would run about the streets singing and having fun in disorderly fashion, while the more cultured will retreat to the peace of the country side (Lima, 2).

The Carnival in Rome was a leveler of social status in all ramifications, and was meant to instill a momentary equilibrium.

Meanwhile, among Egyptians, Lima notes that Carnivals were in honour of Isis, the “goddess of health, marriage and wisdom” (Wikipedia, 1), and Bull Apis (the god of strength and fertility). Based on this, Lima asserts that “Carnivals are associated with astrological phenomena and natural cycles” (Lima: 3). Some of the features of a carnival includes parties, public entertainment, masked performances (masquerades), display of folklores (Cultural arts) and parade/procession. The parade, which takes the form of movement in carnival activities, could be responsible for the thinking that the word “Carnival” connotes mobility, hence Lima claims that “one of the probable origins of the word Carnival is in ‘*Carrum*’ (Car, Cart: 2).

Conversely, the impact of the Church during the medieval period, which almost drove it to extinction, did not in any way affect carnivals inspite of its origin in paganism. Lima remarks that Christianity could not resist the celebration of carnivals:

When Christianity appeared, these festivities were so deeply rooted in existing customs that their continuation was tolerated by the church, provided that carnival always took place seven weeks before Easter
(Lima: 2-3)

Lima notes that the Catholic Church, at that period simply absorbed Carnival celebration and injected Christian elements into them (Lima: 3), and this leaves the confusion of whether carnival is a Christian activity or not? Landrie corroborates the foregoing when he asks:

Is Carnival a pagan phenomenon or is it perhaps more Christian than we would have thought...? Is Carnival a temporary release of instincts which are normally repressed in other periods of the year, or is it a highly ritualistic occurrence? Is Carnival a simple inversion of normal life?
(Landrie: 1).

In contemporary times, in some orthodox (Catholic) churches, Carnivals are still being celebrated in the period just before *Lent* begins. It is celebrated in some Roman Catholic areas with a public festival as Mardi Grass in New Orleans.

However, Carnival has become a huge revenue generating industry in the developed society, bringing activities in the host city to a standstill, and welcoming a huge number of tourists from all parts of the world for life time celebration and excitement. As such, it offers tourists and fun seekers the opportunity of a fulfilled vacation while they experience the artistic creativity and culture being showcased during the carnivals. Famous tourist destinations, whose carnivals are graced by tourists from all over the world include; Barbados, Jamaica, Trinidad, Dominica, Haiti, Cuba, Canada, and London, among others.

2.2 CARNIVALS IN NIGERIA

In Nigeria, carnivals are now found in almost all regions and they are held at different intervals to enable tourists to attend as many editions as possible. This researcher shall review a number of Nigerian carnivals such as the; Calabar Carnival, Abuja Carnival, and Carniriv (The Port Harcourt Carnival).

2.2.1 Calabar Carnival

Calabar Carnival, which is generally, referred to as "Africa's Biggest Street Party" in Calabar, capital city of Cross Rivers State. The festivity is a month-long flurry of activities scheduled for the month of December, a period declared by the state in government as workers fee vacation month, with full pay. The Carnival started in 2004 by the State Government with the aim of "making Cross River State, the number one tourist destination for Nigerians and other nationals all over the world". The carnival is said to have attracted millions of tourists from within the nation and all over the world (Wikipedia, 1).

In this regard, Awofeso attests that there is a lineup of companies seeking to sponsor what has been repeatedly described as "Africa's biggest street party"... and it is not just the corporate world that is buying into the carnival. Every year, hundreds of thousands of tourists, mainly Nigerians, travel to Calabar for the month-long celebration. (Awofeso; 28)

The programme of the event for the month of festivities include-"Carnival Cup"- a football competition amongst the five competing bands; Music Festival- which also includes music performances from both local and international artists; Essay Competition, which involves

both secondary school pupils and students from tertiary institutions; Boat regatta; Fashion shows; Christmas Village; Traditional dances; Ekpe Festival and Carnival Parade- which is the flagship event of the carnival. A total of five major Bands of Revelers that usually take over the streets; they are “Seagull Band”, “Passion 4 Band”, “Masta Blasta Band”, “Bayside Band” and “Freedom Band” (Wikipedia:1).

2.2.2 Abuja Carnival

Abuja carnival started in 2005 as the Federal Government’s initiative, under the direct supervision of the Federal Ministry of Tourism, Culture, and National Orientation. The carnival is an “assemblage of contingents from the 36 states and the Federal Capital Territory (FCT)”, who converged in Abuja- the host city (Federal Capital Territory), for all the states to show, as well as display their tourism potentials. The activities of the carnival include durbar, masquerades display, command performances, a boat regatta and a carnival parade. In its full essence, with the 36 states in contest, the Abuja Carnival parade stands to be the most colourful cultural carnival parade in Africa (George:1). It is in this regard that Isijola notes that;

This (the Carnival Parade) is the major highlight of the carnival, which attracts a mammoth crowd consisting of residents of the FCT and environs, as national and international tourists take to the street, either flanking the eighteen (18) Kilometres long carnival route or standing on the bridges along carnival route. In what seemed like a street theatre, contingents are engaged in a moving and continuous stretch of performances with the express roared as stage, and then endless crowd of spectators as audience (Isijola: 685).

Awofeso also corroborates the foregoing when he states that “anyone who has ever seen the Abuja Carnival would agree that it represents the very best of Nigeria’s cultural expressions,

a unifying platform that brings hundreds of unique tribes from all corners of the country under one roof” (Awofeso: 31).

2.2.3 CARNIRIV (The Port Harcourt Carnival)-

This is the Port Harcourt Carnival created and owned by the Rivers State Government. The carnival which holds in Port Harcourt, the State capital is a week-long event that takes place in the second week of December. “The Port Harcourt Carnival bears certain uniqueness as it combines two carnivals - a purely cultural carnival and a contemporary Caribbean style carnival- in one, and this gives it an edge over all other regional and continental carnivals, and presents with the principal advantage which must be consummately exploited” (Wikipedia: 1)

According to history, “Carniriv ’88 is the direct ancestor of Carniriv: The Port Harcourt Carnival” After the first celebration the Carnival was stopped, but was revived again, and into a global brand in 2008. Since then, CARNIRIV has held annually as “sturdy and ultimately attractive carnival brand”. The events of the carnival include Garden City Freestyle Parade, with the following bands on procession “Jubilee Band”, “Liberation Band”, “Dynamic Band”, “Fusion Band” and “Treasure Band. The International Heritage Parade, which stirs a fervent competition among contingent from 23 local government areas in a Cultural Carnival; Kids Carnival etc (Wikipedia: 1).

2.3 USE OF COSTUME AND MAKE-UP IN CULTURAL CARNIVALS

For a theatre practitioner, Carnivals of all types can be likened to outdoor mobile performances on “pageant wagon”. These are reminiscent of the medieval theatre experience of “drama-out-of-church”, which was later experienced in England and Spain, during the renaissance period.

A platform on wheels, similar to a modern parade float was called *pageant wagon*... a hut on top of the wagon provided scenic background, an acting space, of a place for costume changes. The wagon moved through narrow stress and stopped for performances at designated places. Audiences assembled around the wagons to watch such plays... (Encarta: 1).

From the statement above, a costumier and make-up artiste for carnival considers his or her task in the same regard as the scenic (set) designer, who constructs the carnival “parade float”. It is against this backdrop that the use of costume and make-up for a cultural carnival shall be considered in line with the demands of the theatre.

It is important to note Gillette’s reference to the adage “cloth makes the man”, He remarks that;

...during the first minutes of contact with a stranger, our understanding of the person’s nature and personality will be based on three primary, but unequal factors: appearance,, 55 percent; tone of voice, 38 percent; and what the person is saying, 7 percent (Gillette: 378).

This underscores the need to be keen about dressing and appearance (costumes and make-up) of Carnival revelers in a cultural parade, because tourists, who are mostly strangers, also seek to encounter the people and their culture through their appearances on parade, among other things.

While tracing the origin of the word Costumes, Cohen establishes that “the word *costume* has the same root as *custom* and *customary*, as such it indicates ‘customary’ wearing apparel (or the ‘habitual habit’) of persons living in a particular world (Cohen: 438). As earlier mentioned, the use of costumes and make-up, which can be derived from their functions in the Theatre, shall also be considered for cultural carnivals.

2.3.1 Use of Costumes

Brocket throws light extensively on the basic use of costumes, and as follows:

i) Establishment of Time and Place: Costumes are used pungently to establish the time, with regards to age and place, concerning region of a people. In a cultural parade, the costume of the revelers should volunteer information concerning the time and place in which their performance display is situated. This will go a long way into lending credence to the float and other information to be communicated to the audience. (Brocket: 383) For instance, many African dances are informed by the elements of imitation of animals in the games of that region. As Riverine dwellers will mimic the fishers by wrangling of waist, others with forest habitations have other rapid and aggressive dances that represent their games. A costumier may therefore need to tailor his designs to imitate and suit the place or the environment.

ii) Identification of Occupation: With the use of costumes, the occupation of revelers in cultural carnival parade can be revealed. This is because the major communication mode of costumes is through dance (non-verbal) and music. But costumes are also used to enhance communication in this regard (Brocket: 285). For example, costumes

can be used effectively to illustrate the hunter, the farmer, the traditional doctor and the warrior etc during cultural parades.

iii) Reflection of Mood and Atmosphere: Through the colour cuts and shapes of the costumes, the atmosphere and mood of performances during carnivals are enhanced (Brocket: 384). Since carnivals usually hold during the day, and therefore would not demand the use of lights, the atmosphere ought to be elated for the pleasure of members of the audience. Such brilliant glee can be achieved with the use of costumes.

iv) Gender Classification: As previously established, revelers comprise young people drawn from both genders. With the use of costumes, the different genders can be easily differentiated from one another (Brocket: 383). Moreover, just as dance steps and patterns are differentiated during performances, costumes can further be used to emphasize this delineation.

v) Disguised Appearance: Brocket states that by “manipulating line proportion, the costumier can make a plump actor appear stout, more slender or a thin actor stouter” (Brocket: 385). In the same way, with costumes, revelers can be transformed into the personae of the deities/ancestors with extraordinary features. Besides, costumes can be creatively used to make a reveler look like trees, animals, sun or any element in the solar system.

Furthermore, Cohen made pungent remarks concerning costumes that- “it must be functional as well as meaningful and aesthetic. The actor does not model his costume; he walks in it, sits in it, dwells in it, dances in it and tumbles in it” (Cohen: 439). The same can

be said of a reveler in costume. The Costume must serve the purpose of convenience, while carrying out the activities on the parade.

On the other hand, record has it that most carnivals with pitfalls in costume use always excuse themselves with claims of insufficient funding. Gillette took cognizance of this when he states that “the amount of money in the costume budget, and the time and staff available to design and construct the costumes, has a direct effect on the design choice” (Gillette: 385). This constitutes a major challenge in most carnivals and Gillette offers the options of “renting” or “modifying” besides buying/building costumes and this options are also valid for the acquisition of costumes in the events of carnivals.

In addition to the clothes and dresses, Gillette stated that the following accompaniments are also part of costumes, which are equally important to carnival revelers. They include: Wigs, which can be used to achieve the correct hairstyle for both male and female genders; Milliners, that is, hats in their different styles and shapes; Footwear, which enhance movements and dances; and Jewelries- ornaments that bring beauty to a performer’s costume (Gillette: 414-418).

2.3.2 Use of Make-up

Gillette notes that in the theatre, “a great deal of the communication process that transfers information from the actor to the audience takes place visually... and that effective communication will project the character (not the actor) to the audience” (Gillette: 419). This communication processes come in the forms of “verbal” and “non-verbal”, Make-up, when used appropriately with costumes makes visual communication more effective... Make-up which refers to all facial applications aimed at enhancing and projecting the feature of characters, has

been classified into two basic forms: application of paintings and addition of plastic (prosthetic: artificial) parts (Brocket, 396).

Meanwhile, make-up, can perform the following functions when used by the performer (reveler):

i) Characterises the Age and Status: With the use of make-up on performers that are peers, a designer can distinguish them by character, age and status (Brocket, 395). This technique can be useful in large group carnival contingents, some of whom can be distinguished or divided into sub-groups by their age and status.

ii) Aids Expressiveness: Brocket states that “the facial features of actors are emphasized and made more visible (Brocket: 396). The carnival can also explore this possibility to highlight and emphasize the facial features of the revelers’ expressive communication.

iii) Change in Appearance: “Character make-up is one that markedly changes the character’s appearance” (Brocket: 396). When this happens, the character assumes an entirely different look, figure and character. Hence, carnivals do not make use of verbal dialogues, stage movement and mannerisms for characterization, the facial transformation of make-up can be an apt instrument for characterization in carnival performances.

2.4 AESTHETIC AND SEMIOTIC THEORIES

Aesthetic Theory, which seeks to investigate the factors that qualify a work of art as being beautiful, also relies on some criteria for the Semiotic Analysis of that work of art. In other words, the Aesthetic and the Semiotics theories are not mutually exclusive. The interrelatedness of both theories lends meaning to each other. The Aesthetic Theory of art, according to Scruton, is “concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated” (Scruton: 1). In other words “Aesthetics” is a subjective theory which applies relatively from one society to the other. However, it ultimately works with the perception of a particular society in the context of the art form. Thus he explains that to apply the aesthetic theory on a particular art, our impression and perception of the art must be correct (Scruton: 2). Also, Scruton notes that Burke influence on contemporary Aesthetics criticism gave rise to the following aspects of the theory; “representation, expression, form, style and sentimentality” (Scruton: 3)

The issue of perception is very vital as far as Aesthetic theory is concerned. In this light, Herbert Zetti who defines aesthetics as “a study of sense of perception and how these perceptions can be most effectively clarified, intensified and interpreted through a medium for specific recipient (Qtd in Johnson: 22)”. In the theatre, the recipients are members of the audience, while in a carnival event; the recipients consist of the spectators who flank a parade event. In either case, these recipients are composed of different people with near similar expectations, and these expectations usually inform their sense of judgment as to whether the artistic display is aesthetically pleasing or not. However, there are basic considerations for which an art form is judged with regards to aesthetics. These include the elements of aesthetics, which Johnson states

as follows; luminosity (smoothness), clarity of form and details, complexity of composition (suspense/tension/interest), balances and symmetry (Johnson: 34-35).

In the Confluence-V-Carnival 2014 edition, the display of costumes with different colours and patterns can be said to have reflected the aesthetic quality of the carnival.

On the other hand Semiotics, which derive its meaning from its use by John Locke; a 17th century empiricist, as the medical theory of symptoms, is “the science of signs and signification” (Schargin: 1). According to Counsell and Wolf, Semiotic theory is “a science that describes the life of signs, and demonstrates what signs consist of and what laws govern them” (Counsell and Wolf: 19). The theory is derived from the innovations of three scholars, a Swiss linguist, (Ferdinand de Saussure), a French historian (Michael Foucault) and an American philosopher (Charles Pierce) (Wikipedia: 3).

The theory of Semiotics refers to the meaningful use of signs. Saussure defines sign as having two parts- the “Signifier” and the “Signified”. He explains that while the former relates to the “phenomenon”, which can be perceived, the latter has to do with the “concept invoked” by such phenomenon. Furthermore, Saussure asserts that the “relationship between the “Signifier” and the “Signified” is arbitrary and is based on cultural context instead of some form of “natural order” (Encarta: 1-2). Thus, like the situation is with “Aesthetic theory”, the application of “Semiotic Theory” is also subjective, as the meaning of signs vary from culture to culture, and from one society to another. It is in this light that Efimova remarks that:

The most important function of costume is the sign one (offers signs and meaning), as it gives information on a personal on his social status, political preference, religion aesthetic sense, culture... age, gender, class and occupation” (Efimova: 213).

Certain costumes could connote a particular culture, while a different one would depict another culture. Efimova likens the sign implication of clothes and costumes to the use of mask in the Greek theatre performance, when she states that,

“Clothes are like a mask in the ancient Greek theatre, to a certain extent it determines the emotional perception of a person: bright dresses make the life optimistic, increases the importance of the perceived person, white or black cloths- are the signs of ritual, one costume results in quietude, the other- in the imperturbability, the peace of mind, one implies joyful association and experiences, while the other- the sad ones, etc (Efimova, 214).

In the Confluence-V-Carnival 2014 edition, the drummers, flute players, the masqueraders and dancers all demonstrated various symbols and signs of cultural products from their different local governments.

From the foregoing, it can be established that the Aesthetics and Semiotic theories, go hand in hand while adjudging the use of costumes, particularly in a cultural carnival, because the expressions of both theories are culturally defined.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 INTRODUCTION

This chapter, which expatiates on the research methodology employed for the investigation of data in this study, shall also offer brief information about Kogi (Confluence) state, Confluence-V-Carnival and the activities of the carnival. These will form a background data and information for the investigation and analysis of the study.

3.1 METHODOLOGY

The researcher, who was a participant-observer at the Kogi Stage Confluence-V-Carnival 2014 edition, employed the interview method as the main approach for the investigation of data on this study. In spite of the huge challenge of sabotage and last minute withdrawal of grassroots stakeholders, interviews were conducted with the Cultural Group Coordinator of Olamaboro Local Government area, the Assistant Chief Executive Officer-Culture, with Kogi state Council for Arts and Culture and the Pioneering Artistic Director and Technical Consultant of the Confluence-V-Carnival.

The interview with the Consultant was aimed at understanding the philosophy of the Carnival, its constituent parts, point of emphasis and attention with regards to the cultural carnival, while the interview with the grassroots facilitators/coordinators were intended to explore the semiotic essence and aesthetics of the costumes used by group members.

3.2 A BRIEF ON KOGI STATE

Kogi state is located in the North-central part of Nigeria. It was created on 27 August 1991, with some of its constituent parts from Kwara State and others Benue State. The state lies at the central region of Nigeria, and geographically, it is located at 7°30'N 6°42'E, sharing boundaries with adjacently with ten other states: Federal Capital Territory (Abuja) to the north, Nasarawa State to the north east, Benue State to the east, Enugu State to the south east, Anambra State to the south, Edo State to the south west, Ondo and Ekiti States to the west, Kwara State to the north west and Niger State to the north. There are three main ethnic groups and languages in Kogi state. They are Igala, Ebira, and Okun (a Yoruba Group) other minority groups include: Bassa (a fraction of Nupe mainly in Lokoja), the Gwari, Kakanda, Ogori Magongo and the Eggan community under Lokoja Local Government.

Kogi state is also christened "Confluence State" because of the confluence of River Niger and River Benue that was discovered at Lokoja, the State capital. As at 2005, the population estimate was Three Million, Five Hundred and Ninety Five Thousand, Seven Hundred and Ninety Six (3,595,796). The state consists of twenty one (21) Local Government Areas, which are Adavi, Ajaokuta, Ankpa, Bassa, Dekina, Ibaji, Idah, Igalamela-Odolu, Ijumu, Kabba/Bunu, Koton Karfe, Lokoja, Mopa-Muro, Ofu, Ogori/Magongo, Okehi, Okene, Olamaboro, Omala, Yagba East and Yagba West.

For a long time, Agriculture has remained the main stay of Kogi state's economy, and the state is also rich in mineral resources- coal, steel, etc. Tourist attractions in Kogi State include the colonial relics (such as Lord Lugard House), the confluence of Rivers Niger and Benue, Ogidi (An African town with formations of Igneous Rock mountains and a traditional art & craft industry) and natural land features.

3.3 A BRIEF ON THE CONFLUENCE-V CARNIVAL

Confluence-V-Carnival is the Kogi State Cultural Carnival which had its first impression in November (6th – 9th), 2013. The Carnival is the initiative of the state Government who is also the sole financier, and it was supervised and administered by the Kogi State Ministry for Culture and Tourism. The Ministry, in turns engaged the services of an Artistic Director and Technical Consultant, in the person of Prof Ojo Rasaki Bakare, to provide guidance and professional coordination for the carnival. The first edition was very successful as it gained the warm acceptance of all and sundry and the Kogi people embraced it as a people's carnival. The Carnival featured Children performances and exhibitions, Music Fiesta, Boat Regatta, Masquerade-dances and display, Cultural carnival and Freestyle carnivals among other things. Residents of Lokoja, and people living in suburb urban and rural settlement enjoyed the three days fun-filled activities, while they look up to the next edition in the coming year.

However, the second edition (2014) was bedeviled by the warm-up activities of elections and electioneering issues. According to Bakare, political issues erupted a cold war between the Local Government Chairmen and the State Governor, and the former decided to sabotage the Carnival (which is the brain child of the State Governor), for selfish reasons. Thus, the Local Government refusing to give the due financial mobilizations to grassroots participation. In turns it became extremely difficult for cultural troupes and masquerade to participate, and those who struggle to come with representations at the carnival, could not put up their best, when compared with their participation in the first edition.

Most of the carnival events are contest based, including the Cultural Carnival. The Contests Adjudication Scoring Format reveals that in all categories of the contest, Costume and Make-up take prominence: "Aesthetic Appeal of Costume", "Creative Use of Costume on

Procession (Parade)", and "Fitness of Costume" are the judgment measure that occur repeatedly in all the contests. Hence, this supports the fact already established that the use of Costumes and Make-up play very vital role in the Confluence-V-Carnival. The 2014 edition of the Carnival, which is the case study of this project held in November (2nd – 5th), with Prof Ojo Rasaki Bakare, as Consultant again.

CHAPTER FOUR

DATA ANALYSIS

4.0 INTRODUCTION

In this chapter, the researcher undertakes an analysis of the 2014 edition of the Confluence-V-Carnival. In the analysis, the researcher takes cognizance of the use and abuse of costumes and make-up during the carnival, just as the study looks at the entire spectacle objectively. Essentially, the researcher approaches the analysis from the participant/observer or spectator/tourist point of view, and anchors it on the theories of aesthetics and semiotics.

4.1 USE AND ABUSE OF COSTUME AND MAKE-UP IN CONFLUENCE-V CARNIVAL 2014

The four groups (Local Government Areas) under consideration includes; Kabba/Bunu LGA, Ibaji LGA, Igala LGA and Olamaboro LGA. It is important to establish that not one of the contingents from any of the groups made use of make-up. No effort was made to apply painting or fix a plastic make-up on the faces of the revelers during the cultural parade. This was a major deficiency in the spectacle of the cultural carnival. If the revelers had made use of make-up, it would have enhanced their facial appearance just as characterization enhances the actor's appearances before the audience.

Furthermore, the composition of group members, though influenced by the prevalent situation that bedeviled the carnival, is aesthetically unpleasing and in the long run, defeats the need for a parade. Each LGA is composed of two parties: a masquerade troupe and a cultural troupe. The masquerade troupe comprised of only five (5) members while the cultural troupe

members only ten (10). The limited number of the performers also affected the aesthetic quality of the various performances that were meant for street parade.

In most carnivals around the nation, the expectation is to have a minimum of one hundred and fifty (150) revelers in each troupe. This may be fashioned out with the presentation of numerous sub-groups, for beauty is effectively represented on the street when a good number of revelers use costumes creatively. It engenders the carnival experience in spectators and tourists. However, it is important to note that the aesthetic essence of any costume is always related to its semiotic value.

On the scale of Aesthetics and Semiotics, the researcher examines the use of costumes in the four cultural groups:

4.1.1 Kabba/Bunu LGA

The masquerades merely appeared in some attire, which made them look more like clowns than the real cultural masquerades. Although, it was evident that the troupe made an effort to build costumes, what was eventually presented was not aesthetically good enough for a cultural parade. The costumes of the masquerades came in the forms of a long-sleeve top, which also covered their heads and faces. The costume made of pink colour and silky material while the mask was made of a non transparent material. All the masquerades wore jeans trousers that were visible from the underneath, while a skirt made of sack bag and laced with a rag-like orange material is worn on the jeans. The researcher discovered eventually that nothing in the masquerades' costume signified a cultural connotation. The costumes thus served no specific purpose during the performance.

The use of costumes by the Kabba/Bunu masquerade was more of an abuse of the cultural carnival. Also, the scanty cultural troupe members that accompanied the masquerades, who were mostly female dancers appeared in simple skirts produced from modern textile fabrics with patterns and designs of the shape of the heart which connotes love. These female revelers did not mask their faces, and they wore no make-ups, just as their hairstyles and jewelries were of the everyday contemporary appearance. The only visible cultural accessories were single coral beads which they wore on the necks and the hands. As a result of these, the Kabba/Bunu group made little or no attempt at reflecting aesthetics and semiotics for the cultural parade through the use of costumes.

4.1.2 Ibaji LGA

The Ibaji group was represented at the cultural carnival by a set of five (5) masquerade performers and some ten (10) dance troupe members. The masquerades, though scanty, had the most aesthetically pleasing costume, which depicts cultural semiotics.

Firstly, the costumes of the masquerade had beautiful patterns with cultural motifs on fabrics which come in diverse colours of yellow, green, red, pink, blue, and black. They all wore different masks which distinguished them on the basis of gender. There was only one female out of the five (5) masquerades on parade. Semiotic expressions were used to distinguish the gender. The mask of the female masquerade looked attractive, beautiful and feminine. It reflected fairness and accompaniment of female cosmetics, while the other four typify the facial and physical attributes of the male. The costume of the female character is feminine; a free flowing gown, which also matched the masquerade's dance steps and movements, while the costumes of

the male masquerades comprised a top, skirt and trousers. The skirt specially made of woven wools that enhanced the dances fashioned for the waist region.

In spite the great effort to express aesthetics and semiotics with the masquerade troupe, the Igala group also got it wrong in their presentation of cultural troupe costumes like the Kabba/Bunu group, the cultural troupe appeared in modern day textile designed fabrics, sewn into gown for the female and top and short for the children participants. Some of the troupe members had their modern-day synthetic hairstyles and their everyday accessories (wrist watches and gold jewels). All these undermined the aesthetics of costumes on the cultural parade and its semiotic quality became contradictory to the overall essence of the carnival. Other items which could be regarded as props and accessories for performance include Indian bells on the ankle as well as white handkerchiefs on their hands.

4.1.3 Igala LGA

The Igala group was represented by a five-member masquerade troupe and a cultural troupe comprising of only four women. Odon explained that the masquerade troupe is called “Igba/Agweh dance masquerade” (Odon). He states that it is a troupe that is used traditionally during burial rites to entertain in Igala kingdom. However, the masquerade is taken out of its traditional context to perform in cultural festivals from the display at the Confluence-V-Carnival. The costume of the “Igba/Agweh Dance Masquerade” was not quite colourful. It only reflected (blue) one main colour on the fabric of the flare-stepped blouse, and one main colour (pink) on the trousers. The pink was laid as a strip across two sides of the blouse, while the pink also runs as a strip across the trouser,

The masquerade wore a hood which covers the entire head region through the neck and flows across the shoulders. The hood bore a see-through transparent blue fabric which has a circular and linear design with cowries. The colour combination of the cowries however draws emphasis to the face region. Also, across the upper part of the head was a red colour bind that holds a set of feathers to the head. According to Odon, the red bind, and the accompanying paraphernalia across the head is called "*Eguh Ejuh*". He also explained that the feathers standing high are specifically the feathers of a parrot.

All the costumes were adorned with a number of cultural paraphernalia, (cowries/feathers) which are culturally significant to the Igala culture. But the fabrics could have been made more colourful and attractive to enhance its carnival essence. From the masquerades' appearance, most of the blouses were oversized; this is evident in the overflow of its long-sleeved, beyond the arms. Meanwhile, the cultural troupe was made up of women who simply dressed in *iro* (wrapper), *buba* (free flowing blouse) and *gele* (head tie) in a pattern that is peculiar to the Yoruba culture.

The fabrics used looked beautiful and reflected the traditional culture of textile design, fondly referred to as "*Adire*". The women, unlike other troupes appeared bare footedly, perhaps to emphasize that the ancient culture were exclusive of modern day footwear. However, the troupe abused the cultural essence by putting on their modern day accessories like the glittering necklaces and earrings in sharp contradiction to beads and other cultural accessories.

4.1.4 Olamaboro LGA

This group was represented by five (5) masquerade dancers and ten (10) member cultural troupes. The masquerades' costumes appeared aesthetically pleasing with bright colours and cultural accessories that were well composed. Only two of the masquerade dancers wore masks, the remaining three (3) had their faces bare. These three (3) masquerade dancers appeared in the same costume and fabrics in the forms of top on trousers that is suitable for performance. Also, the two masquerades wearing mask had their tops flared to enhance display.

The cultural accessory used by the masquerade includes the use of white feathers, bond to the head, which Osasola describes as a symbol of peace. They also had a coloured transparent fabric across the portion of the head that covers the face. The use of rattles on their ankles is very cultural as it served performance purpose.

On the contrary, members of the cultural troupe from Olamaboro violated the use of cultural carnival costume because the male and female dancers were all costumed in white T-shirts (vests) as top, while the female dancers merely put on short wrappers and small head ties. Instead of wearing artistic and creatively designed costumes, the male dancers wore trousers made out of the same fabric. Nevertheless, the group presented a well-choreographed dance to entertain the audience.

4.1.5 Summary of Findings

As a participant-observer in Kogi State Confluence-V-Carnival 2014 edition, the researcher made the following findings:

1. The researcher discovered that 2014 Confluence-V-Carnival was not well attended by the people as only four local government areas were represented. Therefore, the 2014 edition

was not truly community-driven. However, costumes from the participating four local governments played a very vital role in the glamour and spectacle of the carnival.

2. The researcher discovered that inadequate funding was largely responsible for the poor participation of LGA groups in the cultural carnival. The same reason was responsible for the low quality of costumes and make-up used during the carnival.
3. The study also discovered that there was insufficient/inadequate orientation on the part of costume designers. Many of the designers lacked adequate skills on how to improvise, adapt and build cheap costumes that can communicate the essence of the cultural carnival to the audience.

CHAPTER FIVE

5.0 SUMMARY, RECOMMENDATION AND CONCLUSION

5.1 SUMMARY

This study establishes that the carnival, which is an example of Culture Tourism, has the potentiality of transmitting culture, fostering social cohesion, engaging and empowering people and improving the society's economy. This is because a well-organized carnival will turn out to be a rallying point for the society; residents and visiting (tourists) people inclusive. These people usually have expectations that can be met through an amazing exhibition of creativity in the display of culture through costume and make-up designs, float design, music and performances. From the foregoing, this study has revealed that costume and make-up offer the most viable platform for the exhibition of people's culture.

Therefore, the issues and concerns of costume and make-up, as discussed in this study, constitute the cultural parameter for judging the success of a carnival. The costume and make-up designs for a cultural carnival should manifest in the use of creative combination of colorful fabrics, with patterns and designs that reflect the culture and age of the people, their preoccupation, religion and lifestyles. Although, most of these components are represented traditionally with fairly bright colours, a carnival event demands that they are taken out of the traditional context, adjusted and made beautiful for carnival. All costume and make-up designs must pass the test of Aesthetics and Semiotics theories, before they are considered appropriate for use during the carnival.

5.2 CHALLENGES

The study reveals that Confluence-V-Carnival 2014 was confronted by a number of challenges, which equally affected the outcome of the use of costumes. They are as follows:

- i) Poor Funding of the Carnival by the State Government, which ultimately resulted in poor participation of the groups.
- ii) Political (Interest) Conflict between the State Government and Local Governments, whose handlers serve as custodians and financiers of participating groups.
- iii) Absence of professionalism and lack of creativity on the part of costume designers.

5.3 RECOMMENDATIONS

Based on the challenges above, the researcher hereby recommends the following:

1. The State and Local Governments, in the interest of developing the tourism potentials of the Confluence-V-Carnival, should devote more funding to the carnival activities.
2. Organisers of the carnival should give attention to the use of costume and make-up by setting standards and monitoring compliance with standards.
3. Organisers of the carnival should invest in capacity building and provide training and workshop sessions for costume designers, before the preparation of costumes.

5.4 CONCLUSION

The difference between traditional attire and a costume lies mostly in the purpose and artistic finesse that goes into producing them. While the former is designed to reflect and locate the tradition of the bearer, being made comfortable for the body, the latter is designed with the intention of attracting on-lookers, and to perform a function during performance. The costume designer of a cultural carnival should seek to draw the attention of spectators to the activities on carnival parade, with very catchy and creatively made costumes.

The creative prowess of the costume designer should be reflected in the use of colours. He or she can combine bright colours in an unusual but creative manner, as a way of beautifying the carnival atmosphere. A regular cultural dress can be redesigned with cuts, shapes and flairs for it to have some dynamic feel. The use of cultural fabrics, cultural cuts and designs, cultural motifs and patterns, accessories and Jewelries should be consistent, and should not be mixed up with western materials in a manner that it changes the context of use while designing costumes for a cultural carnival.

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**CONFLUENCE-V-CARNIVAL 2014:
CONTESTS ADJUDICATION SCORING FORMAT**

CATEGORY 1: CARNIVAL COSTUME

S/N	LOCAL GOVERNMENT TROUPE	AESTHETIC APPEAL OF COSTUMES [50MKS]	CREATIVE USE OF COSTUMES ON PROCESSION [50MKS]	TOTAL [100MKS]
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CATEGORY 2: CARNIVAL PERFORMANCE

S/N	LOCAL GOVERNMENT TROUPE	TIME DISCIPLINE [15MKS]	CONTROL & COORDINATION OF TROUPE [25MKS]	AESTHETIC APPEAL OF DISPLAY [60MKS]	TOTAL [100MKS]
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CATEGORY 3: CARNIVAL KING

S/N	LOCAL GOVERNMENT TROUPE	FITNESS OF COSTUME [40MKS]	USE OF COSTUME ON PROCESSION [60MKS]	TOTAL [100MKS]
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CATEGORY 4: CARNIVAL QUEEN

S/N	LOCAL GOVERNMENT TROUPE	FITNESS OF COSTUME [40MKS]	USE OF COSTUME ON PROCESSION [60MKS]	TOTAL [100MKS]
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CATEGORY 5: MASQUERADE COSTUME

S/N	LOCAL GOVERNMENT TROUPE	AESTHETIC APPEAL OF MASQUERADE COSTUMES [50MKS]	CREATIVE USE OF MASQUERADE COSTUMES ON PROCESSION [50MKS]	TOTAL [100MKS]
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CATEGORY 6: MASQUERADE CARNIVAL

S/N	LOCAL GOVERNMENT TROUPE	AUDIENCE APPEAL ON PROCESSION [20MKS]	DISPLAY INTENSITY ON PROCESSION [40MKS]	DISCIPLINE AND CONTROL ON PROCESSION [40MKS]	TOTAL [100MKS]
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CATEGORY 7: MASQUERADE PERFORMANCE

S/N	LOCAL GOVERNMENT TROUPE	TIME DISCIPLINE [15MKS]	CONTROL & COORDINATION OF MAQUERADES [25MKS]	AESTHETIC APPEAL OF DISPLAY [60MKS]	TOTAL [100MKS]
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CATEGORY 8: INDIGENOUS DANCE TROUPE

S/N	LOCAL GOVERNMENT TROUPE	TIME DISCIPLINE [15MKS]	CONTROL & COORDINATION OF TROUPE [25MKS]	AESTHETIC APPEAL OF DISPLAY [60MKS]	TOTAL [100MKS]
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CATEGORY: INDIGENOUS DANCE TROUPE'S COSTUMES

S/N	LOCAL GOVERNMENT TROUPE	AESTHETIC APPEAL OF TROUPE'S COSTUMES [50MKS]	CREATIVE USE OF TROUPE'S COSTUMES IN PERFORMANCE [50MKS]	TOTAL [100MKS]
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INTERVIEW WITH THE ARTISTIC DIRECTOR OF KOGI STATE CARNIVAL

1. As the artistic director of Confluence V Carnival, what were the challenges that bothered on the use of costume in the two different parades of confluence V carnival?

Answer –The two types of parades are the freestyle and cultural parades. The freestyle costumes are contemporary carnival costume where designers express their artistic prowess to design all manner of things. So they are not necessarily Caribbean.

The challenges are enormous as far as costume is concerned in confluence V carnival;

- a) Because the state always pretends not to have money and so there are never enough funds, funding is a problem. A state that has not paid salary of workers for months, how do you then get adequate funding for carnival costume? So, most of the time we are just improvising because we didn't have money. And that is why especially the freestyle costumes, instead of we designing our freestyle costumes to communicate our theme of the carnival for the year, because there is no money to do that, the little money they give us we go to Lagos and Calabar to hire. Costumes that have been used for carnivals in Lagos state and Calabar are the ones we hire because it is cheaper. So, funding is a major challenge.
- b) In Lokoja there, we don't have enough people who are experienced in terms of creativity to sew carnival costumes and most of the time, the true local government who want to build their costumes instead of hiring, since they don't have the personnel, what they do becomes substandard and not up to the level that it should be because they wont want to bring people from outside. They think it is the money of their local government and they

want their people to benefit from their local government money instead of bringing costume designers from outside.

Then, Lokoja's location is another challenge because most of the time, the type of material they are looking for can't be found when they want to build freestyle costumes. And so they have to travel to either Onitsha or Enugu or Abuja and it makes the acquisition of materials for costumes to be more expensive.

In terms of cultural costumes, they don't have much because they are rich in that and they easily find the costumes and it is cheap for them because it is their thing but the only thing is that because they have people who weave the costumes for them and they are use to it, the audience don't appreciate those cultural costumes because it is what they see every time. It is not expensive, they are able to do it well, it is rich but their own people are the audience and spectator and so they don't appreciate it. That is the challenge in cultural costumes.

2. Sir, out of 21 local governments, only 4 local governments were present, why?

Answer- that was only in the 2014 carnival which is the 2nd edition. The 1st edition in 2013, all the local governments were present. The problem they had in 2014 was a political problem. The local government chairmen were having issues with their governor. They said their governor was not performing or doing well and that he was spending their money on carnival and so most of the local government chairmen refused to give their delegates money to come for the carnival because they were quarrelling with their governor.

The second reason they were angry with their governor was that their governor accused them of embezzlement of funds, that the local government chairmen were embezzling money

and so their governor froze the account of the local governments and because their governor did that, the local government chairmen were angry with him and then refused to sponsor their troupes to the state carnival.

3. Sir, the four that were represented; Ibaji, Bunu/Kabba, Olamakporo and Igala, had poor participation based on my observation, this is noticeable in terms of number of revellers in the contingent groups, the use of costumes and props, interpretation of the theme and their general display. Was there any conscious effort to give them proper orientation concerning what is expected of them?

Answer-- In terms of number of revellers, it wasn't true that it was not enough, they had issues because the local governments were not coming, we then recruited youths from Lokoja who were not representing any local government. We recruited 400 youths from Lokoja and added them to/with the art council members who are artistes. So, almost 500 of them made up for the shortfall in the number of local governments and neutralized the effect of the local governments that did not come, so the local governments who did not come did not have any effect at all. Youths, youth corpers and the art council troupe were present and so were had almost 600 people from within Lokoja participating.

The people were given two weeks training starting from 3pm and ends at 7pm everyday at the stadium. So, in terms of interpretation and participation, there was no problem.

4. Sir, in the carnival parades, costume plays a vital role in contest. What importance was attached to the use of costume on the parade?

Answer- A carnival is a parade of colours and the most important element that showcases the colour is costume. So, it is more than saying important, it is like costume is the carnival itself

because without the loud-mouth-watering, eye-popping and heart bursting costumes, there would not be a carnival. It is the costume that makes the carnival happen and beyond the spectacle, it was the element called costume that also visually expresses the theme of the carnival and the interpretation of the different carnival groups. So there is no way the carnival would have made meaning, no way the different carnival groups would have communicated if costume was not used.

5. Sir, from the series of interview conducted during the carnival, most group leaders complained of poor funding, could this be the major factor responsible for the display of poor costumes?

Answer- Yes

6. Sir, was it a deliberate attempt to develop the freestyle carnival more than the cultural carnival as it was evident in their preparation, costumes and participation. If yes, why?

Answer- No, there was no deliberate attempt to develop one more than the other. We develop and need the two parades (freestyle and cultural). But, why the preparation was more with the freestyle is because the freestyle is what is strange and not existing, it is more tasking. For the cultural, they already know what they are to do, their costume is them, their dance step and their music and so the preparation and rehearsal is less. But for the freestyle, it is something they are doing afresh and that is why they concentrated more on preparing the freestyle than the cultural. The cultural is already with them and so they did not need to go through much stress before preparing the costume. But they needed more creativity for the freestyle costume because it is a new thing.

7. Sir, if you oblige to be the artistic director for the 2015 edition, what are the measures you would like to put in place to ensure that costume in carnival parades are given better attention?

Answer- Firstly, we will make sure the local government cooperate with their government by providing funds and releasing the funds on time when there is enough time to prepare for the costumes. Funds should be released at least three-four months before the carnival and so the carnival groups have money to get their costumes on time.

Secondly, we will encourage those who sell materials with which carnival costumes are built to come to Lokoja and sell in Lokoja. We will promote that idea so that the builders in Lokoja will have materials to build.

Lastly, we will invite experienced costume builders from other parts of the country even abroad to come and do workshop, trading with the costume builders in Lokoja, so that the ones in Lokoja will be competent to build carnival costumes.

APPENDIX 3

Fig. 1 kabba/bunu LGA cultural troupe's costume showing the shape of heart on their cloth which any one can easily decipher to be LOVE



Fig. 2 kabba/bunu LGA masquerade troupe consisting four masquerades. A sieve-like material in masking their faces, a pink stepped long-sleeved blouse, a net/sieve-like skirt with an orange design on the skirt and a glove to compliment.



Fig. 3 kabba/bunu masquerade troupe of four; three standing and one laying down.

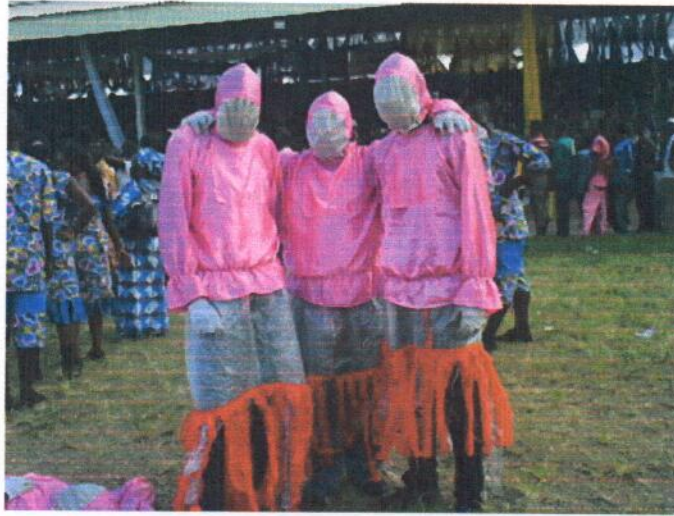


Fig.4 Ibaji LGA masquerade troupe, the male's mask is different from the females'.



Fig.5 Ibaji LGA masquerades; both are male and wearing the same costume which is very rich in different colours. We have white, red, green, yellow, blue, black and so on as evident in the images above.



Fig. 6 Ibaji LGA cultural troupe which consists of both male and female.



Fig.7 Full picture of the Ibaji LGA masquerade showcasing their beautiful and rich costume. The troupe consists of not more than five (5) masquerades; one (1) female and the other four (4) male as shown in the picture.

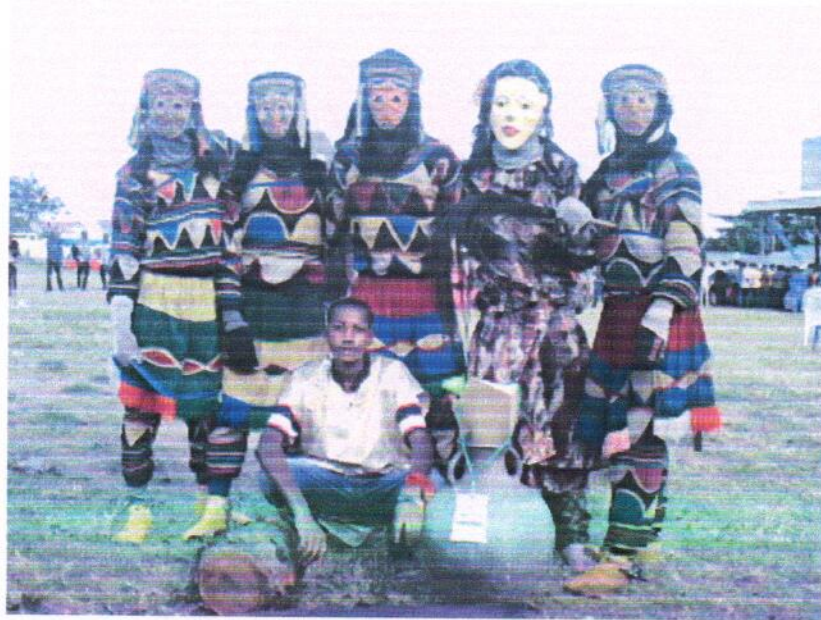


Fig.8 Igala LGA masquerade troupe consisting of not more than five (5) masquerades; three (3) wearing costume with a different design and mask from the other two (2).



Fig. 9 Igala LGA masquerade's full face picture showing us the feather of a parrot bind with red cloth to the head, cowries placed in circular and linear form on the material used in masking the face.



Fig. 10 Igala LGA masquerade full leg picture showing the leg bead/accessories.



Fig. 11 Igala LGA cultural troupe with four women only and drummers/flute players.



Fig. 12 Olamaboro LGA masquerade and cultural troupes.



Fig. 13 Olamaboro LGA masquerade's full picture showing the white feather, masked face, free-flowing gown and long free trouser with different colours like yellow, pink and orange and a leg bead.

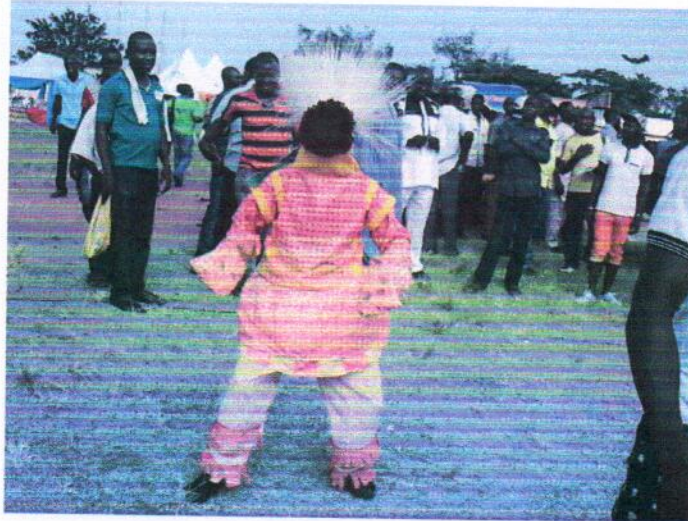


Fig. 14 Olamaboro LGA masquerades showing their leg region that has bead on each ankle. Two are differently costumed and the other three are without mask and a simple top and trouser.



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Interview with Adesunloye Oyindamola, an actor in the performance of Circus of freedom square production held on the 1st of June 2015

Interview with Mr. Tayo Isijola, the director of Circus of freedom square production held on the 29th of June 2015

Interview with Ogundiya Olorunfemi, an actor in the performance of Circus of freedom square production held on the 1st of June 2015

Interview with Olorunsola Michael, an actor in the performance of Circus of freedom square production held on the 1st of June 2015

Interview with Olugbenga Babatunde, an actor in the performance of Circus of freedom square production held on the 1st of June 2015

Interview with Omolayo Abimbola, an actor in the performance of Circus of freedom square production held on the 1st of June 2015

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Fig. 15 Olamaboro LGA cultural dance troupe; they are all costumed in white vest and the females are with wrapper and a headtie. Too simple!

