

FILM IN SOCIAL MOBILIZATION AND HUMAN DEVELOPMENT

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Abstract

Film is a portentous means of communication. It is a veritable tool for social mobilization, information and entertainment as well as a purveyor of culture. Several nations use film to promote their culture, social values and norms, government policies and national ideologies for social transformation to attain national cohesion and development. The film medium is a platform to persuasively engage the people to accept a new idea for change, to develop a new opinion, attitude or to take a specific course of action on issues. The paper examines the impact and effect of films from other lands, their influence in galvanizing support from the citizenry to take remedial action to attain positive change in the society. It does so by investigating the general influence of film and the documentary and other public enlightenment short film clips as effective means to promote social values and public interest, thus create awareness and a new consciousness for positive change. The paper notes that Nigeria's value system has been badly eroded over the years hence the need to take an innovative media approach to stimulate the conscience of the citizenry towards a change that would ensure progress, stability and growth. In lieu of its findings, the paper recommends that as part of the artist's social responsibility, all hands must be on deck to encourage Nollywood and other film makers to breath a new life in their productions by exploring themes that impact positively on the audience to promote government policies and ideologies as well as address socio-economic and political issues nationwide. Since film is a vital agent in shaping people's mentality and as a consequence, the paper recommends the production of films that emphasize deliberate drive for positive change in society, setting up of cottage cinema viewing centres in all local government headquarters and the provision of mobile cinema vans to exhibit films of social relevance that would engender change.

Introduction

Film generally is regarded as a medium of entertainment. The cinema theatre provides a unique opportunity where people meet, exchange pleasantries, interact with each other as they settle down before the commencement of the film which

engages their intimacy with the screen. The exhilarating experience one gets watching life size images on the big screen, the crowd and the cinema ambience are the contributory factors that affect one's social experience and participation. Besides entertainment, the impact of film on the society makes it a great tool when used properly and for the right reasons to influence society both locally and globally. Film has the capability to greatly change the viewers' opinions or make them shift from one position to the other by way of communication; how the information is conveyed. Many countries like Britain, United States, India, Germany and Russia have been influenced and shaped by their national cinema. Regional cinemas of countries have also influenced cohesion and the spirit of nationalism. The unique properties of film as a representation of action in time and space, the combination of visual and aural forms of communication make it one of the most potent medium of communication. It exercises a strong moral influence on its audience. Towards analysing the power of images on the screen, Ivan Sergevich Turgenev compares the popular axiom which states that a picture is worth a thousand words. He is a Russian painter and sculptor who remarks that, "a picture shows me at a glance what it takes a dozen pages of a book to expound" (qtd. in Hanmakyugh 6). Such is the enigmatic power of film images that leave indelible impressions on our minds. It also has the capacity to influence people in such ways as fashion, mores and behavioural patterns which Jarvie describes as "a total environment medium, and the wider the screen and louder the sound, the more the sense one has of being swallowed up in it. It is a medium in which we talk of identifying with those who appear and what happens to them on the screen" (220).

Films from Other Lands: From Past to Present

Bollywood is the name given to the Hindi film industry in India. It produces more films than Nollywood and Hollywood. Indian feature films are characterized with spectacular song and dance, magic, love themes (romance melodrama) depicting breath-taking landscapes and culture. Indian cinema has impacted culturally, socially and politically with charm and glamour across the globe. Writing under the caption "The Role of Movies on the Indian Society", Kunal Chopra notes that one of the significant aspects of Indian cinema is art, culture and inspiration. He states further that:

Movies inspire us more than we think it can. Inspirational movies help us to become brave, clever, loyal, determined etc. which helps us to become positive – minded people. Movies like BhaagMilkha Bhaag, Mary

Kom etc. are true examples of arousing a feeling for good among the audience. (par.11)

In the same vein, a Pakistani journalist Mushifq Ahmad comments on film for change thus:

Cinema is an extraordinary powerful medium, much more powerful than the television and newspaper. Cinema has been used all over the world to engender positive social change. In our neighbouring India, the film industry has done an admirable job by promoting communal and ethnic harmony, highlighting the ways of corrupt politicians and pointing out other social issues --- we have to give our people thought stimulating movies. Through movies we can make the people fight against the rotten system of government and reform the social environment. If we manage to stir the thoughts of the common man through cinema, we can hope to achieve some harmony in this country of several ethnicities and creeds, a goal that our educational institutions have failed to achieve. (par. 3)

Ahmad's views above reflect the thoughts of this paper which sees the multiplicity of cultures of the multitude of ethnic nationalities that make up Nigeria where issues of ethnicity and religion are promoted on primordial sentiments which threaten to destabilize the status quo. This is what Nigeria needs, film, to not only educate inform and entertain but go a step further to influence change in the society by highlighting certain ills of injustice in the society in order to galvanize the masses to demand change. The 2012 Academic Award Winner for documentary film from Pakistan *Saving Face* (2012) directed by Sahrmeen Obaid-Chinoy and Daniel Junge tells a story of two women attacked with acid and their struggle for justice and healing. The psychological and emotional drive through the graphic depiction of visuals is so horrifying and effectual that it moved the Pakistan parliament to quickly pass a bill on acid violence as well as commence immediate trial and conviction of perpetrators.

American film makers present the mystic America through the camera lens with a show of power, might with an aura of glamour, technology, sufficiency and pride for being Americans. It is however noticed that stereotypes and racist iconography in American films denigrate the blacks. According to Pramaggiore and Wallis, "ideological critics assume that films influence what

film goes think and how they act when they aren't watching movies" (317). Using the ideological approach, Jonathan Rosenbaum opines that "what is designed to make people feel good at the movies has a profound relation to how and what they think and feel about the world around them" (3) such feelings and reactions are succinctly captured from the *Birth of A Nation* (1915) a film by David W. Griffith, a radicalized stereotyping of African Americans as foolish, servile or menacing while the white characters are portrayed as noble and courageous. The effect of this film on the viewers was negatively overwhelming. It was a rebirth of the Ku Klux Klan (K.K.K) with attendant lynching, riots and other terrorists' acts against African Americans. As a result, the National Association of the Advancement of Colored People (NAACP) protested premieres of the film in numerous cities across the United States of America and organized national movements of resistance against stereotyping of African Americans in films. The ultimate outcome was that thousands of African American marched to the State House demanding that the film be banned from screening in cinema theatres. (www.massmoments.org>moment par. 11).

Similarly, the film *Blood Diamond* (2006) depicts the appalling catastrophe of war in Sierra Leone, a country torn apart by the struggle between government loyalists and insurgents while trading diamonds for weapons. Some of the atrocities of the war include; rebels' amputation of people's hands, & feet, burn down villages, rape, child soldiers serving as active combatants. The film drew the attention of international organizations such as Human Rights, the United Nations agencies and affiliated non-governmental organization to take a positive action and restore normalcy in Sierra Leone and enforce dignity of human life especially the promotion and rehabilitation of child soldiers and their reintegration into society.

Ousmane Sembene's films are narratives that address societal issues bothering on communal daily experiences of people in urban and rural areas. In his film *Mandabi* (The Money Order). Sembene interrogates societal mores and tribulations as the film criticizes the petit bourgeoisie and neocolonial bureaucracy which to a large extent have altered the traditional lives of the people. One significant message from the film besides the encouragement it gives to the viewer is as analysed by Ukadike (24) "confront the contradictions of neocolonial bureaucracy and the ironies of Africans appropriating and entrenching an alien culture" (24). The film intends to arouse the consciousness of the citizenry to actively participate in the revolutionary process in order to induce change in the society. This is the much paradigm shift expected of the contemporary Nollywood narratives to embrace cinematic expressions of socio-

economic, cultural and political problems in order to create awareness, a new consciousness that would awaken collective desire to promote national ideologies, cohesion, unity, selfless service and national development which Sotubo and Chidozie collaborate as being “critical and essential to the sustenance and growth of the nation. Development is usually associated with positive changes of growth; it involves changes in social, political, economic and physical structures of man which give rise to both qualitative and quantitative changes” (69-70). The motivational force to achieve the above objective is to create awareness, inform and educate the people properly through the film medium so as to influence their choices for positive action.

The German film *Triumph of the Will* (1935) is a narrative propaganda documentary of the Nazi party congress in Nuremberg depicting the heroic grandeur of Adolf Hitler, party unity and a display of civilian and army strength as it presents real people, factual information and events in real places to give it power and relevance. In his analysis of the film, Richard Meran Barsam opines that “*Triumph of the Will* was an artistic propaganda master piece. Leni Riefenstahl edited the film footage to achieve two basic goals; the glorification of the Nazi party and the deification of Adolf Hitler... the modern audience is stunned both by the films artistic power and by its content” (27).

Triumph of the Will engages its audience with cinematographic techniques of aerial photography, use of lenses distortion perspective and music. As a result of the film’s enormous impact on its viewership and the reactions from various authorities and organizations, the film was later banned from screenings in Germany because it supported Nazism and Swastika. Commenting on the film’s artistry, depth and import, Shiela Curran Bernard says that;

Documentaries should do more than help the viewer pass the time; they should demand their active engagement, challenging them to think about what they know, how they know it and what more they might want to learn. A good documentary confounds our expectations, passes boundaries, and taken us into worlds- both literal worlds and words of ideas that we did not anticipate entering. (3)

The power of the documentary film as seen in *Triumph of the Will* is the kind of experience we share in the South African narrative feature *Cry Freedom* which affects the audience on an emotional and intellectual level, engaging them to participate rather than being passive observers. The film *Cry Freedom* is about the fight against apartheid in South Africa. It is a narrative film that delves into

repercussions of violence as a result of discrimination, political corruption, segregation and maltreatment of black people by the white minority in apartheid racist South Africa. The political instability in South Africa arising from the white supremacy rule subjected the black people to live in isolated segregated areas. The film is structured in form of an advocacy against the government by Richard Attenborough as written by a white journalist Donald Woods who in the course of duty becomes a close associate of Steve Biko. There are so many cases of police arrests, detention and death in police custody while the Apartheid Government gave false official explanations for such deaths. Biko's subsequent arrest, torture and death in prison custody in the hands of the police becomes the thrust of Richard Attenborough's *Cry Freedom* to create awareness of the socio-political negative effects of apartheid on the black population as inhuman and totally a violation of human rights. Biko's philosophy that blacks have the same opportunities and freedoms as the white people in *Cry freedom* has exposed the ills of apartheid to the whole world. The film's impact and effects generated anger, challenging humanity to take affirmative action against the ills of apartheid. Christine Findlay of Media Matters notes that:

Attenborough has maximized on the film's dramatic impact by structuring the narrative in this way so that the audience is assaulted with the conflicting imagery at the beginning and returns to full circle at the end to the nightmarish images of Soweto. ...The fact that the political situation has now changed with Nelson Mandela's release from prison and the subsequent dismantling of the frame work of apartheid provide more positive postscript in changing entrenched attitudes despite its being banned from South African Screens. (par. 2 & 4)

Creating awareness about a situation like apartheid to engender change using the film medium is not by coercion rather, the film maker came out with a clear vision to persuade, motivate and empower others to take action on his vision as they watch the facts from the film, which is the ultimate way for mass education for change.

Nigeria in Perspective

Colonial Britain introduced films in their occupied territories as a vehicle for information, education, instruction, mobilization and community development. The documentary films were full of propaganda education to show their might

and stimulate interest in the British Empire to promote agriculture - the production of food and cash crops, to show government's efforts or health care delivery as well as social activism by impacting foreign cultural ideology. Being aware of such tremendous impact documentary films have on the people, Nigerian film makers have also taken advantage of the documentary film genre for instructional, informative and publicity purposes of national programs and events. The documentary *Nigeria: Good people, Great Nation* is a potent visual narrative with great promise for Nigeria. Producer/Director Femi Odugbemi depicts in this film the positive aspects of Nigeria as a nation full of potentials, great opportunities, a tourist destination with hospitable people and a destination for business and investment. This documentary shown anywhere in the world would attract and woo investors to take advantage of the opportunities and the good economic climate with open doors for exploration. The birth of Nollywood despite its short comings has done much to put Nigeria on the world map of culture and entertainment.

It is a truism that the cinema exercises a great value of influence on the minds of its viewers with great entertainment and educative values. The several films mentioned in this paper have demonstrated their power in shaping the thinking of people who watch them. Film, structured along the lines of patriotism engage the viewers with love for their country just as comic films are therapeutic in the treatment of patients. While films from other nations of the world engage in adventurism, technology, science and space exploration, man against nature and several other inspiring and motivational themes, the Nigerian cinema is famous for its expository themes of prostitution, cultism, magic deception and betrayal, witchcraft, urban violence and corruption. As unpalatable as these negative narratives are, we agree that film is a reflection of the society. The Nigerian cinema can do more to extirpate such negatives and profitably focus on themes of national integration, honesty, eradication of poverty, man's conquest of the environment; ensuring that negative themes attract punitive measures as didactic means to serve as a deterrent. The Nigerian cinema could be harnessed to showcase our common heritage, patriotism, unity of purpose for peaceful co-existence and national development. As a contributory factor to national development, the Nigerian cinema can interrogate creatively structured narratives, on tax matters, road safety, hygiene, agriculture, science of technology as well as socio-ethnic relationships.

The youths in any society are always looked upon and groomed ethically, educationally and culturally as 'leaders of tomorrow'. It is imperative that filmmakers produce films that arouse national consciousness, engage the citizenry

in social reconstruction and national building through skilful adaptation of moral, social and educative themes that would stir up dialogue, generate intellectual discourse to formulate and guide public opinion. Several campaigns are ongoing by the Federal Ministry of Information, Culture and National Orientation to raise the standard of ethics among Nigerians. President Muhammadu Buhari himself is taken aback on the nation's value system which he describes as "been badly eroded over the years, emphasizing that virtues like "honesty, integrity, hard-work punctuality, good neighbourliness, abhorrence of corruption and patriotism, have given way to dishonesty, indolence, unbridled corruption and widespread impunity". At another instance President Buhari declares that "if you have not seen the change in you, you cannot see it in others or even the larger society". He goes further to say that "Before you ask, where is the change they promised us you must first ask "what have I done to be part of the change for the greater good of the society" (www.premiumtimes.com/auth). Hence, change begins with me! It would be recalled that thirty years ago, President Buhari then the military Head of State launched 'The War Against' Indiscipline (WAI) as an ideology of moral rectitude. Major General Domkat Bali, who was the then Minister of Defence wrote this as part of the foreword: "Recent probes into Federal and State contractual agreements have shown how some contractors were paid large sum of money for jobs not done, or the sum paid was far in excess of the actual cost of jobs done. The list of the evils is endless. These ills permeate every fabric of our national life" (3).

The various societal ills of the nation are as a result of indiscipline both at the top echelon of the society to the lowest common man and the situation of the latter has not changed since then. In all these, one observes lack of patriotism and ideological commitment as demonstrated by greed, ethnicity religious and political bigotry hence the need to wedge a media war of campaign to positively transform the nation into a haven for all citizens. The way out of this quagmire was for General Buhari to make WAI an ideology for national development and moral rectitude. According to Buhari, "a committee should be set up with clear guidelines for its propagation. It will be the duty of the committee to examine why many countries have succeeded so that we too can follow suit" (73). The fiat of the Buhari administration then compelled Nigerians to shun corruption and imbibe new social ethos. Massive media campaigns were carried out on radio and television stations. A lot of television jungles were produced as well as tailor made drama and documentaries in line with the WAI crusade theme. The effective use of these campaign messages became household products just as children could also sing WAI slogans. The messages permeated to the grassroots

and engaged public dialogue both in market places, office, places of worship and at home.

In 1984, Oyeka Onwenu produced a documentary film titled *Nigeria a Squandering of Riches* which focused on corruption in Nigeria and the Niger Delta question. The documentary is about the corrosive effects of the uneven windfall of sudden oil wealth, Nigeria's pervasive mismanagement with its attendant effects of corruption. The film shares the opinions of bankers, industrialists, street traders and farmers to capture the moods of rising dissatisfaction with the economy: as it is now and with governmental corruption. This documentary is a factual account of the Nigerian situation of which nothing has changed since then. The support, impact and acceptance of this film gave credence and justification for the military intervention of Buhari and Idiagbon coup. Such has been the power of the documentary film ever since; to believe in a cause and rally people around to support it by presenting captivating images that raise the consciousness of people to take up public discourse and action.

The 2014 kidnapping of 276 female students from Government Secondary School Chibok in Borno state by an extremist terrorist Islamic group known as Boko Haram has attracted media attention throughout Nigeria. The Nigerian media has relentlessly carried out reports and features about the kidnap which has received global condemnation. The electronic and print media are credited for beaming a searchlight on the kidnap of the Chibok girls especially the promotion of #BringBackOurGirls campaign deliberately designed with the intention to publicize the kidnapping of the girls. From far away United States of America, Michelle Obama is seen displaying the #BringBackOurGirls hashtag posted to her official twitter account, which is another effort to create awareness about the kidnapping (par. 16). Similarly, Fox News Entertainment reports that at the 2014 Cannes film festival actress Salma Hayek rendered her voice got a bit political at the festival displaying a BringBackOurGirls hashtag in support of the Nigerian Chibok school girls kidnapped by Boko Haram in 2014 (par. 2). Michelle Obama and Salma Hayek including several individuals and interest groups have not stopped in adding their voices to Oby Ezekwesili's outcry to the world in the campaign for the release of the abducted schoolgirls from Chibok by Boko Haram. As a result of the awareness created by television news reports with film clips, the print and social media, there is overwhelming condemnation of the kidnapping of the Chibok schoolgirls worldwide. Several countries and organizations including United Nations Children's Fund (UNICEF), United Nations Security Council, United Nations Secretary General, European Parliament, United States of America, France, Israel, China and a host of other

countries have condemned the act and offered their support to Nigeria towards the fight against terrorism and release of the girls from their captors.

Conclusion

The film medium if properly harnessed can effectively affect not just the emotions and entertainment values of the society but serve as a conduit that would percussively engage viewers, appeal to their consciences, arouse interest and generate a new consciousness that could create change within society. The positive results nations all over the world have achieved as a result of film whether for propaganda, cultural, technological or economic purposes portends that, Nigeria's cinema can excel in the use of film to attain whatever positive change it needs towards a new orientation that would usher in peace, patriotism, honesty and selfless service to the nation. It is against the backdrop of the communicative impact of film in all its ramifications including television news coverage, features that titillate the consciousness of a civilized world that this study interrogates the effect of film in social mobilization and human development as a change agent in Nigeria. The paper finally recommends that government should encourage film practitioners to embrace the ethical framework of social responsibility to generate and contribute content that will positively engage the citizenry for a social change. The use of cinema vans which will carry the message to remote villages and settlements and the establishment of cottage cinema viewing houses will serve as a window for mass mobilization and apprehension to enable Nigeria attain the much desired change in the society.

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PROFESSIONALISM AND QUACKERY IN COSTUMING AND MAKE-UP FOR NOLLYWOOD FILMS: A STUDY OF *ROYAL INSULT* AND *MY LOVING HEART*

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Abstract

*Costume and makeup designers in the Nigerian film industry have called for a change in the manner with which their department is being treated by other film-workers. They argue that the neglect of their department by production crew goes to hinder the creation of costume and makeup appropriate to characters, time, places and situations being portrayed. This article investigates the challenges faced by the costume and makeup designers in the industry. The research is based on critical viewing and analyses of two Nollywood films: *Royal Insult* and *My Loving Heart*. It appears that costume and makeup designers in the industry have not really been successful in executing their arts, especially as regards achieving appropriateness of design in relation to characters and situations being portrayed. Factors such as budget; indiscipline on the part of actors and actresses; lack of cooperation from production crew and inadequate research time constantly militate against the appropriateness of costume and makeup. Inappropriate use of colour in costuming, non-coordination of costume colours with the scenic background and inappropriate application of makeup effects characterise the costume and makeup in these films. While illuminating the causes of ineffective costume and make in Nollywood films, the study sheds light on factors that have prompted the designers' call for change.*

Introduction

Attention has been drawn to Nollywood costume and makeup designers' crave for positive changes in the position practically designated to them as crew members. They have blamed the inappropriateness of some of their costume and makeup on insufficient budget, poor remuneration, inefficient teamwork among the crew members, inadequate time for research and nonchalant attitude towards the research processes. In addition to these militating factors, they also alleged that they are usually regarded as dispensable by directors, actors and actresses.

These issues bothering the costume and makeup designers evoke exciting discussion which calls to mind Nigerian socio-political situation of the recent times. An exciting analogy can thus be drawn between Nollywood industry and Nigerian political setting. The drawn inference could become a way forward to the designing of near-perfect film costume and makeup. Since the inception of Nollywood, the industry has uninterruptedly been exploding with great popularity within and outside Nigeria. The films depict the realities, wisdom and culture of the Nigerian people. So, they appeal to a mass of Nigerian people as they relate to what they believe in or practice. In the same way, President Muhammed Buhari, the flag bearer of the all Progressive Congress (APC) was elected on the basis of his personal virtues of transparent accountable leadership and his promises to fight corruption and insecurity and to bring about positive changes in the economy. President Buhari rose to power on the crest waves of “change” which depicts the populace’s expectations. Nigerian populace craved for a change from the corrupt government of Goodluck Ebele Jonathan to a new government that will effectively bring a positive change to the country’s political setting.

It appears that not much priority has been apportioned to effective team work by the Nollywood production crew. This seems to have thus been resulting in inappropriate portrayal of characters, time and situations that are being depicted by the films. It seems a common practice to see an actress dressed for bedtime, still wearing facial beauty makeup and jewellery. In order to curb such laxities, Nollywood costume and makeup designers call for change in the place practically accorded to them by other film-workers. They seek effective and efficient collaboration from the production crew at every point in time.

Film Costume and Makeup

As a valid reflection of a people’s culture, film uses costume and makeup designs in showing how the people dress. This in turn buttresses the essences of costume and makeup as essential and indispensable elements of communication in film production. Costume and makeup as observed by Oklobia and Bakare, “are often used to suggest the locality and period that a dramatic action is set” (101). Designing costume and makeup for film, requires just about as much creative and imaginative abilities as designing for the stage. If costume and makeup are not adequately designed, light can mar the filmic picture; thereby, giving the film a meaning entirely different from the one intended by the film director. Besides, unlike the stage performance, which is ephemeral, film production lives on and can be viewed over and over again. Ayakoroma maintains “that the stage production is one full uninterrupted run, a tele-drama or home video is a product

of “bits and pieces” ... The shooting is broken till the next day, the continuity man or lady is there to ensure that you are taking off from where you stopped” (52).

This will enhance believability. For the costume and makeup designers to be imaginative, creative, competent and knowledgeable in the film medium, he or she must be an observer of real life, and must be able to design costume and makeup to depict reality. So designing costume and makeup for film depends to a great extent on creative aptitude. Thus exposed to the techniques of designing, the designer with skill and technical know-how will always excel in his work. Bakare and Oklobia suggest that “as costume and makeup are integral parts of production design, the designer must pay careful attention to them for costume and makeup are the exterior reflection of the actor’s impersonation, which assumes, that the person portrayed is someone other than the actor himself” (106). Therefore, one has to be sensitive in the use of costume and makeup in film production. Although the costume and makeup designers that have no creative ability can create designs, but they may not be appropriate to the storyline of the films without that creative or imaginative touch required.

Film is a Medium that utilizes lighting. Consequently, one of the artists with whom the costume and makeup designers are supposed to work with is the lighting designer. This is because; film cannot be produced without lighting. According to Smith *et al*, “... lighting is regarded as an integral element of scenery because it illuminates, accentuates, textures the set as well as all the visual aspects of production into organic dramatic picture” (383). However, one of the challenges face by costume designers in the Nigerian film industry is that of not having a foreknowledge of what the location looks like, or the opportunity of investigating the location for a particular scene before the actual shooting. Amaka Akaigwe, a costume designer in an interview lamented: “We are not allowed to see locations where the film would be shot. This affects our designs negatively.” According to her, the result of this is what usually seems like a careless use and combination of colours. This is why sometimes in Nollywood films are found with flaws of the scenic background having the same colour with a character’s costume. This results in character’s disappearance into the background. For instance, a character seen in cloth with the same colour as the chair he sits on, will have an effect of non-distinction between the character and the scenery. In view of this, Gillette posits that “the analysis of the script expands beyond the page to include the views and interpretations of ...the other designers...Any or all these other members of the production design team may see relationship between the

characters differently than you do. Their opinions must be acknowledged and evaluated” (393).

A film costume designer should therefore endeavour to work in harmony with the makeup, lighting and location man. At least, he or she should ask questions about the colours they intend to use. The information gathered, provides the essential background materials that he or she will use to create effective and appropriate costume designs. To this effect, Gillette postulates, “Costume design is also influenced by the production venue” (395). He outlines some typical and important questions that relate to costume design as: what the costume budget is, the production concept, the period of the play, first dress rehearsal, what the set design looks like, its colour palette, and the lighting designer’s colour palette. He notes that some of these questions would be answered when the costume designers begin to study the script. While others will be discussed and answered during production meetings in which designers and the director freely exchange ideas. Consequently, the costume and makeup designer takes an objective look at the communication process that has taken place between them and the other members of the production crew and their own use of costume and makeup process. According to Gillette, “The purpose of this evaluation is to discern ways in which you could improve your communication with other members of the production design team as well as your use of the design process” (386).

Contrarily, what is obtained between Nollywood costume and makeup designers appears to be a negation of the stipulated rule of effective teamwork. It was gathered that because most of the costume and makeup designers in the industry are unskilled practitioners, they are poorly paid. So they can hardly measure up to the standard of the actors and actresses who are well paid. Besides, most of the actors and actresses are class-conscious people who treat the designers with disdain. Thus, an actress would vehemently refuse to heed to the instruction given by a costume or makeup designer. Most times these so-called star actresses do not agree to clean up their beauty makeup when asked by the makeup designer to do so. Hence, they appear with their normal everyday makeup. That is why in almost all contemporary video films produced in the industry; actresses seem to still wear their beauty facial makeup while depicting night scenes or bedtime scenes. They are also cases where a designer would give mourning clothes to a widow who just lost her husband, but rather than cooperating with the designer, she would dictate to her what she wants as her costume. Generally, however, an actor or actress can suggest costumes, but this must be in accordance with the general costume concept and the character being played.

Although, there is some degree of believability in the use of costume and makeup in traditionally set films even though there is not much distinction between costumes used in one film from those used in another. In most of these epic films characters are costume in sack cloths. Ayakoroma observes that, “If it is an epic or historical genre...what we see are sack cloths as costumes” (13). As Abone states, “films can propagate and even influence national image ... Already the vital role of film in promoting national image has been aptly expressed in the National film policy (section 4.1.4 (g)) where it is stipulated that film potentials should be used to counter prejudices and misconceptions of the international community about the black race” (27). Umukoro supports the assertion that cloth to a large extent defines a society. Quoting Frantz Fanon, she says that “dress constitutes the most distinctive form of a society’s uniqueness...the most immediately perceptible...It is by their apparel that types of society first became known” (47). The question now is does a film set in Nigeria, in which characters are adorned with only sack depict a true image of ancient Nigerians? To this, Nwafor observes that “the video film industry is faced with challenges which if surmounted will contribute to her development and growth. These problems include lack of adequate sponsorship, participation of non-professionals ... lack of legislation, lack of innovation” (119). Therefore, for a good design to be achieved in the practice of costume and makeup in film productions, a designer is required take certain steps. Nwadiwe reiterates that “designing requires analysing, planning, fore-seeing, compromising and adapting means to end so as to meet other people’s expectations” (34).

It seems however that Nigerian filmmakers concentrate more on the story and income accruing to them from the films’ sales. Little attention is therefore often paid to visual design of most Nigerian films. Daniel-Inim observes concerning Tchidi Chikere’s *The Sleek Ladies*: “From the beginning of the film, Cindy is costumed and made up...with highly provocative wears. One often wonders whether Cindy is really a banker” (202). Costume and makeup carelessly designed could give the film a meaning totally different from the one originally intended by the filmmakers. Nwadiwe and Embu suggest that, “performance design is a problem-solving exercise. The designer is continually confronted with the artistic and technical problems which must be solved before the design idea is successfully concretized” (33). Designing costume and makeup for film therefore require sensitivity and caution in other not to mar film production. Nwadiwe reiterates that, “If designers do not confront technical problems and experiment with new dimensions, their potentials may not be optimized” (43). Daniel-Inim stressing the inappropriate use of costume and makeup in *The Sleek Ladies*

reiterates, “we see Jennifer (Daniel Okeke) costumed in a party wear just to visit the supermarket” (202).

Synopsis of *Royal Insult*

Royal Insult is a Nollywood film directed by Iyke Odife, with the costume designed by Amaka Akigwe and makeup artist as Big Brother Concept. The film set in the contemporary world of Asaba, Delta State was produced in 2007. The film revolves around Princess Margaret whose mother; Queen Lilian wants her to marry Prince Philip, who is also a royalty. Prince Philip and Princess Margaret are courting, until the fateful day; when she meets and falls in love with Timothy, a wretched thief. She starts dating him immediately as they become best of friends. Timothy the “common criminal” eventually turns a new leaf. But, when Prince Philip discovers that the princess is no longer interested in him, he determines to kill Timothy who has become his rival. So he hired an assassin to help him eliminate Timothy. The assassin in turn sends one of his “Boys” with an instruction to shoot any young man he sees entering the palace. Unfortunately, it is Prince who comes to see the Princess when the proxy assassin is at the palace gate to carry out his assignment. Therefore, Prince Philip is shot instead and he dies instantly. The king, Princess Margaret’s father who is a king in Asaba, comes back from his trip to Rome to visit the Pope. After much enquiry, he discovers that his daughter is truly in love with the commoner, Timothy. The king thus gives his consent for their marriage to proceed. Timothy is eventually brought into the royal household as the film ends.

Costume and Makeup Analyses of Characters in *Royal Insult*

Princess Margaret: She is a young lady of about twenty-five years, and the daughter of a wealthy king in Asaba, Delta State of Nigeria. Princess Margaret is the only child of her parents; hence she is loved and pampered immensely. However, her humble personality trait makes her a friendly and lovable person. She likes to explore the real world by attempting to do things like domestic work herself. However, her mother, the Queen abhors this attribute of hers. Her mother insists that she must never be found befriending the palace maids. But Princess Margaret thinks class is not important and should not be a barrier to friendship.

She first appears in bed wearing a knitted-sleeping cap (hair-net) on her head, a red sleeping gown and a house coat with blue and red flowers. Her costume here is inappropriate, because a house coat is meant to cover the night gown when one is outside the bed so that she can operate within bounds of decency. Princess Margaret is repeatedly seen in costumes and makeup which

contradict the situation being portrayed. In her final appearance, she is shown in bed at night wearing a black hairnet, eyeliner on the upper and lower eyelids, brown pencil on her eyebrow, lip-gloss and red lip-liner, white eye-shadow lightly applied and a red night gown. Her makeup in this scene is very inappropriate to the time of the day and the situation depicted. Being a night scene, costume and makeup is supposed to depict the time and occasion which is night and bed time. So the Princess should have sported a plain face.

Queen Lillian: Queen Lillian is a beautiful woman of about forty-five years, and the wife of a rich king in Asaba, Delta State. She is a fashionable woman who believes that folks should only associate with people of their own class. Hence, she adjures her daughter, Princess Margaret to treat the royal maids with authority rather than being friendly with them since they are beneath her social and economic status. Although the queen cannot be said to have sported inappropriate costumes, the reiteration of her royal accessories have amounted to a boring and almost unaesthetic costumes. In almost all her appearances, she sports the same hairdo, earrings and wrist-beads and neck-beads.

The King: He is between the ages of sixty and sixty-five years; and a wealthy king in Asaba, Delta State. Like his daughter, Princess Margaret, he is down-to-earth and believes that neither economic strength nor social status should serve as instruments for selecting one's friend.

The king just arrives at his palace from a trip to Rome to see the Pope. He is wearing cream coloured lace caftan with army-green designs, a full gathered long skirt, crown (like that of kings in Benin kingdom), neck band, wrist band (all made with red beads) and big white and red beads on the neck and wrist. He is shown again sitting in his throne in his chamber with his visitor, Prince Philip. He is wearing a crown with strings of beads dangling from the hem of the crown down to his chest, giving a minimal view of his face. He is wearing neck beads as describe previously, wrist bands and wrist beads. And for his cloth, he wears a full gathered black velvet skirt with golden coloured patterns.

Costume and Makeup Assessment of *Royal Insult*

Royal Insult, exhibits the rich array of indigenous African clothing and the ingenuity of the costume designer. Nevertheless, makeup in the film seems not to have been given adequate attention and consideration. In many ways however, the costumes do not just suit the actors, they help to define the characters and trace their development through the film's course. The costume designer was able to

stick to realistic scales of contemporary fashion in her choice of colour and fabrics. For instance, in one of the scenes, the Queen dresses in expensive-looking purple velvet, with hair adorned with beads. This costume adequately depicts royalty. The Princess at all times in the film, dresses in matching clothes and shoes. In one of the scenes, she wears a pink and blue satin skirt and blouse with a pink matching turban. One therefore observes that the costumes through colours express gender differentiations. Females are depicted with soft colours such as pink. As Brockett posits “hues that are grayed in saturation and dark in value are used in establishing a sober mood, while those light in value suggest a mood of gaiety, delicacy or frivolity. The colours of each costume should be expressive of the traits of its wearer” (559). Hence, the Queen most often wears clothes that are dark in colour like purple to show royalty and at other times, she wears costumes of dark hue like green or dark red. However, colours of the costumes worn by the Prince do not really express his gender or mood, since the film portrays him as an arrogant follow. Contrary to his character traits, he wears clothes with light colours in almost all his appearances.

In most cases however, the costume designer adhered to the right use of fabrics to express character status. Brockett suggests: “... smooth texture of silk suggests the upper class. Each material has its own texture that the designer can use to capture desired effects” (556). Accordingly, the Princess is adorned in pink satin cloth and a pair of pink shoes to match. The glossy surface of satin connotes brittleness and femininity. While her drapery made with feathers indicates her economic and social status (upper class). The Queen wears crown made with beads to indicate locale (Delta State). She wears beads around her neck also. Most times, she wears expensive-looking laces and in one of the scenes, she is wearing a richly adorned purple velvet material. There are places where the Princess is costumed in *Ankara*. It can be deduced that the costume designer through the use of textile, tries to show the humble personality of the Princess. (*Ankara* is considerably cheap). The film portrays her as one who is not enticed by the peculiarities of royalty. As the Princess says in one of her lines “... I am not a class conscious person.”

It is important to note however, that this film in its costume design does not really reflect any particular tribe or culture in Nigeria, but is rather a combination of cultures. It has a touch of South African costuming as in the scene where the Princess wears a South African head gear. Again, the Princess and the Prince are most time dressed in flamboyant rich cloths which cannot be ascribed to a particular culture. There is a scene where the Prince dresses like a titled Urhobo man (Niger Delta). The king in all his appearances is adorned like a

Benin Oba. Although one can argue that there are similarities between the costumes of a Benin Oba and those of an Asaba Obi, there are also obvious dissimilarities but these are not expressed. The Asaba people are identified with *agbo* material also known as *akwa ocha*. Therefore, the costume design of this film seems to reflect the contemporary Nigerian people's dress sense. Nigerians are fashion-conscious people and so, tend to experiment with clothes from different cultures.

Synopsis of *My Loving Heart*

My Loving Heart is a Nollywood film directed by Tchidi Chikere and produced by Chinweuba Nneji in 2009. The costume was designed by Chiemela Nwagboso and Makeup artist is Kingsley Godwin. The film revolves around Bob, a young millionaire with terminal heart disease. His path crosses with that of two women – Breana, who saves him from an untimely death, and Angela, his girl-friend who brings him pain and sorrow. Bob has been sick for a long with heart disease, and the doctor has predicted his death unless there is a successful heart transplant. The problem now remains that of getting a donor who will donate a heart to him. So, when it dawns on Bob that he is going to die, he proposes marriage to Angela who has just found out about state of his health. Angela agrees to accept his proposal, if he is ready to will his possessions and wealth to her. But luck runs against her as Breana comes to know about Bob's predicament through a television advert. Breana's late husband requested that she donates his heart to anyone who needs it to survive. So she donates it to Bob. Bob, who is now living a healthy life, eventually falls in love with the woman who saves him. Breana equally loves this man who bears the heart of her husband. The film ends as Angela; the gold digger is jilted by Bob, while he plans to marry Breana.

Costume and Makeup Analysis of *My Loving Heart*

Bob: He is a wealthy young man in his mid-thirties who suffers from a terminal heart disease. So he needs an urgent heart transplant to survive. He sports clean shaved hair. No makeup whatsoever is used to depict the health condition of Bob. His costume may be said to be appropriate for someone of his economic status. But, his makeup seems not to be appropriate for someone of his health status. No attempt was made to simulate the symptoms or suggest his health condition. Some makeup effects that would have shown the symptoms of a worsening heart disease would have been used on Bob. Since, his condition is getting worse with each passing day as their dialogue suggests.

Bob is also shown in his office wearing a pair of black trousers, a white shirt and a black jacket over the shirt. The buttons of his jackets are all undone, and his white shirt is not tucked in. Hence the shirt is slightly longer than the jacket in length. Bob's mode of dressing in this scene is informal, thus contradicting the environment which is a corporate office. To actually depict a corporate personality, Bob's inner shirt should have been properly tucked in and his jacket buttoned up. His style of dressing here is not appropriate to the locale depicted which is a corporate office neither does his makeup effectively portray his condition. At his survival party, he is shown wearing the same radiant face as he wears when he is sick. Nothing in terms of makeup is used to differentiate between the sick Bob and the now healthy Bob. The makeup design of this film is inappropriately done, especially as it seems as if there is no makeup designer among the film production crew.

Breana: She is a young woman in her late thirties. She is the widow who donates her late husband's heart to Bob. She is shown at home watching television. She wears black scarf on her head and coffee coloured blouse and trousers. She is also wearing low heeled slippers, gold necklace and pendant and a pair of gold earrings. Although her makeup is shallow beauty makeup: powder, eyeliner, lip-gloss and brows painted with brown eye pencil, Breana's costume does not really match her condition and mood. Since the film suggests that she lost her husband barely one month ago. Since her actions here show that she is still mourning her husband, it is expected that she wears a black costume and a makeup-free-face. Her carefully designed hair style and accessories also contradict her mood.

Bob's Elder Sister: She is a middle-aged woman of about fifty years. In her first appearance, she is sitting in a white sofa, and wears a white fitted, long-sleeved shirt. Her costumes in these appearances, seem not to have been given due consideration, as they get absorbed into the scenic background. Thus, making her to disappear into the set and become almost invisible. She sports a bright face through the use of very light makeup.

Costume and Makeup Assessment of *My Loving Heart*

Costume and makeup design of *My Loving Heart* appear not to be effective. From the selection of costume colours to the styles of the costume, a lot of inadequacies are apparent. There is an instance in the film, where Bob wears a cream coloured shirt and a pair of cream colour trousers against a cream coloured wall and sofa. In another scene, he wears a pair of white trousers and a white striped shirt against

a white wall. This lack of tact on the part of the costume designer tends to make the costumes of the film dissolve into other production elements, especially the set and lighting. This is contrary to the view of Gillette as he talks about the relationship among all the production elements and costume. He postulates that, “Costume design is also influenced by the production venue” (395). The costume designer of *My Loving Heart* seems not to have collaborated with the location and lighting men. At least, it seems he did not ask questions about the colours of the set, hence, effective costume design is not achieved.

It appears as if no effort was made in the area of makeup design to illuminate the characters and to define their social relations. Importantly, Bob whom the film portrays as having been terribly sick with a terminal heart disease, from the beginning of the film to the point when he gets cured, maintains a radiant face and a healthy body. No makeup was used to indicate his health status. In summation, the film has not used makeup or employed any makeup design in communicating to the audience the physical characteristics of the characters. Characters are not illuminated through the employment of effective makeup design.

Findings

The research discovered that Nollywood costume and makeup designers usually aim to achieve appropriateness of the design to the roles played and locales depicted. However, the costume and makeup designers in the industry are guided by certain factors which include: budget, the designers’ training and time available for the shooting of the film.

The financial control of the industry is mostly handled by businessmen who are theatrically unlettered, and those who do not know the intricacies of an effective filmic production. Hence, the industry tends to relegate elements of design such as costume and makeup to the background. Consequently, costume and makeup designers are poorly paid. It is not surprising then that a costume designer would be paid a hundred and fifty thousand naira (N150, 000) to design an epic film for instance, where just one actor will take more than twice of that amount home. The designer, instead of losing the job to others who are even willing to do it for an amount lower than what was offered, would accept it, but would naturally not embark on designs which will exceed the financial limit of her department.

When a film is epic or historic, it becomes compelling that thorough research is embarked on. This may entail traveling to far places to gather materials and information. This is because to produce designs that are appropriate

to the time and locales, one needs to research into the period and place (setting) of the film. This may mean traveling to villages to carry out researches. But the limited budget and speed, with which Nigerian films are planned and produced, are not adequate to carry out such researches.

Conclusion

Although it has been said that the Nigerian film industry, presently generates a lot of income for the nation; it is however besieged by many problems such as inappropriate or recycled costumes, unrealistic settings and inappropriate make-up design among others. In most cases, films in the Nigerian film industry are planned and are shot within the interval of one to two weeks. Hence, the costume and makeup designers have barely two weeks to read, analyse and execute their designs. In a case, where the film is a contemporary one for instance, the task becomes easier since part of the research for contemporary film is constant observation of people in real life. Therefore, the costume designer through ingenuity and creative abilities can produce designs appropriate to the contemporary film, and its characters. Nevertheless, the makeup designers of the contemporary genre seem not to care much about depiction of real life. Hence, most often we see characters wearing inappropriate costumes and make-up. It can, therefore, be assumed that the interest of the Nigerian filmmakers lay more on aesthetics (beauty) than on accuracy on depiction of reality. Consequently, it appears that no Nigerian film has been totally free from the flaws of inappropriateness.

Recommendations

Film producers in the Nigerian film industry should take consider of their budget before selecting a script to for production. If the budget is lean, the producer should avoid choosing an epic film since the production of epic films tend to require heavier budgets. Again, costume and makeup designers in the industry should endeavour to give the actual depiction of locale, history and characters in any given film. For instance, the practice of depicting traditional African characters uniformly with sack is wrong. They should take time to research into history and places before executing their designs. If the film is set in Igbo-land, the costume designer should find out what Igbo people of that period wore. While the makeup artist, on her part; should try to find out the kind of makeup with which that period was identified. For instance, simulations of *Ichi*, which the traditional Igbo society used in depicting strength and valour could be used in epic films to depict warriors and courageous men. If the film is set in the Northern

part of Nigeria, the designers should research into the particular area which the film is set and apply their particular body designs or tribal marks, as well as dress code appropriately. Every area or state in the northern part of Nigeria has peculiar body adornment practice as well as particular modes of dressing. For instance, the Borno area has its own tribal mark different from that of the Zazzau people of Kaduna state. Makeup artists should therefore show the different cultures of the Nigerian people.

Film directors should also take longer periods to plan and shoot films. If the productions of films are given more time, better results will be achieved. Equally, production crew should cooperate in filmmaking. Costume designers should be allowed to see film locations before the actual shooting of the film. This will enable them implement a colour scheme suitable to the location of the film. There should be cooperation among all the film cast and crew, including the actors and actresses. There is also need for practicing costume and makeup designers in the industry to go back to school for professional training. More professionally trained designers should also be absorbed into the industry and be given the opportunity to practice their art.

Lastly, although the industry has a union which holds the designers in the industry together, the union is not effective. The Creative Designers Association of Nigeria (CDAN) has not been functional in protecting the interest of the designers. The union should therefore desist from being mere figure-head. Their leaders should make concerted efforts to execute the mandates of their office, and imbue the Union with credibility.

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