

Technical Theatre Practice *in* Nigeria

TRENDS AND ISSUES



Edited by
Duro Oni
Sunday E. Ododo

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Foreword

I am very delighted to write a foreword for this all-important book, *Technical Theatre Practice in Nigeria: Trends and Issues* edited by two prominent theatre designers, practitioners and scholars, Dr Duro Oni and Dr Sunday Enessi Ododo. The book has come at the right time to fill the lacuna of scholarship, particularly in the area of design and technical theatre in Nigeria. Hitherto, the study of technical theatre has not been given the serious consideration it deserves in theatre studies in Nigeria. The paucity of technical training materials and local reference books has made the teaching of technical theatre courses in Nigerian universities difficult. For many students of the arts of the theatre, design and technical theatre courses are difficult and should be avoided where they are not made compulsory.

This book has therefore come at the right time to fill the dearth of materials in this area. Written in twelve chapters the contributors themselves are technical theatre theoreticians, scholars and practitioners who have been engaged in teaching courses in design and technical theatre in Nigerian universities over the years.

Design is important to all traditions of theatre practice in Nigeria. Its concepts and practice can be found in traditional theatres like the Alarinjo, Kalabari drama, the Kwagh-Hir, the Yoruba travelling theatres and indeed the modern theatre that is practised in tertiary institutions, arts councils and other professional theatre companies in Nigeria. Unfortunately, while our pioneering scholars concentrated on critical analysis of the theory and practice of these theatres, little attention was given to the design concepts and practice that could dwell concretely on the use of scenery, properties, lighting, costumes, sound and make-up in these theatres. Even for the conventional theatre, what could be found were few journal articles and book chapters by practitioners who are also involved in the teaching of technical theatre courses in Nigerian universities until the production of Domba Asomba's book on scenography and theatre design and Dr Duro Oni's major work in the area titled *Stage Lighting Design: The Nigerian Perspective* published in 2004.

This book, *Technical Theatre Practice in Nigeria: Trends and Issues* treats design concepts and practice in the conventional theatre, it highlights the pioneering efforts and experiments of Dexter Lyndersay, Segun Akinbola, Sunbo Marinho, Duro Oni, Domba Asomba and a host of others, bringing them to bear on the current practice of design and technical theatre in contemporary Nigerian Theatre as exemplified in the examples of Duro Oni, Molinta Enendu, Sunday Enessi Ododo, etc. Design in theatre is a concept that takes in the totality of a play/production enriching the vision of the playwright and the artistic directors interpretation to give the audience a balanced and holistic view of the production in all its dimensions.

In Nigeria as indeed in most African nations, the practice of Technical Theatre which involves sets, costumes, make-up, sound and lighting is in a poor state of development. In other words, the designer in Nigerian theatre practice operates in an environment that is not technically friendly. For instance, there is a dearth of technical facilities for training. There is also the lack of modern design tools and instruments, there are no standard make-up studios and most designers are also not computer literate. Yet the designer in contemporary Nigerian theatre is doing his best by improvising and creatively augmenting to provide mood and colour to enhance the audiences' audio-visual understanding of a production. This situation would have to change in a computerized age where the future of dramatic presentation would be dependent more and more on lighting technology.

The collection of articles in this book has emphasized some significant points. These are that the survival of theatre is more in its practice than in its literature; both the literature and the practice are all important and should be given due scholarly attention and finally, each compliments the other and none should be emphasized at the expense of the other. The aesthetics of stagecraft should therefore be encouraged and given rigorous academic discourse.

This book is a valuable contribution that would be of immense benefit to teachers and students of the arts of the theatre and allied fields and students of design and technical theatre in particular. It is therefore a nascent baby that should be welcomed by all members of the theatre family.

Professor Saint E.T. Gbilekaa
University of Abuja, Nigeria
January, 2006

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CHAPTER FOUR

Costume and Make-up Practice in Contemporary Nigerian Theatre

Sadiat Olapeju Shuaib

Introduction

In the parley of world theatre tradition the practice of specialization in contemporary Nigerian Theatre is attuned to the universal realization of collaborative relationship among all the arts of theatre production. This is in order to ensure an efficient and organic input as well as qualitative and productive output. Thus, in alliance with this presupposition, this conceptualized specialization is visible in two distinct areas of Nigerian theatre production design: artistic and technical. The artistic in this context are artistic components that are highlighted as "animate" by Enna (2000:55) in the area of acting and directing, while the technical aspect refers to the inanimate embellishment given to theatrical presentation as perceived in costume, make-up, lighting, properties, scenery and sound effects, thereby substantiating Wilson's (1991:12) support for the practice of specialization in the theatrical domain. He asserts that:

Theatre is a collaborative art, where the playwright, artistic director, technical designers, performers and audience come together to make a theatre experience.

In view of the above exposition, the first question that readily comes to mind is 'how well has the idea of specialization in Nigerian theatrical productions brought about the desired productivity that is akin to other functional theatres across the globe as replete in some developing countries like Kenya, South Africa, Cuba and India as well as developed countries like Britain and the United States of America where the integration of technical and artistic elements of theatre, via judicious division of labour has tremendously enhanced the socio-economic status of theatre practitioners and contributed positively to nation building?'

A survey of the general scenario of Nigerian theatre practice as visualized in all its media of communication—live-theatre, television, home-video and celluloid—reveals some cogs in the wheels of its productive implementation

both in theory and in performance modes, due to the dysfunctional performance of some practitioners as well as the volatile economic and sociopolitical environment of its operation. This critical theatrical environment accounts for the poor performance of the theatre industry in Nigeria when compared to other recognized theatre industries worldwide. In the light of this, Enna (2000:58) laments that "Nigerian theatre practice is a far cry from what it should be."

Apart from Enna (2000), many other concerned scholars, practitioners and consultants also engaged in critical review and cross examination of Nigerian theatre practice, in relation to their various areas of specializations, so as to develop a viable theatre practice in Nigeria. Some of these intensive efforts are perceived in the specialized arms of the theatre: dance, drama, music, and even its artistic and technical appendages as seen in directing, acting, lighting, scenic design, among others. But regrettably, only few researches have been carried out in the technical areas of costume and make-up. However, the reason for this is not far-fetched, because not many competent scholars and practitioners are available in these fields.

This chapter is therefore a response to the highlighted challenges and problems above. It seeks to evaluate the problems and prospects of costume and make-up practice in the contemporary Nigerian theatre. This discourse is predominantly an expository and educative attempt that depends totally on the parameters of primary and secondary sources of information for its analysis. In this wise, the primary data collection method was adopted through observation and interview modalities. The observatory approaches were visualized in the participant observation and non-participant observation method of data collection.

It is against this general background of problems and challenges that we will now proceed to the next phase of this discourse by considering the problems with greater attention.

Problems of Costume and Make-up

The art and practice of costume and make-up in the Nigerian theatre have had a slow growth rate when compared to other arts of the theatre like acting and directing. In view of this, this section seeks to examine and highlight the bane of these two integral technical aids of the theatre within the Nigerian theatre in the following order:

Economic Downturn

Beyond rhetorics, the prevailing economic condition in Nigeria is a major setback to the development of costume and make-up practice in the Nigerian theatre. This is because for the past two decades the Nigerian economy has receded, resulting in hardship and abject poverty in the lives of its citizenry. In view of this trend, this hardship is also extended to the theatre industry, in the

sense that the high theatre patronage that was recorded generally in the 70s and 80s dropped drastically in the 90s due to this stringent economic condition in the country coupled with sociopolitical insecurity that developed as a result of this unfriendly trend.

Consequently, the in-flow of sponsorships that usually aid the actualization of theatrical performances and productions in most of the Nigerian theatrical media of communication—live-theatre, celluloid, home video, and television—at that time diminished, due to the economic crunch in the society, thereby resulting in reduction of live-theatre performances and low level of theatrical production in celluloid and home video films. In the face of this trend it becomes very difficult for costume and make-up practice to thrive, because the theatre within which they function is terribly affected by this downturn. In this regard, the few practitioners that are available in these two areas of theatre specialization are limited by poor funding in carrying out their duties and in upgrading the standard of the practice. To this end, Omoregie (1990:200) laments that:

With the global economic recession in the mid eighties, the various dramatic productions have suffered in terms of money made available for productions.

Enendu (1989:136) also states that:

In most university theatres, the money available for purchase or hiring of materials and equipment is either not sufficient or is very belatedly released... to be meaningfully utilized.

A prime example of this scenario can be drawn from Sonuga's (2004) unpleasant account of this trend at the Lagos State University's Theatre Arts Department. She complains that:

The university authority is not helping matters at all, for the past seven months my sectional head has written to them to fund our plays, but there is no answer to that effect.

Evidently from the foregoing, Sonuga has been limited in her capacity and function as the former costume and make-up senior technical staff of that Theatre Arts Department due to the inadequate funding of departmental projects by the school authority because of economic recession in Nigeria.

Dearth of Facilities and Equipment

A general survey of the architectural designs of live-theatre buildings in Nigeria has shown that facilities like costume rooms and make-up studios are not centrally incorporated into the design conception of many of these theatre structures or buildings. Some educational theatre structures cannot even boast of such facilities.

The situation in the film and home video industry is not any better because of

the level of ignorance exhibited by the practitioners of these media. For instance, basic location facilities like Cart Carriage to move costumes and make-up materials around on locations, a make-shift tarpaulin doubling as changing room and make-up studio with all the necessary accessories are not often provided. It is these facilities that Odion (2004) refers summarily to as "hospitable condition". He observes that:

Many practitioners in Nigeria do not know these facilities. But in western countries they are called hospitable condition, they are put in place to create enabling environment for practitioners in order to aid their arts.

Scarcity of make-up materials and equipment is another constraint militating against costume and make-up practitioners, scholars and students in Nigeria. According to Ododo (2001: 224):

The standard make-up kits are hard to come by in the Nigerian theatre either because they are too exorbitant to procure or they are not just available.

Nwadiwe (2005:198) also observes that in recent times, the unavailability of equipment for practical demonstrations has contributed in making costume and make-up courses appear "abstract", "less empirical" and "less attractive". The major constraint is that in Nigeria, there is no standard or established theatrical make-up shop apart from cosmetic shops where few make-up materials can be bought when there is need for them. Hence, most practitioners in these areas spend huge amounts of money in buying all these materials and equipment from foreign countries, thereby making the practice very expensive to venture into. Thus, many students in these fields cannot acquire their own make-up kits considering the cost implication, leading to an imbalance in the practical understanding of these courses.

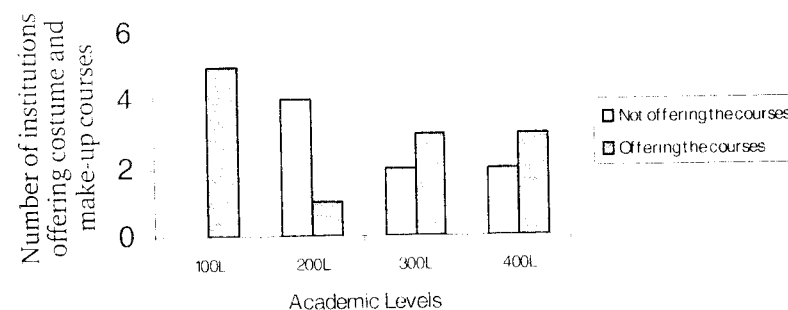
Training and Trainee Approach

Till date in Nigeria, it may be insinuated that no adequate training programme has been implemented as regards costume and make-up in Nigerian universities to produce well-grounded specialists in these two areas of theatre specialization. The university theatre programmes are significantly congested with academic theatre courses with few slots for practical courses for the teaching and practice of costume and make-up, because there are no theatre equipment to that effect.

The survey conducted in the University of Jos, Lagos State University, University of Ilorin, Nnamdi-Azikiwe University and University of Port-Harcourt in this study reveals that, these universities do not offer costume and make-up courses in the first year. Nevertheless, in the second year they offer rudimentary

aspects of these courses, except the University of Port-Harcourt that does not offer these courses at all. The third year, however, reveals that only University of Port-Harcourt and Lagos State University offer these courses, but not at an advanced level. At the fourth year which is the final year, areas of specialization in these two areas are stressed or spelt out for the students to specialize in, in only two universities: Lagos State University and Nnamdi Azikiwe University, while the other universities have no specific programme for costume and make-up specialization in their final year. For instance, at the University of Ilorin, the Department of the Performing Arts programme is designed as a holistic concept to give students fair knowledge of drama, dance and music; so technical areas of costume and make-up are not considered as a specialization on its own, at the 400 level, but a means to the realization of the other arms of the theatre.

Bar Chart



With the description or analysis given so far on these highlighted institutions and courses, one will come to the realization that the students are not given a fair share of knowledge in costume and make-up, in terms of content, depth, and focus of study. Hence, a graduating student of these two areas should not be expected to be very conversant with all areas of costume and make-up, because in reality the curriculum lacks depth in the coverage of these areas and therefore does not adequately address the need of graduates and what the society expects of them" (Nwadiwe, 2005 :196).

Apart from the shortcomings in curriculum, another area that can ascertain the level of success a curriculum can achieve is also based on student's interest. Most students do not show sufficient interest in the arts of costume and make-up, simply because they believe that the technicalities involved in the training are too demanding and since they believe they can pick up the arts on their own, due to their interrelatedness to fashion, they tend to put up a fatalistic attitude towards their studies and eventually this results in

poor academic and practical performance.

Training of practitioners on the field is another cause for concern in this discourse, in order to evolve a progressive costume and make-up practice in Nigeria. Many people practising the profession do not actually undergo formal or informal training. Majority of these unqualified practitioners claim proficiency after one or two trips to shooting locations with competent and seasoned practitioners. This inadequacy accounts for the substandard costume and make-up designs that we see on the Nigerian theatrical scene.

Budgetary Allocation

In Nigeria, last minute consideration of costume and make-up designs for productions is a common feature. By this trend, costume and make-up designers are denied adequate artistic input in the directorial vision of the production. However, the above notion among these directors and business managers arises from the misconception that they can borrow or rent costumes and make-up hands in order to maximize profits instead of engaging professional hands.

The situation is even more critical on home video and celluloid locations where practitioners are often paid stipends as rewards for their laborious services by some dubious marketers and producers. Such financial remuneration ranges between ₦ 1,000.00 to ₦ 50,000.00, depending on the terms of contract and the practitioners involved. In view of this, many costume and make-up designers are not economically buoyant and this accounts for the low level of creativity in their designs.

Lack of Sufficient Manpower

Undoubtedly, the insufficiency of competent manpower or practitioners in these two visual aids of the theatre is a very crucial impediment to their growth rate. In many universities where Theatre Arts departments exist, there is a gross dearth of lecturers specifically trained for costume and make-up. Thus, few costume and make-up topics are integrated into technical theatre courses and taught simultaneously with other technical areas like scenic design, lighting, sound production, properties and so on, without special attention or focus on the content of costume and make-up design courses.

Lack of Professionalism

This particular problem is relatively more pronounced in the home-video industry than the live-theatre medium. This is so because majority of the people seen as costume and make-up artists on locations are largely fashion designers-cum-untrained make-up artists who just took up the profession to make ends meet without requisite training in the ethics and modality of operation of these two physical appurtenances of the theatre (Ododo, 2000:95). In this regard, professionalism is substituted for commercialization, judging from the substandard performance of costume and make-up designs in some

productions like "The Adulteress," "Shattered Home," "Better Lovers," "Suicide Mission," "President's Daughter," "Glamour Girls II" etc. where one would find actresses and actors appear in costumes and make-up that do not adequately befit their roles and production styles.

In a similar vein, Haynes also decries the triumph of glamour over production ethical standard in most Nigerian home movies by highlighting that:

... the lifestyle of home video producers, directors, marketers and stars is gradually acquiring the glamour commonly associated with showbiz—the glitter of tinseltown. Aesthetically, this is regrettably the *métier* of the home video movies: gaudy costumes, vulgarly furnished mansions and exotic vehicles. The story and acting more often than not are overwhelmed by the projection of glamour over substance—a gaudy visual style that robs the productions of memorable pathos and artistry (Haynes, 1997:19).

Cultural Influences

Culture is a dynamic phenomenon that is open to influences from other cultures while reinventing itself from time to time. Interestingly, most Nigerian theatrical performances are culture based, but are often given to the portraiture of some aspects of our culture negatively due to undue emphasis and misinterpretation of Western cultural values.

There is indeed an outright bastardization of our exquisite and once glorified cultures in series of live theatre performances and home-video productions that is evident in vulgar and obscene costume and make-up designs. These are reflective in the following home-movies: "Sex on the Screen," "The Adultery," "The Prostitutes," "OutKast 1 & 2," "Glamour Girls II" which star actors and actresses like Bimbo Akintola, Omotola Ekeinde, Sandra Achum, Shan George, Lilian Bach in overly skimpy and sexy costumes and make-up.

Therefore, for cultural rejuvenation of costume and make-up designs in the Nigerian theatre, costume and make-up must be designed for actors and actresses in conformity with Nigerian cultural dictates. That is, the design should be sufficiently guided by the rich moral and ethical values of the Nigerian people. Therefore, costume and make-up designs in plays and films based on an alien culture of violence and sexual concept should be downplayed in our theatrical performances for the betterment of the costume and make-up industry.

Directorial Dictatorship

In the theatre, an artistic director is accorded so much power, that majority of them are beginning to play God to the detriment of other theatre production crew. They believe they know all without respecting the opinions of other theatre workers in production matters. This attitude however inhibits the professional performance or the creative work of these practitioners. To substantiate this

point, Rea (1989:65) reiterates that:

A large number of directors do not adequately appreciate the full potential of a designer's contribution to the production. Hence, their relationship is often fraught with misunderstandings, conflicts and lack of communication.

Obviously, this highlighted behaviour partly accounts for the poor performance of some costume and make-up practitioners, because they are denied the free hand to exhibit their professional skill and artistry. A good analogy can be drawn from Churchill, a director and producer, who directed "Wise Fools" (2001) and "City of Eve" (2002) but took undue advantage of his production crew through his directorial power. According to Kashim (2004) he unilaterally:

Dictated the type of costume and make-up designs used by the players in his productions to the costume and make-up practitioners. He had no previous consultation and discussion with them on costume and make-up design idea and production style. Not only that, he also blatantly refused to pay for the services rendered because, he believed he was the 'primus inter pares' among other production crew members whose power cannot be queried.

However, as a result of these peculiar problems many costume and make-up designs we see on the Nigerian theatrical scenes do lack depth, aesthetic effect and artistic unity that should be reflective of good designs concept in our theatres.

Time Factor

Time management is an essential key to successful theatre practice in any theatre across the globe. This makes "Time" a unique phenomenon in the theatre, which any theatre worker must consciously adhere to, for successful theatre practice.

Nevertheless, some theatre practitioners do not see the relevance of time to their arts, and by so doing they affect the work of other practitioners in the industry.

A good example of these can be noticed among the crop of actors and actresses who would not arrive in the theatre or on location early enough to be costumed and made-up at least one hour before curtains rise. By this late arrival, the make-up artist is denied the opportunity of taking his/her time to express his/her artistic ingenuity in portraying the players' roles. In view of this, the usual scenario is that, many of these actors always walk into the theatre or location ground 10minutes or 5minutes before performance or shooting commences, making costume and make-up design an uphill task

for their practitioners. This is because in the rush to beat time, make-up is hurriedly applied with less regard for interpretative requirements of the production.

Experimentation Deficiency

Adinku (2004) reveals that experimentation is another bane of costume and make-up practice in the Nigerian theatre. The sense here is that every trained designer needs sufficient involvement in practice in order to imbibe the practical dynamics of the arts for the positive growth of their vocations. However, the imbalance of theory and practice in our theatre curriculum does not afford students enough time to experiment with creative ideas, given the fact that it is through practice that students can hone their skills.

Visual Aids Harmonization

In the theatrical terrain, the role of costume and make-up in enhancing stage pictures and actors' dramatization in any play production process is inadequate without the harmonious support of other stagecraft. To this extent, scholars and practitioners like Rene and Hune (1982:82), Nelms (1964:162), BayGan and Lee (1982:XI) among others, passionately attest to this interrelatedness or interconnectivity of technical aids within the theatrical parlance with strong convictions. For example, Nelms (1964:162) states that:

Actor must stand out against the set but no actor unless for special purpose, must wear a costume or make-up that clashes with set and lighting. In real life we may not consider the colour of the hostesses' draperies or walls in our choice of tie or dress, but on stage the background must be taken into consideration.

Thus, this sheds more light on the holistic functionality of visual elements of dramatic productions, especially in the area of using colour to evoke artistic and dramatic effect within the environment of a play. This understanding presupposes that in as much as each designer differently goes about his or her task in creating a theatre world, they still share a common goal and that is to create an environment within which the actor can create a convincing life.

However, the situation in some Nigerian theatrical presentations shows that some costume and make-up designers do not work hand in hand with other technical crew members in the co-ordination of their arts. The following live theatre performances and home video productions are apposite to our claim: "The Twist" (1999), "Aiye Asan" (2000), "City of Eve" (2002) "Wise Fools" (2001) "Mama Sunday", "Camouflage," "Never Again", *Lion and the Jewel* (2004).

In *Lion and the Jewel* directed by Felix Oko'o in 2004 at the National Theatre for instance, there was the problem of overstriking colours in the

costumes worn by Sidi and Baroka. This colour anomaly was apparent because most of the costumes used in the productions were dull colours, like black. In fact, the actors and actresses commonly used black leotards, so that they could easily change into different scenes. This costume approach however relegated totally to the background colour symbolism that is paramount to the spectacular and interpretative connotations in the play. In Sidi's narration of her encounter with the elite from the capital city (Lagos) for example, a lot of captivating dance steps and music were utilized. But from the audience's position in the auditorium, that particular scene looked incredibly odd and out of place when we consider the blackness of the costume against the cream colour of the set and the light accompaniment from the follow spot. This occurrence validates Ododo's (2002:104) claim that Okolo's theatre wears:

the garb of avant-gardism...Okolo tries often to highlight salient societal issues, but he seems to be in so much a hurry to explore several themes, using dangling episodic spine in one theatre experience. This often weakens his dramaturgy and sometimes bewilders the overriding meaning of his performance.

Having espoused the various problems of costume and make-up in contemporary Nigerian theatre, we shall now look into the prospects that abound in these two visual elements for the positive development of the costume and make-up industry in Nigeria.

Prospects for Costume and Make-up in the Nigerian Theatre

This section addresses what needs to be done to enhance the practice of costume and make-up in the Nigerian theatre as a follow-up to the problems militating against the industry that have just been discussed.

Income Generation

Funding has been identified as a major factor that somewhat serves as backcloth for most of the other problems and factors confronting costume and make-up practice in this study. In fact, it has been established that without funding, development is stunted. For instance, Ukala (2005:270) highlights that:

From studies that have been carried out by students of Ambrose Alli University, Ekpoma and Delta State University, Abraka, it would appear that underfunding and lack of standard facilities for this director's productions: (i) shortened the director's temper; (ii) made training more laborious for cast, crew and director; and (iii) denied students the required acquaintance with standard equipment.

This study therefore suggests an alternative means of generating revenue and sponsorship for the practice of costume and make-up within the Nigerian theatre. According to Nwadigwe (2005 : 201), to generate funds for theatrical

productions, well packaged productions must be designed with visual aesthetics and marketed out for funds. More so, mutual partnerships with NGOs can be created as well as linkage programmes with foreign theatre bodies and institutions, like International Federation of Arts Councils and Culture Agencies (IFACCA) as well as soliciting for the support of individuals and organized private sector. This gives credence to Ododo's (1994:162) view, that this call is necessary in order to encourage business communities, corporate organizations and capable individuals to toe the line of NIB's sponsorship of theatrical productions.

Training Curriculum Review

Educational curriculum plays a vital role in building and sustaining a career in any field of human endeavour, but when the curriculum that is institutionalized for educational training programme is not properly conceived, designed, implemented and reviewed, substandard output is to be expected. Costume and make-up aspects of theatre studies curriculum in Nigeria suffer some deficiencies. There is therefore the urgent need to readdress the issue and review the Nigerian universities curricula as they affect the teaching and practice of theatre arts/performing arts.

A fairly balanced curriculum structure where the integration of practice and theory will be evenly articulated is proposed. Such integration would help substantially in the production of graduates that are sound in these two aspects of theatre practice for the sustainable development of costume and make-up industry in particular, and theatre practice in Nigeria in general.

Exchange Programmes

Today's professional world is knowledge-driven and costume and make-up practitioners, scholars, students are also advised to be open-minded and explorative in their approach to costume and make-up training and practice.

Therefore, in the Nigerian universities where Theatre Arts are taught and practised, fora for cross-fertilization of ideas among lecturers, practitioners and students should be encouraged and created. These could be in form of symposia, workshops and seminars, in order to enable these scholars to come together to exchange expertise and develop mutual collaboration for the advancement of their vocation. This notion should further be extended to bring "town and gown" together. The academic costume and make-up scholars, practitioners and students should meet and design programmes that will bring practitioners in the field together with scholars and practitioners in the university community. By so doing, the benefit of scholarly researches and new developments in the world of costume and make-up that are being discovered in the academic world will be extended to practitioners outside and vice versa.

Furthermore, international exchange programmes would also be of benefit to the costume and make-up practitioners. This is because they do not only

articulate the predominant philosophy of promoting international relations but they also give detailed accounts of the technological advancement of the world in terms of research. Therefore, necessary linkages through international agencies, associations and federations, should be exploited for the sustainable development of costume and make-up practice in Nigeria.

Acquisition of Equipment, Material Resources and Manpower

To train and practise without essential equipment, material resources and competent personnel have been observed in this study as major bottlenecks in the advancement of the costume and make-up industry in Nigeria.

For a start, theatre administrators and practitioners should adopt an integrated approach with Government to address the poor state of funding in the Nigerian university system. According to Ododo (1996:120), this can be achieved when theatre practitioners and scholars come together as one body with one voice to pressurize the government for attention that would ensure a better future for the theatre profession. He opines further that if this is achieved, many of these equipment and material resources would be imported *en-masse* into the country by the Nigerian government at a very affordable exchange rate through their diplomatic and friendly ties with the producing countries. Thus, this will give costume and make-up practitioners and other theatre workers the opportunity to access these materials and equipment for their vocational use at reasonable prices.

Likewise, funding from the government can also go a long way in enhancing the recruitment of competent personnel into the costume and make-up areas. Apart from that, there is a need for better training and retraining of costume and make-up artists particularly those involved in teaching, in order to update their knowledge. In doing this, the students will benefit immensely from the wealth of knowledge of such experienced and competent practitioners. This training programme will in turn lead to the upward growth of costume and make-up practice in the Nigerian theatre domain.

Provision of Research Facilities

It has been established that some important infrastructures like costume room and make-up studios are evidently missing in most Nigerian universities. Where some facilities exist, they are no longer very functional due to poor maintenance culture. The home-video industry and television media is similarly affected. Apart from the role the Nigerian government can play in the provision of well-equipped standard theatre structures, allocations of grants, loans and sponsorship of research-oriented incentives to practitioners and scholars should be pursued. The sense in this is that these incentives will ultimately aid practitioners and scholars to engage in experimentation with different design concepts, which will invariably lead to new inventions and developmental innovations in costume and make-up practice and the growth of the theatre industry

in Nigeria.

Internship Accreditation

Internship is another means of building solid foundations for students in Theatre Arts and in costume and make-up practice essentially. This internship programme will enable students to go for training under master designers in professional theatre schools, in order to gain more experience under work situation. This internship can however be introduced from two hundred level (200 level) during vacations for about a month or two. The same thing can be repeated at three hundred level (300), so that by the time the students get to the final year they are already versatile in training and practice of costume and make-up. The design of housemanship and industrial training attachment for medical graduates and Engineering students should be remodelled to benefit Theatre Arts graduates and students. Similarly, post-qualification internship/training for at least two years under competent practitioners in costume and make-up is proposed.

Establishment of Regulatory Bodies

The establishment of standard regulatory bodies has become imperative to theatre practice in Nigeria because till date there is no standard body where the activities and conducts of theatre practitioners are adequately monitored and catered for. Even though different associations exist, a harmonizing and a more superior body is required. Some of the existing associations are: Creative Designers Guild (CDG) created in 1996, Special Effect and Make-up Artist Guild that was founded in 2000, National Association of Nigerian Theatre Practitioners (NANTAP), Guild of Nigeria Dancers (GOND), as well as other related associations with broad-based agglomeration of intellectuals, mostly higher institutions of learning based such as Society of Nigerian Theatre Artists (SONTA), Society of Nigerian Artists (SNA) (Iji, 2004 : 19).

Yet, we cannot compare the roles played by these theatre organizations in the area of welfare of their practitioners with those of the Institute of Chartered Accountants, Society of Nigerian Engineers, Institution of Nigerian Estate Surveyors, Nigeria Medical Association, etc. The reason for this can be linked to the fact that, there is no legislative backing protecting our own associations and guilds as the case is with these other established associations. This is because most of our theatre organizations and associations work independently, and as a result, they

duplicate and replicate functions and roles quite significantly and, no doubt, morbidly rival bodies. No wonder the palpable neglects they all suffer (Iji, 2004:20).

The explanation given by Iji, (2004:20) probably accounts for the difficulty of the practitioners in proposing a bill concerning the moral values and

codes of conduct of theatre practice to the National Assembly for legislative endorsement. Nonetheless, if theatre workers come together with one voice, to get the desired Federal Government backing, via the approval of some of these theatrical associations or organizations, this will go a long way in helping to shape the right path for costume and make-up practice in Nigeria.

Establishing Professional Schools

Apart from the knowledge acquired in Theatre Arts institutions in our tertiary schools in Nigeria, there is also the need to establish professional theatre schools where people who are not privileged to attend higher institutions can go and acquire some level of training before venturing into the practice of costume and make-up in the Nigerian theatre. In this regard, the schools would to a great extent reduce the problem of unprofessional conduct that is paramount among costume and make-up practitioners within the Nigerian theatre.

Interestingly, these professional schools can also serve as training grounds where internship students can go for intensive practical training to complement their studies in school. In another direction, this professional school can also be designed to integrate post-graduate training into its curriculum just as we have in law schools where lawyers are exposed to the practical training of their profession by actually practising and experimenting with legal constitutions for the first time. In the same way, this approach can be adopted into this proposed professional school in order to enable graduates in Theatre Arts with specialization in costume and make-up to benefit from working under different designers, choreographers and several others in diverse media and environments. Although, right now, the only professional school on ground where some level of training in costume and make-up can be attained is the Independent Theatre Practitioners Association of Nigeria (ITPAN) School at Ikorodu. However, with due orientation and funding more professional schools can be established for the betterment of all theatre practitioners at large.

Evolving Alternative Formulas

Another bright prospect of costume and make-up practice in Nigeria is the initiative to evolve Nigerian-made theatrical make-up and costume materials. This can be achieved by engaging in intensive researches into Nigerian indigenous or traditional body adornment and clothing material. Uli leaf, for example, can be very successful in make-up designs for Igbo epic films, because it can last five days before it fades out. To support this objective, Nwachukwu (2004) opines that:

When costume and make-up are sourced from our own African materials like sack, white chalk 'Nzu', uli leaf, camwood, sheer-butter, charcoal, Uhu gum to mention a few and transmuted into costume and make-up materials by cosmetics industries for the utility

of the costume and make-up industry this will go a long way in reducing production cost and in enhancing the lives of practitioners and the industry at large.

However, our recent experiments with some of the mentioned materials at the Department of the Performing Arts have shown that they have the capacity to serve as substitutes for some items in standard make-up kits. Uhu gum for instance can perfectly function as spirit gum in attaching hair pieces to the performers' faces and bodies when necessary. Apart from their utility, some of these local materials have also been tested not to have any injurious side effects to the human skin. Therefore more researches and discoveries in this area will enhance the status and value of costume and make-up practice in Nigeria and the world over.

Conclusion

The quest for competent, distinctive and progressive costume and make-up practice and practitioners in the Nigerian theatre has been our major preoccupation in this chapter. This quest is considered germane having observed the many years of slowgrowth rate and stagnated performance of costume and make-up practice within the Nigerian theatre practice.

Our discussion from the beginning of this chapter has being geared towards the upgrading of costume and make-up practice within the Nigerian theatre. We sincerely hope that through this discourse, it would be understood that the practice of costume and make-up at present within the Nigerian context is not the ultimate and that there are several profitable potentials for the practice in future. We therefore urge talented and genuinely interested students, scholars and practitioners to start exploring the suggestions proposed in this study, in order to sail the ship of costume and make-up in Nigeria to a productive shore.

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CHAPTER FIVE

Trends and Considerations in the Aesthetics of Stage Lighting Design

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Introduction

In most artistic efforts theory has always followed practice at a respectable distance. However, in the case of stage lighting, the theories relating to the art did not follow the usual pattern of events. For as Bellman (1967: 295) asserts

...the main body of theory applying to modern stage-lighting design, even to the whole of modern stage design, preceded not only the practice, but also the technology by some 20 odd years.

The history and explication of the theoretical framework for the evolution of modern stage lighting concepts began with the rebellion against the "well-made play" when Europe was rife, in the middle of the nineteenth century, with fermenting new ideas concerning art, painting, music, architecture and theatre. In general, these ideas bordered on a revolution that "could be typified as antitraditional, anticonventional and antiornamental" (Bellman, 1967:295). The new concepts advanced a revolutionary approach that deviated from perceiving things from the traditional and conventional ways. New approaches were experimented upon that sought to conceive art beyond its ornamental attributes.

Early Trends

It was Adolphe Appia in his treatise¹ that may have first enunciated the basic theories and principles of a **modern aesthetic of theatre production** particularly in stage lighting and scene design. These theories have formed the bedrock of modern stage lighting practice. They include the idea of **plasticity** in lighting as well as "interrelationship between the parts of an artistically successful theatrical production [a remarkably perceptive understanding of the creative mind] and the relationship between creativity and human progress" (Bellman, 1967:296).

In summarising the contribution of Appia, Bellman (1967:296) surmises that: