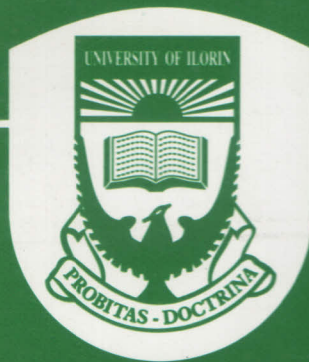


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ISSN 1117-9481



ILORIN JOURNAL OF SOCIOLOGY

Volume 7, No 1 July, 2015

**Published by the
DEPARTMENT OF SOCIOLOGY
UNIVERSITY OF ILORIN, NIGERIA**

ILORIN JOURNAL OF SOCIOLOGY
VOLUME 7, NUMBER 1, JULY, 2015

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**THEATRE COSTUME MANAGEMENT AND CLIMATE CHANGE IN ILORIN,
KWARA STATE, NIGERIA**

Shuaib, S. Olapeju

Department of Performing Arts

University of Ilorin

+2348035855834; pejushuaib@yahoo.com

&

Olanrewaju, R. Mojisola

Department of Geography and Environmental Management

University of Ilorin

Abstract

In the theatre, film and television productions, costume designs are given a pride of place as an integral aspect of play production process. They are personally worn by the actors in the portrayal of their characterization to the audience. Hence, without the appropriate use of costumes the central message or the whole essence of a performance may be totally lost to the spectators. In the light of this observation, conscientious and strategic management of costumes are adopted by costumes designers. But interestingly, the role of climate must not be underemphasized because it can make or mar the management process; hence, the impact of climate change on theatre costume management is examined in this study. The only two recognized theatre outfits in Kwara State that manage costumes were used as case studies. Opinions of the users and costumiers were sampled on their perception about climate change and its effect on costume management. Rainfall has been identified as one of the two major climate change index after temperature in the tropics (Ayoade, 2004). Monthly rainfall data was collected from the archive of the Nigerian Meteorological Agency Oshodi for a period of 51 years which spanned between 1962 and 2012 to study trend. The two major seasons of Kwara State were regrouped into their weather types and the opinions of the respondents on the weather type that is most vulnerable to costume management identified. Means and percentages were used to produce a quantitative summary which was tabulated. The prediction of rainfall pattern through year 2042 was made. The implications of the findings on the theatre costume management were emphasized. Suggestions and recommendation were made on the efficient management of costume fabrics against climatic hazards.

Keywords: Actors; Climate change; Temperature; Theatre costume

Introduction: Meaning and Functional Values of Theatre Costume

Generally, in the human society, the term 'cloth' can be perceived as the material used in covering the human frame for modesty and for protection against extreme weather conditions such as intense cold, sun rays, and high winds. Apart from these functions, its other socio-cultural functions are evident in its utility as body adornment for

beautification, and attraction to opposite sex as well as identification of age, gender, social status and ethnicity of a people within a society and so on (Lyndersay, 2010). However, in the theatre; being the mirror of the society, the understanding, the construction and the application of clothes are more magnified in content and context so as to represent the society realistically. This is because costume as one of the visual elements of theatre production is not only interpreted by how it is worn in the society alone, but also how it fits into the production requirements of the theatre. Theatre is a veritable social platform for transmitting societal information and events to the masses through entertainment for the purpose of education, edification and enlightenment etc.

In this regard, Jones (1941) reflected that stage costumes are the "creation of the theatre" and, when taken out of the theatre loses its magic. Being the clothes designed by costume designers also known as costumiers to physically and psychologically transforms the actors on stage into the character that the playwright has in mind. To this extent, Prisk (1966) succinctly describes stage costumes as "any garment and accessory worn on stage by actors" in the portrayal of their roles, for the purpose of attracting audiences' attention so that the whole essence of the play will be realistically projected and not marred. Ode (2000: 102) further adds credence to this assertion by defining theatre costumes as:

Clothes that are worn on stage by actors for the personification of assigned roles in dramatic productions; be they personal clothes or ordinary apparels are called costumes because once on stage, they cease to act as personal belongings. They are part and parcel of the entire performance and therefore contribute to the interpretation and understanding of the play in performance.

With the above understanding, it is, however, paramount to clarify at this juncture that "stage" as articulated in the above quotation can be conceived in live-theatre, television, home-video, and film media of theatrical communication; but irrespective of the medium, theatre costume designs are primarily devised in the theatre to aid actor's characterization by connoting their age, gender, occupation and social status among others (Russell, 1985). Equally, costumes are creatively adapted by costumiers in the discernment and establishment of the locale, period, genre and production style of a particular play. Thus, with the aid of costume, the audience is able to decipher the geographical, historical and contemporary environment of a play in performance. In the same breath, costume design can also be used to depict lucidly season changes as well as the time of the day by indicating whether it is summer or winter, morning or night.

Theatre Costume Management, Textile Technology and Climate Change

In *The Basics of Theatre Management*, Ohiri (1998) defines management as the art and science of procuring, harmonizing and mobilizing human and material resources of the theatre - the elements of theatrical productions and spectacle - in an appropriate combination, at the right time and for the right audience...

From the foregoing definition, there is no gainsaying in the fact that in the theatre, the art and science of management of costumes are sacrosanct being the apparel worn by actors from time to time in communicating their roles to the audience. It is therefore the responsibility of the costume designer to understand and be responsive to the multi-dimensional nature of costume designs as a fundamental aspect of textile arts by developing a strategic management culture. In this way, the knowledge of textile technology is of utmost importance to the costumiers. This is because costume designs are majorly derived from fabric or yarn otherwise known as cloth, while the fabric that make-up the thread of a particular cloth is regarded as fibre. According to Oduoye (1989), these fabrics can be classified into three main groups namely:

- The fabrics woven from natural fibres such as cotton, silk, bask, raphia. Examples of such cloth are calico, baft, poplin, silk, brocade, velvet, aso-oke, ankara, and shirting etc.
- Fabric woven from artificial fibres – these categories are often referred to as synthetic. Many of such fibres are nylon, dacron, tervlene, tweed and fleece.
- Fabric woven from mixed fibres (artificial and natural fibres) are combined and then woven into cloth. Instances of such are fine poplin, georgette, dacron and polyester to mention a few.

Taking a cue from the above, the knowledge of various fabric materials will go a long way in aiding a costumier to effectively and strategically procure, design, sew and manage the costumes that are usually kept in storage facilities such as wardrobes and hangers in the costume room. Besides, the awareness of the composition of each fabric constituent would also enhance the maintenance culture of laundry, ironing, storage, mending and recycling of the highlighted costume fabrics, particularly, against climatic hazards and various weather conditions occasioned by climate change. In view of this, IPCC (2007) defined climate change as a significant change in the state of the climate of a place that can be identified by changes in the mean and/or in the variability of its properties that persist over a long period of time.

It can therefore be said that climate change connotes any form of long-term climatic inconsistency. Climate change is an inescapable reality. Current evidences of climate change manifest in the warming of global climate, rising sea level and rising numbers of extreme weather events such as severe drought, heat waves, floods, erratic rainfall, tropical cyclone etc. One thing that should be of paramount concern to any nation of the world is the awareness about the vulnerability level of its socio-economic activities to the hazards of climate change and measures that can be adopted in either coping or mitigating such impacts.

The three pillars of sustainable development as recognized by Iguise (2011) are economic, social and environmental aspect of the society. In several countries of the world, the negative impacts of climate change have considerably damaged the environment. The micro-climate of the costume room is not exempted from this negative impact. Indeed, the negative effect of climate change on costume management could be felt directly or indirectly. The effect can be felt directly through the occurrences of

rainfall, heat, air, and moisture or indirectly through the outbreak of mildew, fungus, rodents, insects etc on costume fabrics. Unfortunately, recent studies have envisaged an overwhelming outbreak of new species of such pests as a result of the consequence of climate change (Adefolalu, 2006).

Notched within above purview, this paper examines the impact of climate change on theatre costume fabrics by examining the pattern of rainfall for a period of 51 years and carried out a prediction of rainfall pattern to know the future vulnerability level of theatre costume to the impact of climate change in the study area. The study also sought the opinion of the costumiers who are usually in charge of the management of costumes as well as the students who are the users on the negative impacts of climate change on theatre costumes with the aim of proffering solutions to such problems for the sustainable development of the craft of costume in the theatre, particularly, in Nigeria.

The Study Area

The only two recognized theatre outfits in Kwara State that manage costumes are located in Ilorin metropolis. These are The Department of the Performing Arts, University of Ilorin and Kwara State Council for Arts and Culture. Thus, the study area of this discourse is Ilorin, located on latitude $8^{\circ}30'$, $8^{\circ}35'$ North of the equator and longitude $4^{\circ}30'$ and $4^{\circ}37'$ East of Greenwich meridian. The city is situated on a gently rolling plain which has an average elevation of 263m above sea level. North of Ilorin, the monotony of the plain is broken by a conspicuous Sobi Hill with an elevation of 433m above sea level. Ilorin is drained by River Asa and its tributaries.

The climate of Ilorin is controlled by the two major winds of west Africa; the moist South west wind during the rainy season and the dry North east wind during the dry season (Olaniran, 2002). The rainy season starts in April and lasts till October with a period of short dry spell in between called the 'August break'. The temperature is constantly high, except during harmattan which begins in November and lasts until February. The weather is cold and dry during this period coupled with a hazy atmosphere and dust particles flowing around.

Methodology

Both primary and secondary sources of data were used in this study. Primary data consist of questionnaires designed to elicit responses from the students and costumiers who use and manage costumes on the impact of climate change on costume fabrics. Likewise oral interviews were also conducted on major costumiers for detailed information on the subject matter. Secondary data which consist of monthly rainfall data for the period of 51 years was sourced from Nigerian Meteorological Agency (NIMET), Oshodi and from other relevant published books and journals to serve as pool of critical resource base for the study.

Sampling Frame Work

Since there are only two theatre institutions that manage theatre costumes in Ilorin metropolis, Kwara State, the administration of questionnaires and oral interviews were limited to them. In all twenty questionnaire were administered. The two major seasons of

Ilorin were regrouped into their weather types and the opinions of the costumiers and students about the operational methods involved in managing costume fabrics, as well as the weather hazards encountered during each weather type and the solutions proffered were obtained. In both institutions all the twenty people involved in the management of costumes fabrics were interviewed.

The meteorological factor of focus is rainfall because it is the most variable of all factors and to a large extent the determinant of other factors and has been approved as one of the indices of climate change in the tropics (Adefolalu, 2006). Monthly rainfall for Ilorin station was collected for a period of 51 years (1962-2012) from the archive of the NIMETS by the researchers and regrouped on yearly basis.

Data Analysis

Means and percentages were used to produce a quantitative summary of the opinions of the respondents which was tabulated. In order to assess the climate change scenario of the study area, time series analysis was used to model the trend in the rainfall data for the study area. It was also used to derive the trend line equation that was used to predict future rainfall amount in the study area and hence, the vulnerability level of costume fabrics to the impacts of climate change in the study area.

Results and Discussion

The demographic characteristics of the respondents are displayed in table 1.

Table 1: Demographic characteristics of Respondents

Characteristics	Frequency	Distribution %
Age (year)		
16 – 25	2	10
25 – 34	6	30
35 – 44	8	40
45 – 54	4	20
55 – 64	0	0
Sex		
Male	8	40
Female	12	60
Occupation		
Student	4	20
Civil servant	16	80

Source: Author's Computation 2014

Data contained in table 1 shows that majority of the respondents are female students and civil servants within the age bracket of 25-34 years and 35-44 years respectively. This is not surprising because empirical study has shown that female costumiers always out

number their male counterparts in the craft of theatre costume designing and management (Shuaib, 2006).

Perception of Respondents on the Issue of Climate Change

Table 2 describes the opinions of the respondents on their perception of climate change in the past twenty years.

Table 2: Perception of Respondents on the Issue of Climate Change

Description of Climate		
Consistent	8	40
Inconsistent	12	60
Temperature in the Past 20 Years		
Hot	18	90
Cold	1	5
Normal	1	5
Degrees of Hotness		
Very hot	13	65
Hot	5	25
Not too hot	2	10
Nature of rainfall in the past 20 years		
Regular		
Irregular	2	10
Indifferent	16	80
	2	10

Source: Author's Computation 2014

Majority of the respondents (60%) perceived the climate of the study area as being inconsistent in the past twenty years. Temperature was perceived (90%) hotter than normal and the degree of hotness was much. Again, the majority (80%) perceived the pattern of rainfall as being irregular. The above findings showed that costumiers are very much aware of the changes taking place in their immediate environment. The opinions of the respondents reflect the warming of the earth's environment and the erratic distribution of global rainfall pattern which constitute weather vagaries.

The perception of the respondents on the vulnerability level of costume fabrics to the impact of weather vagaries is shown in table 3.

Table 3: Respondents' Opinions on the Vulnerability Level of Costume Fabrics during Various Seasons

Most Vulnerable Season	Frequency	Distribution %
Season		
Rainy	9	45
Dry	11	55
Periods of the Rainy Season		
Before August break (May-Jun)	0	0
During August break (Jul-Aug)	3	15
After August break (Sept-Oct)	3	15
Periods of the Dry Season		
During harmattan (Nov-Feb)	8	40
After harmattan (Mar-Apr)	6	30

Source: Author's Computation 2014

The frequency of the period of each season does not add up to twenty because questions asked were limited to the number of respondents that owed up for each season. Although, costume fabrics are vulnerable to weather effect during both seasons the severity varied. For instance, data contained in table 3 revealed that 55% of the respondents perceived the period of dry season more hazardous to costume fabrics than the period of wet season (45%). However, when each season was regrouped into its various weather types opinions revealed the periods during August break (July – August) and after August break (September – October) to be more critical for costume fabrics management than the period before August break (May – June). This might be explained by the fact that air is characterized by high relative humidity during these periods. This is likely to enhance the development of fabrics fungus. Similarly, fabrics are more vulnerable during harmattan than the period after harmattan. Harmattan is a cold dry dusty trade wind which originates from Sahara desert. The environment during this weather is characterized by dust particles settling everywhere. This tends to deface costume fabrics.

Table 4: Types of Rodent and Insects Identified as Problems of costume Fabrics by the Respondents

Insects/Rodents	Frequency	%
Cockroaches	9	45
Termites	6	30
Mice	4	20
Moths	3	15
Bed-bugs	1	5

Source: Author's Computation 2014

Based on the responses elicited, cockroaches, termites and mice are most dreadful insects of costume fabrics (Table 4). Cockroaches thrive well in warm condition, and together with mice stain fabrics with their urine. The effect of termites is felt directly by feeding on fabrics and indirectly by feeding on plastic hangers, the wood of wardrobes and racks where costume fabrics are kept.

The opinions of the respondents are sourced on the weather type in which each fabric problems thrive (Tables 5-8).

Table 5: Opinions of the Respondent on Weather Types when Fabrics are Vulnerable to Problem of Decolouration

Season	Weather Type	Cotton		Rayon		Fine poplin		Silk		Satin		Georgette		Nylon		Wool	
		Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%
Wet season	Before August break	2	10	0	0	3	15	0	0	1	5	4	20	0	0	7	35
	During August break	5	25	0	0	1	5	4	20	1	5	2	10	0	0	2	10
	After August break	2	10	2	10	2	10	4	20	0	0	2	10	0	0	5	25
Dry season	During harmattan	12	60	2	10	4	20	2	10	4	20	6	30	2	10	5	25
	After harmattan	8	40	8	40	10	50	6	30	6	30	8	40	6	30	15	75

Source: Author's Computation 2014

Decolouration of wool, cotton and silk fabrics is the major problem wet season introduces to costume management while decolouration of fabrics is limited to cotton and wool during the dry season. When the issue of decolouration is viewed from the perspective of weather types of various seasons, wool is most vulnerable to decolouration during the periods before and after August break (35% and 25%) and cotton during the period of August break (25%). While the problem is more worrisome for cotton and wool fabrics during and after harmattan, the effect is mild on silk, rayon and nylon.

Table 6: Opinions of the Respondents on Weather Types When Costume Fabrics are Vulnerable to Insects and Rodents Influx

Season	Weather Type	Cotton		Rayon		Fine Poplin		Silk		Satin		Georgette		Nylon		Wool	
		Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%
Wet season	Before August break	4	20	2	10	4	20	4	20	2	10	2	10	2	10	9	45
	During August break	6	30	8	40	4	20	4	20	2	10	4	20	4	20	12	60
	After August break	6	30	2	10	4	20	4	20	2	10	2	10	2	10	3	15
Dry season	During harmattan	10	50	4	20	4	20	4	20	6	30	4	20	4	20	7	35
	After harmattan	12	60	8	40	6	30	10	50	6	30	10	50	6	30	11	55

Source: Author's Computation 2014

(45%) of the respondents indicate that wool is most vulnerable during the period before August break; while, (60%) indicate that cotton replaced wool by becoming the most vulnerable after the period of August break.

Table 7: Opinions of the Respondents on Weather Type When Costume Fabrics are Vulnerable to Growth of Fungus

Season	Weather Type	Cotton		Rayon		Fine Poplin		Silk		Satin		Georgette		Nylon		Wool	
		Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%
Wet season	Before August break	2	10	8	40	4	20	10	50	8	40	2	10	2	10	8	40
	During August break	12	60	16	80	12	60	14	70	10	50	6	30	10	50	14	70
	After August break	14	70	10	50	12	60	10	50	16	80	4	20	8	40	10	50
Dry season	During harmattan	0	0	2	10	0	0	6	30	2	10	4	20	0	0	6	30
	After harmattan	2	10	2	10	4	20	2	10	8	40	2	10	2	10	4	20

Source: Author's Computation 2014

Table 7 above reveal that rainy season favours the growth of fungus more than dry season period. This confirms the assertion made earlier that wet air is likely to support the growth of fabric fungus. Nearly all costume fabrics are vulnerable during rainy season weather types. Rayon fabrics is most vulnerable (80%) followed by silk and wool (70% each) during the period of August break while satin fabric becomes most vulnerable (80%) followed by fine Poplin (60%) after August break.

Table 8: Opinions of the Respondents on Weather Type when Costume Fabrics are Vulnerable to Offensive odour

Season	Weather Type	Cotton		Rayon		Fine Poplin		Silk		Satin		Georgette		Nylon		Wool	
		Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%
Wet season	Before August break	4	20	0	0	6	30	0	0	0	0	0	0	0	0	2	10
	During August break	14	70	12	60	12	60	12	60	10	50	10	50	2	10	10	50
	After August break	10	50	12	60	10	50	10	50	14	70	10	50	4	20	12	60
Dry season	During harmattan	2	10	2	10	6	30	4	20	2	10	2	10	2	10	1	5
	After harmattan	4	20	4	20	2	10	2	10	2	10	2	10	2	10	6	30

Source: Author's Computation 2014

Generally, offensive odour is not a problem of costume fabrics during the periods before August break and dry season. During the August break, cotton is most vulnerable followed by rayon and fine poplin and silk. However, after August break, satin replaces cotton by becoming the most vulnerable (70%) followed by rayon and wool (60% each) respectively.

Results of Trend Analyses for the Study Area

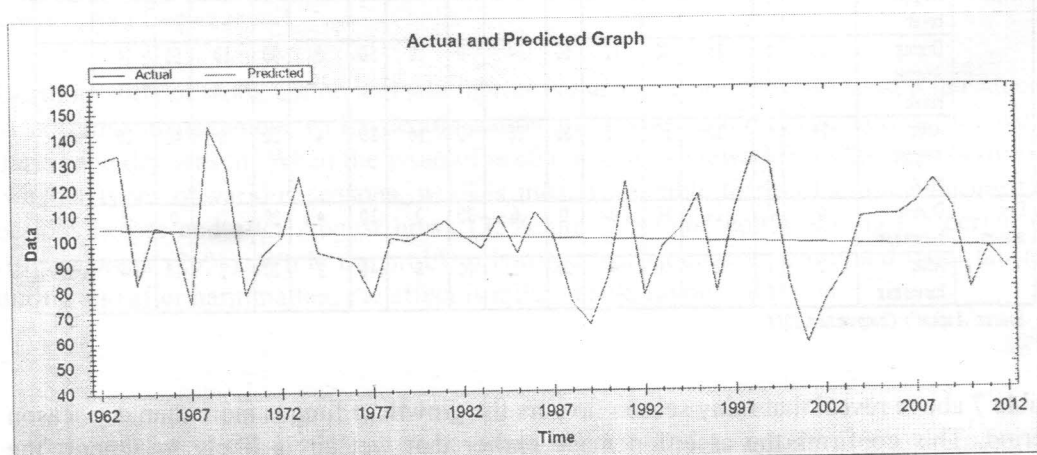


Figure 7: Linear Trend of Annual Rainfall in Ilorin Kwara State
Source: Author's Computation 2014

Figure 7 indicates that rainfall in Ilorin fluctuates and is characterized by a slight downward trend during the period of study. The rate of decline is about 0.2mm per annum as shown in the trend equation (see Appendix 1). The period of the peak rainfall occurred in 1962 and the least rainfall was observed in year 2001. The below normal rainfall experienced between 1972 through 1978 corresponds with the period of the Sahelian drought as confirmed by Oguntinyinbo and Richard (1977) and Adeyemi (2006). However, the period of 1962, 1969 and 1991, 1991-2001 and 2004-2009 witnessed above normal rainfall. Based on the opinions of the respondents, theatre costumes fabrics must have been vulnerable to the various climatic scenarios identified above during the period of study. The most important is not the past but the present and the future, thus, prediction of the future climatic scenario is made to safeguard the future damages of theatre costume craft to the impact of climate change in the study area.

Forecast of Annual Rainfall for Ilorin (2013-2042) and its Implications for Theatre Costume Management

Annual rainfall forecast for the period between 2013 and 2042 is presented in Appendix II. A slight increase in rainfall amount for Ilorin is predicted. There is going to be an increase of 103.10mm from 100.08mm experienced in the 2013, the base year. This may mean early onset of rain couple with long length of rainy season for the area. The implications of this for theatre costume management is that costume problems associated with wet season weather types e.g. fungus invasion, foul odour plus some new challenges that will attend this new climate scenario will result into greater damages and losses of economic significance in the theatre costume industry of the study area.

Summary and Conclusion

The study examined the perception of costumiers and theatre students on the vulnerability level of theatre costume fabrics to the impact of weather types in Ilorin using two main theatre outfits that manage costumes in Kwara State. Appropriate questionnaire was designed to elicit responses from the costumiers. Information on rainfall features were obtained from the archive of NIMET. Means and percentages were used to produce a quantitative summary of the respondents. Data on rainfall pattern was compared with the perception of the respondents. The result showed that the respondents have an in-depth knowledge of the changes in climate taking place in their environment. Various weather types of each season and problems introduced to theatre costumes craft during each weather type was identified. An increase in rainfall between now and year 2042 has been predicted for Ilorin and its environs. Thus, length of rainy season is envisaged to be longer, hence, fungus growth, offensive odour of fabrics, insects and rodents invasion are likely to constitute major threats to effective management of theatre costumes during these years.

Recommendations

From the findings, the following recommendations are made:

Costume designers in Kwara State should set all machineries in motion to adapt to the challenges the new scenario the change in climate will introduce to their industry.

Costume designers should be more proactive in making necessary adjustments against weather extremes by engaging in vigorous research into the art of textile and theatre costume management through various symposia, workshops, seminars, conferences and eco-theatre productions.

Also, irrespective of the weather type, an ideal storage condition should be attained as nearly as possible with a dry costume room with temperature of 20°C as recommended by Obebe (2011) so as to bring about clothing ventilation that expels air moisture from costume fabrics for effective management of costume.

Construction of a costume room that is hidden from direct sunlight with relevant storage facilities that afford protection against insects and rodents is also ideal as incentive as against climatic hazards.

It is equally significant that during dry season, air conditioning or some other methods of humidity control should be utilized in the costume room. With relative humidity of not more than 30% to 50% as recommended by Obebe (2011) to regulate the air moisture in the room.

Special storage arrangement of different classifications of fabric materials and designs should also be encouraged to prevent cross contamination of fabrics and at the same time to make the material easy to use and manage.

Constant dry cleaning of clothes will also kill insects, remove stains, dust and moisture from clothing materials to ensure durability and sustainability of fabrics.

Insecticides through application of aerosol spray are also very effective, this could be done twice a month for the first three months and then once a quarter for the next year to ensure that the infestation of insects is under control.

Application of biological measures such as camphor (*cinnamorum camphora*), Eastern Red Cedar (*Juniperus Virginiana*) and common lavender (*Lavandula angustifolio*) on fabrics in wardrobe are also natural alternatives for preventing insects' infestation and foul odour on fabrics.

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Appendix I: Result of Trend Analyses for Ilorin Station.

Variable	Ilorin
Included Observation	51
Linear Trend Equation	$Y_t = 105.23 - 0.18661 * t$
R	0.144811
R-Squared	0.020970
R-Square Adjusted	0.992696
Sum Square Error (SSE)	17964.390479
Mean Squared Error (MSE)	366.620214

Source: Author's Computation 2014

Appendix II: Forecast of Annual Rainfall for Ilorin (2013-2042).

Year	Rainfall(mm)
2013	100.0811
2014	100.1852
2015	100.2893
2016	100.3935
2017	100.4976
2018	100.6017
2019	100.7058
2020	100.8099
2021	100.914
2022	101.0181
2023	101.1222
2024	101.2263
2025	101.3304
2026	101.4346
2027	101.5387
2028	101.6428
2029	101.7469
2030	101.851
2031	101.9551
2032	102.0592
2033	102.1633
2034	102.2674
2035	102.3715
2036	102.4757
2037	102.5798
2038	102.6839
2039	102.788
2040	102.8921
2041	102.9962
2042	103.1003

Source: Author's Computation 2014