

**COSTUME AND MAKEUP AS TOOLS FOR CULTURE AND TOURISM  
PROMOTION IN NIGERIA: BIDY FASHION EXHIBITION.**

**BY**

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BENIN CITY.**

**DECEMBER, 2022.**

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**A PROJECT SUBMITTED TO THE DEPARTMENT OF THEATRE ARTS  
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## DECLARATION

This project was carried out by me, **Okoli, Gift Iruoghene** of the Department of Theatre Arts University of Benin, Benin City. All ideas are product of my personal research and where the views of others are used, they are duly acknowledged.

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**DATE**

## **CERTIFICATION**

This project was carried out by **OKOLI, GIFT IRUOGHENE** of the Department of Theatre Arts, Faculty of Arts, University of Benin, Benin City, Nigeria. Under my supervision.

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**DR. MRS J.E ABBE**  
*Project Supervisor*

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**DATE**

## **DEDICATION**

This project is dedicated to Almighty God for His infinite love and Mercies over my life.

To my super parents Mr. and Mrs. Ekonye who have devoted their all in making me a success through their support, encouragement, prayers and love.

## ACKNOWLEDGEMENTS

My profound appreciation goes to the Almighty God whom I give all the glory for the gift of life, grace and mercies for the successful completion of this study and my four years in the University of Benin.

Special appreciation goes to my supervisor, Dr. Mrs. Josephine E Abbe, for the effort devoted to constructively criticize, correct, proofread and edit my work, I pray that the good Lord grant you success in all your endeavors in life. Amen. My appreciation goes to my lovely Guardian, Mr. and Mrs. Ekonye for their unending support, love, care and prayers during my years in school.

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## **ABSTRACT**

Costume and makeup are very important aspects of cultural presentation. They promote cultural values and give tourist access to explore culture through indigenous fabrics as well as create awareness about how diversified and beautiful our culture is.

This research therefore examines costume and makeup as tools for culture and tourism promotion. Using Bidy Fashion Exhibition as a case study, the study created and made dresses of different cultures in Nigeria for visual perception and understanding of the research. Relevant literatures to the research were consulted in addition to the practical dimension of the research. The research concludes that costume and makeup as tools for culture and tourism promotion in Nigeria are very expressive in nature as it communicates and reflects the aesthetic essence of people.

# **INTRODUCTION**

## **CHAPTER ONE**

### **1.1 BACKGROUND TO THE STUDY**

Costume and make is an interpretative tool that enhances and describe the artiste appearance during a performance. Their use in any production is dictated by the directorial concept which is the overriding idea of the performance. In real life situations, costume and makeup are worn according to the occasion being attended by the wearer. Choices of costumes are usually to add aesthetic value to the actor's role in a play production and the individual's status in real life. The role of costume is to design characters in the sense that it communicate the details of a character's personality to the audience, and help actors transform into a new and believable people on stage and even screen.

Usually, costumes are designed to denote characters occupation, mood, status, religion and political traits. When costumes are designed, designers bear in mind the aesthetic pleasure that the audience or tourist would derive from the costume worn by actors or individuals. This is because costume tells the audience, tourists, reader everything about the character. And it promotes cultural image of a people and their nation. Costume thus become a cultural ambassador of a people and the society in which they are produced to proclaim the past and present life of a particular area.

Costume and makeup is therefore an integral aspect of man, his culture as well as in the theatre. In fact it is an important element of the theatre-as it gives vital information, a silent interpreter of what may not appear in the dialogue of a play, which contributes to

the beauty of such drama. However, experts like costume designers, Fashion designers, Cultural administrators, Theatre artists cannot but wonder the level at which costume are abused. It becomes staggering when questions such as: how real is the costume used in particular scene is related to what happened? For example a woman who is mourning, looked gorgeously dressed. How reflective is the use of Costumes?

The person responsible for creating costumes for performance is the costume designer who must develop visual and creative ideas that will beautify the performance be it stage performance, home videos, festivals, occasions and carnivals.

Culture is the sum total of attitudes, customs and beliefs that distinguishes one group of people from one another, it is transmitted through language, materials, objects, rituals, institutions and arts, from one generation to the next. It is how rich a costume of a particular culture is and how the indigenous people portray it as important part of them, will attract tourist's promotion about the costume.

Since culture is sun total of attitudes, customs and traditions, it simply means that there are different cultures and since there are different cultures, people who are curious and for educational purposes will want to learn about other cultures to know what is peculiar about them and also not seen in other cultures. And in Nigeria or all over the world there are tourists who travel for the purpose of learning new things or exploring new things. And when a culture is rich, people are attracted to it and they want to know more or study more about that particular culture. An example is the Edo and Benin culture in Nigeria, which is known in most places of the world.

Costume and makeup is very vital when it comes to a particular culture or people

because people are identified by the kind of clothes and makeup they put on or that is peculiar to them. To support this, Julie Umuokoro (2002), maintains that cultural symbolism is the hallmark of the Nigeria traditional dress. It is consciously or unconsciously design to bear or carry the symbols unique to the owner or the culture. Such symbols maybe derived from certain features peculiar or seen in that environment while makeup on the other hand plays a complimentary role to the clothes we wear but in some cases, some costumier see it as costuming an innate connection between the appearance of the actor.

## **1.2 Statement of the Problem**

Costume and makeup are vital elements of cultural identification and documentation. They reflect Status, sex, eras as well as creating virtual splendor. Apart from generally covering nakedness and giving warmth to the wearer, costume and makeup are major elements in ceremonies of all kinds be it traditional or modern. Although people are aware that certain costume and makeup are peculiar to certain people but not many are aware that costume and makeup can serve as useful tools in promoting Nigeria culture and tourism. This research in addressing the above is organizing a Bidy Fashion Exhibition show to display costumes that reflects the cultural heritage of a people.

### **1.3 Aims/Objectives of the Study**

The main aim of the study is to determine costume and makeup as tools for culture and tourism promotion in Nigeria. Other specific objectives of the study are to:

- i. Study costume and makeup as tools for culture and tourism promotion.
- ii. Stage Bidy Fashion exhibition
- iii. Document the process of the experiment in VCD/DVD
- iv. Write a report on the experiment.

### **1.4 Scope/Limitations of the Study**

This is an experimental research which focuses on how costume and makeup in Nigeria can be show cases to promote Culture and tourism. The research shall examine literature in culture, tourism, costume and makeup so as to gain necessary understanding in treating the topic. Also, there shall be a fashion exhibition show for visual and aesthetic considerations.

Limitations to this research involves finance, managing rehearsal process for the exhibition as well as designing and constructing costumes to be used for the exhibition within the limited time available for the research.

### **1.5 Research Methodology**

This research shall be based on secondary and experimental methodologies. The secondary methodology shall be on consulting relevant literatures such a books, articles, magazines, archival materials, and internet sources. The experimental sources shall involve staging of a fashion exhibition show entitled "Bidy fashion Exhibition'.

## **1.6 Value/Significance of the Study**

The study on costume and makeup as tool for culture and tourism promotion in Nigeria will be of immense benefit for further studies to scholars and researchers, fashion designers, carnival managers, Cultural administrators, Theatre Artists, Students and the Society at large.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Origin of Costume and Makeup

According to Collins dictionary, costumes are the clothes worn by people at a particular time in history, or in a particular country.

Costume and make up is a very important aspect of a people. The culture of a people is identifiable by the kind of costumes and make up they put on, as it is always the first call of attention, not only for the external covering of the body, but for unique identities particular to people. To support this, Julie Umuokoro as quoted by Tracie Ezeajugh states that;

Cultural Symbolism is the hallmark of the Nigerian traditional dress. It is consciously or unconsciously evolved to bear emblems unique to its owner. Such emblems may be derived from common features in the environment, it may also be persistent contact of an ethnic group with some other, be a feature borrowed, appropriated and seemingly endorsed by widespread acceptance and use as one of its ethnic symbols. (23)

This explains costume and make up as symbolic carriers of information. It gives expressive and explanatory information of the wearers, an aid to characterization, that in performance for instance, it speaks volume, even before the characters begin to speak or express themselves.

In any event or production, costume and make up worn speaks about the people and the production they are involved in, it consists of the total visual appearance of the character in any performance. It stands as a very important fact of a character and the strongest element of the visual sense in a production. Costumes are jewelries, ornaments,

accessories worn by an actor to impersonate a character, and to play a role in a dramatic presentation. To this, Robert Cohen opines that; Costume has always been a major element in the theatrical experience. It is a vehicle for the “dressing up”, actors and actresses alike that have always considered a requirement for the fullest degree of theatrical satisfaction. This simply means that costumes transform an actor or a performer into an actor that is being portrayed, thereby aiding the audience to understand the effectiveness of this actor, as well as his or her costume.

Costumes are different from everyday clothing. Clothing refers generally to what is worn on the body as a covering for the skin. People make and wear clothes out of necessity to protect their bodies from cold, heat, rain, damp and other hazards in the environment. Costumes are used as a form of symbolic expression of oneself as well as a communicative tool that interprets its sociological effects.

Costume is not just about clothing the performer; it is the process of studying who and what the character in the script is. In character description costume plays an important role because, what the audience sees gives a more immediate impression of who the character is, than what he or she says; that is what they( the audience) hear from the characters speech. Consequently costume naturally gives information about individuals. It can be about social status, age, sex, even belief etc. It talks about the daily life of people closely related with festivities, culture, pleasure, fashion and basic human practices in Nigeria.

According to Eromosele (2013),

Costume are some of the important elements in the promotion and sustenance of cultural heritage”. This can be observed through various media such as play production, cultural events, festival celebrations etc. costume reflects the people's culture and create a unique identity about a group of people and the society represented. Nigeria is known for its traditional art cultures of the Benin, Igbo, Yoruba, Nok, Ife etc. This phenomenon has over the years filled the gap of non-verbal communication. This is so because persons can easily be identified by their mode of dressing without any form of verbal communication. (310).

When you think about costume and makeup, you may wonder where the whole general idea of costumes and makeup came from. By definition, a costume is really just a set of clothes that comes from a specific era in history or from a particular country. From the very ancient days of early man to the fads and trends that are more familiar to us in our modern era, most costumes depicts ideas, animals and other inanimate objects, still many more costumes are based on characters and figures from past or present everyday life looking back to the beginning of man's clothing and costume journey through fashion's evolutionary process, every historical era has had its notable clothing styles and trends. When re-creating any kind of character, whether it hails from the distant past or is from the present day, replicating the fashion looks of any time period is the most essential part of establishing the very essence of the character. To understand the fashions that were important in any one period in history is to greatly understand the lifestyle and culture of that time period in history. Here's a look at costume design trends from then till now.

The earliest costume trends can be traced back to the time of the Ancient Egyptians. The clothing of the Ancient Egyptians was mostly made of linen, which was a perfect fabric for keeping cool in a subtropical desert climate. Women wore long, simple sheath style dresses that were held up by one or two straps. It was not uncommon for the sheath to leave the breasts completely exposed, as the ancient people did not view this as immodest or indecent. Servants sometimes worked naked or nearly so, wearing nothing but a simple loin cloth. Egyptian men wore a type of wrap skirt also made of linen. Borders and fringes were sometimes used to adorn these simple clothing pieces and most often the fabrics were left in their natural color, with dyes being seldom used.

Ancient Greece and Rome, costumes were largely draped pieces of fabric, as the needles that would be required for extensive stitching were still very rudimentary, cumbersome and difficult to manage. Wrapping woven fabrics in various styles was the general order of the day and both the Greeks and the Romans were noted for their draped, robe-like fashions. Long basic tunics were the essential costume piece as was a mantle, which was a piece of fabric that was worn on top like a cloak. These robe-like garments were often held in place by brooches or pins.

In Rome, the Toga was considered to be the garment worn by the most distinguished men in the community. Ironically, women were not allowed to wear the Toga at all, but rather wore what was known as a Stola, which was a type of dress created from draped fabric that could be dyed in various colors. Probably one of the most infamous examples of a Roman Stola is the one that is worn elegantly by the Statue of Liberty herself. To the

Greeks and the Romans, clothing was a clear expression of one's social status. Depending on one's position in society, the style or color used in one's clothing would vary. For example, Roman Senators would have their Togas embellished with purple stripes. Ordinary Romans wore clothing made of rougher course woven wool while the wealthier Romans were able to afford more luxurious fabrics like finer wool, linen, silk and the most expensive purple dye which was created using a special kind of sea snails.

During the Medieval period, the type of clothing worn by people was clearly indicative and varied widely according to one's social status. The poor didn't care much about or have the wherewithal to be concerned with fashion and made most of their simple clothing at home. The wealthy could afford more luxurious fabrics and could also hire tailors to create more beautiful clothing. Basic tunic style garments were the essential element of men and women's medieval costumes. Comfort and practicality was key to costume worn during the medieval period. The outer clothing was rarely washed although the undergarments were washed with somewhat greater frequency.

Armor clothing was used to protect men during battle and combat and like other forms of clothing worn during this period, it reflected one's social status. A form of protective clothing worn often consisted of basic chain mail, which was fashioned by using a series of small rings or loops that were carefully interlocked in a complex pattern, creating a form of protective garment that would withstand many slashing type injuries. An actual suit of armor was extremely expensive to make and was usually

something that was reserved for the elite knights and other important warriors. The armor had to be made to fit the knight with absolute precision so it did not restrict movement during battle. Helmets with various moving parts such as visors as well as shields completed the knight's battle ensemble. Depending on the elaborateness of the knight's battle gear, it definitely made quite a masculine and a strong costume statement at the time.

The Renaissance period between the 14th and 16th centuries. This era in history was a period of societal growth and great cultural revival, particularly with regards to the arts, architecture, literature and other forms of learning. Obviously the clothing/costumes of the Renaissance were deeply affected by what was happening in the world at large. Costumes during the Renaissance period, became an era of great excessiveness and extreme bombast. Clothes worn were ornamented with puffs near the head, on the shoulders and even on the thighs. Feathers were used to trim everything from clothing to wide-brimmed hats. Clothing styles were big, exaggerated and excessive as fashion styles were used in order to make a grandiose statement. Rich, heavy and elaborate materials were made into the voluminous fabrics used for Renaissance clothing.

Men favored jerkins, which were a type of jacket often fashioned from leather or velvet. These jerkins were paired with hose or full-length trunks and nether-hose, a type of hosiery that was held up by garters below the knee. The hose or tights worn by men were completely open at the crotch, which then itself was covered by a codpiece, a

pouch-like piece that covered the front of the pants. This codpiece has created a bit of a stir itself as it was purposefully fashioned and sometimes padded as well as embellished in order to draw attention to a man's genitalia, and by doing so, it often became the focal point of the outfit.

The Renaissance were also excess in their dress mode, women wore extreme corsets that accentuated and created tiny waistlines as well as flattening out the bustline. Dresses that were known as Farthingales were held outward to extreme proportions with a series of circular hoops made of whalebone or caning to make them rigid. High waists, gigantic puffy sleeves, exaggerated shoulders, and of course a very large skirt all were part of the extreme silhouette made popular during this era. The fabrics utilized to create these dresses were heavy brocades, velvets, furs, taffetas and silks, at least which was the case if you were wealthy enough to be able to afford these materials.

Ruffs were a ruffled neckpiece that was worn by both men and women. These ruffs were stiffened with starch and some were made to stand up several inches, some being quite extreme which seemed to be the name of the game during the Renaissance era as a whole.

As the years progressed, the extreme dress mode that were popularized during the Renaissance period began to be replaced by more natural looking silhouettes that shifted from being very stiff to styles that were much softer and more elegant. Clothing's that placed more emphasis on comfort and simplicity became en vogue rather than

excess. Ruffs were now considered out of style and so men were able to grow their hair long and free flowing without this ruffled collar being in the way. Puritans of this period wore a traditional hat with a large buckle on the front, while the Cavaliers wore a wide-brimmed hat adorned with a single feather and jewels.

For the first time in history, a woman's arms were exposed, and a shorter sleeve length became a style. Women wore a linen shift as an undergarment and her skirts and bodice were often made in separate pieces. If a woman wore more than one skirt, sometimes the outer skirt was pulled up to expose the underskirt. Gone were the heavily boned, structured and supported skirts of prior years. Women's skirts were now held up with petticoats and slips. Also, men's doublets became lengthened into waistcoat and oftentimes a frock coat was worn on top of this. Breeches were worn on the bottom, thus making the entire ensemble almost like a 3-piece suit.

During the 17th century, Men's clothing ensembles still consisted of three parts, but rather than the breeches of the prior era, men now preferred full-length trousers. Waistcoats and coats were still being worn and for more formal occasions, a dignified top hat and a cravat were added. Women now found it fashionable to have very small waists, thus the corset was necessary, if not painful implement to make this fashion statement possible. At this time, women began to wear underwear that looked like long knickers. Women wore their hair smoothed down on the top and sides and often had ringlets, poofs, or loops on the sides. Bonnets and hats were almost always worn, along with gloves, especially when the woman ventured outside. Necklines on ladies dresses

went back up and the leg-o-mutton sleeve style was very popular, along with the plainer, tubular sleeve type.

The Edwardian Era brought with it, a new silhouette for women, the S-shape. The corset was revamped and used to push the bust up and out, hold the waist in snugly and then create the look of a protruding bottom in the rear. The style could be rather restricting and as women embraced a new set of fashions inspired by the feminist women's movement and the suffragettes, styles began to relax somewhat. The quintessential "Gibson Girl" style became very popular as women embraced clothing pieces that were inspired by men's clothing. Suits, shirts and ties were subtly incorporated into a look that was still considered to be appropriate for women. Sport clothing also became popularized as women became more active. Lighter fabrics and styles that allowed for more freedom of movement were also being worn. Both men and women of this era put a heavy emphasis on hats. Wealthy or distinguished men wore top hats. Middle class men wore bowler hats. Lower class men wore simple cloth caps.

Dressing pattern took a giant departure during the 1920's as women rebelled against forms and functions of costumes as well as the styles of prior eras. Boyish and gamine-like was the desired silhouette in this decade, and the shapeless, straight up and down dresses that were en vogue completely embraced this lack of form. Dropped waists and shorter hemlines were all the rage as was a de-emphasized bustline; in fact, the flat chested look was the most desired style of the day. Corsets were gone and the new slip-on dresses were easy to dance in and wear to the speakeasies that were cropping up

everywhere. Dance crazes, such as the Charleston, were made much easier to do by the shorter dress lengths and women took to bobbing their hair into a short boyish style that perfectly coordinated with the new sassy flapper look.

The decade of the 1930's brought with it a return of the truly glamorous, as Hollywood starlets as well as Hollywood films inspired many fashion trends. Body-skimming bias cut gowns and feather boas were not unusual. This decade also solidified the knee length skirt for women and although the skirt was shorter, the styles of the 1930's were a little more conservative overall than the more rebellious looks popularized by the Flappers. Classic styles became the norm, as the average person could no longer afford fashionable and snappy apparel that would just be used for a night out on the town. For women, the waistline was back in view and a more hourglass, womanly shape was once again defined as desirable.

Costumes of the 1940s were more understated and somewhat dull. Costume and clothing of this time period had a military influence, even including the introduction of a utility jumpsuit. The jumpsuit was a piece of apparel designed so that it could be put on quickly in the case of a sudden attack or when warning sirens blew. Due to fabric rationing, the practicalities of rising hemlines seem obvious as there were limits on how much fabric could be used in any one particular garment. Styles were simple out of necessity and most everything was recycled and eventually refashioned as much as was realistically possible.

During the 1950s, emphasized an hourglass figure with a small waist, almost conical breasts and full hips. Wide shoulders and very full knee length skirts were the order of the day along with short boxy jackets and pencil style skirts. Circle skirts were very popular along with small-collared blouses that buttoned up the front. Cardigan style sweaters with a plain neckline were also a 1950's staple fashion item.

During the 1950's, men also began to favor wearing the cardigan sweater. Men's pants were narrower and jackets were more unstructured. Movie star idols such as James Dean made jeans and the white t-shirt a huge fashion statement of the times and Elvis Presley made the wearing of blue suede shoes nearly legendary.

Fashion went a little crazy during the 1960's. Colors and wild prints were used abundantly. Women's hemlines varied from mini-skirts to maxi-dresses with accompanying go-go boots and huarache sandals. Hippie styles were largely androgynous looks that were inspired by Native American trends, including long hair worn by both sexes, headbands, beaded jewelry and unisex sandals worn as footwear. Wearable art became very fashionable including epic tie-dye colors imprinted on loose fitting tunic style tops.

The biggest and most memorable fashion trend of the 1970's is likely bell-bottom pants. Hot pants, essentially just snug fitting short shorts, were a huge hit with women of this decade. Platform shoes were also popularized by the masses during the 70's. The movie Saturday Night Fever brought with it disco fashions that became the

grunge style, a style or fashion derived from a movement in rock music characterized by unkempt clothing and in music by aggressive, nihilistic songs.

After 1977, John Travolta greatly popularized the wearing of three piece suit after wearing one in the classic movie Saturday Night fever. The grunge style came into trend in the 1980s and lasted through the 90s. Today fashion changes on a dime and what is considered to be in one minute is surely likely to be out in the next. Media influences as well as pop culture trends will always be a huge part of what drives fashion styles and for this reason, popular costume trends worn by the masses is an ever-dynamic business that is always evolving as well as changing.

The history of costumes is not one that will come to an end. It will keep progressing. As long as we wear clothes, trying to improve and spice up our dressing is bound to happen. Costume design will inevitably keep evolving as new designs, accessories, and trends constantly replace the old. We hope that you have seen how costume fashion has progressed over the centuries from this article.

### **The History of Makeup**

According to Oxford.com, makeup is defined as “cosmetics such as lipstick or powder applied to the face, used to enhance or alter the appearance”. Identifying what makeup means to one should be the number one thing to figure out before deciding on a look and before purchasing products.

Gillette (432), says makeup is a vital element in creating the total appearance of the actor. To a great extent, the makeup design gives the audience its primary clue to the age,

health, and vitality of the character. A great deal of the communication process that transfer information from an individual to the audience takes place visually. Gillette says that it is the responsibility of the makeup designer to create a design that will help transform the actor into the character. In order to achieve this goal, the makeup designer must understand what the character should look like (18). The art and ritual of painting one's face, however, is of significance far beyond beautifying.

According to Allie Turner, (Nuvomagazine) says: Many Africa, Aborigine, and Indigenous cultures with dried plants and flowers convey messages and values within their communities. It is a form of language and symbolism separate from the North American Westerner's perspective of Makeup. When considering the origin of cosmetics as we know them today, many argue that it was the Egyptians who first invented makeup-but as early as the first millennium BCE, Chinese royalty in the Zhou dynasty as were using gelatin, beeswax, egg white, and gum Arabic to paint their nails gold and silver. This practice continued for some time, and the nail colors eventually became a tool to identify social standing, as those in lower classes were forbidden from wearing colors. In order to understand the constantly changing trends in cosmetics, it is interesting to take a look at the evolution of makeup. Women and men have been wearing cosmetics for centuries, although the styles have certainly undergone some dramatic changes over time. Let's take a look at how cosmetics evolved.

In the earliest historical record of makeup by Katie Ruby, (Ohio State University) No comes from the 1st Dynasty of Egypt (c.3100-2907 BC). Tombs from this era have revealed unguent jars, which in later periods were scented. Unguent was a substance

extensively used by men and women to keep their skin hydrated and supple and to avoid wrinkles from the dry heat. The women of Egypt also decorated their eyes by applying dark green color to the under lid and blackening the lashes and the upper lid with kohl, which was made from antimony (a metallic element) or soot. It is believed that the Jews adopted the use of makeup from the Egyptians, since references to the painting of faces appear in the New Testament section of the Bible. Roman philosopher Plautus (254-184 BC) wrote, "A woman without paint is like food without salt." Of course, Plautus was a dramatist, which would explain his preference for the look of a "painted woman" at that time.

Romans widely used cosmetics by the middle of the 1st century AD. Kohl was used for darkening eyelashes and eyelids, chalk was used for whitening the complexion, and rouge was worn on the cheek. Depilatories were utilized at that time and pumice was used for cleaning the teeth. Women wore white lead and chalk on their faces in Greco-Roman society. Persian women used henna dyes to stain their hair and faces with the belief that these dyes enabled them to summon the majesty of the earth. According to (<https://u.osu.edu/katierabyfinalartproject/>), During the European Middle Ages, pale skin was a sign of wealth. Sixth century women sought drastic measures to achieve that look by bleeding themselves, although, in contrast, Spanish prostitutes wore pink makeup.

Thirteenth century affluent women donned pink lipstick as proof they could afford synthetic makeup. During the Italian Renaissance, lead pain was used to lighten the face, which was very damaging to the wearer. Aqua Toffana was a popular face powder named for its creator, Signora Toffana. Made from arsenic, Signora Toffana instructed her rich

clientele to apply the makeup only when their husbands were around. It's interesting to note that Toffana was executed some six hundred dead husbands later. Cosmetics were seen as a health threat in Elizabethan England, although women wore egg whites over their faces for a glazed look. During the reign of Charles II, heavy makeup began to surface as a means to contradict the pallor from being inside due to illness epidemics. In The French Restoration in the 18th century, red rouge and lipstick were used to give the impression of a healthy, fun-loving spirit. Eventually, people in other countries became repulsed by excessive makeup and claimed the "painted" French had something to hide.

The Regency era, the most important item was rouge, which was used by most everyone. At that time, eyebrows were blackened and hair was dyed. To prevent a low hairline, a forehead bandage dipped in vinegar in which cats dung had been steeped was worn. Most of the country dwellers' makeup recipes made use of herbs, flowers, fat, brandy, vegetables, and spring water and, of course, crushed strawberries. During this era, white skin signified a life of leisure while skin exposed to the sun indicated a life of outdoor labor. In order to maintain a pale complexion, women wore bonnets, carried parasols, and covered all visible parts of their bodies with whiteners and blemish removers. Unfortunately, more than a few of these remedies were lethal.

The most dangerous beauty aids during this time were white lead and mercury. They not only eventually ruined the skin but also caused hair loss, stomach problems, the shakes, and could even cause death. Although these dangers became known through the death of courtesan Kitty Fisher, the majority of women continued to use these deadly whiteners. During the 1800's. In *Medusa Makeup, (History of Makeup)*, women

would use belladonna to make their eyes appear more luminous, even though they were aware it was poisonous. Many cosmetics were made by local pharmacists, known as apothecaries in England, and common ingredients included mercury and nitric acid. Hair dye was made from coal tar, which is now illegal in America. As for men, they wore makeup until the 1850's. George IV for instance spent a fortune on cold cream, powders, pastes, and scents. However, not all men wore makeup, as many looked upon a man with rouged cheeks as a dandy.

Victorians abhorred makeup and associated its use with prostitutes and actresses (many considered them one and the same). Any visible hint of tampering with one's natural color would be looked upon with disdain. At that time, a respectable woman would use home-prepared face masks, most of which were based on foods such as oatmeal, honey, and egg yolk. For cleansing, rosewater or scented vinegars were used. As a beauty regimen, a woman would pluck her eyebrows, massage castor oil into her eyelashes, use rice powder to dust her nose, and buff her nails to a shine. Lipstick was not used, but clear pomade would be applied to add sheen. However some of these products contained a dye to discretely enhance natural lip color. For a healthy look, red beet juice would be rubbed into the cheeks, or the cheeks would be pinched (out of sight, of course). For bright eyes, just a drop. The real evolution actually began during the 1910's. By then, women made their own form of mascara by adding hot beads of wax to the tips of their eyelashes. Some women would use petroleum jelly for this purpose.

The first mascara formulated was named after Mabel, the sister of its creator, T. L. Williams, who utilized this method (Wikipedia). This mascara is known today as

Maybelline. In 1914, Max Factor introduced his pancake makeup. In quizzlet, (makeup-through-the-decades), sited that Vogue featured Turkish women using henna to outline their eyes, and the movie industry immediately took interest. This technique made the eyes look larger, and the word "vamp" became associated with these women, vamp being short for vampire. During this decade, the first pressed powders were introduced which included a mirror and puff for touchups. Pressed powder blush followed soon after. The lipstick metal case, invented by Maurice Levy, became popular. Also, during this time, lipstick was tattooed onto the lips by George Burchett, who was also known as the "Beauty Doctor". This method did not always work, and you can imagine the terrible consequences.

The earliest version of an acid peel was utilized at this time, which was a combination of acid and electric currents applied to the skin. Also, a needle would be used to insert paraffin to the eye area and cheeks, although this, too, was not very successful. Nivea cream made its appearance in Germany, and companies, in order to compete, began creating creams consisting of Vaseline mixed with fragrance.

To help with sagging jaws and double-chins, women could purchase for wear a weird-looking contraption with chin straps, which obviously did not work. However, the Victorian look remained in fashion until mass makeup marketing came about during the 1920's. Visible makeup was considered a must by rural women but was still frowned upon by the country girls. During this decade, lip gloss was introduced by Max Factor. New shades of red lipstick were developed, although were soap-based and very drying. According to Wikipedia, The first eyelash curler came on the scene, called

Kurlash. Even though it was expensive and difficult to use, this did not detract from its popularity. Mascara in cake and cream form was extremely vogue.

From the 1930's through the 1950's, various movie stars proved to be the models for current trends in makeup. With the '60's and the hippies came a more liberated makeup look, from white lips and Egyptian-lined eyes to painted images on faces. Heavily lined eyes continued through the '70's and '80's with a wide range of eye shadow colors. Today's trend seems to have reverted to the more natural look with a blending of styles from the past. A woman has literally hundreds of cosmetics to choose from, with a wide variety of colors and uses. For a younger look, the options available are as simple as skin hydrators and rejuvenators, advancing to chemical skin peels, the now-popular Botox, collagen injections, and ending with the more-drastic surgical facelift, in today's world. It is important to reflect on one's inner beauty as the real beauty of a woman. Outer beauty will not remain forever, no matter what drastic measures are taken. We have all heard the saying, "The eyes are the windows to the soul". Look into your own orbits, take stock of the woman inside, and be happy with who you are. This will reflect on your outlook on life, which will send a message to others, and will be returned to you through their reactions to the beautiful you.

There is no way one will discuss history of makeup without stating the types of makeup. Beauty products are now widely available from dedicated internet-only retailers, who have more recently been joined online by established outlets, including the major department stores and traditional bricks and mortar beauty retailers.

Although modern make-up has been traditionally used mainly by women, an increasing number of males are gradually using cosmetics usually associated to women to enhance or cover their own facial features. Concealer is commonly used by cosmetic-conscious men. Cosmetics brands release cosmetic products especially tailored for men, and men are increasingly using such products.

According to United Makeup Artist Expo (2020), Cosmetics include skin-care creams, lotions, powders, perfumes, lipsticks, fingernail and toe nail polish, eye and facial makeup, towelettes, permanent waves, colored contact lenses, hair colors, hair sprays and gels, deodorants, hand sanitizer, baby products, bath oils, bubble baths, bath salts, butters and many other types of products. A subset of cosmetics is called "make-up," which refers primarily to coloring products intended to alter the user's appearance. Many manufacturers distinguish between decorative cosmetics and care cosmetics. Most cosmetics are distinguished by the area of the body intended for application. Below, is the different cosmetics apply on the face.

1. **Primer**, comes in various formulas to suit individual skin conditions. Most are meant to reduce the appearance of pore size, prolong the wear of makeup, and allow for a smoother application of makeup, and are applied before foundation.
2. **Lip-gloss**, is a sheer, liquid form of lipstick. Lipstick, lip gloss, lip liner, lip plumper, lip balm, lip conditioner, lip primer, and lip boosters. Lip stains have a water or gel base and may contain alcohol to help the product stay on the lips. The idea behind lip stains is to temporarily saturate the lips with a dye, rather than to cover them with a

colored wax. Usually designed to be waterproof, the product may come with an applicator brush or be applied with a finger.

3. **Concealer**, makeup used to cover any imperfections of the skin. Concealer is often used for any extra coverage needed to cover blemishes or other marks. Concealer is often thicker and more solid than foundation, and provides longer lasting, more detailed coverage. Some formulations are meant only for the eye or only for the face.
4. **Foundation**, is used to smooth out the face and cover spots or uneven skin coloration. Usually a liquid, cream, or powder, as well as most recently a light and fluffy mousse, foundation also provides excellent coverage. Foundation primer can be applied before or after foundation to obtain a smoother finish. Some primers come in powder or liquid form to be applied before foundation as a base, while other primers come as a spray to be applied after the foundation to help the make-up last longer.
5. **Face powder**, is used to set the foundation, giving it a matte finish, and also to conceal small flaws or blemishes.
6. **Rouge**, blush or blusher is cheek coloring used to bring out the color in the cheeks and make the cheekbones appear more defined. Rouge comes in powder, cream, and liquid forms.
7. **Contour powder/creams**, are used to define the face. They can be used to give the illusion of a slimmer face or to modify a person's face shape in other desired ways. Usually a few shades darker than one's own skin tone and matte in finish, contour products create the illusion of depth. A darker toned foundation/concealer can be used instead of contour products for a more natural look.

- 8. Highlight**, used to draw attention to the high points of the face as well as to add glow to the face, comes in liquid, cream, and powder forms. It often contains shimmer, but sometimes does not. A lighter toned foundation/concealer can be used instead of highlight to create a more natural look.
- 9. Bronzer**, is used to give skin a bit of color by adding a golden or bronze glow. It comes in either matte, semi matte/satin, or shimmer finishes.
- 10. Mascara**, is used to darken, lengthen, and thicken the eyelashes. It is available in natural colors such as brown and black, but also comes in bolder colors such as blue, pink, or purple. There are many different formulas, including waterproof versions for those prone to allergies or sudden tears. It is often used after an eyelash curler and mascara primer. Many mascaras now have certain components intended to help lashes to grow longer and thicker.
- 11. Eyelash glue**, is used to adhere false lashes to the eyes. It comes in either clear or colored formulas.
- 12. Eyebrow pencils**, creams, waxes, gels and powders are used to color and define the brows.
- 13. Nail polish**, is used to color the fingernails and toenails.
- 14. Setting Spray**, is used to keep applied makeup intact for long periods of time. An alternative to setting spray is setting powder, which may be either pigmented or translucent. Cosmetics can be also described by the physical composition of the product. Cosmetics can be liquid or cream emulsions; powders, both pressed and loose; dispersions; and anhydrous creams or sticks.

**15. Eyeliner**, is used to enhance and elongate the size of the eye.

**16. Makeup remover**, is a product used to remove the makeup products applied on the skin. It is used to clean the skin before other procedures, like applying bedtime lotion.

## **2.2 Functions of Costume and Makeup**

Costume and makeup is also an interpretative tool in drama that enhances, describe the actor's appearance during a performance. The use of Costume and makeup is dictated by the directorial concept. The role of costume is to design characters, enhance visual Aesthetics, and even practical elements in production. However the following are some of the functions of costumes and makeup.

### **Visual Effect**

Beyond setting and character, costumes and makeup play an important role in visibility and aesthetics .Makeup is necessary for ensuring that the features of an actor's face are easy to see and do not get "washed out" by the costume designer with void colors and designs that are too pale or intricate to be distinguished by the audience.

### **Character Interpretation**

Good costumes and makeup will give the audience key information about a character at first sight. For example, if a character is in a depressive state, costume and makeup may reflect this in the form of unkept, dirty and wrinkled clothing. Also, a woman dressed in a bride attire with her makeup worn properly in a play enhances the storytelling and realism of the play or production. Costume and makeup serve an important purpose for actors, too. Though the primary work that actors do in creating

their characters is done during the weeks of rehearsal and individual practice leading up to a show, seeing themselves transformed visually into a character is often source of powerful inspiration.

## **Setting**

Costumes are chief indicators of the time and place of a play, which are also peculiar to a particular culture or people. Whether the actors are wearing Renaissance period garb or styles of the 1960s. Makeup and hairstyles should also be coordinated to match the setting of the play, though some concession is made in makeup styles for the sake of avoiding wash out.

## **Style**

The director and costume designer will often work together in creating a visual aesthetic for a show that goes beyond the practical concerns. For example, if a director wishes to dress up for a Victorian era play with some steampunk aesthetic elements, the costumier should work with this aesthetic and add clockwork and metallic ornaments to the actor's garb. This type of planning not only enhances the vision for the drama and storytelling, it helps create a theatrical experience that is richly enjoyable from a visual standpoint as well as a dramatic one.

## **Identification**

Costumes and makeup are worn to indicate national, cultural or religious identity. They reflect a period of time and one's place in society. Therefore costume and Makeup are important part of people's culture.

## **Cultural Identity**

According to Wikipedia Cultural identity refers to a person's sense of belonging to a particular culture or group. This process involves learning about and accepting traditions, heritage, language, religion, ancestry, aesthetics, thinking patterns and social structures of a culture. Costumes and makeup help in identifying clothes and fabrics peculiar to a tribe or region one is from. Nigeria as a diversified country with different tribes and languages, this function of costume fits perfectly.

## **Hierarchy**

Hierarchy as a function entails how costumes and makeup can identify status and personality, aristocratic or working class, old or young, flamboyant or withdrawn.

Brockett and Ball (383) says costume may establish the character's social and economic status by distinguishing between lower and upper classes, between rich and poor, or between more and less affluent members of the same group. Costume may identify occupation (policeman, nurse, and soldier) or lifestyle (conservative, middle class, fashionable leisure class).

## **Supporting the style**

Costume and makeup support the overall style of a production, along with the other design elements. If a production is naturalistic in style, then costumes should be realistic and recreate everyday life. In Brockett and Ball (16), costume may enhance or impede movement. Flexible, and close fitting garments leave the body free, whereas heavy garments leave the body slow down and restrict movement. Garments help to determine the amount, type and overall pattern of movement and stage business. Costume designers

must be able to project themselves into any period and create garments not only for present day fashion but also for those of other eras. Because they communicate their ideas to others through sketches, costume designers must develop skill like those of the visual artist.

Costume may be borrowed, rented, assembled from an existing wardrobe, or newly made. When costumes must be borrowed, designers look for garments that fit their needs, although they often must accept clothing can be altered only slightly, because usually, it must be returned in same condition as when it was borrowed.

### **2.3 Costume and Makeup as Means for Cultural and Tourism Promotion in Nigeria.**

Costume are usually associated with a period of time in history or a geographic area, but can also indicate marital, social and religious status. They can represent an entire nation or small regional area. Traditional costumes are as different as the people who wear them. Folk dress has played and still plays an important symbolic role in the preservation of national values and cultural heritage and in the creation of a feeling of unity of the people, National costumes are not worn in daily but at folk festivals, weddings, harvest festivals, and other special occasions.

Discovering and learning about different customs and clothing is essential to any trip. And tourism is popular hobby, because by traveling, people can learn about their culture, national meals, national costumes, traditions and other things. In areas where contemporary western fashions have become usual, traditional garments are often worn at special events or celebrations, particularly those connected with heritage, cultural traditions, or pride.

Due to the cultural values and how it projects the richness of the culture makes tourist want to know more if possible study the culture to know what is peculiar about the culture.

The whole idea of costume and makeup, in my own opinion, is to express dedication to a people, without having to say a thing. Also, when wearing it on occasions to celebrate something related to national values. The main reason for having the customer could be a celebration of an important feast.

It is our duty to maintain and take care of traditional costumes which has to do with culture because it is one of our nation's identity, which is the way our national self-confidence distinguishes us from other Nations. It is important to highlight the inherent and importance of these costumes and makeup to us because it makes us truly valuable in this vast and varied world.

The traditional costumes turn out to have gained more importance in the current days. They are no more just an identity, they have become a bridge joining people with their uniqueness of their heritage. Uniqueness is one thing that Nigeria has and clothing is something that everyone is interested in but when it's comes to traditional (cultural) style of clothing, it is different, unique and shows how beautiful and diversified Nigeria culture is. Tourism is a tool for economic growth and stability. Tourism brings about cultural exchange and mingling. And this mingling can lead to inter racial marriage or cross cultural marriage. Traditional costume and makeup as tools for culture and tourism promotion can lead to job creation if properly implemented.

## **CHAPTER THREE**

### **PRODUCTION REPORT**

#### **3.1 Synopsis of Bidy Fashion Exhibition**

Bidy fashion exhibition is solely for the purpose of designing and constructing costumes of selected tribes in Nigeria and using straight makeup to drive home our points, that costume and makeup are tools for culture and tourism promotion in Nigeria. Bidy Fashion in this exhibition, created and made costumes of selected cultures in Nigeria and exhibited same on a runway with models at the Departmental Theatre Hall of the university of Benin.

#### **3.2 Analysis of Bidy Fashion exhibition**

The Bidy fashion exhibition showcases attires made with Nigeria indigenous fabrics focusing on four (Benin, Igbo, Delta and Yoruba) tribes out of the several in Nigeria. The exhibition was staged at the Theatre Hall of the University of Benin on the 18th of November, 2022, before an audience. The exhibition was a combined event of other costume students. It was entitled “Haute Couture”. For the audience to relate to the culture being display on stage, sound and music peculiar to the tribe was played. The sound was marched with appropriate movement peculiar to the culture of the tribe involved. Each model representing a tribe, walk on the runway dancing to the music being played. This is because the costume is a cultural costume and the dancing done by the models will give them aesthetics, flexibility and the audience is not bored. Below is the analysis of the various cultures and their costumes exhibited.

**Benin:** Benin is the capital city of Edo state .The Edo culture is popular in the southern part of Nigeria and have an interesting history and strong respect for traditions that are passed from generation to generation. The Benin people, has a unique and fascinating beliefs, history and culture, they have a unique way of dressing by which they are easily identified. In this exhibition, casual wear for the Oba of Benin, and traditional wear for a bride and groom is displayed. Apart from the costumes, the accompany beads and accessories are worn to give true pictures of the characters being represented.



*Fig 1. Oba of Benin (Oba Eware II) in complete casual wear with beads and necessary accessories.*



***Fig ii and iii. Benin Bride and Groom in a contemporary traditional wedding outfits with beads and necessary accessories.***

**Igbo:** The Igbo People are from eastern part of Nigeria. Like the Benin People, they have a unique cultural practice with regards to dressing. Traditionally, the Igbo attire is generally consisted of little clothing as the purpose of clothing then was to conceal private parts. Although elders were fully clothed but children were usually nude from birth till adolescence, as they were said to have nothing to hide. But at times ornaments like beads were worn on their waists, body art which is called “Uli” was used to mark their body to decorate it for beauty sake. Bidy Fashion in this exhibition explored various contemporary styles with Igbo traditional materials.



***Fig IV and V. Nigerian Igbo attire (Isiagwu) used as a contemporary wedding attire for Bride and Groom.***



***Fig VI. The Igbo traditional wedding attire on display.***

**Delta:** The Deltans are made up of seven distinct ethnic groups, which means they are ethnically diversified. Clothes are part of the rich cultural heritage of every state in Nigeria but the people of Delta can easily be spotted with their unique attire. Their attire has remained a symbol of their background, history and unity. To the average Deltans, clothes are directly related to the status they occupy in the society. Hence, they try at all times to look elegant and respected in whatever clothes they put on.



***Fig VII. Urhobo Bridal attire on display***



***Fig VIII. Urhobo Groom attire on display***



*Fig IX. This is the Delta wedding attires on display. The concept is basically about the Urhobo bride and groom.*

**.Yoruba:** The Yoruba people speak Yoruba language and have various dialects of the same language. The traditional outfits worn by them have been in existence for as long as they have existed. The styles are not just worn by them, they are also responsible for the fabric production and the style creation. The styles are: Agbada, Gele, Irun and

*Fig X. Yoruba Groom attire on display*

Buba.



*Fig XI. Yoruba Bride attire on display*





### **3.2.1 Costume Design/ Type of Makeup**

From above pictorial displays, Bidy costumes designs are ten (10) in number. Makeup applied on models are “straight makeup” which entails the use of eye pencil, eye shadow, eyelashes, eyeliner, foundation, setting spray, primer, moisturizer, setting powder, brown powder and lipsticks to project and enhance the look of models for better appreciation.

*Fig XII. Yoruba Irun and Buba attire on display*

### **3.2.2 Auditioning for Models.**

Auditioning for models was not stressful. This is because, the researcher made use of friends who equally the kind of body had needed for the exhibition. These were basically students from Mass-communication and Theatre Arts departments.

### **3.2.3 Models/Crew list/Use of space.**

S/N	NAMES	MAT. NUMBER	DEPARTMENT	ROLES
1	OFUAFO Eloghene Peace	ART1701533	Mass Comm.	Model
2	AKHIMIEN Jesse Ehis	ART1802091	Theatre Arts	Model
3	AWELE Odiaka Victory	ART1901593	Mass Comm.	Model
4	MOSES Efetobore Matthew	ART1901949	Theatre Arts	Model
5	EDOZIE John Chukwunonso	ART1701819	Theatre Arts	Model
6	ODUM Chukwuebuka Joel	ART1701859	Theatre Arts	Model
7	OLUKOTUN Godson Timileyin	ART2004953	Theatre Arts	Model
8	OLAYE Odosamamwen success	ART1701876	Theatre Arts	Model
9	ELUONYE Favour	ART1901905	Theatre Arts	Model
10	CHIEMEJONAM Christabel Isioma	ART1801691	Mass Comm.	Model
11	OMUEMU Osarenkhoe Jennifer			Hair Stylist
12	OSASU Wisdom			Head Gear (Gele) Stylist
13	OMOSIGHO Monica			Welfare
14	OKOLI Gift Iruoghene			Make-Up Artist
15	EHIDHIAMHEN Faithfulness Joan			Make-Up Artist
16	ADEBOLA Favour			Ass. Make-Up

## Use of Space

Use of space is basically how we were able to manage the available space. The exhibition took place at the Theatre Hall of the Department of Theatre Arts, University of Benin, and Ekehaun Campus. The models came from the left wing of the stage, modeled their costumes and exit through that same left wing of the stage.

### 3.2.4 Music and Sound

Benin: Joromi by Victor Uwaifo

Igbo: Adanma by Flavour and Levels by Flavour

Delta: Branama by kefee

Yoruba: Orente.by Adekunle Gold

### 3.2.5 Finance

S/N	ITEMS	AMOUNTS
1.	Yoruba Attire (Aso Oke) Male & Female	₦35,000
2.	Rented Yoruba Attire	₦1,000
3.	Igbo Ankara both Male & Female	₦3,500
4.	Rented Ishaiagu for Male	₦1,500
5.	Judge Attire for Delta both Male & Female	₦38,000
6.	Benin Attire Female	₦14,000
7.	Benin Attire Male	₦10,000
8.	White Benin Attire	₦10,500
9.	Walking Stick (2)	₦5,000
10.	Igbo Cap	₦2,000

11.	Rented Igbo Red Cap	₦500
12.	Beads For Benin Okuku	₦7,000
13.	Rented Neck/Hand Beads For Benin	₦1,200
14.	Bead for Isoko Male	₦800
15.	Bead for Yoruba Bride	₦3,500
16.	General Rented Bead	₦6,750
17.	Hand Fan For Brides (2)	₦4,500
18.	Rented Hand Fan	₦2,000
19.	Gele For both Isoko & Igbo	₦7,000
20.	Lashes	₦4,000
21.	Rented Adanabe	₦1,000
22.	Workmanship For Sewing Male Attire	₦29,000
23.	Food for Models	₦10,000
24.	Payment for Light & Sound	₦25,000
25.	Beaded Work	₦10,500
26.	Payment for Sewing Female Attires	₦38,000
27.	Drinks (Malts 1pack)	₦5,000
28.	Waybill of Sown Materials from Warri to Benin	₦4,500
29.	Asoke	₦5,500
30.	Makeup	₦18,000
	<b>Total</b>	<b>₦304,250</b>

### 3.2.6 Attendance Register

S/N	NAMES	MAT NO			
1	OFUAFO Eloghene Peace	ART1701533			
2	AKHIMIEN Jesse Ehis	ART1802091			
3	ODIAKA Victory Awele	ART1901593			
4	MOSES Efetobore Matthew	ART1901949			
5	EDOZIE John Chukwunonso	ART1701819			
6	ODUM Chukwuebuka Joel	ART1701859			
7	OLUKOTUN Godson Timileyin	ART2004953			
8	OLAYE Odosamamwen Success	ART1701876			
9	ELUONYE Favour	ART1901905			
10	CHIEMEJONAM Christabel Isioma	ART1801691			

### 3.3 Costume and Makeup in Bidy Fashion Exhibition as tools for culture and tourism promotion in Nigeria.

Basically, costume and makeup in Bidy Fashion Exhibition is interpretative in nature. It enhances and describes appearances in both drama and general in our everyday life be it weddings or any ceremony. The use of costume and makeup is actually dictated by individual or costumer. With regards to stage (dramatic) performance, the use of costume is dictated by the director. Choices of costume and makeup are usually to add aesthetic value to one's appearance. Usually costume and makeup especially costume are designed to denote character, occupation, mood, status, religion and political traits. In order to achieve this Bidy Fashion Exhibition was created to show our cultural values as well as

promote our costumes not just to people who are familiar with it but also to people who are not familiar with it (tourist).

## CHAPTER FOUR

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 4.1 Summary

Costume and Makeup as tools for culture and tourism promotion in Nigeria enhances one's understanding appreciation of the people. This study focuses on the use of costume and makeup as tools for promoting culture and tourism using Bidy Fashion Exhibition. The exhibition served both educational and entertainment functions for the audience. The study aimed at enlightening the public on the role costumes and makeup play in promotion of cultural values as well as serving as means through which tourism can be promoted. Costume and make up play significant roles in performances. They are worn to pass across signals or information of a character about themselves to the others; at the appearance of a character, messages and impressions are passed to the audience about that character and this message can be related to preconception which forms immediate judgment. To support this; Julie Umukoro maintains that; "The art is a manifestation of cultures as flowers are manifestations of a tree." It follows that any art form is created and executed within a specific environment (117).

To achieve the aim of this research, literatures on costume and make-up were presumed to help establish the understanding of what the subject is all about. An exhibition of four cultural costumes in their contemporary style was carried out to showcase to showcase the various costumes and accessories made, and to substantiate their cultural and tourism significance.

## 4.2 Conclusion

In conclusion, Costume and makeup is a visual element of a performance traced back to the early men and the dramatic rituals that enact in the bid to survive. Costumes and makeup play a central role in performances, one of the major high point of communication of a performance which is associated with the performers in a production as well as the community at large. To this, Utoh maintains that; "Costumes has remained an integral part of characterization, so much so that performances would decidedly be incomplete without them" (84). Costumes have the primary aim of transforming a performer into a character while passing across information to the audience. A performer wears a costume to portray a character before a live audience.

Costumes and makeup serves a vibrant medium of performance, a tool for cultural expression which apart from its feature as an item of clothing worn by the performers to make a statement, serves a great purpose of cultural identification. It showcases the cultural aesthetics, artistic styles and traditional representation of a people. A metaphor of cultural space, providing an identity and consciousness among the people. The Bidy Fashion Exhibition buttresses the rich cultural heritage of Nigeria which can be employed to boost our unity. The interwoven cultural display of different tribal costumes and make-up is a good sight to behold for tourists. This will in-turn boost the economy strength of the people as people will flood the community to view such cultural display of African attires.

### **4.3 RECOMMENDATIONS**

From the research findings, the following recommendations are made:

- A.** A makeup studio should be set up in the University of Benin, theatre arts department for costumes students to effectively learn and understand how makeup works and also the different types of makeup.
- B.** Records should be made available for people to use at tourism boards, center for arts and culture and tradition of the people.
- C.** Nigerian designers and dress makers should make use of more Nigerian fabrics in their outfits and design.
- D.** Nigerians should invest more in wearing Nigeria fabrics.
- E.** Old fashion or retro Nigeria fashion exhibition should be introduced to the Nigeria fashion show, in order for people or costume lovers to easily identify fabrics or accessories peculiar to a particular culture.

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