

Effective Prosthetics Artistry and Character Costuming in Nollywood Films: Challenges of the Nollywood Designers

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Abstract

Over the years, studies in prosthetic artistry and costuming in Nollywood films have been used to strike the right balance between visual spectacle and narrative impact. Being that narrative coherence is essential in Nollywood's storytelling thus, these effects have helped to create a major impact on the characters' appearance and believability. Although one of the essential parts of the visual aspect of modern cinema, but the inability of the Nollywood designers to seamlessly integrate prosthetic artistry and character costuming that improves on the visual elements of Nollywood films forms the major drawback to this research study. Based on this outlook, the paper investigates prosthetics and character costuming in Nollywood video films and seeks to determine the challenges faced by Nollywood designers in achieving effective prosthetic artistry and character costuming. The paper through a critical analysis and two randomly selected Nigerian Video films- Biyi Bandele's Blood Sisters (2022), and Inawadolu Greg's Egwonga - the deadly god (2013) explores how Nollywood designers integrate prosthetics artistry and costume design within the vibrant landscape of Nollywood narratives. However, the paper discovers that Nollywood designers are faced with myriad problems such as striking a balance between spectacle and authenticity in historically informed films, budget and time constraints, lack of technical advancements and innovations, limited resources, etc. The paper therefore concludes that achieving effective prosthetics artistry and character costuming in Nollywood films will set the stage for an intriguing analysis, creativity, resourcefulness, and impacts on extravagant cultural expression and authenticity.

Keywords: Effective, Prosthetics, Artistry, Character, Costuming

Introduction

The Nigerian film industry, popularly known as Nollywood, is the second-largest film industry in the world and has been in existence since the early 1990s. Nollywood has grown extraordinarily in the last two decades and continues to produce a wide variety of films, from low-budget straight-to-video projects to high-budget feature films. Nollywood, Nigeria's prolific film industry, has gained international recognition for its storytelling prowess. Nigerian film industry, is known for its rapid growth and unique storytelling. In the dynamic world of filmmaking, the visual elements play a crucial role in captivating audiences and conveying the essence of a narrative. As the

industry continues to evolve, the focus on prosthetics artistry and character costuming has become increasingly vital in creating immersive and authentic cinematic experiences.

Over the years, Nollywood filmmakers have increasingly recognized the significance of production design, including prosthetics and costumes, in enhancing the visual appeal and authenticity of their films. The integration of prosthetics and character costuming in Nollywood films has opened up new avenues for creativity, allowing filmmakers to explore diverse narratives that incorporate elements of fantasy, science fiction, and historical drama. Designers and artists working in the industry face unique challenges as they strive to bring imaginative characters to life while adhering to budget constraints and production timelines.

Prosthetic makeup is also called special effects make-up effects and Special effects prosthesis is the process of using prosthetic sculpting, moulding, and casting techniques to create advanced cosmetic effects and three-dimensional character looks and effects (Debreteni, 2019). These effects can be subtle to create a major impact by changing someone's appearance. Individual pieces can be made from suitable materials such as gelatine, silicone and foam latex. Usually, these appliances are stuck on actor's skin using medical-grade adhesive, and specialized makeup products, used to add colour and detail.

Prosthetic makeup (i.e. special effects or FX makeup) is considered the art and craft to transform personal facial identification (Rob Jenkins, et al., 2017). Make-up is best described as the composition of ingredients to enhance or alter natural physical appearances. In Nigeria, the use of make-up originated from traditional Nigerian theatre, ritual festivals, and other forms of organized entertainment. Make-up and masks were present in all Nigerian traditional cultures and festivals.

Prosthetic make-up is widely used in films and Theatre performances and was revolutionized by John Chambers in such films as *Planet of the Apes* and *Dick Smith in Little Big Man* (Taylor & Francis, 2013). Prosthetic make-up often comes under the term "special effects" or "SFX makeup". However, this is a broad term used to cover any makeup technique that creates injuries, aging, creatures, or other such effects. Whatever term is used, prosthetic make-up always involves the creation of appliances. The key to applying realistic prosthetic makeup designs are in striking the right balance through smooth blending, in order to achieve seamless integration, the edge of the prosthetics should be as thin as possible.

Comparing Special Effects versus prosthetic makeup has some subtle differences. Prosthetic makeup is actually a type of special effect make-up, while special effects make-up usually focuses more on application to the actor's skin. The prosthetic make-up focuses more on producing actual prosthetics pieces that can be worn or added to a body in order to give a different look. For instance; if a horror or sci-fi film requires a person to have "devil horns", it is required for the prosthetic artist to produce the horns ahead of time. Thus, this requires accurate understanding of the script and collaboration with other cast and crew members.

Being that most prosthetics or special effects make-up can be applied on the day of the shoot, prosthetics are required to be constructed long in advance and in some cases take a long time to produce. In that regard, prosthetics is an artistic technique used to augment facial morphology or texture. Silicones are the most commonly used material for prosthetics and the texture and flexibility derived from these silicones make prosthetics look significantly like real skin. Artists then use pigments to colour the silicone to create the translucent look of human skin (Debrececi, 2019).

Prosthetics makeup by definition is the creation and application of prosthetic pieces to modify someone's physical appearance, while character costuming emphasizes that well-designed costumes can enhance a character's personality, contribute to the overall atmosphere of a story, and help convey important information about the character or the setting.

By way of definition, a prosthetic artist is one who uses design, casting, sculpting, and moulding techniques to create prosthetic appliances. These are glued to the actor's skin/face and colour with specialist makeup products.

In the same vein, costume design or costume creation, is an essential aspect of visual storytelling in various mediums such as Films, Television, Theatre. Essentially, Nollywood industry has been practicing Prosthetics and character costuming for a while in their myriad filmic designs but their inability to strike the right balance between visual spectacle and narrative design informs the major drawback to this study. Being that narrative coherence is essential in Nollywood's storytelling thus, these effects have helped to create a major impact on the characters' appearance and believability.

Based on this outlook, this paper investigates prosthetics and character costume design in Nollywood video films and seeks to determine how effective are the designs in altering the actor's

look, age, weight; create creatures and monsters, injuries and wounds, etc. so much so that the prosthetics and costume design would blend seamlessly. Despite the industry's success, the challenges faced by Nollywood designers are immense. Designers are responsible for a variety of tasks, such as creating convincing costumes, prosthetics, and special effects make-up. But, due to limited resources, budget and time constraints, non-collaboration among cast and crews, lack of technical expertise, cultural insensitivity, etc. designers often face challenges in creating effective prosthetics and character costume design.

Nevertheless, Nollywood designers have managed to create some impressive visual effects and prosthetics. By using their creativity and resourcefulness, designers have been able to create compelling and believable visuals that audiences have come to expect from Nigerian films Industry. Essentially, the paper will investigate how prosthetics and costume designers are able to create seamless effects on characters' bodies and seeks to provide insights that can be used to make prosthetics and costume design in Nollywood more successful and accessible. Based on this outlook, this study through a randomly selected video films namely; Kunle Afolayan's *Aníkúlápó* (2022), and Inawadolu Greg's *Egwonga-the deadly god* (2013), explores effective prosthetic artistry and character costume design in Nollywood films. These video films were selected to ascertain the level of effectiveness in prosthetics and character costume design.

Integrating Prosthetics Artistry and Character Costuming in Nollywood Narratives

Scholarly discourses in prosthetic artistry and costume design have identified each term as the director's most effective tools for storytelling (Landis, 2007; Kosy, 2020). Therefore, there's no gainsaying the fact that prosthetics can be discussed in isolation with costume design. This is because costume design though one of the most visual components of cinema has been interwoven with the portrayal of characters with prosthetics. This collaboration between prosthetics and costumes is like a dance, each influencing the other to create a seamless and convincing character on either stage or screen. Whether it's a sci-fic with futuristic prosthetics or a historical drama with adequate period costumes, the two design elements work hand in hand to convey the audiences through different worlds and timelines. Though addressed as a frivolous art, and may be likened to be Fashion and Sartorial industries (Kosy, 2020); it's quite fascinating how these creative choices come together to enhance storytelling.

Prosthetics can add a whole new level of realism to characters in Nollywood films. Whether it's creating characters with unique physical traits or depicting injuries and transformations, prosthetics can enhance the storytelling and make the audience more engaged. Imagine the creative possibilities - fantasy, science fiction, historical dramas etc., all made more convincing with the help of prosthetics. It's like bringing the magic of the movies to a whole new dimension. The combination of prosthetics and costume design plays a crucial role in creating believable and visually compelling characters.

Additionally, Prosthetics are commonly used in the film industry, to refer to artificial body parts or devices that replace or enhance a missing or damaged body part. They are often used in film and television to create realistic effects, transform actors into characters with unique physical characteristics, or simulate injuries and disabilities.

In Nollywood, as in other film industries around the world, prosthetics can be used to communicate a higher level of realism to character's appearance and impacts the narrative. For example, filmmakers may use prosthetics to depict characters with amputations, scars, deformities, or other distinctive features. This enhances the visual impact of the storytelling and allows filmmakers to create more immersive and authentic narratives.

Ideally, effective prosthetics can really elevate a costume and bring a character to life. Prosthetics can be used to create a complete costume for character interpretation. Hence, such questions as; what do the costumes say about them? What character do they portray, does other objects in the camera supports the age and period in view and does it match the overall vision of the film? etc. (Kosy 2020). So, whether it's elaborate masks, realistic hands, or even full-body suits, prosthetics can add that extra touch of authenticity to costumes.

The use of prosthetics requires skilled makeup artists and special effects technicians who can design and apply these devices effectively in Nollywood. As the industry continues to grow and evolve, there is an increasing emphasis on improving production values, including the use of advanced special effects techniques to enhance the overall cinematic experience for viewers.

Costumes on the other hand communicate the details of a character's personality to the audience and help actors transform into new and believable people on screen (Yesim Arsoy Baltacioglu, 2015). Costume design is a silent language, it speaks to an audience long before a word of the

script is uttered and it deals with the actor from head to foot; costumes and make-up give the audiences insight into the characters (Hart, 2016). Costume informs the audience about a character, their social position, and personality, and contributes to the creation of the world of a play. The prosthetic can serve as a major costume because it is worn on an actor's skin, to change the character's outlook and tell a story. It is also worn with other adornments, props, and clothes. Costume designers also work closely with prosthetic artists and special effects technicians to ensure seamless integration of prosthetics into the overall visual narrative. The following has been identified as some of the ways in which prosthetics and costumes collaborate in film narratives:

- **Character Transformation:** Prosthetics can be used to transform an actor's appearance, helping them embody characters with unique physical traits. Costumes then enhance this transformation by complementing the prosthetics and contributing to the overall look and feel of the character.
- **Storytelling:** Both prosthetics and costumes contribute to storytelling by providing visual cues about a character's background, history, or any significant events they may have experienced. For example, battle scars or robotic limbs can tell a story of resilience or futuristic settings.
- **Aesthetic Harmony:** Prosthetics and costumes need to work together harmoniously to create a visually cohesive and believable character. The colors, textures, and overall design of costumes should complement the prosthetics and vice versa.
- **Practical Considerations:** The functionality of prosthetics often influences costume design. For instance, costumes must accommodate the attachment and movement of prosthetic limbs or body parts. This requires collaboration between costume designers and prosthetic specialists to ensure both practicality and aesthetics.
- **Genre-specific Design:** Different genres demand distinct approaches to prosthetics and costumes. For example, the prosthetics and costumes for a science fiction film may be vastly different from those in a historical drama. Each genre comes with its own set of challenges and creative opportunities.
- **Emotional Impact:** Prosthetics and costumes contribute to the emotional impact of a character. A well-designed costume, combined with prosthetics that evoke empathy or curiosity, can enhance the audience's connection with the character.

- **Technical Collaboration:** Both prosthetics and costume design involve technical expertise. Collaboration between prosthetic artists, costume designers, and special effects teams is essential to achieve seamless integration and realistic effects.

Prosthetic artists transform an actor completely when worn on the character thus it is a costume and a means of character interpretation. Prosthetics can also be worn as full body makeup to transform not only the actor's face but also his body. Depending upon the role, the costumes and makeup may reveal truths or hide secrets. Costumes give us the determining factors and fates of the characters (Hart, 2016). Godard, says it is both make-up and costume that is modified in order to create a coherent appearance. Prosthetics and Costumes need to be perfectly selected, applied, and blended aesthetics and functionality. It's like crafting a masterpiece where every detail contributes to the overall visual effect. It is very important that the designers explore the resources of their artistic intuition in understanding the aesthetics and functionality.

Despite being a major visual component of cinema, the art of prosthetics and costuming have received scant recognition in Nollywood narrative. However, this 'undue marginalization of filmic designs by film practitioners is marked enough to be diagnosed as a symptom' (Cook cited by Cousins J. 2008:7).

Exploration of the Level of Prosthetics in the Two Video Films and Challenges faced Nollywood Designers

A. Synopsis of Biyi Bandele's *Blood Sisters* (2022)

The crime thriller Movie chronicles the story of two friends, Sarah (Ini Dima-Okojie) and Kemi (Nancy Isime) who became fugitives after Sarah's husband-to-be, Kola (Deyemi Okanlawon), disappears mysteriously on their engagement day. Sarah and Kemi both in self-defense kill the husband-to-be during the wedding in her changing room, the circumstances surrounding his disappearance became a mystery to the public until the husband (Kola) was declared dead a few days after when his body was found in a shallow grave. This situation then made Sarah and Kemi wanted fugitives, as they had to leave town to escape for their lives. As everyone tries to find Kola's killer, more secrets about Kola, his siblings, his mother, and his family feud became revealed.

B. Synopsis of Inawadolu Greg's *Egwonga the deadly god* (2013):

The movie is about a mother (Ngozi Ezeonu) that gave her child to the gods in exchange that the child will serve and becoming his wife and belonging to no other man, while the mother has sworn to become ratchet and poor all her life for the sake of her daughter which she has given to Egwonga the deadly god for the sake of her daughter health to survive, but now Egwonga the god is angry and appears to the daughter and mother each time she tries to get married to another man and the daughter must be his because of the oath.

Analysis of Prosthetics and Costume Design in the Two Video Films: Biyi Bandele's *Blood Sisters* (2022) and Inawadolu Greg's *Egwonga the deadly god* (2013)

The use of prosthetics in Nollywood has never really been adequate, sufficient, or balanced, especially by makeup designers in the artistry. It is either the artistry is overused, underused, not considered, or not used at all where it is needed. Thus, the essence of this research study is to explore the challenges faced by prosthetics or special effects technicians and costume designers in achieving effective character transformation and creating a seamless blend for realistic prosthetics in films. Two Nollywood films were selected and analyzed, and their level of effectiveness were examined. This was done in order to identify the challenges faced by Nollywood filmmakers in achieving an intriguing analysis, creativity, resourcefulness, and impacts on extravagant cultural expression and authenticity. These movies include; Biyi Bandele's *Blood Sisters* (2022), and Inawadolu Greg's *Egwonga the deadly god* (2013).

Plate 1: Pictorial Representation of special effect makeup in Biyi Bandele's *Blood Sisters* 2022, created by Carina Ojoko. This scene in the movie shows the effects of a very post-traumatic tragic eye effect on Princess caused by Kola's stabbing with a pencil.



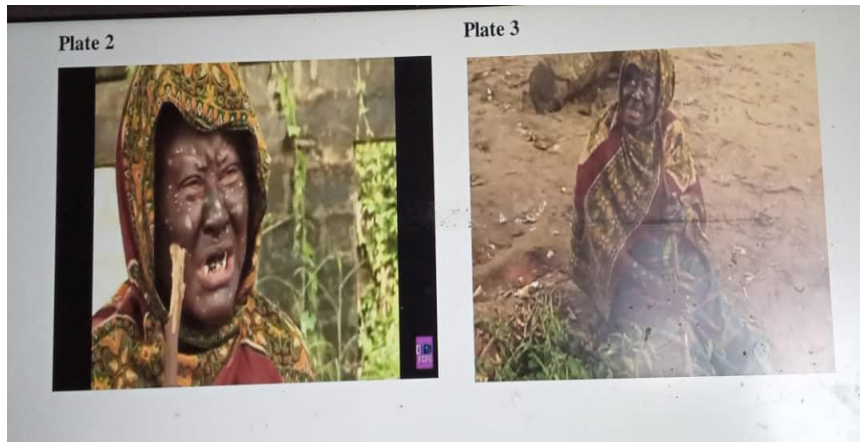
Biyi Bandele's *Blood Sisters* (2022) as seen in Plate 1 above, portrayed a lot of effective special effects and prosthetic makeup which is not common in Nigerian Video Films. The movie's prosthetics and character costuming were created by two very popular and professional Nigerian films and make-up specialists in the field which are Carina Ojoko and Hakeem Onilogbo (2022). The above Special effect make-up in Plate 1 is a photo from a scene that was cut out from Biyi Bandele's *Blood Sisters*, Special effects make-up was created by "Carina Ojoko". It is very obvious that the Prosthetic is effective in the character showing the audience a very post-traumatic tragic effect on the eye (Online Interview, 2022). This effect alone effectively communicated to the audience the cause of such event on the character. The collaboration of prosthetics and costume design here allowed the character to physically embody the pain and traumatic effect.

The Prosthetics design in Plate 1 is a character named Princess (Wofai ifada) in the movie *Blood Sisters*, who was brutally stabbed in the eye with a pencil and asked to sit for a long time by her ex-boyfriend Kola Ademola because she wanted to leave him during the process she was commanded to sit still while he paints her in pain. The make-up designer has done a good job of showing the audience the effects of a popped eye with a sharp object that looks realistic and seamless as possible. This aided the prosthetic design well by showing the audiences the after-effect of the incident which looks exactly like her real eye.

This prosthetic in Plate1, Biyi Bandele's *Blood Sisters* (2022), is very effective and has more leverage over the other movie (Egwonga the deadly god) because they engaged the services of a professional make-up designer, which makes it much better than the other films below. The design shows that the make-up designer used a very professional material for prosthetics to achieve the special effects look, materials like gelatin, spirit gum, foundation, foam latex, fake blood, and more to create a seamless transformation. Thus, Lola Maja Okojovah states in her interview that; "I believe that a lot of work still needs to be done (Online Interview, 2019). For instance, the need for filmmakers and directors to create a special budget for prosthetic artistry and costume design.

Plate 2

Plate 3



2 & 3 above is a pictorial representation of the ineffective use of Special effects makeup and costume in the movie Inawadolu Greg's *Egwonga the deadly god*, 2013. This scene shows actress Ngozi Ezeonu inflicted with bodily sickness and decay by Egwonga.

As seen in Plates 2 & 3, provided above from a scene which was cut out of, the movie *Egwonga the deadly god*. The film did not do an excellent job with their make-up or costumes, notice in Plate 2 - the character Ngozi Ezeonu is supposed to look very old, scary, and dirty from over 30 years of no shelter, a bath or proper clothes just for her daughter to live a healthy life, but the makeup does not give recourse to her age or how scary she should look; all these points to the challenges Nollywood designers encounter due to lack of proper training and no proper prosthetics appliances and technicians. However, in the words of Carina Ojoko - a Lagos-based Prosthetics and Special effects makeup artist in an interview; "I've had several challenges like getting the professional products being used to create these effects, having the financial support to buy these materials or learning some of the advanced aspects of makeup, or getting the right support and connection needed to make my mark in the industry. But every day I keep learning and being hopeful to make a difference. And to be my very best." (Online Interview, 2022).

Also, notice that the make-up designer smeared a lot of charcoal and dirt on her face, shoulders, and legs as well in Plate 3, and also added white chalk dots on her skin to portray a sickness by the gods, and charcoal on her teeth to show decay, instead of using gelatin and latex gum to achieve realistic sick effects. It is obvious that the special effect here is poorly applied compared to the film in Plate1 (*Blood Sisters*, 2022). The prosthetic make-up in *Egwonga the deadly god* is very ineffective and does not give the audience an understanding of the actor's (Ngozi Ezeonu's)

condition, because they did not involve the services of a professional designer but instead. Also, the producers showed no interest in their makeup and costume but emphasis are geared towards maximizing profit, thereby making a mess of the overall quality of the movie. Lola Maja Okojovah, also states in her interview that “People are often not willing to pay for remarkable make-up brands because it’s expensive. They believe that cheaper make-up can do the work so why spend money on big brands for make-up? (Online Interview, 2019).

However, that kind of mind-set has to change because it is not actually cheap make-up that makes effective prosthetics and costume design in Nollywood designs but the ability of the designers to communicate believable and accurate characters to the audiences and as such can stand on the same level with the designs of international filmmakers. Essentially, everything has to change because if producers can spend so much money on buying the latest camera...; why not fund special effects unit as well.

Plate 4: The picture provided below in Plate 4, *Blood Sisters* (2022), is representation of a prosthetic body of an actor Kola (Deyemi Okanlawon) in Biyi Bandele’s *Blood Sisters* (2022).



The above photo shows the preparation of the prosthetic body that was molded and sculpted by one of the other prosthetic make-up specialists in the movie - Hakeem Onilogbo. It is obvious that the producers paid attention to the make-up and costume budget in the movie and not just solely to maximize profit. They engaged the services of professionals in Nigeria. The character molded and sculpted here in the film is called Kola Ademola (Deyemi Okanlawon). The use of this prosthetic body in the scene was to create a direct replica of his human body and face, showing the costume he wore at his wedding before his body was dismembered and his head chopped off. Additionally, this helped to create a sense of continuity and consistency in the film- *Blood Sisters*,

even as the stories and circumstances of the characters changed. This Prosthetic body is not common in Nigerian video films which makes this very mind-blowing in the Nollywood film industry. Plate 4 has proven that there is a good level of effectiveness in prosthetics in some Nigerian Video Films that should be appreciated and applied in further upcoming movies.

Lola Maja also addresses further in her interview “People still wonder if there is any business in special effects?” In one of her exclusive interviews, she responded thus; Yes, there is, just that there weren’t many opportunities back then because they didn’t have the products to compete with the Western film industries. But now that we have the knowledge and the products, there’s absolutely nothing stopping anyone from raising the levels of our films to be as advanced as what we have in Hollywood (Online Interview 2019).

In that regard, the designer tries to reiterate that what we (Nollywood) needs- is for directors and producers to pay the budget required for effective prosthetic artistry and costume design in their various designs. This is because Special effects makeup is not cheap and it is not like the usual makeup. However, why the pictorial representation in plate four (4) of Biyi Bandele’s *Blood Sisters*, 2022 is that they engaged the services of a professional Prosthetic designer.

Plate 5



On the contrary, the photo above in Plate 5 Inawadolu Greg’s *Egwonga the deadly god* 2013, in which the producers made use of a plastic-like digital mask effect as a god, was cut out from a scene in the same movie in Plate 2 above, *Egwonga the deadly god*. The purpose of the makeup artist was to provide a fearful creature who appeared with rage and wrath but this portrayal does not look scary or deadly at all like the movie name implies, and that was the challenge of the designers because they didn’t know how to, coupled that they were not skilled or trained special effect technicians and had no proper prosthetic appliances for moulding and sculpting a creature,

not forgetting the budget constraints and lack of technical know-how. They used digital effects to show his appearance and fire on the mask and from his mouth. It is very clear that neither the use of a make-up artist nor a Prosthetic designer/Special effect Technician was consulted; rather the digital effect may have been used in their bid to cut cost; therefore making it Nollywood, fake and inaccurate.

Unfortunately, this aided in confusing the audience about who the- *Egwonga god* actually is and how he is meant to dreadfully deal with the wrong doers. Both movies try to communicate and show visual human bodies but *Egwonga the deadly god* in Plate 5, has failed to communicate realism and effectiveness. Also in some other areas, they underuse prosthetics and in other areas where prosthetics were supposed to be used, the digital effect was used to conceal the missing details. These were a little too much on achieving realism and this unrealistic plastic-like effect was nothing close to a creature or human attributes.

The use of prosthetics in movies and other forms of entertainment has become increasingly popular in recent years. While prosthetics can enhance the appearance of characters and bring them to life on screen, there are several challenges that many Nollywood designers may face when working with prosthetics, particularly in the context of Nollywood Video Films like Biyi Bandele's *Blood Sisters* (2022), and Inawadolu Greg's *Egwonga the deadly god* (2013).

The Prosthetics as seen in the above plate 10 were used to represent scars and injuries sustained by the characters in the film, as well as to create a sense of realism and authenticity in their performances.

Nollywood Designers: Prosthetics and Costume Design Challenges

While effective collaboration between costume design and effective prosthetic artistry may be an incredibly powerful tool for Nollywood designers, there are several challenges associated with their use in many Nigerian Video films. However, these challenges require a great deal of skill, creativity, and attention to achieve, but striking the right balance entails that prosthetics and costume design can bring characters to life on screen and create truly memorable movie moments. Based on this outlook, the following challenges has been identified as parts of the major drawbacks to achieving effective prosthetic artistry and costume design in Nollywood films.

Lack of Proper Training/Skill in Prosthetics Design to create a seamless Blend.

One of the biggest challenges is ensuring that the prosthetics look natural and realistic. In a movie like Biyi Bandele's *Blood Sisters* (2022), where the characters may have to undergo significant physical transformations, it is essential that the prosthetics blend seamlessly with the actors' skin and look as though they are a natural part of their bodies. Achieving this level of realism requires a great deal of skill, time, and attention to detail on the part of the Nollywood designers.

Lack of Knowledge in Prosthetic Material Application for the Health and Safety of the Actor.

Another challenge is ensuring that the prosthetics are comfortable and functional for the actors. The actors may have to wear the prosthetics for extended periods of time, and they need to be able to move and emote as they would without the prosthetics. Additionally, the prosthetics must not cause any discomfort or pain to the actors, which can be difficult to achieve given the complexity of some prosthetics.

No Access to Materials Due to the High Cost of Quality Prosthetics Appliances and Low Budget.

Obviously, Nollywood productions often operate on tight budgets, leaving little room for extravagant costume and prosthetic design. Therefore, designers must find innovative ways to achieve impressive results within financial constraints. However, cost of resources may also be a significant challenge when it comes to using prosthetics in movies. High quality prosthetics can be expensive, and there may be limits on the amount of money available for makeup and special effects. Consequently, makeup designers should have to be creative and resourceful when working with prosthetics, finding ways to achieve the desired effect within the constraints of the budget. While some Nollywood designers may be well equipped with a reasonable knowledge about prosthetics makeup and they may be willing to further their education and expertise but may be unable to do so due to unavailability of requisite materials. Oftentimes, these materials may be too expensive, not original, or they do not have access to them in their environment. That is why within the field of prosthetics, adequate attention should be paid to availability of resources required and adequate training. This may cause them to either underuse or overuse the application of all the materials because their prior knowledge was not practically put to the test properly.

Lack of Proper Funding for Makeup Artistry in the Industry.

Like every other sector in the entertainment industry, film production requires an adequate amount of money in order to make it a success and build the makeup sector in order to create special effects and unimaginable creatures where needed like in the Hollywood industry. The money required ought to be used for the purchase of materials that are necessary for the production of the film like prosthetic materials or even money to employ and pay real skilled makeup artists instead of moonlighters. Usually, the directors and producers of Nollywood films may have only the sole intent to make a profit only and not care about or allocate a proper budget for the makeup. Due to this effect, they will have to improvise or make use of an unprofessional makeup designer or make do with whatever materials are available.

Lack of Adequate Knowledge and Technical Expertise in Prosthetic Artistry.

Most Film directors and designers as a result of the inadequate level of education on knowledge of prosthetics, are either unaware of the wonders that prosthetics can provide in filmic designs or they may not know how to administer such designs. Also, Prosthetics artistry demands specialized skills and knowledge. Some designers in Nollywood may face challenges in accessing the training and resources necessary to master the intricate techniques required for realistic and effective prosthetic designs. Directors on the other hand may not be able to alter different sheets when the use of prosthetics in their films is either too much or too little all to the fact that, they have little or no knowledge about the artistry.

Cultural Sensitivity

Nollywood narratives often draw from rich cultural and historical contexts. Therefore, designers should try to navigate the delicate balance between creative expression and cultural sensitivity to ensure that costumes and prosthetics align with the authenticity of the narrative without suggesting stereotypes.

Collaboration Challenges

Effective collaboration between costume designers, prosthetics artists, and other members of the filmmaking team is crucial. However, communication gaps or conflicts may arise between the cast and crew thereby affecting the seamless integration of costumes and prosthetics into the overall visual narrative.

Time Constraints - The fast-paced nature of Nollywood filmmaking requires designers to work under tight schedules. Creating intricate prosthetics and costumes that meet the standards of quality and authenticity can be a significant challenge in the face of time constraints.

Market Demand and Trends - Keeping up with the ever-changing demands of the film industry and staying attuned to global trends in prosthetics and costume design can be challenging. Designers need to strike a balance between adhering to established norms and pushing creative boundaries.

Conclusion

On a final note, producers/designers should ensure giving the right budget for special effects movies and of course engage the services of professionals in the industry for the industry to excel and reach greater heights than it has already reached. Looking at some rising modern day Nigerian Video Films, there should be an effective collaboration between the use of accurate costumes and prosthetics/special effects in Films. This is because striking the right balance between prosthetics and costume design will enhance more on realism. The paper therefore suggests that, producers/designers should ensure giving the right budget for special effects movies and of course engage the services of professionals in their myriad designs. It is evident that the ineffective use of costumes and special effects designs in the production of Nollywood video films eradicates the elements of realism, believability, and credibility. The paper therefore suggests for a much seamless approach in prosthetics and costume designs in the entertainment industry.

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