

## **Short Research Article**

### **“COSTUME ENTREPRISE AS A PANACEA FOR POVERTY REDUCTION AMONG YOUNG PEOPLE IN NIGERIA”.**

#### **ABSTRACT**

*This study examined costume enterprise as a panacea for poverty reduction among young people in Nigeria by x-raying the potentials embedded in it, in order to ascertain its viability for poverty reduction. The objectives of the study therefore is to (1) Fill knowledge gap by carrying out empirical study on the business potentials resident in costume entrepreneurship, locally, and in the global market. (2) We also drew up for tertiary institutions and the government, recommendations capable of increasing wealth creation via enterprising by inquiring into the income of individuals who are currently undertaking one or all of the forms of costume business. Primary data sources came from interview and the use of questionnaire. Findings revealed that the average monthly income of retail costume entrepreneurs is N30,625; exceeding the income of many employees of small and medium establishments in Nigeria by over N600, even beyond the minimum wage agitated by the Nigeria Labour Union in 2018. Hence, we submitted that it is a viable venture capable of reducing poverty, and its potentials are yet to be adequately harnessed. The study also discovered that the costume entrepreneurs in the Northern region do not earn as much as those in the Southern region. We recommended that government should create enabling environment for foreign earnings through costume entrepreneurship and also, that theatre departments and closely related fields in Nigerian tertiary institutions should incorporate costume arts into their curriculum, as a gainful enterprise for job creators and job seekers.*

**KeyWords:** *Costume, Enterprise, Poverty alleviation, Costume designers, Youth, Nigeria*

## INTRODUCTION

### Background of the Study

Poverty is not a new phenomenon across the globe. It has been an age-long problem in many African countries, Nigeria inclusive. In Nigeria, many people equate poverty with lack of economic wherewithal or low income earning, but it often transcends into many socio-political problems that adversely affects the lives of a significant chunk of the population. For about 70 years, various institutions have in varying degrees and capacities, tried to address this challenge: local governments, governments of developed countries, international organizations (such as the World Bank and the United Nations), aid foundations and non-governmental organizations (Karnani, 2017). Indeed, the United Nations as well as the World Bank, are notable for their efforts being continually made towards poverty reduction. Aluko (2003) points out that in 1989, the World Bank issued a report on the crises of poverty in Africa, in which it highlighted the gravity of the economic situation on the continent, and also proffered advice on the economic strategy needed, to bring about some improvement in the economic conditions of the people of the continent.

Consequent upon this report, a few years later (specifically 1995), witnessed a World Summit held in Denmark, with the major goal of addressing poverty, particularly in Africa and the world at large. Since then, issues on poverty and poverty reduction have occupied the centre stage in several scholastic and political discussions in Nigeria (Garba, 2010). Also, successive Nigerian governments have introduced several economic reforms and poverty alleviation programs like Operation Feed the Nation (OPF), Structural Adjustment Programme (SAP), National Poverty Eradication Programme (NAPEP) among others. Unfortunately, these have not been sustainable, and are yet to translate into any appreciable reduction in the poverty level in the country. For instance, poverty level was at 27.2% in 1980, but grew to 46.3% in 1985, 42.7% in 1992 and shot up to 65.6% in 1996 (FOS 1997). As at today, compared with other countries of the world, Nigeria's poverty ranking is very high. Corroborating, Ewubare & Okpani (2018) reveal that Nigeria ranks 152 out of the 188 countries in the world on HDI ranking (2017). As a matter of fact, Nigeria today is ranked as one of the poorest countries in the world, despite her abundant natural and human resources.

### **Unemployment, underemployment and the challenges of poverty in Nigeria**

With this kind of situation, the masses are worse hit. The fundamental necessities of life such as food, clothing, shelter, security and primary health care is beyond the reach of many of the Nigerian population, while infrastructures like electricity, potable water, education, good road network among others, is hardly accessible or affordable to the common man. The common slogan rife among the poor masses is '*We dey manage, we dey struggle, we dey hustle*', all synonymous with the hardship encountered to eke out a living, while a vast number of the employable citizens are unemployed. Even those that are; are underemployed, either receiving salaries that do not commensurate with their qualifications and services, while many are engaged

in services that have no relevance with their specializations. On many occasions, salaries are not promptly paid; fringe benefits are sometimes never paid. In fact, the N30,000/month (approximately \$83) minimum wage been agitated by the Nigerian Labour Congress, NLC (ranking among the lowest minimum wage in the world), prompted a 3-day nationwide strike in November, 2018, and another indefinite one was slated for January, 2018. Thankfully, it was resolved at N27,000/month (\$75). This is the social and economic milieu that have induced many social vices among the Nigerian people, especially the youth, the unemployed and the underpaid, whose energy and ingenuity need to find expression somewhere (Donjor, 2011). Hence, the rapid increase in crime, communal crises, street begging and other social vices.

### **Commensurate employment as mechanism for poverty alleviation**

Several recommendations have been proposed as means of alleviating poverty in Nigeria. For instance, creating opportunities for steady employment that will ensure regular and steady income has been outlined as a tenable means of moving the citizens above poverty line. This was also posited by the International Labor Organization (2007), that nothing is more fundamental to poverty reduction than employment, and not only mere employment, but there is need for reputable job for the citizens. This connotes employment that generates for the employee, income commensurate with a decent living standard. But job availability and accessibility is crucial to poverty alleviation, which is still a fundamental problem in Nigeria. Similarly, it has been argued that jobs have the potentials to boost the standard of living, elevate productivity through increased GDP, and foster social integration (International Finance Corporation 2013). This requires however, that the government provides enabling environment for small private businesses to thrive, provide financial support and security, as well. Nwekeaku, (2013) reports that the recent global financial crises, in addition to the prevalent economic woes

of Nigeria, informed the decision of the Federal Government to pay closer attention to Small and Medium Enterprises SMEs; as the mechanism for the country's economic recovery and re-engineering for national transformation. To boost growth in SMEs, skill acquisition has been advocated and hence, its enclosure in many Government initiatives including the NYSC scheme. Donjor (2011) submits that in a true situation, an ideal way to curb the menace of poverty amongst people is to enable them acquire the requisite skills that they so desire, in order for them to excel in life; than to roam about in towns and villages as jobless people.

### **The potential of Costume enterprise in poverty reduction.**

One of the skills that is identified as a promising one, whose full potentials is yet to be adequately explored as a viable means for individuals to empower themselves financially, is Costume designing. It is nearly indispensable to films production, stage performances, musicals and concerts, drama, festivals, etc, because of the many functions it performs. It tells a story, pinpoints setting, suggests mood, reinforces culture and the cultural diversities of a people, reveals the age, profession, character and many other socio-political and economic affiliations of the actor in a performance. In fact, many are the roles of costumes whose indispensability in a play can hardly be overemphasized. This implies that employment potentials and empowerment opportunities for a costume designer and other personnel abound in this enterprise.

Furthermore, the rich cultural heritage of the Nigeria people requires professionals in the area of costume that will document, preserve, research, reproduce, recreate, redesign and project designs that will relay the richness in the clothing and accessories that are derivative of our diverse cultural heritage. These can be done on the multifarious electronic and social media handles. Diakhate (2001) noted earlier that Africa is prodigiously rich in festivals. For instance, Nigeria parades over 300 distinct ethnic groups, with different cultural identities in dance, drama, music,

festivals, films etc. Coupled with this, the vibrancy of the fashion, movie and entertainment industry in Nigeria, necessitates an equally teeming number of professional costume entrepreneurs to help interpret, add value and aesthetic appeal to the movies and music videos that are constantly churned out to the public.

It is on this premise that this paper examines the entrepreneurial art in costume as an avenue for poverty reduction among young Nigerians.

### **Statement of Problem**

Nigeria is still battling with poverty. As shown in our statistics, more than half of the country's population still living below poverty line. This is reflected in the living condition of the people, which is incidental to many societal vices like, robbery, kidnappings, cyber-crimes, militancy and many others. In fact, several projected analysis reveals likely untold poverty for the Nigeria citizens in 2019 and a few years beyond it. This seems likely because of expected increase in birthrate and declining GDP, which makes hunger imminent. It is also projected that the price of food, clothing and shelter would rise by 10%. The finance industries – banks, insurance companies and stock broking firms, are likely to lay off redundant staff, whose job functions are now been replaced by technology. This would thus lead to an increase in the Nigeria's unemployment index. Also, if insurgents persist in their nefarious activities, the nation's economy will suffer a setback, since moneys to combat poverty and boost economic activities will be diverted to countering threats to national security. Inadvertently, poverty would be on the rise, while criminal activities, moral decadence and other nefarious activities would be on the increase.

Despite the different programmes and parastatals that successive governments have come up with to alleviate poverty, significant result is yet to be recorded, which makes the continued search for the way out of this catastrophe imperative. There is a need for reorientation and a search for innovative means, capable of stemming down the pangs of poverty, by considering capacity building and encouraging entrepreneurial activities among her teeming youth, who are unemployed. One of this is costume enterprise, (due to its inherent advantages and potentials as a culture and craft industry). A nation's strength in combating poverty and its attending features is also in identifying, harnessing and developing her cultural and craft resources for job creation, income generation, economic vibrancy and societal equilibrium.

### **Research Questions**

1. What is the average monthly income of retail costume entrepreneurs in Nigeria?
2. Is there variation in the average monthly income of retail costume entrepreneurs across the six geo-political zones in the country?
3. To what extent do indigenous costume entrepreneurs transact their business beyond Nigeria?

### **Methodology**

This study is based on primary data which was sourced by means of questionnaire and structured interview, granted to individuals in diverse costume businesses from across the six geo-political zones in the country. Ninety (90) respondents were involved in the study comprising personnel in the retail sales of costume materials; individuals in the retail/renting of costumes and some, involved in the production of costumes. Both questionnaire and interview

that were granted elicited responses from the respondents pertaining mainly to their income inflow from their costumes and accessories businesses.

The data obtained was analyzed using mean statistics. In interpreting the response of the respondents regarding the extent of their business transactions beyond the shores of Nigeria, the following quantification rating was used.

Mean Range (X)	Rating
3.30-4.00	High
2.49-3.29	Fair
1.73-2.48	Low
0.61-1.72	Very low

### **Costume entrepreneurship**

Costume entrepreneurship is conceptualized in this paper as the art of income generation through the design, sale, renting of costumes and those that render services at production location. Those involved are usually, costume designers, costume renters, costume and accessories merchandisers, wardrobe assistants and all those that engage in the business.

In Nigeria, many people within the working-age bracket are not exposed to the diverse opportunities embedded in the art of costume design and merchandising. Hence, its potentials have not been adequately explored. This paper opines that if properly harnessed, costume entrepreneurship is a viable source of earning income to reduce poverty, especially among young



people who are creative and resourceful. This is especially true, because, Nigeria is at a stage where the movie industry, otherwise known as Nollywood, and the music industry have become such big and vibrant industries. As such, the demand for costumes and accessories that adds functionality and aesthetics to their works would often be in demand. This is because of the many roles that costumes play in a performance.

In any production milieu, five tools are indispensable, namely: man, material, money, method and machines (Bassey 2015). An entrepreneur harnesses these resources to create useful value, and the costume entrepreneur is not exempted from using some or all of these tools to create a value chain or fill a position in the course of a production. He/she can work independently, creating different styles and sizes of costumes/accessories in his/her wardrobe for lease/rent/sale to production companies, or be engaged by a production company to build from the scratch, costumes, for a specific production. The latter he/she must do, with reference to, and in conjunction with the director and other designers in the production, building garments and accessories with specific reference to actors physiology, psychology and other considerations. In an ideal situation, the spectrum of costume enterprise entails a chain of events leading to the procurement of costume and getting it to the end user.

### **The costume design enterprise chain**

The Costuming Enterprise Family is composed of members that are actively involved in costuming art business. In the production activities to get costumes, distinct positions exists, which work together to achieve the costumes for festivals, movies, drama, musicals etc. These are the lead costume designer, the assistant costume designer, the costume illustrator, the costumer and the costume supervisor. Costume entrepreneurs include, the renters (those in the business of renting costume materials to end users); the merchandisers (those in the business of

selling costume materials to end users); and the costumers/wardrobe assistants (those in the business of dressing up the users of the costume). Each of these personnel have pertinent roles to play.

### **The costume designer**

At the apex of the chain is the costume designer, who conceptualizes the costumes that are needed for specific performance(s), from script to performance; building and constructing garments that an actor might wear, including headwear, footwear and accessories. In this case, costumes are designed with consideration to, and in consonance with all aspects of production. Irrespective of the platform, a costume designer is trained to work closely with the director, other designers of the visual environment of a production, as well as the users of the costumes – the actors.

He/she must achieve harmony, unity and balance with his/her designs. He/she plays the role of projecting to life, the imagination of the playwright/script writer by clothing and accentuating actors in relevant costumes that add meaning, clarity, aesthetic and functionality to the production. A lead costume designer is expected to employ his creative and artistic dexterity, in fashioning out the costumes to be used by all actors. Deborah (2014) posits that irrespective of whether or not, a film is set in the present, the past, in a distant location or in an imaginary time, costume designers collaborate with the director, the cinematographer and the production designer to tell a story. A costume designer however requires some level of formal education, to be well-

grounded in the guiding principles and technicalities of costume design and the effective management of his/her art, and the personnel involved, as well.

### **The assistant costume designer**

The assistant designer works closely with the costume designer, and is subject to his/her concept and directives. He/she handles tasks like working with the tailor, does fitting, mobilizes costume and accessories and attends to actors' needs. This role requires less skill and formal education, since he/she functions by taking instructions from the lead costume designer.

### **The costume illustrator**

The costume illustrator is expected to illustrate/sketch costume ideas conceptualized by the costume designer. Costume sketches are based on the costume designer's designs, which must be described in detail to include silhouette, line, mass and colour. This role requires a person who is talented in the creative arts, or has a formal training in it. By reason of the sketches produced, translation of concept into actual garment is often easier, more effective and can be clearly envisioned and related with, by the director, the costume designer, the set and lighting designer.

### **The costume Supervisor**

The costume supervisor, who sometimes doubles as the costume designer is the head of the costume department; managing and ensuring that the activities in the department are effectively discharged. Additionally, he/she is charged with breaking down the script for continuity, while also creating budget for the procurement of costume and accessories. He /she oversees the costume department crew members, and supervises the purchasing and construction

of costumes. He/she pulls resources together - human, capital, skills etc, to ensure that it generates revenue (Deborah 2014).

### **The wardrobe assistant**

The wardrobe assistant, sometimes referred to as costumer, is mainly tasked with assisting actors to get into costumes and prepping them for performance. He/she also handles the cleaning and storage of costumes and accessories; keeping all of the pieces of costume in order, and assisting with fittings. He/she is also in charge of keeping a continuity book for the costumes, the actors and also ensures that the actor is able to perform without being impeded by his/her costumes (Brienne, 2014)

### **The sewing personnel**

An indispensable personnel in the chain of costume design, is the one responsible for the actual translation of concept, illustration and fabrics into actual garments that is worn for a performance. Although, some costume designers have cutting and sewing skills, but (Cohen 200), points out that cutters, stitchers, and drapers are full-time professionals in the theatre, and the designer must work in close collaboration with them to achieve worthy results. With this in mind, a costume designer must have a good sewing personnel who adheres to the minutest detail of the design. The former can thereafter give completeness and finishing to the garment, as may be required, by accentuation and detailing.

### **Costume renters**

This is when existing costumes are stored in designated locations and given out at a fee, for a stipulated time, with conditions guiding their use attached. This rental house can belong to

individuals, costume designers, production companies, state art councils and national theatres, for the aim of income generation. Costumes are rented to the public, who have need of them.

### **Costume sellers**

For the purpose of this study, costume sellers shall be grouped into sellers of existing costumes, accessories like beads, cowries and other local and foreign accessories and carnival materials. This is what we refer to, as costume merchandising.

### **Choosing a costume enterprise**

Upcoming entrepreneurs that wish to engage in any of the roles itemized have the opportunity to do so, as long as they have the interest and passion, which is the first and basic requirement of any endeavour. While a few of the roles require formal education and training, some require apprenticeship for a designated period, and some only require that the intuition of the intending entrepreneur is brought to the fore. It is however worthy of note to mention again that costume designing requires a degree of formal education and training, because it transcends the cutting and joining of pieces of fabrics, as done in fashion designing, but requires an in-depth knowledge of the nitty-gritty of the subject.

For the other roles, though training and education in the art may be advantageous, anyone who is interested, passion-driven, talented, creative and innovative can engage in them, and learn on the job. For instance, costume merchandisers can select one or more products to retail from a wide array of products (local fabrics, shoe, old/modern fabrics, beads, accessories, vintage clothes/shoes etc), based on the demand in their environment, and especially if the raw

materials to produce the products are readily available in their locality. For instance, aso-oke in Iseyin can be easily merchandised by those living in Oyo State in Nigeria, while beads are easily accessible to those in Benin and her environs. Also, carnival costume accessories and production will retail better in the South-Southern part of Nigeria.

At present, more than five million Nigerians citizens are involved in one form of craftwork of the other (Frank 2016). And a great percentage of this population are young people and women, many of who are unable to secure “white collar jobs”, due to low academic qualifications, unemployment, underemployment and choice. These are involved in diverse jobs like the production and sale of one consumable product or the other, or services in different spheres of life, many of which are over-crowded. In the light of this, a costume enterprise becomes a veritable channel for revenue generation. For instance, within the last decade, popular craft works and costume accessories which are commercialized have become largely sourced from some places in the South-South and the South-East. These resources can be harnessed to increase costume entrepreneurial activities, both locally and internationally.

Again, with the distinctiveness of the nation’s costumes, (derivate of the various ethnic groups in Nigeria), Nigerian costume products have potentials to attract patronage in the global market, which might make it a worthy enterprise for costume enthusiasts.

### **Succeeding in the costume enterprises in Nigeria**

One major constraint militating against succeeding in costume enterprise has been poor branding of indigenous costume arts products and services. This is because costuming enterprise is still a young business in Nigeria. The costume entrepreneurs need requisite information and skills, for packaging their costume art products and services, and marketing them abroad for foreign exchange earnings. For beginners in costuming arts enterprising, it is important to

understand some preliminary works that needs to be carried out before setting out on the main costuming business. This is to check against gross failure shortly after the commencement of the business. Top among these preliminary measures, is to survey the potential business opportunity that exists.

The intending entrepreneur needs to carry out a feasibility study on the nature of costume arts businesses and the ideology or concepts that will guide it. The entrepreneur must draw a mental picture that forms the base of his/her business venture. From the information he/she will be able to generate from market research, he/she will be informed of the several aspects of the costume products that are available, as well as their individual market potentials, rivalry strength, etc.

## Results and Discussion

**Research Question 1:** What is the average monthly income of retail costume entrepreneurs in Nigeria?

Table 1 gives a summary of the monthly income of retail costuming entrepreneurs across the six-political zones in Nigeria

**Table 1: Summary of the monthly income of retail costuming entrepreneurs**

Geo-political zone	Costume Arts Aspect	Average Monthly Income(N)	Rank	Average income per zone (N)
North East	Renting Services	27,000	4th	26,750
	Merchandizing	29,000		
	Designing Products	27,000		
	Costumer Services	24,000		

North West	Renting Services	28,000	5 <sup>th</sup>	26,500
	Merchandizing	24,000		
	Designing Products	29,000		
	Costumer Services	25,000		
North Central	Renting Services	23,000	6 <sup>th</sup>	24,000
	Merchandizing	25,000		
	Designing Products	21,000		
	Costumer Services	27,000		
South East	Renting Services	38,000	2 <sup>nd</sup>	36,750
	Merchandizing	43,000		
	Designing Products	34,000		
	Costumer Services	32,000		
South West	Renting Services	29,000	3 <sup>rd</sup>	30,000
	Merchandizing	35,000		
	Designing Products	31,000		
	Costumer Services	25,000		
	Renting Services	33,000	1 <sup>st</sup>	39,750
	Merchandizing	44,000		



South South	Designing Products	42,000		
	Costumer Services	40,000		

The result above shows that the average monthly income of costume entrepreneurs is N30,625. This exceeds the monthly earnings of some employed people in Nigeria, who work in small and medium establishment, and are not in control of their time and growth. This income even exceeds the minimum wage that was agitated by the Nigerian Labour Congress, and which was pegged at by some states at N27,000 in January, 2019. Hence, if costume enterprise is accorded more attention, it can provide income for the unemployed in the country, of which the youth and young people constitute a large percentage.

This corroborates the earlier report that economic impact studies have identified the entertainment industry, which embraces the performance arts, the cinema and activities like sports in the USA, as the most important aspects after Aerospace (Frank 2016). This implies that the entertainment industry (of which costume design is an integral part), has been an appreciable revenue generating stream in developed countries. Before this time, Lories (2000) had opined that nations of the world that have acknowledged the relevance of cultural and creative arts, are benefiting from it in terms of economic returns. On the other hand, countries that have ignored them, have deprived themselves of the opportunity to increase their alternative stream of income. This can also be the template for Nigeria in employment creation, income generation, and the promotion of her diverse culture heritage.

**Research Question 2:** Is there any variation in the average monthly income of costume retail entrepreneurs across the six geo-political zones in the country?

Table 1 above also captures the average monthly income of the entrepreneurs based on the geo-political zone in which their business is domiciled. From the result, the costume entrepreneurs based in the South-South rank topmost with an average monthly income of N39,750. This is followed by the South East, with an average of N36,750 (a variation of N3,000). The North-Central is at the bottom of the ladder with an average monthly income of 24,000 (a variation of N15,750 relative to the South-South). From the findings of the study as summarized in table 1, the income recorded by retail costume entrepreneurs in the southern region of Nigeria; the South-East, South-West and South-South vary from those recorded in Northern Nigeria (North-East, North-West and North Central), in a region close to N10,000. This is occasioned by the fact that the northern Nigeria, is yet to harness the art of costume design as a business opportunity, as much as the south. This is likely due to sociological factors, but with the high poverty level prevalent in the region, costume entrepreneurship could be given more attention (especially merchandising).

Greater income is recorded in the South-South of Nigeria, largely due to the carnivals held annually, with the state government support. On an annual basis, Cross Rivers, as well as Akwa Ibom States, hold carnivals that have opened up very lucrative businesses for the people in the region. The South-East also records appreciable income from costume entrepreneurship. This could be attributed to the several traditional events that is prodigious among the people in that region. In the Eastern part of Nigeria, traditional marriages, new yam festivals, masquerade dance, age-grade dance and many other festivals are common events that favour costume enterprise, especially, merchandising, designing, tailoring construction and accentuation.

Despite topping the chart, the two regions are still a far-cry from attaining the potentials that are embedded in the enterprise of costume arts. The income is low relative to what obtains in

other parts of the world. Nigeria has a great edge of potentials for thriving in this enterprise, by virtue of her endowment with diverse cultural heritage and human resources. Corroborating, Adeleke (2017) submits that Nigeria is Africa's largest country, with over 370 ethnic groups, 400 dialects, and over 140 million people. These diverse ethnic groups have their peculiar costumes and crafts which have not really been taken advantage of. The diverse and abundant cultural practices in Nigeria creates several opportunities for expression in dance, music, drama, films festivals etc and hence, an opportunity for costume enterprise to thrive.

**Research Question 3:** To what extent do indigenous costume entrepreneurs transact their business beyond Nigeria?

Table 2 presents the result for the assessment of the extent to which indigenous costume entrepreneurs transact their business beyond the shores of the country.

**Table 2: Extent to which indigenous costume entrepreneurs transact their business beyond the shores of the country.**

S/N	Extent of Transaction Beyond Nigeria	Mean (X)	Rank	Remark
1	Renting Services	1.30	3 <sup>rd</sup>	Very Poor
2	Merchandizing	1.92	1 <sup>st</sup>	Poor
3	Designing Products	1.32	2 <sup>nd</sup>	Very Poor
4	Costumer Services	1.11	4th	Very Poor

From the result above, the enterprise is yet to get a meaningful standing across the globe, thereby revealing that the opportunities to expand still abounds. The market outside the shores of the country is yet to be adequately penetrated as revealed in table 2. Costumer services

is least, with a mean value of 1.11. This shows that currently, their services have not really penetrated the foreign market. The same applies to renting services and designing services; with mean value of 1.30 and 1.32 respectively. Merchandizing, which tops the table with a mean coefficient of 1.92 is still very low. From interviews conducted, shop owners in the market, selling costume design products, hardly merchandise them beyond Nigerian border for export due to the belief that patronage would be low. Hence, they restrict themselves to local demand, and hope that relatives, friends or home base customers who travel abroad will someday patronize them by purchasing their products.

#### **Factors to consider when entering into costume entrepreneurship-**

An aspiring costume entrepreneur must first identify the prospects and challenges facing the enterprise, which he/she can resolve to his/her advantage. For instance, he/she can conduct a survey of the social functions that hold in his/her immediate society. What people need in costuming a given festival, concert, movie, and other performances etc. Moreover, he/she needs to take note the frequency and demand for certain costume products and services. The intending entrepreneur must also figure out, how much the potential clients would be willing to pay and whether or not, the market potentials are available outside Nigeria.

#### **Raw materials availability, accessibility and cost implication:**

He/she must ascertain what raw materials are needed to meet product needs, the availability and sources for the raw materials; as well as their relative accessibility. By collapsing these alternatives, the costume entrepreneur will be able to establish the chosen raw materials viz-a-vis, the financial implication in acquiring them.

## **Business Analysis:**

At this point, the intending costume entrepreneur can collate the findings and discoveries obtained from the feasibility study, to draw conclusion on the viability or otherwise of the chosen business. The anticipated expenses and revenue should be reviewed at this point to ascertain that the profit envisaged for the business will be realistic and sustainable over a long period of time. The tendency for fluctuation of the business with changing seasons, also needs to be considered. Additionally, he/she should consider whether or not, he can afford to properly market his/her products and services to his target audience, as well as, how the sales is going to be driven.

## **Expanding the Market Share of Costume**

Nigeria can attain the height of Korea, whose costume arts products are thriving in the global market. In relation to the above assertion, Frank (2016) submits that Nigeria as a country, need to follow the path taken by Korea, to boost the export desirability of its art works through:

- Focusing on innovative art works and accessories and producing them on large scale.
- Taking and instituting a pattern of registration system, which accommodates the protection of the rights of the original designers.
- Developing and building of human capital capacity, by providing trainings to Nigerians by foreign technicians and also funding the establishment of material processing factories for costuming products and accessories.

Nigeria can further develop her indigenous sports and festivals in such a way that it would attract tourists from around the world. This will expand the market of costuming arts, as in the annual carnivals in the South-South. This is because, costumes have a close affinity with

culture and tourism. So, a growth of culture and tourism would invariably translate to a growth in costume enterprising. Costuming enterprising cannot effectively flourish without the cultural components. Kwakye-Opong and Adinku (2013), submits that costumes constitutes one of the most formidable and versatile agents for the transmission of knowledge and values across ethnic, national and international boundaries.

## **Conclusion**

Since the findings of this study reveals that the average monthly income of retail costume enterprise in Nigeria is N30,666; this study therefore concludes that is a viable venture capable of reducing poverty. The teeming population of jobless citizens can consider delving into this area of business endeavour, either as a permanent career or as a temporal one, as a means of holding brief for their choice career. Additionally, this study concludes that Northern Nigeria (the North Central, North East and North West) is still lagging behind in harnessing costuming arts potentials in the region, for revenue earnings. This is obvious, considering that the highest average monthly income recorded in the region is N27,500; as against N39,750 recorded in the southern region. Furthermore, it is concluded from the study that costume enterprise is not only nascent in Nigeria, but highly under-utilized. This is because, the indigenous products and services of retail costume arts entrepreneurs are yet to make meaningful impart in the global market. Hence, there is the opportunity to grow costume businesses for greater income generation.

## **Recommendations**

Based on the findings made and the conclusions reached, the following are recommended:

1. Government should establish costume arts entrepreneurial development centres to provide requisite trainings to unemployed youths who are talented or interested in costume design and enterprise.
2. Government should create enabling environment for foreign earnings through costume entrepreneurship.
3. Department of theatre arts and closely related fields in tertiary institutions of learning should teach costume arts as a gainful enterprise for job creators rather than job seekers'
4. Government should partner organizations for research into local costume raw materials, suitable for export to earn foreign exchange
5. Government should provide tax incentives to costume related business, in order to encourage more participation in this field of endeavour.

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