



**FACULTY OF ARTS**

**DEPARTMENT OF FILM AND THEATRE ARTS**

**RESEARCH TOPIC**

**AN ASSESSMENT OF THE IMPACT OF MAKE UP IN FILM PRODUCTIONS. MY  
EXPERIENCES DURING WORK RELATED LEARNING FROM FEBRUARY 2016 TO  
NOVEMBER 2016.**

**THIS DISSERTATION IS SUBMITTED IN PARTIAL FULFILLMENT OF BACHELOR  
OF ARTS IN FILM AND THEATRE ARTS HONORS DEGREE AT MIDLANDS STATE  
UNIVERSITY**

***SUBMITTED BY***

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## **DECLARATION**

I, Thabisile Mnkandla declare that this research is my individual work and no one has written it for me. Citations and paraphrases from published and unpublished work used as a part of this research have been clearly recognized. I announce that the participants of this research were not forced to participate and did so out of their own will.

Signed: .....

Date: .....

**APPROVAL FORM**

The undersigned approved that they supervised the student Thabisile Mnkandla registration number R142073G dissertation entitled: *AN ASSESSMENT OF THE IMPACT OF MAKE UP IN FILM PRODUCTIONS. MY EXPERIENCES DURING WORK RELATED LEARNING FROM FEBRUARY 2016 TO NOVEMBER 2016.* Zimbabwe in partial fulfillment of the Bachelor of Arts in Development Studies Hours Degree.

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## **ACKNOWLEDGEMENT**

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## **DEDICATION**

I dedicate this piece of work to my family; it would have not been possible for me to sail through without their support and guidance.

## **ABSTRACT**

*The study exposes the challenges which are being faced after the implementation of debt cancellation in Mutare. The research was conducted in Mutare urban with the aim of assessing how debt cancellation has contributed in the fall of service delivery. The objective of this study is to examine the effects of debt cancellation on service delivery in Mutare and coming up with strategies in order to cope up against the effects of debt cancellation. As a way of fulfilling this, questionnaires, interviews and focus group discussions were implemented for the researcher to have data on his study. The researcher founded out that the cancellation of debts resulted in MCC suffering from liquidity crisis and this heavily affected service delivery as the council neglected some of the services it offered to the residents all because of funds being unavailable to ignite service delivery.*

## CHAPTER ONE

### **1.0 INTRODUCTION**

This chapter shall focus on the background of the study, aims/objectives of study, research methodology, theoretical framework, definition of key terms, and conclusion of chapter one in the assessment of The Impact of Makeup for Film Productions, my Experiences during Work Related Learning February 2016-November 2016.

### **1.1 BACKGROUND OF THE STUDY**

Makeup for many years has existed within the human race, and has over the years been used for different purposes, including the enhancement of beauty by individuals as well as film directors as a tool for representation of reality in film productions. The study will also include my experiences during my work related with Talent of Steel Studios, “WENERA”, a Zimbabwean family soap opera which is broadcasted by ZBC TV, as a makeup artist. It also seeks to show various impacts of makeup in film depending with the genre of film, targeted audience and type of characters that need to be portrayed.

### **1.2 BRIEF HISTORY OF MAKEUP**

The history of makeup spans at least 6000years and is present in almost every society on earth. Makeup sometimes referred to as cosmetics, according to Power (2004) he argues that it was the earliest form of ritual in human culture, dating over 100,000 years ago from the African Middle Stone Age. The evidence for this comes in the form of utilised red mineral pigments (red ochre) including crayons associated with the emergence of Homo sapiens in Africa.



During the early 1900s, makeup was not excessively popular. In fact, women hardly wore makeup at all. Make-up at this time was still mostly the territory of ladies of the night, those in cabarets and on the black & white screen. Face enameling (applying actual paint to the face) became popular among the rich at this time in an attempt to look paler. This practice was dangerous due to the main ingredient often being arsenic. Pale skin was associated with wealth because it meant you were not out working in the sun and could afford to stay inside all day. Cosmetics were so unpopular that they could not be bought in department stores; they could only be bought at theatrical costume stores. A woman's "makeup routine" often only consisted of using powdered paper/oil blotting sheet, to whiten the nose in the winter and shine their cheeks in the summer. Rouge was considered provocative, so was only seen on "women of the night." Some women used burnt matchsticks to darken eyelashes, and geranium and poppy petals to stain the lips.

Maggie Angelogou (1970) states that around 1910, make-up became fashionable in the United States of America and Europe owing to the influence of ballet and theatre stars such as Mathilde Kschessinska and Sarah Bernhardt. Colored makeup was introduced in Paris upon the arrival of the Russian Ballet in 1910, where ochers and crimsons were the most typical shades. The Daily Mirror beauty book showed that cosmetics were now acceptable for the literate classes to wear. With that said, men often saw rouge as a mark of sex and sin, and rouging was considered an admission of ugliness.

### **1.3 BRIEF HISTORY OF MAKEUP IN FILMS**

In 1914 Max Factor, a Makeup artist and chemist created the first makeup for films, light semi-liquid greasepaint. Early black and white film stock did not register a range of colors. Red tones

for example looked black on screen, so actors compensated by using makeup with blue or green tints. After the development of panchromatic, which recorded the entire color spectrum, more natural makeup appeared called panchromatic makeup was developed.

In the 1920s, the movie industry in Hollywood had the most influential impact on cosmetics. Stars such as Theda Bara had a substantial effect on the makeup industry. Helena Rubinstein was Bara's makeup artist; she created mascara for the actress, relying on her experiments with kohl. Others who saw the opportunity for the mass-market of cosmetics during this time were Max Factor, Sr., and Elizabeth Arden.

According to Essman (2000) in 1931, makeup artist Jack Pierce created the memorable master "Frankenstein". Pierce researched surgical techniques and human anatomy to imagine where the monster's skull bones might have been joined if a scientist could actually construct a man. He soaked layers of cheesecloth in a thick liquid called collodion and used this to build up actor Boris Kaloff's face.

Later materials such as latex rubber resulted in lighter and more flexible appliances and prosthetics such as fake noses and ears. Over the years makeup has been used widely in the world in film productions, including Africa, evidenced by Africa's leading film industry Nollywood, which in most of their films make-up is strongly used as a tool to identify different tribes, gender, class, age group, characters that the audience easily can identify such as the makeup of a witch in the popular African movies.

#### **1.4 AIM OF STUDY**

- 1) To assess the impact of make-up in film productions.
- 2) To identify the role played by make-up in films and its relevance in film productions.

## **1.5 OBJECTIVES**

- To identify the advantages of makeup in films
- To identify the disadvantages of makeup in films
- To identify how makeup helps identify certain characters and brings about different meanings in film productions

## **1.6 RESEARCH QUESTIONS**

Research questions help justify the reasons why this research is being carried out.

The research questions to be asked are as follows:

- What is the role of makeup in film productions?
- What is the impact of makeup in films compared to the ones without the use of makeup?
- Does the same makeup apply to all types of films? If not state why?
- In what ways does the use of special effects enhance the impact of makeup in films?

## **1.7 SIGNIFICANCE OF THE STUDY**

Research on makeup is limited, especially on its role in film. Research or rather the assessment of the impact of make-up in film productions is either limited or none existent, therefore this research aims to fill that void.

## **1.8 RESEARCH ASSUMPTIONS**

The study centralizes the effectiveness of makeup in films other than just being used as a beauty enhancer for women and seeks to curb its barriers in the same process.

Audiences have for many years believed that make-up is only meant for women and not men. This study shall show the evolution of make-up so as to prove that make-up in film is not only for women and beauty but a tool used to communicate different meanings especially in film productions. Make-up has been mostly looked down upon and something without significance for its use, hence this study will show its importance, how it is used differently to both men and women and its importance in film productions through the pivotal role it plays in the representation of reality in films.

There has also been assumptions that actors are recruited according to the age of the character that has to be portrayed, hence this research seeks to show how through makeup age is rather not just a number but what you make it, as a man in his 40's can be made to look like a man in his 70's through the use of make-up. The study will also show how make-up has over the years developed and its vital role especially in the film productions of today

## **1.9 RESEARCH METHODOLOGY**

Research methodology is the method and procedure to be used when conducting the research. In this study, the qualitative approach shall be used. Qualitative approach refers to the understanding of human behavior and the reasons that govern their behavior (Hileman 2005). This approach will help highlight the impact of makeup in film productions and its significance in bringing out different meanings in a film.

The human brain is difficult to study but human behavior is certainly the best way to interpret what an individual will be processing. This is how qualitative researchers get feedback on how audiences perceive certain films. So this is basically the process of data collection and analyzing the data through questionnaires and basic feedback from social media and audience reception. For example if make-up in film productions has made an impact positively or negatively. How people have received it and if the audience's social standing and beliefs have been altered due to how it's used in films,

### **1.9.1 Reasons for choosing Qualitative Approach**

Gives more depth when gaining human understanding, helps understand human behaviour and gives the researcher a chance to see the world from an observer's point of view. Assists in the discovery of how people receive the content in films, what it means to them and how they interpret it.

The 'what', 'how' or 'why' of human behaviour towards makeup rather than 'how many' or 'how much', which are answered by quantitative methods are the researcher's main aims. Quantitative has not been chosen because human behaviour and audience reception is what the researcher aims to learn about rather than statistics.

### **1.9.2 Strengths of qualitative analysis**

- 1 Is flexible as it allows natural interaction with variables under study.
- 2 Can be modified at any given time depending on the social standing or type of audience under research at any particular time, for example questions may slightly different when asking young adults with those used to ask the elderly audience.

- 3 The researcher can get in the field at any given time without much preparation

### **1.9.3 Weakness of qualitative analysis**

1. In most cases it is not considered reliable as it bases on personal opinion and observation
2. Unable to cover a large area because it lacks statistics but only bases on opinion

## **1.10 THEORETICAL FRAMEWORK**

The study shall use various theories in order to succeed in getting results. These theories include the Stuart Hall (1980) audience reception theory, Bertolt Brecht's 1950s epic theatre theory and Konstantin Stanislavski's 19<sup>th</sup> century theory of realism to conduct the study.

## **1.11 AUDIENCE RECEPTION THEORY**

Stuart Hall (1980) stated that relevant codes of communication assisted in active interpretation of a message. Each and every consumer has a different social standing or personal background hence this determined how one will read, receive, understand or interpret certain information. In other words it is impossible to get the exact same reaction to information from every type of audience.

Each period in history will affect a reader in a different way hence influencing the way the information is interpreted. The Effects model also known as the Hypodermic model states that the consumption of media texts definitely has an effect on the consumer. This is so because the audience is powerless and the power lies within the message conveyed by the text. This is why media influences makeup, dressing, eating habits, and accents only to mention a few. Hence media is like a drug which is hard for a consumer to resist.

### **1.12 EPIC THEATRE THEORY**

Bertolt Brecht's 1950s Epic theatre transformed theatrical performances into more audience inclusive acts. He encouraged audience interaction on stages so as to recreate the relationship between audience and actor. He called it "Breaking the fourth wall" meaning that actors would be realistic by frequently addressing the audience.

This however relates to make-up in films as well as a theatrical act done live on a daily basis, which requires audience interacting. Unlike years back whereby audiences would just listen and wait to be informed, make-up in films and theatrical performances has over the years enhanced its visual and creativity and allowing audience to easily identify with the characters at play or portrayed.

### **1.13 CONCLUSION**

The first chapter has highlighted the origins of makeup and how it has evolved over the years, its use in film productions and the impact it has in bringing out meaning and identifying characters in film

### **1.14 DEFINATION OF KEY TERMS**

- IMPACT- this refers to the effects or results caused by a certain change.
- MAKE-UP- this refers to the external change of an actor's face to create an appearance of the characters portrayed.
- FILM- this refers to a story recorded by camera as a set of moving images.

## CHAPTER TWO

### LITERATURE REVIEW

#### **2.0 INTRODUCTION**

This chapter will be focusing on other scholars' view and commentary on make-up in film productions. It will also look into different types of make-up, effect of makeup, as well as genre and make-up. The state of makeup in Zimbabwe will be examined in this chapter together with the scholarly view about the state of make-up in Zimbabwe as far as film is concerned.

#### **2.1 TYPES OF MAKEUP AND ITS EFFECT**

The use of makeup is divided into three categories:

- **Basic** - designed to compensate for undesirable changes in appearance introduced by the television process.
- **Corrective** - designed to enhance positive attributes and downplay flaws.
- **Character** - which introduces major changes in appearance.

Although people might think that make-up is reserved for people "who just want to look better" on TV or in film, in actual fact, make-up may be required to just retain a subject's normal appearance. This is because the television and film processes to some degree can introduce (or make obvious) undesirable attributes to skin tones and features. As we noted in the information on digital\_camera\_setup, modern digital cameras have skin enhancing setup options that can reduce, but generally not eliminate, the need for makeup. In particular, they can appreciably



smooth out wrinkles and conceal minor blemishes. Video engineers may not always want to apply these techniques, however, since they have to some degree degrade optimum video sharpness, color, and quality. Note the difference between the two photos below.



FIG1

*With the advent of high-definition television, the need for people skilled in the application of effective but subtle makeup has increased. As in most areas of television, makeup is an element that is best when it goes unnoticed.*

This brings us to our first type of makeup:

### **2.1.1 Basic makeup**

In both film and video work, makeup on the face and possibly even the body is needed — especially for people who will be on camera any length of time. For starters, normal skin contains a certain amount of oil that generally goes unnoticed until viewed in a close-up. This shine can be exaggerated by the heat of studio lights and personal tension. At the very least, subjects should use a face powder that matches their skin tone. After this, we move to so-called basic makeup. For this, the skin should first be cleaned with mild soap or cleansing cream prior to the application of a makeup base or foundation. Both are available in either oil or water base, but the latter has the advantage of not requiring face powder and being easier to remove.

### **2.1.2 Corrective Makeup**

#### **Concealing and Emphasizing Facial Features**

Through corrective makeup procedures it may be necessary to play down undesirable facial features and emphasize positive attributes through contouring and highlighting. In corrective makeup we are starting with the base or foundation and then blending in shades or makeup that are either darker or lighter. In contouring, a darker shade of makeup than the foundation or base is used to downplay features, such as a high forehead or an overly prominent nose. Contouring can also be used to bring out the classic jaw line that's seen as desirable for women. In this case, a darker shade of makeup is carefully blended into the foundation or base. To achieve this "classic look," the darker makeup will go from the chin line up to the earlobes and into the hollows of the cheeks. In highlighting, the object is to reverse this effect — to emphasize or pull the eye toward certain facial features or areas. In this case, use a shade of makeup that is lighter than the foundation or base. This approach should also be used in shadowy areas under the eyes

and under the lower lip to keep them from looking unusually dark on camera. Either use makeup two to three shades lighter than the base, or a translucent white highlighter.

Below is an example of the corrective type of makeup which emphasizes the facial features. This type of makeup is mostly common in women from all over the world, some on a daily bases some occasionally for example a bride on her wedding day.



**Fig 2: corrective make-up**

This type of makeup is also popular in most film productions as it helps bring out the facial features in an actor or actress. Evident in the image above, it clearly shows the transformation before (top left) and after image on the right. The corrective makeup skill has been applied by the makeup artist that includes contouring and highlighting. The image on the right vividly shows how the forehead, cheeks, nose and chin have been highlighted while the remaining contoured. If you look at the image with no makeup and the one after, the nose is a good example of how it looks different from the one without makeup as it looks a little bit sharper. Through globalization, the popular film industries such as American film industry which has its content popular in most societies of today. In film makeup has become one of the key factors in storytelling and representation of reality.

It is also important to note that women today are constantly being reminded of what is considered beautiful. There are thousands of advertisements that promote this elusive beautiful image to women of all ages, shapes, and sizes. By placing photo-shopped and computer enhanced models in advertisements society has built up impossible standards of beauty, which has led to feelings of inadequacy among women.

In Beausoleil's study, "Makeup in Everyday Life: An Inquiry into the Practices of Urban American Women of Diverse Backgrounds", he states that "many women report having different makeup routines depending on what they expect to do during the day" (Beausoleil, 1992, p. 33). Because it can be applied so quickly and is relatively easy and inexpensive compared to other more drastic measures such as diet, exercise, or cosmetic surgery, cosmetics have become an easy way to measure up to the standards of beauty enforced by society.

Thomas Cash performed much of the early research on the influence of cosmetics on self-esteem. One of his studies, "Effects of Cosmetics Use on the Physical Attractiveness and Body Image of American College Women," reported "individuals often actively control and modify their physical appearance and physical aesthetics across situations within relatively brief periods of time" (Cash, Dawson, & Davis, 1989, p. 249). In other words, makeup is used differently in different situations because it makes women feel more self-confident. This idea has been a theme for many other studies done on the use of cosmetics. To further support this idea, Cash argues "cosmetics use and grooming behaviours, in general, function to manage and control not only social impressions but also self-image" (Cash et al., 1989, p. 350). To further support the idea that makeup is used in all types of situations to increase self-image, this particular study required that volunteers take photos with and without makeup and then rank their attractiveness based on these photos. The results of this study confirmed that "facial cosmetics, as typically self-applied influence both social perceptions of college women's physical attractiveness and the women's own self-perceptions (i.e. body image)" (Cash et al., 1989, p. 353)

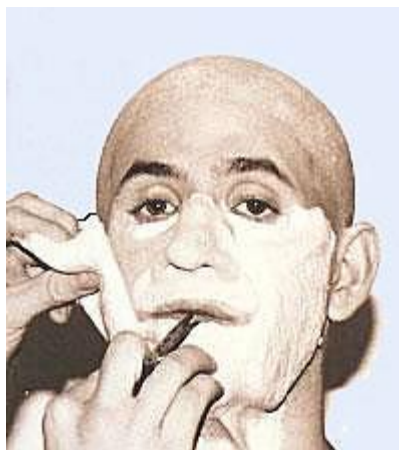
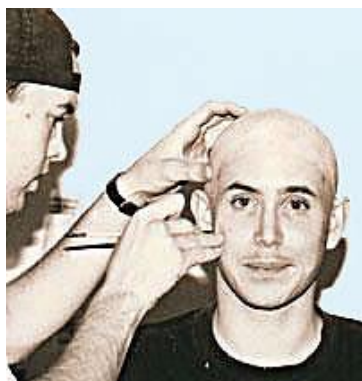
The study found that "images of women wearing makeup were judged to be healthier and more confident than the images of the same women without makeup. When wearing cosmetics women were also assigned greater earning potential and considered to have more prestigious jobs than when they were presented without makeup". Although most scholars above focus on women due to the type of makeup which is mostly used on women than men, their views apply in most film productions as most prestigious, successful women characters are easily identified by the audience through the type of makeup they will be wearing.

Corrective makeup in films is also very essential in film productions as most are shot over a long period of time, therefore if an actor gets involved in a small accident and ends up having bruises on their face, without makeup this would mean end of job for some, but through the aid of such makeup it can be covered until not visible, hence does not delay the progress of the production to look for another actor with facial features fitting to the character that needs to be portrayed. This then brings us to the next type of makeup which character makeup.

### **2.1.3 Character Makeup**

*Character makeup covers great range, from adding or subtracting years, to today's grisly science fiction and horror-film transformations. It would take a good-sized book to cover character makeup; and, in fact, numerous books have been written on the subject.*

*Since it has limited application in day-to-day production work, we will simply use the following photos to give you an idea of what can be done.*



**Fig 3:character make-up**



*Note that the young man shown above can be transformed into an old man through the use of elaborate makeup and a few hours' work.*

*In this case, a bald cap is first used to cover up the young man's hair (first photo). At that point, prostheses are used to add wrinkles and sagging areas to the face.*

*Then liberal amounts of makeup are then painted on to blend makeup can easily take many hours to apply everything together. Although it may sound simple, character. (1996-2013)Makeup for film and television.*

The above images show how character makeup can be done for a film production. It is mostly done to actors by makeup artists to create certain characters according to the way they are supposed to be presented in a film or according to age the character is supposed to portray. According to Vaughan (1999) refers to the term 'actuality' to describe our belief in the reality of the photographic image, stating that "this actuality...is the subjective conviction on the part of the viewer of that prior and independent existence of the represented world which is specific to the photograph". In simpler terms realism can be objective, thus the director and makeup artist's interpretation and what they want to archive or rather portray. Then can also be subjective thus

when the camera is rolling or after editing. Some scholars such as Chera (2016) argue that “the moment the camera starts rolling the image seizes to be real”. Both objective and subjective try to capture reality, but it is lost during the attempt to represent reality in films.

Makeup artists and hairstylists do more than make actors look attractive. They work closely with costume designers to visualize the complete character. Like costume designers, makeup artists try to reflect the time period, lifestyle, and social status of the characters. For the film *Moulin Rouge* (2001), makeup artist Maurizio Silvi studied paintings by Degas, Picasso, and Toulouse-Lautrec for images of 19th century bohemian Paris. Toulouse-Lautrec’s vibrant palette inspired such choices as the cabaret owner’s red-orange hair and the bright blue hair of another character. When creating tattoos and body paint for *Apocalypto* (2006), set in the ancient Mayan Indian civilization of Central America, makeup artist Vittorio Sodano and hairstylist Aldo Signoretti limited themselves to colors that could have been created from the vegetable and mineral dyes available to the Mayans at that time. As people age, their skin changes color and sags into bags, jowls, and pouches. Natural expression lines deepen, and bones become thinner. Teeth stain, bright eyes dim, and hair thins. Hands develop prominent veins and discolorations. A simple age makeup might involve thinning and graying the hair, using a bald cap, and applying an old age stipple. Old-age stipple, developed by George Bau during the 1950s, is a mixture of ingredients that when dry, can be stretched to produce realistic wrinkles and rough skin textures.

#### **2.1.4 Prosthetic makeup**



It is also called (Special effects makeup and FX prosthesis) is the process of using prosthetic sculpting, molding and casting techniques to create advanced cosmetic effects. Prosthetic makeup was revolutionized by John Chambers in such films as Planet of the Apes and Dick Smith in Little Big Man



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**Fig 4: prosthetic makeup**

A portrayal of Frankenstein's Monster (Jack Pierce 1931) using prosthetic makeup



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**Fig 5: prosthetic make-up**

The process of creating a prosthetic appliance begins with life casting, the process of taking a mold of a body part (often the face) to use as a base for sculpting the prosthetic. Life cast molds are made from prosthetic alginate or more recently, from skin-safe silicone rubber. This initial mold is relatively weak and flexible. A hard mother mold, typically made of plaster or fiberglass bandages is created overtop the initial mold to provide support.

Once a negative mold has been created, it is promptly filled with gypsum cement, most commonly a brand called "Ultracal-30", to make a "positive" mold. The form of the prosthetic is sculpted in clay on top of the positive. The edges of the clay should be made as thin as possible, for the clay is a stand-in for what will eventually be the prosthetic piece. Along the edges of the mold, "keys" or mold points are sculpted or carved into the life cast, to make sure that the two

pieces of the mold will fit together correctly. Once sculpting is completed, a second mold is made. This gives two or more pieces of a mold - a positive of the face, and one or more negative mold pieces of the face with prosthetic sculpted in. All clay is carefully removed and the prosthetic material is cast into the mold cavity. The prosthetic material can be foam latex, gelatin, silicone or other similar materials. The prosthetic is cured within the two part mold - thus creating the beginning of a makeup effect. One of the hardest parts of prosthetic make-up is keeping the edges as thin as possible. They should be tissue thin so they are easy to blend and cover giving a flawless look. The use of prosthetic makeup to create wounds or trauma is called (moulage) and is used by the military and medical schools to educate and lessen psychological trauma when exposed to the real thing

## **2.2 GENRE AND MAKEUP**

There are different types of makeup and used differently depending on genre of film. These genres may include; horror, soap opera, African movies for example those of Nollywood. It is important to note that each of these genres may require makeup totally different from the other genre.

Horror or rather scary movies require scary makeup that of prosthetic makeup as mentioned above. This type of makeup uses a lot of fake blood which over the years, makeup artists have come up with impressive recipes on how to make fake blood which looks just like real blood. This is believed to be one of the hardest makeup of all as it requires the makeup artist to be really artistic in trying to create characters with injuries or rather faces with deformity. This type of makeup helps create certain monsters according to the script come to life. In horror movies the audience seek the adrenaline pleasure of feeling scared this is hence made possible by the

appearance of the monsters, or characters in the film due to the extensive scary makeup applied by the makeup artist.

Horror film makeup is different from that of soap operas as both genres tell a different story altogether. Soap operas unlike horror films focuses more on stories of day to day living. It does not involve a lot of fantasy world with imaginary monsters but rather it tries to represent the everyday reality of societies that people that live in. Corrective makeup and basic makeup is mostly used I soap operas on female or male characters. It is also used to change the sex of an actor depending on the role that has to be played. An example of that is Zimbabwean actress Chiedza Mhende who landed a role on one of South Africa's popular soap opera Generations the Legacy to act as "Wandile", a male struggling with his sexuality hence resulting in transgendering into a female. This was therefore made possible through the use of makeup. Below are images of how she looked as a man then as a woman.



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**Fig 6: Chiedza Mhende**

One would not doubt the sex being male, seeing her for the first time on screens acting as a male as it hit the television screens. Basic makeup together with corrective makeup was used to bring out the muscular features that males possess. It is important to also note that makeup and costume work together in character building evidenced by the image above.

Below is her transformation of Chiedza Mhende back to her real self which is a woman. This becomes evidence enough on the impact which makeup has in film productions and in this case soap operas. It is therefore also important to note how makeup can vary according to genres.

Images of Chiedza Mhende off screen



Fig 7: Chiedza Mhende

The Nollywood film industry which produces the African movies as popularly known which is mostly in drama genre. With genre a more specific type of makeup is used to portray a village set up of kings, queens, prince and princesses. The typical storyline of an evil queen character that is usually easily identified by the audience through the heavy disturbing makeup. This makeup



consists of black liners and lipstick together with red, which in some cases symbolises danger or evilness in a character. The image below is an example of makeup in this genre of films.



**Fig 8: Nigerian character make-up**

The picture above has been extracted from the Nigerian movie, “the evil queen” (2014)

In conclusion makeup is an essential tool in all genres of film in trying to represent reality or tell a story. The only difference is not all types of makeup can be used in all genres as it may not apply accordingly hence seizes to appeal relatively or rather effectively to the audience.

### **2.3 STATE OF MAKEUP IN ZIMBABWE**

Makeup in Zimbabwe is a rather very silent topic as far as film production is concerned. In Zimbabwean films very little or no makeup is used in film productions. There are only a few Zimbabwean films that have applied the used of makeup in their films. The most common type of makeup that can be found in these films is basic makeup and corrective makeup.

The study of makeup in Zimbabwe is mostly for the beauty for women for example, during special occasions like graduations, weddings only to mention a few. Even with films and soap operas in Zimbabwe makeup is mostly used for enhancing the looks of the actors and actresses hence one can say they mostly focus only on beauty, to create characters that the audience love to reckon with, envy and become role models for people in the societies.

Most beauty schools in Zimbabwe teach the basic and corrective makeup which focuses more on beauty for women, hence this leaves a huge gap for graduates that are studying film and want to do makeup for film productions but end up limited to learning the beautifying skills of makeup and nothing more.



## **2.4 SCHOLARY VIEW STATE OF MAKEUP IN ZIMBABWE ON**

Due to the fact that the state of makeup in Zimbabwe is poor in when it comes to film productions, justice has not yet been done when it comes to makeup in Zimbabwean films over the years, therefore it is difficult to find Zimbabwean scholars that actually talk about the state of makeup in Zimbabwe, except probably for cosmetic companies such as Black Opal, Avon, and Mac that seek to advertise their makeup products for sale.

In 2008, the YWCA USA developed a report, *Beauty at Any Cost*, which discussed the consequences of the beauty obsession on women and girls in America. This report showed that not only does this beauty obsession result in decreased levels of self-esteem, but it's also putting a dent in the pocket of many Americans. From a young age, girls are taught to experiment with makeup to increase their attractiveness. Different amounts can be applied as needed, and it works as a temporary boost in self-esteem.

Scholars in Zimbabwe therefore have not commented much on the state of makeup in Zimbabwe.

## **2.5 CONCLUSION**

In summation Makeup in films is very effective in storytelling and through the different types of makeup mentioned above in which all of them serve a different purpose when it comes to film production. It is also notable that though it is highly popular in other nations especially amongst

women in Zimbabwe , makeup in Zimbabwean film productions is not yet implemented as compared to other film industries in the world

## CHAPTER THREE

### **3.0 INTRODUCTION**

This chapter is going to dwell on my experiences as a makeup artist during my work related learning from February 2016 to November 2016 with Talent of Steel Studios which produces one of the popular Soap opera in Zimbabwe “WENERA”. It will give a brief background of WENERA and also shed more light on my experiences with the cast as their makeup artists, the type of makeup I mostly used together with the new discoveries and achievements that I attained during the time. This chapter will also identify the gap that makeup still needs to fill in the film industry particularly in Zimbabwe.

### **3.1 BACKGROUND**

Talent of Steel is a private owned Media company based in Harare. It has produced and directed a lot of music videos including the soap opera “Wenera” that is broadcasted on Zbc TV every Mondays and Tuesdays at 7:30pm. It was first broadcasted in 2014 and has been running ever since now currently in season six. The executive producer Mr Eddie Ndhlovu, has produced not only Wenera but gospel music videos for “Thembalami”, and two times in a row he has scooped the awards for best director for his music videos. Talent of Steel Studios hires students from universities for internship or rather work related learning. The company has over years been a big stepping stone for many, myself included as I started off as a makeup artist then moved to acting, and lastly script writing.

### **3.2 MY EXPERIENCES AS A MEKE-UP ARTIST FOR WENERA**

Makeup is very important in character building in any film productions for example in a soap operas like Wenera. As a makeup artist I had to be very prompt in everything, making sure every actor or actress is ready for their scenes. This required me to be at work first before the cast, as well as have a call sheet to know the cast on call for the day as well as scene outlines so as to know the type of makeup required, if it needs more research or ingredients.



**Fig 9: Wenera cast makeup**

The makeup that I did was not only for the scenes, but it included photoshoots for cover photos for the cast evidenced by the image above. When I first started doing makeup on a professional level for example the cast of Wenera and not on myself, I took it upon myself to teach and research more there is to know about makeup as far as film productions are concerned. In as much as there are beauty schools that teach makeup, due to the fact that I had already commenced my attachment and a makeup artist was needed immediately it meant learning on the job as I go. This was not the proper way but because of the passion tutorials on YouTube about makeup played a big role in making me become a better makeup artist.

Like any other intern I experienced a lot of rejection at first from the cast especially with ladies, who preferred to do their own makeup. With these they understood film makeup to be the same as the general everyday makeup that they apply, not knowing that there are different types of makeup required for different storylines or rather depending on the scene, the character they play and a type of age group or class being represented. With time and with the help of the director Zolile Makheleni the cast began to understand and appreciate my role as a makeup artist and the kind of work I could do as far as building a character is concerned. Working with ladies became more comfortable and hence successful.

Males on the other hand were not comfortable with makeup being applied on them at first because like most they have known it to be meant only for beautifying purposes for women, though in film it is meant for entirely everyone who is part of the cast and mostly because of the lighting especially with indoor scenes , the cast or rather the actors are most likely to sweat during a scene therefore I was required to be present during all scenes to make sure the makeup is still looking good on camera, if an actor needs makeup attention the director cuts the scene and I would attend to the problem before the scene proceeds any further. Below is picture of one of

the scenes were I had to attend to the lady who plays the role of a mining company owner “Mica”.



**Fig 10: make-up touch-ups on Wenera set.**

In film productions, a lot of lighting is used when shooting, therefore some of the cast members sweat profusely because of the type of lighting that is used, and hence breaks are taken time and again for touch ups on the actor’s makeup. This is also done because of the advanced cameras used when shooting these productions which pick up everything rather record things as they are though at times it can be adjusted on camera settings as previously discussed in chapter 2 with basic makeup and digital cameras.

Most of the makeup I used at first was my personal makeup before the company started providing makeup. They rather started appreciating the type of makeup cosmetics I used after seeing the visible difference from the ones the ones they used.

### **3.3 DISCOVERIES**

During my work related learning working as a makeup artist I made some discoveries concerning makeup in film productions in conjunction with the cast. These discoveries include changing a person's age through makeup as well as giving a certain class to a character which goes with the storyline. An example of such characters are Tinashe Pundo and Zolile Makheleni who play the popular characters of "Gugu and Tsotsi" in Wenera. Gugu plays a role of a woman married to a rich man in town. Ideas of feminism are also build around this character. Through makeup it was easy to make her look the part.

I also discovered that makeup , costume and hair go hand in hand when it comes to character building, meaning on cannot exit or be as efficient without the costume and hairstyle. Certain hairstyles say or represent something or the kind of person one is. A good example is the character "Tsotsi", who's character is that of a deceitful son and a conman.

Below is an image of "Tsotsi and Gugu" ,and the type makeup that influences their characters.



**Fig 11: character make-up on "tsotsi and gugu"**

During my working experience in Wenera as a makeup artist I realised that with soap operas like prosthetic makeup is barely used unlike with films. This type of makeup is used when there are fighting scenes and a bit of blood or rather a wound is required to be visible.

### **3.4 ARCHIVEMENTS**

Throughout the duration of my work related learning experiences with Wenera from february 2016 to november 2016, I made a lot of archivements that include the first fake blood makeup on a short film called “ Spin the Bottle”. Through my work as a makeup artist I earned a permanent place as one of the makeup artist of Talent of Steel studios which produces Wenera amongst other productions.

I was able to double task , being a makeup artist and acting after lending a role as the blue house landlord , “ Sis Thoko”, evidenced in the first image above. My experience as a makeup artist was rather shot lived as I had to train another intern to do makeup so I could focus on acting and scriptwriting as well. Which also lended me a post as one of the script writers for Wenera season 3 and 4 in 2016.

### **3.5 CONCLUSION**

The chapter above mainly focuses and sheds more on my experiences as a makeup artist during work related learning in 2016. It has also mentioned the discoveries and archivements I made during this time.

## CHAPTER FOUR

### **4.0 DATA PRESENTATION AND ANALYSIS**

The purpose of this chapter is to pay particular attention to the impact of makeup in film productions by analysing the strengths and weaknesses, positive and negative influence it has in a film production be it soap opera, horror movie, drama only to mention a few. It will also focus on the influence it has to the viewers or audience's social lives and how the audience perceive meanings in film production through the use of makeup. The above will be outlined giving reference to the scholarly views stated in previous chapters, movies such as Apocalypto, Wrong Turn and Zimbabwean soap opera Wenera as case studies and results from the surveys carried out during the study so as to support the various analysis in this chapter.

### **4.1 IMPACT OF MAKEUP IN SOAP OPERAS**

Soap operas tell different stories of people's everyday lives and also seeks to represent different set of societies. Makeup in soap opera is used for different purposes. These include the use of makeup for deforming purposes, making a character look older or even younger as well as for beautifying purposes according to certain classes being portrayed. Makeup is very important in soap operas especially basic and corrective makeup. This is because since it is shot continuously therefore requires an effective continuity personnel who would work closely with the makeup artist to make sure characters remain the same in terms of their appearance from episode to the next. Makeup in soap operas is also very effective in making a character look younger in scenes that require flash back, these scenes require a special makeup in order to make it look very believable hence the impact of makeup.



Makeup in soap operas has different strengths and weaknesses. Its strength is best at serving the purpose of continuity in the appearance of characters as well as bringing out different age groups. Although most soap operas seek to represent reality, through the use of makeup some of the reality is lost in the process hence becoming a weakness.

Makeup in soap operas has a lot of influence on the viewers or rather the audience. In as much as it contributes to the meaning of the stories told, it does not end there. The audience take what they see on TV and apply it to their everyday lives, hence meaning that the makeup used in soap operas ends up having a lot of influence to the audience especially women when it comes to corrective makeup. It mostly associated with main characters that a lot of young girls envy to look like or rather serve as role models in their lives. An example of such a soap opera character is, “GUGU” from the popular Zimbabwean soapy WENERA. This is also evident in the soap opera “MUZITA RABABA” with Amara Brown playing the character of “HANNAH”.

The above shows the impact of makeup in soap operas and furthermore the influence it has to the audience’s reception and their lives. It is also important to note that the impact of makeup goes beyond film production itself.

#### **4.2 IMPACT OF MAKEUP IN HORROR FILMS**

In this category makeup is what makes or determines the success of a horror film. The type of makeup used in these films is called Prosthetic makeup or (special effects makeup). This type of makeup helps make the characters as scary as possible turning them into believable monsters. Makeup in horror films is very effective and has a lot of impact in the genre unlike other film genres. A huge amount of makeup is required , this includes use of masks, fake blood only to mention a few as it was discussed in chapter one with types of makeup thus Prosthetic makeup.

Makeup in these type of films is very effective in representation of reality for example a scene with a dead person, makeup in this case is what makes the character look dead for example like that of zombies which requires them to look very pale or rather lifeless. Makeup also helps create deep looking scars that look extremely scary and real. Makeup has a lot of impact in horror films especially for making it easy for the viewers or audience to be able to identify characters according to their roles for example villains.

It has a positive impact as far as film production is concerned especially when it comes to horror films. However when it comes to the audience reception some of it may be deemed as negative especially to the young viewers/audience or society at large. Some scholars argue that makeup is a form of art which seeks to tell a story. An example of such is the film “wrong turn”, where by makeup is used to create the monstrous looking creatures that kill people and making it easy for the audience to be able to distinguish them from the tourist characters. In my experience after work related learning in the film production under Midlands State University department of Film and Theatre Arts called “Toro the Tribe”, as a makeup artist I used this type of makeup in order to create the tribe that is different from other humans, hence it is also safe to say makeup also contributes to giving the characters in a film production an identity according to the makeup they are wearing.

Makeup has a lot of impact in many different film productions for different purposes as shown above. It is visible how in both soap operas and horror films its impact is very effective in its own way as far as storytelling and representation of reality is concerned. Below is the research carried out through questionnaire and the results?

### 4.3 QUESTIONNAIRE

The questionnaire below is the one that was used to attain some of the data outlined in this chapter. Four age groups participated filling in questionnaires and these were ages 20-25, 26-30 31-35 and 35-40+. Each age group consisted of ten individuals, five females and five males from Midlands State University and the society around Zvishavane from different backgrounds. The participants were asked to give their personal view on the impact of makeup in any film productions they have watched and the state of makeup in Zimbabwe. This was administered using online software. Some of the responses were gathered from the students through requests on social media sites. The majority of survey responses were driven through Facebook and WhatsApp groups but Twitter and emails were also used.

This sampling technique can be referred to as “snowball sampling”, which means that the initial group of those sampled would refer this survey to other students. Snowball sampling was chosen because the “major advantage is that it substantially increases the likelihood of locating the desired characteristic in the population. It also results in relatively low sampling variance and costs” (Malhotra, 2012, p. 345). This method was decided to be the best method for this research because it allowed students to invite their friends to take the survey.

However, one potential weakness of this method is that it does eliminate respondents that are in no way connected to the initial group of respondents. Even so, this method was the most logical for this study. Therefore the qualitative research method was used. Results were as follows;

**AGES 20-25:** This young age group consisted of college students who expressed their enthusiasm towards the topic as most of them especially females are experts on basic and some corrective makeup therefore making it easy for them to comment or rather give their views on

the question. Most of them alluded that makeup plays a pivotal role in film productions and that it helps them as viewers to have better understanding and analysing the story in the films. The group also mentioned how makeup is rather a necessity for most films with the modern times of technology. This age group commented on the state of makeup in Zimbabwe that there is still room for improvement as far as local film productions are concerned compared to other countries.

**AGES 26-30:** This age group was made up of senior students of the university who gave a more in-depth analysis on the topic especially with state of makeup in Zimbabwe. Most of these participants outlined how the economic and political challenges of the country hinders the growth of the film industry. They mentioned how makeup is more common or used by individuals especially females in their everyday lives through watching western films with characters wearing certain type of makeup that they seem to relate with or envy. Female participants mentioned that makeup sometimes gives one confidence. They also mentioned that a few local productions apply the technique of makeup in their films which makes those without less interesting as compared to those which use makeup. .

**AGE 31-35:** this age group was mainly made up of business people and those of the middle age around Zvishavane community who have older children in boarding schools and bit more time on their hands to watch television. These had a different view unlike the above age groups especially when it comes to the state of makeup in Zimbabwe. As participants who have time to watch television they have seen local film productions which have actually become popular for their quality and use makeup. The most mentioned were the soap operas, “WENERA and MUZITA RABABA”, as local film productions which actually show the state of makeup in Zimbabwe. However they did not dispute the fact that more can be done in terms of improving it

for the better. They also mentioned how makeup has a lot of impact in films especially as far as identity is concerned giving an example of Nigerian movies what most refer to as African movies.

**AGE 36-40+:** This elderly group of participants expressed much liking to the local film productions or rather more know how on local film productions than western film productions. This group expressed how because of globalisation the Zimbabwean film industry has also applied or rather adapted some of the western techniques to achieving better results in terms of productions that includes makeup. They also mention that makeup has a huge impact on film productions though which is not always a positive impact, their reasons being the influence it has on young girls which at times leads them astray. Which however is not always the case as for some it becomes a grooming and learning opportunity for young female adults.

#### **4.4 CONCLUSION**

This chapter has outlined the results of the research acquired from the data collected during the study in response to the research questions, aims and objectives, therefore identifying the impact of makeup in film productions. This chapter paid particular attention to the role of makeup in film productions especially in soap operas and horror films by analysing the strengths and weaknesses, positive and negative influence it has to the viewers or audience. The data was outlined with reference to the films and local soap operas in Zimbabwe, scholarly views from previous chapters and data collected during the study

## CHAPTER FIVE

### **5.0 CONCLUSION AND RECOMMENDATIONS**

This study basically gave a vivid image of the impact of makeup in film productions as well as my experiences during work related learning as a makeup artist for the Zimbabwean soapy “WENERA” from February 2016 to November 2016. The study has also shown the or rather given a clear illustration of the state of makeup in Zimbabwe as well as scholarly view on the topic. Chapter three and four of this study provides a detailed analysis of these aspects and the impact of makeup in film productions with horror film such as “WRONG TURN”, and soap operas “WENERA and MUZITA RABABA”.

### **5.1 FINDINGS**

The study was carried using the questionnaire to several age groups to find out their views as audience on the impact of makeup in film productions they have watched. The study found that most of the younger age groups prefer watching the western films that actually have films with makeup being put to use in the productions hence having a lot of responses on the topic. The state of makeup in Zimbabwe is also another aspect in the study that was looked into as well as scholars’ views. The study found that makeup in film productions is very important and actually helps in bringing out the story to reality. It also important to note that makeup very popular in the horror films as it requires more of it unlike other genres of film.

The study also found that in Zimbabwean film productions makeup is not yet being used in some of the films as compared to western films. Most participants mentioned only but a few local productions that have applied the use of makeup. In the study I also found that Prosthetic makeup takes time than any other type of makeup and thus also expensive. There also hasn’t

been much said or scholarly view on the state of makeup in Zimbabwean film productions which immediately raises concern as far as Zimbabwean film production is concerned.

## **5.2 SUMMARY OF RESEARCH QUESTIONS**

Research questions of the study helped give the study direction and purpose in other words the whole study is carried out to respond to these questions.

### **a) What is the impact of makeup in film productions?**

The research came out with very interesting findings towards the impact of makeup in film productions. The impact of makeup in these varies with film genres and each uses different type of makeup. Makeup has also a lot of impact in character building in film productions. Makeup also influences how the audiences view certain characters in a film through the type of makeup used, for example a prostitute character can be easily identified through the type of makeup applied on her.

### **b) What if the state of makeup in Zimbabwe?**

The findings of this question during the study show that the state of makeup in Zimbabwe is growing rapidly and makeup is being put into use in several local productions. Though the level or intensity of its use in film productions is limited as compared to other western film industries. Zimbabwean film productions mostly use basic and corrective makeup, whilst the use of prosthetic makeup is limited due to the type of films produced.

### **c) What is the role of makeup in influencing the audience perception?**

Makeup in films influences the way the audience depict meanings in films. It has a lot of impact to the audience in different ways as they all come from different backgrounds that make them perceive or deduce meanings in different ways. Makeup makes it easier for the audience to identify characters and the role that they play in a film productions.

### **5.3 SUMMARY OF THEORITICAL FRAMEWORK**

#### **Audience Reception, Stuart Hall (1980)**

This study has used the audience reception theory by Stuart Hall which notes that messages by media such as film are received by audiences or viewers in different ways depending on their character, social background, current situation and ethnicity. The relevance of this theory has been seen in the audience's attitude towards film productions

In addition, Stuart Hall (1980) theory of preferred reading has been also used in this study it point out that audience are given a media text invested with a critical autonomy to investigate and interrogate the validity or authenticity of the message. This theory is relevant in the sense that the results of the study show how audiences have received information from the broadcaster and how they have used or accepted it. If a certain image continues to be put out there with no change within the audience chances are that information is not being well received or the method used is not appropriate.

However although this theory was very helpful in the analysis of data and analysis of the audience's attitude towards certain images, messages or visuals the theory did not highlight how impossible it is to please every audience member meaning that there is no perfect message that can ever be received by audience in the same way the way a broadcaster may want them to. The theory does not highlight how the producer of the content can solve an issue of having a message being read entirely wrong by majority of the audience especially when culture is concerned.

#### **Epic Theatre Theory, Bertolt Brecht**

This theory transformed theatrical performances in the 1950s into more audience inclusive acts. Through epic theatre marks the breakthrough of the use of makeup in theatre as well as in films.



Makeup has a major impact when it comes to epic theatre and plays a very important role in character building and type casting as makeup transforms one into the desirable character. This breaks the barriers of those who cannot identify to be able to easily tell the type of character one plays creating a more comfortable audience which feels included.

However this theory has its weaknesses and limitations as it was not relevant to every aspect of the study because not all audiences understand the need for makeup. Some might not take the correct message that is being portrayed, whilst some have a different perspective on the use of makeup according to their perspectives.

#### **5.4 RECOMMENDATIONS**

In the study a problem concerning makeup in film productions especially in Zimbabwe was highlighted, but in every problem there should be a solution. I recommend film production companies to do extensive research on makeup for films, its importance impact and its value in film making comparing with other successful film industries in the world.

One would also recommend film institutions and the Universities like Midlands State University that have the Film and Theatre Arts Studies to offer studies or rather modules on makeup for films that dwell in-depth on the use and impact of makeup in film productions as highlighted in the chapters above that it is very important in as far as film production is concerned. Many film practitioners or scholars especially in Zimbabwe cover a lot on film except for makeup in films or rather for films making it difficult for film students to access knowledge about makeup in film productions hence one would urge the scholars to also write discuss or cover the gap of makeup for film productions. Makeup artist in Zimbabwe should not only focus on basic makeup and corrective makeup for beauty purposes, but also research more on prosthetic makeup for horror

films such as how to make fake blood that looks real and refrain from using “tomato sauce” that looks very artificial hence leading to poor production.

### **5.5 AREAS OF FURTHER STUDY**

This research exhausted all the areas about makeup in film productions from the types of makeup to the impact it has in film making. However the study only concentrates on the impact of makeup yet it goes hand in hand with costume in film productions. Therefore further study has to be done for the impact of costume in film productions as well.

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Talent of Steel Studios.(2016) Wenera. Harare

**APPENDIX A**

**SURVEY ON THE IMPACT OF MAKEUP IN FILM PRODUCTIONS**

**PERSONAL INFORMATION**

NAME & SURNAME:

AGE:  SEX:

CONTACT INFORMATON:

PLACE OF RESIDENCE:

OCCUPATION: .....

**PARTICIPANT (TICK THE BOX)**

DO YOU WATCH FILMS?

IF YES, WHICH DO YOU PREFER?    
 

WHAT TIME DO YOU WATCH TV?

WHY WATCH AT THAT PARTICULAR TIME?

WHICH ONE USES MAKEUP MOSTLY?

**GENERAL PERCEPTION ON THE IMPACT OF MAKEUP IN FILM PRODUCTIONS.**

DOES MAKEUP HAVE AN IMPACT IN FILMS YOU WATCHED?

 YES

IF YES, SPECIFY WHICH?

 LOCAL WESTERN AFRICAN

WHICH ONE NEEDS TO IMPROVE ON MAKEUP?

 LOCAL WESTERN AFRICAN

OTHER.....

WHICH SEX IS LIKELY TO BE INFLUENCED BY MAKEUP IN FILM PRODUCTIONS?

 FEMALES MALES

WHICH IS YOUR FAVOURITE SOAP OPERA OR FILM?.....

....

WHO IS YOUR BEST SYLED LOCAL ACTRESS?.....

WHAT IS THE NAME OF THE SCARIEST MOVIE YOU WATCHED?.....

AND

WHY?.....

**THANK YOU FOR PARTICIPATING!!!!**