

JOURNAL OF AFRICAN ARTS & CULTURE

MAKE-UP ART: A VIABLE CAREER PATH FOR UNDEREMPLOYED GRADUATE GHANAIAN ARTISTS

¹ Noble Nkrumah-Abraham
badwenbai@gmail.com

² Ernest Kwasi Amponsah
eoamponsah@uew.edu.gh

³ Sampong Ofori-Anyinam

1 Centre for Research in Culture and Creative Arts,
University of Education, Winneba

2 Department of Theatre Arts, University of
Education, Winneba. Ghana

3 Department of Industrial Painting and Design
Technology, Takoradi Technical University.
Ghana

Corresponding email: badwenbai@gmail.com

CITATION: Nkrumah-Abraham, N., Amponsah, E.K., & Ofori-Anyinam, S. (2026). Make-up art: A viable career path for underemployed graduate Ghanaian artists. *Journal of African Arts and Culture*, 9(1), 112-142.

Abstract

This study tents to reveal that make-up art can be a lucrative avenue for undervalued Ghanaian graduate painters, demonstrating that the face or body can serve as a substrate for painters to generate income using skills acquired in academic painting programmes. Employing a qualitative single-case study design, the research used homogenous purposive and exponential non-discriminative snowball sampling to select ten participants who are Ghanaian make-up artists and painters who graduated with a painting degree over a decade ago. Primary data were gathered through interviews, audio recordings, observation, and photographs, supplemented by secondary sources, and analysed descriptively. Findings indicate high demand for make-up artistry, with practitioners unable to meet growing service needs, making the field highly lucrative. Experts from theatre, events, and multimedia industries (e.g., film directors, photographers) affirm the relevance of make-up artists across fashion, film, theatre, television, music videos, and commercials, while noting a scarcity of special effects make-up artists. Notably, individuals with strong drawing and painting skills excel in this niche. In contrast, most Ghanaian graduate painters work on inanimate supports like canvas and paper, which face low patronage in Ghana, resulting in unsold works, congestion, improper maintenance, and career abandonment due to frustration and financial constraints.

Ironically, make-up art is in high demand locally. The study not only highlights this alternative avenue but also compares the tools, processes, design principles, and technicalities of make-up artistry with traditional painting, outlining striking similarities between the two fields.

Keywords: *make-up art, painting, multimedia, special effects, cosmetics*

1. Introduction

Make-up artistry constitutes a historically embedded, cross-cultural aesthetic practice across the globe. This is affirmed by Loegel et al. (2017) and Velasco (2019), who revealed its longstanding utilisation by both men and women across the globe as a cultural phenomenon. Loegel et al. (2017) further posit that make-up art enhances women's beauty, making them more attractive and feminine. Makeupanalysis (2022) concurs that make-up is an important aspect of fashion that enhances and complements a person's look, mood and features to create a bold and dramatic look. It is also used to complement and enhance clothing and accessories on the runway, in editorial and advertising campaigns which are all fashion-related activities (Makeupanalysis, 2022; Loegel et al., 2017).

This practice is executed by the make-up artists, whom Aditya and Tamonsang (2023) defined as practitioners skilled in enhancing human body appearance or aesthetics through cosmetic application.

Make-up transcends visual aesthetics to also reflect the wearer's sociocultural identity and/or psychological state. Shekhawat (2024) explains that it influences individuals' confidence levels and shapes how they perceive themselves. Therefore, people may conceal perceived imperfections and project desired traits through make-up. In the social construct, make-up garners positive perceptions and reactions from public and increases likability and social acceptance. So, most women feel less confident when they do not wear make-up (Velasco, 2019; Shekhawat, 2024). These factors have contributed to making cosmetics and make-up in general a commodity in high demand on a daily basis across the globe. Similarly in Ghana, make-up is an everyday practice and by extension, it has become a necessity for some Ghanaians. As recounted by Marfo et al. (2021), make-up has become a popular culture and practice among female tertiary students in Ghana. Ironically, while make-up artistry thrives in Ghana's social settings and multimedia industry with high demand for cosmetics with the cosmetic market having a forecasted annual revenue growth rate of 4.29% to over 12% between 2025 to 2030 (United Nations Industrial Development Organisation, 2024; Statista, 2025; Beauty & Cosmetics West Africa Ghana, 2025), the painting as part of the art sector faces significant challenges.

Available studies (Annan, 2015; Agyarkoh, 2018; ArtWatch Ghana, 2017) reveal there is low recognition and patronage of the arts in Ghana, as well as unavailability of structures, programmes and policies that support the arts in Ghana, especially painting. It furthers that, the absence of national galleries in every region or district to promote artworks, inadequate funding and organisation of exhibitions and promotion of works by outstanding budding painters. This situation can be attributed to the overall negative perception and lack of respect for the creative arts in Ghana (Gbadegbe and Quashie, 2014; Annan, 2015; Agyarkoh, 2018). According to the ArtWatch (2017), Legislation and policy issues is another issue affecting the development of the arts education and arts business in Ghana. Specifically, inadequate laws and policies that encourage promote and sustain the arts. It further explains that enforcement of laws and policies

that would protect and promote the Creative Arts is weak, citing the poor implementation of the Cultural Policy of Ghana as an example ArtWatch Ghana (2017) reiterates that curricula issues and its implementation also contributes to the dwindling national support and interest in the arts. The report explains that at the basic level, “Primary School Class teachers are supposed to teach all subjects including Creative Arts in classes assigned to them but, many lack knowledge in the subject (Artwatch Ghana, 2014). As a result, Creative Arts and BDT are taught by generalist teachers who have little or no knowledge about the subjects (Boafo, 2010; Opoku Asare, Tachie-Menson and Ampoh, 2015). Due to this, many of them do not teach the subjects at all (Artwatch Ghana, 2014; Boafo, 2010). Those who make attempt at teaching the subjects treat them as hobbies or activities for pleasure (Artwatch Ghana, 2014). This 5 problem builds weak artistic foundation for the learners of the subjects and cripples their creativity (ArtWatch Ghana, 2017. p.5”. Kassah & Kemevor (2016) in support, explain that over the years, Colleges of Education who train teachers in all subject areas including creative arts, have not been given much attention to visual arts.

These factors, according to the aforementioned authors have resulted in a situation where the visual arts programme and practice is unable to achieve its rationale in the educational sector and country at large. Furthermore, contributing to the challenges account for the frustration of artists (painters) in Ghana. This has thereby prompted the need to explore alternatives that tap into the lofty artistic skills of painters in this struggling sector.

Davis and Hall (2008) highlight that knowing how to achieve value or form, understanding the use of light and shadows and their tonal gradation are fundamental skills needed in make-up artistry. Therefore, “painting and drawing skills will give you the ability to understand and use makeup as an art form... The more often you practice drawing skills, the better you’ll translate that into makeup applications (Davis and Hall, 2008, p.2). However, despite make-up artistry being an available niche for people with painting skills (Davis and Hall, 2008), most Ghanaian graduate painters have restricted themselves to working on inanimate substrates (Bukari et al., 2024). Ironically, unlike make-up art, which is in high demand in everyday life, television, the film industry and theatrical productions (Marfo et al., 2021; Ma, 2024; Baltacioglu, 2018; Cavanagh, 2024), aesthetic paintings are in very low demand in Ghana (Annan, 2015; Agyarkoh, 2018; ArtWatch Ghana, 2017). The authors highlight that due to this, painters and galleries and artists have chunks of unsold works while more are still being produced on a daily basis. This creates a problem of congestion and improper maintenance of works of art. These challenges have adverse repercussions on the economics and practice of painting as a career in Ghana, despite the enormous creativity and artistic prowess of Ghanaian graduate painters.

The study hereby explores an alternative by highlighting the similarities and intertwined nature of painting and make-up artistry. It aims to prove that, with knowledge and skill in painting, the human face or skin in general can serve as a support painters can use to make an income, looking at the demand for make-up.

2. Review of Related Literature

2.1 Conceptual Review on Make-up Art

Make-up is a form of face painting that uses tools and cosmetic products to conceal shortcomings and enhance the visual appearance of the wearer (Kusumadinata et. al, 2023). Make-up art can be categorised into types like fashion and photographic make-up, bridal make-up, theatrical make-up and special effect make-up (Mualla, n.d). Olson (2025) educates that generally, there are some basic requisite skills one must acquire to become a make-up artist,

including artistic ability anchored on creativity, imagination, and a keen eye for detail. Painters by default are creative because of their training and practices, because drawing and painting requires a combination of technical skills and creative thinking which develops the ability to perceive things freshly and in totality, as well as creative solutions to problems (Edwards, 1999; Yahia et al., 2025). Therefore, painters can be said to possess the first basic requisite skill, which is 'creativity and keen eye for details. Secondly, as reiterated by Olson (2025), knowledge of make-up techniques and products is also needed. This is essential because, regardless of the type of make-up, the art requires in-depth understanding of colour theory, textures and application process (Kusumadinata et. al, 2023). Hence the make-up artists must know the various makeup products, their uses, and how to apply them to different skin types, tones, and facial features (Ikrom, 2022; Reza, 2023; Miranda and Lubis, 2022 as cited in Kusumadinata et. al, 2023; Olson, 2025).

Filming of a movie has heavy reliance on make-up, and that, it is impossible to make a movie or film without the art of make-up Cox (n.d). The make-up artist applies cosmetics and prosthetics as his or her art medium for theatrical, television, film, fashion and other similar productions. In the area of acting, theatrical make-up is used in transforming an actor into a character, by creating an appearance or visual style that suits the characters that actors embody during theatre production (Baltacioğlu, 2018). It also helps to enhance fight scenes or violent scenes. Special effects makeup also creates wounds, injuries, and mystical attributes which are relevant in creating realistic scenes that reflect true life scenarios (Baltacioğlu, 2018, Pearson, 2020). For instance, the use of 'fake blood', is really required to portray the intensity of a fight or violent scene as well as create a sense of realism for viewers. Cox (n.d) details that applying make-up for movie characters may take from thirty minutes to several hours depending on the role the actor/actress is playing, the era in history the movie tends to depict and other effects like injuries. Furthermore, it takes a high level of meticulousness, artistic prowess and creativity to become a make-up artist, but the career can be very rewarding.

2.1.1 Types of Make up

Some make-up types may require basic painting skills and knowledge; others may require advanced painting skill and multidisciplinary approaches. Make-up types that may require basic painting skills are fashion/photographic and bridal make-up, while theatrical and special effect make-up require integration of other art disciplines with the painting (Deguzman, 2023; Factual America, 2024; Cavanagh, 2024). Fashion make-up (Figure 1) or everyday make-up, which is the most common, is used on the fashion runway or fashion related contexts, in day-to-day activities and social occasions (Virakul, 2023; Sokanu, 2025). It focuses on creating an artistic look that complements the fashion designs worn by the model to enhance the overall aesthetic of a fashion presentation (Makeupanalysis, 2023). When make-up is applied specifically for a photo shoot, it can be termed as photographic make-up, which focuses more on the enhanced facial features and not the costume (Laker, n.d; Kerrington, 2025. Laker (n.d) as supported by Lycos Tripod (n.d) and Kelly Tareski Photography (2025) explain that even for a subtle make-up look in the photo, the make-up being applied must still be exaggerated because camera does not capture makeup and colour as much vibrancy as it is seen visibly in real life.



Figure 1. (A)

Figure 1. (B)

Figure 1. (C)

Figure 1. (A, B & C): Fashion Make-up
Image Courtesy: Pinterest; 2025

Bridal make-up (Figure 2) is the type that is applied to a bride on her wedding day (Wyborn, 2024; Sahoo, 2024). It aims at giving the bride a timeless and elegant look by creating a flawless complexion, accentuating the eyes, and enhancing the lips (Lookobeauty, 2023; Sahoo, 2024).

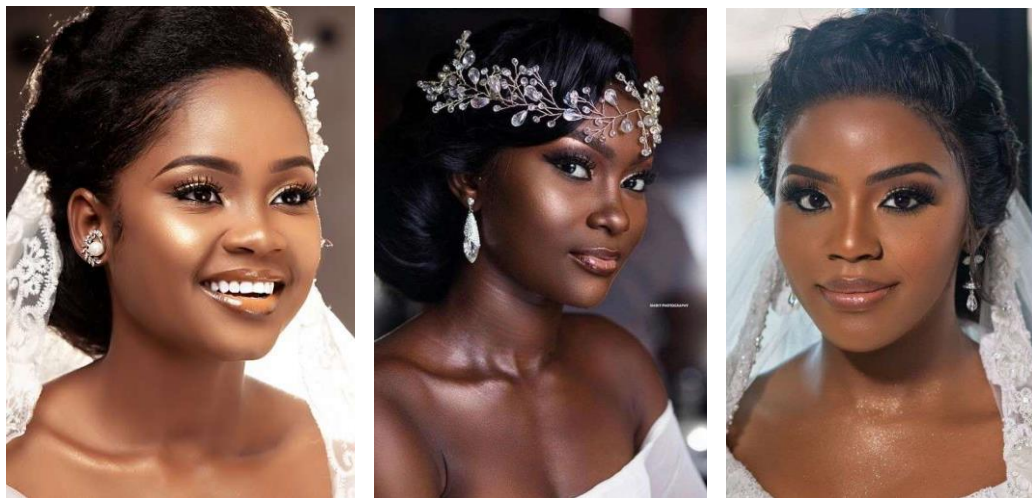


Figure 2. (A)

Figure 2. (B)

Figure 2. (C)

Figure 2. (A, B & C): Bridal Make-up (Image Courtesy: Pinterest, 2025).

Corrective make-up (Figure 3) creates the illusion of beauty by camouflaging imperfections (Araviiskaia et al., 2021; VLLC School of Beauty, 2023). As opined by Belabeautycollege.com (2023), it is mostly useful for individuals with uneven skin tones, blemishes, or facial asymmetry.



Figure 3. (A)
Image Courtesy: Saubhaya Makeup, 2025



Figure 3. (B)
Image Courtesy: Saubhaya Makeup, 2025



Figure 3. (C)
Figure 3. (A, B & C): Before and after effect of Corrective Make-up. Image Courtesy:
Essence, 2025

Valdes (2017) and Cavanagh (2024) highlight that unlike fashion and film/T.V makeup, theatrical/stage make-up requires touch of more glam that can be captured by the camera and lights because the further away one is from the stage, the harder it is to see the actors' faces. Theatrical and stage make-up together with stage lighting helps to highlight the actors' faces in order make expressions visible to the audience from moderate distances (Yang, n.d). This type of make-up is used to assist in creating the appearance of the characters that actors portray during theatre production; that is, it is worn on stage as part of a performance and aids in strengthening the expressions of the actors and actresses (Virakul, 2023; Baltacioglu, 2018). Theatrical make-up also offers exaggerated looks and features through the use of bright and bold colours, heavy contouring, stylised character makeup, and attachments like prosthetics, false beard and moustache where necessary (Baltacioglu, 2018; Cavanagh, 2024).



Figure 4. (A)



Figure 4. (B)



Figure 4. (C)

Figure 4. (A, B & C): Theatrical/Stage make-up
(Image Courtesy: Pinterest, 2025).

Special effects type of make-up art (Figure 5) is used in creating visual illusions of metaphysical characteristics, abstract and surreal films and television shows (Yang, n.d; Debreceni, 2019; Bray, 2010). It is done to create the appearance of wear and tear of the skin like bruises, wounds, cuts, decay, swells, amongst others, as observed in Figure 5. So, the use of prosthetics, sculpting and painting skills and techniques are also required in this type of make-up (Mualla, n.d; Deguzman, 2023). This implies that aside an advanced painting skill, painters who intend venturing into this type of make-up, must acquire skills in using prosthetics appliances, creating realistic wounds using gelatin, application of scar wax to create texture and using latex to stimulate aging (Factual America, 2024; Debreceni, 2019).



Figure 5. (A)



Figure 5. (B)



Figure 5. (C)

Figure 5. (A, B, C): Special effects make-up
 (Image Courtesy: (A) Pinterest; (B) Freepik; (C) Pinterest, 2025).

2.2. Similarities between Make-Up Art and Painting

All visual art forms are intertwined by way of design elements, principles and designing basics (Amenuke et al., 1999; Adom, 2014; Boateng, 2015; Annor et al., 2020). This is evidenced in the case of make-up art and conventional painting, where the study reveals a very strong connection. This section underscores their similarities by drawing comparisons between their respective tools and materials, elements and principles of design and production process.

2.2.1 Tools and Materials

Aside from the support or substrate that distinguishes make-up art from painting, the tools and other materials used are similar. Both make-up and painting make use of basic tools such as brushes, sponges, palette and palette knives or spatulas, pencils, material mediums such as pigment, amongst others (Jingsourcing.com, n.d; Repaintnow.com, n.d; Green, 2022; Jimenez & Pelchen, 2024; Nelson, 2024). The aforementioned authors explain the uses of the enlisted tools as follows: brushes (Figure 6) are basically used in picking, applying, spreading pigment onto a surface, and for blending applied tones. The sponges (Figure 7) are for picking and dabbing pigment onto a surface. The palettes (Figure 8) are trays that contain pigments of various hues, while the palette knives/spatulas (Figure 9) are used in scooping, mixing and applying pigment. Pencils (Figure 10) are used for marking-out, outlining and detailing of outlines, while pigment is the medium that gives out the colours.



Figure 6. (A)



Figure 6. (B)

Figure 6. (A & B): (A) Some set of Make-up brushes (B) Some Painting brushes
Image Courtesy: RanaElectrica; Ubuy, 2025

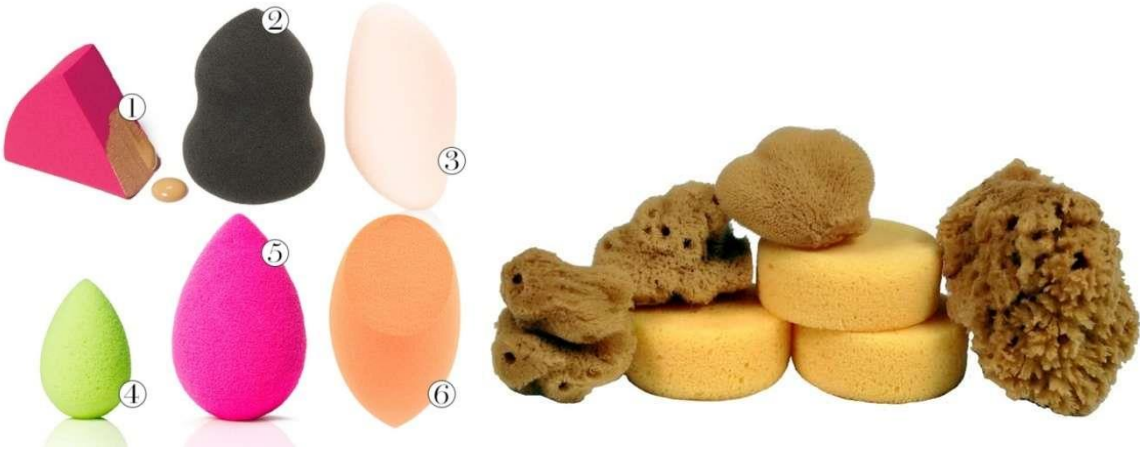


Figure 7. (A)

Figure 7. (B)

Figure 7. (A & B): Some Make-up sponges and (B) Some painting sponges
Image Courtesy: Media Glamour; Walmart Images, 2025)



Figure 8. (A)

Image Courtesy: Walmart Images, 2025



Figure 8. (B)



Figure 8. (C)

Image Courtesy: Dreamstime, 2025

Figure 8. (A, B & C): (A) Make-up colour palette and (B & C) Painting colour palette



Figure 9. (A)



Figure 9. (B)

Figure 9. (A & B): (A) Make-up spatula and (B) Painting palette knife

Image Courtesy: Big Commerce; Amazon, 2025



Figure 10. (A)



Figure 10. (B)

Figure 10. (A & B): (A) Some Make-up pencils and (B) Some Painting colour pencils
Image Courtesy: Online Beauty Boss, 2025

2.2.2 Design Elements and Principles

Some common design principles employed in all visual art forms, including both make-up art and painting, are contrast, harmony, emphasis and balance (Hameed, 2022; Kumar & Naaz, 2023; Heredia, n.d. a). Contrast refers to the effect created by the interplay of light and dark tones (Lee, 2007). Harmony is when elements such as colour, shapes or other elements are used to create a pleasing, balanced and unified effect (Kumar & Naaz, 2023). Emphasis is when an element is made the centre of focus (Hameed, 2022; Seymour, 2023), while balance refers to arranging or composing elements of design such that the visual weight seems equal at both the right and left sides (Kumar & Naaz, 2023; Berkeley Library, 2024). Beauty Therapy (n.d) stresses that skillfully applied cosmetic, or makeup enhances facial features and creates a better balance in the face.

Both avenues make use of a colour theory and colour wheel (Figure 11) which spells out the relationship between colours and the overall impression it creates on the viewer's eye. Colour theory is a set of principles that explains the psychology and relationship between colours and how they are combined to create harmonious and pleasing visual effects. (Heredia, n.d.a; Amenuke et al., 1999; Annor et al., 2020). Analogous colours, which are colours that share a common trait or hue, are used to create harmony, whereas complementary colours, which are hues opposite to each other on the colour wheel, are also used in creating contrast (Boateng, 2025; Annor et al., 2020). Heredia (n.d.a) adds that complementary colours in make-up artistry can be used to create a bold and dramatic look, while analogous colours can be used to create a harmonious and calming look. In terms of colour temperature, Sood (2019) posits that there are basically three different undertones which are warm, cool and neutral in make-up. This assertion is similar in painting where colours are grouped into warm, cool and neutral (Amenuke et al., 1999; Adom, 2014; Boateng, 2015; Annor et al., 2020). The psychology of warm and cool colours is also inculcated in the distribution of tones. In both make-up art and painting (Sanchay, 2022), this idea of tonal gradation determines the parts or areas that need to be emphasised more to advance or less to recede.

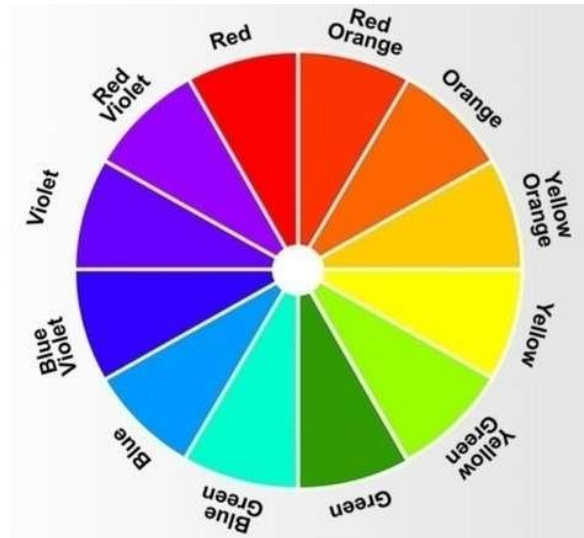
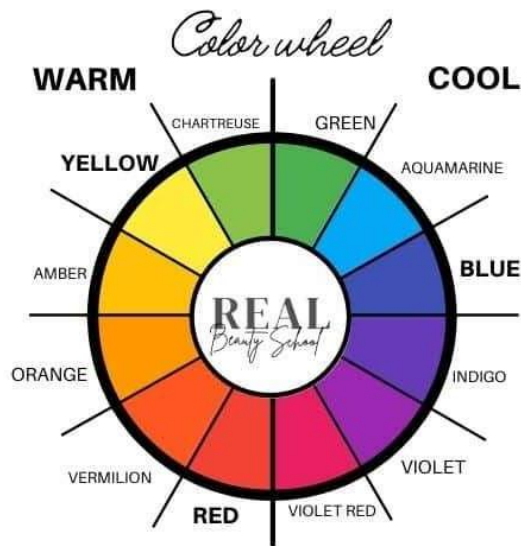


Figure 11. (A)

Figure 11. (B)

Figure 11. (A & B): 12-point colour wheels

Image Courtesy: Real Beauty School; Behind the Scenes, 2025

2.2.3 Production processes:

2.2.3.1 Surface Treatment/Preparation:

Both make-up art and painting go through basically the same order of work, which includes cleaning of the surface, priming, and applying a base/foundation and under-colour, and detailing. The steps are highlighted below. Flynn (2024) and Heredia (n.d.b) metaphorically refer to the skin as a canvas, and state that before the application of make-up, one must have a clean and well-prepped canvas. Preparing the face first enables the make-up to sit well on the skin (Heredia, n.d.b). A preliminary investigation of the skin is required through making an accurate assessment of the client's face and their needs through a visual assessment of the client's skin, and by asking a series of questions (Beauty Therapy, n.d). Before make-up is applied, it is essential to wash the face to eliminate some of the oils that might be on the face to create a clean canvas (Heredia, n.d.b; Jannes, 2025). Jannes (2025) furthers that the washing of the face can be done using a mild facial cleanser to gently massage the skin to remove all bacteria and dead skin cells in your pores before rinsing with cool water, after which a facial moisturiser can be applied as a finish for all skin types.

After cleaning of the surface, the first stage of surface treatment in make-up art is the application of primer, then, afterwards, the foundation and concealer (Malero, 2023; Cohen, 2024; Jannes, 2025). The primer evens out skin complexion and enhances the makeup by smoothing out pores, preventing excess shine (Cohen, 2024; Flynn, 2024). It also creates a smooth and even base surface for effective adherence to cosmetics, which makes the make-up last longer (Flynn, 2024).

After the application of the primer, a foundation is applied to even out the complexion of the skin (Surette, 2024; Flynn, 2024). Beauty Therapy (n.d) stresses that the foundation should then be applied to the whole face to cover it completely, including the eyelids and lips, because it disguises skin blemishes. In doing so, the spatula is used to scoop a colour closest to the skin colour in a small quantity of the foundation and place it onto a clean makeup palette, and then

a sponge or a large soft brush is used to apply and blend the foundation for a slightly sheerer and natural effect (Beauty Therapy, n.d; Flynn, 2024).

A concealer can further be applied to areas that need additional coverage, like severe blemishes, dark under eye circles, freckles, and uneven pigmentations, to hide these imperfections (Flynn, 2024; Beauty Therapy, n.d; Surette, 2011). Flynn (2024) further reiterates that a concealer should match the foundation for the most seamless and harmonious look. Surette (2011) distinguishes between foundation and concealers by clarifying that concealers are of a denser composition than regular foundations and are generally available in sticks, tubes, pots, and creams.

It is deduced from reviewing the aforementioned study that, before the commencement of makeup, the makeup artist first considers the faces shapes, skin type, skin colour and nature. Face shapes include square, heart, long, oval and round (Yang, n.d). Also, skin types include (dry or oily), skin colour, skin texture (scaly, smooth, etc), blemishes on skin (scars, deformities e.g. keloids etc). In the same way, a painter also considers the appropriateness of the support to be used, the counts, presence of obstacles, texture and absorption properties. Also, the face shapes, bone structure, age of client, of the client (for make-up) or subject (for painting). After the application of the base, the foundation (in terms of make-up) or ground/background (in terms of painting) is the second medium to apply in both procedures. These affect the selection and distribution of colours, choice of shaping, outline and contour drawing.

In make-up, the concealer is first applied as a base to cover blemishes or areas of uneven pigmentation usually found around the eyes and lips and other shadows on the face. It seals and evens out skin texture and provides a smooth surface for the foundation. On the part of painting, the painter applies a primer as a base to fill coarse surfaces, block counts and pinholes to also provide a smooth surface and enhance adhesion for the background paint (Nickson, 2024; Wallender, 2024). It serves as a ground for other media or products. The role of foundation in make-up is akin to what an under-painting serves in painting. In the case of make-up, the shade of colour used is chosen based on the client's skin colour; a client with a lighter skin will need a lighter shade of the brown foundation whereas a darker-skinned client will need that of a darker shade of brown, in that order to achieve a natural look, except in unique cases such surrealism in painting and theatrical/special effect make-up. Next, after surface preparation and application of a base pigment, is detailing.

2.2.3.2 Detailing

Next, after this surface preparation stage, is detailing, which includes contouring, bronzer, eye and lip accentuation. Contour and or Bronzer are applied after foundation and concealer (Cohen, 2024; Melero, 2023). Contours are applied to areas on the face where shadows are needed, like the hollows of the cheeks, jaw, sides of the nose and along the forehead near the hairline, while bronzer is used to add warmth and dimension to the skin (Melero, 2023; Cohen, 2024). Melero (2023) adds that as part of the detailing, highlights can be applied to areas of the face where the sun naturally hits the most, like the bridge of the nose, chin, amongst other areas. Highlights are technically the opposite of contours, in that, contouring involves the application of a few shades darker than the actual skin tone to the areas one wants to look minimised or further away (Jannes, 2025). Similarly, in painting, highlights are used to accentuate areas receiving the highest light above the light tone, while dark tones are used to create the illusion of depth. This interplay of light and dark tones creates form/value in a painting or drawing (Hameed, 2022).

Other facial features like the lips, as well as the eye and its peripherals are also factored into the detailing process. For the eyes, the use of mascara, pencil and eyeliner are used to create a desirable effect on the eyebrows, eyelashes and eyelids (Cohen, 2024; Jannes, 2025). Flynn (2024) describes that, for instance, the brow pencil or brow gel can be used to define the eyebrows into desirable arches upon considering the overall features of the eyebrows and how best they can complement the face. Similarly, lip balm or sealer, lip liner, lip gloss or sticks are also used to detail the lips (Flynn, 2024; Jannes, 2025). Flynn (2024) concludes that once the application of make-up is complete, a setting spray can be applied onto it to help fix or lock the make-up onto the face. This is similar to the use of fixatives (Artnews.com, 2022) to stabilise or secure drawings made with dry media from smudging.

Similar to the use of brushes and colour schemes to accentuate some body parts during painting, eye and lip cosmetics such as eye shadow, pencils, eyeliner, mascara, lip pencil and lipstick are also used in contouring and detailing. The choice of colours and its intensity will differ from one face to the other. In both perspectives, this will be dependent on the distance and spacing between the two eyes, the size of the eyeballs and lids and how hidden or bulgy the eyes appear. The use of darker tones to create an illusion of depth or recede, and the use of (Sanchay, 2022; Vijaya, 2023) lighter tones/warm colours to suggest visual advancements are also employed in achieving the above detailing effects.

Interactions with Ghanaian cinematographers and theatre producers (personal communication, 2024) reiterate the scarcity of ‘highly skilled’ special effect make-up artists in Ghana, and so they are left with no choice but to patronise the few they can easily access, even if their skill does not meet their expectations. As a result, the special effects make-up seen in many local Ghanaian movies lacks an accurate depiction of realism. The depiction of effects such as sores or injury, decay, swells, amongst others, does not look realistic enough or portray a replica of what happens in nature. The reason accounting for the poor special effects is the fact that most of the make-up artists in the Ghanaian movie industry do not have a foundation in drawing and painting, hence a weak command of colour and colour theory. Some Ghanaian cinematographers (personal communication, 2024) confirmed that practising special effect make-up artists are very few in the movie industry here in Ghana as a whole. One of the cinematographers (personal communication, 2024) emphasised that, the range of special effects available for making top-notch movies is quite limited, due to minimal training, experience, equipment and materials available to most make-up artists in the country. In terms of special effects, in their view, the Ghana movie industry is decades behind film productions in Bollywood, Hollywood and Nollywood. This affirms Davis and Hall’s (2008) assertion that having a painting and drawing skill is requisite in make-up artistry, especially in the multimedia industry. Makeupanalysis (2022) also concludes that, in all cases, make-up is an important tool in fashion, beauty, and visual arts because it is a form of self-expression and artistry that gives room for individuality and creativity.

3. Methodology

This study is grounded in the social cognitive theory by Albert Bandura, which emphasises that; people learn by observing others’ behaviour, experiences and consequences of their behaviour. Therefore, one’s social environment shapes his/her behaviour and choices (Schunk and Usher, 2019; Nickerson, 2025). In the context of the study, the career demands and behavioural pattern of the society has an influence on the career paths or choices of others based on their observation and experiences. The study employed a qualitative research approach and a single-case case study research design. The single-case design was adopted due

to the unavailability of other cases available for replication (Coombs, 2022). The study through a non-discriminatory snowball sampling and homogenous purposive sampling technique, sampled ten (10) participants comprising; seven (7) Ghanaian painters who graduated with an academic undergraduate certificate in painting in 2014, and three (3) Ghanaian make-up artists with at least five years of working experience. The exponential non-discriminative snowball sampling which refers to a participant providing multiple referrals, and the homogenous purposive sampling which regroups participants based on common traits or characteristics (Nikolopoulou, 2022; Nyimbili and Nyimbili, 2024,); were employed in selecting the all participants. Selecting the 2014-year group of graduates suggest that such persons have had at least, ten (10) years of after-school life, which suggest a high probability that the participant has established a career. This enables the study to efficiently assess the impact of their educational programme on their career path. It also explores the longevity or long-term outcome, consistency and sustainability of their pursued educational programme on their present career path. Using the purposive sampling technique, the study was able to access a total of twelve participants, with distributions shown in table 1.

Table 1: *Distribution table for population and sample*

Participants population	Targeted population	Accessible
Painting Graduates	10	7
Make-up Artists	5	3
Total	15	10

As a qualitative research, the small sample size enables in-depth exploration, rich and detailed insight to subjective experiences or data, which allows understanding, examination of a specific phenomenon or experiences rather than the generalisability (Vasileiou et al., 2018; Sharma et al., 2024). The aforementioned underscore why a relatively small sample size of ten was considered ideal for the study, as well as the use of purposive sampling technique. Data collection instruments employed were semi-structured interviews, observation, audio recordings, phone calls, and photographs. Consent of participants was obtained before conducting interviews and also before recording of the interviews. With the aid of an interview guide, the interviews were conducted via phone call, and direct face-to-face interviews. The tertiary institution attended by the graduate painters and names of all participants were concealed for ethical reasons. Interviews and interactions were conducted in English Language and code switching between Pidgin-English and Akan (Twi). The Akan and Pidgin were later translated into English for transcription.

Also, indirect participant observation which involves observing through the use of third-party medium, records or account (Anguera et al., 2018; Barrios et al., 2022); was used in examining the tools, materials, medium and processes used in executing make-up art and conventional painting. Field note was used to record salient data during observation and interactions with participants. confidentiality and anonymity (Kang & Hwang, 2023) are research ethical principles that help in providing informed consent to participants assuring subjects of the privacy of their personal data. In adherence to this the intention of the study was first explained to participants for their consent before commencement of the interviews. Participants were informed of their liberty to withdraw consent at any given time during the interview. Though the interviews made were recorded using a mobile phone recording application, participants

were assured of confidentiality. In that regard, voice recordings and other interactions through text chats were kept away from the reach of any third party. These instruments served as references and back-up storage for data gathered. Primary data was gathered from participants through interviews, observation and interaction with participants, whereas secondary data were sourced, articles, books, theses, and other publications. Data gathered from participants were subjected to visual and descriptive analysis, and presented in words.

The study focused on make-up art in general with no intention of referencing its focus on any specific type of make-up. It also covered theatrical/special effect make-up, which is predominantly used in the filming industry.

4. Results and Discussion

4.1 Data gathered from Make-up Artists

In order to gather data on the state and practice of make-up artistry in Ghana, some make-up artists or practitioners were interviewed. The study found that, make-up artistry has been a major career or main occupation for the practitioners for a couple of years, and the services they render are mostly bridal make-up and other make-up types for corporate and social events. Below are some paraphrased responses from the make-up artists in that regard:

Seven to eight years of practice, and the types I practice are bridal, walk-in (fashion make-up), birthday and avant-garde make-up (Participant 1, personal communication, 2025)

I practiced for seven years for the fun of it. But professionally as a career, it is for five years. So in all, I have been practicing for twelve years. I do bridal make-up, and also for events like child christening, birthday glam (celebration), and graduation. But make-up for graduation and child christening is what I mostly do (Participant 2, personal communication, 2025).

I've been practicing make-up for over twenty (20) years now. I do bridal make-up, day make-up, fashion make-up for run-way modeling and then T.V make-up for people appearing as hosts or guest of television programme (Participant 3, personal communication, 2025).

It was further deduced that, some Ghanaian make-up artists are self taught while others go through institutional training. The maximum duration for the training in make-up is less than two years. Further interactions with participants revealed that, mostly, the training from the Cosmetology schools in make-up artistry come along with other training in areas like hairdressing, pedicure and manicure; all in the stated duration range. The participants stated:

I acquired my training from a cosmetology institution. The total period for the training was six months. (Participant 1, personal communication, 2025).

Naturally I am someone who is passionate about make-up, so just by looking it from instagram and YouTube, I'm able to pick it up. And also, from long periods of observing my mother who is also a make-up artist, work on her clients. So, I didn't really have an official training in make-up. But I later went for a 3-day course just to get the certificate. When I got to the institution, they knew I was doing the job already and just wanted the certificate. So I didn't really get any training. (Participant 2, personal communication, 2025).

It was through a cosmetology school, where we were taught a bit of everything, like make-up, hair dressing and pedicure. The whole training lasted for a year and half (Participant 3, personal communication, 2025).

The study probed further to ascertain the artistic background of the practitioners and found that, prior to the training in make-up artistry; the participants had no artistic background or training which focused on drawing and painting. Also, none of the participants offered visual arts in their Senior High School education.

No, I had no art background. I was a business student in my secondary School days. The form 5 era (Participant 1, personal communication, 2025).

No please. Naturally, I like anything 'beauty'. I was a general art student in Senior High and I had nothing to do with drawing or painting. Even if you give me a paper and pencil to draw something, I can't do it. It is just that I love make-up and anything 'beauty' goes with me (Participant 2, personal communication, 2025)"

No, I didn't do any visual art course. Well, I did general art in Senior Secondary School and my electives did not include General Knowledge in Arts, but I was naturally good at drawing and sketch works. My sense of colour was also good so that really helped me. (Participant 3, personal communication, 2025)

Nonetheless, the participants in educating on some basic skills needed to become a make-up artists, acknowledged that creativity and knowledge on colour theory is paramount to the acquisition of make-up skills. The concept of tint and shade, warm colours advancing while cool colours recede are inculcated in make-up application. Also, design principles such as contrast and harmony, play important role in make-up artistry. This is an insight that make-up art rides on the elements and principles of design.

Between one week to three weeks short courses to acquire the basics. First, you learn how to treat the brows which is the main focus, then you know about the colour tones. Also, if you are a creative person who is aesthetically inclined, you can do better. It will be a plus (Participant 1, personal communication, 2025).

First of all, creativity drives the whole thing. Then determination or focus and constant practice. You should also be prepared to adapt to new trends or styles because make-up is dynamic. There is nothing special about the 'big-big' make-up artists you see, it is just constant practice and creativity (Participant 2, personal communication, 2025).

To be a good make-up artist, you should know a lot about your colours. The primary colours, secondary colours and the tertiary colours, because you will need to do a lot of blending. In make-up, we often use earth colours. An earth colours are usually in the browns; different shades of brown. Then maybe 'wine', red and then 'gold', because they are the colours you will put together to get a tone to match the client's colour tone. When you are making someone up for avant-garde fashion run-way, you will include lots of 'loud' colours, for a regular day make-up and weddings; you will need earth colours and then the 'toned-down' colours. When you are making someone up for T.V, because they will put on a lot of lights on the person's face, the colours should not be too outstanding but 'deep', else the studio lights on the person's face comes in with

other colours, so the make-up should not conflict with those light colours. You will also need creativity and a little bit of drawing skills, for instance you will be drawing the eye brows. (Participant 3, personal communication, 2025).

The lucrative nature of make-up artistry in Ghana was also explored. It was revealed based on the charging rates of participants that, the cheapest cost for a make-up for a corporate or social event is Ghc 150 per face. Whereas the cheapest cost for a bridal make-up is Ghc 1000 per face (bride). The participants quoted their charges as follows:

“Walk-in (fashion make-up) cost from Ghc 150-250 on the average, bridal ranges from Ghc 2,500-3000 because it more demanding and also usually involves a bridal train. The cost can be more depending on the number of people making up the bridal train (Participant 1, personal communication, 2025)”

The prices depend on the brand or quality of the cosmetic product. Some of the cosmetic products are of higher quality than the others; some of the products are replicas, and are not the original brand. For bridal make-up for instance, we often use the original cosmetic products which makes it expensive. In terms of pricing, the least I take is Ghc 180, that is if the client comes to my end, but if I am to go to client's end, I take Ghc 300, which includes my transportation and other things. These prices are for all the make-up types I do except bridal make-up. For bridal make-up, I charge Ghc 1,200 to Ghc 1,700 a day for either 'engagement' or wedding. If for both 'engagement' and wedding all in one day, I take Ghc 2,000, but if it is for two days, I take Ghc 3,000 to Ghc 4,000. My pricing packages cover only the bride and a trial make-up for the bride, before the actual make-up (Participant 2, personal communication, 2025).

Okay for a wedding, just the bride could cost about Ghc2,000, and the bride's maid or bridal train will cost Ghc 1,000 each on the average. Sometimes making the bride alone can cost Ghc5,000 because today's make is very elaborate. It goes through a process; it is like a weeklong or month long process that will refresh the skin; such as cleansing the skin, toning of the skin etc to get the skin to look beautiful before the day. Refreshing the skin and advising the client on how to hydrate the skin, keep it off from direct sunshine or any form of humidity that may affect the skin. The client's ovulation and menstruation periods are all noted due to possible hormonal changes which may cause acne or pimples or breakouts of other blemishes. But for other make-up for social events or corporate activities ranges from Ghc150 to Ghc300 depending on how elaborate the client wants it (Participant 3, personal communication, 2025).

The category of clients and the maximum number of client you can attend to in a day was also taken into account. It indicated that, adult females constitute the dominant group of clients. Also, the least number of faces/clients a make-up artist can render fashion/everyday make-up (for corporate or social function) are five in a day. Meaning, in multiplying the least charging rate (Ghc 150) by the least number of clients (five) in a day implies that, the make-up artist makes a minimum of Ghc 750 in a day. Also in terms of bridal make-up, the make-up artist makes a minimum of Ghc 1000 a day, making up a bride's face. These amounts were derived from the following accounts as stated by participants:

Mostly adult females and the maximum I can do are five to six clients a day. But with the assistance of my workers we can go beyond five. But for bridal make-up it takes time. I can't do up to five in a day, maybe one to three (Participant 1, personal communication, 2025).

They are usually females; I've just had one male client since I started. My clients are mostly from the twenties to mid-thirties, while few of them are in their forties. I hardly get people in their fifties. For all the other types of make-up apart from bridal make-up, I can do nine clients a day. But for bridal make-up, I do a maximum of three people a day, that is; the bride and two others (Participant 2, personal communication, 2025).

I do more of the bridal and walk-in/day make-up. I've done more bridal than any other type and females are the dominant clients, though sometimes the bride may request you do something small for the groom too. For walk-in make up, I can even do ten a day, but the most I have done in a day are two for bridal make-up, because it is intense. It was a mass wedding, and I could only do two, and I did them to the best of my ability (Participant 3, personal communication, 2025).

Participant Ghanaian make-up artists unanimously admitted facing high demand for their services; for which they have to turn down some clients. They further underscore the need for extra hands to meet up the increasing demand for their services. This implies that the demand for make-up services exceed the number and capacity of available make-up artists in Ghana. They made these revelations by stating:

I go by bookings, so once I reach the limit, I don't take bookings again. I'm for quality and not the quantity, so I wouldn't compromise on the standard of work I do just because of the numbers. For instance, bridal make-up is usually in high demand between November of a year, to April of the following year. So at certain season, the demand becomes very very high but I still don't exceed my booking limit (Participant 1, personal communication, 2025).

With bridal make-up, if the number of people exceeds three individuals, I get an assistant. For the other types, if the booking exceeds the ten, then again, I have to get an assistant (Participant 2, personal communication, 2025).

I get extra hands and I delegate some of the tasks to them (Participant 3, personal communication, 2025).

On why special effects and theatrical make-up are not part of the types participants renders, it was attributed to the strong painting and drawing skill required to effectively render such services. Also, lack of training on the requisite skill needed to do such types. The make-up artists agree that special effect make-up require some level of special training.

No. I don't do special effects. It requires extra skills, it is time demanding and I also don't have any interest in it. Besides, I will also have to leave my salon and be going on different movie locations. Meanwhile, I'm a family woman. Special effects is too demanding (Participant 1, personal communication, 2025).

I'm scared, and also I didn't learn anything about special effect make-up. I didn't also get any training in that but I can do it. But I wouldn't want to go into that because it looks scary to me (Participant 2, personal communication, 2025).

Nonetheless, in deducing from further interactions, some make-up artists have the assumption or optimism that even without special training in special effect make-up, the skills acquired from practicing other make-up types can be enough to do a special effect make-up. One participant stated:

I don't do them not because I have not specialised in that, but it comes more when you are in constant touch with these movie makers or such people. In my case, I'm not exposed to such people but I'm sure if I get the exposure or connections with people in the movie industry, I could do it (Participant 3, personal communication, 2025).

Inferences can also be made from Participant 3's expressing that, though the participant make-up artist has no training in that specialised area, having some level of connection or close contact with people in the movie industries like the directors or cinematographer can help secure the job. This can be concluded that even though a specialised training and skill is needed for special effect make-up, people without the needed skill and training in special effects can be employed for the job merely based on familiarity. Participant Ghanaian make-up artists rate the special effects make-up seen in most local (Ghanaian) movies as sub-standard. This claim is attributed to inadequate training or skills of the make-up artists often used for such roles. Ironically, even though the participants are make-up artists themselves, none has taken the challenge to be involved in using their skill to enhance the level of special effect make-up seen in local movies. This creates a vacuum or niche for people who could do a better job. Below are some views of participants on the standard of special effects make-up seen in movies and other multimedia works:

Most of those make-up artists are not properly trained. Sometimes people see others doing something and they feel they can also do it without the requisite training and skill. The Western world like Hollywood special effects make-up artists can make perfect depictions. Some Nigerians too do better with the special effect make-up, but when you come to Ghana, my brother... forget it! (Participant 1, personal communication, 2025).

Normally, they don't go in for people who have the skill. For me, I've seen someone's special effect make-up here in Ghana and it looked so real. But for the others, I will blame it on the people (make-up artists) they book for that particular service. They go for people who are not really equipped with the skill, and also for the cheapest make-up service they can get me (Participant 2, personal communication, 2025).

So I keep saying that, the quality you want is what you will get. Most movie producers want to cut cost so they don't place a lot of relevance on the make-up artist. I always say Nigerians are very daring; they place emphasis on all these little little parts, and that make their movie stand out. Here in Ghana, I can say the make-up artists they employ are not skillful enough, or they may not even have any make-up artist on the ground. They do it (special effects make-up) themselves just by imagining how to do it. They may not even involve a professional to do it (Participant 3, personal communication, 2025).

Interestingly, the participant Ghanaian make-up artists hold the opinion that people with adequate training in drawing and painting has a competitive edge to fill the void in special effect make-up. Their drawing and painting skill is requisite in realistic depiction of the illusions special effects intend to create with colour, texture and rendition.

Seriously, seriously! Because they are into art, visual art. So they can do it better. Yes, they can do it better (Participant 1, personal communication, 2025).

Yes they can. Because they also deal with colours and brushes like we do. They will only need a top-up in make-up, and with their skill in painting portrait and others, they can (Participant 2, personal communication, 2025).

The drawing and painting is important in make-up. So If there are institutions which train people and make them perfect at what they do, then those people will do the work better. You see, the basics are the same; like knowing colours, blending them and how to make it look real (Participant 3, personal communication, 2025).

4.2 Responses from Graduate Painters in connection with the state of their career and practice

The study first explored the substrate or support mostly used by each participant, as well as the medium each predominantly work in as a painter. Some responses were:

Acrylic on Canvas or Strawboard (Participant 1, personal communication, 2025)

Graphite on manila card (Participant 2, personal communication, 2025)

Acrylic on Canvas (Participant 3, personal communication, 2025)

Dry Media on Various Papers (Participant 4, personal communication, 2025)

Acrylic on Canvas, Pencil on Various papers (Participant 5, personal communication, 2025)

Acrylic on walls, Enamel paint on metals and wood (Participant 6, personal communication, 2025)

Acrylic on Canvas for nine (9) years and Oil on canvas in recent times (Participant 7, personal communication, 2025)

It could be inferred that, most of the Ghanaian graduate painters interviewed work with wet media rather than dry media. Dry media refers to mediums that do not require vehicles such as water, oils, or solvents to make them work, but are applied directly on the surface. Examples are Graphite, charcoal, coloured pencils, and pastels. While wet media are the ones that require mixing with water or other solvents to create a fluid consistency that can be applied onto a surface with a brush or palette knife. Examples are ink, watercolour, oil paint and acrylic paint (Varna, 2023; Colella, 2024; The Lifology Editorial Team, 2024). Annum (2013) revealed that acrylics and oils are two painting media that primarily dominate studio-painting practice in Ghana. This assertion is justified by the study, however, in terms of wet media, acrylic is the dominant medium used by these Ghanaian painters in their practice, while graphite pencil is the dominant dry medium for their drawings. Support for the wet medium is predominantly canvas, while that of the dry media is varied paper substrates example, strawboard, chipboard, manila card, and eggshell.

The interaction with the graduate painters revealed a high level of inconsistency with their practice for the last decade. This cannot be attributed to low or decreased interest in painting on the part of the artists, but to low demand for paintings. This is because all artists acknowledge working when they are commissioned; meaning if there is a high demand for painting, these artists will work consistently. The study probed further to find out what these graduate painters do as a major occupation or career currently, since painting has become a

side or occasional job for most of them. Some of the experiences shared when inquired on how consistently the practice, include:

It is very irregular; as and when I get commissioned to paint (Participant 1).

I do some sketches voluntarily, about twelve to sixteen pieces a year. It is just to rekindle my passion and skill, so that I don't go blunt on my talent (Participant 2).

I was very consistent for three years after my national service because I was working as an Art and Design Teacher. Since then, it has become very inconsistent; I only work when i am commissioned to do so (Participant 3).

I worked quite consistently for about three years because I was doing an academic art programme which required practice; that is assignments. Since then, a maximum of three a year both for fun and for cash (Participant 4).

It was for less than six (6) months (Participant 5).

I was only consistent with structural paintings, like painting people's buildings, both newly constructed and old, and other structures. As for the canvas paintings and the rest, I have not been doing them. (Participant 6).

Ten years of consistency. It's like I'm always painting; either continuing an unfinished painting I have been working on or I'm starting a new one (Participant 7).

The lack of consistency on their part, as portrayed earlier, triggered further enquiry into their major occupation and source(s) of livelihood post-graduation and National Service till date (part-time/full time). Participants narrated the following:

I worked as an art teacher in Ghana for two years and I am currently a full-time delivery truck driver in England, United Kingdom (Participant 1).

After a while, doing other things and exploring other possible opportunities for like five years after National Service. I enrolled in security service training, so after passing out successfully, I've been working as a prison officer with the Ghana Prisons Service (Participant 2).

I am an art and design teacher on a full-time basis. That is what I have been doing mainly since 2018 (Participant 3).

After National Service, I did further study in the arts for three years, after which I switched careers. I am now a Firefighter with the Ghana National Fire Service (Participant 4).

Trading has been my major occupation after service. I am a full-time trader. I sell foods like shito, beverages like sobolo drink etc, 'tom brown' amongst others (Participant 5).

I have been painting on architectural structures; buildings, especially as a full-time job, for about four or five years, then I added the transport business. Now I do more business than painting on structures (Participant 6).

It is just the painting I've been doing all these years. I still do the painting as a full-time job (Participant 7).

It is evidenced from the interactions with the participants that few (less than half) held onto the painting and other painting-related jobs like the teaching of art for a couple of years, but some further veered off into other sectors outside the practice of art. Currently, only one out of seven participants practice as a painter; whereas one works as an art teacher all on a full-time basis. This situation raises concerns about sustainability. The study probes further again to ascertain challenges that possibly caused these graduate painters to derail or change their careers.

Shared experiences from the graduate painters unanimously echo the low demand for paintings in Ghana. This results in low remuneration due to low patronage, and, in effect, making surviving solely on producing paintings a great challenge. The irony is that, though the Ghanaian populace love paintings but are reluctant to part money for them, they are seen as a luxury and a sign of an extravagant lifestyle and not a necessity. This aligns with Annku and Lodonu (2012)'s findings that consumption or patronage of visual art forms by foreign nationals; specifically African-Americans and other tourists are much higher than that of indigenous Ghanaians. Some comments made by the participants with regards to the challenges were:

Low patronage. People also want the paintings for free or for a very cheap price, sometimes even less or equal to the production cost. Also, the inability to afford high-standard tools and materials. This affects the longevity of the work (Participant 1).

Unavailability of ready market (Participant 2).

Painting is not well recognised. People don't see its essence. They see it as an activity to pass time, except the artisanal painting aspect (painting people's rooms and structures), which most Ghanaians consider a necessity. Nationally, little effort is put into the art sector in Ghana. Surviving on painting as a major income in Ghana is very difficult (Participant 3).

The main challenge is low patronage and irregular commissioning. This makes it difficult to depend on it, so you have to do other things (jobs) or get a job that will earn you a regular income (Participant 4).

It is time-demanding, and the production is tedious and expensive, yet the returns aren't encouraging (Participant 5).

Transportable paintings like canvas works etc. can be afforded by only a few. It is considered a luxury, so many Ghanaians do not prioritise getting one (Participant 6).

Making ends meet for the first five (5) years was very tough despite the consistency and use of social media as marketing tools. The problem is that most Ghanaians love paintings but are reluctant to part money for them. I had

to depend on my sister for a living for five (5) years. I had my breakthrough when one influential public figure bought two of my works, then I started getting buyers; specifically non-Ghanaians, Diasporas and Ghanaians living outside the continent (Participant 7).

The study enquired by sorting the views of the graduate painters on make-up art as an alternative for painters. All participants expressed familiarity with the high demand for make-up art, as compared to paintings. As justified by Marfo et al. (2021), the make-up lifestyle is highly practiced among youths in Ghana, especially females in tertiary institutions. Make-up is worn for several daily activities such as going for lectures, going on a date, to church, for job interviews and to work, as well as to visit friends. Though television and other multimedia media were cited by the participant, it has further been observed that even the radio station presenters wear make-up due to the visual broadcasting of most programmes in contemporary times. Also, the emergence of social media platforms like TikTok, Instagram, and WhatsApp status updates has made visual media very dominant. Visual filming demands make-up in most cases (Valdes, 2017; Cavanagh, 2024; Cox, n.d), thereby further increasing the patronage or practice of make-up art on daily basis. Below are the responses to that effect:

I would say they should first learn the art of painting. Because the kind of make-up I see on a regular basis lacks artistic skills like colour mixing, selecting tones, and the ability to match colours with the wearer's skin tone. Oh, I will venture into special effects make-up if I get the opportunity (Participant 1).

I honestly won't mind; it's a form of self-expression and creativity. It can be a fun and rewarding skill in our world today (Participant 2).

Yes! I recall from 2018 to 2022; I worked with an organisation that trains Senior High School leavers in make-up. So, I taught make-up till I relocated from that city. I also worked with a photographer and anybody who comes for a shoot will first have to do make-up. So within a week, three to four people patronised my make-up for the shoot. Again, almost every day there is a social event and people demand the services of make-up artists. So, from my experiences in both painting and make-up art, make-up art sells better and faster than painting in Ghana (Participant 3).

Make-up art is in high demand; especially, those who do it well get a lot of offers. It didn't occur to me at that time. I can consider it as a part-time job (Participant 4).

It is an area I feel I can do, looking at the processes. I do my own make-up most times for events. Just that I have not taken the bold step to make it a career (Participant 5).

Initially, it seemed to me like an area reserved for women. But now they are profiting from television, movie and music video production, so i can venture (Participant 6).

Being an artist already and venturing into that, we'll do a better job than those doing it, looking at the kind of special effect make-up shown in local movies. For a realistic painter, I'll do a great job with special effects make-up. For now,

I'm not considering it, but you may never know, maybe someday, if it is needed
(Participant 7).

4. Implications of Findings

The frustration graduate painters face in Ghana citing low patronage, congesting and low demand translates into career failure. This could discourage budding painters by serving as a deterrent to people interested in pursuing painting as an undergraduate programme. Over time, the Ghanaian art industry will be experiencing scarcity of professional painters. Also, in the field of academia, tertiary institutions that run programmes in painting and designs will experience very low enrolment in such programmes, which can make the programme and art staff redundant. This can also further lead to the cancellation of such programmes in the institutions. In effect, there will not be an academic institution that trains painters, neither will there be adequate already trained painters practicing in Ghana, as most of them per the study, keep switching to careers outside the scope of visual arts. It is therefore imperative that other artistry that has high demand for their expertise be explored to retain such creative minds and hands in the creative arts business.

5. Conclusion and Recommendations

Coming from the participants' experiences and other data collected, it is evidenced that low recognition and patronage of paintings in Ghana is a major set-back for practitioners of painting. Therefore, only one participant out of seven graduates who offered an undergraduate painting programme in tertiary works as a full time painter, and hence canvas paintings being his sole source of income in Ghana. Even with that, the clientele base is primarily non-resident Ghanaians, foreigners and the affluent who will conveniently afford them. In the same development, painters who get patronised are content with the amount gained owing to the exchange rate between the cedi and other currencies. Also, as gathered from interactions with some participants, there is a lackadaisical support and mentorship from renowned Ghanaian painters towards budding painters, and unavailability of promotional programmes and opportunities, all account for the frustration of artists (painters) in Ghana.

Also in terms of demand, there is an over prioritisation of make-up artistry over painting by the Ghanaian public. Fashion make-up for instance is something done on daily basis, given that, if one has three programmes to attend in a week, the person will have to do a new make-up for each function, since one make-up is generally not worn continuously for days. On the other hand, the same client who would patronise make-up services about five-ten times every month would not want to purchase a painting even once in two months. On the part of the make-up artistry in Ghana, it has been confirmed that there is a high demand for make-up art in Ghana, resulting in make-up art becoming a lucrative avenue.

From the interactions with participant make-up artists, though there is a good demand for all types of make-up art, most make-up artists in Ghana limit themselves to fashion and bridal make-up only, since it is considerably easier to learn and practice, as compared to special effect make-up. Meanwhile, special effects make-up is very important in film, theatre and movie productions, so the scarcity of skilful theatrical and special effects make-up artists creates a vacuum in the Ghanaian film and theatre industry. Make-up artists expressed not being able to meet up with the high demand for their services, especially in bridal make-up; leaving some clients to resort to any available alternative which include poorly trained or unskilled make-up artist. This can hypothetically explain reason behind some instances where brides during a marriage ceremony, are ridiculed on social media for wearing 'make-corpse'; a derogatory reference to heavy and poorly toned make-up.

The study has further brought to light the striking similarities between these two art forms; make-up and painting. Therefore, people with a professional background in drawing and painting can comfortably and efficiently venture into make-up artistry; especially special effect make-up which has not been much explored by practicing make-up artists. This will be a facelift for the sector and give painters the opportunity to make a living practising their passion, which is painting, but on a different substrate.

It is hereby recommended that graduate painters should seek orientation from practising make-up artists on the medium for makeup (cosmetics) and their mode of application. This will equip painters with some knowledge on how to use this ‘unfamiliar’ medium with their already acquired painting and drawing skills. Also for future studies, a study can be conducted based on this gap; though the study provided a descriptive analysis of both make-up and painting to unearth the similarities, step-by-step visual representations of each production step in both make-up and painting were not covered in this study.

References

- Aditya, D.; and Tamonsang, M. (2023). The makeup of self-expression: A study on the impact of self-congruence on purchase intentions with brand experience mediation among makeup artist consumers. *Jurnal Syntax Transformation*, 4(12), 206-215.
- Adom, D. K. (2014). *General knowledge in art for senior high schools*. Adom Series Publications.
- Amenuke, S.K., Dogbe, B.K, Asare, F.D.K., Ayiku, R.K., Baffoe, A. (1999). *General knowledge in art for senior secondary schools*. Inter Universe Printing Press.
- Anguera, M.T., Portell, M., Chacón-Moscoco, S., Sanduvete-Chaves, S. (2018). Indirect observation in everyday contexts: Concepts and methodological guidelines within a mixed methods framework. *Frontiers in Psychology*. DOI:10.3389/fpsyg.2018.00013
- Annu, M. F., Lodonu, J. (2012). Consumption of visual art forms in contemporary Ghana. *International Journal of Humanities and Social Science*, 2(17), 248-249
- Agyarkoh, K. (2018, July). Challenges of Ghana’s arts & culture. Artswall magazine. Retrieved from www.artwatchghana.org
- Annan, E. S (2015). *Sankofa art education: A cultural basis for Ghanaian art education*. (Masters thesis). Virginia Commonwealth University. Retrieved from <https://scholarscompass.vcu.edu/etd/3867>
- Annor, I., Dickson, A.K., Dzidzornu, A.G. (2020). *General knowledge in arts for senior high schools*. Aki-Ola Publications.
- Annum, G.Y. (2013). Mural painting retouching challenges; A Ghanaian professional painter’s experience. *Journal of Science and Technology*, 32(3), 81-92. <http://dx.doi.org/10.4314/just.v32i3.9>
- Araviiskaia, E., Le Pillouer Prost, A., Kosmadaki, M., Kerob, D., & Roo, E. (2022). Recommendations for the use of corrective makeup after dermatological procedures. *Journal of Cosmetic Dermatology*, 21(4), 1554-1558.
- Artnews.com (2022, October 26). *These are the best spray fixatives to stabilize your chalk and charcoal drawings*. Retrieved from <https://www.artnews.com/art-news/product-recommendations/best-spray-fixatives-1202691979>
- Artwatch Ghana. (2017). The state of creative arts in Ghana. 2017 Artwatch Ghana Annual Report (Research Report 15042017). Artwatch Ghana. Retrieved from: https://www.artwatchghana.org/wp-content/uploads/2018/07/THE_STATE_OF_CREATIVE_ARTS_IN_GHANA.pdf

- Baltacıoğlu, Y. (2018). Views of stage theatre actors on theatrical makeup. *New Trends and Issues Proceedings on Humanities and Social Sciences*, 5(6):118-127.
DOI:10.18844/prosoc.v5i6.3848
- Barrios, H. E. M., Mosquera, J. D. S., & Sanchez, A. R. (2022). Observation as a research technique. (Reflections, Types, Recommendations and Examples). *Russian Law Journal*, 10(4), 792-798.
- Belabeautycollege.com (2023, November 22). *Makeup Techniques: Corrective makeup*. Retrieved from <https://belabeautycollege.com/blog/makeup-techniques-corrective-makeup/>
- Berkeley Library (2024, August 27). *Design Fundamentals: Elements & Principles: A guide to selecting and creating visual material*. University of California. (Accessed 20th March, 2025) <https://guides.lib.berkeley.edu/design#s-lib-ctab-21140117-4>
- Beauty & Cosmetics West Africa Ghana (2025). *16-18 April 2026 market overview*. Retrieved from <https://www.beautyshowwestafrica.com/MarketOverview>.
- Beauty Therapy (n.d). Preparing the work area and client for the application of Makeup. Retrieved from <https://www.bolconline.co.uk/StudyMaterials/85187321Unit%206%20Preparing%20Work%20Area%20and%20the%20Client%20for%20the%20Application%20of%20Make%20up.pdf>
- Boateng, K.O.J. (2015). *Discovering general knowledge in art for senior high schools and colleges in Ghana*. OsBoat-j Publications.
- Bray, S. (2010). *How to make and apply awesome latex prosthetics...without using life cast*. Retrieved from <https://www.learnmakeupeffects.com>
- Bukari, M., Howard, E. K., & Osei-Poku, P. (2025). Employment and Job Creation in the art Sector in Ghana: Evidence from A Tracer Survey of the Higher National Diploma Industrial Art. *International Journal of Art & Design Education*, 44(1), 32-48.
- Cavanagh, S. (2024, May 28). The differences between film and stage makeup. Education, from the experts. Retrieved from <https://www.qcmakeupacademy.com/blog/2020/05/the-differences-between-film-and-stage-makeup>
- Cohen, D. (2024, August 13). *The correct makeup application order, according to makeup Artists*. Byrdie. Retrieved from <https://www.byrdie.com/makeup-application-order-7970885>
- Colella, J (2024, February 22). *Definition of dry media in art: Tips, advantages and mistakes*. Wasted Talent Inc. Retrieved from <https://wastedtalentinc.com/dry-media-art-definition>.
- Coombs, H. (2022). Case study research defined - single or multiple? (whitepaper) <https://doi.org/10.5281/zenodo.7604301>.
- Cox, K. (n,d). *The art of make up: Going behind the mask*. Pearson Education Inc
- Davis, G., Hall, M. (2008). *The makeup artist handbook: Techniques for film, television, photography, and theatre*. Focal Press, Elsevier Inc.
- Debrenceni, T. (2019). *Special makeup effects for stage and screen. Making and applying prosthetics*. 3rd ed. Routledge. Taylor & Francis Group.
- Deguzman, K. (2023, April 9). *What is SFX makeup - The magic of special effects makeup*. Studio binder. Retrieved from <https://www.studiobinder.com/blog/what-is-sfx-makeup-definition>.
- Edwards, B. (1999). *The new drawing on the right side of the brain. A course in enhancing creativity and artistic confidence*. Tarcher P.J. Penguin Putnam Inc.
- Factual America (2024, July 12). *9 proven techniques for creating realistic special effects makeup. Expert tips and tricks*. Retrieved from

- <https://www.factualamerica.com/filmmaking/9-proven-techniques-for-creating-realistic-special-effects-makeup>
- Flynn, C. (2024, October 12). *What's the correct order to apply makeup*. Makeup.com By L'oréal. Retrieved from <https://www.makeup.com/makeup-tutorials/face/how-to-apply-makeup>
- Gbadegbe, R.S., Quashie, M. (2014). Addressing the misconception about art and artists in Ghana. *International Journal of Innovative Research & Development*. ISSN 2278-0211 Green, S. (2022, September 18). *16 essential types of painting tools and their uses*. Homenish. Retrieved from <https://www.homenish.com/types-of-painting-tools/>
- Hameed, U. (2022). Elements and principles of art & design. DOI:10.13140/RG.2.2.29128.60161
- Heredia, V (n.d.a). *Color theory for makeup: A helpful guide*. Makeup, MUA's Guides . Real Beauty School, Retrieved from <https://realbeautyschool.com/color-theory-for-makeup>
- Heredia, V (n.d.b). *Makeup 101: learn how to do makeup (PDF guide): Beginner's Guides, Makeup*. Real Beauty School. Retrieved from <https://realbeautyschool.com/makeup-101-learn-how-to-do-makeup-pdf-guide>.
- Jannes, M. (2025, March 10). How to apply makeup.wikiHow. Retrieved from <https://www.wikihow.com/Apply-Makeup>.
- Jimenez, J., Pelchen, L. (2024, March 19). *12 painting tools you need (and ones you don't)*. Forbes. Retrieved from <https://www.forbes.com/home-improvement/painting/must-have-painting-tools>.
- Jingsourcing.com (n.d). *28 Makeup tools names and their uses*. Retrieved from <https://jingsourcing.com/p/b17-makeup-tools-names-and-uses/>
- Kang, E., Hwang, H. (2023). The importance of anonymity and confidentiality for conducting survey Research. DOI:10.15722/jrpe.4.1.202303.1
- Kassah, J. K., & Kemevor, A. K. (2016). The challenges of visual arts education in Ghana's colleges of education. *International Journal of Scientific Engineering and Applied Science (IJSEAS)*, 2(3), 87-98.
- Kelly Tareski Photography. (2025). *The role of makeup in photography: Preparing for your close-up*. Retrieved from https://www.google.com/amp/s/kellytareskiphotography.com/the-role-of-makeup-in-photography-preparing-for-your-close-up/amp/%3fis_otto_page_fetch=1
- Kerrington, I. (2025). *How to do makeup photography yourself for a photoshoot: 15 tips*. Treasurehouse of Makeup. Retrieved from <https://www.treasurehouseofmakeup.co.uk/blog/makeup-photography/?amp=1>
- Yahia, A., Mouhssine, Y., Alaoui, A. E., & Alaoui, S. O. E. (2025). Exploring the role of Artificial Intelligence in Cryptocurrency Evolution: A Systematic Review and Bibliometric Analysis at the Intersection. *Journal of the Knowledge Economy*, 1-48.
- Kumar, R., Naaz, S. (2023). Exploring the depth of elements and principles of visual design. *ShodhKosh Journal of Visual and Performing Arts*. DOI:10.29121/shodhkosh.v4.i2ECVPAMIAP.2023.709
- Kusumadinata, A.A., Chaniago, N.F., Hasbiyah, D (2023). Art of makeup as a visual medium. *Formosa Journal of Science and Technology (FJST)*. <https://doi.org/10.55927/fjst.v3i3.8421>. 3(3), 613-622.
- Laker, E. (n.d). *Makeup for Photoshoots: The definitive guide*. Retrieved from <https://improvephotography.com/29671/makeup-photoshoots-definitive-guide/>
- Lee, D. H. (2007). *Effective use of negative space in Graphic Design* (Masters Thesis). College of Imaging Arts and Sciences Rochester, Institute of Technology. [DLeeThesis06-2007.pdf](https://www.rit.edu/~iast/DLeeThesis06-2007.pdf)

- Loegel, A., Courrèges, S., Morizot, F., Fontayne, P. (2017). Makeup, an essential tool to manage social expectations surrounding femininity? *Movement and Sports Sciences - Science et Motricite* 96(96), 19-25. DOI:[10.1051/sm/2017007](https://doi.org/10.1051/sm/2017007)
- Lookobeautey (2023, June 13). Bridal makeup. Mediums. Retrieved from <https://medium.com/@lookobeautey2/bridal-makeup>
- Lycos Tripod (n.d). *Makeup for photography*. Retrieved from <https://witchkit.trpod.com/ph/photomakeup.html>
- Ma, Y. (2024). The influence of makeup on individual self-identity: An exploratory study. *The International Academic Forum*. www.iafor.org
- Makeupanalysis (2023, September 13). What is fashion makeup? Makeup Analysis. Retrieved from <https://makeupanalysis.com/what-is-fashion-makeup>.
- Make up analysis (2022, November 28). *Why is makeup important in fashion?* Makeup Analysis. Retrieved from <https://makeupanalysis.com/makeup-important-in-fashion/>
- Malero, A. (2023, July 14). A step-by-step tutorial for flawless makeup application. Makeup.com By L'oréal. Retrieved from <https://www.makeup.com/makeup-tutorials/expert-tips/the-ultimate-makeup-tutorial>.
- Marfo, S.A., Howard, P.M.A., Akrong, S.A. (2021). Arts and design studies makeup lifestyles of the female youths in Ghana. Evidence from Kumasi and Accra tertiary institutions. DOI:[10.7176/ADS/75-01](https://doi.org/10.7176/ADS/75-01)
- Mualla, R.L. (n.d). Types of make-up. Retrieved from <https://www.scribd.com/document/520921053/TYPES-OF-MAKEUP-1>
- Nelson, C. (2024, May 28). Palette knife painting: How to paint with knives in 4 Easy Steps. Art Ignition. Retrieved from <https://artignition.com/palette-knife-painting>.
- Nickerson, C. (2025, March 31). *Albert Bandura's Social cognitive theory*. Psychology. <https://www.simplypsychology.org/social-cognitive-theory.html> (Accessed on August 11, 2025)
- Nickson, Y. (2024, April 30). *Understanding primer: Why, when, and how to use it before painting*. Retrieved from <https://www.wonderspaint.com/post/understanding-primer-why-when-and-how-to-use-it-before-painting>.
- Nikolopoulou, K. (2022, August 11). *What is purposive sampling? Definitions and examples*. Retrieved from <https://www.scribbr.com/methodology/purposive-sampling> (Accessed on August 11, 2025)
- Nyimbili, F. & L. Nyimbili (2024). Types of Purposive Sampling Techniques with Their Examples and Application in Qualitative Research Studies. *British Journal of Multidisciplinary and Advanced Studies*, 5(1), 90-99.
- Olson, B. (2025). *How to become a makeup artist in 2025. Steps for becoming MUA*. Retrieved from <https://suplery.com/blog/how-to-become-a-makeup-artist>.
- Repaintnow.com (n.d). *35 must-have painting tools for painters (complete list)*. Retrieved from <https://repaintnow.com/must-have-painting>. <https://fashion2apparel.com/what-is-fashion-classification-of-fashion/>
- Sahoo, S (2024). Bridal makeup as a new trend in beauty care industry in the competitive market: Issues and challenges. *YMER*. <http://ymerdigital.com>. ISSN: 0044-0477
- Sanchay, G. (2022). *Color Theory*. Retrieved from <https://gyansanchay.csjmu.ac.in/wp-content/uploads/2022/01/Color-Theory.pdf>
- Schunk, D. H., Usher, E.L. (2019). Social cognitive theory and motivation. *Oxford Library of Psychology*. DOI: <https://doi.org/10.1093/oxfordhd/9780190666453.013.2>
- Seymour, V. (2023, February 9). *Principles of composition in art and design*. Retrieved from <https://daily.jstor.org/principles-of-composition-in-art-and-design/>

- Sharma, S.K., Mudgal, S.K., Gaur, R., Chaturvedi, J., Rulaniya, S., Sharma, P. (2024). Navigating sample size estimation for qualitative research. *Journal of Medical Evidence* 5(2), 133-139. DOI: 10.4103/JME.JME_59_24
- Shekhawat, K. (2024). The psychological effects of makeup: Self perception, confidence and social interaction. *International Journal of Advanced Research (IJAR)*. DOI: [10.21474/IJAR01/18803](https://doi.org/10.21474/IJAR01/18803)
- Sokanu Interactive Inc. (2025). *What does a fashion makeup artist do?* Career Explorer. Retrieved from <https://www.careerexplorer.com/careers/fashion-makeup-artist>
- Sood, M., (2019). Professional makeup level 3. *Orane international*
- Statista (2025, February). *Cosmetics-Ghana*. Retrieved from <https://www.statista.com/outlook/cmo/beauty-personal-care/cosmetics/ghana> (accessed on 4th August, 2025)
- Surette, J. (2011). *The psychology of makeup. Basic principles of makeup-workbook*. Retrieved From <https://www.scribd.com/document/248613255/Basic-Principles-of-Makeup-Work-Book-1>
- The Lifefy Editorial Team (2024, June 8). *What are the differences between dry media and wet media in Drawing?* Retrieve from <https://thelifeology.com/differences-between-dry-media-and-wet-media-in-drawing>. United Nations Industrial Development Organization (2024, April 3). *UNIDO's partnership powers growth of Ghana's natural cosmetics sector*. UNIDO. Retrieved from <https://www.unido.org/stories/wacomp-ghana-natural-cosmetics>.
- Valdez, R (2017, May 15). Stage makeup/ Special effects. Medium. Retrieved from https://medium.com/@Rocio_Valdez1/makeup-is-a-major-part-of-the-beauty-world-51658b43fcb6.
- Varna Arts (2023, April 21). Dry medium and wet medium art: Understanding the differences. Retrieved from <https://varnaarts.com/blog/f/dry-medium-and-wet-medium-art-understanding-the-differences>.
- Vasileiou, K., Barnett, J. Thrope, S. (2018). Characterising and justifying sample size sufficiency in interview-based studies: Systematic analysis of qualitative health research over a 15-year period. *BMC Med Res Methodol* 18, 148(2018). <https://doi.org/10.1186/s12874-018-0594-7>
- Velasco, D. (2019). Beauty and culture: The effects of beauty perception on cultural assimilation. *Int J Innov Stud Sociol Humanit*, 4(7), 52-64.
- Virakul, S. (2022). Makeup: A genderless form of artistic expression explored by content creators and their followers. *Journal of Student Research*, 11(3), 1-16.
- Vijaya, V. (2023). Psychological effects of colour. *Journal of Biotechnology & Bioinformatics Research*, 2(1), 1-2.
- VLLC School of Beauty (2020, June 2). *Corrective makeup*. Retrieved from <https://www.vlccinstitute.com/blogs/corrective-makeup#:text=Corrective%20makeup%20is%20a%20technique,providing%20corrections%20to%20our%20face>.
- Wallender, L. (2024, August 5). *What is paint primer? Everything you need to know*. Retrieved from <https://www.thespruce.com/necessary-to-prime-before-painting-1821154>
- Wyborn, A. (2024). *Bridal makeup vs regular makeup: What's the difference?*. Tina Kristen Weddings. Retrieved from <https://tinakristenweddings.com.au/bridal-makeup-vs-regular-makeup-whats-the-difference>.
- Yang, A. (n.d). *Makeup*. Retrieved from <https://people.csail.mit.edu/fredo/ArtAndScienceOfDepiction/OtherTalks/makeup2.pdf>

Young, D.S., Casey, E.A., (2018). An examination of the sufficiency of small qualitative samples. *Social Work & Criminal Justice Publications*. 500.
https://digitalcommons.tacoma.uw.edu/socialwork_pub/500

EDITORIAL BOARD

JAAC have committed editorial team with expertise in the diverse fields in the African Arts and Culture disciplines. They are well grounded and work together to maintain the reputation of the journal in academism.

Chief Editor

Prof. Emmanuel Obed Acquah

Editorial Assistant

Dr. Benjamin Oduro Arhin Jnr

Editors

Prof. Ernest Kwesi Amponsah

Prof. Osuanyi Quaicoo Essel

Prof. Alfred Joshua Amuah

Prof. Mary Dzansi-McPalm

Prof. C.W.K. Mereku

Prof. R.E.K. Amissah

Dr. Ebenezer Acquah

Associate Editor

Prof. Joseph Essuman

Prof. S.M. Yirenkyi

Prof. Evans Asante

Graphics Editor

Prof. Patrique deGraft -Yankson

Nicholas Opoku

Advisory Board

Prof. J.Y. Sekyi-Baidoo

Prof. Edward Appiah

Prof. Christiana Hammond

Prof Eric Debrah Otchere

Rev. Dr. Elias Asiamah

Prof. Michael Olatunji

Past Chief Editor

Prof. Kojo Fosu

Call for Paper

The Journal of African Arts & Culture (JAAC) is an open access online platform for scholarly dialogue relating to African Arts and culture. It is committed to publishing and disseminating high quality scholarly materials that demonstrate the power and significances of the arts and culture in general in African society past and present. This journal with interdisciplinary scope publishes progressive research in the field of ancient, contemporary and modern African Arts and Culture. It covers issues in both performing and visual arts; accepts original scientific papers, critical essays, interviews, exhibition and book reviews, critiques, short reports amongst others.

JAAC welcomes article submissions at any time. JAAC is published four times a year: March, June, September, and December.

Send all inquiries about your article submission to:

jaac.journal@gmail.com OR

jaac.journalsca@gmail.com

For more information on submission guidelines visit <https://jaac-sca.org> &

<https://journals.uew.edu.gh/index.php/jaac/>