Exploring Indigenous Akwa Ibom Herbs and Other Materials to Process Alternative Makeup Materials for Theatre and Film Productions

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Abstract

The Nigerian cosmetic market in the 21st century is fast growing by the day and becoming one of the most income-generating industries and employers of labour. Observably, increased appetite for foreign make-up materials is becoming the narrative in the cosmetic market and this has impacted negatively on the nation's economy by expressly encouraging dependency on foreign makeup materials, thereby reducing interest in local production since the latter are comparatively low in demand. The possibility of exploring local materials by way of sourcing and selecting some indigenous Akwa Ibom materials to produce local alternative cosmetics for theatre and film makeup inspired this research. Joseph Schumpeter's theory of innovation is explored in the analysis of this work. This study is experimental research; a few indigenous materials were selected and processed into makeup materials for theatre and film design. These materials were experimented on actors in a film production to ascertain their efficacies as makeup and the possible reactions on the actor's skin. The primary source of data for this work basically comprised practical, experiments and participatory research experience. However, some research documents have equally testimonies regarding the potency of herbal cosmetics especially regarding their health safety. Hence, there is a need to look inwards to improve on indigenous materials found within the immediate local environment as safer options for cosmetic production. The research brings to knowledge an innovation; a new technology of combining and processing make-up materials from indigenous materials for theatre and film production. The production procedure followed to process these cosmetics as reported in this paper originates from the researcher's discoveries. The study recommends that Nigerian film and theatre makeup artistes take advantage of the locally

processed makeup materials to reduce the influx of importation in this sector, encourage local production and also reduce the cost of design.

Keywords: Indigenous Herbs, Film Design, Makeup Production, Innovation, Local Economy

Introduction

The increased appetite for imported makeup materials is becoming a standard in the Nigerian cosmetic market. One such reason perhaps could be linked to the high market demand for imported cosmetics. Over the years, foreign cosmetics have taken over the Nigerian makeup industry introducing multiple products that are answerable to lots of artistic expressions and character interpretation and gaining increased patronage against the depreciating economy of the nation.

It would be difficult to trace how long Nigerian consumers of cosmetics have depended on the importation of makeup materials despite the availability of indigenous raw materials that could be processed to obtain dependable and more reliable ingredients for makeup. Research records have shown that indigenous materials ranging from charcoal, clay, roots, fluids, leaves, powder extracted from natural minerals, oil and colourants were viable makeup materials in the performances of the early African traditional theatres before the advent of Western civilization. Although these materials may have been utilized in their raw and unrefined state, they are still believed to be available in ample quantity enough to sustain commercial purposes if maximized.

On the rising growth in the global cosmetic industry, Sexana Esha postulates that "the global cosmetic industry was worth $380 billion dollars in 2019 and estimated to grow at a compounded annual growth rate of 5.3% to worth $463 billion by end of 2027" (2). Judging from the increasing rate of consumption of foreign-made cosmetics in Nigeria over the years, it is possible that Nigeria may be one of the contributors of this remarkable growth in the global cosmetic industry, but perhaps, with an incomparably low impact on the local cosmetic production sector. "In as much as some people have lost confidence in the integrity of being Nigerians due to economic hardship, unemployment, incessant industrial actions and other social vices, there is still hope for greatness…" (Ekeke Nnanake 94). This

is a reawakening call to the consciousness that Nigeria has great potentials to compete in almost every sector in the global economy. The paper reveals the production of herbal makeup materials sourced from indigenous Akwa Ibom ingredients from herbs relating to plant stems, flower, wax, tree barks, fluids, root, oil and other solid minerals that have been clinically evaluated and reported in already existing literature as health friendly materials.

Samples of these plants have been processed into makeup materials for theatre and film design.

Theoretical Framework

The focus of this research is on the exploration of the human faculty to recreate dependable experience in the creative arts discipline. Thus, applying human practical initiatives to make knowledge acquisition a practical process that individuals can transform their theories to vocational activities is the focus and projections of this paper. Against this backdrop, this paper depends on Joseph Schumpeter's innovation theory to build its thrust. This theory is governed by a set of prescriptions that relatively revolves around creativity and innovations.

Joseph Schumpeter's Innovation theory

The innovation theory of Schumpeter as explained by Nicole Halper states that "entrepreneurs innovate not just by figuring out inventions but also by introducing newer methods of production and new products in the open market" (2). With this, it is possible that newly introduced products or methods may bring about social advancement and entrepreneurship especially if such innovation addresses the immediate social challenges. This theory promotes an economy that is driven by the display of more practical ideas exploring the creative contributions of individuals to discover new potentials that encourage job creation and social change. According to Christopher Ziemnowicz "a variety of factors will cause changes in an economy. Among the most important are growth and development. This has to do with innovation such as new products, methods and production techniques" (92). Richard Svedberg adds that the key areas of the innovation theory anchor on "introducing a new market product, a new source of supply and the carrying out of a new organization" (27)

Schumpeter highlights some fundamental factors to justify the innovation theory which include:

Introducing ways of combining new materials and forces within a reach and need. To produce another thing or the same thing by a different method and new means to combine these forces.

The introduction of new products or techniques or of a new quality that consumers are not yet familiar with. The introduction of a new method of production not yet tested in the branch of manufacture concerned. (Christopher Ziemnowicz 124)

Therefore, innovation is considered valid if it introduces a socially accepted idea that would spur social change and boost entrepreneurship. It then saddles on the entrepreneur's creative ingenuity to think outside the box to introduce new methods that will provide solution to social needs. Hence, an entrepreneur must identify significant challenges within a specific area of interest towards initiating alternative means that will provide human satisfaction as well as generate income. Umoh Stephen concurs that one of the superlative importance of entrepreneurship is social change. Entrepreneurs develop revolutionary theories that do not only foster unity but also promote social change (108). The social changes and global advancement of the contemporary society is key evidence to the importance of innovation. This may imply that the absence of innovation would cause social and economic stagnation.

Innovation improves employment growth. The social and economic impacts of innovations is determined by the economic prospects and the efficacy to satisfy consumers' desire and general market acceptability.

Undoubtedly, innovations have birthed new ideologies in theatre practice especially in theatre technology. The evolving multi-dimensional technologies employed to aid dramatic interpretation are products of innovation. Therefore, innovation has been an existing aspect of theatre practice that has advanced the theatre across milieus of development.

Promoting Indigenous Knowledge for Entrepreneurship and Economic Sustainability

The essence of promoting local content may be to improve indigenous involvement in the global economic space for sustainability and national growth. Exploring indigenous knowledge to produce cosmetics for makeup would add to the local economy in several ways through entrepreneurship. This paper is to highlight the values of indigenous knowledge appropriation and how it can be heightened towards innovation and social reorientation in the Nigerian cosmetic industry. Obuaya Tim explains local content as a set of deliberate orientation and actions to build domestic capacities relevant for service and product delivery comparable within that industry and an opportunity to locally build a sustainable culture of service quality and capabilities exceeding customers' expectations and comparable to international standards through key local personnel and management. (117)

From the submissions above, it can be believed that local productions play an impactful role in the nation's economy by not only reducing the importation rate but improving and encouraging human capacity development and entrepreneurship being key factors to the economic sustainability. Encouraging local production could also be an avenue to support local producers to improve their capacities in production towards meeting the global standard. Umoh Stephen informs that "In contemporary global economy, there is advocacy for self-reliance and dependency on local raw materials for refining of finished products and hence the focus on innovation with comparative advantage by every nation for service guarantee and efficiency" (202).

"Gediya informs that the need for herbal cosmetics is increasing rapidly due to lesser side effects. Herbal cosmetics are favourable because they are produced using herbs and shrubs. Natural components in natural herbs do not possess carcinogens hence does not react on the skin of users but supplement the skin with nourishment and other favourable nutrients". (24)

Deducing from Gediya's position that herbal extractions are safer options as combinations in cosmetic production, there is need to maximize the advantage of local alternative materials within the local environment for makeup purposes. This

may attract remarkable economic returns given the increasing population of dealers and consumers of cosmetics in the Nigerian cosmetic industry in recent times. Goyal and Jerold inform that "the interest for sustainable, natural, and greener cosmetics is growing because these products are known to garner more trust and respect by fairly treating nature" (76). Thus, there may be a need to give meticulous inventory of indigenous herbs towards identifying their organic ingredients and maximizing them as tools for theatrical makeup. This may be a better option for producing more dependable and chemical-free cosmetics as alternatives to ones with carcinogens. This may be why Temitope Akindele reminds that "Tiro (eye makeup), osun (camwood powder) and clay (efun) formed part of the most important tools used to improve appearance in traditional theatre activities mostly during ritual performance" (27) John Messenger also acknowledges a number of indigenous makeup materials utilized in the design of masquerade performances in the southern part of Nigeria. He submits that "Ekpo costumes are designed with varieties of materials including mask, raffia and makeup. The legs and hands are painted in charcoal, white clay, camwood powder and other pigments to classify their grade" (167).

From the observations above, charcoal, camwood and white clay as mentioned by Messenger may have been applied in their raw forms in the making of Masquerade characters, but it is believed that these materials and other local materials could be of immense economic value as makeup materials if refined for industrial purposes. However, the validity of these materials in cosmetology would be subject to laboratory evaluation to justify their validities.

Therefore, sourcing from our indigenous herbal banks to produce alternative materials for makeup would be an added advantage to the economic well-being of the nation and a welcome innovation that could challenge over-dependence on imported cosmetics. This being the major focus of this study. Undoubtedly, nature has been at man's disposal from time immemorial and has often presented itself as the best option to address the necessities and challenges of man. In the current phase of economic recession facing the Nigerian economy, resorting to nature may be an ideal advantage because it will not only minimize importation but also promote the indigenous knowledge system through local productions. Also, Chinedu Shalom informs that "the chemistry of cosmetics has always been

shrouded in secrecy; many users of cosmetics know nothing about the constituents. This is because cosmetic products and their ingredients are not subject to regulation prior to their release into the market except for colour additives" (430). He further adds that:

> most of the conventional cosmetics use petroleum or mineral oil derived from ingredients that are harmful and non-biodegradable. To achieve a circular economy while satisfying customer demand for green cosmetics and addressing environmental concerns, many cosmetic giants have diverted their attention from fossil-based ingredients to bio-based ingredients. (135)

Olutegbe Nathaniel further magnifies the importance of indigenous knowledge application towards a sustainable economy revealing that:

> in the ancient times, rural women in Nigeria maintained and enhanced their beauty, making use of several natural cosmetics which were made locally with indigenous ingredients. The rural diversification gave room for rural women who mainly dwelt on their quest to look good, thereby making use of their knowledge of cosmetic production in making cosmetics. (90)

This by implication reveals that locally sourced ingredients were combined through indigenous knowledge to provide solution to some social and cultural needs before the advent of technology which by extension became an added advantage to the local economy.

Ajetunmobi Samuel remarkably adds that this:

> "It served as a source of livelihood which was totally an off-farm source of livelihood. These cosmetics were made available by the local women for occasions like marriage which includes the application of cosmetics like Tiro (Kohl) and Laali (Henna-plant) on the bride. They were also used outside these special occasions, as

> majority, especially women used it for body adornment for casual outings" (171).

Ajetunmobi's revelation clearly highlights the economic potential of indigenous cosmetics of the rural areas especially as means of sustainability for some rural dwellers who invested in them. This strengthens the focus of this paper as it projects the need to appropriate indigenous knowledge in the local green sectors towards economic sustenance and global interest.

It is possible that innovative ideas could draw global attention if the materials or idea validate the purpose for which it was produced. Therefore, to foster economic stability and job creation, local communities should maximize on their specific cultural assets being their area of abundance and absolute strength to develop their territories, and generate revenues, and gear towards global entrepreneurship. For instance, identifying the utility values and efficacy of select-indigenous Akwa Ibom materials such as *okukin, nsang, iduod, aran unen, tido, nsei, nkang, ndom* and many other locally sourced materials for cosmetic production would be of tremendous economic value to the immediate environment if processed for industrial use.

Umoh Stephen et al notify that "the need for plants, animals and other ecological factors man finds himself surrounded by, to be protected as vital part of the human environment is necessary" (105). Therefore, it may not be out of place for man to delve into investigating some part of his natural environment to figure out ways or methods of addressing some current social challenges.

At the time when the world is working to achieve the 2030 sustainable development goals, entrepreneurs who engage in indigenous innovation may be guiding forces (Darren Godwell *et al*, 2).

Building on this opinion, producing more reliable and safer cosmetics from local materials would greatly deepen social value for indigenous assets, and given the increased consistency in the consumption rate of cosmetics in Nigerian and the global market, it may create a wider avenue for trade and investment which may possibly draw global interest to the indigenous materials. The advantage of

attracting global interest to local resources may add value to foreign trade through the exportation of these raw materials.

Clinical Appraisal of Phytochemical properties and minerals of the indigenous materials selected to produce makeup mterials

The phytochemicals of indigenous plants and minerals contents of other materials used to process the cosmetics have gone through scientific evaluation and approval as health friendly materials associated with nutrirnts and other nourishing benefits for external and interna consumption. The table below shows results of the scientific reviews and implication to health. The local materials sourced and selected for the production include; Water, cucumber, hibiscus flower, dry gin, lime, beetroot, Terra cotta, turmeric, African pear, camwood, egg yolk, honey, bone mill, yam peel, cassava flour.

Table 3: Showing Akwa Ibom Indigenous Materials, Characteristics and Usage

S/N	English Name	Local Name	Sources	Scientific/ Botanical Name	Cultural Utility	Phytochemical Content & Health Implications	Sources
1.	Cassava	*Iwa*	Cassava plant	Manihot esculenta	Food	Alkaliods; reduces skin inflammation	Ethno-Pharmacological values of cassava and its potential for diabetes and dyslipidemia management: knowledge survey and critical review of report by Ezekiel in Journal of Inter-cultural Ethno-Pharmacologic

							al by Ezekiel Uba Nwosu, 2017. Vol 6, No.3: 260-266.
2.	Bone Mill	*Akpo unam*	Animal		Food	Calcium; vital nutrient for enhancement of bone	Calcium and Vitamin D: Important for Bone health in National Institute of Arthritis and Musculoskeletal and Skin Disease by Tieng Viet, 2021
3.	African Pear	*Eben*	Pear fruit plant	Pyrus	Fruit	Flavaniods; effective in boosting skin cells	A review of pears; Ancient functional foods for modern times by Ephraim Lansky in BMC Complementary Medicine and Therapies, 2021
4.	Turmeric	*Aran Unen*	Turmeric plant	Curcama	Medicine	Curcuminoids; one of the major sources of vitamin A and C	Biological activities of curcuminiods, other biomolecules from turmeric and their derivaties in National Library of

							Medicine by Augutine Amalra *et al*, 2016. Vol 7, No. 3: 205-233.
5.	Beet root	*Beet root*	Beet plant	Beta vulgaris	Food	Betamin; an anti-oxidation and detoxifying agent	Health benefits of Beetroot in nourish diet and weight management by Alyson Powell, 2024.
6.	Lime	*Mkpri idem Sokoro*	Lime plant	Citrus aurantiifolia	Medicine	Limonoids; anto-microbial agent	The Chemistry and Pharmacological of Citrus Liminoids in National Library of Medicine by Roberta Gualdani *et al*, 2016. Vol. 21, No. 11.
7.	Cucumber	*Cucumber*	Cucumber plant	Cucumis sativus	Medicine	Curcuminoids; a sources of vitamin A and C	Inhibition of formation of Oxidative volatile components in fermented cucumber by Ascorbic acid and turmeric in National Library of Medicine by Angda Zhou et

							al, 2000. Vol. 48, No. 10.
8.	Honey	*Arang okwok*	Bees		Medicine	Phosphorus; aids in skin and cells repairs	Chemical composition and uses of Honey; A review by Dissie Tarefe in Journal of Food Science and Nutritional Research, 2021.
9.	Hibiscus flower	*Mfang Hibiscus*	Hibiscus plant	Hibiscus sabdarifa	Food	Polypherol; and anti-free radical cell	Polyphenolic compounds drom flower of Hibiscus: Characterization and Bioactivity in Science Direct by Josline Salib, 2014. Vol. 16, No. 4. Pp 231-239.
10.	Camwood	*Iduod*	Trunk	Pterocarpus erinacells	Ritual	Flavoniods; skin cell booster	Camwood (Baphia nitida) alcoholic extract. A suitable counter stains for haematoxylin in the demonstration of liver and kidney Histomorphol

							ogy in African Journal of Biotechnology by Omuwumi Bernard et al, 2018. Vol. 17, No 34, Pp. 1062 - 1066
11.	Egg yolk	*Nsenu nen*	Poultry birds		Ritual	Zinc; an immune supportive agent	The Golden Eggs: Nutritional Value, Bioactivities and emerging Benefits for Human Health by Shophie Rehault Godbert and Nicholas Guyot in National Library of Medicine, 2019.

These selected materials have been used to produce local alternatives of the following theatre and film makeup materials.

1. Astringent – for facial cleansing carried before the application of makeup.
2. Foundation – used to achieve a matching tone to ensure flawless skin base before adding other designs.
3. Artificial Blood for Special Effects Make-up (SFX) – used to interpret blood stained from injuries in film and theatre performances.
4. Abscess – applied to create the impression of old decayed injuries with frail looking tissues, bones and surface.
5. Scar wax – used to create scars on the skin related to incision, abrasions, punctures and other form of impairment in special effect makeup.

Production Procedures Involved in Processing Make-Up Materials Selected with Indigenous Akwa Inom Materials.

Measurement Standard Adopted for the Cosmetic Production

In order to have a unifying standard to measure and combine the ingredients used for the production, the researcher adopted certain measurement tools which include:

- Regular teaspoon 5ml
- Gin shot 50ml

It is believed that this measurement standard will assist readers to have accuracy ib the quantity level required to combine each of the ingredients.

Also, in the case of increasing the production quantity for commercial use perhaps by prospective manufacturers, the standard of measurement given in this paper will always be a determinant calculation to either increase or decrease the total quantity needed.

1. Astringent

Ingredients

Distilled Water	2 ½ shots (125ml)
Cucumber juice	5 shots (250ml)
Hibiscus powder	2 teaspoon (10ml)
Dry gin	3 ½ shots (175ml) preservative
Lime juice	½ shots (25ml) preservative

Production Procedure

- The hibiscus powder was soaked for24hours in dry gin to completely extract the pale pink natural colour from the flower. It was sieved out to be particle-free and
- Distilled water was added to the lime juice to reduce the acidic concentration and used to mis the cucumber juice.
- All the samples were mixed in a container to derive astringent.

Result

- Pale pink water-based cleanser
- Efficiency in dirt removal on skin.

- There is an appealing cold sensation when applied to skin possibly due to alcohol additive added as preservative.

2. **Foundation**

Processing alternative make-up foundation will involve a number of local ingredients such as;

Terracotta Powder	10 teaspoons (50 ml)
Turmeric powder	3 teaspoons (15 ml)
Lime	1 ½ teaspoons (7.5 ml) preservative
Pear butter	2 teaspoons (10 ml) preservative

Production Procedure

- Lime was squeezed into the terracotta powder.
- The sample was stored in an open container over the night. The lime was completely absorbed into the powder at this point.
- The sample was steamed at a low heat temperature of 130^{oc}between 10-15 minutes to avoid losing the natural pigment of the clay. The substance was mashed and sieved to be completely stone-free.
- Turmeric powder was introduced at this point. This rejuvenated the pigment quality of the whole sample. The clay powder and turmeric were then crushed into dust powder using an electric crusher.
- A little quantity of pear oil was used to bind the sample to become an oil-coated paint

Result

- An oil-based paint was obtained with efficiency to sustain on skin
- Almost odourless when perceived
- The total quantity derived was 12ml on approximation

3. **Artificial Blood**

Artificial Fresh Blood

Indigenous ingredients

Beet root powder	10 teaspoons (50 ml)
Gall bladder	1 ½ teaspoon (7.5 ml)
Dry gin	2 shorts (100 ml) preservative

Camwood powder 1 ½ teaspoon (7.5 ml)

Production Procedure

- Beetroot powder was turned into dry gin to obtain a liquid concentrated Ox blood colour.
- A little quantity of camwood powder was introduced to the sample to slightly deconcentrate the hue quality to look brighter.
- Gall bladder was added to the sample. This gave the hue a bold natural blood pigment

Results

- A natural fresh blood colour was achieved
- It easily absorbed grains of dry starch when mixed to establish thick liverish blood for special effect make-up
- About 140ml approximately was derived in whole quantity

4. **Artificial Abscess**

Ingredients

Egg Yolk	1 short (50 ml)
Turmeric powder	1 teaspoon (5 ml)
Honey	1 ½ teaspoon (7.5 ml) preservative

Production Procedure

- Raw egg yolk and honey were combined and stirred thoroughly to loosen up thickness quality. Yolk mixed and stirred with honey at this point had almost lost its natural hue to honey syrup.
- A little quantity of turmeric powder was added to revamp the pigment quality of the sample. It is at this level that the artificial abscess is derived, both in pigment and physical qualities

Results

- The thickness value of the alternative abscess was menial, not too thick and not too light
- The natural colour of an original abscess was derived
- Total quantity level obtained was approximately 55ml

5. **Scar Wax**

Indigenous ingredients

Bone mill	6 teaspoons (30 ml)
Water	2 shorts (100ml)
Yam peel powder	1 shorts (50ml)
Cassava flour	4 shorts (200 ml)

Materials used to process scar wax are not bound to become whole but produced in parts. They are only combined and prepared when needed to be applied as make-up. The above listed samples were derived in powder form and stored separately. Below is the method they were combined to process scar wax.

- Yam peel powder was obtained by oven-drying the raw peels under low heat temperature for about 10-15 minutes to dry up the moist in the material and give it a slightly burnt colour.
- The peels were blended into powder and dried.
- The cassava mash was cooked for about 15 minutes before the yam peel powder was added and stirred till, they both got cooked. The sample derived at this point was a thick soft brown lumpy adhesive.
- Bone mill was added at this point to thicken the base giving it a more solid quality.

Results

- The solution could hold unto the skin of characters without additional adhesive beneath
- It was easily used to make incisions, abrasions, and punctures on it.

The materials processed were used to interprete dramatic conditions in a film production. The pictures below shows the impressions achieved.

Makeup Description: Burnt Skin
Local Materials Processed: Palm oil Cassava flour, turmeric, beetroot, honey Hibiscus flower and camwood

Makeup Description: Deeply Infected Wound
Local Materials Processed: Egg yolk, honey, palm oil, charcoal, bone mill, aloe vera and turmeric

Makeup Description: Deep Skin Cut
Local Materials Processed: cam wood Cucumber, terracotta, bone mill and Honey

Makeup Description: Torn Skin
Local Materials Processed: Charcoal, palm oil cassava flour, cam wood, lime and turmeric.

Makeup Description: Deep skin cut
Local Materials Processed: cam wood Cucumber, terracotta, bone mill and Honey

Makeup Description: Incision
Local Materials Processed: Cam wood, cucumber, beetroot, cassava flour, bone mill and pear butter

Conclusion

Based on the identified problems of this research which bothers on the increased rate of cosmetic importation in the Nigerian cosmetic market, the study has identified some indigenous Akwa Ibom materials and has processed them into cosmetics for film and theatre production. The production techniques of these cosmetics have been discussed and the possible outcome reached. The laboratory assessment of these herbs as health friendly materials has been referenced to show an approval of them as safe human consumable materials.

Exploring indigenous materials to produce alternative makeup materials for theatre and film design is a way of birthing a new technology of producing workable cosmetics to respond to the needs of makeup designers especially in a time there are inconsistencies in foreign exchange rate. Producing local alternative cosmetics for Nigerian theatre and film is a call for cultural reawakening that Nigeria is blessed with rich natural resources that could respond to large artistic needs if explored henceforth. Given the projections of this work, it would be interesting for local manufacturers to draw large profits from investing with minimal resources given that the local materials are available and accessible to them.

Recommendations

The study recommends that key players in the Nigerian makeup market involving dealers, theatre and film makeup designers, beauticians and individual users should take advantage of the locally processed makeup materials made from the rich organic ingredients to reduce the influx of importation, encourage local production and contribute in building the local economy.

It has been observed that some of the local materials occur in limited quantity and in a few deposits that may not be sufficient for industrial purposes while a few other materials are endangered and almost going into extinction probably due to low reproduction. The research suggests a radical approach towards intentional reproduction of these materials by individual owners to help replenish the stock against extinction and scarcity. This will secure the availability of raw materials for industrial production.

Adjudging from the varieties of collections identified in this research as potential materials to process alternative makeup materials, there are possibilities that there may be larger deposits of other make-up materials within Akwa Ibom geologic environment if further investigation is carried out. Thus, it is recommended that more explorations be carried out to uncover other indigenous resources to expand the limits of production carried out in this research.

Taking advantage of the current situation where herbal formulations are beginning to attract considerable preference of users due to testimonies of safety on skin and general health, investing in local makeup materials processed and preserved with rich indigenous organic ingredients, and projected to the global market is another avenue to attract potential customers who prefer organic processed makeup to synthetic.

Local manufacturers who intend to invest in this field of production should apply the best marketing standards facilitated by efficient communication networks to popularize the products globally. This will depend on the technologies applied to spread awareness across to the reach of the targeted audience.

The call for the development of local innovation from home-grown resources is a call for cultural reawakening owing to the fact that Nigeria is enriched with sufficient organic materials that can be processed to respond to the needs of theatre and film design. It is also possible that innovative ideas generated from local resources will maximize huge profit returns with minimal resources based on the availability and proximity to resources.

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