

CORONAVIRUS PANDEMIC AND THE NIGERIA'S ENTERTAINMENT INDUSTRY

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ABSTRACT: *This paper hinges on the consequences of the Coronavirus (COVID-19) Pandemic on Nigeria's entertainment industry. It argues that since the outbreak of the pandemic, it has constituted various challenges in different sectors since it led to the total shutdown of the world's economy including Nigeria. This was the first time in the history of humankind that all the worship centers in Nigeria were closed down to curtail further spread of the virus. The pandemic also affected drastically the educational activities, business activities, tourism, and even the entertainment industry. Given the grave consequences arising from the outbreak of COVID-19, a lot of studies were conducted by scholars of different disciplinary backgrounds to find out ways of containing the spread of this deadly disease. However, most of these studies rather generalized the effects of Covid-19 on the nation's economy. As a departure from other academic works, the study, therefore, confines itself to discuss the debilitating effects of COVID-19 on Nigeria's entertainment industry. Using the documentary method of data collection and social distance theory, the paper reveals that the pandemic has affected the entertainment industry thereby retarding the development of the sector. The study concludes that, for the industry to be stable and vibrant, the further spread of the pandemic must be regulated. In this wise, the paper recommends amongst other measures like social distancing, regular washing of hands, and the prohibition of large gatherings as part of the ways to reduce the spread of the virus.*

KEYWORDS: Coronavirus, pandemic, Nigeria, entertainment industry.

INTRODUCTION

It is a truism that one of the most pressing challenges facing the contemporary world is diseases. Most of these diseases are viruses. The complex nature of some of these viruses is quite often beyond the expertise of the health practitioners to tackle. Indeed, there are a lot of health challenges/issues confronting the modern world, Africa, and Nigeria in particular. For instance, the African continent is still battling with the danger and routine burden of illness from malaria, pneumonia, diarrhea, Tuberculosis (TB), malnutrition, diabetes, Human Immune Virus/ Acquired Immune Deficiency Syndrome (HIV/AIDS), hepatitis, and other chronic diseases, which have

continued to shorten life expectancy in the continent. A weak system cannot effectively keep up with those problems, let alone the sudden shock imposed by emerging diseases like Ebola (Centre for Disease Control and Prevention, Atlanta, USA2014). These health issues are really disturbing because of the proportion, dimension, and sophistication it appears to have taken in recent times. The aforementioned health issues constitute threats to human security, peace, freedom development, and survival.

The Corona Virus Disease is now ravaging the world more than any other disease. The disease has have made various African governments including Nigeria impose sanctions on individuals especially the free movement of people from one place to another both locally and internationally, thus affecting social cohesion hitherto enjoyed by individuals and countries of the globe. Similarly, Orunoye & Ahmed (2020:36) noted that:

COVID-19 affects every aspect of life across the globe. These range from the postponement of many social and cultural events, and games and sporting events, shutting down of institutions and centers of learning, and international borders. The severity of the impact of COVID-19 varies across different sectors.

The pandemic has already affected the educational, religious, tourism, and even the entertainment industry. There is a plethora of evidence to back-up these viewpoints. For example, Obiakor & Adeniran (2020) clearly show that the past few weeks have ushered in a range of government-sanctioned and structure-shifting risk-control directives across Nigeria and the Globe, in an attempt to curtail the spread of the novel coronavirus disease- COVID-19. From international airport closures to a nationwide closure of all schools, and now, a two-week lockdown of three major states – Lagos, Abuja, and Ogun, the ramifications from the slowdown/shutdown of economic activities are poised to be severe for Nigeria. It is especially critical because, in the backdrop of COVID-19, the global economic crisis and the recent slump in oil prices are further expected to intensify the impending economic crises and create sharp shocks that will reshape the economy in the nearest future.

For some sectors, the immediate effects are evident. One of such sector is the basic education sector, the impact of which has been largely felt by students. The nationwide school closures have disrupted learning and access to vital school-learning services in Nigeria. According to UNESCO (2020), almost 40 million learners have been affected by the nationwide school closures in Nigeria, of which over 91 percent are primary and secondary school learners. In a short time, COVID-19 has disrupted the landscape of learning in Nigeria by limiting how students can access learning across the country. The Coronavirus commonly referred to as COVID-19 outbreak is affecting the entertainment industry across the globe and Nigeria is not left out in this sweep! Thousands of people have lost their lives through this pandemic. To prevent the further spread of the virus, citizens are advised to explore the option of social distancing and engage in the use of basic hygiene while the entertainment industry takes a deep halt with events such as a live concert, movie premier, seminar and conferences, sport and festivals have been postponed or canceled (<https://www.allevents.ng/en/blog/how-coronavirus-is-affecting-the-entertainment-industry-in-nigeria/>).

It is in light of the above, this study discusses the effects of COVID-19 on the entertainment industry in Nigeria. To achieve this aim, the study comes up in different overlapping parts. Apart from the introduction, the study attempts the statement of the research problem which justifies the study, and proceeds with the objectives of the study, while its scope and research methodology were clearly defined. Next in this sequence is the conceptualization of key terms in which coronavirus and entertainment industry were explained. The work also forges ahead to investigate the historical background of COVID-19 in Nigeria, following with theoretical and empirical studies to fill in the gap left by other researchers on this topic. The paper equally analyses the effects of coronavirus pandemic on Nigeria's entertainment industry with practical examples from various sectors that made up the industry. The last segment of the paper carries a conclusion and showcases approaches to the rescue of the pandemic for the progress of entertainment and other industries in Nigeria.

Statement of the Research Problem

Many studies are carried out on the phenomenon of COVID-19 generally. Some of these studies examine Coronaviruses: An Overview of their Replication and Pathogenesis. Others analyzed the Clinical Characteristics of Coronavirus Disease 2019 in China. Some explore Isolation and Characterization of Viruses Related to the SARS Coronavirus from Animals in Southern China. Furthermore, some study Genomic Characterization and Infectivity of a Novel SARS-like Coronavirus in Chinese Bats. Other scholars deal with the Effects of COVID-19 Schools Close Down on Academic Programme of Senior Secondary Schools in Abaji Area Council of Federal Capital Territory Abuja, Nigeria. Some others explore the Factors Militating Against E-Learning Platform Effective Utilization during COVID-19 Pandemic while others harp on COVID-19 Pandemic and Economic Crisis: The Nigerian Experience and Structural Causes. All of these research works grossly neglected the effects of COVID-19 on Nigeria's entertainment industry. This study, therefore, serves as an intervention to close the existing academic gap on the subject under consideration.

Objectives of the Study

The general objectives of this study are to examine the effects of COVID-19 on Nigeria's entertainment industry. To achieve this objective, it becomes imperative to set out some specific objectives for the study. The specific objectives are:

- i. To fill in the gap that exists by reconstructing the effects of COVID-19 on the entertainment industry in Nigeria.
- ii. To highlights the challenges facing the entertainment industry in the area under review.
- iii. And to develop policy prescriptions that would help to prevent or at least reduced to the barest minimum the challenges bedeviling the entertainment industry arising from the novel Corona Virus.

Scope of the Study

This study centers on the entertainment industry in Nigeria. The choice of this location was informed by three basic considerations. First, is the fact that Nigeria has a substantial number of entertainment industries that employ a lot of people especially the youth. Secondly, there is gross neglect of research works on the effects of Coronavirus (COVID-19) on the industry in Nigeria.

There are also other areas in Africa apart from Nigeria that participate in the entertainment industry, but this study hopes to confine itself to Nigeria for in-depth analysis and articulation of issues regarding the phenomenon hence the researchers resided in Nigeria.

METHODOLOGY

This paper employs the interdisciplinary approach to examine the debilitating effects of COVID-19 on the entertainment industry in the area under consideration. The authors made use of printed materials in form of books, journal articles, and internet materials that treat the issue of Coronavirus in Nigeria and elsewhere in the world. This information was sourced and marched with each other to corroborate the views on the subject matter to enhance a better understanding of the negative effects of COVID-19 on the entertainment industry.

Conceptual Clarifications

Coronavirus

Etymologically, coronavirus is derived from Latin word *corona* which means a 'crown'. This nomenclature was based on the microscopic attributes and appearance of the virus with a fringe of large, bulbous surface projections creating an image similar to solar corona or halo (Almeida, 1968). Coronaviruses, therefore, are clusters of Ribonucleic Acid (RNA) viruses that cause diseases in mammals and birds. In humans and birds, they cause respiratory tract infections that can vary from mild to a fatal one. Mild illnesses in humans include some cases of the common cold (which is also caused by other viruses, predominantly rhinoviruses), while more deadly types can cause SARS, MERS, and COVID-19 (Feigin & Cherry, 2017). Contextually, Coronavirus is a novel disease that affects the respiratory system of the victims (both men and animals) especially the aged, and sometimes leading to their deaths. It is the worst enemy of humanity in the 21st century as it has caused the worst global health crises and death toll compelling state to embark on the total shutdown of the economy as a preventive measure.

Entertainment Industry

The entertainment industry belongs to sub-industries devoted to entertainment. Such industries according to Ekwuazi (1987) are simply tagged 'show business' which denotes musical, theatre, vaudeville, comedy, film, and music. It is in this wise that the entertainment industry is seen as a class of business that records and sells entertainment products. Corroborating this point, Uslegal (<https://uslegal.com>, 2020) asserted that: The entertainment industry is used to describe the mass media companies that control the distribution and manufacture of mass media entertainment. Generally, the entertainment industry includes the fields of theater, film, fine art, dance, opera, music, literary publishing, television, and radio. The common element found in all these fields is the fact that they engage in selling or otherwise profiting from creative works or services provided by scriptwriters, songwriters, musicians, and other artists. It is also commonly known as show business or show biz.

The entertainment industry is therefore a big business that cuts across music and movies, engaging both professional and unprofessional actors and actresses, musicians, songwriters, intellectuals,

trained lawyers, businessmen, financial analysts, bankers, and so forth. In the context of this study, the entertainment industry spans from movie, film and music production, comedy and events management, modeling and beauty pageantry, TV Shows, Radio Shows, newspapers, Magazines among others. It also involves talent deals, production deals, writing deals, gross and net participation of proceeds (not profits) multisystem operators (MSOs), e.g. DSTV, HITV, and other cable network Television stations.

Historical Foundation of Coronavirus (COVID-19) Pandemic in Nigeria

Relatedly, the Coronavirus disease of 2019 (COVID-19) first appeared in the Wuhan City of Hubei province in China and was declared a global health emergency by World Health Organization (WHO) on 30th January 2020 (<https://www.who.int/news-room/detail/30-01-2020>). The 2019 novel Coronavirus disease (2019-nCoV or COVID-19) recently reported from Wuhan (China), which has cases in Thailand, Japan, South Korea, and the United States, Africa, including Nigeria has been confirmed a considerable number Coronavirus (WHO, 2020).

The Federal Ministry of Health has confirmed a coronavirus disease (COVID-19) case in Lagos State, Nigeria. The case, which was confirmed on the 27th of February 2020, is the first case to be reported in Nigeria since the beginning of the outbreak in China in January 2020. The case is an Italian citizen who works in Nigeria and returned from Milan, Italy to Lagos, Nigeria on the 25th of February 2020. He was confirmed by the Virology Laboratory of the Lagos University Teaching Hospital, part of the Laboratory Network of the Nigeria Centre for Disease Control. The patient was clinically stable, with no serious symptoms, and was being managed at the Infectious Disease Hospital in Yaba, Lagos.

The Government of Nigeria, through the Federal Ministry of Health, strengthened measures to ensure an outbreak in Nigeria was controlled and contained quickly. The multi-sectoral Coronavirus Preparedness Group led by the Nigeria Centre for Disease Control (NCDC) immediately activated its National Emergency Operations Centre and worked closely with Lagos State Health authorities to respond to this case and implement firm control measures. This reality woke up the Federal and State Governments to protect her citizens. Having acknowledged the fast rate of morbidity and mortality of various other countries across the globe, they aimed to prevent the outbreak of the disease in the country. The civil societies and government agencies embarked on enlightenment campaigns for good hygiene and social distancing in public places (Olapegba *et al*, 2020).

Also, the body responsible for disease control in the country- The Nigeria Centre for Disease Control (NCDC), patterned with states government to trace and track victims and their contact. Further to prevent the spread of the virus, the Federal Government of Nigeria on March 30, 2020, took the drastic decision to close down national borders and airspace, schools, worship centers, and other public centers. All these were done to mitigate the spread and effects of the pandemic. However, the total stoppage of the spread of the virus is yet to be achieved since it covers all the states of the country as demonstrated in the preceding table.

Table 1: Confirmed Cases of COVID-19 Pandemic in Nigeria by State

States Affected	No. of Cases (Lab Confirmed)	No. of Cases (on admission)	No. Discharged	No. of Deaths
Lagos	19,604	4,149	15,250	205
FCT	5,727	667	4,982	78
Plateau	3,458	770	2,655	33
Oyo	3,267	838	2,389	40
Edo	2,628	26	2,495	107
Rivers	2,475	116	2,300	59
Kaduna	2,426	53	2,334	39
Ogun	1,867	107	1,732	28
Delta	1,802	16	1,737	49
Kano	1,738	16	1,668	54
Ondo	1,631	50	1,545	36
Enugu	1,289	102	1,166	21
Ebonyi	1,042	4	1,008	30
Kwara	1,041	34	982	25
Abia	897	17	872	8
Gombe	883	111	747	25
Katsina	864	5	835	24
Osun	847	33	797	17
Borno	745	4	705	36
Bauchi	699	8	677	14
Imo	573	26	535	12
Benue	481	58	413	10

States Affected	No. of Cases (Lab Confirmed)	No. of Cases (on admission)	No. Discharged	No. of Deaths
Nasarawa	452	114	325	13
Bayelsa	401	7	373	21
Jigawa	325	6	308	11
Ekiti	321	12	303	6
Akwa Ibom	293	7	278	8
Niger	259	15	232	12
Adamawa	248	23	208	17
Anambra	237	5	213	19
Sokoto	162	1	144	17
Taraba	105	10	89	6
Kebbi	93	1	84	8
Cross River	87	4	74	9
Zamfara	79	1	73	5
Yobe	76	6	62	8
Kogi	5	0	3	2

Source: National Centre for Disease Control (NCDC), September 11, 2020.

The above table indicates that on the 3rd of October 2020, 126 new confirmed cases were recorded in Nigeria. To date, 59127 cases have been confirmed, 50593 cases have been discharged and 1112 deaths have been recorded in 36 states and the Federal Capital Territory. The 126 new cases are reported from 12 states- Lagos (62), Rivers (22), Ogun (9), Plateau (7), FCT (7), Osun (5), Kwara (5), Taraba (3), Bayelsa (2), Abia (2), Zamfara (1), Imo (1). A multi-sectoral national emergency operations center (EOC), activated at Level 3, continues to coordinate the national response activities. Based on the report of phylogenomic analysis of the recently released genomic data of 2019-nCoV, showed that the 2019-Nov is most closely related to 2 severe acute respiratory syndromes (SARS)-like CoV sequences that were isolated in bats during 2015 to 2017 suggesting that the bats' CoV and the human 2019-to share a recent common ancestor (Hu D, Zhu C, Ai L,

2018). Therefore, the 2019-nCoV can be considered as a SARS-like virus and named SARS-CoV-2. The 2 bat viruses were collected in Zhoushan, Zhejiang Province, China, from 2015 to 2017 (Hu D, Zhu C, Ai L, 2018).

There is speculation that the 2019-nCoV may have originated near Zhoushan or elsewhere. The new Coronavirus was first isolated from stallholders who worked at the South China Seafood market in Wuhan. This market also sells wild animals or mammals, which were likely intermediate hosts of 2019-nCoV, which originated from bat hosts. It has been speculated that the intermediate hosts (wild mammals) may have been sold to the seafood market in Wuhan. The 2019-nCoVs have long branches (0.09) for the 2 isolated in the phylogenomic tree indicating that the 2019-nCoVs likely share bat hosts. Similarly, the 2003 SARS-CoVs (human SARSCoVs) had short branches (0.03) for the bat hosts. This indicates that there should be more bat viruses closer to 2019-nCoV (. <https://www.who.int/emergencies/diseases/novel-Coronavirus-2019>).

However, as of 29th March 2020, the W.H.O database confirms 574444 cases of Coronavirus globally with 26654 reported deaths from 201 countries (<https://www.who.int/>, 2020). This number was subjected to change every second. The most affected countries were Italy with more than 86000 confirmed cases and 9000 deaths, the United States with 85000 confirmed cases and 1243 deaths, and china with 82000 confirmed cases and 3300 deaths (<https://experience.arcgis.com/experience/685d0ace521648f8a5beeee1b9125cd>, 2020).As of Tuesday2ndJune2020,thetotalnumberofconfirmedcasesofCOVID-19haspassed6.2Millionwithover375,000deathsglobally (Ojeniyi,Enegessele&Obafunmiso,2020).

At the early phase of the pandemic in Nigeria, the number of confirmed cases was on increase every day with the availability of rapid testing kits. This pandemic impacted severely the socioeconomic and psychological aspects. COVID-19 was considered as devastating as the World influenza epidemic of 1918. Elderly people and individuals with a history of chronic illness were at higher risk of corona attack and mortality (Belluz, 2020). COVID-19 has a broad clinical spectrum with patients showing only mild and subclinical illness at the early phase of the disease. Most of the patients of COVID-19 developed a severe acute respiratory disease which required intensive care and oxygen supplementation (Wang, Hu, Hu, et al, 2020).

Theoretical Framework

The study adopts Social Distance Theory which argues that effective distance between and amongst groups is paramount in reducing the spread of the COVID-19 pandemic in Nigeria. Social distance as a theoretical construct originates in the works of Georg Simmel (1908): *The Sociology of Space* in which he outlined the ‘geometry of social life’. He saw social distance as a complex interpretation of sociality as forms of ‘distance’ in both a geometric and a metaphoric sense. In his other work titled: *The Stranger*, Simmel sheds light on the root and his conception of social distance theory. The theory was later on modified by Simmel’s American student Robert Park and his associate at the Chicago school of sociology, Emory Bogardus (1933). For Bogardus, social distance is a function of the effective distance between the members of two groups: social distance studies the center of attention which is on the feeling reactions of persons toward other persons

and toward groups of people. Thus, for him, social distance is essentially a measure of how much or little sympathy the members of a group feel for another group.

Putting into consideration how social distance can mitigate transmittable epidemics, Reluga (2010) notes that social distancing practices are changes in behavior that prevent disease transmission by reducing contact rates between susceptible individuals and infected individuals who may transmit the disease. This theory can be applied to reducing the spread of the COVID-19 pandemic in Nigeria. However, the major drawback of the theory arises from the fact that the benefits of social distancing depend on the extent to which it is used by individuals. This is because, individuals are sometimes reluctant to pay the costs inherent in social distancing, and this can limit their effectiveness as a control measure. Although, the importance of social distancing stemming from moderate transmittable diseases cannot be overemphasized. This is because of its strategic usefulness in delaying the spread of epidemic until a vaccine becomes widely available. But in highly transmittable epidemics with no available vaccine, the social distancing rather becomes meaningless. Putting into consideration the mode of transmission of COVID-19 (handshake, body contact, cough, *et cetera*), social distancing could be an effective measure to reduce its spread hence the utilitarian value of this theory to our study.

REVIEW OF RELATED LITERATURE

The outbreak of coronavirus plague in Nigeria on the 24th of February, 2020 through an Italian citizen who entered the country following a Turkish Airlines flight from Milan via Istanbul causes serious economic challenges for Nigeria as also witnessed in other parts of the globe (<https://www.theguardian.com>. 28-09-2020). Therefore, the panic and untold economic hardship caused by this scourge attracted quality academic researches from all fields of human endeavor both locally and internationally. Among these works was Oruonye & Ahmed's(2020) article: 'An Appraisal of the Potential Impacts of COVID-19 on Tourism in Nigeria', published in *Journal of Economics and Technology Research*, Vol. 1, No. 1. which examines the closure of tourism in Nigeria as a strategy to halt the spread of the virus with attendant consequences on employment. In his study on: 'COVID-19 Pandemic and Economic Crisis: The Nigerian Experience and Structural Causes', published in *SSRN Journal* by Okoli, K.P. (2020) articulate some of the effects of coronavirus on Nigeria's oil export trade. The author asserts that the federal government of Nigeria grants loan assistance of about 3.5trillion to resuscitate the economy but with no avail. This was because people were in perpetual fear of engaging in businesses in order not to contract the deadly disease. In their review, Mohamed, B. & Katiane, C.C. et al (2020): 'The Extent of COVID-19 Pandemic Socio-Economic Impact on Global Poverty. A Global Integrative Multidisciplinary Review', Published in the *American Journal of Economics*, looked at the consequences of the pandemic on many developing countries including the ones in Africa. Focusing on Africa, they observed that the COVID-19 pandemic was a real threat to all types of livelihood all over the world, but it was most devastating when it would carry further deterioration to those mostly living below any economic, social, health, and educational services. They lament that Africa may experience the greatest economic loss in recent years, as some governments fail to provide aid to their people during the pandemic. They submit that it should be necessary for health professionals, governments, and policymakers to recognize the seriousness of the possible

socio-economic consequences of this killer disease on the people. The current potency of this study is its radical departure from the above-reviewed works. The study focuses on its critical assessments of COVID-19 on the entertainment industry with its attendant consequences on Nigeria's feeble economy.

Effects of Coronavirus Pandemic on Entertainment Industry in Nigeria

The entertainment industry in Nigeria had a significant contribution to the socio-economic development of Nigeria over the years. It is in light of this understanding that *Naiarametrics* (2019) estimated that by 2023 Nigeria's entertainment and media industry would hit 10 billion US dollars. Apart from this huge contribution, the entertainment industry is Nigeria's 'soft power', a country's persuasive approach to international relations through its economic, cultural, and media influence to gain positive attraction. Against this backdrop, the outbreak of the coronavirus pandemic had a serious negative impact on Nigeria's entertainment industry.

To start with was the music industry in which Nigeria is the heart of afro-beats and since she became a tourist destination, courtesy of its recorded outputs, live entertainment, and culture. The outbreak of coronavirus caught this industry to a standstill. This was because certain activities like a tour, live performance, shows, and album releases were postponed or even canceled and this had a serious negative economic impact on the industry (Touchi, 2020). Reinforcing this argument, Benjamin Njoku (2020) observed that: 'just last week, superstar, Davido announced the postponement of his highly publicized tour of North America and Canada in March/April 2020 tagged 'A Good Time Tour'. Relatedly, Afro-Soul Singer, Bukola Elemide, popularly known as Asa, was said to have canceled her 'lucid' tours in Europe (Njoku, 2020) which supposed to hold in London in March 2020. Further cancellation and postponements of such live concerts in Nigeria have been illustrated in table 2.

Table 2: List of Canceled/Postponed Live Events and Concerts in Nigeria During the Coronavirus Pandemic, 2020

S/N	Title of the Concert or Tour	Venue and Date Canceled/Postponed
1	Asa Lucid Tour	Eko Convention Centre Lagos on 11 th April 2020. Congress Hall Transcop Hilton Abuja, 13 th April 2020
2	Brymo Blasphemy Live Concert	Terra Kulture Lagos
3	Sinach Live Concert	Eko Hotel and Suites, Victoria Island, Lagos, 22 nd March 2020
4	Kidakudz Homecoming, Abuja	Central Park Abuja, 4 th April 2020
5	Blessing Tangban Live Concert	Abuja, 29 th March 2020

Source: <https://www.allevents.ng/en/blog/how-coronavirus> Accessed on 30-09-2020.

The table succinctly captures some of the few live events canceled as a result of the coronavirus in Nigeria in 2020. This was a total slump in revenue generation for the organizers. In the comedy industry, Ace-comedian Francis Agoda commonly addressed as I Go, Dye, was another victim to

postponed his 25th Anniversary show which was billed for 12th April 2020 (Easter Sunday). The veteran comedian announced this ordeal on all his social media platforms that:

This period calls for concern and sober reflection, it's a moment of trying times. I cannot be celebrating now, as cases of coronavirus disease continue to be identified in many countries... I feel for those affected globally, ... for sake of my fans, brothers, sisters, and all those kept in isolation globally, because of coronavirus, I share their pain and I and my partner@Primeview_lable has decided to postpone this celebration (Njoku, 2020). To further illustrate other canceled comedies and theatre stage play, table 3 summarize our underpinning arguments.

Table 3: List of Canceled Comedy and Theatre Stage Play in 2020

S/N	Title of the Event	Venue and Date Canceled/Postponed
1	I Go Dye Standing Kinging with the King	Best Western Homeville GRA, Benin, 12 th April 2020
2	General Speaking with Chuks D General	Congress Hall of Transcop Hilton Abuja, 22 nd March 2020
3	The Alhaji Play	Terra Kulture Lagos, every Sunday in March (1 st , 8 th , 15 th , 22 nd , & 29 th)
4	Things Fall Apart Stage Play	Export House Maintama Abuja, 22 nd March 2020

Source: <https://www.allevents.ng/en/blog/how-coronavirus> Accessed on 30-09-2020.

As the table projects, what was happening in the music and comedy industries was similarly taking place in the film industry as well. This is an industry that generated massive employment and revenue for the government. News Agency of Nigeria (NAN) underscored the economic viability of this industry in 2019 that; 'cinemas earned 3 billion Naira in the first half of the year and N 1.2 billion in July and August of the same year (Aguda, 2020). Substantiating this standpoint, Cinema Exhibitors Association of Nigeria (CEAN) (2019) asserts that; 'Nigeria spent almost 7 billion Naira to watch films in the cinema'. This heavy amount made from the film industry alone in 2019 could not be obtained in 2020 as a result of the coronavirus outbreak. For example, cinema and pay-television broadcast operators were the worst hit in the content distribution chain. By observing the social distancing guidelines, cinemas were closed, families had no option but to stay at home and with limited content in circulation, while pay-Television broadcast operators also were forced to repeat programs across their channels. Take, for instance, sports content like football is enjoyed by most Nigerians. However, due to the outbreak of the virus, organizers were forced to cancel their games until the situation subsided. This in earnest was also a great loss to even local cinema show halls across the country arising from the fact that they were also forced to shut down their businesses.

In the same measure, filmmakers, actors, and actresses variously complained about the lock-down and social distance policy adopted by the government as a controlled major for the pandemic hence their programs were affected. Omoni Ololi one of the Nigerian film producers lamented how he

stopped the shooting of his new TV Series titled ‘Last Year Single’ (Augoye, 2020). While some of the film producers decided to screen their movies for free on online platforms like YouTube. Kayode Kasum as an example premiered his 2018 movie project; ‘Oga Bolaji’ on YouTube for free (Augoye, 2020). In likewise manner, actors, actresses, and filmmakers complained of the financial meltdown. Buttressing this scenario, a Yoruba actor, Funsho Adeolu lamented that: As a celebrity, people are always flocking into your house to ask for money and food. Because I know these things affect us at varying degrees, I do my best for them. People will see you on the road and expect you to drop something, whereas, we are not even making any money at the moment (Augoye, 2020).

Nigeria is the world’s second-largest producer of movies, but since the outbreak of the pandemic which led to total lockdown the industry lost millions of naira. Artists and filmmakers were rather struggling to make ends meet.

Lastly, and very importantly, live cultural events were also affected by the outbreak of the pandemic. One among them was the Gidi cultural festival which is often filled with live entertainment from line-up-of best African and international acts which include some of the best emerging artists and a diverse range of African food vendors. The event was supposed to take place on the 9th – 11th of April, at Cricket Pitch, Tafawa Balewa Square Lagos has to be shifted to 3rd -4th of October, 2020 at the same venue. In Abuja too, the University of Abuja Carnival which was to come on the 25th of March, 2020 was postponed indefinitely.(<https://www.allevents.ng> , 29-09-2020). Therefore, those postponements and cancellations, in the final analysis, did not only disrupt the scheduled coverage of the event but also sponsorship deal, advertisement arrangement, marketing deal, publication deal, and consumer spending.

CONCLUSION

On the whole, this paper has given the background on the analysis of the study of COVID-19 and Nigeria’s entertainment industry. It went further to discuss the issues surrounding the choice of this topic/study theme. The statement of the research and objectives of the study have been provided. The paper has attempted a review of related literature and conceptualized the concepts of Coronavirus and entertainment for the purposes of avoiding ambiguity. It has argued that the Coronavirus pandemic which has originated from the Wuhan District in China has spread beyond the Asian continent with debilitating effects including a high death toll. It has argued that the aged are mostly claimed by this pandemic hence their immune system is not stronger compelled to the younger people. The paper earlier on noted that the pandemic has affected virtually all sectors of the Nigerian economy and society but for the in-depth analysis, attention has only been focused on the entertainment industry in Nigeria. It has shown that the pandemic led to a total shutdown including the closure of concerts, viewing centers, movie performances, sporting activities, and carnivals, among others.

Recommendations

To mitigate the spread of COVID -19 in Nigeria so that the entertainment industry will perform more efficiently, the following strategies are recommended. Firstly, regularly and thoroughly clean your hands with an alcohol-based hand rub or wash them with soap and water. Why? Washing your hands with soap and water or using an alcohol-based hand rub kills viruses that may be on your hands.

Secondly, maintain at least 1 meter (3 feet) distance between yourself and others. Why? When someone coughs, sneezes, or speaks they spray small liquid droplets from their nose or mouth which may contain the virus. If you are too close, you can breathe in the droplets, including the COVID-19 virus if the person has the disease.

Thirdly, there should be a prohibition of large social gatherings. For example, at funeral ceremonies, worship services, marriage ceremonies, and so forth. Furthermore, avoid going to crowded places. Why? Where people come together in crowds, you are more likely to come into close contact with someone that has COVID-19 and it is more difficult to maintain a physical distance of 1 meter (3 feet). Also, avoid touching eyes, nose, and mouth. Why? Hands touch many surfaces and can pick up viruses. Once contaminated, hands can transfer the virus to your eyes, nose, or mouth. From there, the virus can enter your body and infect you.

More so, make sure you, and the people around you, follow good respiratory hygiene. This means covering your mouth and nose with your bent elbow or tissue when you cough or sneeze. Then dispose of the used tissue immediately and wash your hands. Why? Droplets spread the virus. By following good respiratory hygiene, you protect the people around you from viruses such as cold, flu, and COVID-19.

Stay home and self-isolate even with minor symptoms such as cough, headache, mild fever, until you recover. Have someone bring you supplies. If you need to leave your house, wear a mask to avoid infecting others. Why? Avoiding contact with others will protect them from possible COVID-19 and other viruses.

Lastly, if you have a fever, cough, and difficulty breathing, seek medical attention, but call by telephone in advance if possible and follow the directions of your local health authority. Why? National and local authorities will have the most up to date information on the situation in your area. Calling in advance will allow your health care provider to quickly direct you to the right health facility. This will also protect you and help prevent the spread of viruses and other infections.

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