

The Nollywood Film, *Lockdown* and Its Effects in Nigeria's Drive for Risk Communication during a Time of Pandemic

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Abstract:

The study was carried out to ascertain the effects of *Lockdown* (2021) in Nigeria's drive for risk communication during a time of pandemic. Anchored on the health belief model, the researcher adopted the qualitative research method and deployed the Processual Model developed by Song and Fergnani to content analyse the film's narrative. It was found that the film makes significant efforts at enlightening audiences within its diegetic and audiential universes on the symptoms and risks associated with being exposed to the Holo virus, an archetype of the Covid-19. Findings further showed that while salient steps such as the tracing of contacts and concomitant isolation were underscored, the causes of the virus as well other preventive measures such as the regular washing of hands and social distancing were downplayed. The blatant secrecy surrounding the actions of the policemen and their needless use of force are also considered major drawbacks in the film's risk communication endeavour. Based on the findings, the researcher concludes that *Lockdown* makes an average attempt in its exploration of Nigeria's risk communication during a time of pandemic and recommends, amongst others, that the Nigerian Government at all level should ensure that all aspects of a disease – causes, symptoms and preventive measures – are interpolated into every form of risk communication during a time of pandemic.

Keywords: Covid-19, Film , *Lockdown*, Nigeria, Nollywood, Pandemic, Risk Communication

1. Introduction

THERE has been a surge in the number of infectious diseases ravaging various parts of the world, especially in this 21st century. From the Severe Acute Respiratory Syndrome (SARS) to the Ebola virus disease (EVD) to the Covid-19, Lassa Fever and Monkey Pox Virus, there is no telling the fact that many countries of the world have had their fair share of the spread of deadly diseases. Infectious diseases have driven many people into the world of intense fear, worry, panic and mourning (Arifa & Waluyo, 2021; Testoni et al., 2021). Infectious diseases have also culminated in the hospitalisation and sudden death of many persons as recorded before and after Covid-19 was declared a global pandemic by the World Health Organisation on the 3rd of March, 2020 (Henkel, 2022; Qin, 2022). Aside from constituting a colossal threat to public health, infectious diseases have also had a devastating impact on businesses and the global economy (Shah, Yaqoub & Wu, 2020; World Bank, 2020).

When a disease outbreak is confirmed in a particular country or across the world, a public health emergency is usually declared by the World Health Organisation whilst a lockdown is invariably announced by various governments with a view towards reducing the spread of the disease and ultimately containing it. This was precisely the case with the Covid-19 in 2020 (Agusi et al., 2020; Arifa & Waluyo, 2021). China, Italy, the US, UK, Canada, Pakistan, Nigeria, to mention a few, are amongst the countries where a total

lockdown was enforced during the first wave of the Covid-19 in the year 2020.

During lockdown, fear and panic among people are usually heightened while businesses and other activities are often crippled. Movements within, into and out of countries are also hindered just as the educational, agricultural, entertainment and other sectors of the economy are brought to a standstill. Ultimately, the economy is badly affected and poverty, inflation and shortage of food supplies become the order of the day (World Bank, 2020). Preventive measures such as the use of nose masks, regular hand washing and social distancing are often underscored by the government and health workers whilst those who have been exposed to the ailment are usually quarantined so as to prevent further spread of the infection (Agusi et al., 2020; Lucas et al., 2020).

It could be stated that lockdown, as a measure towards mitigating the effects of a pandemic, is not peculiar to our contemporary world. The strategy has been found to be terribly effective in containing the spread of deadly viral diseases in the past. For example, when the Spanish flu was ravaging Spain and other countries of the world in 1918, lockdowns were announced and enforced by various governments, the result of which was that the virus was eventually contained (Shah et al., 2020; Song & Fergnani, 2022).

It cannot be gainsaid that the ongoing COVID-19 pandemic has brought the topics of infectious diseases and pandemics to the forefront of global conversation. Covid-19 has rekindled scholars' interest in pandemics and the body of literature is

awash with studies which interrogate, navigate and treat the subject (Mullick & Haque, 2022; Yusoff, 2021). As societies across the globe navigate this unprecedented event, the importance of effective risk communication has become increasingly clear. This is because with effective risk communication, misinformation and disinformation can be curbed just as the spread of a deadly disease is reduced (Ebunuwele, 2022). Risk communication fundamentally revolves around the dispersal of the right information and at the right time with a view to putting people in the know of the causes, prevention and cure of an infectious disease and mitigating its spread. Risk communication is a key branch of communication and according to Refaei & El-Gilany (2022), risk communication can immensely help in reducing people's chances of contact with an infectious disease to the barest minimum.

One medium through which risk communication about a pandemic can be effectively carried out is film. A film is not just a cinematic wonder or a means of entertainment alone; it is also an effective tool for information, education and indoctrination (Emwinromwankhoe, 2021; Emwinromwankhoe & Azeez, 2021). Films afford filmmakers the unique opportunity of influencing culture, correcting stereotypes and changing notions (Emwinromwankhoe, 2023; Shah et al., 2020). With the instrumentality of films, wrong ideologies about a disease can be corrected just as the right ones are projected. Thus, a film is as artistic as it is didactic. As Covid-19 still holds sway in many countries of the world, films can be deployed as potent tools for risk communication. Corroborating the above position, Testoni et al. (2021) argue that a film lends itself as a powerful tool to help people face the intense uncertainty of the new Covid-19 epidemic, since it allows spectators to both obtain profound insights into the current situation, and to project their fears and uncertainties into it.

Studies (Arifa & Waluyo, 2021; Mullick & Haque, 2022; Qin, 2022; Song & Fergnani, 2021; Testoni et al., 2021; Yusuf et al., 2021) have shown the potency of films in risk communication during the outbreak of a pandemic. Yusuf et al. (2021), for instance, posit that a film can be effectively used in projecting the symptoms and preventive measures of a pandemic to the audience, thus helping in no small measure to curb its spread. Due to its visual appeal and poignant emotive power, film has proved itself an efficient tool for the treatment of pandemic-based themes as well as the causes, symptoms and preventive measures for dreadful diseases. The above is the obvious reason why such films as *Quarantined* (1970), *Outbreak* (1995), *Contagion* (2011), *The Flu* (2013) and *Virus* (2019) have been praised for their excellent treatment of the world of pandemics and everything therein (Song & Fergnani, 2021).

In Nigeria, Nollywood, the country's formidable and reputable film industry is not left behind in the trend as bold attempts have been made to capture pandemic-centred events on-screen so that the citizens in particular and other viewers across the globe in general can gain insights on the pandemics. Two films that stand out in this regard are *93 Days* (dir. Steve Gukas, 2016) and *Lockdown* (dir. Moses Inwang, 2021). It is important to state that *Lockdown* was chosen over *93 Days*

because of certain factors (Adetutu, 2021). First, the film is more recent and second, its depiction of a pandemic is as lucid as it is excellent. As Adetutu (2021) affirms, *Lockdown* vividly and plausibly treats a pandemic-based issue and brings in a circumstance that any of us could have found ourselves in with the recent Covid-19 pandemic. It also goes without saying that Nigeria ranks high in the list of countries that have received death blows from the Covid-19. According to Statista (2022), as of November 2022, a total of 3, 155 deaths were recorded in Nigeria, putting the country on the list of the first fourteen African countries badly hit by the virus. Besides, there is a glaring lack of literature on the use of pandemic films as tools for risk communication, especially Nollywood films. Against this backdrop, the researcher sought to analyse the Nollywood film, *Lockdown* and investigate its effects in Nigeria's drive for risk communication during a time of pandemic.

A. Objectives of the Study

The study sought to:

1. Analyse the depiction of pandemic-related events in the Nollywood film, *Lockdown*.
2. Ascertain the effects of the Nollywood film, *Lockdown* in Nigeria's drive for risk communication during a time of pandemic.

B. Significance of the Study

This study is of immense significance to scholars and students of film studies, as well as Nollywood filmmakers. It provides significant insights on Nigeria's drive for risk communication in film narratives, particularly Nollywood narratives. This is entirely a novel aspect of research in the broad fields of film and Nollywood studies, thereby making the study a right step in the right direction. The study also opens up a whole new vista of knowledge on the coverage of pandemics in Nigeria's filmic ecosphere. Furthermore, the study would help keep Nollywood filmmakers abreast of the (mis)representation of pandemics in their films so they can know whether or not to continue in the direction.

Lastly, the study will furnish Nigerian and global researchers alike on the suitable methodological approach to be adopted in interrogating the construction of pandemic-based events on-screen. This is hinged on the premise that a wrong or incongruous methodological infrastructure in a research endeavour will unarguably culminate in weak, biased and/or implausible findings.

I. LITERATURE REVIEW

Risk communication is a very significant branch of communication which has received more scholarly attention due to the outbreak of Covid-19 across the globe. Risk communication, according to Refaei & El-Gilany (2022, p. 4452), fundamentally entails the "real-time exchange of information, advice and opinions between experts, community leaders, officials and people who are at risk and is an integral part of any emergency response." Risk communication involves the sharing of clear, vital and accurate information about a disease with the purpose of curbing misinformation

and disinformation, and eventually mitigating the spread of the disease.

During a pandemic, risk communication is imperative and urgent (Henkel, 2022; Testoni et al., 2022). This is because when there is any gap in communication, fake news, misinformation and disinformation would become the order of the day (Lucas et al., 2020; World Bank, 2020). Besides, the lack of effective communication would make people have vague and foggy ideas about the description, causes, symptoms and preventive measures of an ailment. This was precisely the case in 2014 when rumours made the rounds across various parts of Nigeria that drinking and bathing with salt water would help prevent people from contracting the dreaded Ebola virus. The misinformation led to over four deaths, with many persons hospitalised (*Daily Trust*, 2014).

The same is true regarding the Covid-19 pandemic, particularly during its first wave in 2020. As noted by Lucas et al. (2020), the WHO first declared Covid-19 an infodemic in February 2020 before later declaring it a pandemic in March 2020. Lucas et al. (2020) reiterate that while the number of confirmed cases and death toll for the disease continue to rise, myths and conspiracy theories have been created and widely peddled by Nigerians daily. Thus, as Covid-19 is spreading across the world, so is misinformation about the disease. For instance, in Nigeria, many persons believed (some still do) that chloroquine and herbal concoctions can help in flushing the virus out of the human system. Nevertheless, clinical trials have indicated otherwise. Other myths and conspiracy theories about Covid-19 include: the disease cannot survive in the African continent due to warm climate; Africans and other blacks are immune to the disease because of the melanin in their skin; drinking alcohol is a potent preventive measure and so on.

Therefore, risk communication is very pertinent during the period of a pandemic and governments and health workers are key stakeholders in this wise. Refaei & El-Gilany (2022) elucidate this point very remarkably when they assert that in times of pandemics and natural disasters, effective risk communication allows people at risk to understand and adopt protective behaviours just as it also allows authorities and experts to address people's concerns and needs so that the advice they provide is relevant, trusted and acceptable.

Pandemic films have long been a popular genre in the global film industry. Pandemic films depict or portray the spread of a deadly and contagious disease and the society's response to such a disease (Arifa & Waluyo, 2021; Song & Fergnani, 2021). Historically, pandemic films have often depicted outbreaks of infectious diseases as catastrophic events that lead to widespread death and societal collapse. A very good example is the film *Outbreak* (1995) which navigates the spread of a deadly virus around the world. Film scholars have established the nexus between pandemic films and risk communication. Henkel (2022) avers that pandemic films can play an informative as well as psychological role in the lives of viewers during the period of a pandemic. The scholar (p. 231) adds that "films appear to be an untapped resource with therapeutic potential for people coping with the psychological pressures of a pandemic and could also be valuable educational tools for medical education."

Building on Henkel's argument, Testoni et al. (2011) opine that properly executed pandemic films have a huge potential of dispelling the myths surrounding a pandemic even as they accurately portray the causes, symptoms and preventive measures to be adopted by the viewers. The scholars (p. 1) further argue that pandemic films afford the viewers the opportunity to "project their fears and uncertainties into the movie or TV series, thus reaching a sort of cathartic liberation that offers them hope towards the future." Similarly, Song and Fergnani (2021) posit that pandemic films can immensely help in shaping audience's perspectives about the issues surrounding a disease, especially a highly deadly and infectious one.

It is worthy to note that some empirical studies have previously been conducted to investigate and ascertain the efficacy of pandemic films in risk communication. Testoni et al. (2021) carried out a study to investigate how watching tragic films can help allay the fears of Covid-19 among a group of Italians and found that films constitute potent tools to help people cope with the intense uncertainties of the Covid-19 epidemic. Arifa & Waluyo (2021) also embarked on a research to determine how the portrayal of a pandemic in the film *Contagion* affects people's knowledge and responses to the Covid-19 pandemic. The scholars found that owing to the thematic thrust of the film, many people became more aware of the virus and better prepared to prevent themselves from being infected with it. Lastly, Song & Fergnani (2021) undertook a study to examine how pandemic films help people understand disease outbreaks and found that people's opinions of pandemic diseases were largely shaped by the treatment of such diseases in films.

This study derives impetus and drive from the health belief model (HBM) which was developed in the 1950's by four social psychologists, Godwin Hochbaum, Irwin Rosenstock, Stephen Kegeles and Howard Leventhal. HBM is a psychological theory that basically explains an individual's likelihood of engaging in health-promoting behaviours (Boskey, 2022; Ebinuwele, 2022). HBM posits that people's health behaviour, especially during a disease outbreak, is determined by four basic factors namely: (a) their perceived susceptibility to a health threat; (b) perceived severity of that threat; (c) perceived benefits of taking action to address the threat; and (d) perceived barriers to taking action. HBM assumes that other things being equal, health based-messages will trigger the needed behavioural change if they successfully target perceived barriers, benefits, self-efficacy and threat.

According to Janz and Becker (1984), the HBM underscores the quadruple indices of perceived barriers, susceptibility, benefits and severity, stressing that previous research conducted on the theory has constantly raised the ante with regards to its applicability to infectious diseases and health communication. The scholars further opine that HBM has continued to be a major theoretical route towards navigating research in diseases and risk communication, noting that the simplicity of its constructs and key assumptions makes the theory particularly outstanding within the threshold of theories in health and communication.

In the context of this study, the HBM is significant in gaining an in-depth understanding of how individuals within

the diegetic universe of the Nollywood film, *Lockdown* perceive the threat of the pandemic (Holo virus in this case), and how that perception influences their health behaviour in the film. For example, if the characters perceive the threat of the pandemic as severe, they may be more likely to engage in critical preventive behaviours such as social distancing, amongst others as outlined by health experts. On the other hand, if the characters perceive the threat as low, then they would be less likely to engage in these behaviours. The HBM thus will enable us understand the perceived barriers, susceptibility, benefits and severity of the Holo Virus through the characters' response to the disease in the narrative. To this end, the HBM constitutes a critical fulcrum through which Nigeria's drive for risk communication in the Nollywood film, *Lockdown* can be navigated and analysed.

II. METHODOLOGY

The researcher adopted the qualitative research methodology, with the select Nollywood film, *Lockdown* being content analysed to unravel the portrayal of pandemic-based events within its diegetic space as well as investigate the film's effects in Nigeria's drive for risk communication during a time of pandemic. The researcher decided to opt for the qualitative research approach as against the quantitative approach because, as Subedi (2021) observes, it avails a researcher the opportunity to probe into questions regarding the "how" and "why" of research variables, thereby creating a room for deeper insights into real-world problems in the arts and humanities, especially in such critical areas as film and pandemics. The implication of the above is that he researcher shall deploy words, sentences and paragraphs in the analysis and discussion of research findings, as against the quantitative approach which relies heavily on numbers and figures.

To achieve the aforementioned, the researcher deployed the Processual Model developed by Song and Fernani (2021) which clearly explains the coping mechanisms adopted by film characters with a view to confronting pandemics that are depicted in films. The model places premium on three interrelated elements which include *emergence*, *transmission* and *termination*. Therefore, the analysis of the film is done through the prisms of these three interrelated elements.

III. DISCUSSION OF FINDINGS

A. Synopsis of *Lockdown*

Lockdown (2021) is a pandemic drama produced by Rukeme David Eruotor and Michael Djaba, and directed by Moses Inwang, with a running time of 2 hrs, 24 mins. The movie revolves around the lives of six characters – Martins, Angela, Kunle, Sam, Sunny and Tony – whose stories intersect when they are locked down in a private hospital in Lagos due to the diagnosis of a deadly virus, the Holo Virus, in a white patient. Martins, a deliveryman, comes to hand a parcel over to Dr. Njoku so as to receive his pay cheque while Angela is a job applicant who urgently needs a medical report the day she is to be interviewed. Kunle whose court wedding is billed to hold that very day and his best man, Sam, arrive the hospital with a view to saving a hit-and-run victim while Sunny visits the hospital so he can be properly treated for a major injury he sustained the very day he won a lottery

amounting to ten million naira. Tony later comes to the hospital so as to assist his pregnant wife who is in a critical condition.

The aforesaid persons are in the hospital when the white man is rushed in with such symptoms as fatigue, sneezing and coughing. Dr. Njoku, the doctor on duty, instructs that a series of tests be carried out, the results of which indicate that he is infected with the Holo Virus. Since it is a novel virus and without a cure, Dr. Njoku forthwith contacts the Lagos State Commissioner for Health and orders the complete lockdown of the hospital. There is neither an entry nor exit from the hospital as the premises are totally surrounded by heavily armed policemen who were mobilised by the Federal Government and the Centre for Disease Control (CDC).

The lockdown sparks a whole lot of drama within the hospital as Martins, Angela, Kunle, Sam and Sunny are excessively agitated and desperately seek freedom so they can go pursue their various ambitions which brought them to the hospital in the first place. The lockdown as well unravels some unpalatable back stories about some of the characters. We learn, for instance, that Sunny's mum had deserted his dad because of the latter's penury and settled for their former landlord. We also learn of Martin's wife who has cancer and is on the brink of death just as we learn of Tony's past philandering and gross infidelity to his wife.

In the midst of the agitations, apprehensions and drama, Dr. Njoku takes her time to enlighten the likes of Martins, Angela, Kunle, Sam and Sunny on the deadly nature of the virus and the need for them all to stay calm and attend to their various exigencies as soon as the lockdown is over. She also reiterates that the incubation period for the virus is two to twenty-one days and adds that they all would have to be immediately quarantined. However, Dr. Njoku realises that she might have also been exposed to the virus as she sees some blood on her palm after sneezing. The same applies to Nurse Bisi, a nurse in the hospital whom the white man first comes in contact with. Albeit Dr. Njoku's exposure stems out of her utmost care for the white man, we learn, from the back story, that Nurse Bisi's case is an offshoot of her avarice and lack of compassion. Thus, they both are also isolated.

The movie takes a twist when Martins, Angela, Sam, Kunle and Sunny become uncomfortable and hatch an escape plan. Outside, they encounter the armed policemen who order them back in with a threat to shoot if they act otherwise. Pressed by his urgent demand to get out and collect the ten million naira, Sunny puts a call across to some of his roguish friends who all storm the premises to free him. But they get empowered by the policemen who chase them with tear gas and sophisticated ammunition. The mother of Kunle's supposed bride-to-be also storms the premises with her daughter clad in a wedding gown, but the policemen order them out of the premises. This forces the woman to resort to bribery but still, she is not granted entrance into the hospital.

Events later turn sour when Sunny, in his undying quest to get out, disguises as one of the CDC staff. His true identity is detected and he is shot. On hearing the sad news of his son's "death," his father mobilises the irate youth in the vicinity and together, they storm the hospital premises for vengeance. Although they manage to unleash great violence on some of

the policemen, they are nonetheless overpowered and handcuffed. Meanwhile, Kunle's fiancée gets sick of the entire scenario and breaks her engagement with him, leaving him gloomy and devastated. Kunle however finds succour in Stella and as events later reveal, they both become lovebirds.

On completion of the twenty-one days isolation period, blood tests indicate that the characters (except Martins) are negative to the virus. This observation puzzles the CDC's Director and upon investigation, Martins confesses that he intentionally exposed himself to the virus because of his wife's imminent death and his undying desire to join her on the other side. The lab attendant also tests positive whilst Dr. Njoku is confirmed negative. Nurse Bisi, on the other hand, dies before the completion of the isolation period. The story ends on a happy note with some of the characters eventually achieving the goals that brought them to the hospital.

B. Nigeria's Drive for Risk Communication as Portrayed in Lockdown

Emergence

Soon after we are introduced to the various events that bring each of the characters to the hospital, our attention is brought to the pandemic around which the film is centred: the Holo virus. As was the case with the Covid-19 in Nigeria, the Holo virus is imported into the film's universe by a white man working in the country. The white man is thus the index patient and the carrier of the virus. The virus is presented as a novel one and as such, it has got no cure. Though much is not said about the disease pathogen, we can infer that it is a viral infection and that it is as deadly as it is contagious.

The aforementioned is precisely what spurs Dr. Njoku into action. She immediately rings the Commissioner for Health in Lagos State and notifies him of the sudden development. The Commissioner in turn notifies the Director of the CDC and all the relevant stakeholders involved swing into prompt action. By so doing, a network is built with a view to addressing the health menace and restoring order to the society. By paying attention to networking, the film scores a good point because, as noted by Song and Fergnani (2022), networking plays a very central role in the emergence stage of a pandemic. Besides, the announcement of the pandemic within the hospital triggers intense fear among the six characters whom circumstances brought to the hospital. This fear is brought to light in the following conversation between them and the Director of the CDC:

Kunle: (*eager for an answer*) Centre for Disease and Control, are we exposed?

Director of CDC: Well, we do not have sufficient data at this time.

Sam: (*agitated and afraid*) Why can't you just tell us, why?

Similarly, while having an argument with Kunle in a later scene, Sam exclaimed: "There's a deadly virus that we all might be infected with!" Besides, there is the spread of myths and conspiracy theories about the pandemic in the film. For instance, Sam and Sunny are unbent in their belief that the hospital's management intentionally locked them in the hospital for their own selfish reasons. The above is not far from the conspiracy theory peddled by some Nigerians that the government is intentionally using Covid-19-related data to get

and embezzle grants from foreign donors, especially those in the UK and the US. As has been noted earlier, belief systems take centre stage during the time of a pandemic. On this foundation, the health belief model reiterates that the more individuals perceive a disease as severe, the more they take measures towards preventing it. The film equally lets us in on some of the measures taken but these would be discussed under the next stage which is transmission.

Transmission

Shortly after the detection and report of the index case, the film takes us through the measures taken by the health experts to prevent its spread or transmission. Notable in this regard are Dr. Njoku and the Director of the CDC. The hospital is immediately placed on lockdown, with no entry and no exit. This lockdown is fully enforced by the officers of the Nigeria Police Force who were deployed by the Federal Government in conjunction with the CDC. It is instructive to observe that though the policemen's swift response is laudable, the high secrecy that guide their actions in the process, coupled with their needless and brutal use of force is reprehensible. These no doubt constitute major drawbacks in the film. For instance, rather than appropriately educating persons outside the hospital on the dangers of trying to gain an entrance, the policemen sporadically shoot into the air to scare them.

When Sunny displays obstinacy and tries to walk out even when the others with whom he hatched the escape plan had back gone into the hospital, it is Dr. Njoku's intervention that does the magic as she underscores the need for Sunny to put his life on the frontline before considering anything else. Her victory in this regard speaks volumes of the importance of consultation in the face of a crisis, a quality that the policemen clearly lack. The following conversation between Dr. Njoku and the head of the policemen drives home the above point.

Dr. Njoku: (*utterly surprised*) Officer, were you really going to order your men to shoot him, to kill him?

Officer: (*unconcerned*) Would you prefer he goes out there and inflict millions of people?

Dr. Njoku: There are so many other ways to handle this than violently taking lives officer; so many other ways.

Officer: (*authoritatively*) Doctor, I have my orders. You take care of your flocks inside there and I shall take care of mine here.

Dr. Njoku: I will, but please take it down. We are escalating things.

We are also introduced to the contact tracing carried out within the film's universe, albeit this does not prove a very daunting task because the hospital is on lockdown and as such, none has moved out with the possible fear of infecting others. Corollary to contact tracing is quarantine measures. Nurse Bisi, the nurse who first comes in contact with the carrier, is isolated just as Martins and the others who are locked down (including Dr. Njoku) are isolated. Dr. Njoku also mentions that the isolation period is twenty-one days. Furthermore, protective gears are brought into the hospital and are worn by the CDC team and other health workers. Tony, having been allowed entrance, also clads himself in the protective kit.

Another salient point to note under transmission is the film's treatment of compliance to safety measures. For

example, the lab attendant who fails to properly follow the safety measures is declared Holo virus-positive in the end. Nonetheless, the film's apparent failure to navigate the causes the disease and other preventive measures such as hand washing and social distancing are major shortcomings. It is grossly appalling to see some of the characters (health workers inclusive) in the film's universe discuss freely, hug and even shake hands in the face of the pandemic.

Termination

The film only focuses on the lockdown necessitated by the outbreak of the pandemic and does not treat such issues as the formulation of a vaccine or the distribution of such. This is as much a strength on the film's path as it is a weakness. It is a strength because, going by the preceding events in the film, the filmmakers are specifically driven by the need to intimate viewers with the events that play out when a quintessential hospital is locked down due to a pandemic outbreak. It is a weakness because having being told how the pandemic broke out, it is also logical that the viewers get to know how the virus is finally kicked out as is the case with *Contagion* (2011), a Hollywood film.

However, the film does tell us how the turbulent situations within and outside the hospital return to normalcy. The post-quarantine test results indicate that all the characters who were victims of the lockdown (except for Martins) are negative and Martin's exceptional status, as has been noted in the synopsis, is self-induced. Dr. Njoku is also confirmed negative just as the lab attendant is confirmed positive. Nurse Bisi dies even before the twenty-one day isolation period is over.

Furthermore, by making many of the characters achieve the aims for which they arrive the hospital in the first place, the film succeeds at bringing all the chaotic events to a plausible and logical conclusion. Kunle and Sam get the much coveted deal from a proposed investor while Sunny receives a ten million naira cheque from Peter Okoye who pays him a surprise visit. The hit-and-run victim is hale and hearty just as Kunle gets entangled with Angela in a web of love. Thus, by so doing, the film hits a strong note regarding achieving a striking resolution.

IV. CONCLUSION AND RECOMMENDATIONS

The study has shown the effects of *Lockdown* in Nigeria's drive for risk communication in the face of a pandemic. The analysis reveals, in more ways than one, that the film makes significant efforts at enlightening both the characters and the viewers on the symptoms and risks associated with being exposed to a pandemic. The symptoms displayed by the index patient and the moves made by the relevant stakeholders in the film point in the above direction. The film also does well in highlighting the vital steps to be taken such as contact tracing and isolation of those who have been exposed. However, the film's silence on the causes as well as other preventive measures such as hand washing and social distancing are major drawbacks in its risk communication endeavour. Besides, the blatant secrecy guiding the actions of the policemen and their needless use of brutal force are a huge minus. Based on these factors, it can be said that *Lockdown* makes an average attempt in its exploration of Nigeria's risk

communication during a time of pandemic. In the light of the foregoing, it is recommended that the Nigerian Government at all level should ensure that all aspects of a disease – the causes, symptoms and preventive measures – are interpolated into every form of communication during a pandemic; the Nigerian Police and other law enforcement agents should display openness in their communication with citizens while ensuring compliance during lockdowns occasioned by a pandemic; Nigerian law enforcement agents should desist from using brutal force to ensure compliance during pandemics because this is as good as adding salt to injury; and Nollywood filmmakers and content-creators should ensure that all sides to a deadly disease, including the formulation of a vaccine and the distribution of such are covered when executing projects that revolve around pandemics.

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