

# MIL, Freedom of Information Act (FOIA) and Film Industry In Nigeria: Kano Case Study

By

Hussaini Umar

Allyman Media Nigeria

+2348036828125

[husn900@yahoo.com](mailto:husn900@yahoo.com)

## Abstract

Being Kano state the most populous state in Nigeria became the centre of democratic freedom in the northern part of the country as well as southern part, freedom of information became less active until May 28, 2011 that the then president Goodluck Jonathan signed the Freedom Of

Information Act (FOIA) into law.

The FOIA is a legislation that guarantees the right to information within the control of public institutions to all Nigerians regardless of age, class or occupation.

Media and Information Literacy (MIL) in developing countries like Nigeria is a challenging field of media development today.

On a more fundamental level MIL- understood as an ability of individuals is directly linked to the human rights to freedom of information, expression, and education which are violated in many countries, but in Nigeria the FOIA already signed into law for more than seven years.

Does the law benefitted Nigerians? or it was just a law, like other laws? And how MIL and FOIA became relevant in term of right rights to freedom of information?

After the law was signed the film industry in northern Nigeria (*Kannywood*) filled markets and television stations with new Hausa language movies concerning freedom of speech and democracy in which many producers of such films were imprisoned as result of the films they produced concerning freedom of speech.

Again, the radio stations in Kano came out with new political programs that giving total freedom to the politicians to air their difference views.

To many people in Kano state the freedom of information is nothing but problem in the society (Bashir, Umar 2018). But to others is a good approach.

Even some politicians see FOIA is a threat to their political carrier because as they said the people will deliberately tarnished their image when rivals of other political parties concocted the false against them in the of Freedom of Information. (Allyman media,2018)

The overwhelming sum of money are being spending in producing films in Kannywood industry just to propagate the politics of incumbents in the state while in other hand the opposition sees it as a complete propaganda to stay in power.

The researched conducted by Allyman Media found that *Kannywood* film industry in Kano which is second after *Nollywood* of southern part is in danger due to the lack of funding to produce films that will promote media and information literacy among citizens in the state.

And that is the reason some politicians are using the film industry to propagate their selfish interest by funding the producers to produce films that are against the wishes of Nigerians. And are also hampering citizen's right to information as FOIA gives.

**KEYWORDS:** Films, Propaganda, Information, Freedom, Right, Media, Islam, *Ajami*, Kannywood

## **INTRODUCTION**

Nigeria is the world's largest Black Country, and, some would say, the most important country in Africa. It is three times the physical size of Great Britain, and its history has often puzzled people who have never lived there. At times indeed most of its own inhabitants have been puzzled by their own diversity and its consequent problems (Trevor: 1991). Cutting through the morass of definitions of "people and their life", (Abubakar, 1959, Trevor, 1991), we will now make a survey as see how rightly or wrongly the tribes or people of Kano have been adopting religious practices, customs, habits and modes of life of the various invading people who at one time or the other exercised strong influence upon them.

We are definitely certain that there had been migrations of tribes from parts of Asia into Africa. Those migrations had been in small groups and this meant that they should have little influence upon the life of the people. Probably each tribe or family migrated to the new land let us say, the city of Kano with its own ideas of life, beliefs, customs and ceremonies, and as the newcomer mingled with the local people they might have dropped some of their own ways and adopted some of those of the people among whom they found homes. The local people whom we called today the Hausas would also adopt some of the strangers of ideas, customs and beliefs. This is true of all countries all the world over.

## **THE RELIGION OF ISLAM**

The religion of Islam was founded by Prophet Muhammad (Sallallahu Alaihi Wasallam) in Arabi (Zahradeen, 1983). Before his birth the Arabs in Arabia were practicing idolatry (Maguzanci) like people of Kano and

there were also a few who practiced Christianity and Judaism. The new religion (Islam) became very strong and as a result of this the Arabs were organized into a conquering people. North Africa and Egypt, the Western and Central Sudan with time they became Muslims and some discontented tribes migrated to the South across the Sahara to found new homes in the Sudan.

They tried to keep in touch with their brothers in North Africa, and this resulted in the opening up of the Caravan routes across the Sahara, which was soon followed up by trade, civilization and LEARNING the last being chiefly derived from the teaching of Islam. Some strong and fairly developed succeeding dynasties were founded in the Western and Central Sudan such Kingdoms were Ghana, Mali, Songhay, Kanem Borno Empire and the Hausa states which Kano – that is 'Kasar Kano' was included.

## **THE GOVERNMENT**

The government and the way of life of the people were changed to suit the new situation. The people adopted the art of WRITING in the Arabic characters called AJAMI and studied the Arabic language. Qur'anic Schools and 'Makarantun Ilimi' advance higher level tertiary institutions were established, the Mallams, as the learned men are called, were very greatly respected by the state and also by the general public, in facts, learned men in those days were the most influential members of the society.

## **ABOUT KANO**

Kano our study area is one of the oldest political entities Sudanic Africa which stretches from the Atlantic coast, in west to the red coast in the east. It lies between latitude an13°N in the North and 11°N in the South and longitude 8°W in the west and 10°E in the East. The total land area of Kano state is 20,760sq kilometers with a population of more than 15million people, 2015. The city has been the capital of Kano state since the earliest recorded time. Kano's most enduring legacy Gidan Rumfa (Emir's palace) and the Kano central mosque the seat prestigious 'Sarauta' institution (kingship) were bulk over five hundred years ago are located in the municipal local government area.

The temperature of the town usually ranges between a maximum of 33°C and a minimum of 15.8°C although sometimes during the harmattan it falls down to as low as 10°C. Kano has two seasonal periods, which consist of four to five months of wet season a long dry season lasting from October to April. The average rainfall is between 63.3mm  $\pm$  48.2mm in May and 133.4mm  $\pm$  59mm in August the wettest month. Temperature is low during this period because the sun is in the southern Hemisphere and because of movement of the desiccating continental air mass, which originates from the Sahara area and blows from the North-East caring along with harmattan dust. This is also the harvesting season.

The vegetation of Kano as a state is the semi arid savannah. The Sudan savannah is sandwiched by Sahel savannah in the North and Guinea savannah in the South. The natural venation of the state has been modified today as a result of several centuries human activities such as

bush clearing and burning for cultivation such as bush clearing and burning for cultivation and hunting as well as animal grazing. The canopies of the trees are very wide and most of them are less than 20m tall. The most common are *Acacia Albida*, *Acacia Nilotica*, *Baobab*, *Adonnia Digitata*, *Anogeissus Leiocarpus* etc. while the domesticated crops include sorghum, millet and African rice several indigenous yams, two African groundnuts, cowpeas and black-eyed peas (Ado-Kurawa, 2008: 4-7).

## **THE PEOPLE OF KANO**

Kano is a cosmopolitan society. The members of different races have been integrated and most of them are now 'Kanawa' (Adamu 1999) as a person that belongs to the city. The north African Arabs have intermarried with Hausas and many, almost all inside Kano city no longer speak Arabic, and Hausa language has been their first language. And most of the Fulani, Yoruba, Nupe, Tiv, Kanuri, Tuareg, Tripolitarians, Ethiopians, Malians, (Timbuktuans, tribes from Ivory coast, Senegal and Europeans from British, France, Portugal, Spain, Germany as well as Syrians, Yemenis and citizens of Turkey have lost their native or official languages and have now adopted Hausa.

## **THE HAUSA**

The word Hausa means east in Songhai language (Skinner 1968:253 – 257). It is one of the evidences of the Songhai conquest of one of the major Hausa states (Kano, Zazzau, Gobir, Katsina, Daura, Garamba and Rano) what suggested in 1978 in note II journal of African History XIX, 3 in a paper 'A reconsideration of Hausa history before the Jihad; page 339. Perhaps before the Songhai conquest the various Hausa

groups called themselves with different ethnonyms, but in the Hausa language the word means language. Even though, not all the Hausa are Muslims, the majority who are the Muslims call the non-Muslims, Maguzawa and perhaps this word was derived from the Arabic word Majus (pagan) – (Ado Kurawa : 2010 : 19-21).

The earliest inhabitants of Kano city called themselves the Abagayawa and their ancestor was a blacksmith called Kano. He was believed to have migrated from Gaya and he first settled at Dala Hill. The best known leader of Abagayawa was their chief priest Barbushe, he was also the grandson of Kano. The Bagayawa were Hausa speaking although there are speculations, based on linguistic evidence that they were related to Berber groups of North Africa, Paden has suggested that this may be based on the existence of blacksmith cult, which was a variation of certain North African cults (Paden 1973:46 and Palmer 1994:116).

## **LIFELONG LEARNING**

According to professor of science education and curriculum development, "the economic, political, and a society shapes, to a large degree, the economic, political, and cultural destiny." (Abdullah 2004). This is the case because learning is a central element in the reception, interpretation, transformation and sharing of experience. Abdulla want own to say, " a society's learning processes are the nerve centers of its adaptive capability, and allow it to learn from the past, engage the present, and imagine the future". "Whether one is talking about economic growth, the preservation of cultural heritage, social problems, citizenship, the environment or about rights and responsibilities one is ultimately talking about learning".

The use of the term “learning” in contrast, to words such as schooling or education, for example, is in this context, deliberate. It is meant to convey the notion that learning occurs whenever and wherever people encounter experience, and engage in its reception, interpretation, transformation, and communication (Morrison, 2001).

### **CORE OF LEARNING IS LITERACY**

The central core of learning is literacy which, viewed in a narrow sense, is the ability to comprehend and produce natural language in its written form. A broader definition of literacy cannot be traced to the work of a single author, nor to a single study or a single stream of research, nor to a illiteracy, or unemployment. Rather, the idea reflect in a convergence of thinking from many developments, disciplines, sectors and areas of research.

Therefore, literacy encompasses functional nations of literacy as tied to use both written and spoken language to accomplish specific problem – solving and communicative tasks arising I n the workshop or in conducting transactions within everyday institution of the community (Venezky, Wagher and Ciliberti, 1990).

In order to have bearing on real life situations, definitions of literacy must be sensitive to skills (reading, writing, numeracy, computer, media, cultural literacy) needed in out-of-school contexts, as well as to school-based competency requirements. In this regard, a better definition of literacy is as provided by UNESCO (1979);

“a person is literate who can with understanding  
both read and write a short simple statement on his



everyday life ..... A person is functionally literate who can engage in all those activities in which literacy is required for effective functionality of his group and community”.

Moreover, most definitions of literacy have traditionally included school-based literacy (reading, writing, mathematics) and non-curricular literacy (learning that has no basis in formal school). While, community knowledge and learning which comprises the entire realm of experience in the lives of the learners. In other words community include oral traditions, historic learning, and other non-formal kinds of information acquired through social and community networks, in the area arts, craft, native industries

- i. Leather works
- ii. Dye works
- iii. Local tannery
- iv. Pottery/ceramics
- v. Metal works
- vi. Woodwork/carpentry
- vii. Weaving
- viii. Fiber/Rufa'l works
- ix. Gold/silver smiths
- x. Gourd works
- xi. Architecture
- xii. Embroidery as well as indigenous circus entertainment, sports, pastimes popular music and cuisines (local dishes and drinks etc)(Bashir: 2015).

## **THE ROLE OF MASS MEDIA IN THE SOCIETY**

If we talk about mass media we are referring to print media (books, newspapers, magazines, handbills, flyers, gazettes, periodicals, etc), electronic media (radio, television, cinema, home video movie, internet, computer (hardware and software) and communication equipment, radio and TV paid satellite and telephone (handsets) etc. beside billboards, sign post/board etc.

In a nutshell in modern societies, mass messages of mass media are designed to inform, it keeps one up-to-date, it educates broadens, it creates laughter, it fills a void. It costs money and makes money (Whitney, 1975:69) Whitney, however, underscores the point that "this list can be boiled down to four functions common to all communication: information, persuasion, entertainment, and transmission of culture:

By and large, Whitney was re-echoing and recasting those "three major activities" of communication identified by Lasewell, and a fourth activity added by Wright (Wright, 1987:p5):

1. Surveillance of the environment
2. Correlation of parts of society in responding to the environment
3. Transmission of the social heritage from one generation to the next
4. Entertainment

"Surveillance", refers to the collection and distribution of information concerning event in the environment both outside and within any particular society, simply, this is the news function, while correlation includes "interpretation of information about the environment and

prescription for conduct in reaction to these event. (Uyo, 1987:p3)" this is the editorial or opinion function, otherwise referred to, pejoratively, as propaganda.

Transmission of social heritage," focuses on the communicating of knowledge, values, and social norms from one generation to another or from members of a group to newcomers". Simple, this is the education function. Entertainment, the fourth function, includes communicative acts primal intended for amusement, irrespective of any instrumental effect they might have.

### **MEDIA LITERACY**

Therefore, media literacy embraces everything from having the knowledge needed to use old and new media technology to having a critical relationship to media content in a time when the media constitute one of the most powerful forces in society. Proponents of media literacy view increased media knowledge in society as contributing to participation, active citizenship, competence development and life learning. In this way the population is media democratic society.

Moreover, media literacy is a question of skills, knowledge and competences, but it is also dependant on the institutions and techniques through which information and communications are mediated. Analytically the concept and the society level.

### **LITERACY TRANSFORMATION IN HAUSA ORAL LITERATURE**

At this juncture, I would like to set scene by looking at the present state of the synergy between media of northern Nigeria, especially that of

Kano. The 'Tatsuniya' is an oral script aims at drawing attention to the silent aspect of cultural life and how to live it in a moralistic manner. It is necessarily a female space

In Hausa tradition, the oldest woman of the household or neighborhood – the grandmother – is the “master” storyteller. Her advanced age is a symbol of a deep experiential understanding of life as it unfolds in its many facets across time and she is culturally regarded as an important source of knowledge production, preservation, and transmission. This matriarch becomes the mediator/transmitter of knowledge and information across generation (Abdullhi 2011 – 48 – 49).

She uses her skills of storytelling to artistically convey information to younger generations about the culture and world view, norms and values, morals and expectations. Her relationship with her younger audience of girls and boys puts her in a position to educate, through her 'tatsuniya', about two topics such as sexuality and shame and honor, that culturally prevent parents and children from addressing with one another.

Thus devoid of male space, the 'tatsuniya (folktale) necessarily becomes a script on how to live a good life devoid of threatening corruptions strongly didactic and liner (without subtle, sub-plot developments considering the relatively young age of the audience), it connects a straight line between what is good and what is bad and the consequences of stepping out of line. The central matter for measuring the “correctness” and morality of a 'tatsuniya' is the extent to which it rewards the good and punishes the bad.

The imaginative structure of the 'tatsuniya' does not stop merely at narrative styles, it often builds complex plot elements using metaphoric characterizations. Animals thus feature prominently, with Gizo, the spider taking the role of the principal character, although alternating between being good and being bad. One would even imagine traditional tatsuniyoyi tellers using computer animation for their stories for the animations used in Hollywood cinematic offerings such as Madagascar, racing stripes, shark tale, shrek, Antz, finding nemo all aimed at metaphorically exploring the human psyche superimposed on the animal kingdom could be seen as perfect renditions of Hausa tatsuniya using the power of modern media technologies.

A good example of this multiform structure is the story 'Barewa ta auri mutum' (the Gazelle who married a Human), in which a gazelle transforms into a beautiful maiden and entices a young man to marry her and live with her parent when she is sent to the vegetable garden to fetch a vegetable for soup, she transforms into a goblin, calls all her fellow animals and gets down to some serious and dance routines - abet like scenes from the Hollywood film.

The coming of Islam to Hausa land in about 1320 lent a more religious coloration to the folktales and further reinforced the moral aura of their themes. The reinforcement of separate spaces for the genders Islam consequently reflects the gender space specificity of Hausa tatsuniya. This further underscores the moral imperative of tatsuniya narrator who often improvises on the stories.

Thus within this frame work, tsatsuniya scripts do not provide for the exploration of the female intimsphere, but rather for the reinforcement of the gender stratification of the Hausa folktale midst would come under serious challenge from the visualization of the Hausa folktales when transition is made to the video

## **THE TATSUNIYA AS OPERA AND TASHE (TAXONOMY) STREET DRAMA**

The concept of drama is not recent phenomenon in Hausa communities Drama clubs society had had a long history in Kano going back to traditional court entertainment during festivals. Indeed records from the histories of old Kano dating to founding of the city in about 950 EE revealed a strutted focus on drama, music and entertainment. Thus drama and theater have always been structural component of Hausa traditional entertainment and styles.

Consequently, with an effective arts matrix in place, the Hausa street drama therefore because the next in place, the Hausa stress drama therefore became the next evolutionary stage of tatsuniya when children started picking up elements of the moral storylines of the tales and began to mimic them, first around the home, and then later around community centers. What was emerged was TASHE a series of young and adult street drama normally performed from the 10<sup>th</sup> day of Ramadan, the month of Muslims fasting entertaining people with songs and stage dramas, highlighting issues of social, political, economic and community concern. The players appear in funny costumes. About 30 theatrical games most of which simulate the household activities of adults and embody concepts of domestic orientation and responsibility were presented.

## **YOUTH DRAMA**

Other most important (popular) youth drama programme that educate and inform as well as persuade adults and those in the another before and after the coming of Islam and the colonial people are; Kalankuwa (total theatre), Wowwo (affinity with warfare), Takkai )dance drama) the aim of the performance is to satirize an individual in the community who has committed a dishonorable art, the players lampoon their target. Also other oral media that play important position in the upliftment of knowledge of Kano man pre-Islamic period during the colonial time are occupational drama.

In this type of drama the players acquire their dramatic art through having been born into the particular vocation of their family, where such drama is part of the vocation's culture. Alternatively, a person may have been initiated into and groomed in the particular dramatic art, even if such drama is not a tradition of the initiates family vocation" "the occupational drama include that of 'yan kama' (comedians), 'Maharab' (hunters), 'Makera' (black smiths), 'bori' (spirit possession) (B. Ahmed Umar 1985: P 36 – 45).

## **FROM ORALITY TO SCRIPTURALITY**

This is the most important sector that needs the highest priority because it not only determines the future of the individual about also that of the nation. It is what makes the difference between developed and underdeveloped nations like our country Nigeria and the rest of the world. It determines the level of technological advancement of the country and its position in the country of nations.

As what we are saying the effects of literacy on human thought started with the evolutionary theory of Darwin and the human capacity for language brought society into existence. With society came culture. The term "orality" was in two sense, that of hearing and speaking writing added the sense of vision which produced a means of storing communication, using the information s a means of social political, cultural, economical, science and technical development. however, even though literacy provides access to more information, it is the culture that determines what it will do with that information, as for instance, argued by Abdullahi (2004) 'African non-literate' communities share these same Asiah values and have used traditional non-literate methods to teach (value social relations and holistic concepts) to their children for thousands of years.

All what we need to share with the world is that the broader definition of literacy given in this lecture holds that there is "a fundamental connection between language and communication on the one hand, and every day culture activity on the other." In order to participate in such every day activities, individuals must interpret the cultural and social demands of their communities and use language to participate effectively in cultural and social activities. As we are saying we intended to show the world how the Muslim Hausa of Northern Nigeria especially that of Kano have made the transition from orality to scripturality and eventually literacy by associating mnemonic graphic coding within their cultural environment to represent phonological sounds and thus enable them to effectively manipulate an acquired literary script to express Hausa language called Ajami.



## **FROM SCRIPTURALITY TO LITERACY**

Hausa enjoyed the utilization of the Arabic script to write the language the system characterized as Ajami. The establishment of Islam of its text and the instituting of the Arabic language to a status of official importance of Hausa states, Kanem Bornu and during the jihad period which uses Fulfulde language as the official language of the empire. It is in Kano the foundation of a systematized Hausa language policy was established during Kano's Sarki Muhammadu Rumfa's reign (1463 – 1499).

The tradition was strengthened by arrival in Kano of Muhammad B. Abdulkarim Al-maghili, during the reign of Sarki Rumfa was perceived as the most radical and intellectual reformer among medieval Sarakunan Kano. Rumfa was the most pious, upright, dynamic, benevolent, visionary and foresighted king. Perhaps the most eloquent testimony of Al-Maghili's intellectual influence on Rumfa was the former's treatise, the most famous being *Taj-al-din fima yajib al muluk* and *wasiyyat Al-Maghili ila Abi Abdullahi Muhammad B. Yakub* (Muhammad Rumfa), translated by Baldwin (1932) as the obligation of princes.

In going back to basic, Muhammad Rumfa's Islamic scholars created a unique Universal Basic Education for all for the young learners in mediaeval Kano when the rest of what was to become Nigeria was unlettered. This methodology, allowing for linguistic regional characteristics, became more or less adopted gradually throughout Muslim Hausa northern Nigeria (Abdullahi, 2004, p. 26 – 27).

## **ORIGINS OF UNIVERSAL BASIC EDUCATION (UBE) IN MEDIEVAL KANO**

The use of both Arabic and Ajami, however, became gradual when communication between traditional rulers and individual Hausa Muslim scholars increased became the bedrock for Universal Basic Education which give room for people means the ordinary man on the street to acquire knowledge (a course of study) which make him to become literature. Because during such communication, and the adaptation of the Arabic script to represent Hausa names became inevitable. For instance, Hausa scholars would easily write Muhammad Rumfa's first name, Muhammad due to its references and occurrences in the Qur'an and Hadith and thus their visual familiarity with its orthography.

However, the Rumfa portion of the name requires their own invention of using Arabic alphabet to express complete Hausa thoughts in what is later to become known as Ajami. However, Hausa itself was not at the time (and still now) "standardized", so naturally Ajami writings began to take on regional and dialectical variations, just like the spoken Hausa, such that Ajami writings from different regions are often mutually intelligible.

Nevertheless, what subsequently evolved was an intricate system of basic education with a well-orchestrated early learning strategies. Because these early learning strategies were key points in transition of the Hausa from orality to scriptuality, let us look at them closely. There are three (3) main stages in the process of learning in Hausaland, especially Kano – BabbaQu, Farfaru da Haddatu.

## THE THREE STAGES OF RUMFA'S POLICY ON EDUCATION

### 1. Stage One – Babbaqu

This stage focuses attention letter recognition and the association of the letter a mnemonic device that makes it easy for young learners as well as the adults (Yaqi da jahilci) to absorb. This stage is known as Babbaqu, and can be equated to either kindergarten, or playgroup.

Thus, in order to create a mnemonic sound association between an alphabet and its visuality, the early Ajami teachers linked the letters of the alphabet with a corresponding behavior. For instance, Jim (ج) became Jim save – the Jim that an out of alignment. Further, Sin (س) without dots becomes Sin Qeqashasshe – dry Sin, while with three dots is Shin mai ruwa (ش), Sin with water drops with the three dots iconically representing drops of water, Khaa (خ) become ha qarami mai ruwa koma baya, or 'lower case' "h" turning back, and with a dot".

The curriculum is of course the Holy Qur'an text, and the letter recognition is started with writing out the Surat Alfatiha to Surat Al-fil – a total of 11 Suras, the demarcation of Surat Al-fil was essentially because these eleven Suras contained the entire Arabic alphabet in them, except one, "Z", and even then, that appears in the next Surat other Surat Al-fil, Surat Al-humaza.

However, although, these last 10 Suras (plus the mandatory Surat Al-fatiha) contain all the letters of the alphabet, some schools also use Ayat 29 of Surat Al-fat-hi which contain all the 28 letters of the Arabic alphabet.

The letters of the alphabet are written on a wooden slate (Allo), initially for the pupil by the teacher or an assistant, but gradually by the pupil himself as he acquired manipulative skills enough to write out the alphabet himself.

## 2. **Stage Two: Farfaru**

The second stage of the learning process is FARFARU, which sees the beginning of vowels are attached to the letters to form a word. The curriculum for this stage remains the same as the Surats covered in the first stage, only now they have proper vowels and complete words are formed. The teacher reads out the word to the learners, which the latter repeats after the teacher until the teacher becomes satisfied with the pronunciation.

By the time learner gets to Surat Fil, he is already familiar with Qur'anic Arabic alphabet and the sounds together.

From Surat al-Humaza onwards, it is expected that the learner can now understand the Arabic reading of the Surat and the ones that follow, and the subsequent curriculum is in pure Arabic, with less emphasis on the Ajamized and iconic letter recognition of the earlier stages.

Once the Farfaru state is well articulated – a process that can take weeks – it becomes easier for the pupil to move to the next stage, Zube, which entailed learning, reading and writing the Holy Qur'an. The pupil, now a master copier, copies all the 114 Suras (Suwars) of the Qur'an on his allo segment until he finishes the

whole book and masters the art of writing and recitation devoid of mistakes in pronunciation, rhythm, style or penmanship.

At this stage, which ends his elementary education, he graduates in a process called Sauka, usually marked by public reading of the Qur'an by the pupil from a brilliantly decorated Allo, Zayyana, which becomes his certificate, and a proof of academic proficiency.

For many pupils, this is the end of the basic Qur'anic education, and the process, lasting years, would have certainly make them literate enough to use the Arabic script in any context. This is reinforced by the years they spend painstakingly copying the Qur'an from printed materials to their wooden slates, starting with small Sura segments until they get to the larger complex ones. The process, as outlined above, goes beyond mere copying; the pupil had to demonstrate to the hearing of the master (Mallam) that he can read, and correctly too, when he has written.

The emphasis is on these early stage is not on the learner understanding the linguistic meaning of the Qur'anic, since this is covered during extracurricular activities in either the school or the community, particularly during the Ramadan when Tafsir, the translation and meaning of the Qur'an is offered by Qur'anic teachers of professional status. Education at this level at least enables the learner to participate, not lead, in basic Muslim activities and appreciate their significance. In any event, familiarity with the Qurr'an during these intensive studies both scripturally and linguistically – has enriched the Hausa vocabulary with well

over 2,000 Hausa borrowed from Arabic by using 'Gwalangwaso' technic – mostly words from fiqh (jurisprudence) (Abdullah, 2004, Zarruk, 1978).

### **Haddatu**

A boarding pupil or one within easy reach of the school may continue with his studies after graduation at a higher level with the aim of becoming a Mallam (Master). He continues with more advanced syllabus from a stage called HADDATU, which sees the beginning of the learning of the Qur'an Off-head, as it were, since by now the young learner has mastered enough of the vocabulary to enable him to read the subsequent portions of the Qur'an on his own, although reading in the presence of the teacher. The Allo is of course replaced with the printed Qur'an. Once he can commit the entire Qur'an to memory, he moves to the next class, Tilawa which is a revision stage and enables him to perfect his mastery of reading of the Qur'an from his memory, rather than from the printed book.

Once he can commit the entire Qur'an to memory, he is expected to reproduce it in the next stage of learning, SATU, which means entails writing the portion of the Qur'an from memory until he can write out the complete Qur'an – which becomes his dissertation. He is then subjected to MUSABAHA – a process in which he publicly submits and read his dissertation. Once he completes this dissertation to the satisfaction of his examiners, he becomes a HAFIZ (Alaramma), after which he can either terminate his

studies, or go for specialized advanced studies. In any event, he has become a Mallam.

This system – created in Rumfa's reign in 15th century and modified along the centuries especially during the Jihad period of Usman Bin Fodio who died in 1817. The Jihad which was been rightly described as intellectual revolution i.e. a Jihad which was led by scholars. It lasted for one hundred years i.e. 1804 – 1903.

In Kano one of the Ulama who was assigned the responsibility of conducting Jihad is Mallam Sulaiman, a pious and humble scholar. After the overthrow of the Sarauta system in Kano by his Jama'a established an emirate type administration responsible to the Amir al-muminin in Sokoto for running of affairs of Kano Emirate in accordance with the Sharia.

## **THE IMPACT OF THE JIHAD ON THE INTELLECTUAL LIFE OF KANO**

The literacy base became empowered with the increasing trade and religious contact between the Hausa on the one hand, and Arab traders and missionaries from North Africa – Egypt, Libya, Algeria, Tunisia, Morocco, Western Sahara, Mauritania, and Mali. This system sustained itself effectively through the period. The intellectuals and their students produces over 300 works in prose and verse as well as dozens of occasional poems. In addition to writing in Arabic, Hausa and Fulfulde in most of the Islamic disciplines:

- Fiqh (Jurisprudence)
- Tawhid (Theology)
- Tasawwuf (Sufism)
- Tafsir (Qur'anic exegesis)

- Hadith (Prophetic traditions)
- Lughā (Arabic language)
- Adab (Manners)
- Wa'az (Piranesi's)
- Ta'rikh (History)

It is of course instructive that the Fulfulde and Hausa poems were written in Ajami script the scholarly script then available to all students and teachers through the city of Kano.

### **BRITISH COLONIAL RULE**

The British military sorties against the Northern Nigerian emirates were concluded by February 1903 with the capture of Kano. In order to defuse the possibility of an uprising as accrued in other parts of the colonial empire with strong Islamic culture (Sudan and Egypt, for instance), the British adopted a tactical policy of pledging non-intervention in religious affairs of the Northern people, especially the Muslims, upon their arrival and subsequent subjugation of Northern emirates in 1903 (Graham, 1966, Abdullahi, 2004).

This pledge involved preventing Christian missionaries from establishing schools in Muslim areas of the North, although they were given free access to "Pagan" areas of the North and Southern Nigeria by the colonial administration. As Lugard (1965) state:

*Government did not interfere in the indigenous Koranic schools, in which reading and writing in the Arabic and Ajemin (sic) character, and memorizing passages from the Koran formed the curriculum. They were estimated at some 25,000 with over a quarters of a million pupils. These Koranic schools had produced a literary class*



*known as "Mallamai", learned in Arabic and the teachings of the Koran and commentaries, from whose ranks the officers of the Native Administration, the judges of the Native Courts, and the exponents of the creed of Islam were drawn. They are a very influential class, some of them very well read in Arabic literature and law, and deeply imbued with the love of learning.*

However, perhaps the biggest blow to Muslim Hausa education was the appointment of Hans Vischer nicknamed Xan Hausa (a true Hausa) due to his command of the Hausa language, as the First Director of Education on July 1, 1908, he introduced what he called "functional" education for the natives through Roman scripted Hausa (Hausa or Boko) which at the end created an 'YAN TAKARDA ("Educated") elite with full pride in their impeccable Queen's English and contempt for the indigenous linguistic or intellectual heritage.

The colonial administration seized this opportunity to further entrance Roman scripted Hausa. Court proceedings, payment receipts, government notices and other official matters were written in Boko script. Boko received official backing and gradually over – shadowed Ajami (and Arabic). Where Ajami lacked standard orthography, the colonial administration insisted on standardizing Boko from its inception.

Rules for orthography were constantly issued and revised and Boko Newspapers and literary competitions were introduced to hasten its development. Worse, the missionaries started using, Ajami for evangelical purposes which had the effect of driving people away from it.

## **ADULT EDUCATION**

The introduction of adult education, a literacy campaign and the establishment of a translation bureau in 1930 to translate material into Boko further helped to weaken Ajami. Book met with such resistance (up to date with Boko Haram) that its use almost disappeared, but the Emirs counteracted by reiterating the advantages of this new writing system and argued that it was a necessary step towards development. Attempts to revive Ajami were ineffective, although it is used to this day (2018) in private correspondence and in religious tracts.

This was further entrenched with the organization of a literary competition in 1932 which yielded Romanized Hausa novels i.e.

Ruwan Bagaja

Jiki Magayi

Shehu Umar

Gandoki

Idon Matambayi

That come to be seen as the classics of Hausa literature – completely sidelining thousands literary works by indigenous scholars in the Ajami script. This marginalization continued well into the country, and supported by the “enemies within” – scholars entrenched into mainstream educational systems from primary up to university level in Northern Nigeria, this encouraged even the Islamic scholars, people like Sheikh Abubakar Gumi, Sheikh Nasir Kabara and Shekih Saleh of Maiduguri in translation of the Holy Qur’an in Hausa Roman Scripts, while such literary revolution by these translators could easily be replicated using Ajami for millions of non-Boko literate Northern Nigerians.

## **HAUSA LOVE STORIES: THEIR IMPACT ON 'KASUWAR KANO'**

In their writings, authors express their innermost feelings, they comment on things that have already happened and on things they believe might happen in the future. They do this for the benefit of their readers, or in the radio, their listeners, on topics such as education, raising children, on entertainment and on distractions of various kinds (Ado, 2011. P. 3 – 11).

Love stories have various permutation which, when combined in the process of writing, serve to enhance the novel, if they are missing however, the novel will be less enjoyable and their absence means that the foundation of a good story will be lacking. If indeed these elements are missing the story will not be achieved, (Ado Ahmad Gidan Dabino) emphasized.

In 1978 the Northern Nigerian Publishing Company (NNPC) – the best known publishing company of Hausa Book, based in Zaria for over 60 years organized a competition similar to that of 1933, three of the entries to the competition were love stories:

1. So Aljannar Duniya: Love is Heaven on Earth, by Hafast Abdulwaheed.
2. Amadi na Malama Amah: Mrs Amah's Amadi, by Magaji Danbatta.
3. Mallakin Zuciyata: The property of my heart by Suleiman Ibrahim Ktsina.

There were published by the NNPC in 1980 (Adamu,

From 1980 to 1990 in which young writers (mostly women) not less 100 Love Stories were printed and marketed throughout Northern Nigeria whereby the city of Kano was the center of the trade, from there, the people from the academic called the 'Adabin Kasuwar Kano' (Kano market literature).

These books left their mark and caught the hearts and minds of readers, male and female, who discovered a real interest in reading. Following this, radio stations – such as Radio Kano, Radio Nigeria (Kaduna), Rima Radio (Sokoto), FM Radio ('Radio Three') in Lagos as well as some radio stations in the Niger Republic such as Radio Amfani FM and others – all started to read these books for their listeners. Today in Kano (September, 2018) their ten FM Radio stations:

- Freedom Radio, Kano - 99.5 FM
- Dala FM Radio - 88.5
- Express FM Radio - 90.3
- Rahmad Radio - 97.3 FM
- Arewa 24 FM Radio - 93.1
- Wazobia Radio - 95.1 FM
- Aminci Radio, Kano - 105.1 FM
- Ray Power - 106.5 FM
- Manoma Radio - 549.0 AM

Broadcast one hour daily by reading these books to millions of listeners, almost all the broadcast were commercialized – sponsored. Most of the authors of these books are young, 20 to 35 years old. Even the book sellers prefer Love Stories because they are well received by their customers.

## **WRITERS' ASSOCIATION**

As a result of founding writers association in various Nigerian Federal, State – especially in Kano during “Adaidaita Sahu” – directorate societal re-orientation – the writing of love stories increased due to the many meetings and information campaigns organized by these association and the directorate, explaining the importance of writing in one’s own language, and giving advice to prospective authors on how to develop their writing (Bashir, 2008, Ado 2011).

As a result of the support from Adaidaita Sahu 17books were written on various subject of which some 85,000 copies were printed and distributed in secondary schools as well as to people interested in reading Hausa books and this was not all, quite simply the agency helped a number of writers who otherwise would not have the means to publish their own books (Bashir, 2005).

Furthermore, the agency (Adaidaita Sahu) assisted writers’ associations in Kano State when they were organizing meetings or travelling to another Federal State or another country for instance, whenever the Kano State Branch of the Association of Nigerian Writers (ANA) applied for help to attend a meeting, they would help. If one were to go anywhere in Nigeria, they would support them. In 2008, when Kallabi writers association (only for women) headed by women writer Hajia Balaraba Ramat yakubu was going to produce their Calendar/Constitution, they received generous assistance from the agency (Bashir, 2005).

We are also aware during this period of review youth writer and publishing companies have also benefited from UNESCO and the OIF to produce books in African languages (Hausa Languages inclusive) in three countries Nigeria, Niger Republic and Mali (Ado, 2011).

## **CINEMA INDUSTRY**

The advent of modern film and cinema in Northern Nigeria definitely dates back to colonial times, when colonial administration, all over Africa, used the cinema as a propaganda machinery purportedly to educate the colonized population (Sherzer, 1996, Abdul-Rashed, 2003). Mobile cinema was used largely at village squares or city centres, people gathered to see films on different topics and titles, largely determined by the colonial masters.

Followed closely the colonial film was the Indo-Chinese film and cinema. It will be interesting to find which of the India and the Chinese cinema preceded the other in entry into northern Nigeria. However, it may be correct to say that both suddenly became more popular among youths. They soon became past time activity for many thousand others took them even more seriously and patterns of cinema Hausa attendance were soon increased all over the major cities of the north.

In particular, cities that became colonial local and regional headquarters like Kaduna, Kano, Sokoto, Maiduguri, jos, Ilorin, Makurdi, Bauchi and others had cinema houses constructed in them, sometimes at the outskirts of the cities i.e Dakatsalle cinema about 45 kilometer away from Kano City, but often in city centres closer to where youth would easily attend them. Popular cinemas in Kano during this project review are:

- ❖ Plaza cinema, Fagge ta kudu

- ❖ Orione Cinema, Kofar Wambai
- ❖ El-Dirado Cinema, Brigade
- ❖ Queens Cinema, Brigade
- ❖ Marhaba Cinema, Farm Centre Tarauni
- ❖ Warpa (Shella) Cinema, Fagge
- ❖ Lale Cinema, Gwauron Dutse
- ❖ Sani Abacha Youth Cinema, Gwazaye
- ❖ El-Duniya, fagge (that was gutted by fire)
- ❖ Palace cinema, Kano City
- ❖ Dandishe Cinema, Dandishi Quarters

### **Rex Cinema, Sabon Gari**

Cinema houses and their surroundings soon become centres where all of notorious activities developed. Whereas small markets for delicacies like suya developed at the seat of those houses, nearby areas soon became harbors of harlots (prostitutes), drunkards and drinking parlors. In a nutshell, several youths could easily come out of the cinema houses and video centres today found their ways into these other nefarious centres.

### **THE ROLE OF NON-GOVERNMENTAL ORGANIZATIONS IN THE DEVELOPMENT OF HAUSA FILM INDUSTRY IN KANO**

The Hausa Film Industry (Kannywood), unlike many others Film industry of the world, did not just spring up by design or as a result of a professionally packaged plan. Its birth was largely due to the activities of some Non-Governmental Organization in the form of youth and social clubs, writers clubs, Drama and cultural associations, radio and television Drama groups as well as cinema and television viewers clubs and associations (Song II, 2004, bashir, 2004, chamo 2004). In fact the

industry came up as a result of their initiatives, funding's and sacrifice (Songo).

The aims and objectives of these clubs and associations were mainly of self-helps, literary works, socio-economic and political debating, and youth activities and of course stage, radio and television drama presentation for entertainment and cultural promotion, some of these organizations worked hand in hand with government agencies and social marketers NGOs to enlighten and or educate the public their various policies and programs through drama presentation at public gatherings, market places, motor packs and townsana villages squares (Songo II, 2004, Bashir, 2003).

With the coming of small technology (VHS camera and its accessories – tripods, lights and microphones) these clubs and associations started their productions, prominent among them are;

- ❖ Tumbin Giwa Drama Group
- ❖ Janzaki motion pictures
- ❖ Jigon Hausa Film Group
- ❖ Yakasai Welfare Association
- ❖ Tauraruwa Drama and modern film production
- ❖ Kailtat theater
- ❖ Sardauna memorial club
- ❖ Bagauda drama club
- ❖ Amana film production,
- ❖ Dansulaika drama club
- ❖ Hamdala drama Wudil etc. (Abdullah, Adamu, Sango II, Ado Jibril, Maikaba, 2004).



The first is actually endless, but there are others that have also contributed in their own ways to the development of Hausa Film Industry (Kannywood), they include Tarauni Cultural promotion, Tsinstiya Drama Wudil, Makaman Kano Drama Club, fagge Unity, Five Stars Films, kanawa Film production Janhazo Drama Group, Sarkin Yaki Drama Club, Yakasai Drama Club, Aminu Kano Memorial Club, Gamzaki Drama group, Sani Abacha Youth centre etc (Sango II, 2004).

Because of the importance of these organizations, Kano State Government create the Kano State Drama group Council and gave it an office at Gidan Dan Hausa. Most of these organizations still exist today (2018) at various centres provided by the state at fagge, Gyadi-Gyadi; tarauni, Gwauron Dutse, Gwazxaye, Dakata, Kurnar Asabe/Bachirawa, and Rijiyar Zaki etc. these organization they still form an indispensable part of the industry. The industry needs them today (2018) and tomorrow like it did yesterday (Sango II, 2004).

## **PHENOMENON OF HAUSA HOME VIDEO (FILM) PRODUCTION**

People are critical about what they see, hear or read and differentiate themselves from the character and people, stories, events etc. they are routinely exposed to. They can be said to accept or reject what is presented to them. The acceptance or rejection is usually attributed to the identities (as people are stratified socially by age, sex, religious affiliations etc.) (Nura, 2004). Which Kano man as the paper highlighted he is a Bamaguje (follower of traditional norms and values), a Muslim (he/she influenced by Islam), a Christian (a believer in Christianity) and those who belief in the teachings of Western (a certain genre of film, television, literature, music, songs and dances) doctrine. They bring along with them into the act of interpretation, which establish a yardstick of meaning – making activity with the MEDIA of MASS COMMUNICATION (traditional and the modern), especially the Home Video (Film).

The normative character of culture makes it possible for people of a community to feel that their culture is right, true and beautiful and that they behave positively towards those who conform to it and punish who go astray (wrongly – motivated direction).

The Hausa film or commercial video is one of those agents today that promote European lifestyle sometimes referred to as “Modern” in Hausa society (Ibrahim, 2004). The producers try to negotiate their way by avoiding “Culturally” offensive sciences in their home videos.

Although most of the avoidance is superficial since most of the scenes have no origin in Islam or Hausa custom – a pre – Islamic custom that is

acceptable to the Shariah and above they show a triumph of “Modern culture”, a synthesis of European and Indian/Chinese culture over the Hausa Islamic culture (Ibrahim, 2004).

## **THE PERSONNEL**

Most of the executive producers, producers and actors and actresses in the Hausa commercial video are indeed Hausa by their identity although many non-Hausa have performed very well. Most of the directors and technical crew are also Hausa. To some extent they have tried to promote and protect Hausa Islamic values. Girls are not allowed to act without the permission of their guardians. Likewise married ladies are not allowed to act. Body contact between members of the opposite sex very much avoided.

The Hausa video has helped to bring out the talent of young people who may not have got the opportunity if there was no such avenue. Some stars have been made and their pictures are now competing with the Indian pictures on the buses. Some are now engaged in advertising or social campaigns, which was rare before the Hausa home video.

Although the Hausa society is not a caste society there are under stones some classes are respected more than others. The Hausa home video has helped those from humble background to achieve celebrity status. It is therefore a source of social mobility. Some actors have able to marry girls from higher social status because they are actors otherwise they wouldn't not have dreamt of marrying such girls. In this respect the film serves as a means of maintaining social harmony (Bashir, 2011).

## **DRAMA, DANCE AND MUSIC IN ISLAM**

Gausu Ahmad of the Department of Mass Communication, Bayero University, Kano he talked about the above subject intensively and he came up clearly on what is the position drama, dance and music in Islam?

The Professor of Mass Communication he said, "the idea of Drama and dramatizing is an established concept in Islam both the Qur'an and the Tradition or Sunnah of the Holy Prophet Dramatization in Islam may even include actual mimicking of certain acts in order to demonstrate or emphasize a point, as is well known among the reporters of the Prophet's Hadith (tradition).

Islamic scholars have also employed the method of drama to impart knowledge in many instances, one of the greatest books of Arabic language and literature, Makamatul Hareeri, was written in the form of drama, in which one Abu Zaid acted as the main dramatic person. Here we will cite only a few examples from both the Qur'an and Hadith.

Gausu Ahmad has cited good examples to support his argument that Islam is with drama, dancing and music with "Chapter 38:21-25, the Qur'an enacted a dramatic scene when the story of David and the two "litigants" that suddenly appeared before him was told, the two "turned out to be angels sent to bring some to him his sin (Asad, M. 1980: 697)".

Similarly, the whole Suratu Yusuf (Joseph) or chapter 12 was cast in dramatic mode. The two closing chapters of the Qur'an, the Rising Dawn and Men, chapter 113 and 114, had some dramatic elements in their

revelation Ibn Katheer has reported on the authority of Al-Bukhari (Ibn Katheer, 1981: 695 – 67) that the Prophet, Muhammad (SAW) was bewitched by a Jew called Lebeet Bin Aasam. Hence the two chapters (113 and 114) were revealed to cure him (Ahmad, 2003)".

Also according to Gausu, "the popular Hadith known to the Sunni Muslim world, the second Hadith of the second Khalifa Umar Ibnul Khattab, was enacted in dramatic form. "In this Hadith reported by both Bukhari and Muslim, the Arch Angel, Gabriel was reported to appear before the gathering of the companions of the Prophet who was also there". He (Gabriel) asked the Prophet some questions of which the prophet answered". It later turned out that Gabriel was there to teach the prophet's companions some basic talents of the Islamic religion".

With this and also majority of the Ulama believed that many of the elements in the Hausa films are at variance with the Sharia. Yet they had known the meaning of Harri – Rama – Harri – Krisna which were popularly sang by the Hausa youth in the 1960s and 70s they would have known that these are worse, than that could ever be found in any Hausa film. The challenge therefore is for the Ulama, the film producers and all other stakeholders to work together to make the Hausa film conform to the basic standard acceptable to all.

## **WOMEN IN HAUSA FILM**

One of the most important representation of women in Hausa film is their portrayal as the "equity party" at the end of the narrative. As a result of this verdict of guilt, handed down by the cultural elite in the (Kannywood) film industry, women always suffer severe consequences.

This may appear to be a form of retributive justice to make the women actresses pay for their sins. In many Hausa films, women who played the “bad woman” role often ended up paying a heavy price: They get divorced, lose their lover (or husband) to another woman, become mad, are sent to jail, or they die. The men however, rarely have to pay any heavy price, and when they do it appears small when compared to the woman’s fate.

It is a major argument of this paper that women have been badly shortchanged in the types of roles they are made to play in Hausa films. Women in Hausa society are considered as men’s subordinate who are required to be obedient and good to their husbands. In reviewing some Hausa films (which we don’t mention them here because of the bad behavior and attitudes towards who criticized their films objectively), we discover that women have been portrayed in ambivalent and contradictory roles.

They are both projected as good (i.e. good wife) and bad (i.e. an evil woman). This negative role has been a key link in the way religion is employed to make women appear as the ‘guilty party’. At the end of the narrative the women are depicted as irrational, unstable, destructive and dangerous. They are capable of deceit, treachery ASIRI (black magic), destruction of families and sometimes murder. In these bizarre roles of women, the society (in Hausa film) appears to hand the sword of Damocles over their heads: their evil deeds often catch up with them; they are then found guilty and punished severely (Aminu Fagge, 2004).

## **FILM, HUMAN RIGHTS AND FREEDOM OF INFORMATION**

Human rights and respect thereof have been a key issue of Nigeria's nationhood experience. The key part of the nation's successive constitutions as observed, "all the four constitutions written since 1960 – 1963, 1978, 1989 and 1999 and all the laws in statute books relevant to rule of law and human rights – the freedom of information Act, show remarkable consistency in respecting the principle of preserving human dignity through good governance.

The framework for upholding human dignity such as division of powers among three realms of governance (Executive, Legislative and Judiciary) and rights and obligations of citizens – has been left intact by each constitution" (Chukmerije, 2004 and Emmanuel / Somtoo, 2017). For instance, the amended constitution signed on the 10<sup>th</sup> January, 2011, chapter IV observed fundamental rights, from right to life to section 38 and section 39 contained the right to freedom of thought, conscience and religion and right to freedom of expression and the press respectively.

Section 39, paragraph 1, 2 and 3 of this chapter stated that, "every person shall be entitled to freedom of expression, including freedom to hold opinions and receive and impart ideas and information without interference", "without prejudice to the generality of subsection (1) of this section, every person shall be entitled to own, establish and operate any medium for the dissemination of information ideas and opinions".

"Provided that no person, other than the Government of the Federation or of a state or any other person or body authorized by the president on

the fulfillment of conditions laid down by an Act of the National Assembly, shall own, establish or operate a television or wireless broadcasting station for any purpose whatsoever”.

Paragraph three of this section stated that, nothing in this section shall invalidate any law that is reasonably justifiable in a democratic society:

- a. For the purpose of preventing the disclosure, of information received in confidence, maintaining the authority and independence of courts or regulating telephony, wireless broadcasting, television or the exhibition of cinematography films; or
- b. Imposing restrictions upon persons holding office under the Government of the Federation or members of the Nigeria Police Force or other Government security services or agencies established by law.

While the enactment of the Freedom of Information Act (“FIA” or “the Act”) can be traced to the evolution of press freedom in Nigeria, the first newspaper in northern Nigeria which was published in Hausa language is Gaskiya Tafi Kwabo in 1932 within three to four decades more than one hundred Hausa newspapers and magazine were published by government agencies, organizations and individuals. Below are some of the Hausa newspapers, magazines and periodicals all over northern Nigeria.



Freedom of information in itself is excellent for the fulfillment of all other rights as it was stated in the constitution and also important as a vital tool for democracy to thrive. Information held by public authorities is not acquired for the benefit of officials or politicians but for the public as a whole. Unless there are good reasons for withholding such information, everyone should have access to it, as the FIA is not a law for the Nigerian media alone.

The success of implementation of the FIA is the co-responsibility of both the government ("supply side") and the governed ("demand – side"). The demand – side which includes the citizens, civil societies and community based organizations (CBOs), mass media and private sector. The FIA is a crucial tool for socio-economic development in the country. We should not forget that democracy depends on an empowered, well – informed public who can hold their government accountable.

## **INFORMATION REGULATORS**

The group that sets "standard" of information that should be disseminate to general public in Nigeria are Nigerian Broadcasting Commission (NBC) oversee the activities of state owned and private television and radio stations, as well as paid satellite TV viewing and radio listeners stations, Advertising Practitioners Council of Nigeria (APCON) are to regulate all the advertising in the print and electronic mass media as well as street billboards, Nigerian Institute of Public Relations (NIPR), Nigerian Media Council (NMC), Nigerian Copyright Council (NCC) and National Film and Video Censors Board (NFVCB). All these centres have their offices in Kano to checkmate (control, limit or stop) some information to reach the public. They act as gate keepers.

## **KANO STATE CENSORSHIP BOARD**

The Kano State Censorship Board (KSCB) which was established and given legal backing on February, 2001 was mandated to sanitizing the film and video industry in the state by regulating their activities through issuance of permits, license, film censorship and supervision of cinema houses and writing materials.

Other areas of its activities are screening and registering of cinema house, soccer video viewing centres, video cassettes and CD rental sales shop, monitoring of the activities of publishers of books, posters, literature works, entertainment (film/music) magazines, billboards, painting, emblem and obscene objects.

Today the Censorship Board emerged as an institutionalized public office of records managed by professionals and gradates diverse disciplines trained in film examination, assessment, analysis, evaluation and classification. The government did not allow the Hausa Film producers, music video producers, book publishers a free hand even before the birth of the Censorship Board. It checked and regulated their activities through agencies of the Ministry of Information, Internal Affairs, Youths, Sports and Culture.

The Board requires that for any film to be censored, it must be accompanied by the following:

1. Five (5) copies of synopsis.
2. Three (3) posters (photos).
3. Three (3) cassettes/CD jackets
4. Trailer

The preview is conducted in the premises of the Board as an when required. The Board has so far censored about Hausa films and musical videos.

In August, 2007, a set of stringent rules were laid down which was still working by the Board, requesting every writer (work or prose fiction) to register individually in allegiance to it. Before publishing or releasing any book to the public, writers were now expected to examined for offensive content such as promotion of prostitution or homosexuality, drug abuse and ethnicity etc.

### **MY OBSERVATION**

This paper has observed that:

- The history of Kano City has dated back to more than 1,500 years.
- Kano City has been the capital of Kano State since the earliest recorded time. It is located on latitude 12.00<sup>0</sup>N and longitude 8.30<sup>E</sup> within the semi-arid and Sudan Savannah Zone of West Africa about 840 kilometers from the edge of Sahara desert.
- Kano City is the second largest conurbation with a population of about 5 million.
- Members of different races (Africans, Arabs, Asians and Europeans) have been integrated and most of them are now 'Kanawa' – Kano indigenes they give away their custom and tradition and pick up that of the native.
- Hausa language is the medium through which communication is achieved.

- The oral tradition 'Adabin baka' which consist of 'tales of the moonlight' TATSUNIYA and the 'oral poetry' WAQQIN BAKA are the first curriculum (set of courses) in educating the young generation within the community.
- Hausa theatrical performances (WASANNIN DANDALI) which are deduced from the interpretation of the Taxonomy of Hausa Drama played a great role in enlighten and educating the general public in the socioeconomic and political norms and values for decades before introducing Islam to the city.
- With introduction of Islam to the Kano Community in the 14th century people moves from orality to scripturally in which potency of Hausa language was expressed in the Arabic script called Ajami.
- During the reign of Sarkin Kano Ali Yaji Xan Tsamiya (1349 – 1358), Jakara Idols worshipping place was cleared and on it the first Juma'a as the ward is known today for daily literacy lessons and prayers.
- The use of both Arabic and Ajami script reach advance level during Sarkin Kano Muhammadu Rumfa (1463 – 1499).
- Rumfa was perceived as the most radical and intellectual reformer among the medieval Sarakunan Kano, as a dynamic visionary and foresighted king, he introduced Universal Basic Education (UBE) through the three (3) main stages of learning Vavvaku, Farfaru and Haddatu.
- Hausaland Kano inclusive enjoy the work of reformist Fulani scholars Shaykh Uthman Bin Muhammad Fodio (d. 1817) his brother Abdallah (d. 1826), and his son Muhammad Bello (d.

1837) in most of the Islamic disciplines i.e. jurisprudence, theology, Sufism, Qur'anic exegesis, prophetic traditions, Arabic language, manners, paraenesis, medicine and history etc.

- Thus, before the end of the 20th century, an intellectual and scholastic tradition based on Islam existed among the Muslim of Northern Nigeria.
- The British military conquer (defeat Kano in combat) in February, 1903 and on 1st July, 1908 Hans Vischer, the first Director of Education introduced Roman character (alphabet) in government schools throw away Arabic and Ajami scripts in the educational system.
- From 1903 to 1960 new medium of communication – books, cinema, radio, television, billboards, stage (theatre) drama were developed.
- Love story books – 'Litattafan Soyayya' popular known Kano market literature (Adabin Kasuwar Kano) was developed.
- In 1995 the first Hausa Home Video Movie was released to the public which was developed into industry known Kannywood. And today (2018) more than 6,900 titles are in the market.
- Hausa Home Video Movie is now a medium of information, education, persuasion, sell and entertainment.
- In 1999 internet join the vehicle in transporting information to mass audience.
- To check the perceived threat of messages of mass media within the society as a regulatory organizations was set-up among them are National Film and Video Censors Board and Kano State Censorship Board with statutorily required, among other things, to

to censor and classify films and video works, to license persons and premises of film and video works.

- Other functions of the two boards are to regulate the exhibition of films and video works, to regulate and prescribe safety precautions to be observed in licensed premises, it is also charged with the responsibility of registering films and video works markets, video clubs, professional exhibitions, distributors and marketers and keeping records of video production and film making.
- Today Kano is the center of trade, commerce and learning as well as the center film/video industry that informs, entertains and promotes literacy.

## RECOMMENDATION

People are critical above what they see, hear or read and differentiate themselves from the characters and people, stories, events etc. they are routinely exposed to. They can be said to accept or reject what is presented to them. The acceptance or rejection is usually attributed to the identities (as people are stratified socially by age, sex, religious affiliation etc.) they bring along with them into the act of interpretation, which establish a yardstick of meaning making activity with the writing, illustration, still picture and motion picture (film or video). With this background and what the paper discussed all about we recommend/endorse and encourage the use the following which we believe will promote 'media information literacy':

- To promote literacy in indigenous communities we have to break the mold that sees literacy as the ability to read and write in an imperial language, i.e. English, French and Portuguese etc.
- We have to absorb alternative literacies (Hausa – Arabic/Ajami, Hausa – Boko, Roman script) that would enable effective communication of ideas, policies, and concepts to learners, regardless of their age and most especially out-of-school youth and adult learners. A very good example is in Kannywood Film Industry whereby the film idea, the shooting script, the directing, the film dialog (conversation) and all the post production aspect were done in Hausa language.
- Immediate establishment of a center for Ajami studies or the Department of Ajami Studies in any patriotic university whose purpose will be to refine the study of Ajami as a scriptural language. As we see Hausar – Boko (Hausa in Roman Script) was

promoted in government ministries, legislative houses, the judiciaries and the mass media.

- Publishing of Books in Ajami in all genres aimed at increasing and enhancing mass reading habit among Makarantun Allo, Islamiyya and Makarantun Soro for youth and adults.
- Promote and advance Ajami section (unit) in our libraries or set a special Ajami Library which will be under the Library Board and serve as a resource center for the Mallams, their pupils, and numerous researchers.
- Incorporating Ajami in signboards, road posts and other buildings, both by the government and individuals.
- Hausa films have come to stay, they have succeeded in creating and sustaining an audience (and a huge market) for their cultural products. It is in the interest of the entire industry, therefore to introduce some forms of aesthetics, originality and variety into their productions. The audience, as the raison d'être of these cultural productions, should receive their money's worth in watching the Hausa films.
- Hausa films play an important role in the economic and socio-political life of the Hausa community both in the core Hausa enclaves of Nigeria and Niger and in the Hausa Diaspora at large. Reference was made of thousands of people who have become economically active as a result of the Hausa film industry, therefore, government, business community, traditional and religious leaders should support and set up a credit scheme for soft loan for the industry. This will therefore benefit film makers, musicians, writers, and artists.



- We recommend the establishment of institute of performing arts, because as this paper highlighted that, Hausa drama was been subdivided into five genres:
  - a. Community drama.
  - b. Drama of the young, including the youth.
  - c. Occupational drama.
  - d. Occasional drama, and;
  - e. Modern drama.

Which will complement the activities of the Kano State History and Culture Bureau, and at the same time place a special focus on capacity building for performance artistes such as film makers, choreographers, musicians, artists, screenplay writers, cinematographers and exhibitors as well as film marketers.

- Training and re-training of the producers and artists will professional knowledge of theater art and history of Islamic religion can be a good asset in producing or acting in an Islamic environment as we observed film industry in Morocco, Egypt, Saud Arabia, Pakistan, Afghanistan, and Indonesia whereby 80 percent of the population are Muslims and they have film industry and they are producing outstanding films for world consumption.
- The Hausa film makers need to developed positive attitudes towards handling criticisms especially when working Censorship Board and other regulators. They should understand that their critics voice out the mistakes in Hausa films with the aim of correction, not condemnation.
- The Censors Board needs to categorize films for classes of viewers. For example, films in which banditry of any kind and

other forms of delinquent behavior plus investigation techniques that encourage immoralities we should be aware that ignorance is no excuse in law.

- Hausa tales (Tatsuniya) are rich sources for scripting Hausa films. It is high time that our film makers exploits this rich resource in order to promote Hausa values and cultural heritage. Hausa oral literature is alive, tale telling takes place every night in our homes and there are thousands of tales published since colonial days, biography of heroes and heroines within the Hausa states and beyond will attract global attention producers should exploit that areas and other development areas i.e. human.
- The Hausa Home Video Industry should be portraying and propagating the culture of Malam Bahausha. The language (Hausa) used should portray the reality of Hausa – Fulbe culture of trust, generosity, patience, good sense, self-esteem, wisdom, friendliness, solidarity, tactfulness, industrious, bravery as American films with democracy or soviet with socialism.
- Hausa films should promote the quest for religious and modern knowledge (science and technology) as well as skill acquisition.
- Alas, we are fully aware free societies are those where individual citizens have the right to express themselves, be it in writing or whichever form (traditional or modern). It is also one where individuals should have access to whatever information they want or need, but with caution and prudence as well as wisdom because film (cinema/home video movies) is the most “dangerous” form of modern “colonialism” – pertaining to the current time and styles.

Therefore, the Hausa video films must therefore wake up to the demands on them in terms of quality. This makes it imperative for Hausa filmmakers to employ the use of research in their productions in order to attract the global consumption which will add value to Hausa culture, ideology, morality and the "culture of Islam" (Abdulkareem, 2004).

## **CONCLUSION**

The analytical stand taken in this paper is the role of traditional mass media especially oral literature (Tatsuniya), taxonomy of Hausa drama, to scripturally using Arabic script to write on indigenous language of Kano people Hausa which originate Universal Basic Education (UBE) in medieval Kano. This promoted reading and writing in Ajami as well as Arabic scripts, Muslims scholars, government officials and individual persons of that period they used the two scripts to express their thoughts in academic and non-academic disciplines.

However, this paper argued that the biggest blow to Muslim Hausa Education in northern Nigeria especially Kano which was the centre of learning was the appointment of Hans Vischer – Xan Hausa (a true Hausa) due to his command of the Hausa language, as the First Director of Education in 1908 whereby he introduce Roman scripted Hausa called 'Hausar Boko to education throw away the two developed (Arabic and Ajami) scripts to trash can making thousands of literature people to illiterate (unable to read and write).

Interestingly, the British colonial imperialism records of 1913 show that there was an estimated 19,073 Muslim schools, with 143,312 pupils in

the region and Kano along have three universities and twenty faculties as well as colleges where skills were taught.

Furthermore, in 1929 a Translation Bureau was created with aim to translate books and materials from Arabic and English into Hausa Roman alphabet, to write books in Hausa, to produce Hausa textbooks for schools and to encourage indigenous authors. A short story competition was organized in 1933, the best five were emerge among the numerous submissions were published in 1935.

The increasing exposure to entertainment media in various forms from print to electronic cinema, radio, television produced love stories – 'Adabin Kasuwar Kano' which transform to Hausa Home Video Movie Industry – Kannywood which help a lot in informing, educating and entertaining the general public that promote literacy. This makes it to retain the centre of commerce, learning, and film industry.

## REFERENCES

- Adamu, Abdullahi Uba, (2004) sunset at Dawn, Darkness At Noon: Reconstructing the mechanism of literacy indigenous communities, inaugural Lecture 7, BUK, Kano.
- Adamu, Abdulla Uba, (2004) "istanci", "imamanci" and "Bollywoodanci" Media and Adaptation in Hausa popular culture, Gidan Dabino publishers – Kano, Nigeria.
- Adamu, Abdulla Uba, (2011) Media Technologies and Literacy Transformations in Hausa Oral Literature from oral literature to video, the case of Hausa, Deutsche National bibliotheca – Rudiger Koppe Verlag – Germany.
- Adamu, Abdulla Uba, (2011) Eastward Ho! Cultural proximity and eastern focus in Hausa fiction and video, from oral literature to video, the case of Hausa, study books in African languages, volume 21, Dip – Digital – Print, Witten/Germany.
- Adamu, Abdulla Uba, (2007) Transglobal Media flows and African popular culture: revolution and reaction in Muslim Hausa popular culture; visually ethnographic production, Kano-Nigeria.
- Adamu, Yusuf Muhammad (1989) Idan so cuta ne, Kano: Adamu Jaji publishing, Kano-Nigeria.
- Adamu, Yusuf Muhammad (2004), space and coinage in the Hausa Home video industry (edited) Abdullah, Yusuf, Umar, 2004. Hausa Home videos: Technology, economy and society, proceeding of the first international conference on Hausa films, August 2003 Kano, Centre for Hausa cultural studies

- Ahmad Sa'adu, (2004), From oral to visual: The adaptation of Daskin-Da-Ridi to home video. Gidan Dabino Publisher's Kano – Nigeria.
- Adamu, Abdulla Uba (2014), Imperialism from below media contra-flows and the emergency of metrosexual Hausa visual culture, Bayero University Kano - Nigeria, in augural Lecture-15, Pub. BUK, Kano Nigeria.
- Adamu, Yusuf Muhammad, (2013) 'Muhimmancin Bincike a sharin film, sashen labarin Kasa, Jami'ar Bayero ta Kano
- Aminu Muhammad Fagge (2004) economy and society in Hausa cultural production: implication of Hausa home video on social change, centre for Hausa cultural studies. [www.kanoline.com/chcs](http://www.kanoline.com/chcs).
- Ahmad Gceusu (2004) The response of kano ulama to the phenomenon of preliminary observations, dept mass comm. Bayero university, Kano.
- Ado Ahmad Gidan Dabino (2011), (With trans From Hausa into English by Joseph Muntayre) 'littafan soyayya: samuwarsu da bunkasarsu da kuma tasiriwa ga Al'ummar Hausawa a Nigeriya. (Hausa love stories: origins, Development and their impact on the Hausa in Nigeria) Cologne, Germany.
- Ado Ahmad Gidan Dabino da Bashir Mudi Yakasai (2004), Matsaloli da Nasarorin masu shirya Finafinan Hausa musamman na Kano, a paper at international Conference on Hausa Home Videos: Technology, Economy and society (edited) by Abdulla Yusuf and Umar for centre for Cultural Studies – Zoo Road, Kano – Nigeria.

- Ahmad B. Umar (1985/2007) *A Taxonomy of Hausa Drama*, Published by Ahmadu Bello University Press, Zaria-Nigeria.
- Bashir Ali (2004), *Historical Review of Films and Hausa Drama and their impact on the origin, Development and Growth of Hausa Home Video in Kano*, Published by centre for Hausa Cultural Studies in conjunction with Adamu Soja Publishers, Kano – Nigeria.
- Brian Larkin (2003) *FROM Majigi to Hausa Video Films: Cinema and society in Northern Nigeria*, Barnard college, Columbia University, New York. USA.
- Balarabe Maikaba (2004), *Cinematic Conventions and the influence of western (Hollywood) and Indian (Bollywood) Cinema on contemporary Hausa Home Video Drama*. BUK – Kano, Nigeria.
- Balarabe Ramat Yakub (2004), *Gudunmawar da Mata ke bayarwa a shirin Finafinan Hausa*, Published by Kallabi Association Kano.
- Ibrahim Ado Kurawa (2008), *About Kano, 999-2003*, published by research and Documentation Directorate, office of the Executive Governor of Kano State, Print by telletes, consulting Company Limited.
- Ibrahim Ado Kurawa (2010) *Kano Durbur, the largest Procession of Colorful Horses in the world a publication of research and documentation Directorate*, Kano-Nigeria.
- Ibrahim Ado –Kurawa (2004), *Hausa Films: Negotiation social practice* published by center for Hausa Cultural Studies in Conjunction with Adamu Joji Publishers, Kano-Nigeria.

- Ibrahim Ado – Kurawa (1999) Jihad in Kano from 1804 to 1890, Kano in the second millennium, research and Documentation Directors, Kano.
- Kantoma Muhammadu Uba Adamu (1999), confluences and influences: Kano as an Emergent city State a Selected paper presented at the seminar on Kano in the second Millennium.
- Aliyu Salisu Barau (2007) the Great attractions of Kano, a Publication of research and Documentation Directorate, Kano State, Kano.
- Aliyu Salisu Barau (2004), Hausa Films as Tools for Public sensitization towards heritage and environmental conservation, a proceeding of the first international conference on Hausa Films.
- Nasiru Wada Khalil (2004) Islam: The root of Hausa Culture and Home Video a review of Historical evolution.
- Kabiru I. Dandago and Maryam I. Imam (2004), investment viability in the Hausa film industry: an empirical study.
- Sabo Nayaya (2004), Kano State Censorship Board: functions and structure.
- Abdullahi Muhammad (2004), analyzing the moral question in Hausa films and the censorship of the Hausa Home Video, Gidan Dabino Publishers Kano Nigeria.
- Macmillan Nigeria secondary atlas (2006), Yaba, Lagos Nigeria, page 10 – 15.
- H. Ekajuazi, J. Sokomba, O. Mgbejume (2001), making the transition from video to celluloid, NFI: No. 7 Gbadamost close, Jos Plateau State, Nigeria.



Sam Oyovbaire (1985), Achievements of the Federal Ministry of Information and Culture 1985 – 1992, Lagos, Nigeria.

Emmanual Onyeka Shekue and Somjoo Arinze amobi (2010), Film as an agent of human rights advancement in Nigeria: a study of bloody night and somewhere in Africa – <http://dx.doi.org//10.4314/ujah.v17i2.4>

Freedom of information act 2011, laws of the federation of Nigeria – 28<sup>th</sup> day of May, 2011.

Matthias Oluwole Dawodu, (2016) An overview of the freedom of information net (an appraisal from a lawyers perspective) [www.spaajibade.com](http://www.spaajibade.com) +23414729890, +23414605092.

Part 1 – Background and Introduction – a 21<sup>st</sup> century paradigm – www. Amended Constitution of the Federal Republic of Nigeria (2011): Chapter 14 – fundamental rights, Paragraph 39, 40 and 41, page 44 to 45.