

Television in Northern Nigeria from 1960 to Date

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Introduction

Nigeria is Africa's most populous country and one of the largest in terms of size and population. This came into being in 1914 when the former Northern and Southern protectorates were amalgamated by British colonialists. The protectorate spanned 660,000 square kilometres (255,000 sq mi) and included the states of the Sokoto Caliphate and parts of the former Bornu Empire, conquered in 1902. The Northern protectorate falls within the domain of the Sokoto Caliphate, which fell to the British invaders in 1903. However, Lugard was appointed the High Commissioner of the newly created Northern Nigeria Protectorate. Lokoja was the capital, and Zungeru became the headquarters for the protectorate because it was the most northerly city accessible by river transport (Nelson, 2018). However, Falola, (2019) reported that the Hausas, Fulani, and Kanuri are the larger ethnic groups in northern Nigeria. According to Falola, (2019), Hausa and Fulani are the predominant ethnic groups in Nigeria's northern region. Though the groups originated in different parts of West Africa, religion, intermarriage and adoption of the Hausa language by the Fulani have unified the groups over time. In contemporary Nigerian society, they are often referred to collectively as Hausa-Fulani. The largest of the major ethnic groups, Hausa and Fulani have been politically dominant since Nigeria's independence (Falola, 2019).

(2018) added that Islam is a key component of their ethnic identity and continues to inform their role in modern Nigerian society and politics. Islam is the predominant religion and Hausa language is the lingua franca in the region. Other major ethnic groups include the Nupes, Tivs, Angas, Jukuns, and Egbiras mainly in the north, now known and called middle-belt of Nigeria. The major cities in northern Nigeria include Kano, Katsina, Sokoto, Kaduna, Zaria, Gusau, Damaturu, Yola, Jos, Maiduguri, Gombe, Bauchi, Funtua, Dutse, Ilorin, Lokoja, Makurdi, and Potiskum, Hadejia, Nguru, Argungu, Birnin Kebbi, Daura and Azare (Iboba, 2019). The major occupation of the northern population is farming, although Kano is a major commercial center, the largest inland port south of the Sahara. Industrial centres are also prominent in Kano and Kaduna axis. There are a good number of national institutions notably the Universities, Ahmadu Bello University Zaria, Bayero University, Kano, Usmanu Danfodiyo University Sokoto, University of Ilorin, University of Jos, University of Agriculture Makurdi,

Abubakar Tafawa Balewa University of Technology Bauchi, University of Technology Yola and a host of others. Northern Nigeria has been literate for the last seven hundred years after the invention of Ajami (the use of Arabic script to write Hausa language) (Nelson, 2018). It is however behind southern Nigeria in western education which came to it late and was not popular for a number of reasons, which we are not going to discuss here. This may partly explain why the north is lagging behind in terms of the media in particular (Kolade, 1979).

According to Diamond, (2019) the regional governments of Northern Nigeria and the federal government followed and started their own TV stations in the early 1960s. These stations basically existed to serve partisan political objectives for the various governments. Any stations established after these continued this same political and regionalistic heritage (Diamond, 2019). Few years later, a new surge of regional consciousness occurred after the now military government allowed the division of the country into states. This change, the concurrent oil boom, and the effectiveness and importance of existing TV broadcasting led to a new surge of state owned TV stations. It was on this ground that the military government established the National Television Authority (NTA) to coordinate nationwide coverage. The NTA then acquired existing TV stations. This event slowed the growth of TV broadcasting until when military government rule ended. The political parties vying for election in the states revoked the NTA charter and a proliferation of TV stations occurred. This also happened because the civilian administration was disorganized. As regionalization played a role in the broadcasting of political propaganda, so did it play a role in educational programming as well (Diamond, 2019).

Furthermore, the Northern Regional Government established its own station and it came on air in April, 1962, as Radio-Television Kaduna (RTV Kaduna). Television stations were established in Nigeria with the ostensible reason of providing adequate services in education, and social and economic development. However, it was soon realized that they had gone commercial and depended heavily on foreign programmes. The establishment and running or managing television stations remained in the hands of federal and state governments until Decree No.38 of 1992 that deregulated broadcasting media and established the National Broadcasting Commission. This paved the way for private ownership of the electronic media of television stations in Nigeria (Aliyu, 2010).

Television, in the 21st century, is an important means of communication. It is used for a variety of reasons including knowledge, education, entertainment, and insight.

In comparison to other media systems, television has the advantage of using view for mass communication. Programming remains a vital instrument to draw viewers and assess a station's viability. Television technology is increasingly evolving and affecting different strata of the population. It is a socializing force, since transmitted knowledge can easily influence the mind-set, perception and actions of consumers. It exposes people to views that call conventional values into question (Daramola, 2017). Television has thus become a major source of information acquisition, companionship and a relaxation tool as it provides millions with free leisure strategies and opportunities (Bitner, 2009). Accordingly, Signorielli and Kahlenberg (2003) observe: Television is the first centralized cultural influence to permeate both the initial and final years of life as well as the years between. Most infants are exposed to Television long before reading. By the time a child reaches school, Television is there to keep the elderly company when all else fails. Transcending barriers of literacy and mobility, Television is today's major storyteller, telling most of the stories to most of the people. As such, it is one of the primary socialization agents in society. Television cultivates, like parents, peers, the clergy and teachers through its stories, common world views, common values and common perspective on how men and women should think, behave and act (Signorielli and Kahlenberg, 2003)

The influence of television on humanity is encompassing. Several works have observed the psychological aspects of watching television. People are affected differently, depending on the information type and exposure level (Bandura, 1973; Van, 1990). To moderate its impact, special government apparatus is put in place to prevent transmission of certain programmes. They curtail information and techniques that may be dangerous to the growing population. Accordingly, the Nigerian Broadcasting Commission recently sanctioned some stations over breach of professional practice (Aliyu, 2010). However, Television in Nigeria has been faced with challenges like, press freedom, military decrees and dictatorship, government interference and other acts that hinder free flow of information.

On the other hand, these days what people think about nearly every issue, be it politics, religion, government, fashion, culture, is almost exclusively influenced by television (Akpan, 2008). Television is a new medium that would not only convey messages but convey it accurately with audio and visual details of the message. Ajibade (2010), states that "no news medium anywhere in the world exists in a vacuum. News media operate within clearly defined environments, which influence the development and growth of the mass media and are, in turn, influenced

by the mass media. These environments include social, political, economic, technological and cultural factors that dictate the direction of growth and development of the mass media as social institutions". Like man, whose character and dispositions or attitudes are shaped by the kind of environment in which he grows up as a child, the Nigerian press is a product of various influences it has experienced from its formative years till today. The fortunes of the Nigerian press continue to be dictated by social, political and economic factors, etc.).

Factors Responsible for the Growth of Television are:

Political Factor

According to Lassood (2019), political factor was the main influence that brought about the inception. For instance, the behaviour of the station during the June 12 1993 Presidential Election annulment irked some Nigerians. The station was accused of playing dangerous divisive broadcasting which Chief Olusegun Obasanjo, in 1994, described as "diabolical and destabilising". He observed that some broadcasts that emanated from the station were inimical to national unity, that critical moment of Nigeria's history. Similar broadcasts, he noted came from the southern based media which heated up the polity and was capable of subverting the corporate existence of Nigeria. However, one needs to advise that such statements on the position of the station needs to be historically and contextually understood (Lasode, 2019).

Economic Factor

Obono and Madu, (2018) added that economic factor was responsible for the firm of television broadcasting in Northern Nigeria. The growth and development of the Nigerian press has always been influenced by economic factor especially right from the inception of state broadcasting. Broadcasting is owned and managed by both the Federal and State Governments. The Federal and State Governments are the sole bodies that fund their individual broadcasting organisations in the country. While the various states broadcasting organisations have been engaging in commercial broadcasting since the inception, the Federal Government did not allow its own broadcasting system to go commercial until August 1, 1987. However, during the Muritala/Obasanjo military administration, the NBC (FRCN) was barred from accepting advertisement and getting involved in commercial broadcasting (Obono and Madu, 2018).

The military argument was that it was developed as a public utility and as such should aid the government in its development campaigns. It was feared that

permission to go commercial might affect the policies and orientation of the management. When the fourth military coup d'état occurred on December 31, the FRCN management made a series of representations to the military authorities through the Federal Minister of Information, (himself a military officer) to justify why it should be allowed to go commercial. It claimed that going commercial would enable it to generate a substantial portion of its annual subvention to argue whatever subsidy the Federal Government makes available to it. The Federal Military Government gave the FRCN's representation a series thought. But it eventually rejected it. The ousted Shagari civilian administration also turned down a similar request by the FRCN to be allowed to go commercial. As a matter of fact during the Onosode commission on Federal Government parastatals, the FRCN through its former Director-General, George Bako, voluntarily opted to remain in the unified salary structure system of the civil service commission. Its management admitted that it (the FRCN) could not generate 100% of its annual revenue without federal Government bail-out. But the fact remains that millions of dollars were being lost as a result of the government policy of not permitting the FRCN to go commercial... The Babangida administration, determined to force profitable public corporations to generate their own incomes, permitted the FRCN to go commercial with effect from August 1, 1987. The commercialization of broadcasting in Nigeria actually signalled the entrenchment of professionalism in broadcasting industry in Nigeria (Johnson, 2016).

Educational Factor

The system of educational for the use of schools or other educational institutions was one of the reasons for the establishment of NBC. The NBC ordinance provides also for both federal and regional boards of NBC. It made the corporation an independent body-making body. The ensuring activities of various individual stations in the area of educational broadcasting were to follow initiative by the Ministry of Education. The various educational programmes were run either in consonance with the curriculum and recommendation of the Ministry of Education or Independent Organisation (Onabajo, 2000).

The various transformation and development that Nigerian broadcasting industry has witnessed so far, reflects in the educational broadcasting aspect of its activities. A lot of programmes targeted at the various segments of its audience (Onabajo, 2000). When modern television broadcasting system came to Northern Nigeria, the specifically introduced to provide adequate services in education, social and

economic development. They were also to transmit the Nigerian and African cultures, tradition, politics, literature, drama, and entertainment. The devotion of Radio-Television Kaduna to education when they were newly introduced becomes quite apparent.

Technological Factor

Technological factor is another important factor that has great influence on the broadcasting destiny of the country. At the onset of the 21st century, a number of issues relating to broadcasting arising both locally and internationally. Locally some of these issues are as simple as they attempt to redefine news or even broadcasting itself. Others are as complex as globalization and intricate technological implication. There may be no universally accepted resolution of some of these issues but it is essential to have stimulating discusses to explore the various ramifications and implication of the technological issue. One of the advantages that the broadcasting industries and indeed journalism has enjoyed over the years is receptivity to new idea and abundance of such ideas (Falola, 2019).

With the deregulation of Nigeria broadcasting industry with decree 38 of 1992, new era of broadcasting began. Prior to this, only Federal and state government enjoyed the exclusive right of dissemination through broadcasting. The privatization of the industry allows the rich businessmen that invest in the industry to purchase and utilize modern information communication such as cable system, satellite services, digital facilities to broadcast to the nation. These communication facilities help to relay programmes more efficiently and cost effectively than terrestrial relay facilities. Communication satellites have reduced the operating costs of stations, systems and networks. Satellites, more than any other technology, have made it possible for modern cable and other media to flourish. Although they are more economical for long distance signal relay than traditional telephone lines and microwave relays, however satellites and the equipment associated with them remain expensive (Jibola, 2018).

A number of issues relating to professionalism in the television broadcasting industry have been raised, while some argued that professionalism is far from the RTV, others believed that there are professionals in the industry. A number of factors go into the making of a professional. These include training, experience and other factors. It is generally believed that a professional handles programmes just excellently and speedily, this he does with self-confidence. As part of the argument about professionalism in broadcasting in Nigeria, some have argued that

broadcasters are born not made while others argued that broadcasters are made not born. A more appropriate approach is to blend the two (Lasode, 2019).
In essence, both natural talent and acquired skills are required for professionalism in broadcasting in northern Nigeria.

According to Obono and Madu, (2018) since the deregulation of broadcasting in Nigeria, the issue of professionalism has even become more pronounced. Many organisations within and outside have raised issues about the competence of Nigerian broadcasters. Training institutions are few and underfunded, equipment are inadequate and sometimes not maintained. Many broadcasting institutions are not investing sufficiently in human resources development. All these impinge negatively on professionalism. For professionalism in broadcasting to be achieved:

- (1) There is the need for standard setting;
- (2) Up-to-date equipment are required;
- (3) Broadcasting should not be for all comers;
- (4) There is the need to search for the talents and train them.
- (5) There must be sufficient remuneration for staff.
- (6) Monitoring agencies must be equal to the task.

It is obvious that since the deregulation of the industry, it is those that have money, skills, those who now own and control the news media. They may continue to pace the pace, as long as professional journalists lack the wherewithal to set up and run their own media.

Realizing that the country is endowed with abundant natural and human resources, there is the need to exploit resources to our advantages by the acquisition and development of technology. To achieve this, the technological objective of radio should primarily be to:

- (1) Promote the spirit of self-reliance and encourage the development of local technology;
- (2) Promote and encourage the study of science and technology;
- (3) Keep the people abreast of technological development;
- (4) Promote standard in broadcasting.

Television Media in the Northern Nigeria
For the northern region, the establishment of Northern Nigeria Broadcasting

Corporation with its headquarters in Kaduna in 1962 gave birth to a more serious and sustainable broadcasting service. Thus Radio Television Kaduna was born. Radio Television Kaduna was later to be Federal Radio Corporation of Nigeria Kaduna (being one of the four-Lagos, Ibadan and Enugu). The birth of Radio Nigeria Kaduna pioneered a permanent and influential radio broadcast in northern Nigeria. The station has millions of listeners and it is effectively used by the State and other vested interest. It is the major Hausa radiobroadcast station in the world. Its broadcast is mainly in Hausa with some insert of programmes in Fulfulde, Kanuri, and English. It has a very big and rich audio library and has greatly influenced and still influencing happenings in northern Nigeria and other Hausa speaking areas of West Africa (Ajibade, 2010)

From the onset, it was clear that the RTK was set up by the Northern Regional Government just like what the other governments in the Western and Eastern Regions and the Centre had done to serve the interest of the Region now divided into nineteen states. It was set to promote, project and protect the individual and collective interests of the people as well as facilitate the development process of the Region while consciously safeguarding their freedoms and identity in the context of the Nigerian nation. That spirit remained with the station until 1975 when in its effort to strengthen the nation's unity, the Federal Military Government took over all the state owned television and the regionally based broadcast houses in Kaduna, Enugu and Ibadan to form the Nigerian Television Authority (NTA) and the Federal Radio Corporation of Nigeria (FRCN). At the same time, the Government took over the Northern based New Nigerian Newspapers and acquired 60% shares of the Lagos based Daily Times. The government said that its determination to control the national media institutions should be "seen as a means of ensuring national cohesion in the process of nation building" particularly after the civil war that ended in 1970. The takeover saw to the separation of the television from the radio administratively even though they remained on the same premises and share facilities (Aliyu, 2010).

In its lifespan, the RTK has, to a large extent, being able to succeed amidst hardships and miraculous vicissitudes of survival and turbulent existence variously caused by a gross misunderstanding of its historical circumstances and the desire by some forces that are determined to cut its perceived influence on the minds of its audiences. However, it is heart-warming that the station is still on air, in fact, the only one that has been able to maintain its aged shortwave transmitters when those of its contemporaries have long packed off. Thus, irrespective of the political, social and economic transformations in the land, RTK has remained among the few

credible institutional memory banks of the North and in a way, Nigeria. However, despite much love for the broadcast media by the people, the sector appears to be experiencing debilitating challenges as personified in the fortunes of the RTK. Majority of the radio stations in the states of the North like many other institutions are challenged with programmes that many a times reflect poverty of content and penny in quality. Thus, unable to fully trust the local broadcast media stations in their states which, in any case, are severely limited in their coverage; the people naturally resorted to Hausa Services of external broadcast stations like the BBC, O.A. DW and RFI, among others, for their information needs, even on basic issues about Nigeria. In the past, Radio Nigeria Kaduna used to fill in the gap but nowadays in the epileptic performance of the SW transmitters of the station and its reduced editorial independence, the people have been left with no option than to seek for credible news from foreign sources (Akinfeleye, 2010).

The zenith of its existence, RTK boasted of some of the finest, fairly minded and fiercely independent broadcasters that were comparable to any in the world. One can easily recall names of such great Managers of the station like Sani Kontagora, Mamu Gumel, Abba Zoru, Dahiru Modibbo, Mohammad Ibrahim, Mohammed Abdo, Halilu Getso and many others including Yusuf Nuhu (current DG of FRCN) and Ladan Salihu who is the incumbent Executive Director. It was blessed with talented producers and presenters as well as highly rated reporters and editors that nationally respected and globally acknowledged for their professional competences, fair mindedness and enriched broadcast content packaging. Can any one forget the names of excellent producers like Adamu Baba Augie, Yusuf Halilu, Khalifa Baba Ahmed, Halilu Ahmed Getso, Yalya Abubakar, Sulkarnu Albashir, Ladan Kontagora, Lamido Bajoga, Abdurahman Pate, Mamu Mindipa, Isa Edime, Saulawa, Bako, Allen Agbo, Harirakachia, AzaGwarzo, many Baba Pategi and many others? The efforts of the producers whether in programmes or News and Current Affairs reached the public through multi talented and highly endowed presenters like Malham Lawal Abubakar, Garba ABCD, Bashir Ahmad, Mairo Adamu, Ahmed Aminu, Mairiga Aliyu, Ladan Kontagora, Usman Waziri, Ado Charanchi, Umaru Kontagora, Hajara Ibrahim, Buhari Auwalu, Abdulkarim Gari, Ahmed Gabdo, Usman Mohammed, Timmy Nebuwa, etc. One may also forget the voices of fiery reporters like Mahmood Baba Ahmed, Yankuffi, John Aduku, Denis Yुकeng, etc. Certainly, there are many more names made Radio Kaduna tick which we could not mention here but we consider it important (Onabajo, 2002).

The success of the RTK in the last fifty years can be linked to some inextricably linked factors. First, one must commend the vision of the Northern Regional Government which established the station with a huge capacity to be able to cover the entire region in all its diversities and beyond. It started on a very solid foundation as a partially commercialized station in a beautifully designed and built complex modelled along the BBC format. Secondly, the station was lucky to be headed by some professionally minded leaders who sacrificed personal interests to defend and uphold the credibility of the station at great costs. Thirdly, the station has been able to develop an admirable staff development and progression system. In the earlier days, many of the staff, upon engagement, might not have had high academic qualifications but were highly talented fellows who were then tutored on the job and sent on attachments abroad and further trainings on in-service. That system ensured smooth career progression for everyone and also sustained the unique RTK tradition of creative broadcasting in the industry. It developed the tradition of quality and ethical programming and self-governing editorial pattern similar to the BBC thereby making it a radio of first choice in those days in the country. Little would it have been that it became the major supplier of broadcasting personnel to international radio stations like the BBC, VOA and DW as well as state radio stations wherever they sprang up in the North (Mohammed, 1999).

Perhaps, most important of all is the ability of the station to maintain a very close and credible relationship with its audiences. Until recently, Radio Kaduna was the only station to have always maintained offices and one or more permanent correspondents in all the states of the country. No any other station was able to replicate so except now that the FRCN headquarters have mainstreamed the system. Perhaps, it was because of the relevance of the station to the people of the North when the Federal Government in the mid-70s toyed with the idea of cutting down the strength of the station, it was stoutly opposed in the North and was eventually forced to retreat. At the time, the people rose to collectively and selflessly defend the station because they felt it was serving them unlike what is being witnessed in the country today. By its nature, performance and spread, Radio Kaduna has played significant roles in the country. Quite often, particularly at critical moments in the history of the nation, its roles tended to be controversially assessed. But its contribution in the prosecution of the civil war, successes or failures in Military coups, enlightenment programmes, mobilisation towards civil rule and even keeping the people interested in politics are definitely critical. For instance, the behaviour of the station during the June 12, 1993 Presidential Election annulment irked some Nigerians. The station was accused of playing dangerous divisive broadcast

which Chief Olusegun Obasanjo, in 1994, described as "diabolical and destabilising". He observed that some broadcasts that emanated from the station were inimical to national unity at that critical moment of Nigeria's history. Similar broadcasts, he noted came from the southern based media which heated up the polity and was capable of subverting the corporate existence of Nigeria. However, one needs to advise that such statements on the position of the station needs to be historically and contextually understood (Mandawari, 1999).

The National Broadcasting Commission

The National Broadcasting Commission (NBC) is the nation's body that regulates and monitors the broadcast media. It was established in 1992 by decree 38 of 1992 amended by decree 55 of 1999. It is empowered among other things to regulate, monitor and control broadcasting in Nigeria. It is also responsible for issuing licences for the establishment of all broadcast outfits in the country (Yahaya, 2008). There are seven zonal offices four of which fall within northern Nigeria. Thus we have:

- 1. **Zone** comprising of The Federal capital territory, Kaduna, Kogi, Kwara and Niger States.
 - 2. **Zone** comprising of Kano, Katsina, Kebbi, Sokoto and Zamfara States
 - 3. **Zone** comprising of Plateau, Nasarawa, Adamawa, Taraba, and Benue States.
 - 4. **Zone** comprising of Borno, Yobe, Bauchi, Jigawa and Gombe States.
- Based on this zonal classification we will provide the distribution of Radio, Television and Cables Satellite stations in the north.

Distribution Television Stations by Ownership

Ownership	Number
Federal	3

Abuja State 2
Federal5

Private 9

Jos State 4
Federal5

Private 2

Maiduguri 3
Federal2

State 4
Private 1

Source: Monitoring & Operation Directorate 2019

Zonal Distribution of Cable Stations

Table 2
Zone Number

Kano	5
Abuja	4
Jos	3
Maiduguri	3
Total	

Source: Monitoring & Operation Directorate 2019

Broadcast hours
Table 3

Zone	Daily Hours	Weekly	Channels
Kano	Radio-Television	94	658
	Television	45	241
	Cable	120	648
Abuja	Radio	122	856
	Television	61.30	502.30
	Cable	144	1008
Jos	Radio	124.34	830.58
	Television	44	142
	Cable	264	1848
Maiduguri	Radio	102.30	719.30
	Television	34.30	259
	Cable	216	1512
Total			21

Source: Monitoring & Operation Directorate 2019

Number of programmes are aired in the Television Stations most of which are government oriented. Among the common programmes aired are:

- News National/International News Drama
- Documentar Discussions Interviews
- Children Programmes
- Political Programmes
- Women Programmes
- with Programmes
- Arts and Literature Agricultural Extension Health Matters Enlightenment
- Programmes Public Announcements Advertisement

Television stations from 1999 to date

Table 4

Station	Location	Ownership	Year
Arewa24	Kano	Private	2014
Rahma TV	Kano	Private	2018
KAFTAN TV	Abuja	Private	2016
ZamaniTVstudios	Kano	Private	2018
UNITY TV	Jos	Private	2018
Gotel TV	Yola	Private	2006
Farinwata TV	Abuja	Private	2010
People's TV	Abuja	Private	2017
BAUCHI TV	Bauchi	State	2019
RIMA TV	Sokoto	State	2006
ALU TV	Sokoto	Private	2018
DITV Kaduna	Kaduna	Private	2003

Source: Lasode, 2019

Television Stations

Table 5
Some T.V. Houses with Hausa Programmes

Station	Location	Ownership
NTA Kano	Kano	Federal
CTV Kano	Kano	State
NTA Sokoto	Sokoto	Federal
NTA Maiduguri	Maiduguri	Federal
NTA Kaduna	Kaduna	Federal
DITV Kaduna	Kaduna	Private
NTA Kaduna	Katsina	Federal
Katsina KTTV	Katsina	State
NTA Katsina	Bauchi	Federal
NTA Bauchi	Bauchi	Federal
NTA Yola	Yola	Federal

Source: Various

Hausa Home Videos

The history of Hausa home videos can be traced to the earlier efforts by some individuals notably Sani Lamina, HamisuGurgu, and SidiyaBakarIndiya in the early 1980s; in Kano (Mandawari, 1999). These individuals were avid viewers of cinema programmes particularly Indian and Western movies. They personally made earlier attempts to produce home videos (not for sale). In the mid-1980s some drama clubs may have been active at stage drama began to think of producing home videos. These drama groups were also active in Television Soap opera. Some of their dramas were produced and aired by Nigerian Television Authority Kano and CTV 67 (The State owned Television Station). They include

Tumbingiwa Drama Group
Gyaranya Drama Group
Jigon Hausa Drama Group

In 1990, Ibrahim Mandawari then president of Tumbingiwa Drama Group was encouraged and supported by some of his members notably Auwalu Marshall, Aminu Hassan Yakasai and Adamu Mohammed to produce a home video. Consequently they produced a two-hour video programme titled TURMINI AMANA. In 1992, they produced another television opera titled CIN AMANA. This programme was aired at the Katsina State Television in thirty episodes. It was until 1993 that Tumbingiwa made its debut with the production of GIMBIYA FATIMA (episodes). Jigon Hausa followed suite with MUNKAR in the same year. Around the same period some individuals made efforts and made the first independent home video production. These pioneers are Adamu Muhammed (KWABON MASOYI), Abdo Ahmad GidanDabino (IN DA SO DA KAUNA- adapted from his best selling Hausa novel), Bala Anas Babinlata (TSUNTSU MAI WAYO- also from his Hausa novel with same title). Consequently, individual producers began to emerge producing one video film after another. It was from 1998 that the home video business in Kano became well established that today it has produced celebrities. Hausa home videos are fast replacing Indian, American and Nigerian (English home videos). Moreover, cinemas are also affected by this surge that most of the cinemas daily show Hausa home Videos to their customers. Today, an average of three home videos are released every month (Mandawari, 1999).

The themes of these home videos range from romance, marriage, family life, crime, and all problems, corruption, and some politics. The films use modern and traditional instruments for their music (perhaps to replace those missed from Indian films). One thing of note here is that Kano home video industry is an off shoot of its popular literature movement. Most of the earlier home videos were adaptations of earlier

novels (example In Da So Da kauna. Tsuntsu Mai Wayo, Ki Yarda da MuguarKishiya, BakandamiyarRikicinDuniya, KwabonMasoyi, Su ma 'Ya'yan Kara da Kiyashi, Sa'adatuSa'ar Mata, and so on.) Some of the producers and directors are also writers, examples are Ado Ahmad GidanDabin BalaAnasBabinlata, Dan'azimi Baba, Aminu Hassan Yakasai, Adamu Muhammad and so on). Hausa home video industry has also sprung in other major cities northern Nigeria notably, Kaduna, Katsina, Gusau, Sokoto, Zaria, and Gombe). Kano leads the industry and is seen by many as the northern Nigerian Hollywood christened Kallywood. The industry has led to the emergence of entertainment magazines notable FIM magazine published in Kaduna and Tauraruwa published in Kano. There are indications that some new magazines covering the home video industry are likely to emerge in Sokoto, Kano and Kaduna. The industry employing a large number of youth (Onabajo, 2002).

Just as the Hausa literary movement gave rise to many controversies, the home videos are also doing the same. Many people look at the whole business with disdain. The producers have been under pressure and are constantly being accused of polluting and adulterating Hausa culture as they incorporate new styles in their film. The issue of dances and songs is a major bone of contention as the theme of the films. Most recently (Just last December 2000, the state government has withdrawn the licenses of all producers and distributors of Hausa Home Videos in the State. The statement from the government indicates that guidelines are being drawn. What is likely going to happen is that the films are going to be censored from now on.

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