

## Audiences' Views on Hausa Hip Hop on Arewa24 Television in Kano Metropolis

Eric Msughter Aondover<sup>1</sup>, Perpetua Ogechi Aondover<sup>2</sup>, Omotola Ogunbola<sup>3</sup>, Ololade Olatunji Lateef<sup>4</sup>, Onoja Emmanuel<sup>5</sup>

<sup>1,2,3,4</sup>Department of Mass Communication, Caleb University, Imota, Lagos, Nigeria

<sup>5</sup>Department of Mass Communication, Bayero University, Kano

### Abstract

*Hip hop music in Nigeria is a very popular brand of music which is heard practically in all parts of Nigeria and is both respected and appreciated by Nigerians, young and old. Nigerian hip hop artistes demonstrate a high level of creativity and inventiveness in the way they blend Nigerian languages with English. It is easily noticeable that one can hardly listen to any Nigerian hip hop song without noticing the artiste's creative use of one or more Nigerian language(s) or its pidgin variety. The main objective of the study is to critically examine audiences' views on Hausa hip hop on Arewa24 Television in Kano Metropolis. The study used survey as a methodological approach. The Effect Theory was used as a theoretical framework. The study employed purposive sampling which involves using the researcher's judgement. Based on the findings, it was discovered that most of the audiences are aware of Hausa hip hop on Arewa24 TV in Kano metropolis. The study discovered that most of the audience do watch Hausa hip hop on Arewa24. The study concluded that as long as Hausa hip hop is escalating in the State, there is a possibility that the audience will be atone to this Hausa hip hop which in a way may affect the normal traditional values of the Hausa culture. The study recommends that since most of the audience do watch Hausa hip hop on Arewa24 TV, the station should make sure that such Hausa hip hop should be rooted in terms of norms and values of the Hausa culture.*

### Keywords

Arewa24 Television, Audiences, Culture, Hausa Hip Hop and Kano State



## I. Introduction

The 1990s brought more forays into Hausa popular culture by non-ethnic Hausa. Funmi Adams (*Ke koki Ina Gizon Yake*) and Zaki Adzee (*Yan uwa Ku Bar Raina Mata*) and others operating at the fringes of mainstream urban Muslim Hausa societies and culture, brought with them a fresh urban groove to the closeted world of Hausa youth throughout Northern Nigeria with American MTV and South African Channel O style music videos and Hausa lyrics. This came on the heels of what Abdalla, (2015) called the 'rap rupture in Nigeria', a youth popular cultural event that saw the mushrooming of rap groups in Nigeria studiously focused on copying African American rap artistes. This came at a time when American rap music and accompanying hip-hop urban youth culture (defined in mode dressing, language and attitude) exploded all over the world from mid-1980s to late 1990s (McClure 1998, Mitchell 2002) creating a massive pool of rap adaptations in countries as diverse as Jamaica (Marshall, 2003).

France, Italy and New Zealand (Mitchell 2000), Cuba (Fernandes 2003), Tanzania and Malawi (Fenn and Perullo 2000), Tanzania (Perullo 2005), Brazil (Osumare 2005), United Kingdom (Dyck 2003), Japan (Wells and Tokinoya 1998), France, Germany, Spain,

Greece and Italy (Androutopoulos and Scholz 2003) and Israel (Mitnick 2003). Thus, in order to bridge the gap in the literature which focus more on Western perspective of hip hop rappers, this study examines the flows and counter flows of the Hausa hip hop programme on Arewa24 TV, which seems to be detrimental to the morals and customs of the Hausa community as captured in the literature.

Identity is an integral part of human existence and as a cognitive phenomenon; it is regarded as a basis for self-realisation and actualisation. Popular culture is an important conduit through which identity can be formulated and expressed. Music on the other hand is an expressive art which is a major appendage of popular culture and a fertile ground for identity negotiation and formulation (Wale, 2017). Hip hop music in Nigeria is a very popular brand of music which is heard practically in all parts of Nigeria and is both respected and appreciated by Nigerians, young and old. Nigerian hip hop artistes demonstrate a high level of creativity and inventiveness in the way they blend Nigerian languages with English. It is easily noticeable that one can hardly listen to any Nigerian hip hop song without noticing the artiste's creative use of one or more Nigerian language(s) or its pidgin variety (Kuponiya, 2013; Aondover et al., 2025).

Although most Nigerian hip hop artists write their songs in English, it is clear that a lot of innovations and skill have been introduced into their music. Therefore, despite the fact that these artists write their lyrics in English, they still make it a point never to forget their root by putting their creativity into use in combining English with their indigenous languages while writing their song lyrics. Akande (2013) observes that Nigerian hip hop artistes facilitate negotiation and construction of identity through language choice. Apart from singing in English, these set of Nigerian artistes uses Nigerian Pidgin English (NPE) and indigenous languages in their lyrics in order to set up what might be construed as a pan-Nigerian identity that is an ideological departure from the kind of establishment identity we may associate with Nigeria's 'English-as-official-language' policy.

This phenomenon in English has been described in sociolinguistics as code switching. Although this socio-linguistic concept has been widely studied, its investigation has largely been restricted to interactive, usually informal speech situations. Although music can be regarded as a form of speech performance, it is a genre clearly different from any informal conversational exchanges. Nigerian hip hop artists use their songs to communicate with their listeners. They use them to tell stories, explain life occurrences or even to relate their personal experiences using alternate language, thereby alternating between English and Nigerian local languages or NPE. Their choice of a local language may only be understood by those within the artist's cultural background. Listeners who are not from the same cultural background as the artiste tend to enjoy the mixture of languages in the songs all the same (Kuponiya, 2013).

Media in all forms, transnational flows of representative identities and the globalization of essentially American entertainment ethos have combined to create a climate of mistrust for either globalization as a concept or Americanization of entertainment ethos as a process of entertainment in not only Muslim countries and communities but also in traditional societies. Thus, what is of further significance is the way the media is used to construct identities and share these constructs with communities sharing these identities. Obviously, the usage of identity-construct kits from different communities may communicate different conceptions of the communities and consequently lead to misrepresentation of identities. And yet, the desire for globalized acceptance, even if the "globalized" is localized to acceptance beyond the immediate community, leads to experimentation of various forms of acceptance of representational

identities beyond the immediate localized communities. This is the scenario that creates issues of the role of entertainment in such communities (Abdalla, 2015).

In Kano State today, hip hop is fast becoming an integral part of urban youth consciousness in the State. Arewa24 TV which was launched in 2014 to fill a glaring void of locally-produced Hausa language entertainment and lifestyle programming that authentically reflects Northern Nigerian life, culture, music, film, art, cooking and sports is now promoting Hausa hip hop in the state. Today, Arewa24 TV is available to over 80 million Hausa speakers across Nigeria and in neighboring countries through its 24/7 Free-to-Air satellite channel. Arewa24 TV is now available throughout Nigeria on the popular DStv and GOtv payTV platforms. All episodes of Arewa24 TV's original programs are available for free on YouTube directly after their premier broadcasts. Arewa24's digital, social and mobile media platforms serve a vibrant community that is fully engaged with the channel's all-Hausa language content and shares the company's mission of reflecting "pride in culture" (Kuponiyi, 2013; Vitalis et al., 2025).

The Arewa24 TV production studio in Kano has produced over 2,000 hours of original Hausa language programming including hip hop Hausa across lifestyle and entertainment show formats and genres and continues to produce multiple original shows that consistently serve up high quality entertainment programming for its viewers. Arewa24 TV is led by an experienced team of television and media executives that has created, launched and run other global television channels (The Africa Channel, Discovery Health Channel), held executive positions in major distribution companies (DIRECTV, StarTimes) and in local Nigerian channels (TVC, AIT, NTA). Arewa24 TV has won multiple awards since its 2014 launch, including the prestigious 2016 "Africa Magic Viewer's Choice Award" for its primetime dramatic series, "Dadin Kowa."

The Hausa music scene has been undergoing rapid transformation since the intrusion of global media sounds in Nigerian spaces, thanks to MTV and Chanel and the intrusion of southern Nigerian musicians into the Hausa language sphere. When Eedris Abdulkarim (Yoruba born in Kano, based in Lagos) released Jaga-Jaga in 2005 he had a catchy tune in it, Segarin Kano (sic, sai Garin Kano), this provided an encouragement for young MCs in Kano already immersed in producing music for the Hausa video film soundtrack to 'wake' up to the fact that their language is being domesticated by others. Now in Kano, young niggaz started taking notice and before you know it, Kano now has a whole army of Hausa rappers. This can be seen as an example of media flows and eddies impacting on traditional society, because the old traditional Hausa musicians have gone with the wind. In fact some of the young traditional musos have gone electric, particularly Abdu Boda Katsina and the asharalle musician (Abdalla, 2015).

### **Aim and Objectives of the Study**

The aim of the study is to examine audiences' views on Hausa hip hop on Arewa24 TV in Kano metropolis. In order to actualise the objectives of the study, the following templates will guide the study:

1. What is the awareness level of audience on Hausa hip hop on Arewa24 TV in Kano?
2. What is the knowledge level of audience on Hausa hip hop on Arewa24 TV in Kano?
3. To what extent audience in Kano understand the Hausa hip hop on Arewa24 TV in Kano?

## II. Review of Literature

### 2.1 Perspective on the World Hip Hop Musical Videos

In the Dominican Republic Santi Y sus Duendes and Lisa M became the First single of meranrap, a fusion of hip hop and meringue. While in New York City, a heavy Jamaican hip hop influence during the 1990s. This influence was brought on by cultural shifts immigration of Jamaicans of New York City and the American born Jamaica youth who were coming of age during the 1990s' (Neibur, 2003; Hess, 2009).

Hip hop in Europe, America and Asia began to move from the underground to mainstream audiences. In Europe hip hop was the domain of the both ethnic nationals and immigrants. The British hip-hop musical videos became a genre of its own and spawned artists such as Wiley, Dizzee, Raseal the street among others (Hess, 2009). In Germany, Die Fantastischen vier as well as several Turkish performers likes the controversial cartel, kool Savas and A zad. While France has a number and produce a native-born star such as I AM and supreme NTM, MoSolaar, Rohff, Rink and Booba. This is the same in Asia, because there is a mainstream star in the Philippines, led by Francis Magalona, Rap Asia, Mclara and Lady Diana (Babaloa & Taiwo, 2014; Aondover & Akin-Odukoya, 2025).

In Japan, while underground rapper had previously found a limited audience and popular teenidols brought a style called J-rap to the top of the charts in the middle of the 1990s. Hip hop culture started spreading in Nigeria almost around 1980 but with no popularity until 1990s, when the country witnessed increased availability of computers and music editing software. This enabled Nigerian artists to achieved higher quality recording that quickly won over Nigerian audience. The Nigerian version of hip-hop music popularized by a number of artists including but limited to Rugged man, Taface, D Banj, Eedris Abdulkarim and Dare Art Alade (Aondover et al., 2023). The general rapid growth of the entertainment industry and support from media helped the popularization of the music Africa, MTN's Yellow Show and Sound City played a major role in this respect.

The popularity of hip-hop music has also won the attention of multinational companies that spend millions of naira in promoting hip hop artist for open air shows. Nigerian music consists of various genres and style, some of which are known worldwide. Styles of Nigerian music (Naija music as called by many) are related to the multitudes of ethnic groups in the country, each with their own techniques, instruments and songs (Miles, 2000; Aondover & Aondover, 2023). Nigeria has been called "the heart of Africa music" because of its role in the development of West African highlife and palm-wine music, with fuses native rhythms with techniques imported from the Congo for the development of several popular styled that were unique to Nigeria, like apala, Fuji, Juju highlife and Yo-pop songs (Miles, 2000).

Subsequently, Nigerian musicians created their own style of United State hip hop music and Jamaican reggae. Nigeria as musical output has achieved international acclaim not only in the fields of folk and popular music but also Western art music written by many composers such as Fela Sowande (Dolby, 2000; Aondover et al., 2022).

### 2.2 The Effect of Hausa Hip Hop Music on the Moral Attitude of Youth

Television is an early window that allows children and youth to see the world before they are capable of competently interacting with it. As Joshua explained, "television escorts children across the globe even before they have permission to cross the street." (Liebert & Sprafikin, 1988; Hile et al., 2023). What happen to children's social development when television treats them as "little adult social psychologist, have identified several factors that influence attitude change, this includes the person delivering the

message, the message itself, the medium of communication and the audience. There are Nigerian scholars like Balogun (1985); Abdalla, (2015) who have written on the influence of violence Western movies on youth. Being the fact that Islam is a predominant religion in Kano, the behaviour and attitude of youth were initially being guided by religious value, before the coming of the mass media, youth used to learn how to respect elders, how to interact with one another, how to dress and many other things from their parents which was guided by religion. But nowadays, there are several changes due to the influence of electronic media on our youth. Nigerian culture is polluted and defiled by the intrusion and inclusion of Western movies, music and the result is distorting youth's personality (Mukhtar, 2017; Maikaba & Msughter, 2019).

Several scholars like Johnson, Cohen, Kasen and Broke, (2002) have pointed out that as media content has increased in violence in the past few decades, violent crimes among youth have declined rapidly. Although most scholars caution that this decline cannot be attributed to a causal effect, the Western television musical videos and movies shows effect on our culture negatively, mass media really impact the life of young people. This is referred to as "media effect on youth (Usini & Ekeanyanwu, 2000).

Many commentators are of the view that by the ages of 18, an individual would have spent more time watching television than any other activity besides sleep. Regardless of the actual time young people spend in watching television and using other media, there is no doubt that the mass media have played and will continue to play important role in structuring the young people's lives in some shape and forms (Mikes, 2000). As a result of watching Western music and movies, our indigenous languages are no longer respected by the youths who prefers long language and are always trying to emulate Western values and lifestyles which they see on television through the satellite system, most youth also do not value what is right because they are mobilized in watching foreign television music, movies and programmes through the satellite that shows violent behaviour and indecent dressing (Mojaye & Aondover, 2022).

Youth even in rural areas are abandoning their traditional dress due to the influence of foreign moves and musical videos. Most of our youth abandoned traditional dress in favour of European and American fashion; many also prefer American movies and music. The local community with its communal lifestyle has really influence on an individual's identity, which is gradually losing its grip on youth. Nigerian cultures are however not likely to be completely replaced by the new global culture. There appears to be a growing appreciation of certain aspects of local cultures and traditions even among youth (Dolby, 2000).

Many Nigerian youth dress the way their role model dress, e.g. some female girls dress the way Mupee, Shakira, etc dresses, some even copy their hair styles. On the other hand, the males (boys or guys) dress the way their role model do e.g. they dress the way Nomisjee do. They also used the kind of trousers and shirts they used to wear, they also do ass down (making the trouser to fall around the laps) the way they do. All these things that our youth imitate are seen on television, they saw it on the television and that is why they imitate (Sebastin, 2013; Msughter et al., 2022).

UNESCO (2015) statistic also shows that sixty-three (63%) of all television and film programmes broadcast in Nigeria are imported from abroad. The effect of mass media on the audience has remained an important and controversial issue. This can be seen in Hausa hip hop music our youth want to change their name just to avoid the mockery of answering a low standard name, you will find youth nowadays with several kinds of names like famous musicians' names or famous footballers of the world or even some Hollywood, Nollywood or Bollywood actors and actress. They will be bearing their names because by

doing that, they will be feeling good and happy whenever a person called them by that name. The youths need to be nudged in the right direction and be made to understand the important of knowing at least a little about something that concerns the country. They should be educated; they also need to be prepared in the right way to face future of our country's heritage and not just for their pocket alone (Mukhtar, 2017; Msughter et al., 2021).

Although, other scholars like Sebastin (2013) have different view on the influence of hip-hop musical videos on youths, he believes that hip hop videos should not be blamed for today's social ills as unemployment, poverty, gangs, drugs, failing in school system. However, Hausa hip hop videos influence on youths cannot be ignored still when seeking solutions and innovative ways to effectively reach youths, it's good to know that hip hop culture in the right hands can have the kind of impact on young people that may help to save their lives. Foreman (2004) considers hip hop music a way of creating an abstract space for commentary on the meaning of urban space and race (Obasi & Msughter, 2023).

The youth who look up to Hausa hip hop artists are likely to do what they do. This includes their actions, ideas, the way they live, dress and act towards others. It is like amaze. Equally important, the impact of Hausa hip hop music on the moral attitude of tour youth can be positive, yet can be very destructive. On the positive side, the can make a person feel good about who they are. They may not live a good life but they can relate to the lyrics in the song example rap and hip hop lyrics also make youth feel free and powerful. They are free to express what they want to express. Example a wall street journal article describes rap and hip-hop music as "a religion for troubled youth". But on the negative effect of Hausa hip hop music is violent lyrics in songs can be a trigger for some teenagers to start fights, even kill others for what they have (Bennett, 1999; Taiwo et al., 2024).

It also has a negative effect on language and speech in many song slang and ungrammatical sentences are also used. Because the more youths listen to these slangs words and ungrammatical sentences, the more they will use it in their daily speech (Vitalis et al., 2024). Fashion is another important thing youth imitate from Hausa hip hop musicians because some males who listen to Hausa hip hop music will tend to wear baggy jeans, called sagging, oversized T-shirts and cap some males even get tattoos on their body, though tattoos are not a bad thing. Therefore, it is quietly clear that hip hop musicians can really influence youth in positive and negative way (Abati, 2009).

### **2.3 Empirical Review**

Babalola and Taiwo (2009) established in their study that rap music is a genre, which globally developed in the 1970s, when Black parties became common in New York City, particularly the Bronx, a community well known for its large African-American population. They maintained that the term 'hip-hop' is often credited to Keith Cowboy, a rapper with the American singing group (the Furious Five) led by DJ Grandmaster Flash. It is believed that Cowboy created the term while teasing a friend who had recently joined the United States Army by scat singing (e.g., making melodies with the voice similar to musical instruments) the words "hip/hop/hip/hop" in a way that mimicked the rhythmic cadence of marching soldiers.

Stephens (1991) argued that hip hop music is deep-rooted in African American oral traditions such as signifying, toasting and playing the dozens. Some researchers like Rose (1994) even go further to suggest hip hop is a cultural "CNN" whereby African Americans communicate with one another through the lyrics in the songs. Another primary contention of these scholars was that hip hop music arose from the oppressive status of blacks in the

United States (Rose, 1994). Hip hop in essence became the voice of urban plight in response to oppression. Blacks, according to this argument, created rap due to the unique experiences of poor urban youth. Hip hop blatantly points the finger at American establishments that historically and presently oppress African Americans (Pinn, 1996). As a result, hip hop was seen as a vehicle of resistance even by non-blacks who appropriated the music and style of hip-hop culture. In addition, the technology of sampling and music production wrought by the modern urban era were instrumental in advancing rap's cultural expression (Harris, 1999). Black urban youth utilized these tools in order to project their experiences that often focused on issues of racial oppression and hyper-masculinity (Fenster, 1995).

Hip hop music had been accused by critics for some time of containing excessively violent themes (Lynxwiler and Gay, 2000). Their studies reveal several interesting trends. The strongest findings seem to suggest that violent themes in hip hop music can prime other violent thoughts (Harris, 1999). Johnson, Jackson and Gatto (1995) tested whether such a priming process would lead hip hop music to encourage black teens to engage in violent behavior and drug selling. They found that teens exposed to violent hip hop music expressed greater acceptance of the use of violence and reported that they would likely engage in violence in the future. In addition, black teens exposed to hip hop videos were more likely to support the illegal acquisition of wealth.

#### **2.4 Theoretical Framework**

The study is anchored on powerful effect which is developed by Neumann (1973). The powerful effects theory suggests that the media can influence behaviour change and values. The theory postulates that people change their values and attitudes and even their behaviour when they are exposed by the media. According to Folarin (1998) the media can confer status on organisations, persons and policies. As Schramm suggests, we probably work on the assumption that if something really matters then it will be featured in the media; so, if it is featured in the media, it must really matter. The media can enforce social norms to an extent. The media can reaffirm social norms by exposing deviation from the norms to public views (Vitalis et al., 2024).

The media can act as social narcotics; sometimes known as the narcotizing dysfunction, this means that because of the enormous amount of information in the media, media consumers tend not to be energized into social action but rather drugged or narcotized into inaction. Although, the one step theory suggests the powerful media status, however, several studies have shown that the media alone cannot influence or change the values or attitudes of the people but rather form part of the intervening variables that would do so.

According to Defleur (1966) the most recent theorizing about mass media effects seems to be suggesting that most mass media effects do not occur across the board but are contingent on other variables. While Anaeto, Onobanjo and Osifeso (2008) probably the structure of the society and most social outcomes are the result of a plurality or multiplicity of relatively weak forces and processes. The search for a single causes and single models, which has been pursued for a long time, turns out to be less fruitful than once was thought. Outcomes of a particular kind seem to occur most often when all the weak factors or at least a critical number of them, point in the same direction.

Katz (1978) has also noted that the factors of selective perception and interpersonal relations are two important variables that the effects of mass communication depend on. The above postulations therefore show that the media have a direct and spontaneous effect on the audience upon receipt of message is not after all obtainable. Various studies have

shown that the media is just another part of the larger society upon whose influence audience behaviour and reaction to messages (Mukhtar, 2017).

Gauntlett (1995) in his famous 10 things wrong with media effect said it has become something of a cliché to observe that despite many decades of research and hundreds of studies, the connections between people’s consumption of the mass media and their subsequent behaviour have remained persistently elusive. As such, going by the assumption of the theory, the study considered the effects theory as an appropriate theoretical framework to the study.

### III. Research Methods

The study considered survey as the primary approach of data generation. This approach is often used in social and behavioural sciences to ascertain the perception, attitude, beliefs, values, opinions and characteristics of a clearly conceived and defined population. Its goal is to provide a comprehensive and generalised proposition about human disposition, (Wimmer and Dominick cited in Aondover & Ya’u, 2018).

Therefore, since subjects, elements or individual items can make up a population, for this study, a population of 300 was drawn among audience who watch Hausa hip hop on Arewa24 Television in Kano metropolis. The population of the study was purposive made from which samples were drawn using the Krejcie and Morgan (1970) formula to determine the sample size. Therefore, going by Krejcie’s and Morgan’s formula of determining a sample size, in this study  $N = 300$  drawn from  $P =$  the population of the study. As such, the study used a sample size of 189 audiences who normally watched hip hop on Arewa24 Television. Thus, self-administered structured questionnaire was used as the primary tool of data collection and descriptive statistics as a tool for data interpretation.

### IV. Results and Discussion

#### 4.1 Data Presentation and Analysis

The study examined audiences’ views on Hausa hip hop on Arewa24 TV in Kano metropolis. Structured questionnaires were administered to a population of 300 audiences who normally watched hip hop on Arewa24 Television and out of the 300, 189 respondents form the sample size whose responses were examined as follow:

**Table 1.**Age of the Respondents

Age	Frequency	Percentage %
18 – 25	55	29.1
26 – 30	72	38.1
31 – 39	33	17.5
40 above	29	15.3
Total	189	100

The above table shows the characteristics of respondents in terms of age distribution. Out of the 189 respondents, 29.1% (n= 55) respondents fall between the ages of 18-25. Also 38.1% (n= 72) out of respondents were between the ages of 26 to 30. Thus, 17.5% (n= 33) of the total respondents fall within the age bracket of 31 to 39. Apparently, those within the age bracket of 40 and above were 15.3% (n= 29) of the respondents. This shows that 38.1% of the respondents who falls within the age bracket of 26 to 30 constitute the dominant respondents in the study.



**Table 2. Sex of the Respondents**

<b>Sex</b>	<b>Frequency</b>	<b>Percentage %</b>
Male	120	63.5
Female	69	36.5
Total	189	100

This table shows the sex distribution of the respondents, as 63.5% (n= 120) of the respondents were males, the females' stand at 36.5% (n= 69) of the respondents. From the result obtain, it is clear that the males constitute the major respondents in the study. This means that males constitute most of the audiences who watch Hausa hip hop on Arewa24 Television.

**Table 3. Occupation of the Respondents**

<b>Occupation</b>	<b>Frequency</b>	<b>Percentage %</b>
Civil Servant	48	25.4
Students	82	43.4
Business Men/Women	59	31.2
Total	189	100

This table addresses the occupation of the target respondents. The result obtained in the table shows that 25.4% (n= 48) of the respondents are civil servants, while 43.4% (n= 82) of the respondents were students and business men/women accounts for 31.2% (n= 59) of the respondents. Looking at the result, it is evident that majority of the respondents are students. This means that most of the students constitute viewers of Hausa hip hop on Arewa24 Television within the study period.

**Table 4. Marital Statues of the Respondents**

<b>Marital Statues</b>	<b>Frequency</b>	<b>Percentage %</b>
Single	71	37.6
Married	58	30.7
Divorced	27	14.3
Separated	33	17.5
Total	189	100

From the above table, it is clear that 37.6% (n= 71) of the respondents are single, married respondents accounts for 30.7% (n= 58) while divorced maintain 14.3% (n= 27) and separated accounts for 17.5% (n= 33). Therefore, the data point that 37.6% accounts for the highest number of respondents in the study. This shows that most of the respondents who watch Hausa hip hop on Arewa24 Television are single.

**a. RQ1: what is the awareness level of audience on Hausa Hip Hop on Arewa24 TV in Kano?**

Research question one aims to examine the awareness level of audience on Hausa hip hop on Arewa24 TV in Kano. Based on the responses obtained from the respondents, most of them agree that they are aware of Hausa hip hop on Arewa24 TV in Kano metropolis.

**Table 5.** Responses of audience that do watch Arewa24 TV

Responses	Frequency	Percentage %
Yes	122	64.5
No	67	35.4
Total	189	100

This table shows the responses of audiences that do watch Arewa24 TV in Kano Metropolis. Based on the responses, it is evident that 64.5% (n= 122) agree that they do watch Hausa hip hop on Arewa24 TV and 35.4% (n= 67) disagree. Going by the result obtained in the table, it therefore means that 64.5% accounts the highest number of respondents. This shows that most of the audiences do watch Hausa hip hop on Arewa24.

**b. RQ2: what is the knowledge level of audience on Hausa Hip Hop on Arewa24 TV in Kano?**

Research question two is an attempt to ascertain the knowledge level of audience on Hausa hip hop on Arewa24 TV in Kano Metropolis. Based on research question two, the following question was put into perspectives: knowledge of Hausa hip hop on Arewa24 TV.

**Table 6.** Knowledge of Hausa hip hop on Arewa24 TV

Responses	Frequency	Percentage %
Yes	85	44.9
No	104	55.0
Total	189	100

From the table, 44.9% (n= 85) agree that they have knowledge of Hausa hip hop on Arewa24 TV and 55.0% disagree they are not knowledgeable of Hausa hip hop on Arewa24 TV. Therefore, based on the result, it means that most of the audience watch Hausa hip hop on Arewa24 TV but not knowledgeable of it.

**Table 7.** Responses on whether hip hop on Arewa24 TV normally affect the moral value of Hausa culture

Responses	Frequency	Percentage %
Yes	131	69.3
No	58	30.7
Total	189	100

This table shows that 69.3% (n= 131) agree that Hausa hip hop on Arewa24 TV normally affect the moral value of Hausa culture. 30.7% (n= 58) disagree that Hausa hip hop on Arewa24 TV does not affect the moral value of Hausa culture. The data point that 69.3% account the highest number of respondents. Thus, it means that Hausa hip hop on Arewa24 TV normally affect the moral value of Hausa culture.

**c. RQ3: to what extent audience in Kano understand the Hausa Hip Hop on Arewa24 TV in Kano?**

Research question three is to determine the extent to which audience in Kano understand the Hausa hip hop on Arewa24 TV in Kano Metropolis. In doing that, the following questions were considered:

**Table 8.** Responses on whether the audience understand hip hop on Arewa24 TV

<b>Responses</b>	<b>Frequency</b>	<b>Percentage %</b>
Yes	71	37.6
No	118	62.4
Total	189	100

From the result, 37.6% (n= 71) agree that the audience understand Hausa hip hop on Arewa24 TV while 62.4% of the audience disagree that they don't understand Hausa hip hop on Arewa24 TV in Kano Metropolis. Going by the data, 62.4% account the highest number of respondents. This shows that most of the audience don't understand Hausa hip hop on Arewa24 TV in Kano Metropolis.

When ask about their general opinion or feeling toward Hausa hip hop on Arewa24 TV, most of them where of the view that Hausa hip hop on Arewa24 TV is changing the perception of Hausa culture. They state that, the dancing steps are totally different from that of Hausa culture. Some went further to opine that even the dressing is quite different as wearing of tight clothes is something that is not permitted in Hausa culture.

When ask about how often they normally watch Hausa hip hop on Arewa24 TV, most of them state that it depends. Some state that if they are at home, they normally watch it while others admit that they also watch it at the shop when customers are not too much in the shop. Generally, the audiences all agree that they normally watch Hausa hip hop on Arewa24 TV.

#### **4.2 Discussion of Findings**

The findings of the study are similar to the findings of what other scholars and researchers have established in their previous studies. For instance, Mikes (2000) articulated that as a result of watching Western music and movies, our indigenous languages are no longer respected by the youths who prefers long language and are always trying to emulate Western values and lifestyles which they see on television through the satellite system, most youths also do not value what is right because they are mobilized in watching foreign television music, movies and programmes through the satellite that shows violent behaviour and indecent dressing. The findings of this study also revealed that Hausa hip hop on Arewa24 TV tend to affect the values of Hausa culture. This coincided with the assumption of Dolby (2000) that youth in rural areas are abandoning their traditional dress due to the influence of foreign moves and musical videos. Most of our youth abandon traditional dress in favour of European and American fashion; many also prefer American movies and music. The local community with its communal lifestyle has really influence on an individual's identity, which is gradually losing its grip on youth.

However, other scholars like Sebastin (2013) has different view on the influence of hip hop musical videos on youths, he beliefs that hip hop videos should not be blamed for today's social ills as unemployment, poverty, gangs, drugs, failing in school system. Hausa hip hop videos influence on youths cannot be ignored. Foreman (2004) also considers hip hop music a way of creating an abstract space for commentary on the meaning of urban space and race.

Therefore, Katz (1978) has noted that the factors of selective perception and interpersonal relations are two important variables that the effects of mass communication depend on. The above postulations therefore show that the media have a direct and spontaneous effect on the audience upon receipt of message is not after all obtainable. Various studies have shown that the media is just another part of the larger society upon whose influence audience behaviour and reaction to messages. Therefore, the assumption

of the effect theory validates the findings of the study as Hausa hip hop has influence on the audience.

## V. Conclusion

In Kano today, hip hop is fast becoming an integral part of urban youth consciousness in the State. Arewa24 TV which was launched in 2014 to fill a glaring void of locally-produced Hausa language entertainment and lifestyle programming that authentically reflects Northern Nigerian life, culture, music, film, art, cooking and sports is now promoting Hausa hip hop in the State. Therefore, it can be deduce from the study that most of the audience do watch Hausa hip hop on Arewa24. Apparently, most of the audience watch Hausa hip hop on Arewa24 TV but they are not knowledgeable of it. Similarly, Hausa hip hop on Arewa24 TV normally affect the moral value of Hausa culture. As such, the study revealed that most of the audience don't understand Hausa hip hop on Arewa24 TV in Kano Metropolis. The implication is that as long as Hausa hip hop is escalating in the State, there is a possibility that the audience will be atone to this Hausa hip hop which in a way may affect the normal traditional values of the Hausa culture. This is so because the youth are becoming so addicted to Hausa hip hop on Arewa24 TV in Kano State.

## References

- Abati, A. (2009). Constructing racial rhetoric: Media depictions of harm in heavy metal and rap music. *American Sociological Review*, 58(6), 753-767
- Abdalla, A.U. (2015). Transglobal Media Flows and African Popular Culture: Revolution and Reaction in Muslim Hausa Popular Culture. Kano: Visually Ethnographic Productions. [Expanded version of a paper delivered as Mary Kingsley Zochonis Lecture for the African Studies Association, UK Biennial Conference 2006, School of African and Oriental Studies, University of London, London. Retrieved 19 April 2009 from the World Wide Web: [http://www.asauk.net/downloads/MKZ\\_06.pdf](http://www.asauk.net/downloads/MKZ_06.pdf)
- Anaeto, S.G. & Osifeso J.B. (2008). *Models and theories of communication*. Maryland African Renaissance Book Incorporated
- Androutsopoulos, Jannis and Scholz, Arno (2003). Spaghetti funk: appropriations of hip-hop culture and rap music in Europe *Popular Music and Society*, Vol. 26, No. 4, 2003, pp 463-479.
- Aondover, E. M., & Akin-Odukoya, O. (2024). Trends and Dynamics of Popular Culture and Media Messages on Public Transport Literature in Nigeria. *Lakhomi Journal Scientific Journal of Culture*, 5(3), 183-195.
- Aondover, E. M., Daushe, A. U., Ogunbola, O., & Aondover, P. O. (2025). Media Coverage of Internally Displaced Persons in two Selected Newspapers in Nigeria. *Journal of Migration and Health*, 100301.
- Aondover, E. M., Oyeleye, S. A., & Aliyu, M. A. (2023). New World Information and Communication Order and its changing role in Nigerian Television Authority (NTA) Kano. *Unisia*, 41(1).
- Aondover, E.M & Ya'u, A.H. (2018). *Fundamentals of mass media and communication research*: Zaria. Ahmadu Bello University Press Ltd.
- Aondover, P. O., & Aondover, E. M. (2023). Nollywood Offering and Nigeria People and Culture: Reflections and Projection.

- Aondover, P. O., Aondover, E. M., & Babele, A. M. (2022). Two nations, same technology, different outcomes: Analysis of technology application in Africa and America. *Journal of Educational Research and Review*, 1(1), 001-008.
- Babalola, E.T. & Taiwo, R. (2014). Code switching in contemporary Nigerian hip-hop music. In *otupale online journal of African studies*, vol.1, p.1-26.
- Balogun, E.K (1985). An exploration of spectacular consumption: Gangsta rap as cultural commodity. *Communication Studies*, 48(1), 42-58.
- Barongan, C. & Hall, G. C. N. (1995). The influence of misogynous rap music on sexual aggression against women. *Psychology of Women Quarterly*, 19(2), 195-207.
- Bennelt, A. (1999). *Hip hop the localization rap music and hip hop culture media culture and society* 21:77-91
- Defleur, M. L. & Ball R. S. (1966). *Theories of mass communication*: Longman Inc. New York.
- Dolby, N. (2000). Youth and global popular: the politics and practice of race in *South Africa European Journal of Culture Studies* 2, 291-209.
- Dyck, S. (2003). Hip-hop in Britain's Arts and Minds: Youth Identity Construction and the Integrative
- Fenn, John, Perullo, Alex (2000). Language choice and hip hop in Tanzania and Malawi. *Popular Music and Society*, Fall, 2000.
- Fenster, J. (1995). *Genre analysis: English in academic and research settings*, Cambridge: Cambridge University Press.
- Fernandes, S. (2003). Fear of a Black Nation: Local Rappers, Transnational Crossings, and State Power in Contemporary Cuba. *Anthropological Quarterly*, 76.4 (2003) 575-608. Japanese Adolescents' *Popular Music and Society*, Spring 1998, Vol. 22 Issue 1, pp 41-53.
- Folarin, B. (1998). *Theories of mass communication: an introductory text*. Sterling-Horden Publishers, Ibadan.
- Foreman, O. (2004). Hip-hop through the world Englishes lens: a response to globalization. In *World Englishes*, 25:195-208.
- Fried, C. B. (1999). Who's afraid of rap: Differential reactions to music lyrics. *Journal of Applied Social Psychology*, 29(4), 705-721.
- Ganuttlet, D. (1995). *Moving experiences understanding television's influences and effects* Arnold Publishing, London.
- Green Passport Remix, (1995). *Discourse around video games within newsprint media within the U.S.A and Ireland between 2001-2014, final year project*, Maynooth, Ireland: National University of Ireland.
- Haines, R. J. (1999). *Break north: Rap music and hip-hop culture in Canada*. In H. Troper & M. Weinfeld (Eds.), *Politics and public policy: Case studies in Canadian diversity* (pp. 54-88). Canada: U. Toronto Press.
- Hess, M. (2009). *Hip hop in America: a regional guide: Volume 1: East Coast and West Coast* Green Wood.
- Hile, M. M., Msughter, A. E., & Aliyu, M. A. (2023). Secularism and Ethical Issues in Media Practice as a Bane for National Development. *SIASAT*, 8(3), 166-177.
- Johnson, G. Cohen, S. Broke, J. (2002). *Television view band aggressive behaviour during adolescent and adult hood science*. Arnold Publishing, London.
- Johnson, Jackson & Gatto (1995). Are rap videos more violent? Style differences and the prevalence of sex and violence in the age of MTV. *Howard Journal of Communications*, 8(4), 343- 356.

- Katz, T.A. (1978). *Discourse studies: A multidisciplinary introduction*. London: Sage Publication Limited
- Kuponiyi, J. (2013). Globalization as hybridization in Mike Featherstone, Scott Lash and Roland Robertson (eds) *Global Modernities* London: Sage
- Lieloert, R. Sprafikin, J. (1988). *The early window effect of television on children and youth edition*. New York Pergamon Press.
- Lynxwiler, J. & Gay, D. (2000). *Moral boundaries and deviant music: Public attitudes toward heavy metal and rap*. *Deviant Behavior*, 21(1), 63-85.
- Maikaba, B., & Msughter, A. E. (2019). Digital Media and Cultural Globalisation: The Fate of African Value System. *Humanities and Social Sciences*, 12(1), 214-220.
- Male, C. T. (2010). Rap music: An education with a beat from the street. *Journal of Negro Education*, 60(3), 245-259.
- Marshall, W, (2003). *Hip-hop in Jamaica: Representing the Local through International Sound*. Paper presented at the Annual Meeting of the Society for Ethnomusicology, Miami, 5 October.
- McClure, S. (1998). Global Rap Pulse – Hip-Hop Around The World, From Japan To Germany, France To The Netherlands *Billboard*, 12/05/98, Vol. 110, Issue 49.
- Mike, E. (2000). Hip hop versus civil right: *Journal of Africa American History*, 88(3), 313-316.
- Mitchell, T. (2002). *Global noise: rap and hip hop outside the USA* (Music Culture) Connecticut: Wesleyan University Press.
- Mitnick, J. (2003). Israeli hip-hop takes on Middle-East politics' *USA Today*, 11th June 2003, online edition.
- Mojaye, E. M., & Aondover, E. M. (2022). Theoretical perspectives in world information systems: A propositional appraisal of new media-communication imperatives. *Journal of Communication and Media Research*, 14(1), 100-106.
- Msughter, A. E., Hile, M. M., & Bappa, F. S. (2022). Have you Heard What They Are Doing to Women? Media Portrayal of Female Celebrities in Nigerian Press. *Konfrontasi: Jurnal Kultural, Ekonomi dan Perubahan Sosial*, 9(2), 186-197.
- Msughter, A. E., Liman, A. M., & Ahmed, M. O. (2021). Integrating Indigenous Language to Promote Unity in Diversity among Broadcast Media in Nigeria.
- Mukhtar, M. U. (2017). Influence of Hausa hip-hop musical videos on the moral attitude of youths in Kano, Nigeria. *Journal of Communication and Media Research*, Vol. 9, No. 1, April, 105-112.
- Neibur, J. (2003). *Global media spectacle*. Albany: State University of New York Press, pp. 1- 20.
- Neuman, F. (1973). *Theoretical and methodological aspects of Foucauldian critical discourse analysis and dispositive analysis*, in Wodak, R. & Meyer, M. (Eds.) *methods of critical discourse analysis*, London: Sage Publishers Limited.
- Obasi, M., & Msughter, A. E. (2023). Representation of African Values in Selected Nigerian Popular Music. *Communication Cultures in Africa*, 3(1).
- Osumare, H. A. (2005). Global Hip-hop and African diaspora' in Elam, Harry, Jr. and Jackson, Kennell (eds) *Black Cultural Traffic: Crossroads in Global Performance and Popular Culture*. Ann Arbor: University of Michigan Press, pp. 266-288.
- Perullo, A. (2005). Hooligans and heroes: youth identity and hip-hop in Dares Salaam, Tanzania. *Africa Today*, 51.4 (2005) pp. 75-101. Role of Hip-Hop Culture. *The Goshen College Record*.

- Pinn, A. B. (1996). 'Gettin' grown': Notes on gansta rap music and notions of man- hood. *Journal of African-American Men*, 2(1), 61-73.
- Roberts, N. (1994). Polyglots, Vernaculars and Global Markets: *Variable Trends in West Africa. Language and Intercultural Communication* 4:159–74.
- Rubin, West & Mitchell (2001). The hip hop generation: African American male-female relationships in a nightclub setting. *Journal of Black Studies*, 30(1), 62-84.
- Scheff, T.J. (1990). *Microsociology*. Chicago: University of Chicago Press.
- Sebastein, A. (2013). Rap music by black male artists: A psychtheological interpretation. *Western Journal of Black Studies*, 16(2), 92-97.
- Stephens, G. (1991). Rap music's double-voiced discourse: A crossroads for interracial communication. *Journal of Communication Inquiry*, 15(2), 70-91.
- Taiwo, M., Jaiyesimi, B. J., & Aondover, E. M. (2024). Product placement in Namaste Wahala in the global film industry and brand recall in Nigeria. *Journal of Media and Communication Studies*, 16(1), 9-19.
- UNESCO (2015). *Towards a research agenda on the safety of journalists* [www.unesco.com/safetyofjournalists](http://www.unesco.com/safetyofjournalists)
- Usini, M. & Ekeanyanwu, B. (2000). *Naija pop: ball and bums for the boys: sense & depth for the girls. The Guardian*, p. 41.
- Vitalis, P. O., Amadi, R. N., & Whyte, D. H. (2024). Social Construct of Nollywood Films and Ethnocentrism in Southern Nigeria. *CINEJ Cinema Journal*, 12(2), 152-179.
- Vitalis, P. O., Aondover, E. M., Ogunbola, O., Onyejelem, T. E., & Ridwan, M. (2025). Accessing Digital Divide and Implications in Nigeria: The Media Dimension. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*, 8(1), 1-12.
- Vitalis, P. O., Aondover, E. M., Ogunbola, O., Onyejelem, T. E., & Ridwan, M. (2025). Accessing Digital Divide and Implications in Nigeria: The Media Dimension. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*, 8(1), 1-12.
- Wale, A. (2013). African popular culture and the path of consciousness: Hip Hop and the Culture of Resistance in Nigeria. Goldsmiths College, University of London. *Postcolonial Text*, Vol 8, No 3 & 4 (2013)
- Wells, Alan & Tokinoya Hiroshi (1998). *Media communication: An introduction to theory and process*. New York: Palgrave Macmillan