

field where struggles over who gets to know, speak, and represent knowledge are fought and (sometimes) reconfigured. The problem is epistemic, according to foundational decolonial theorists: the modern/colonial world system created a hierarchy of knowledges that made non-European methods of knowing less important or invisible. This phenomenon is sometimes referred to as the "coloniality of power" or "epistemic coloniality." Decolonial researchers contend that breaking free from these structures necessitates both useful interventions that change who creates, interprets, and controls knowledge as well as theoretical reorientation (such as border thinking and pluriversality) (Semali & Asino, 2013). When film is based on community authority, indigenous aesthetics, and alternative circulation methods, it can be retooled to enact epistemic plurality. However, if it is dominated by external producers and markets, it can also repeat colonial framings.

Conceptually and historically, decolonial media practices and film movements have offered overlapping but distinct models. Filmmakers in the Global South must reject both Hollywood spectacle and spectator passivity by producing films that intervene in social struggles and reclaim representational agency, according to the manifesto of Third Cinema, which was defined by Solanas and Getino in the late 1960s (Carlson et al., 2017). This practice framed revolutionary filmmaking as a practice specifically aimed at anti-imperialist political education and cultural sovereignty. Third Cinema has been reinterpreted by contemporary scholars as an antecedent of current decolonial film practices. It is helpful for its emphasis on political intention, collective authorship, and distribution outside of dominant markets, but it also highlights its shortcomings when it ignores issues of gendered dynamics or internal community differences.

A wealth of research on community and indigenous media demonstrates how decolonial epistemologies can be operationalized in tangible enterprises through audiovisual activities. Community-controlled filming emphasizes emic classifications, performative contexts, and the ethical protocols of consent and stewardship that decolonizing methodologies require. Early ethnographic experiments and later indigenous video movements reframed the camera from an extractive observational device into a tool of self-representation and pedagogic practice. In addition to correcting misrepresentations, these methods also provide living archives, educational materials, and narrative forms that prioritize local temporality, language, and relational aesthetics over imposing external taxonomies, according to scholars like Ginsburg and Schiwy (Morozow, 2024). These studies stress that the issues of who controls meaning who chooses what is filmed, who provides the voiceover, and who manages distribution are inextricably linked to decolonization through film. As such, they suggest local curation, collaborative production

models, and footage repatriation as key strategies.

These concepts have been expanded upon in recent research to examine film festivals, archives, and education as locations that have the power to either reproduce or reconfigure colonial hierarchies in institutional and curatorial contexts. Examinations of "decolonizing" film festival programming and co-curation projects show that changing selection procedures, reevaluating programming structures, and sharing curatorial authority with partners from the Global South and Indigenous communities can modify which narratives are emphasized and how they are presented to the general public. Similar to this, research on decolonizing cinema pedagogy demonstrates how curriculum selection, the incorporation of non-Western film histories and aesthetics, and the facilitation of student media production may challenge the development of Eurocentric canons and provide emerging filmmakers with frameworks for communal storytelling. Because epistemic change necessitates both grassroots production and structural changes in gatekeeping, canonization, and distribution, these institutional changes are significant.

The field is made more complex by feminist and intersectional decolonial methods, which emphasize gendered, affective, and bodily knowledges in cinematic practice. Decolonizing film, according to recent work on decolonial feminist aesthetics, must focus on the affective and corporeal registers of storytelling how bodies, gestures, and relational modes of being encode epistemic alternatives and must prioritize historically marginalized subjectivities, such as indigenous women, queer people, and Two-Spirit makers. In addition to transferring authorship from the North to the South, this strand emphasizes the importance of developing alternative representational sensibility that reject extractive visualities and respect many ways of knowing (Wiebe, 2015).

Current film initiatives and empirical research demonstrate the potential and drawbacks of decolonial approaches. In many contexts, community-produced features, participatory documentaries, and local screenwriting workshops have helped to revitalize languages, create curriculum, and engage young people. At the same time, high-profile exposure in international art circuits or collaborations with commercial platforms can create prestige without necessarily handing over control or developing local capacity. Visibility by itself is not a decolonial strategy; rather, it must be linked to sovereignty, benefit sharing, and continuous capacity for self-representation. This is evident from recent discussions around festival programming, streaming distribution, and the commercialization of indigenous narratives. Decolonial aesthetics and institutional power can coexist in a changing landscape, as evidenced by the rise of Indigenous and diasporic creators (including queer Indigenous filmmakers) in mainstream media. However, academics warn that these gains

are still brittle and dependent on supportive funding, legal protections, and ongoing community leadership (Carlson et al., 2017).

When cinema is incorporated into practices that acknowledge local ontologies and aesthetics, redistribute epistemic authority, and reconfigure institutional gatekeeping, it is treated in contemporary literature as a consequential medium for the decolonization of knowledge. Political intentionality (as in Third Cinema), community governance (as in indigenous media), institutional reform (in festivals and archives), and aesthetic reinvention (in decolonial feminist and pluriversal aesthetics) are all components of decolonial film practice, which is not a single technique. Film may convey and spread alternative ways of knowing, but only if the communities whose knowledges are at risk are in charge of creation, curation, and distribution, the scholarship emphasizes. Critical studies of digital platform economies to determine whether and how new distribution forms enable genuine epistemic delinking rather than novel forms of extraction, comparative analyses of production models that prioritize local authorship, and longitudinal assessments of repatriation outcomes are among the future research agendas identified across recent studies.

Film as a Dynamic Space of Identity Negotiation

Film creates constant conversations between representation, production, circulation, and reception, film functions as a dynamic place for negotiating identities. Every moment of the cinematic experience is a chance to challenge, replicate, or reimagine both individual and collective identities. Based on Stuart Hall's seminal observation that cultural identities are "productions" formed by historical processes and representational practices rather than fixed essences, film is a privileged space where identities are performed, narrated, and reinterpreted in relation to history, power, and the "other." By symbolically redefining difference, memory, and belonging, Hall's paradigm demonstrates that cinematic texts contribute to the creation of identity rather than merely reflecting existent identities (Blackledge & Creese, 2012).

This theoretical assertion is further developed in contemporary literature by identifying four interrelated mechanisms by which film facilitates identity negotiation. In order to provide semiotic resources that viewers may accept or challenge, filmmakers first decide which narratives, languages, gestures, and spatial practices to emphasize at the level of representation. Using narrative form and editing techniques to challenge imperial or colonial scripts and assert alternative social imaginaries, politically engaged filmmaking purposefully reframes identity as a collective project, as demonstrated by work on Third

Cinema and its intellectual offspring. This lineage makes it clear how filmic aesthetics can be explicitly mobilized for identity transformation rather than passive documentation.

Second, the voices that are deemed authoritative in the process of creating an identity are shaped by production techniques. Who controls the scripting, casting, and editorial decisions has a significant impact on identity negotiation, according to the literature on community and participatory media. While externally authored productions run the risk of flattening internal heterogeneity into singular “authentic” images, community-led projects typically produce plural, contested, and internally reflexive representations. Co-authorship, elder consultation, and capacity-building are thereby positioned by recent study as methodological prerequisites for moral and successful identity work rather than as optional niceties (Tseng, 2016).

Third, the manner in which identity narratives spread and who can claim them are mediated by circulation paths, which include festivals, streaming services, transnational networks, and diasporic screenings. Films that circulate in these networks provide templates for hybrid belonging and aid in identity re-articulation in contexts of migration and globalization. Transnational and "third-space" studies explain how diasporic, translocal, and hybrid cinemas create liminal cultural registers where identities are negotiated across borders. Therefore, a film's distribution methods dictate whether it focuses on enhancing internal community recognition, seeking external validation, or doing both at once, with varying ramifications for identity transformation and affirmation (Elinwa, 2020).

Fourth, the negotiation is finished by reception practices, where viewers bring positionality, memory, and social location to screenings and use these factors to interpret filmic texts in ways that may rework, subvert, or reinforce intended meanings. The active labor of spectatorship how communities read, appropriate, and repurpose cinematic texts in routine identity practices is highlighted by recent audience-reception studies. Additionally, platforms and curatorial logics (such as festival programming or boutique streaming services) mediate imagined audiences and thereby shape interpretive frames. Identity effects are contingent and emergent rather than deterministic due to the dialogic nature of reception.

Wiebe (2015) notes that to recurring tensions that fuel scholarly debate are highlighted in the literature across these fields. One conflict is between essentialization and empowerment: films can empower marginalized groups by elevating oral histories, vernacular languages, and embodied practices, but there is also a risk that cinematic

framing will delegitimize intra-community difference and contestation by freezing fluid identities into marketable or museum-like authenticity. Getting international exposure through festivals and platforms can provide prestige and new resources for identity work, but visibility by itself does not ensure community control, benefit sharing, or sustainable representational practices. This is the second tension. Instead of using cinematic visibility as a means of external appropriation, scholars support an ethics of process that places films within participatory production, negotiated circulation agreements, and reflexive curatorial and pedagogical uses.

These theoretical issues are demonstrated in reality through empirical studies conducted in a variety of situations, including national and regional cinemas negotiating postcolonial modernities, diasporic film cultures, and indigenous cinemas. Because they prioritize local epistemologies and circulation strategies intended for community reuse, indigenous and community-made films frequently serve as tools for political assertion, linguistic revitalization, and intergenerational knowledge transmission; diasporic films often operate in "third spaces" where hybrid identification is practiced and transnational solidarity is established; national cinemas and festival circuits can both legitimize counter-hegemonic identity claims and reinscribe global hierarchies based on power relations among funders, curators, and communities. Therefore, in order to comprehend the varied identity consequences of film, comparative literature insists on conjunctural analysis, paying attention to aesthetics, institutional frameworks, and audience activities all at once (Morozow, 2024).

The consensus among contemporary scholars is that film is a dynamic social instrument for identity negotiation rather than a static transmitter of prefabricated identities. Its consequences rely on the interaction of representational choices, participatory production, forms of circulation, and interpretive communities rather than being just liberatory or repressive. Intentional aesthetic strategies, equitable production relationships, context-sensitive circulation plans, and community-grounded reception work are all combined in the strongest examples of film-enabled identity negotiation to make cinematic practices sites of continuous, contested, and generative identity construction rather than tools of spectacle or closure. According to existing literature, future study should map how changing media ecologies recalibrate the dynamics of identity negotiation through film by conducting critical interrogations of emergent digital platforms, comparative assessments of production–distribution regimes, and longitudinal audience studies.

Conclusion

Film is one of the most effective and long-lasting mediums for preserving indigenous knowledge and reinforcing cultural identity in an era of growing globalization, technological innovation, and cultural uniformity. In addition to its entertainment value, film acts as a living archive, preserving oral traditions, rituals, languages, cosmologies, and collective behaviors that may otherwise be lost or ignored. It not only records indigenous epistemologies but also revitalizes them by using narrative and visual representation to make them intelligible to audiences worldwide and future generations. In order to ensure that customs are not only preserved but also consistently reinterpreted and revalidated in changing surroundings, film plays a critical role in transforming cultural knowledge from static memory into dynamic action.

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USE OF SOCIAL NETWORKS BY ISLAMIC RELIGIOUS GROUPS IN KANO

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Abstract

This paper examines the use of social networking platforms by Islamic religious groups in Kano, Nigeria, with a focus on how digital media are utilized to propagate religious activities and messages. Situated within the broader context of the rapid expansion of social media technologies, the study explores how faith-based organizations appropriate these platforms as tools for communication and community engagement. The study specifically investigates the platforms used, target audiences, dominant message themes, communicative elements (text, audio, and video), and the challenges associated with social media use. Adopting a qualitative research design, the study employs in-depth interviews with selected members and leaders of three religious Islamic groups—Jama'atu Izalatil Bid'ah Wa Iqamatus Sunnah (Izala), Tijjaniyya, and Qadiriyya. The findings reveal significant variations in the patterns of social media engagement among the groups. Izala demonstrates a highly structured and institutionalized approach, characterized by coordinated media committees and a strong presence across multiple platforms. In contrast, the Tijjaniyya and Qadiriyya exhibit more decentralised and informal patterns of engagement, relying heavily on WhatsApp and Facebook, and driven largely by individual clerics and local networks. The study further finds that while Izala's content emphasises reformist and doctrinal themes, the Sufi-oriented groups focus more on spirituality, devotion, and community cohesion. Despite differences in structure and strategy, all groups face common challenges, including technological limitations, resource constraints, and the need to adapt traditional modes of religious communication to the dynamics of digital media. The paper concludes that social media has become an essential medium for religious propagation in Kano, with distinct patterns of use shaped by doctrinal orientations and organizational structures.

Keywords: Social media; Religious communication, Islamic groups in Kano, Digital media and religion

Introduction

This paper critically examines the use of social networking platforms by Islamic religious groups in Kano, focusing on how these groups deploy digital media to propagate their activities and messages within an increasingly networked communication environment. The rapid expansion of social media technologies has significantly transformed the landscape of religious communication, enabling faith-based organizations to transcend geographical limitations, engage diverse audiences, and reshape modes of religious expression. Within this context, social media platforms function not merely as channels of dissemination but as interactive spaces for identity construction, community engagement, and the negotiation of religious meanings.

The aim of this study is to examine how Islamic religious groups in Kano utilize social media to propagate their activities. To achieve this aim, the study is guided by a set of interrelated objectives. First, it identifies the specific social media platforms employed by these groups in disseminating their messages. Second, it investigates the primary target audiences of the religious groups, thereby shedding light on the demographic and social segments they seek to engage. Third, the study explores the dominant themes embedded in the content of their messages, with a view to understanding the ideological and doctrinal emphases that characterize their online communication. Fourth, it analyses the prominent communicative elements such as text, audio, and video—used in message construction and delivery, highlighting the multimodal nature of contemporary religious discourse. Finally, the study examines the challenges encountered by these groups in utilising social networks, including technological, organizational, and socio-cultural constraints.

In addition to these objectives, the paper engages with existing scholarly literature to determine whether the observed patterns of social media use among Islamic religious groups in Kano align with or diverge from those documented in other contexts. By integrating empirical insights with theoretical reflections, the study contributes to broader discussions on religion and digital media, particularly within the Global South. It further provides a nuanced understanding of how local religious actors appropriate global communication technologies to address context-specific needs, thereby enriching scholarly discourse on the intersections of faith, media, and society.

Literature Review

Chukwum (2018) shows how the rapid usage of Facebook, Twitter and other social media applications has made religious organizations to adopt these tools in their propagation efforts. He maintained that, over 60% of religious organizations use Facebook. This is a staggering rate of adoption. He asserts that the dramatic embrace of Facebook by religious groups might provide an explanation for the drop in the percentage of religious

organizations' websites today. Seven percent of religious organisations on Facebook do not have a website of their own. This may well signal a shift and even a positive trend in the use of the technology by religious groups. Currently, few religious organisations' websites are interactive or updated regularly. On the other hand, Facebook pages have a dynamic interactive quality; they are easily updated and offer timely, relevant information to a faith community's "friends." One distinct drawback of this strategy, however, is that few religious organisations' Facebook pages contain relevant contact information in case outsiders want that information. Facebook is great in this perspective for insiders, but may well be less functional as a yellow-pages ad for those shopping for a new faith community home (Thumma, 2012).

All through 2011, the "*Jesus Daily*" Facebook page out-ranked soccer giants and celebrities like Lady Gaga and Justin Bieber as the 'most engaging' site on Facebook. Other pages are The "Dios EsBueno" (God is Good), "The Bible" and "Joyce Meyer Ministries". Consequently, more than half of the top 20 most engaging pages are those that transcend mere broadcast messaging to sharing content that inspires their audience to interact with one another are religious (Tola, 2013). "On Twitter, which is quite trickier to track, hash tags like prayer, spirituality, Bible, Jesus, Buddha, Allah and so on, are consistently robust. Event related hashtags like Harold camping, rapture, mark twitter as no less significant a site for religious communication, study and engagement than Facebook" (ibd.). With regards to the Islamic religion and social networks, Almobarraz (2014:1) asserts that:

Islam as a religion plays a central role in lives of people. It has been said that Islam is more than a religion; it is a way of life. Therefore, reading and learning religious information is a habit that adherents practice to increase their understanding of Islamic rules. In the past most people used to learn about the religion from traditional resources such as books, journals and TV programmes. The advent of social networks on the Internet has changed information seeking behaviour of people when searching for religious information (p.1).

Therefore, Chukwum (2018) is of the view that, several religious pages have become popular on Twitter recently, including Huffington Post Religion @HuffPostRelig; Twitter Religion@twitterreligion and Pope Francis@Pintifex. The first two of these offer news and comments relating to a variety of faiths in a reasonably light and impartial tone. They have 110,000 and 313,000 followers respectively and are obviously branches of larger user accounts (Tallant, 2013). Pope Francis has almost 2.5 million followers, which may not seem many when considering that Catholicism has 1.2 billion members worldwide, but is

impressive upon seeing that he only follows 8 other users. And they are all multi-lingual versions of him. The 9 versions of Pope Francis have over 6 million followers, which is the same as Ed Sheeran, Jessie J and Tom Hanks. And he has only been Pope for 2 months (Tallant, 2013). Hemsworth (2014) remarks that:

The club, one of about 80 created and founded by Mosaic, a non-denominational Christian church in Pasadena-Calif, didn't offer much for the members; save for some discussion on the previous service and the occasional get together at a picnic or church function. It was all standard and by-the-book. That was until Hemsworth and other group members flocked to Twitter and began dropping their hash tags and tweets. They snapped photos and sent them instantly via the new-age telegram. Soon enough, what was once a weekly gathering transformed into a daily discussion. "People just began to connect". People are finding ways of connecting and getting together. And social media is really helping that." More believers like Hemsworth, are beginning to use social networks in their religious practice. In some cases social media have become an extension of existing religious practice as church goers connect with their pastors and fellow worshippers outside of the pews and away from the organs. But for others, social networks have become a substitute as online users have found new ways to get in tune with religion. Social networks are changing the face of religion (p.1).

This could be the reason why Rosen-Molina (2009) articulates that, creating a web site is perhaps the most basic way to use the internet for evangelism. The newer social networking sites offer more opportunities for outreach because they could better enable conversation than a static page. People of faith can use such social media as Twitter, YouTube, blogs, etc. to reach out both to 'seekers' (those looking for more information about religious faith) and believers alike to share the tenets of their faith, encourage deepening one's religious faith, answering questions of doubt and much more.

Schanzer and Miller (2012) maintained that, the global availability of Christian resources via Internet sermons, blog discourse, pastoral training and networking, holds exciting promise for an increased unity among the worldwide church. Technologies like Skype and iChat have revolutionized the way missionaries abroad can communicate with family and lay faithful back home. Twitter, Facebook and other social networking sites allow for more regular communication, updates and community-building between church leaders and their flocks and a broader sense of connectedness between previously localized communities of believers (McCracken,2010). With new media tools in their hands Saudi clerics are now communicating with the Saudi public and wider Muslim world on an unprecedented scale. Social media outlets like Twitter, Facebook and YouTube, other technology such as Apple iPhone, iPad and iPod touch applications are popular among the

Saudi clerics. This phenomenon contradicts the religious establishment's historical opposition to "corrupting" modern technology. Indeed, the clerics understand that these are powerful tools through which they can spread their messages (Chukwum, 2018).

Apparently, the essence of the existence of religious social networks sites is for the audience to use the platforms for various religious purposes with the aim of shaping or improving their religious knowledge. In recognition of this, religious leaders and groups are creating various social networks accounts and pages to reach the audience with relevant religious information that will help to improve the audience knowledge of religion. This has no doubt led to the proliferation of social media pages and accounts in various parts of the world.

Social Media and the Promotion of Religious Knowledge

Chukwum (2018) remarks that, using social networks as a medium of religious knowledge has been widely practiced by various religions such as Judaism, Christianity, Hinduism, Buddhism and Islam. These religions have continued to utilize cyberspace as a means of religious propagation and communication. In other words, cyber space becomes positive and effective tool to improve the quality of religious knowledge in the global community. In the West, the use of social networks as a medium of promoting religious knowledge has been verybeneficial since 1996 (Adam, Anuar and Ali, 2014).

Cheong (2013) articulates that, to ensure social networks achieve the aim of enhancing knowledge of a given religion, quality of contents is very important. Quality contents enhance audience's knowledge, strengthen their faith, stimulate conversation and build community. There is the need to create and curate content in the joyful hope of sharing the Gospel, ministering to others, developing community and increasing knowledge (Gateway, 2014). There have been multiple ways in which churches have incorporated the use of Twitter and other micro-blogging practices into their daily institutional practices to create "ambient religious communication" and a sense of connected presence among members for the overall aim of achieving enhanced religious knowledge. For example, in some cases, the creation of "Twitter Sundays" encouraged members to tweet their reflections and questions throughout the service and their knowledge is well improved based on the insightful responses given to their questions.

Similarly, the 21st century brings forth a new phenomenon: the creation of 'Sheikh Google'. It is a quip on how common it is now for individual members of the Islamic faithful to enhance their religious knowledge by accessing social networks; the 'Google Search Engine' is the equivalent, for many, of going to the Sheikh or the imam and asking for guidance on religious questions. Social networks have now become yet another frontier in that regard. Increasingly, young Arab Muslims are asking questions from people they

identify as religious authorities through Facebook, Twitter and other internet social media apparatuses for the purpose of enriching their religious knowledge (Chukwum, 2018).

As a result of that, traditional religious establishments are calling on religious preachers to become more and more involved in those arenas-partly to reach the faithful but also to ensure that their religious authority is not diluted by preachers that they see as unqualified or ill-equipped to guiding the faithful. After all, when anyone can get a Twitter account or Facebook page, without having to go through some sort of accreditation process, the possibilities are endless. Sometimes, the results may be very liberal and progressive individuals pontificating about religion, other times, the messages promoted can be dangerous and radical (Hellyer, 2013).

In Malaysia for example, the *da'ehas* filled up this popular medium (blog) with comprehensive religious knowledge and takes this opportunity to perform Islamic *da'wah*. The Malaysian government has given its full support in this effort by establishing many official websites to facilitate community access for religious information and teaching for the overall promotion of the Islamic religious knowledge. In other words, the contents of religious teaching in blog have extensively been prepared by *da'eas* if it is aimed to answer many religious issue and questions. So, today's youth need to understand that 'world of mind' can be uploaded and transferred into computers which indicate that the knowledge of religion does not exist in real life only but can be transformed into different forms of virtual reality (Adam et al, 2014).

The usage of social networks can enhance one's understanding of Islamic religion. If one joins a social network group founded by a well-known Islamic scholar, one may learn about Islam from the scholar. One may also share the Islamic teachings posted by the scholar with other friends. Accordingly, religious information shared by friends can help increase understanding of the Islamic faith (Mustafa, Ghani, Zumrah, Ramly, Azdi and Ahmad, 2013).

In addition, a considerable literature shows connections between the religious composition of friendship networks and religious activities. Dawson and Cowan (2004) in their study found that sequel to the growth of the internet; many religious believers and institutions have adopted the social media platforms for expressing their faith, reaching out to non-believers and building stronger ties among believers. Religious groups have confronted this new technology in two main ways: creating their own versions of social network sites that are religion-centric and somewhat exclusive and using the functions of larger social networks such as Facebook to their advantage.

The findings of the study also show that, users of religious programmes on the internet are now confronted with a wide variety of social networking opportunities online. Christians,

for instance, can go to religion links like *Hisholyspace.com*, *holypal.com* or *Xianz*. There is even a Christian alternative to YouTube, called UltimateTube, which is categorized as Christian Videos, MusicVideos and End times Videos among others. There are other options that are available for other faiths. For Muslims, there is *muslimsocial.com*, *muxlim.com* and *Nasseb*. There is *Schmooze*, a social network for Jews and even a network *PaganSpace.net*, for Wiccans, Druids and other earth-based religions (Verschoor-Kirss, 2014).

Nathan (2012) found that religious seekers and believers today are avidly developing micro-blogging content and symbols to spur sharing, replicating and searching of faith related content online. Faithfulmicro-bloggers or in this case, the “Twitwitness” have emerged to shape the blogosphere, thereby creating new faith connections and flows. A study by Cheong (2013) revealed that, Twitter, with its short micro-blogging interface, is allowing the evangelical Christian to reach out with short bursts of inspiration. Facebook updates about Qur’anic verses also have taken on new meaning for those who hold Islam central to their lives. Western monotheistic traditions and their people have evolved within this new online environment. For the faithful, there is an emphasis and understanding of internet social media and how it is changing the concept of what religion is today.

Adam et al, (2014) also examine the connections between social embeddedness and religious activities. They found that among southern, rural African Americans, outward religiosity is high even when religious salience is low, suggesting social network pressure to conform to outward participation in a “semi-involuntary institution.” As a broader theoretical backdrop to these findings, they argue that individual religious choices are too often theorized outside the context of social relations.

In this perspective, social networks use both rewarding and punitive sanctions as individuals’ outward religious conformity varies. Norms become internalized through past and anticipated reactions of the surrounding relations. They suggest that external participation is pulled along by desired reactions from social relations including approval or being regarded as an exemplary person in the eyes of others. These mechanisms can be summarized under the ideas of monitoring and sanctioning (including positive sanctions) by an individual’s surrounding relationships, promoting commitment and behaviour conforming to the organization in which the relationships are nested.

Chukwum (2018) findings show that social networks platforms have continued to influence people’s understanding of religion in many parts of the world. This is based on the fact that several religious leaders and organisations have come to recognise the platforms as potent avenues to reach out to people and influence their knowledge of religion. On the other hand, seekers of religious messages are deploying the platforms to enrich their