

Hausa Home Video Industry (*Kannywood*): Growth, Transformation and Challenges

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Abstract

The Hausa Home Video industry, popularly known as Kannywood is growing at a faster rate, producing, circulating and gaining prominence not only in its base, the northern fringes of Nigeria, but also, in neighboring Hausa speaking communities of West Africa, such as Niger, Ghana, Chad, Cameroon, and the Sudan. But the industry, despite the seeming promise of bright future and popularity like most of its peers and contemporaries in the African continent is facing numerous challenges bordering on lack of professionalism, funding, adoption of foreign cultures and values and lack of equipment. Using textual and documents analysis this paper looked into the history and development of the Kannywood industry, issues of censorship crackdown, professional and technological breakthroughs, and its socio-economic contributions. The paper recommends that the industry could only compete favourably with its peers if members are adequately educated, hence, the need for artists and other members to improve in their educational qualifications in line with their guild of practice, government should provide an enabling environment for investors to invest in the industry to make it more vibrant and self supporting. It is also recommended that film makers in the industry should desist from adopting foreign and alien cultures that tend to corrupt and pollute our emerging youths.

Key Words: Hausa Home Video, *Kannywood*, Growth, Transformation, Challenges

Introduction

The British Films Corporation which had its base in Ghana was the first to produce Hausa drama in 1940s and the first film produced was titled *Baban Larai*. The first Hausa novel that was dramatized was Abubakar Imam's novel called *Ruwan Bagaja* in 1987 (Danjuma, 2004). The early source of Hausa film were drama series aired by television stations in the late 1970s where legendary actors such as Samanja, Kasimu Yero, Hankaka, Tambaya were featured ((Abdulaziz & Odili, cited in Umar, Mustapha and Muhammad, 2013). The concerns of the early Hausa films and drama was on creating public awareness on issues of health, agriculture and education. In the words of Ali (2004) the earlier films were produced for public broadcast and apart from few, they were not for commercial purposes.

The development of Hausa home video can be traced back when three decades ago where home videos such as *Shehu Umar* were produced (Abdurrahman cited in, Umar, et al., 2013). Hausa home video made for commercial consumption started with the Karate group that acted it as drama depicting Chinese mode of fighting. One of the film that marked the

production and sale of Hausa film was *Hukuma maganin yan banza* in early 1980s. One of the triggers that led to the commercial production of recorded video was put by Gar (undated) thus: that the emergence of video cassette recorder VCR provided an avenue for Hausa people to have contact with visual culture of the west and Indians which facilitated the emergence of visual Hausa performance where verbal and written cultural narratives were acted on scenes.

According to Umar et al. (2013) Hausa film consists of home video movies, television drama, film/video musicals, sound tracks, thrillers (radio, television, cinema commercials) and any other cultural adaptations that constitute what is known as popular culture.

Brief History of Hausa Drama

Maikaba (2004b) gave an account of the evolution and subsequent transformation of Hausa drama which metamorphoses into home video drama as reported in six phases of growth, thus: the Pre-jihad or trans-Saharan drama, traditional drama stage, *majigi* or mobile cinema phase, Radio and television drama stage, Home video drama stage and Celluloid film stage

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(which is at infancy). At broader level, Hausa drama could be broadly categorized into two viz; in the theatrical sense there is *wasannin gargajiya* (traditional performances), and in the dramatic milieu, *wasan kwaikwayo* (imitation performances). The traditional performances are associated with religious rites, occupations, enactments, ceremonies and social events. In the occupational performances there is the hunters' play (*wasannin maharba*), blacksmiths' play (*wasannin makera*) and butchers' dance (*rawar pawa*). Religious rites usually take the form of *bori* (*dance of the spirits*) fishers' performance (*wasan sujor*) or (*farautar ruwa*). The ceremonial performances are performed during special ceremonies such as *sallah* festivities, *tashe* and their likes. The social traditional performances comprise of *yawon magi* and *kalankuwa*.

In the second category of the broad classification is the *wasan kwaikwayo* (imitation performances). A typology of the stages of the evolution and subsequent transformation of Hausa drama which metamorphosed into Hausa Home video is developed thus:

- (i) Pre-jihad (trans-saharan) drama
- (ii) Traditional drama stage
- (iii) *Majigi (Mobile cinema) era*
- (iv) Radio and Television drama stage
- (v) Home Video drama stage
- (vi) Celluloid film stage

(i) Pre-jihad (trans-saharan) drama stage: this is drama that predates the jihad of Usman bn Fodiyo in Hausa land; it was mostly plays during the trans-saharan trade documented by German scholar Rudolf Prietze (1854-1933). The texts of Hausa dramatic plays were written prior to the colonization of Nigeria by the British. These were the earliest Hausa plays printed and they include: *Turbar Turabulus* (the road to Tripoli), *Tarihin Rabeh* (Rabeh's Story), *Yan Matan Gaya* (Girls from Gaya), and *Turbar Kudus* (the Road to Jerusalem).

(ii) Traditional drama stage: this is drama in the royal courts. It is called *wasan gauta* and was aimed at dramatizing issues concerning the royalty and their associates. It started during the pre-colonial period extending to period of colonization of Hausa states by the British.

(iii) *Majigi or* mobile cinema era: this is the period under colonial rule. The mobile cinema is a form of film or celluloid show on 16mm reel-to-reel projector produced by the colonial government in collaboration with the Native Authority (N.A.). Series of educational, agricultural, feature and propaganda films were shown in big towns and villages to reawaken the people and make them supportive of the N.A. and colonial government. Films shown during the period were *Baban Larai*, *Amarya*, and documentaries on health and sanitation among others.

(iv) Radio and Television drama stage: this is considered the golden era of Hausa drama. It was the period in which the finest dramas were produced. According to Furniss (1996) drama on radio in Hausa society dates back to 1950s when the Federal Radio Corporation of Nigeria (FRCN), Kaduna relayed on air *Dagura* produced by Adamu Gumel and an educational series *Basafce*. There was also *Sarkin Karfi* directed at children. From then, radio drama became popular and widespread. Television drama started in the 1960s under the Broadcasting Company of Northern Nigeria (BCNN). The Nigerian Television (NTV) Kaduna was the only TV station in the north providing news and other entertaining programmes. The earliest Hausa drama on the station was *Kukan Kurciya* followed by *Karambana* and *Tambari*. Meanwhile, in major cities of the north there were dramatic societies and clubs springing up and supporting the radio and television drama with artists and crew. They include *Tumbin Giwa drama group*, *Dan kurma* drama group and many more. Popular television drama produced during the period include *Kwaryar Kira*, *Taskira asirin Mai Daki*, *Karo da Goma*, *Boloko*, *dan kurma*, *Karkuzu*, and many more.

(v) Home Video drama stage: Hausa home video drama according to Mandawari (2003) started in 1990. The factors that influenced the Hausa home video

include; the rising popularity of home videos in Nigeria, the proliferation of Hausa novels which could easily be translated into script form, the long years of exposure to foreign movies and the advent of video technology which brought cinema to the door steps of many homes. Since then, the home video drama is gaining popularity. As at the turn of the new millennium thousands of copies are being produced in Kano, Kaduna, Jos and other big towns in the north. The themes of the home video are: love and romance, comedy, family and marital problems, crime and corruption and politics.

- (vi) The Celluloid film stage: this is an advanced stage where the Hausa film is produced in large scale, for markets all over the world. The Hausa film is shown in world class cinemas and is enjoying global patronage. At this stage also, popular Hausa films are competing with their contemporaries and are showcasing their products in national and international film awards and festivals. To several writer and critics including the author of this paper, the Hausa film industry is yet to reach this stage because most of the films produced are in the fifth stage of Home video drama.

History of *Kannywood*

The name *Kannywood* (*Kanny*, from Kano, and *wood* from the global attachment of “wood” to Hollywood, Bollywood and Nollywood) for the Hausa film industry was first coined in 1999 by *Tauraruwa* (Stars) magazine publisher Sanusi Shehu Daneji. While the term “Nollywood” appeared for the first time in 2002 in an article by Norimitsu Onishi in the *New York Times* (Jedlowski, 2011).

Sango (2004) viewed the development of *Kannywood* industry from the contribution of non-governmental organizations. Like many other film industries of the world, *Kannywood* did not just spring up by design or as a result of professionally packaged plan. It came into existence as a result of initiatives, funding and sacrifice of NGOs such as Youth and Social Clubs, Drama and Cultural Associations and Radio and Television Drama Groups.

It is estimated that there are over one thousand companies registered with Kano State Film Makers Associations alone, not to talk of other registered companies throughout northern Nigeria (Chamo, 2012).

The *Kannywood* industry has been subject of criticisms and condemnation from different angles of society mostly from parents, moralists, cultural and religious groups and academics. In his view, Jibril (2004) notes that much of the debates and controversies centered on the artistic and moral quality of the content of Hausa film and their presumed negative socio-cultural effects on the predominantly Islamic society of northern Nigeria.

The critics accuse Hausa film makers of dumping the vast and rich sources of storylines of Hausa and plagiarizing Indian films' storylines. Adamu as cited in Umar (2013) notes that, in addition to Indian storylines adaptation, Hausa film producers in the late 1980s also use *Littattafan Soyayya* (Love story novels), to serve as story line of their films. The problems of love story novels is that most people criticized them for corrupting the moral values of the youth and sometimes married women by exposing them to romance and other immoral behaviour that are inconsistent with Hausa culture and Islamic belief. Furniss (2003) proffered reasons as to why the Hausa film producers resort to using the love story novels thus: "the books are built around dialogue and action and this writing style made it relatively easy to work from a story to home video "(p. 8).

Adamu (2004) traces the history of the adaptation of Indian films storylines into Hausa to one Mr. U. S. A. Galadima. According to Adamu, Galadima adopted the story line of an Indian film called *Mujhe Insaaf Chahiye* and produced a film in Hausa called *Soyayya kunar zuciya*. Such films rarely talked about issues that reflect life and its mysteries of the people, in areas such as schooling, jobs, inner struggles or moral dilemmas. Ibrahim Mandawari a leading *Kannywood* artiste and producer was quoted by Maikaba (2004) in an interview, defending their reasons for adopting Indian storylines thus: “Hausa people have been used to Indian movies spanning over half century,” meaning that the Hausa people like and cherishes Indian styled movies and they patronized it.

Larkin (1997) critically analyses Hausa and Indian cultures in order to understand why most Hausa people love Indian films dearly. He found that the Hausas recognise commonalities

between their culture and that of the Indian in many and varied ways. Some of the physical similarities are:

Men in Indian films, for instance, often dress in long kaftans, similar to the Hausa *dogon riga*, over which they wear long waistcoats, much like the Hausa *Palmaran*. Women are also dressed in long saris and scarves which veil their heads and accord with Hausa ideas of feminine decorum. The iconography of Indian 'tradition', such as marriage celebrations, food, and village life and so on, even when different from Hausa culture, provides a similar cultural background that is frequently in opposition to the spread of 'westernization' (p. 413).

The area where criticism of the Hausa films is pronounced is the excessive use of Indian styled songs and dances which the critics lamented is foreign, alien and not part of Hausa culture. According to Kurawa as cited in Gar (undated) the dances copied from Indian movies are a form of worship of Indian gods depending on the signs made in the dance...and Indians would be very pleased for this unsolicited propaganda. In Hausa films, it may be suicidal for a producer to produce a movie without a song, and this is indicative of the power given to songs in Hausa films. In most cases, fifty percent or more of storylines are based on known Indian movie themes mostly based on love stories.

Some debates come from the feminist perspective where the issue of gender representation and portrayal are discussed. For example Mohammad (2004) argues that, the production, content and execution of Hausa films rest with Hausa people, composed of men and women, unfortunately, men manipulate the productions and performances in a manner that influences all level of gender consciousness in the society, particularly in the area of differentiation, co-operation, discrimination and empowerment.

Kurawa (2004) attempts to balance his comments on Hausa films where he notes that, Hausa films lack creativity by concentrating on unrealistic love themes and that they do not represent Hausa architecture or home decoration in their depiction of Hausa homes except in few instances, like in palaces. He however praised their portrayal of Hausa family relationships, like tensions in polygamous homes where co-wives fight each other and sometimes harming themselves by visiting a *boka* (priest). In his view, Fagge (2004), says the power given to a

priest in Hausa movies like in most African cinema is excessive as the films depict him as supernatural, the one with all answers to all human problems.

In his view, Ali (2004), attributed the problem to the contact the Hausa people had earlier with foreign films, mostly Chinese, Indian and American films. Most of the themes of these foreign movies portray violence, idol worship, sex, fraudulent acts etc which are contrary to Islamic teachings and Hausa culture. Unfortunately, these foreign films had mighty influence on the people resulting in the adoption of foreign names like Bruce Lee, Amita, Meetu, Hema etc. He further states that, although, Hausa film makers do not remove such influences completely, they somehow localize the films to suit the needs of their immediate environment. Looking at the proper usage of Hausa language in Hausa films, Chamo (2012) concludes that "the films preserve some accepted cultural norms of behavior and norms of communication in order to please the more conservative public. Another area of criticism is the use of songs in Hausa films. Gar (undated) argues that, although the critics are right and it shows their concern for preservation and protection of the Hausa culture from been eroded by other foreign cultures, they failed to realize the power of globalization and technology as a means of cultural outreach and imperialism regardless of boundary. He concludes that "I hope that *Kannywood* home video has come to stay and may it progress further than our imagination, based on our culture, religion and our day to day life" (p. 13). Jibril (2004) observes that most of the critics deliberately, or otherwise failed to acknowledged the role of technology as an essential facilitator and mechanism in the process of cultural transformation in the traditional society.

Larkin (1997) asserts that, cultural adaptation is something inevitable in as much as there is cultural interconnection, as big as *Bollywood* is, the industry adopts so many storylines and conventions from western cultures. Thussu as cited in Adamu (2014) admits Indian film makers adaptation of Hollywood thus "it is not unusual to see Indian filmmakers adapting *Hollywood* plots to Indian tastes."

After an extensive academic research and thorough understanding of the influence of *Bollywood* cinema on *Kannywood* films, Adamu, in his professorial lecture proposed

“Transcultural Contra-Flow Theory” to explain the behavior of Muslim Hausa video filmmakers in the use of Hindi film motif in their video films. This theory can therefore be defined as: “the circulation, audience consumption, and often creative appropriation of visual imageries among culturally resonant and horizontal, i.e. non-Western, entertainment cultures through the mechanism of agency that propels a willful adoptive behavior leading to domestication of convergent resonant media narratives” (Adamu, 2014).

Censorship: Emendation or a Crackdown on *Kannywood*

Kano State, being the birth place of *Kannywood* and where eighty percent of Hausa films are produced and marketed is also the place where most of the censorship takes place under the Kano State Censorship Board. According to Barau (2008) the Kano State Censorship Board (KSCB) was established in 2001. The mission of the board was to sanitize film making and other works of art and also to transform the industry to compete favourably with its peers in Nigeria and beyond.

According to Larkin (2004) and McCain (2012) with the introduction of Shari'a Islamic law in 2000, Kano State Government banned film making across the state. The film makers proposed the idea of “review board” to the government as a means of checking the excesses of the film makers. The activities of the censorship board came into limelight when it introduced heavy punitive measures against the film makers. McCain, Hausawa & Al -kanawi (2009) explain that, albeit, there were other triggers for the crisis, most triggering event was a personal video leaked through phones where an actress with *Kannywood* Maryam Hiyana was having sex with a boyfriend (not from *Kannywood*). The scandal generated a lot of controversy within and outside the state. The Kano state censorship board had to intervene and find a way of controlling the situation. They embarked on series of arrests and thorough censorship of films. Popular actors and comedians such as Rabiu Musa Dan Ibro, Adam A. Zango and Hamisu Lamido Iyantama were arrested, fined and imprisoned for various offences of breaching some of the laid down codes and laws of the board.

The severe penalties and punishments meted out to filmmakers and marketers in Kano by the Censorship Board resulted in most of them

fleeing to neighbouring towns of Kaduna, Jos, and Abuja. In 2011, the censorship crisis was largely resolved by the then elected administration under Rabiu Musa Kwankwaso (Jedlowski, 2011, McCain, 2012,). Muhammad (2016) advises the Kano State Censorship Board to commit itself to capacity-building workshops and financing programmes. It should as well initiate programmes that will promote and applaud any film and its crew that attained certain standards. It can also facilitate partnership between the Industry and the rest of the world of film makers communities including NGOs' who can support, fund and mentor the industry and members.

Professional and technological breakthroughs in *Kannywood*

Kannywood industry is expanding and becoming standardised. Ali (2004) asserts that the development in *Kannywood* industry touches on all aspects which include idea generation, acting, remuneration, script writing, marketing, etc.

In its attempt to get global reach, the industry initiated a project tagged *Kannywood-meets-Hollywood*. The initiative was a brainchild of Motion Picture Productions Ltd, African and Technology Foundation and Relativity Education. It was aimed at developing a global audience and international acceptance, leverage digital distribution platforms, enhance product quality and identify finance sources. A workshop was organized which covers a broad range of creative and business disciplines including: acting, directing, cinematography, screenwriting, producing, intellectual property protection and digital distribution strategies. Eight famous *Kannywood* creative professionals attended the workshop in Los Angeles (Giginyu, 2016).

Kannywood industry has a number of awards initiated and lined-up to appreciate the skills and talent of the artists and motivate the upcoming ones to give their best. The awards were given under three separate categories: Popular Awards, Jury Awards (Technical and Critics' Awards) and special Awards. Some of the awards are

- Savannah International Film Awards
- Annual *Kannywood* Award
- Arewa Music and Movie Awards (AMMA)

In 2014 *Kannywood* Awards, Ali Nuhu won the popular choice award, while Sadiq Sani Sadiq won jurors choice award with *Dinyar*

Makaho film, the best actress of the year was won by Hadiza Gabon (jurors choice) for *Daga ni sai ke* film and Nafisat Abdullahi (popular choice), for the best comedian, the late Rabilu Musa Dan Ibro won both jurors and popular choice awards.

Moreover, the Kannywood artists' talent is also recognized by international bodies. In 2015 for example, Adam A. Zango won the best actor award with his film 'Gwaska'. Hafiz Yahaya, actor and director, won the best director award while Rahama Sadau won the best actress award and Ali Nuhu won outstanding actor award at the 19th African Film Awards in London at an event held at the Stratford town hall. Rahama Hassan also won an award from Filmbiz Entrepreneurship Awards in Mumbai-India.

Hausa film magazines

- *Mujallar Fim* (Film Magazine)
- *12eyes*
- *Tauraruwa* (Star)
- *Jinin Jikina* magazine

Film festival Participation

- The Zuma film festival
- Abuja international film festival
- The Pyongyang Film Festival in North Korea

Professional Unions in any business aims at developing and monitoring their businesses. *Kannywood* has professional union such as Arewa Film Makers Association of Nigeria (AFMAN), Motion Pictures Practitioners Association of Nigeria (MOPPAN). These unions have designated code of conduct and any member that violates the code would face the wrath of the law. In 2013, AFMAN suspended one of the leading actresses Nafisa Abdullahi for violating the conduct of the union, and recently, MOPPAN suspended Rahama Sadau a leading *Kannywood* actress, for featuring in a Lagos based romance song, where she was involved in hugging and cuddling the artiste.

Similarly, MOPPAN in collaboration with the French Embassy in Nigeria has been organising series of workshops and training for members. These include: Acting for the camera (2004, Kano), Producers/ Directors Workshop (2004, Kano), Sound for film (2005, Jos), Digital Film Editing (2005, Jos), Sound Mixing Workshop (2008, Jos), and Cinematography and Lighting technique for Directors of photography (2009, Kano)101(Adamu, 2007)

Larkin (2004) observes how *Kannywood* industry is being transformed especially in terms of division of labour and specialization thus:

Hausa video film production has become highly organized and regulated, with producers, distributors, and camera operators organized into their own professional associations. An established system of production, postproduction, and distribution has been put into effect: a producer puts up the initial money, finds a writer, director, and actors, and produces the film. Once the film is made, the editing complete, and the covers, the film enters into a waiting list for release, which ensures that no more than six films come out per month (p. 301-302)

Kannywood industry attracts the attention of academics from within and outside the country. Many conferences, seminars workshops were held and number of books and articles were published. The first international conference on Hausa Films was held in 2003 and it was organised by the Center for Hausa Cultural Studies based in Kano, Nigeria. In 2010, the Department of Mass Communication, Bayero University Kano established The Hausa Home Video Resource Centre with the aim of providing access to information about the Hausa film industry for researchers, journalists, and the general public.

Dibebe (2015) notes that, there are lots of technical advancement in production techniques use of modern equipment in filmmaking and improvement of movie story lines in *Kannywood*. Movies like *Gwaska*, *Hindu*, *Halacci*, *Indon Kauye*, *Garejin Hassan*, *Sa-In-Sa, So, Salma and Rumfar Shehu* personify some of these improvements. One of the actors in *Kannywood* industry, Nafiu Mugambo (cited in Liman, 2016) explains the transformation taking place in *Kannywood* industry thus:

We used cameras like BHS, Beta-cam, Z7, but now we are using digital ALEXA and 35mm ARRIFLEX, Phantom Flex, and Canon C300. These cameras are the ones used to shoot Bollywood and

Hollywood films. Some years back, we were not using boom-microphone, but now we have boom-microphone department in the industry. Before we don't have scriptwriters, we produced films with poor stories, but now the storylines of our films are exceptional. In the near future I see *Kannywood* competing with Bollywood and Hollywood in terms of quality of the films produced.

Looking at the importance of the industry to the nation's economy, the federal government of Nigeria recently, decided to establish a film village in Kano state. This undoubtedly, would go a long way in boosting and transforming the industry. According to Sadiq (2016) It is a gigantic project that would span an 8-kilometre stretch and gulp N5 billion. The film village is simply a concentrated area of buildings comprising prototypes, of *Gidan Makama* museum, Emir's Palace, police stations, courtrooms, stadiums, restaurants, it would create thousands of jobs, transform the locality, enhance film production along with other several short and long term benefits. Unfortunately, some people of Kano particularly some religious clerics suspected that, the film village may turn out to be centre of corrupting the morality of young Muslims. The massive condemnation and protests forced the federal government to retract the project. To my view, the protests are uncalled for, because the film village and several other projects initiated for the advancement of the film industry in the north are greatly misconstrued by the religious clerics. There are ought to be a campaign by the government and the film makers to educate the people on the importance and benefits of such projects before their launch.

Socio-Economic Contributions of *Kannywood* Industry

Kannywood industry plays an important role in developing and preserving the cultural heritage of Hausa and serves as a vehicle through which Hausa culture is channeled to the global world, economically, *Kannywood*'s worth is estimated at billions of naira and it provides job opportunities for the barely educated as well as the highly educated mostly youths (Umar et al., 2013). Similarly, Ali (2004) argues that the Hausa film industry is the most important

economic development that has happened to the north in the last two decades.

The industry has different job opportunities for artists, technicians, translators, editors, cinematographers, transporters, hoteliers, tailors and even married women that rent out costumes and cook food for shooting in locations. He further states that experts predicted that in the next few years it will become the biggest investment in Kano city (Sadiq, 2016). Distributors of Hausa films come from different neighboring countries especially where Hausas and Hausa speakers have large population such as Chad, Cameroon, Ghana, Niger, and Mali. The leading market of Hausa films is Kofar Wambai located at the centre of Kano city and the business runs in billions of Naira (Larkin, 2004).

Challenges facing *Kannywood*

In the view of Umar et al (2013) the major challenges of *Kannywood* industry are among others: production of uneducative films, lack of professionalism and modern equipment, mixed culture, societal attitude, funding and indiscipline. The Association of Video Retailers advised producers to limit release of film to two per week.

In the words of Dan Masanin Kano (cited in Barau, 2008) Hausa films "...lack of creativity in arts and frustration in literature." That is, the movies lack sublime originality and creativity to inject new ideas into our arts. After long presentation of challenges facing *Kannywood* as given by different scholars and practitioners, Barau gives a comprehensive summary of the industry thus:

apparent lack of professionalism, general insensitiveness to the societal moral values, poor funding and investment, domination of the industry by amateur performers, poor knowledge of the ethics of writing, film production and marketing etc, exploitation of the young and amateur artiste by the more established ones, Lack of awareness of the state and national laws and policies governing production of sundry works of arts, Poor operational environment for the development of literary, film and other creative works, General abuse of the patent rights of film

producers, writers, advert makers by pirates and others, Engagement of the underage persons in the movie industry and their admission into such places like cinemas, viewing centers etc (p. 10 – 11).

Conclusion

Despite all the challenges and frustrations film making and producing in northern Nigeria has come to stay. The recent attempt by the Federal Government of Nigeria to establish a film village in Kano to support the activities of the *Kannywood* industry, and the resulting resistance and protests from some sections of the populace particularly the religious clerics, have brought to the fore the greatest challenge facing the industry. Members of the *Kannywood* film industry should organise themselves to forge a common front to educate the people on issues bordering on religion, which is thorny and difficult issue.

The industry must also provide a forum for the training and re-training of their members for them to adequately fit-in in the various challenging roles of the industry. They must also woo in investors to invest in the industry in view of the future gains and development of the sector. More importantly, the industry must adjust to changing times and adopt innovations that may bring in the rapid development that we are yearning for.

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