

PhD Thesis

**Technological Impact on the Art of
Moviemaking: Deploying new and convergent
media to redefine a model for Pakistan's
Cinema**

by

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of Doctor of Philosophy in Film

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All praise belongs to God

Dedicated to

My Mother Farkhanda Akhtar,

Father, Mamu,

Professor Shahnawaz Zaidi

and

Amjad Islam Amjad

without whom this research might have remained a dream

Table of Contents

Acknowledgements	6
Practice and fieldwork	7
Abstract.....	8
Chapter 1: Introduction	9
1.1. Rationale of the research:	9
1.2. Introduction:	11
1.3. Aim:	24
1.4. Hypothesis:	24
1.5. Objectives:	24
Chapter 2: Literature Review and Theoretical Framework.....	25
2.1. Technological Determinism and Social Shaping.....	28
2.2. National Cinema	32
2.3. Media, New Media and Convergent Media.....	36
2.4. Digital Natives	43
2.5. Conclusion	45
Chapter 3: Methodology	47
3.1. Study of Films	49
3.1.1. Analysis to select the films.....	50
3.2. Semi-structured interviews	52
3.3. Making of films	55
3.3.1. Beneath the Sea	56
3.3.2. Sohni Dharti: An Untrue Story.....	57
Chapter 4: The Established Cinema	59
4.1. Established, Dominant and Residual	60
4.2. Cultural Identity; A conflicting field.....	62
4.3. Urdu and its Critical Realism	65
4.4. Achieving a formula	71
4.5. The Split of 1971	74
4.6. Violence and Regional Cinemas.....	79
4.7. Indian Films; saviours or competitors	86
4.8. Cinema; A Dirty Business	89
4.9. Conclusion	91
Chapter 5: The Emergent Cinema	94
5.1. Oppositional or Parallel Efforts	98
5.2. Pakistan Television (PTV).....	102
5.3. Distinctive Identity	108
5.4. <i>Khuda Kay Liye/In the Name of God</i> (2007).....	112

5.5. <i>Bol/Speak</i> (2011)	116
5.6. <i>Waar/To Strike</i> (2013); cultural identity to political ideology.....	118
5.7. Conclusion	125
Chapter 6: Creative Element 1; <i>Beneath the Sea</i>	128
6.1. Setting the Brief.....	131
6.2. Content.....	134
6.2.1. Story and characterisation	135
6.2.2. National with a transnational appeal	137
6.3. Production Design; A learning process from script to screen.....	140
6.3.1. Phase 1; Rehearsals and radio recording	142
6.3.2. Phase 2; Actual location.....	143
6.3.3. Phase 3; Minimalist settings.....	144
6.4. Theatre; A medium of resistance	145
6.5. Production.....	151
6.6. Conclusion and Outcomes	152
Chapter 7: Creative Element 2; <i>Sohni Dharti: An untrue story</i>	156
7.1. Setting the brief; Mobile Phone as cinema	158
7.1.1. Oh My God	160
7.1.2. Black Words.....	161
7.1.3. <i>Sohni Dharti: An untrue story</i>	162
7.2. Planning	163
7.3. Production.....	166
7.4. Distribution.....	168
7.5. Learning:.....	174
Chapter 8: Conclusion.....	176
8.1 Findings	176
8.2 Contributions	182
8.3 Future Plans	184
8.4 List of Publications and Presentations:.....	186
9. Reference:.....	188
9.1 Films:.....	211

List of Figures

Figure 1: Outline Sketch of Research Design	11
Figure 2: Graph Showing Recent Decline in Pakistani Films	12
Figure 3: Practice in Research Design	58
Figure 4: PTA's role in Pakistan by Reporters without Borders Error! Bookmark not defined.	
Figure 5: PTA's role in Pakistan..... Error! Bookmark not defined.	
Figure 6: Robert Pratten's (2015)Trans-media in Pictures	185

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Abstract

This thesis examines the decline in Pakistani cinema during the last two decades. It examines the history of the cinema and exposes some possible, previously ignored, causes for that decline. This research led the author to ask “Can new and convergent media be helpful in reviving the Pakistani cinema?” The thesis introduces the ideas of established and emergent cinema, building on the work of Williams (1977) in discussing the ideas of dominant, residual and emergent culture.

The exploration reveals two gaps in the film industry: first, the lack of training in the making of films; and, second, the change in possible production methods allowed by new and emergent technologies. The thesis addresses both of these gaps by suggesting new production paradigms which incorporate the new technology and by examining two scripts to develop methodologies for teaching.

The scripts are produced into films as the practice section of the research. The first film, creative element 1, is developed using some of the new technologies, students as crew and the available resources of an educational establishment to test the methodologies that have been derived. The outcomes of the creative element 1 laid the foundation of the second film, creative element 2. It is shot on mobile phones and distributed from Pakistan through Vimeo with a negligible budget. The social networks helped to arrange equipment and locations and allowed extreme freedom to the filmmaker.

Chapter 1: Introduction

1.1. Rationale of the research:

The Pakistani film industry, locally known as Lollywood, once produced an average of 100 films per year (Iqbal 2013). However, it has been facing a continuous decline in the last two decades. The decline has become obvious in the last seven years and in 2012 not even a single Urdu film was released; however, year 2013-14 have shown a slight recovery. The traditional form of Pakistani film is similar to Indian film industry; Bollywood, which has recently become the world's biggest film industry in terms of output (Taeube & Lorenzen 2007). Indian films have been allowed to screen in Pakistan since 2006-07 and these have been proved sustainable in the Pakistani circuit. In spite of the decline, some of the Pakistani films have nevertheless been successful. Although this success has been considered as the revival of cinema, by some critics, these films can be clearly differentiated from what are recognisable trends in established filmmaking in the country. The data gathered for this this thesis has shown a shift in the style of movies and a new kind of cinema has been evolving in Pakistan. The shift has a link with the technological developments along with socio-political happenings. This research has also traced the reasons for the demise of film industry and discovered an academic breach in the history of cinema as film studies or filmmaking have never been considered as a serious subject in Pakistan; hence, no film schools or training institutes were there throughout the first fifty years of independence. Even in 2015, there is no film school with a comprehensive focus on the craft of cinema in Pakistan (Ansari 2015). The analysis of the cinema, in relation to socio-political actions, the academic breach and recent technological advancements, with an aim of finding certain solutions has made this research challenging.

The available research material, particularly from the last two decades, is limited. The research needs to find “what” has been recently happening in the

film industry, and “how” the transformation of cinema trends is taking place. This lead to case study as a research methodology (Yin 2012, p. 5). In addition, the dramatic demise of an established style of cinema, which is otherwise popular in the sub-continent, makes Lollywood a unique case. In the words of Yin, “What makes a case special? One possibility arises if your case covers some distinctive if not extreme, unique, or revelatory event or subject, such as the revival or renewal of a major organisation” (Yin 2012, p.7). The downfall of one kind of cinema and the emergence of another kind of cinema is an extreme event.

In the study of Pakistani cinema, attention is further given to “subunits”, which are films in this particular case (Yin 2009, p.50). The research analyses Urdu films, as separate case studies, embedded in the study of Lollywood. In this way, the recent practices, content, form and style have been examined to illuminate the limitations and the processes behind the on-going decline. The qualitative data gathered from the semi-structured interviews has allowed this research project to identify relevant socio-political happenings and their impact on films and the filmmakers. Subsequently, both these methods, the semi-structured interviews and the study of films, have determined the outlines of creative practice, which is to make films, with new and convergent media. These films will also be used to teach filmmaking with the help of new media tools. Figure 1 shows a systematic approach to the study and its findings and outcomes: two different styles of cinema, a gap between these styles and creative practice.

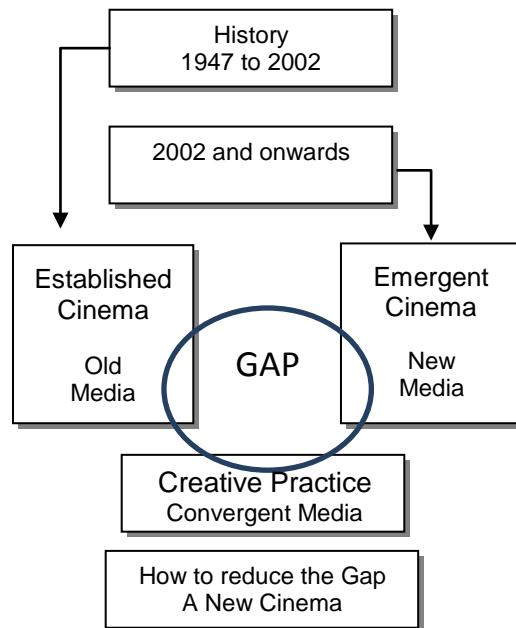


Figure 1: Outline Sketch of Research Design

A systematic approach to study the problem and suggested solutions

The creative element of this research project consists of two films, which have been produced to explore the technological, economic and academic potentials of filmmaking and to reflect on how films might be made with the help of new and convergent media, within the context of Pakistan. The process also identifies various possibilities to learn the art of moviemaking. Thus, the practice works as a critical, scholarly and pedagogic tool to highlight the strengths and to address the limitations of filmmaking in Pakistan.

1.2. Introduction:

The traditional cinema of Pakistan is known for *masala* films: a genre, similar to popular Bombay cinema, now called Bollywood in its recent form. This kind of filmmaking is marked by mixing up cinematic elements; melodramatic themes, raunchy, innuendo based romance, humour, songs and dance numbers, to provide its audiences with a particular experience of entertainment. The

history time-line of filmmaking in Pakistan (Appendix B) and data gathered from interviews (Appendix A) reveal that this kind of filmmaking has managed to dominate the first 30 to 40 years of the country’s filmmaking history. This research has named this type of cinema ‘established cinema’. Apart from this productive past, established cinema has been deteriorating, as both, the viewership and the number of films, have been constantly reducing. The established cinema has been facing a dramatic demise since the late 1990s, which figure 2 illustrates:

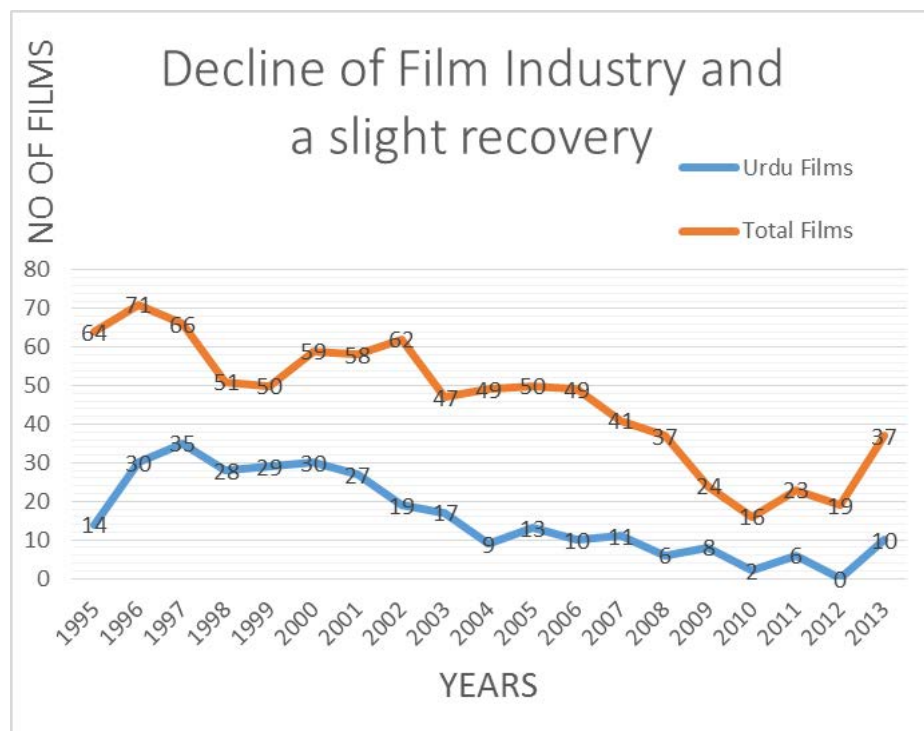


Figure 2: Graph Showing Recent Decline in Pakistani Films

The name ‘established cinema’ has evolved from the terms “dominant” and “residual” by Raymond Williams (1977, p.121). Williams (1977, p.109) explains three states in cultural development: “Dominant, Residual, and Emergent”. Dominant is explained as “ruling class ideology”, which is practised and implemented “in abstract ways to the actual consciousness of both dominant and subordinate classes”. “Residual” is defined as the cultural element of the past which is actively practised even in the present (Williams 1977, p.122). Accordingly, the term ‘established cinema’ is coined by this

research to elaborate a combination of “dominant” and “residual”, as both these ideologies have formed the established *masala* genre, which has dominated the cinema screens for a long period of time and it is still in practice. Established cinema is elaborated in chapter 4. In this thesis, the term “cinema” refers to the whole industry; the combination of each department of film from production, distribution, screening and viewing, as defined by Christian Metz (1982).

This research has observed a shift in trends, particularly in the last decade, as on the one side, the established cinema has been facing decline, and on the other side, some of the films, which cannot be categorised as *masala*, have achieved box-office success. Indeed, another kind of cinema has been triggered in Pakistan with the success of *Khuda Kay Liye/In the Name of God* (2007). This research refers to the evolving trend of filmmaking in Pakistan as ‘emergent cinema’, which is linked to the “emergent culture”: “New meanings and values, new practices, new relationships and kinds of relationship are continually being created”, as defined by Williams (1977, p.123). The ‘emergent cinema’ of Pakistan is in the process of evolution; hence, the inspirations, subjects and forms differ in each project. Indeed, Pakistani film is in search of its distinctive identity, and its inspirations vary from the melodrama of Pakistan television (PTV) to the physical realism of Hollywood action thrillers and war movies.

Initially, the success of the film *Khuda Kay Liye (KKL)* has been associated with the better picture and sound quality¹, which further highlighted technology and production values as one of the main weaknesses of traditional Pakistani films (Schifrin 2008). However, the semi-structured interviews; conducted as part of this research (See Appendix A), and the study of the films reveal that, apart from technical fineness, the ‘emergent cinema’ of Pakistan

¹ *Khuda kay Liye* had much better cinematography, sound and editing but it still used celluloid instead of newer digital format.

focuses on the inherent issues of postcolonial society, highlighting marginal subjects and presents them with a blend of melodrama and realism. It talks about the apprehensions that preoccupy its audiences and uses references to contemporary, social, political, national and international concerns to achieve believability. In contrast to the *masala* formula and its narratives with a simplistic sense of harmonious resolution, emergent cinema derives its narrative from the geopolitical challenges of contemporary Pakistan; hence, most of the films carry the tagline: ‘inspired by true events’. These films share the impact of recent geopolitical actions on postcolonial society and on the life of its inhabitants. This direct approach is a clear deviation from the route of established formulas in Pakistan, indicating that Pakistani cinema is looking for its place within the ambit of the global film industry, where Hollywood and Bollywood are present. It wants to distinguish itself from the rest with a new identity. Chapter 5 discusses the emergent cinema of Pakistan, in detail. The study also analyses that the shift, from established to emergent trends, is linked with the socio-political, economic and technological changes in the society, during the previous decade. It also reveals number of reasons for the dramatic decline of the established cinema, production, distribution, screening, and viewing. For instance, the cinema has not been treated as an industry, formal education of film has not been available, copyright protection has been unaddressed in Pakistan, lack of originality, absence of competition and the society’s negative perception of the field. All these reflect on the cinema screen in the shape of technical ordinariness. This is further discussed in chapter 4.

Simultaneously, global cinema has been moving from celluloid to digital technology. The term “digital cinema” has been perceived as conversion of motion pictures into digital format for distribution and exhibition, and for the purpose of storage and preservation (Belton 2002). Lev Manovich (2001, p.11), new media practitioner and theorist, in *The Language of New Media*, describes the relation of cinema to new media, as many of its “allegedly unique principles” are borrowed from cinema. On the other hand, new digital media

with all its possibilities is now available and open for the world of cinema. This technological shift from celluloid to the digital has given a new dimension to film and media communication, and has allowed a certain independence and mobility; hence, documentaries about unknown parts of the world can be made; low budgets movies, like *Blair Witch Project* (1999), *Memento* (2000), *Primer* (2004), *Paranormal Activity* (2007), can make huge business; and new web-based distribution networks, like YouTube and Vimeo can be used for screening and funding of the film projects. Manovich refers to this change as “computer media revolution”, as it has influenced all types of media; typescript, still and moving images, sound and 3D sets, along with every single step of communication involving “acquisition, manipulation, storage and distribution” (Manovich 2001, p.19).

The ‘new media revolution’ also has its impact on the Pakistani cinema industry and the equipment, production and distribution networks have been shifting towards digital. In Pakistan, access to the internet and mobile phones is growing in irrepressible innovative ways to engage a vast majority of the populations. According to the *BBC Media Action Policy Briefing*, social and mobile media are gradually challenging the role of mainstream media to set a certain agenda in Pakistan by empowering new forms of communication (Yusuf & Schoemaker 2013). New and convergent media; smartphones are being designed to create a sense of intuitive usability, and provide the provision of making films. The cost of normal shooting and material cost to make digital copies or to distribute videos, through the internet, is drastically reduced in comparison to celluloid. Furthermore, camera, along with editing and facilities for posting on the Web, is available in every smartphone; hence, the option of capturing moving images is in the hands of the common man. Undoubtedly, the 21st century moviemaker, as well as the audience, is much more aware of the basics of filmmaking; hence, completely new genres of amateur videos are available on web-based distribution networks like Vimeo and YouTube. This reflects that new and convergent media has opened the option of filmmaking at low cost and simple storytelling is possible even with

low-end technology; digital single lens reflex (DSLR) cameras, handheld devices, GoPro or security cameras. Digital technology has strengthened the youngster's ability to make their video projects even with DSLR cameras (Appendix A4; Appendix A5). Digital technology has introduced nonlinear editing and layers which has similarities with basic filmmaking; hence, the digital media can be more helpful in learning the art of filmmaking.

The shift in the style and transformation of technology reflects that certain changes are underway in Pakistani society. First is the Media Liberation Act² of 2002, which has supported the idea of the expansion of media for the first time in Pakistan's history. The ongoing media war with India since the Kargil combat in 1999, and the demand for international channels, instigated the 2002 reforms (Yusuf & Schoemaker 2013). The policy is also related to some of the global developments. The United Nations General Assembly, according to its resolution 56/183, is convinced about the need for information, knowledge and communication technologies in the development of all countries and has emphasised involving all stakeholders, including governments, civil society and the private sector (United Nations 2002). The Act of 2002, in Pakistan, has led to a boom in electronic media; thus the number of television channels increased from two or three state-run stations in 2000 to over 50 private channels in 6 years (Mezzera & Sial 2010). It has led to a relaxation of the censorship policy, particularly for entertainment. The removal of entertainment tax along with the import of films from India³, in 2006-07, has helped in building up the infrastructure. The number of cinema houses and multiplexes has been increasing, as *KKL* (2007) was released with only 12 prints, while the number of multiplex screens have been increased to 25 for *Bol* (2011) and further improved to 45 at the release of *Waar* (2013) (Appendix A4.1).

2 In 2002, the Media Liberation Act has led to a boom in Pakistani electronic media. New regulations lessen the monopoly of the government on television and radio, by issuance of licences to independent media group.

3 Geo News, a private television network, is a major player in import and export of films with Indian, as part of its Aman ki Asha initiative. Later on, ARY, another television network, has also initiated its film department.

Inevitably, this helped the new emergent moviemakers to explore diversified subjects and to experiment with the big screen. The government has also supported some of the film projects, which is reconfirmed by Shoab Mansoor (Appendix A4.1) and Bilal Lashari (Appendix A5), leading directors of emergent cinema, and Naeem Tahir (Appendix A19), Director General Pakistan National Council of the Arts (PNCA). The success of the films *Khuda Kay Liye (KKL)* (2007) and *Bol* (2011), by Shoab Mansoor, has motivated a whole new generation of filmmakers and, as a result, a new kind of cinema, emergent cinema, has been evolving in Pakistan.

Secondly, Pakistani society has been facing the aftereffects of the World's biggest catastrophe: 9/11. The so-called global War on Terror (WoT) also started in 2002, on the northwest border of Pakistan. It has been damaging the economy and peace of the country and hurting almost every facet of life. Shahid Javed Burki (2011), former finance minister of Pakistan, has published the official record which shows the losses of up to 5% of the country's GDP, or \$9 billion a year – six times the amount of annual US aid inflows. He further mentions increasing terrorist attacks in urban centres, killing more than 15,000 people in six years (Burki 2011). Over all, the death toll has reached 49,000, which includes both armed forces and civilians (Raja 2013). Pakistani society has been suffering from WoT and has been divided on the basis of religious sects, political preferences and economic groupings. Cultural activities: music concerts, theatre festivals, and national carnivals, have been damaged; public and religious processions have lost their actual shape and; most importantly, the home grounds have not hosted international cricket, since 2009. Pakistan hosted the cricket world cup in 1996, and the game of cricket has functioned as “a metaphor for the assertion of Pakistani identity, expression of cultural nationalism or feeling of emotional commonality” (Bandyopadhyay 2007, p.101). The international media has not been highlighting the sacrifices of Pakistanis and has been projecting the negative extremes of the country; hence, the new generation of moviemakers is not satisfied with this (Shams 2012). All these actions have sparked interest and

enthusiasm and motivated the new emergent filmmakers who have responded to this crisis by representing daily life in the midst of WoT. Naseeruddin Shah, a famous Indian actor, feels that great cinema will emerge from Pakistan, as it has been facing a tortuous time (Agencies 2013). The narratives of Pakistan told by the Pakistanis are in demand and media liberation has aroused the need of time and has equipped the emergent moviemakers to share their stories.

The emergent practitioners have been experimenting with the new digital medium and striving for a new form of film that can represent the cultural face of Pakistan on the global stage. According to Bilal Lashari (Appendix A5), this change in the trends of cinema is an outcome of the transformation of technology from celluloid to digital. He claims that only few years back the possibility of making films was limited due to the practical constraints of 35mm film. Now youngsters and students, who want to make films, can easily learn and practice the technique by connecting a digital camera to a computer. They are also in contact through social media for learning, which means that in another five years a change will be more apparent (Appendix A5). B. Lashari (Appendix A5) and Mansoor (Appendix A4), emergent moviemakers, further relate this access to the technology and the learning and practicing facilities as a blessing in comparison to the analogue. Before digital media the only possible way was to learn by apprenticeship with an established practitioner, which, had its own limitations, and could restrict creativity and imagination. The media technology has been growing since 2002, and most of the film equipment is easy to access, as there is no restriction on the import of any apparatus or hiring of the foreign technicians. The financing, distribution and copyrights issues of movies can be tackled with new media technologies; for instance, in new digital formats, movies are downloaded directly from the distributors worldwide, avoids the distribution cost, and the technology automatically deletes the film after a certain time, ensures revenue and profits for everybody.

The established practitioners are worried about the undemocratic and inequitable progression of the technology, and their prime concern is to appraise and equip themselves with the transforming technology, as no platforms are available to the seasoned technicians to learn the new techniques within the country. Syed Noor (Appendix A1), an established and renowned film practitioner of Pakistan, considers digital as essential for the survival of the established cinema, and insists on learning the new digital technology, as the material and processing labs are closing. The technicians, with all their skills and experience, are useless as they have no options to learn (Appendix A1). Noor also claims that he is the first one from the established practitioners who shifted himself to the digital technology, as he had an option to work with the foreign labs and production houses (Appendix A1). Shaan Shahid (Appendix A3), a star actor, producer and director of Pakistani cinema, is not satisfied with the efforts of the government to train the technicians, as an academy of performing arts or art councils are unable to impart practical knowledge of film. The doubts of the established practitioners are based on their experiences, as cinema has not been allowed to fully flourish and has faced political controls by various regimes, throughout its history, which are further discussed in chapter 4. According to Samina Peerzada (Appendix A13), one of the leading practitioners of film, TV and theatre, none of the rulers ever gave freedom to cinema because they were afraid of the change. The information culture, particularly in the postcolonial societies, is characterised for its centralised media organisations for the sake of “hegemonic control” (McMillin 2007, p.77); hence, the internet is often seen as not being equally available in terms of who can access it. For instance, YouTube is banned in Pakistan (Maqbool 2013). This point is further discussed in chapter 2: Literature review and theoretical framework, and it is also contested and scrutinised in chapter 7: *Sohni Dharti*.

This study also discovers a gap between the established and emergent cinema, as the emergent filmmakers, with the availability of new and convergent media, have been trying to redefine a path for Pakistani cinema to build a

transnational audience. The emergent moviemakers are experimenting with different cultural elements to achieve a distinctive face which can be represented on the global stage. B. Lashari (Appendix A5), during his studies in the US, realised the need for Pakistani content that can make some sense to his foreign friends. Digital media has provided a whole range of possibilities within practicable budgets to the new emergent practitioners. *Star Wars Episode I: The Phantom Menace* (2002), by George Lucas, was the first successful venture made with a high definition digital camera (Alhejaili 2014). *Star Wars* economised both in terms of production cost; the digital technology saved more than US\$ 2 million, and time-consumption; instant access to every shot was available (Zipern 2002). The film has led to the digital revolution, and contemporary Hollywood movies have started adopting new media technology at a rapid pace. It also has had an impact on the emergent moviemakers of Pakistan. In contrast, the established moviemakers believe that the digital technology will economise and accelerate a few of the processes; however, it will not have any impact on the overall cost, style and form of Pakistani film (Appendix A1; Appendix A9). Indeed, the established practitioners consider that new media is following the old media, and it has helped in refining the same old product. It is, somehow, similar to the quote of George Lucas, “Digital is like saying: are you going to use a Panavision or an Arriflex [camera]? Are you going to write with a pen or on your little laptop? I mean, it doesn’t change anything” (Elsaesser 2006, p.14).

The gap can be filled with the collaboration of both these styles of cinemas and further progression of the industry. Shahzad Rafique (Appendix A2), an established practitioner, suggests that the new generation of moviemakers must hire seasoned writers and develop their teams with a blend of old and new, so that the experience of elders can be brought into play. Amjad Islam Amjad, one of the most prominent playwrights, and Natak, the dramatic society of Punjab University, have already introduced the idea of blending old and new for the revival of theatre, in Pakistan. Indeed, a solution can be found partly in both these styles of cinema. David Bolter and Richard Grusin (2000, p.11)

declare in *Remediation*, “What is new about new media comes from the particular way in which they refashion older media and the way in which older media refashion themselves to answer the challenges of new media”. In particular, a practice that can remediate both the emergent and the established styles of cinema can propose some solutions for the future cinema of Pakistan. The thesis endeavours to grasp elements from existing practices and to combine these to achieve possibilities to re-devise a model for learning. Social media and video-sharing websites can be used for international distribution, screening and response. According to Amjad (Appendix A10), designed input or feedback from the established practitioners, during various stages of production and before the final screening, can help to strengthen productions to represent Pakistan on the global stage.

Political content making and access to the video content on the smartphones (3G/4G) have already introduced mobile video to the common smart phone users. In Pakistan, since 2002, social media platforms, such as YouTube, Vimeo, Dailymotion, Twitter, Instagram, Tumblr, Google+, Facebook, Blogspot.com, LinkedIn can be considered as the only opportunity for the mainstream users to directly express their ideas about the national issues. Local Pakistani video websites are also quite popular such as zemtv, saach.tv etc. Mobile phones have linked entertainment, information and communication technologies (ICTs) and lifestyle products and have been penetrating into everyday life through cultural processes. Mobile phones are configured to provide access to the information, FM radio transmissions, and the internet, in rural areas that otherwise would not have coverage (Yusuf & Schoemaker 2013). The Pakistan Telecommunications Authority (PTA) states that, by the end of June 2013, the number of mobile phone subscribers was 128.93⁴ million, while the overall population is almost 180 million and cellular operators covered 92% of the land area via 35,889 cell sites across Pakistan (Pakistan Telecommunication Authority, 2013). The launch of 3G and 4G, in

⁴ Almost double the population of the UK

2014, has increased the penetration of smartphones in the remotest areas of Pakistan. The internet usage and multimedia activities will also increase with the availability of 3G and 4G (Altaf 2014). Pakistan's mobile phone users are already above average data consumers, and it is estimated that, by 2016, in Pakistan, the number of smartphones will increase to 50 million; 20% of the total number of mobile phones (Yusuf & Schoemaker 2013). Thus, the growth of local media outlets shows a possibility that Pakistan's political and cultural future can be more inclusive and less centralised.

The huge number of cable TV channels has created an enormous appetite for video content, which offers opportunities to the videographers to train and excel. The digital media has also opened the doors for film education, and a few of the academic institutes have started courses in filmmaking. Installation of high-end digital equipment is also manageable, at least for learning purposes; for instance, motion capture equipment has already been installed in one of the educational institutes (Appendix A10). Both the emergent and the established filmmakers have also realised the importance of learning opportunities: for instance, Noor (Appendix A1) has established his own film school; Usman Peerzada (Appendix A14), a film, television and theatre practitioner, has initiated courses at various art schools; and B. Lashari (Appendix A5) insists that the film education should also cover art history to nourish aesthetics. Certainly, in Pakistani cinema history, it is a decade of transformation, and similar to Manovich's (2001, p.8) conviction about the progression of cinema, it is "a succession of distinct and equally expressive languages, each with its own aesthetic variables, and each closing off some of the possibilities of its predecessor". Digital technology is offering a whole new set of "paradigms". Indeed, the new digital media has been opening up new options for the oppositional or alternative trends, and a spontaneous transformation is in progress in the Pakistani cinema. This research wants to observe and document the shift, "during its first decade, before it slips into invisibility", as it can be important for the field of cinema in Pakistan (Manovich 2001, p.8). Thus, the thesis analyses the changes underway through

a textual analysis of the films and the semi-structured interviews with the film practitioners. It also undertakes an archaeological examination of Pakistani film history in order to determine the causes of its decline. Finally, this study will experiment with the new and convergent media tools to explore the available options for the oppositional trends and to devise a model to learn the basic art of making films to open the field of cinema to the newcomers, particularly within the context of Pakistan.

The shift in the styles of cinema has raised some questions, for instance: is the shift in the trends only due to the change in the technology? Are any other factors also playing their part? Can the new media technology be helpful for the students learning the art of moviemaking in Pakistan? Can it be helpful in developing the creative and human resources? Hugo Munsterberg, one of the earliest film philosophers, argues that the technology provides the body of the phenomenon of the film, and society has animated that body (Andrew 1976). Marco Adira (2010) shares the views of Poster in the introduction to the book *Technology and Nationalism*: specifically with the internet, the possibilities are different from before, as it is possible to achieve both the global and the local audience, at once. Whereas, technology, particularly new media with the internet facility, has its own implications. It has been liquefying the national borders; hence, to build a national cinema with the help of technology can be challenged by the technology itself. The use of new and convergent media and its perception within the film fraternity of Pakistan brings new possibilities. The study of the films and the semi-structured interviews with the filmmakers are to explore the strengths, limitations and challenges from within the film industry. The data obtained will be used to formulate the basis of the creative practice to explore the potential of new and convergent media, particularly for learning purposes.

1.3. Aim:

The aim of the research is to redefine a new cinematic model by using new and convergent media to assist Pakistani cinema to place national stories in a new global storytelling context. The process also facilitates the students of film and future directors in Pakistan to learn and understand the art of moviemaking.

1.4. Hypothesis:

New and convergent media help the new generation in learning the art of moviemaking and reviving the Pakistani cinema.

1.5. Objectives:

- To provide an overview of the contemporary styles of filmmaking in Pakistan
- To analyse the shift in the styles of cinema in Pakistan
- To consider the relationship between the social and the political contexts and the production of films in Pakistan
- To experiment with the new and convergent media tools to capitalise on the strengths and to address the limitations of the established and the emergent cinema in Pakistan
- To apply the creative practice through the new and convergent technologies in order to develop storytelling as a national cultural resource
- To utilise the creative practice as a pedagogic tool to teach film to the students, particularly to develop human resources, for almost all the department of filmmaking

Chapter 2: Literature Review and Theoretical Framework

Mushtaq Gazdar's (1997) *Pakistan Cinema*, covers the first fifty years of the political economy of filmmaking. Almagir Kabir (1969) wrote a book about the initial efforts of establishing a film industry and tried to create a realisation about the importance of the field of film. Daudpoto (2011) analyses the trends and themes in Pakistani cinema, which are mostly melodramas based on family oriented themes. Khan and Ahmad (2010) provide a brief history of cinema and trace violence and horror in Pakistani films. A. R. Slote (1987) and Yaseen Goreja (2003) compile film directories sharing a record of films, casts and crews. Mazhar Iqbal (2013) provides an updated online database of past and present releases. Goreja's (2000) book is about the 100 best films of Pakistan, while Iqbal Rahi (2013) shares interesting events in the initial days of film industry in the sub-continent. *Lakshmi Chowk* is based on the columns of Goreja (2006). Ali Sufian Afaqi's regular column about Pakistani film in a weekly magazine is a compilation of film history (Amjad 2015). Haque (2005) regards Afaqi's (2001) *Filmi Alif Laila* as a brief insight about the golden period of the film industry.

The absence of an in-depth study of recent transformations in the film industry is partly what leads to the choice of method; semi-structured interviews. These interviews indicate that the practitioners of the new emergent cinema in Pakistan are of the view that technology is determining the advancements and shaping the society. For instance, Mansoor (Appendix A4) favours 'technological determinism': let the technology grow at its own speed and it will automatically bring changes in the filmmaking. Although he realises that the art of moviemaking cannot be separated from its financial side, new digital technology can bring filmmaking to the level of pencil and paper to provide a space for the younger generation, allowing them to experiment and learn within a minimum budget. B. Lashari (Appendix A5) is of the opinion that the transformation in the film styles is due to the technology, as it has enabled a

whole new generation of moviemakers to explore and learn the art of filmmaking, which means that in another five years change will be more apparent. The technology has connected the new generation of moviemakers of Pakistan with the rest of the world and introduced them to almost every style of cinema (Appendix A14).

‘Technological determinism’ can be defined as the development of new communication technologies dependent only on the process of discoveries and inventions in various scientific arenas. It is an idealist or utopian approach, as it considers technology only as a product of scientific advancements. These scientific and technological developments are helpful in fuelling creative thinking to achieve new ways of execution and presentation, which then set up circumstances for social change and evolution. Marshal McLuhan’s (2001, p.101) position is a deterministic one, as he considers technology the foremost extension of human senses; hence, media influences the environment in which humans act or interact and, as a result, it has the ability to transform the world into a “global village”. McLuhan (2001) declares “the medium is the message” and the media technologies have determined the growth of a particular society and culture. The emergent moviemakers of Pakistan are looking for a global audience and seeking technology and its convergence: connecting various tools, in achieving their target. The stance of emergent cinema on technology needs to be investigated to understand the possibilities with the new and convergent media technologies, particularly within the context of Pakistan.

The “social shaping of technology” is a process in which there is no single dominant shaping force (Mackenzie & Wajcman 1999). “Other causal factors”, political and economic, have been playing their part in social change and the acceptance of technology (Williams 1978, p.5). Williams (1978), in *Television: Technology and Cultural Form*, asserts that technologies are shaped and progressed by society and culture. He criticises the notion of “technological determinism”; new communication technologies are evolving

so gradually that this evolution seems to be “inevitable”, and cannot be judged as a product of some deliberate decisions.

Any particular technology is then as it were a by-product of a social process that is otherwise determined. It only acquires effective status when it is used for purposes which are already contained in this known social process.

(Williams 1978, p.5)

The established cinema practitioners, including Syed Noor (Appendix A1), Shaan Shahid (Appendix A3), S. Suleman (Appendix A8) and Aslam Dar (Appendix A9), are more concerned about the social shaping of technology, as they consider government support as a crucial factor for development. The government has named it ‘the film industry’; however, it has never been treated as an industry. Therefore, no legislation to protect intellectual property or to facilitate production, no possibility of loans and no guarantees of investment are possible (Appendix A1; Appendix A3; Appendix A10; Appendix A11; Appendix A13). Noor (Appendix A1) adds that the perception of filmmaking within Pakistani society needs to be changed. Suleman (Appendix A8) says that the investor has always been controlling the filmmaking. Thus, the established cinema has been constructed by some sincere individuals and has lacked the overall support of the ruling class. The name ‘established cinema’, as mentioned in chapter 1, is derived from the terms “dominant” and “residual” in Williams (1977). Although the cinema was propagating “dominant” cultural forms, this research does not name the traditional cinema of Pakistan ‘dominant cinema’, because cinema has not been allowed to dominate as a cultural form. It has been practised only because as a part of the “residual” culture. Williams (1977, pp.109–115) further aligns the “dominant” with “hegemony”: the “lived dominance and subordination of particular classes”, which is achieved through official organisations. The established cinema has been controlled to propagate or to restrict specific ideologies; however, it has not been provided enough support through favourable laws, funding opportunities, insurance policies and educational ventures.

Nevertheless, most recently the new and convergent media technologies, to some extent, have been lessening the impact of social shaping and confirming the deterministic viewpoint, particularly in comparison with the previous technologies available within Pakistan. The creative elements, chapters 6 and 7, explore the extensions and limitations of the new and convergent media tools.

2.1. Technological Determinism and Social Shaping

Raymond Fielding (1974) advocates the deterministic understanding of technology, in terms of artistic production, as he comprehends technology as a medium of expression, similar to the materials available to an artist, which have an impact on his creativity. Technology sets the parameters of innovation, particularly within the medium of film, as its refinement is possible with technological advancements. Andre Bazin (1967), in *The Myth of Total Cinema*, declares that the creators and initial practitioners of cinema have conceived the narrative feature film as a complete representation of reality and use technological developments merely to improve verisimilitude and realistic presentation. Edward Buscombe (1978) challenges the notion of Bazin and argues that realism is not the only driving force for technological innovations, as colour was not added to motion picture straightaway because the addition of colour was not accepted as real, although the real world is colourful. In his words:

But in fact it has never been a question of what *is* real but of what is *accepted* as real. And when it first became technically feasible, color, it seems, did not connote reality but the opposite.

(Buscombe 1978, p.24)

The conversion of film from celluloid to digital has been considered as deterministic by Patrick DiRenna, founder of the Digital Film School in New York, as he conceives this shift as “a natural evolution”, which is like “sculpting in clay not marble”, and it is ultimately allowing the execution of

the low budget projects (Newvision 2014). On the other hand, George Lucas' stance is not deterministic, as he states that the art of filmmaking is to communicate emotions via technology. However, art drives for innovation and pushes the boundaries of current technologies to discover new ways of execution to achieve stunning effects (Jana 2009). Technological determinism is unable to explain certain developments in cinema, as technological innovations are derived by a specific path of scientific evolution, still the use of technology and its diffusion may not be described only by scientific developments. The deterministic point of view cannot provide an explanation for the dissimilar or uneven development of cinema within different regions and time periods. Particular forms or genres have developed within particular periods; for instance, the cowboy movies or action genre during the 1980s, or the acceptance of narrative feature films in Hollywood or the development of the *masala* genre in India and Pakistan. These are almost impossible to describe within the framework of technological determinism.

Raymond Williams, along with other theorists such as Jean-Louis Comolli, Donald Mackenzie, Judy Wajcman and Douglas Gomery, refers to "technological determinism" as a linear approach towards technology, taking into account only internal factors. However, technological progression and its acceptance within a society is a complex phenomenon and it depends on external as well as internal factors. Mackenzie and Wajcman (1999, p.2), in the introductory chapter of *The Social Shaping of Technology*, declare that technological determinism is one side of the story, that is "technology matters"; however, the other side is that technologies are the product of social, political and economic factors. In comparison to "technological determinism", "social shaping of technology" is a practical approach. It defines "technology" as consisting of the equipment along with the practices and knowledge related to it, as well as the human interaction with technology and the knowledge of that interaction (Mackenzie & Wajcman 1999). According to Jean-Louis Comolli, French writer, editor, and film director:

The tools always presuppose a machine, and the machine is always social, before it is technical. There is always a social machine which selects or assigns the technical elements used.

(Comolli 1980, p.122)

The acceptance and rejection of cinematic apparatus and practices, rather than depending on scientific developments, are mostly reliant on the identification, production and response in a specific society. Comolli (1980, p.122) uses the term “cinema machine”; that is, the amalgamation of equipment with economic and ideological settings to be functional and to achieve social acceptance. Research undertaken for this thesis suggests that social considerations do need to be recognised in the discussion of technologies and their effects, as the social acceptance of cinema is considered as a major issue by the established cinema practitioners of Pakistan. This has led to various problems, for example the formal education or training of filmmaking has been neglected, particularly in the first fifty years of cinema history. This discovery, on the one side, presents a challenge; that is, a gap in the film education, and in the research material about local films. On the other side, it validates the importance of this research and reconfirms the relevance of its goal: a model to teach and learn the art of moviemaking. Farjad Nabi (Appendix A7), an emergent film director, says that the new generation is disconnected from the Pakistani films of the 1970s, 80s and even the 90s as they have not been watching films, due to the downfall in the 80s and 90s. However, there has been growth and acceptance of television networks along with fields like animation, gaming, music, graphic design and IT, in the last decade. New emergent cinema is also leading to successful and accepted films, which is discussed in chapter 5. In chapters 6 and 7, the possibilities of making films with new and convergent media to provide a learning path to the students is investigated.

One of the key factors in the social shaping of technology is cost effectiveness. ‘Economic shaping’ is effective as financial benefit is a major determinant in

technological advancement. “Costs and profits matter enormously, but in situations of technical innovation key factors are future costs and future profits” (Mackenzie & Wajcman 1999, p.21). This means economics is another major factor in the acceptance and success of any invention within a society. Douglas Gomery (1985) examines the introduction of sound in Hollywood, and describes the three stages involved in the transformation of the established practices: invention, innovation and diffusion. The first stage is research and development to achieve a working system. The innovation stage is the addition to the existing practice through experimentation. Diffusion is the final stage when the invention is accepted as practice and followed by all the stakeholders in the field.

At the heart of the cultural economy of commercial filmmaking is profitability. The semi-structured interviews, as part of this research, reveal that the established cinema in Pakistan took a long time to adopt some of the advanced technologies, as these were not financially feasible. For instance, black and white films were made in Pakistan, even in the 1970s, and wet processing⁵ is still in practice only to reduce the cost of production. According to Noor (Appendix A1), one of the main reasons for using the old technology is the cost reduction, as the budget of an average Pakistani film, due to the substantially smaller market, is 10 times smaller than an Indian film. In addition, the technicians are not trained with the new technology. Zorazi Lashari (Appendix A16), a distributor and cinema owner, endorses that the new digital technology has not been completely adopted, in Pakistan, because huge investment is required for the upgrading of production, distribution and screening to the hard-disk technology. Indian and Pakistani films are still released on 35mm, with celluloid prints for distribution. He adds that only 25 to 30 up-to-date cinema houses are operating in Pakistan; however, in order to achieve sustainability, a significant increase in the number of screens and their conversion to digital is inevitable, which is hard to attain within recent

⁵ Film processing that uses liquid chemicals

regulations (Appendix A16). The emergent filmmakers also consider finances as a key to the art of filmmaking. Any art, particularly the art of moviemaking, cannot be separated from its financial side (Appendix A4). The diffusion of the new and convergent media tools for production, due to their cost effectiveness, and ease of use, is higher than the analogue technology in Pakistani society. The new technology can also assist the learning of the technique of film. One of the major concerns of this research is to document the impact of financial considerations, due to the use of new media tools, on the production, reproduction, distribution and learning possibilities within Pakistan.

2.2. National Cinema

Alan Williams (2002, p.8) doubts the level of influence of fiction films on audience attitudes, as he finds “virtually no evidence that the fiction film is an effective medium for changing audience attitudes”, and, in his view, to propagate a certain agenda through films is similar to “preaching to the converted”. On the other hand, he admits that films play a significant role in the formation and continuation of the “values and behaviours” associated with nationalism. National cinema can be exploited as a mechanism to promote state sponsored nationalism, and to downgrade other values, which can be more directly observed in propaganda films (A. Williams 2002, p.8). Certainly, cinema works as a hub for cultural, social and political elements, and plays a role in building up the national identity. Marco Adria (2010), in *Technology and Nationalism*, argues that technology, particularly communication media, promotes regional cultural traditions, builds social identity, and consequently shapes the national identity, over a period of time. Further nationalism creates a homogenous culture, which is necessary for industrial development and to be acceptable to the masses, due to its modernist nature. Technology, its design and acceptance, defines the nature of a society, due to specific, thoughtful decisions of its users based on the goals of a nation-state (Adria 2010). In postcolonial societies, such as Pakistan, these goals are

fixed by the establishment and propagated through radio, television and film; hence ‘the social shaping of technology’ can be more visible.

The government has controlled the “mode of production” of film through various official guidelines. David Bordwell, Janet Staiger and Kristin Thompson, in *The Classical Hollywood Cinema*, draw upon the Marxist concept of “mode of production” to describe what are, for them, the three requirements for the making of a film. These are: workforce, consisting of the team involved in the making of the film from the camera person to producer; means of production, which stands for equipment, raw material, sets, studios, and the skill to use these tools; and financing of the film by individuals or companies who provide the capital for the sake of making a profit. The film style is dependent on the mode of production (Bordwell et al. 1985). The mode of production can be controlled through censorship policies and regulations; for instance, the role of governing bodies, in Pakistan, as well as in India, was to influence the content by controlling the import of equipment and raw materials (Pendakur 1996; Gazdar 1997; Appendix A18). Moreover, rules which are relaxed for selected producers can be strict for others. These bodies also provide funds for a few of the projects, which are aligned to the goals of the nation-state, to maintain the symbols and stereotypes, and to set examples which can be followed by others (Pendakur 1996; Gazdar 1997; Appendix A18).

Divya C. McMillin (2007) believes that censorship and the broadcasting system are centralised in the postcolonial societies to maintain hegemonic dominance and to spread the ideology of the ruling elite. The legacy of the colonial period has prevailed in the postcolonial times, and the duty to uphold the status quo, and to maintain the basic elements of national identity, is assigned to the media; radio, television and film. She further states that the media represents “the patriarchal conservatism of its elite controllers”, and follows the prevailing “hierarchies to produce discourses of progress,

technology, and innovation” (McMillin 2007, p.71). Stephen Crofts (2002) classifies third world popular cinema as a cinema only for the local market, which is hardly known to the European critical film cultures. According to him:

Excluding the booming economies of East Asia, the dependent capitalist status of most Third World countries, with stop-go economies and vulnerability to military dictatorships with short cultural briefs, rarely provides the continuous infrastructural support which nurtures indigenous cinemas. Economic dependency and hesitant cultural commitment typically promote private over public forms of investment which further weaken indigenous film production.

(Crofts 2002, p.49)

Crofts mentions Thomas Elsaesser (1989), who discovered a contradiction on the part of nation-states, as they motivate a “cultural mode of film production” which differs from Hollywood; however, never allowing it to criticise their own policies. While John King (1990) notes fewer examples of “a cultural mode of production” where the course of distribution and screening is dominated by the transnational and local market forces, which promote foreign films and resist the national products (Crofts 2002, pp.46–50). The hegemonic control of the colonial times has been continued throughout the history of Pakistani film, as foreign films have always been allowed (Appendix A14); even, most recently, Indian films have also been permitted as foreign films (Appendix A16). Moreover, the cultural mode of production has never criticised any official stance, which is mentioned in Mushtaq Gazdar’s *Pakistan Cinema*. Gazdar (1997) presents a study of cultural progression and regression, along with the intellectual curtailment, due to the socio-political events and administrative decisions of elites.

Fredric Jameson (1986, p.69), in *Third-World Literature in the Era of Multinational Capitalism*, argues that nationalism has a centralised place in all “third-world texts”, and these texts are:

All third-world texts are necessarily, I want to argue, allegorical, and in a very specific way: they are to be read as what I will call

national allegories, even when, or perhaps I should say, particularly when their forms develop out of predominantly western machineries of representation, such as the novel.

(Jameson 1986, p.69)

He also claims that in the western ethos there is “a radical split between the private and the public”; however, in the third world texts, a private narrative can have “a political dimension in the form of national allegory: the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society” (Jameson 1986, p.69). Aijaz Ahmad (1987, p.21) criticises Jameson’s position and provides evidence that the third world consists of many nation-states, which have their own literary canons; for instance, in the Urdu language “critical realism became the fundamental form of narrativity”, with nation as only one of the topics. In his words:

All the novels that I know from that period are predominantly about other things: the barbarity of feudal landowners, the rapes and murders in the houses of religious “mystics”, the stranglehold of moneylenders upon the lives of peasants and the lower petty bourgeoisie, the social and sexual frustrations of school-going girls, and so on. The theme of anti-colonialism is woven into many of those novels but never in an exclusive or even dominant emphasis.

(Ahmad 1987, p.21)

Certainly, Urdu literature is diverse and inherits a rich tradition of storytelling, poetry and novels, which are reflected in the film and television scripts of Pakistan. A. Williams (2002, p.18) categorises the films as “global”, “national” and “international”. According to him, “global films” cover the global market, “national films” are made for local markets, and “international films” are mainly the low budget art-house films, which are “against the grain” of their “own national cinema or national state apparatus”, and are “banned, denounced, or commercially discouraged in their domestic markets”. The Urdu language has a history of banned, denounced and commercially discouraged texts; this means that Urdu literature can provide the resource material for international films.

2.3. Media, New Media and Convergent Media

Terry Flew (2008, p.2) defines new media as a grouping of the “three Cs – computing and information technology (C&IT), communications networks, and digitised media and information content – arising out of another process beginning with a ‘C’, that of convergence”. The evolution and commercialisation of the internet and the services associated with digital media has facilitated this “convergence”, which is the possibility to interlink computers, information technologies, media content and networks (Flew 2008).

New media technologies are measured in terms of older technologies by the media theorists; hence, both utopian and dystopian or idealist and practical analyses are evident. Initially, networked computation scholars followed either “utopianism” or “dystopianism”; however, “it is a field with its own emerging canon and institutional space” (Chun & Keenan 2006, p.2). Leah A. Lievrouw (2002, p. 246) finds evidence in favour of the social shaping of technology and diffusion of the new media technologies, as in her words:

New media technologies are no exception. They develop in dynamic environments where users, designers, manufacturers, investors, regulators, distributors and others work out their interrelated and competing interests, cultural assumptions, desires and visions.

(Lievrouw 2002, p.246)

Bolter and Grusin (2000, p.5) affirm that media, from paintings to computer-generated imagery, are trying to achieve “remediation”, that is to diminish the hints of “mediation” due to improved “immediacy” and “hypermediacy”. In contrast, Manovich (2001) in *The Language of New Media*, defines the principles of new media and highlights the innovative possibilities which were missing in old media; that is programmability and media storage. Another approach is that the old technologies were considered new at the time of their

launch; hence, every new media technology will become old (Marvin 1988). Therefore, Flew (2008, p.2) favours the approach of Sonia Livingstone (1998) which is to concentrate on the changes and transformation in society due to the options offered by new media. This research also focuses on what is offered to society by new media, particularly in relation to filmmaking, production, distribution and screening, along with the possibility of learning the art of filmmaking.

The new media technologies have been considered to inherit the path of old media; hence, economic and social relations along with the priorities of the establishment and ruling elite have been playing their role in determining the path of new media and its use. New ideas or innovative practices are adopted in a social system to maintain the prevailing relations. Everett M. Rogers (1962, p.5), in *Diffusion of Innovations*, explains, “Diffusion is the process by which an innovation is communicated through certain channels over time among the members of a social system. It is a special type of communication, in that the messages are concerned with new ideas”. In the process, different generations of practitioners develop mutual understanding about a certain innovation; hence, “innovation” achieves success only if it increases economic and social benefits, and is well-matched with the existing values, norms and practices within a specific field. The success rate can be further improved if it is easier to use, and experimentations will not involve any hazard, and its results and benefits are visible (Robinson 2009). This indicates that the new technologies, for their acceptance, have to follow the old path; that is, to be beneficial economically and socially for the existing practitioners and the ruling class. The frequency of diffusion of different media differs across the world. For instance, television was introduced in the 1940s in the first world, while it was launched in Pakistan in 1964 (PTV 2015). Cable television has been operating since the 1960s; however, it has been functioning only for the last ten to fifteen years, and causing a major expansion in television, in Pakistan (Talib & Gardezi 2011). Due to this rapid growth, the government has only been controlling the news and has been unable to standardise the normal

programming. Private television networks have reduced the representation of the general public, in comparison to the state-controlled television. Technological innovation does not serve the cause of the “democratization of society”. “The analysis shows that ideological hegemony is not only alive and well, but might even thrive in these new media” (Talib & Gardezi 2011, p.304). This reflects that, in the postcolonial societies, the new media tools have been allowed only if they are aligned to the path of old media in maintaining a better hegemonic relation, comparatively on a lesser budget.

Lehman-Wilzig and Cohen-Avigdor (2004) present a life-cycle model of new media development involving six stages: invention, penetration, growth, maturity, self-defence, and adaptation, which includes convergence or obsolescence. The final stage of adaptation offers two different possibilities to any media. The notion of convergence, rather than obsolescence, is more relevant to this thesis. Convergence is derived from the “mediamorphosis”, that is alteration in the media to assimilate the transformation (Fidler 1997). “Mediacide”, is predicting a replacement of traditional media with the Web medium (Nielsen 1998; Lehman-Wilzig & Cohen-Avigdor 2004). Fidler applies the “rule of 30” by Paul Saffo (Saffo 1992) to the new media technologies, according to which an average of three decades is required by a culture to adopt a new idea (Fidler 1997, p.8). Lehman-Wilzig and Cohen-Avigdor’s (2004) life-cycle model of new media challenges the rule of 30, as the internet grew after the introduction of the World Wide Web, in 1989, and the diffusion period was reduced to 10 to 15 years only. Pakistan’s history time-line (Appendix B) shows that, in 1992, dialup email service was launched, while, in 1996, Pakistan Telecommunication Authority⁶ (PTA) was formed and initiated the internet facilities (ISPAK 2014). Thus, Pakistan has been attached to the Web only with a difference of less than a decade, which was not the case for old media technologies and innovations.

⁶ The Pakistan Telecommunication Authority (PTA) was founded in 1997, under the Telecom Reorganization Act 1996, for the regulation of operations and maintenance of telecom systems.

The internet, one of the key features of new media, has been considered as “a break” with the properties and path of the old media, particularly in relation to its role in reinforcing the national boundaries, due to its “capacity to connect the user at once to the culture of the local and the global, as well as to those of the regional and the national” (Adria 2010, p.156). Flew (2008, p.107) declares the internet communication as a decisive change in mass communication as it allows the public to be involved in political discourse and enables them to produce, distribute and consume their own media content. The evolution of the internet and digital media has enabled the communication networks to deliver text, audio, and video material through the same wired or wireless connections; hence, it caused digital convergence or mediamorphosis (Fidler 1997). Certainly, convergence has allowed a freedom of mode of production as well as distribution, which has already been utilised for political motives and journalism. Huma Yusuf (2009) explains the role of new media convergence during the emergency of 2007-08, in Pakistan, as the constitution was on hold, one of the main political leaders was murdered and strict censorship policies were executed on the mainstream electronic media. In the crisis period, digital technologies; cellphones with live internet streaming, along with the new media platforms; blogs, YouTube, Flickr and Facebook, were used by the university students to endorse democracy, organise protests, and broadcast privately generated content, in Pakistan. During the same period, in 2007-08, major private television networks used their websites for live streaming and received more than 700,000 hits, all over the world. The new media network showed its potential in the dismissal of the military regime, in 2007 (culture 360.org 2010). New media is mobilising and connecting people outside of their regular boundaries and traditional limitations, and groups such as Earth-Water, CultureSOS, Bloggers Association of Pakistan, People's Resistance, and Digital Activists of Pakistan have been operating in Pakistan (culture 360.org 2010). Certainly, the new media tools have been instrumental in the process of the democratisation of information in Pakistan and have started empowering users to be the producers as well as the consumers of content. On the other

hand, the Electronic Crime Ordinance was also passed in 2007, according to which eighteen types of misconducts can be investigated by the Federal Investigation Agency (FIA), Cyber Crime Unit. The timing of the ordinance and the method adopted to implement the law have raised doubts about the intentions of the establishment (culture 360.org 2010).

New media has been recognised as an ultimate empowering tool and, in the words of Nicholas Negroponte (1996, p.229), “Like a force of nature, the digital age cannot be denied or stopped. It has four very powerful qualities that will result in its ultimate triumph: decentralizing, globalizing, harmonizing and empowering”. According to Tomlinson (2003, p.271), “cultural identity” extracts its force from “globalization”. He challenges Manuel Castells (2009), according to whom globalisation and identity are conflicting trends, and the contemporary world is being shaped by both. In contrast, Tomlinson traces parallels between the process of globalisation and the institutional dimension of the formation of identity. In his words, “globalization is really the globalization of modernity, and modernity is the harbinger of identity” (Tomlinson 2003, p.271). Saman Talib (2010) examines the use of new media, the World Wide Web and mobile phones, by Pakistani students to construct their narrative of dissent and to manage their own distinctive identity by disassociating themselves from the regular politicians. This shows that the results of the use of the World Wide Web with the availability of the internet service on mobile phones differs from the study of cable television in Pakistan. It further reconfirms that to shape the national cinema, and to maintain the status quo, with the help of new media technology, is directly challenged by the new digital technology, particularly the internet.

Manuel Castells (2000), in *the Information Age: Economy, Society and Culture*, considers networks as the main feature of the modern society, which are not controllable by anyone; hence, they influence social, economic and cultural relationships. Indeed, networks have the ability to bypass state control.

Abida Eijaz (2013) explores the usage of new media and cell phones by the political parties of Pakistan, and its impact on the dynamics of Pakistan's politics, particularly to mobilise the rural population, as the rural students have been adopting social media sites at a fast pace. Castells (2006) finds a systematic relationship between globalisation and the strengthening of various cultural identities, religious, national, ethnic, geographic, and gender, and both these processes have caused a crisis for the institution of the nation-state.

Moreover, this globalisation is both inclusive and exclusive. It includes everything that has monetary value and excludes everything else. Thus economic globalisation is selective by nature. This is why national governments and companies try to position themselves in the global network because exclusion from it means no growth, no economic development, and no wealth creation.

(Castells 2006)

According to Castells (2006), Muslim nation-states are unable to manage the identity of the Muslims in the globalised world. Thus, this causes a resistance based identity which can incline towards fundamentalism.

An uneven globalisation is a major concern for the established cinema practitioners. Noor (2012) asserts that the global market is not for Pakistani film, as its content can only be sold to Pakistanis. He further points out that even if these films are released internationally, they cannot compete with Hollywood, as they can only appeal to the Pakistani or Indian diaspora as part of global population. Pakistani films can attract the foreign market by sharing stories about human emotions and by improving the production quality. Ahmad (2011) traces that an entirely free market and denationalised economy, without any involvement of the nation-state, are the main forces for global capitalism to grow. In his words:

Ascendancy of neoliberalism in all its aspects should itself be seen as the primary ideology of postmodern global finance capital, so that a chief characteristic of all kinds of postmodernism is that it may oppose great many other things—the state, political parties, trade unions, environmental

degradation, caste oppression, and so on—but never—never—the market as such.

(Ahmad 2011)

Again national boundaries are used to ban Indian films purely due to political and economic reasons (Egan 2002). Suleman (Appendix A8) and Dar (Appendix A9), the most senior practitioners, supported the ban on Indian films, as it was financially beneficial for the local industry in the 1960s. Latre, this led to copying Indian films, which according to them was one of the major causes of the downfall of the established cinema. Some of the film directors are against the ban on Indian films as they relate the downfall to the lack of competition, which also caused plagiarism (Appendix A4; Appendix A5; Appendix A6; Appendix A7; Appendix A2). The emergent film directors also share that the possibility of the global connectivity has highlighted the importance of being local, indigenous and original (Appendix A4; Appendix A5; Appendix A6). Roland Robertson (1992, p.102) theorises “contemporary globalization” as “a form of institutionalization of the two-fold processes involving the universalization of particularism and the particularization of universalism”. He prefers, instead of globalisation, the term “glocalization”, which is “a global outlook adapted to local conditions”, and believes that “there can be no cosmopolitans without locals” (Robertson 1995, pp.25–36). Globalisation is a consequence of modernity, as modern societies, nation-states, “bind” time and space, so as to connect the present and absent (Giddens 1990, p.14). Definitely, the possibility of being “glocal” has influenced the traditional codes of national identity, and a new national cinema, which can represent Pakistan on the global stage, is required. National cinema needs to be redefined with the possibility of the global connectivity, as according to Shahnawaz Zaidi (Appendix A12), former principal of the College of Art and Design, University of the Punjab, the label of ‘Pakistani’ on art, film or content cannot be imposed from outside. Inevitably, the content produced by Pakistanis, with a truthful intention, will be Pakistani and one may not be worried about its codes of representation.

2.4. Digital Natives

Marc Prensky (2001) has coined the term “digital native”; a generation of students who are acquainted with, and responsive to, the latest digital technologies, as they grew up with these technologies which were introduced in the last decade of the 20th century and continue to evolve today. In his words:

They have spent their entire lives surrounded by and using computers, videogames, digital music players, video cams, cell phones, and all the other toys and tools of the digital age. Today’s average college grads have spent less than 5,000 hours of their lives reading, but over 10,000 hours playing video games (not to mention 20,000 hours watching TV). Computer games, email, the Internet, cell phones and instant messaging are integral parts of their lives.

(Prensky 2001, p.1)

Neil Howe and William Straus (2000) coined the term “Millennials” or “Generation Y” for the children born between 1982 and 2004. This generation is detached from institutions and networked with their friends (Pew Research Center 2014). By the start of 21st century, particularly after the media liberation in 2002 in Pakistan, digital technologies have been introduced at a drastic pace. The younger generation is growing up among the technologies and is more exposed to technological evolution and outcomes than the generations of the 1980s and 90s (Appendix A4.1). Certainly, with the rapid growth of technology, a gap has been evolving which is defined as “discontinuity” by Prensky (2001), and to avoid this breach, he suggests various ideas; for instance, design games to teach thoughtful material. In this context, the creative elements are designed to be relevant to digital natives, as these films utilise the new media tools, particularly DSLRs and smart phones to make movies; however, the content, form and basic principles should be evolved from the existent practices.

“Interactive and wearable technologies” are moving the new generation away from the “influence of traditional socialization structures, such as the home, educational system, and broadcast media”, causing a shift in “adolescent identity” (Castells et al. 2009, p.141). Russell and Holmes (1996) identify that personalised interactive devices have enabled the adolescents to navigate through “culture, time and space”, previously impossible to access within institutional boundaries. Thus, this causes a general “crisis of boundaries between the real and the virtual, between time zones and between spaces, near and distant” (Shields 1996, p.7). “A youth culture is emerging globally”; however, the pattern may differ in each country, which will be reconfirmed by future research (Castells et al. 2009, pp.142–143). Mobile networking has enabled teenagers “to build their own communities” and “peer groups”, and helps them to maintain continuous social networking (Castells et al. 2009, p.151). This has enabled a personal distribution network for various filmmakers to launch their projects. A “built-in digital camera” is a standard feature of every mobile phone, which has provided new possibilities for photojournalism (Castells et al. 2009, p.118). Harvey May and Greg Hearn (2005) mention the possibilities of personalised entertainment, as “a direct-to-mobile drama series (Hotel Franklin) composed of 60-second episodes specifically written and designed for the mobile” launched in the USA. The convergence of media and ICTs is becoming increasingly established; for instance, “many large media organizations such as the BBC, newspapers and film distributors have WAP⁷-friendly web content much like websites for Personal Digital Assistants (PDAs)” (May & Hearn 2005). They also cite Jeremy Rifkin (2000), who mentions the “shift from industrial production to cultural production” and predicts a dominance of trade in cultural practices instead of regular industrial products or services (May & Hearn 2005). In the words of Rifkin:

⁷ Wireless Application Protocol (WAP) was an initial practical solution for interactive access to information over a mobile wireless network; however, the latest handheld internet devices have supported full HTML (Hypertext Markup Language), so they do not need to use WAP for webpage compatibility.

Global travel and tourism, theme cities and parks, destination entertainment centres, wellness, fashion and cuisine, professional sports and games, gambling, music, film, television, the virtual worlds of cyberspace, and electronically mediated entertainment of every kind are fast becoming the centre of a new hypercapitalism that trades in access to cultural experiences . . . a world in which each person's own life becomes, in effect, a commercial market.

(Rifkin 2000, p.7)

2.5. Conclusion

The social shaping of technology, rather than technological determinism, seems to be more relevant in the postcolonial societies, such as Pakistan. Technologies, particularly media, are shaped and progressed by the choices of the government. Centralised broadcast and censorship systems, along with the control of the 'mode of production' work as tools for the nation-state to constitute codes of national identity. The transformation of technology from analogue to digital has challenged the traditional codes of national identity and nationalism. Although an infrastructural support for indigenous cinema has been infrequent in Pakistan, the cinema can capitalise on its strengths with the availability of the new media tools, particularly after the liberation of media in 2002. For instance, cinema can reestablish its link with the Urdu language or can produce 'international films' for festivals to represent Pakistan and Pakistani moviemakers. The evolution of the internet and networking has supported convergence of the media technologies and caused globalisation. Convergence and globalisation are damaging the institution of the nation-state. However, in the case of Pakistan, the need for a distinctive cultural identity has been realised for the first time, as it is needed more than ever before, due to globalisation. National cinema with its typical role of endorsing state sponsored nationalism, that is to promote a specific ideology and to downgrade other values, has to change its codes and stereotypes in the time of globalisation and should allow better opportunities for the ideologies and values of all groups. Thus, the new generation of moviemakers must be

supported by the authorities and any film made by Pakistanis must be regarded as a Pakistani film.

Media, social media and convergence of media are supporting the impact of globalisation on Pakistani society, which has been explained by a number of studies. The handheld devices and global connectivity have enabled youngsters to produce and distribute their content through social media; hence, they can build their own communities. A conscious effort to make films for the learning of the basic skills of filmmaking can strengthen the film industry of Pakistan. Thus, two films have been produced as part of this research, which are discussed in chapters 6 and 7. This study is vital for Pakistan's creative industry, particularly in the global market where trends have been shifting from industrial production to cultural production (Rifkin 2000). Digital natives and electronic nomads can be helpful in building the cultural and creative industry of Pakistan, as they grew up with the latest technologies.

Chapter 3: Methodology

Practice-led Research is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice. In a doctoral thesis, the results of practice-led research may be fully described in text form without the inclusion of a creative work.

(Candy 2006)

The transformation of technology, and the rapid growth of new and convergent media, has influenced the Pakistani film industry, and the War on Terror (WoT) has shaped a consciousness about the cultural face of Pakistan. Both these factors have caused major events in the last decade. Pakistani moviemakers are more concerned about the content and distinct form of Pakistani films; hence, a shift in the styles is more obvious. The literature review revealed that only very limited research material is available about Pakistan's film industry. This is the only research that, in particular, documents and examines the demise of the Pakistani film industry and the shift in the styles of cinema in the last decade. The dramatic decline of the film industry has been in discussion, in the print and electronic media of Pakistan, for more than a decade. The BBC, in 2003, reported a crunch period for Pakistan's cinema as the audiences had been decreasing (Abbas 2003). Cricket matches had been screened in a cinema house, due to the lack of film viewers (Rashid 2003). The Los Angeles Times, while reporting the three years' run of a Punjabi film *Majajan* (2006), mentioned the worsening of the comfortable environment, the deterioration of technical facilities and the absence of audiences in the cinema halls (Rodriguez 2009). Ghafoor (2005) cited Shahzad Gul, a studio owner and producer, who declared that the local industry was unable to cater for the local market.

As a result of their failure, the Film Producers Association (FPA) and the Cinema Owners Association (CAO) have pushed the government to allow the viewing of Indian films and a colourised version of *Mughal-e-Azam* (1960) was screened in Pakistan, in 2005 (Ghafoor 2005). *Taj Mahal: An Eternal*

Love Story (2005) opened the doors to Indian imports (IANS 2005). Later, *Khuda Kay Liye* (2007) unlocked the film trade from both sides of the border (Arpana 2008). The local film production has further diminished, both in quantity and available resources. This study has been initiated to investigate how the decline has been happening. It also has forecasted a shift in the styles of cinema. In the meantime, *Bol* (2011) has been released and has proved successful, which indicates the transformation in the styles. This research has broadened its spectrum by focusing on the recent transformation in the styles and also aiming to find that how this can be helpful for the film industry in the future. The research questions have led towards a case study methodology to address the descriptive question: “What is happening or has happened?”, or the explanatory question: “How or why did something happen?” (Yin, 2012, p. 5).

The first step in case study research is to define the object of enquiry (Yin 2012): in this research, this is the “significant” downfall of Pakistani *masala* cinema and the appearance of the emergent cinema in the last decade. It is a kind of “special case”, as already mentioned in the rationale of the research and explained in introduction. The second step is to select the type of design for the study (Yin 2012, p.7). The literature review revealed that little research content is available about the Pakistani film industry, in particular about the last decade. One of the reliable resources is the films, which can work as “subunits” (Yin 2009, p.50), and the significant styles can be directly examined by analysing the films. Urdu films, which are also discussed in the semi-structured interviews, are observed as separate subunits, nested in the overall Lollywood case to define the shift in the styles. The next step, as defined by Yin (2012, p.10), is to choose another “source of evidence”, and here that is “open-ended interviews”, as these are relevant for this particular study. Thus, the semi-structured interviews, with the top practitioners of Pakistan, have further elaborated the previous and recent happenings and reconfirmed the analysis. Both these methods, the semi-structured interviews and the study of the films, have revealed two different styles of moviemaking, reflecting a shift in the styles in Pakistan’s cinema. Indeed, this research uses

both these methods side by side to attain evidence as they each elaborate and reconfirm the results gathered from each method. Having analysed the films and the semi-structured interviews, two films are planned to be made, by using new and convergent media tools, to further reconfirm the accessibility of this mode of production for making and distributing films. The films can also be utilised as teaching material for the film students.

3.1. Study of Films

111 films were released between 2002 and 2013 (Appendix B). The number of films has been decreasing every year; however, a slight recovery can be observed in the years 2013-14. Analysis shows a continuous decline in the regular *masala* films, and some of the highest budget films have flopped. In contrast, two films, *KKL* (2007) and *Bol* (2011), which do not follow the set formulas of the big screen, proved to be successful at the box-office. The research also discloses that the films released since 2007 can be categorised into two different styles of filmmaking: 'established cinema' and 'emergent cinema'. The semi-structured interviews have further reconfirmed the findings. This implies that the study of the films from 1947 onwards are more relevant to identify the course of development in the established cinema, while the films released after 2006-07 can be more pertinent to recognise the elements of the emergent cinema.

From 2007 to 2012, 33 Urdu films were commercially released in the Pakistani cinema market. 11 Urdu films were released in 2007. In 2008, there were 6 Urdu films; in 2009, 8; in 2010, 2; and in 2011, 6 films in the national language (Appendix B; Appendix C). A stability can be perceived in 2013 and 2014, as 10 films were released in each year in the national language (Iqbal 2013; Appendix B; Appendix C). The new emergent cinema was triggered with *KKL*, in 2007. The next was *Bol*, released in 2011. In 2013, seven films, *Waar*, *Josh*, *Main Hoon Shahid Afridi*, *Lamha (Seedlings)*, *Chambaili*, *Siyaah*,

and *Zinda Bhaag*, were made by new emergent filmmakers. *Waar/To Strike* is the highest grossing film of all time in the Pakistani market, which, according to IMDB's best of 2013 poll, is also the highest rated feature film of the year with a score of 9.1/10 (Jagernauth 2013). It earned around 200,145,809 rupees (US\$ 2 million⁸) in almost five weeks (Lollywood Online 2013). It has also broken the first day record of almost ninety thousand dollars (nine million rupees) set by the Bollywood film *Chennai Express*, released in Pakistan, in 2013, on *Eid ul Fitr*⁹ (Mahmood 2013). The film was released in the United Arab Emirates on 12th December, 2013, in the UK on 17th January, 2014, in Norway and Denmark on 6th February and in Sweden on 16th February 2014. This is remarkable for a film from an industry which was almost shattered, with not even a single national language film released in 2012. In 2014, five films, *Tamanna*, *The System*, *Dukhtar*, *O21* and *Namaloom Afrad*, represent the new emergent cinema (Times of Pakistan 2015; Abro 2013; Appendix C). *Namaloom Afrad/Unidentified Persons* had success at the launch and is still running in the cinemas (Syed 2014; The Express Tribune 2015).

3.1.1. Analysis to select the films

The next step is to determine the necessary sample size, which is the number of films to be analysed in this research. It is required to make a judgment between a sample that is too small, which has a reasonable chance of good results; or one that is too large for a reasonably in-depth analysis, to finalise the number of films.

Determining adequate sample size in qualitative research is ultimately a matter of judgment and experience in evaluating the quality of the information collected against the uses to which it will be put, the particular research method and purposeful sampling strategy employed, and the research product intended.

(Sandelowski 1995)

⁸ US\$ is the relevant currency

⁹ Muslim festival at the end of Ramadan; the month of the fast.

In case study research methodology there is no set formula for selection. The researcher has to decide a number which can achieve “certainty in a study’s findings” (Yin 2012, p.9; Yin 2009, p.58). Thus, three films have been discussed to explore the various phases of the established cinema, and three of the films have been selected from the emergent cinema.

It is relatively straightforward to choose films from the emergent cinema, as two of the films *Khuda Kay Liye* (2007), *Bol* (2011), are trendsetters (Appendix A2; Appendix A8; Appendix A10; Appendix A11). The third film *Waar* (2013) has reconfirmed the change in the form and style of cinema with not even a single traditional song or dance number. These three films are analysed in chapter 5. *KKL* and *Bol* were written and directed by Shoab Mansoor, while *Waar* (2013) was directed by Bilal Lashari. Both Mansoor and Lashari have been interviewed as part of this research. These films have also broken the box-office records in their respective years, and are also discussed in the semi-structured interviews. *Slackistan* (2010) could also be considered as part of the emergent cinema; however, it was not released in Pakistan due to the censorship issues (Qureshi, 2011). *Ramchand Pakistani* (2008), *Zinda Bhaag* (2013), *Chambaili* (2013), *Josh* (2013), and *Main Hoon Shahid Afridi* (2013) were also directed by the new moviemakers of Pakistani cinema; however, these moviemakers were not available in the first phase of the interviews, in 2012, due to their professional commitments.

The Urdu language has been mentioned as a strength of established cinema (Appendix A2; Appendix A3; Appendix A8; Appendix A9; Appendix A10; Appendix A13; Appendix A18; Appendix A19). Various films from the established cinema have been discussed by the film practitioners in the semi-structured interviews. The films by Khalil Qaiser and Riaz Shahid, along with the work of Zia Sarhady, have been mentioned in the semi-structured interviews (Appendix A2; Appendix A3; Appendix A8; Appendix A9; Appendix A10; Appendix A13; Appendix A18; Appendix A19). *Aina* (1977) ,

a symbol of soft cinema, and *Maula Jatt* (1979), an icon of violent cinema, were also discussed in the semi-structured interviews (Appendix A2; Appendix A5.1; Appendix A8; Appendix A10; Appendix A11; Appendix A16; Appendix A20). The study of these films is helpful to further understand the progression of the established cinema, after partition in 1947. This also enables the comprehension of the relation of the established with the emergent cinema and the alternative trends.

3.2. Semi-structured interviews

The case study of Lollywood is mostly qualitative research because there are few statistics available about the productions, crews and budgets. The only valid study about the first fifty years of Pakistan's cinema, from 1947 to 1997, is Mushtaq Gazdar's (1997) *Pakistan Cinema*. A common source of evidence for case studies comes from "open-ended interviews", as these can offer "richer" and broader data due to their "lengthy conversational mode" (Yin 2012, p.12). The National Centre for Research Methods (NCRM) review paper cites Tom Rice (2010; 2008), who declares that an interview is the preferred tool of discovering people's lives. Also, the recording device is the evidence for the professionalism and seriousness of a researcher in the social sciences (Baker et al. 2012). "In-depth interviews" are operated at two different layers simultaneously; at level one, the questions are superficial and, at level two, they are more focused on "the line of inquiry" (Yin 2009, pp.106–107). These interviews with the film practitioners of Pakistan, transcribed in Appendix: A, offer layered information with a direct focus on the limitations and strengths of Pakistan's cinema. The data collected through these interviews can provide a base for an in-depth study of Pakistan's film industry and release unbiased information about film practices, beliefs and thought processes (Dicicco-Bloom & Crabtree 2006). The researcher with involvement in the social world and analysis of interviews can construct and understand the meaning, goals and targets of his own practice (Baker et al. 2012).

Open-ended interviews can be flexible with regards to time (Yin 2012; Yin 2009; Diccico-Bloom & Crabtree 2006). The interviews can consume one hour to several hours, and the format is flexible, and in some of the interviews more than one participant is involved. An “informant” can provide “insights into the matter and also can initiate access to corroboratory or contrary sources” (Yin 2009, p.107). In this research, Amjad Islam Amjad, an internationally recognised writer from Pakistan, has played the role of an informant. He also accompanied some of the interviewees to help in providing a friendly environment. The interviewees have also suggested some other sources of evidence; for instance, Noor has proposed relevant books, and Rafique has arranged meetings with practitioners such as Alsam Dar. The next question is “how many” interviews are enough and the answer, in most cases, is “it depends” (Baker et al. 2012). In qualitative research, the number of cases is not the basis of validity, as many of the valued and classic studies have been produced using a single case study. However, in the case of group of experts, who are usually hard to contact, six to twelve persons can provide insights into the fundamental concerns (Baker et al. 2012).

This is especially true for studying hidden or hard to access populations such as deviants or elites. Here, a relatively few people, such as between six and a dozen, may offer us insights into such things as the stratification hierarchy of a drug-producing subculture (i.e., methamphetamine), an outlaw motorcycle gang, or a corporate boardroom. It may simply be that is as many people to which one can gain access among these types of groups.

(Baker et al. 2012)

The practitioners have been selected ranging from the most senior to the newcomers. Initially, 14 practitioners have been identified and contacted, and 11 of them have confirmed their availability for interviews. Three of them, Syed Noor, Shahzad Rafique and Shaan Shahid, are contemporary established practitioners. Noor and Rafique are continuously making films and are also engaged in their upcoming projects. Shaan Shahid is a superstar of Pakistani

film, who is engaged both with the established and the emergent cinema. This research identified three emergent practitioners, Shoab Mansoor, Bilal Lashari and Mahreen Jabbar, at the time of these interviews, in 2012. S. Suleman and Aslam Dar are pioneers of the established cinema in Pakistan, and Agha Nasir is one of the founders of broadcast media, who also chaired NAFDEC in 1979. Agha Nasir also identified Aijaz Gull, an author and film critic, who is member of NETPAC (Network for the Promotion of Asian Cinema) and FIPRESCI (International Federation of Film Critics). Amjad Islam Amjad and Munnu Bahi are the leading scriptwriters for television and film. Sangeeta and Javed Sheikh, two leading names of the established cinema, and Mahreen Jabbar, emergent filmmaker, were not accessible, due to their professional commitments. Thus, eleven interviews were conducted in the first phase.

Later on, by analysing the data emerging through these interviews, some practitioners from commercial, alternative and emerging media were identified. So, in the second phase¹⁰, interviews with Samina Peerzada, Usman Peerzada, Farjad Nabi, Iram Parveen Bilal, Zoraiz Lashari, Satish Anand, Shahnawaz Zaidi, Badar Khushnood, and Naeem Tahir, have also been conducted. S. Peerzada and U. Peerzada have worked for television and film and have also been associated with the alternative field of theatre in Pakistan. Farjad Nabi and Iram Parveen Bilal are the emerging film directors. Nabi was interviewed in Pakistan, after his film was sent to Oscars. Bilal was interviewed during her film screening in the UK. Z. Lashari is the President of the Pakistan Film Exhibitors Association and Satish Anand is a well-known Pakistani film producer and distributor. Shahnawaz Zaidi, an art educationalist, has offered insights about the possibility of film education, while Khushnood, Google Pakistan Country Consultant, has expressed his thoughts on the growth of the new media in Pakistan. Naeem Tahir, Chief Executive Officer, Director General PNCA (July 2005-March 2009), has been associated with film,

¹⁰ A few other practitioners, such as Sajjad Gull, Humayun Saeed, Shahzad Nawaz, and Jami, were also contacted, but they were not available.

theatre, television, and film and is a key person to analyse the developments after the Act of 2002.

In these 20 semi-structured interviews, with a duration of between 45 minutes and 3 hours, the same set of questions has been asked regarding the downfall, current practices and revival of cinema. The semi-structured interviews allow flexibility, so there are some diversions. However, the main focus is on the internal factors of film projects as well as the external events that have influenced organisation and practices. The qualitative analysis, in method 1: the study of the films and method 2: the semi-structured interviews, shows two different styles of cinema, in terms of ideology, motivation, the story line, and the form of the film. Their approaches towards the technological growth and socio-political events also differ. This qualitative data also reflects the strengths and weaknesses of the Pakistani film industry and, hence, it laid the foundation of the third method: making of films.

3.3. Making of films

Two different films have been made to investigate the various possibilities with the new and convergent media tools to explore the technological, socio-political and economic dimensions of recent filmmaking. These films can also be utilised as a pedagogic tool to teach the art of filmmaking, within the context of Pakistan. The creative practice also suggests that the academic gap, as well as the gap existing between established and emergent cinema, can also be reduced with the accessibility to new and convergent media. The film production is practitioner based enquiry (PBE) and the notes from the recent semi-structured interviews with the professionals have provided an insider's perspective, and led to "a set of rules and practices" (Mcintyre 2006, pp.2–3). These rules and elements of practice are experimented with and "produce a novel variation in the content of the domain", which offers various possibilities to the field of film (Mcintyre 2006, pp.2–3). Thus, the films, produced with

new and convergent media as part of this creative practice, generate new scholarly material and new creative artefacts which can work as pedagogic tools for teaching the future moviemakers and the students of film in Pakistan.

3.3.1. Beneath the Sea

The first film, “*Beneath the Sea*”, is made to experiment with the available facilities within an educational institute to make a film and to find ways to train the film students. It is a concentrated effort to examine the various possibilities of simple storytelling with the minimum possible equipment, such as digital single lens reflex (DSLR) cameras, Fresnel lights of various intensity with a lighting control console and a digital sound recording system. The cast and crew consist of volunteers: amateur artists and students. The script is based on the one act play by the internationally acclaimed Egyptian writer Tawfiq al-Hakim (1898-1987), which was adapted in the Urdu language in 1970 for Pakistan Television (PTV) by Amjad Islam Amjad (the script has been translated into English by the researcher for this practice). The minimalist approach has been followed in stage setting and props, for three reasons: firstly, minimalist sets have a link with the tradition of folk theatre and experimental theatre at educational institutes, and have also been experimented with at PTV with productions like *Such Gup/Truth & Fib* (1973), *Alif Noon* (1971) and *Fifty Fifty* (1980); secondly, it tries to make the process economical and so within the budget and facilities of any educational establishment in Pakistan; finally, it is used to develop a style in which set or screen can be the closest to the imagination of transnational or global settings and to match the imagination of the writer, as the script was initially written for the theatre.

The film practice also establishes the link between the established and emergent cinema, as it is a combination of elements, theatrical settings, melodrama, and choice of language, from existing practices. Although the script was originally written in the 1960s, it has an allegoric dimension, and

can trigger a cultural and socio-political discourse, as every narrative has new interpretations after the global catastrophe of 9/11. The Urdu adaptation of an Egyptian script has been translated into English to push the boundaries of national cinema, and this tries to find the ways in which the audience can be increased in the new transnational or global environment. The technological advancement has been further blurring the boundaries, and this creative practice is a response to the impact of transnationalism and globalisation on the national cinema of Pakistan.

3.3.2. Sohni Dharti: An Untrue Story

Mansoor (Appendix A4) indicates that the art of moviemaking cannot be separated from its economics. Definitely, funding is one of the most difficult parts of filmmaking, particularly in Pakistan, as it belongs to the independent filmmakers alone. Therefore, the second film, “*Sohni Dharti; an untrue story*”, was made, in Pakistan, on mobile phones to explore the possibility of zero budget filmmaking, and to explore the internet for distribution of a film. The data obtained during practice 1: *Beneath the Sea* has been used to further economise the process of production in practice 2: *Sohni Dharti*. The students and early career practitioners along with the local community have been involved in the film.

The history of filmmaking in Pakistan, discussed in chapter 4, is mostly a story of control and censorship; hence, policy making and the government’s role is still a main issue for the independent filmmakers. The emergent moviemakers are finding enough support from the state organisations, as recently most of the governments are in favour of filmmaking. The independent filmmakers have also managed to get some funding and are also keen to attract investment from the corporate sector. However, both the government and the private support have a history of implementing certain restrictions. *Sohni Dharti* (2014), as a practice and as a film, is relevant, particularly within the context of Pakistan,

as it strives to rediscover the independence of filmmaking, with the availability of new and convergent media.

Both films are discussed in detail in chapters 6 and 7. The following diagram represents the structure of the reflective practice which has evolved from the findings during the research:

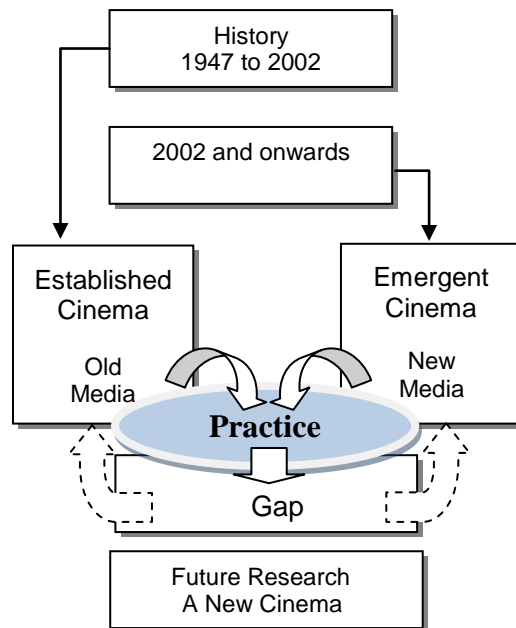


Figure 3: Practice in Research Design

Chapter 4: The Established Cinema

This chapter analyses the challenges, progressions and reasons for the downfall of the established cinema of Pakistan. The semi-structured interviews, conducted as part of this research, have disclosed that, throughout the 67 years of its history, even at the times of maximum growth, a facilitating environment for the film production and its learning has not been available. The state has made conscious and unconscious efforts to control the independent moviemakers; thus, a collective effort to construct an industry has always been missing throughout its history. Amjad Islam Amjad (Appendix A10), a prominent playwright, says that the film industry has failed to make successful teams for a long period of time and that is the reason established cinema was never transformed into a sustainable business. The lack of investment from the governments and corporate sector has left the job only for the independent moviemakers (Appendix A1; Appendix A3; Appendix A7; Appendix A8; Appendix A9). Formation of the National Film Development Corporation (NAFDEC), in the 1970s, is considered, by most of the practitioners, as the only constructive initiative from the government. However, even in those times, the filmmaking was not regarded as a serious and advantageous career path (Appendix A10; Appendix A13; Appendix A18). The need for a comprehensive study about the social shaping of the field of film, and the knowledge and formal training related to this practice, has never been realised. This research reveals that the social shaping of technology and the role of the government has played major part in defining the route of established cinema. The discussion begins with the name ‘established cinema’, which is a combination of the “dominant” and “residual” cultural forms of Williams. Although the ‘established cinema’, and its *masala* genre have dominated the cinema screens and tried to achieve cultural harmony, they can never enjoy the status of dominance. This chapter discusses the challenges, progressions and state of ‘established cinema’ in society. It observes the impact of the dominant political ideology on the production of ideas, aesthetic forms and cultural objects that have been appearing on the cinema screen. The investigation discloses that the field of film has been perceived as ‘a dirty business’ by the

establishment and the society; hence, serious policy making, education and technical growth have been critically missing, (Appendix A1; Appendix A13).

Chapter 8: Conclusion

This thesis is comprised of three parts: established cinema; emergent cinema; and creative elements. The first part covers the path of the established cinema, the name given to the traditional cinema of Pakistan in this research. It discusses the challenges and strengths of the established cinema, since partition, and finds reasons for its downfall. The second part discusses shifts in the style of cinema and reveals emerging trends during the last ten to fifteen years, in Pakistani cinema. The research names this emergent cinema. The third part is based on two films which were made in response to the strengths and limitations of both styles of cinema. In making them, the impact of new and convergent media on the art of filmmaking was investigated addressing these research questions: can new and convergent media be a help to revive Pakistani cinema, and can they be useful in learning the art of moviemaking? Creative element 1: *Beneath the Sea*, was shot with technology that might be expected to be available in an educational environment, in particular, to explore the possibilities of making films within an educational establishment. Creative element 2: *Sohni Dharti: An untrue story*, was shot on mobile phones and distributed from Pakistan through Vimeo with a negligible budget.

8.1 Findings

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The role of the new and convergent media can be identified through the study of the Pakistani cinema. “There is always a social machine which selects or assigns the technical elements used” (Comolli 1980, p.122). This thesis explains that film has not been considered as a suitable subject to teach in the art institutes of Pakistan, and that formal education in filmmaking has not been available since the partition in 1947. The only way to learn filmmaking is from established filmmakers in an effective apprenticeship. Few books are available on Pakistani film, so an archaeological dig was needed to identify developments in different eras and to explore the strengths, challenges and limitations of the Pakistani film industry. This has led to the methods of semi-structured interviews and the study of the films discussed during these interviews. The data that emerged from the semi-structured interviews revealed two different styles of cinema in Pakistan, which this thesis named the established cinema and the emergent cinema, following the terms of Williams (1977). During the semi-structured interviews, the established cinema practitioners discussed various controls, and the social and economic shaping of technology, which has aligned them to the philosophy of Raymond Williams. In contrast, the emergent cinema moviemakers believe that technology has enabled them to explore and learn the art of filmmaking, and are more enthusiastic about technological determinism. This establishes another gap between the established and emergent cinema.

Chapter 4 of the thesis discusses the established cinema. The name ‘established cinema’ is derived from Raymond Williams’ (1977) terms “dominant”, and “residual”. “Dominant” cultural elements are existing trends aligned to the “ideology of the ruling elite”, while “residual” cultural elements belong to some previous eras which are “consciously revived” in the present. The established cinema is aligned to the dominant political ideology of the newly formed nation-state; however, it has been practised as a residual cultural element. The political ideology of the country has two basic elements: Religion as a binding force, and India as the enemy. Pakistan and India have a common history and both made a similar kind of Masala genre films; however, after 1947, India was seen as the enemy, and their films were the enemy’s productions. The first challenge to the established cinema, after partition, was to achieve a distinctive cultural identity. The other element, religion, has been exploited to continue colonial policies. The Communist Party and The Progressive Urdu Writers Association were banned in 1954. Elements of cinema, for example, music, dance and acting, have been considered as unreligious acts and cinema declared as the work of ‘infidels’.

Critical realism is the basic style of the Urdu literature; however, films based on critical realism were restricted from the beginning. Control of the modes of production and distribution has diverted the route of cinema towards melodramatic social themes. Indian films were restricted during the 1950s and were totally banned in the 1960s. The medium of films has been exploited for personal agendas by different governments. The speeches of the military President, Ayub Khan, were screened in the cinema houses before the main feature. The first democratic government (1973-77) formed The National Film Development Corporation (NAFDEC) to fund and promote Pakistani films; however, it was also used to exert power over the import of raw material. The martial law of General Zia (1977-88) introduced a specific version of religion to allow the imprisonment of human rights activists and Zia’s political opponents. As violence became more common in everyday life, it became more common in regional cinema. All of the above factors contributed to the

steady decline of the national film industry. Indeed, established cinema lost its link with the public, especially the 1980s and 90s generations, and was considered as a “dirty business”.

In 2002, a dramatic change occurred due to two events; the Media Liberation Act, and the US War on Terror (WoT) on the north-western border of Pakistan. The Act of 2002 caused a media boom, and the number of television networks increased from 2 to more than 50 in less than six years. The entertainment tax has been removed and the censorship policy has been relaxed. Indian films have been allowed to be screened in Pakistan since 2007, which has helped to develop the viewing infrastructure needed by the cinema industry. The growth of the internet has connected Pakistan with the rest of the world, and Pakistani cinema again faces the challenge of finding a distinctive cultural identity. On the other hand, the WoT has been damaging the economy and peace of the country and has added to the miseries of the postcolonial society. The new generation of filmmakers have responded to this crisis by representing daily life in the midst of WoT.

Chapter 5 is about the new style of cinema evolving in Pakistan. This research names it ‘emergent cinema’ aligning it to Raymond Williams’ (1977) term ‘emergent’. According to Williams emergent cultural elements are evolved from “oppositional” or parallel elements, and, in the case of Pakistan, these parallel elements have been Pakistan Television (PTV). The Pakistani state, during the 1970s and 80s, had patronised PTV, partially due to the centralised broadcast system, which allowed better control. Most of the progressive Urdu writers were engaged with the entertainment section of PTV. Although the entertainment had to follow the code of the strict censorship policy, it experimented with realism blended with melodrama. Indeed, PTV drama has a fan following in the country as well as in India. The emergent cinema has its

roots in the melodrama of PTV. *Khuda Kay Liye/In the Name of God* (2007) by Shoab Mansoor, a television director, can be seen as having initiated the emergent cinema. *Khuda Kay Liye* (KKL) discusses the problems faced by Pakistanis after 9/11. It has added the political dimension to the cinema of Pakistan, a shift in policy, as the established cinema had consciously avoided political storylines. *Bol* (2011), the second film by Shoab Mansoor, tried to redefine the path of the national cinema towards the social realism of PTV and critical realism of Urdu literature. Chapter 5 also discusses *Waar* (2013), which can be classified as a “global” film, after Williams (2002).

The third part, Chapters 6 and 7, discusses the creative elements. The study of the established and emergent cinema laid the foundation for creative element 1, *Beneath the Sea*. The basic idea was evolved from Shoab Mansoor’s utopia; that is, the emphasis should be on simple story telling. The crew, camera operators, sound designers, makeup artists, and cast were volunteers, amateur artists and students, and it was designed to assist the process of learning simple story telling with film. Low-end technology was used to match the resources of a typical educational establishment in the Pakistani public sector. Production was divided into three phases. The first phase comprised of readings, rehearsals and radio recording. In the second phase, a scene was shot at an original location, and also on a minimalist set to allow comparison. Ultimately, the footage from the minimalist set was used. The screenplay was based on a theatre play by Tawfiq al-Hakim. It had a Universal theme, and the treatment also tried to enhance coherence. For instance, all characters are of similar ethnicity, English is preferred to Urdu because it is more accessible to a transnational audience, and a minimalist setting was chosen to achieve allegory. A metaphoric white line, instead of walls, depicts the imagined borders of Pakistan. The minimalist, stage-like setting was used to link creative element 1 with the political theatre of Pakistan which is another parallel or oppositional cultural element.

Beneath the Sea was designed to be distributed through the internet, using YouTube or Vimeo. However, it has also been screened at the 2013-14 International Film Festival in Lahore, Pakistan, on a wide screen in the presence of 500 viewers. Due to convergent media and playback mechanisms, footage is playable on almost any screen. The film practitioners and critics at the Lahore Film Festival were critical about the use of the English language and actors in the film. Their feeling was that Pakistani national cinema should be produced in the Urdu language with local actors. Another concern was that the funding and facilities required for the project may not be available in every educational establishment in Pakistan. This led to the second film being shot in Pakistan, with local actors, in the Urdu language and with the minimum possible technology.

Entertainment, information and communication technologies (ICTs) have converged in the mobile phone. In Pakistan, mobile phones are used to follow radio transmissions and to acquire internet access. The internet and social media networks have been expanding, which should lead to a more inclusive, less centralized political and cultural environment in the future.

With creative element 2, Sohni Dharti, the intention was to explore the possibilities of making and distributing films with a mobile phone and also to explore its use in learning the art of filmmaking. Another target was to reduce the cost of the production, as, according to Shoab Mansoor, the art of moviemaking should be brought to the level of pencil and paper to provide a space for youngsters to experiment within minimum possible budgets. The cost of making the second film was almost GB £ 7.

The steps involved in the making of Sohni Dharti were similar to any other film. Scripting, storyboarding and a shot list were planned with the focus on saving money. A group of recent graduates and students was formed through

networking on Facebook. Internet-based social networks are more effective for this than the organisational networks in countries like Pakistan, so all the equipment, smart phones, DSLRs, and editing machine, along with the rehearsal space as well as the shooting location, were arranged by the Facebook group. Indeed, the use of mobile phones has allowed extreme freedom to the filmmaker. The mobile phone camera is handy and allows a simplified shooting technique, so it was helpful in learning the basic techniques of filmmaking. Certainly, the basic principles and language of filmmaking remains the same. The mobile phone has a capacity to bypass regional controls; however, this can lead to problems in a postcolonial society, with a tradition of institutional control. More than 15,000 websites have been blocked by the Pakistan Telecommunication Authority (PTA), since 2012. YouTube is also banned in Pakistan; however, the film *Sohni Dharti* was distributed through Vimeo, from Pakistan. This demonstrates that control has shifted from the means of production to the means of distribution.

8.2 Contributions

Another challenge is to remain up-to-date with the developments inside Pakistan, as this research is about the recent times and the subject is transforming at a rapid pace. This thesis has become more relevant as, even in recent times, there is no film school with a comprehensive focus on the craft of cinema in Pakistan (Ansari 2015). In particular, filmmaking with the new and convergent media is really important to engage Pakistani digital natives and the Millennials/ Generation Y.

The research also developed raw material for teaching, as the data which emerged covers the historical and socio-political developments and their impact on the field of art in general and on cinema in particular. It shared the initial historical breach of the partition, in 1947, as India continued its film tradition, while Pakistan had to re-invent its cinema from the leftovers. Thus,

the history time-line (Appendix B) indicated that the year 1947 was without any film. This also revealed the conflicting trends in the identity discourse, which had an impact on all forms of art. The job of a filmmaker in Pakistan, a heterogeneous society with a variety of identities, such as *Pashtun*, *Baloch*, *Punjabi*, *Sindhi*, *Saraiki*, *Muhhajir*, and with various sects of religion, has always challenging. In addition, to achieve a distinctive cultural identity through Pakistani films, which could be differentiated from Indian films, was another tricky task. The ban on Indian cinema in the 1960s had helped the established cinema financially, and had aligned the national cinema with the political identity. The films made in Pakistan automatically became Pakistani and similar genres made by India were the enemy's cinema. A distinctive cultural identity did not remain an issue for the established cinema, as the Indian cinema was banned, in Pakistan. However, this ban also proved harmful for the local industry, as it reduced competition.

This research has discovered the conversion of technology as one of the major causes of the recent shift in the styles of cinema, in Pakistan. It has indicated a mushroom growth of digital media and availability of handheld devices. The research has also focused on the form and content of three films from the emergent cinema, and found similarities with A. Williams (2002, pp.17-18) categorisation of films: international, national and global. *KKL* had the content and form to target international film festivals. This film had also challenged the form and content of traditional national cinema. *Bol* represented the national cinema, which targeted the local market and was also appealing to the related societies, such as India. *Waar*, a big budget action thriller, followed the existing trends of the global cinema.

Creative practice also established that, with the availability of new and convergent technologies, the art of storytelling can be developed as a national cultural resource. The mode of production was in the access to the common man and films could be made and distributed, at least once; however, the

possibility to control the distribution was higher with the new and convergent media. The government had better options to identify the producer of an objectionable film. Furthermore, a nation-state might not have any objection to the content; however, the global control could still restrict it, as mentioned in section 7.4. This suggested that the government should support the film industry to build a national creative and cultural resource, or otherwise the global market or global control would be deciding the route of Pakistani cinema.

These films, their footage and data have emerged during the various steps and can be utilised as a pedagogic tool to teach the art of basic filmmaking to the students. These artefacts are resource materials for developing various lectures and exercises to develop human resources, from lighting, camera work, and direction to acting.

8.3 Future Plans

Film education is not only about film technique but it also includes multi-disciplines, such as history, writing, painting, sketching and all those practices which build the vision and aesthetics of a film practitioner along with the technical excellence (Appendix A5.1). However, in Pakistan, most of the business schools are running film courses as an alternative or optional subject (Ansari 2015). This research can be utilised to initiate the teaching and training of various departments of films.

This is motivating the future research into trans-media storytelling. A murder mystery, based on the plot of *Sohni Dharti: An untrue story*, is planned to run in Lahore for four months.

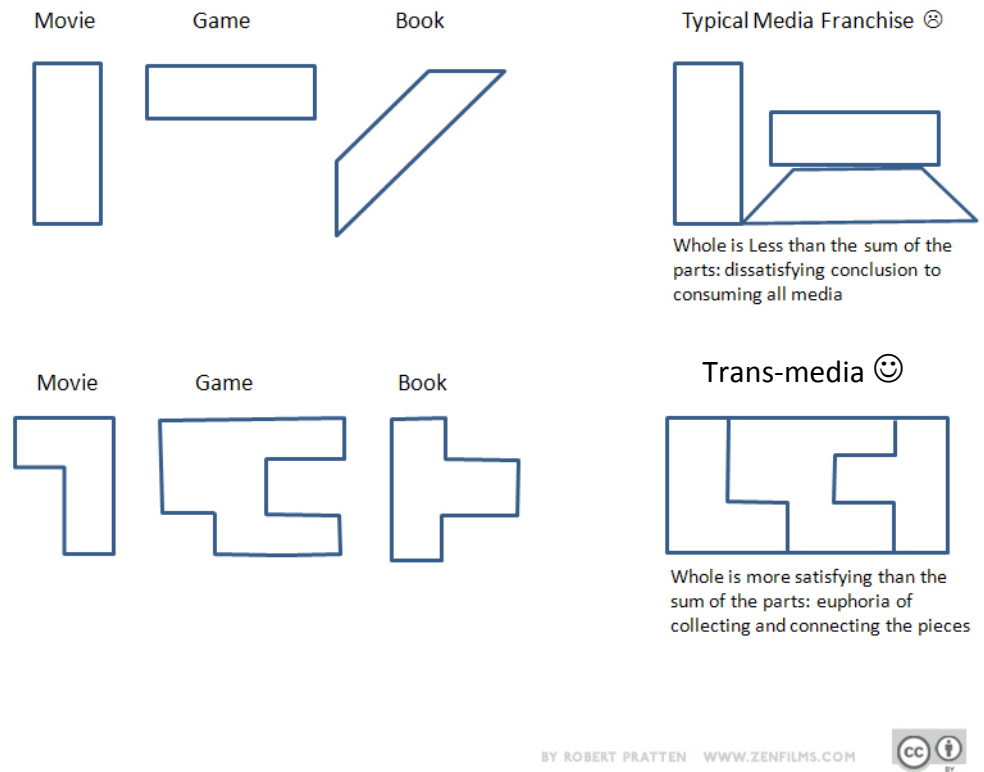


Figure 4: Robert Pratten's (2015) *Trans-media in Pictures*

This trans-media production can be pitched to any entertainment television network, to run as a serial for four months. It also has the potential to achieve research grants from the HEC (Higher Education Commission) of Pakistan.

This thesis, along with the appendices, will be published in the form of a book. It has also discussed with the publishers, Punjab University Press, that the book can be a part of the curriculum of film in various institutes in Pakistan. The established cinema can be further explored to publish a comprehensive history of cinema, maybe as a post-doctorate study. Some of the interviews have also been conducted in this regard. For instance, Bahar Begum, Ali Sufian Afaqi, I. A. Rehman, Tahir Sarwar Mir, Khawar Naeem Hashmi, have

already been interviewed for this purpose. The book will be published in a year's time.

8.4 List of Publications and Presentations:

- “Subjects that need big screen”, a research paper presented at New Art Exchange, on 10 Feb, 2012
- Experiment Practice: Spaces (Lahore-Nottingham)
- “Technological Impact on Art of Moviemaking” presented at the 3rd College Research Conference and Festival, at NTU, Art & Design and Built Environment, 28 June 2012
- Presenting a Paper at London Film and Media Conference, 2013
- Screening of Practice 1: *Beneath the Sea* at the International Film Festival 13-14, Lahore. Pakistan
- Post-production and Uploading on Vimeo Practice 2
- Ahmad Bilal, 'New Developments in Pakistani Cinema', in Phillip Drummond (ed), *The London Film and Media Reader 3: The Pleasures of the Spectacle* (London: The London Symposium, forthcoming 2014) [ISBN and pagination to be confirmed]
- A PhD Thesis is approved which has included my Theatre work:-

Bhatti, M.S., 2012. *Lahore Main Urdu Theter ki Rawayat aur Irtaka (Qayam-e- Pakistan Kay Baad)*. Govt. College University. Available at: <http://eprints.hec.gov.pk/view/subjects/b5L.html>.
- A research paper, “An untrue story: A film with mobile phone to rediscover filmmaking in Pakistan”, presented at PhD conference on 9th June at NTU.

- A research paper, “*Future Cinema: Film-making with a Mobile Phone*” in Pakistan at the FILM AND MEDIA 2014: 26-28 June 2014.
- Screening of *Sohni Dharti: An untrue story* at NAE, UK. 20th July 2014.
- *Sohni Dharti: An untrue story* is planned to screen at International Film Festival 2015 at Lahore, Pakistan in April 2015.
- A research paper ‘*Waar (2013); Shifting Trends in Pakistani Cinema*’ is in the process of publication in the South-Asian Film Journal.

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Appendices

PhD Thesis

**Technological Impact on the Art of Moviemaking: Deploying
new and convergent media to redefine a model for Pakistan's
Cinema**

by

Ahmad Bilal

The Thesis Submitted in Partial Fulfilment of the Requirements for
the Degree of Doctor of Philosophy in Film

to

School of Art and Design
Nottingham Trent University

March 2015

Content Appendices

Appendix: A.....	218
Semi-Structured Interviews	218
Open ended Questions to Film Practitioners	219
1. Syed Noor (2012).....	220
2. Shahzad Rafique (2012).....	230
3. Shaan Shahid (2012)	239
4. Shoab Mansoor (2012).....	250
4.1 Shoab Mansoor (2013)	254
5. Bilal Lashari (2012).....	261
5.1 Bilal Lashari/Amjad Islam Amjad (2013)	266
6. Iram Perveen Bilal (2013).....	270
7. Farjad Nabi (2013).....	275
8. S. Suleman (2012).....	280
9. Aslam Dar (2012)	288
10. Amjad Islam Amjad (2012).....	298
10.1 Amjad Islam Amjad (2013).....	305
11. Munnu Bhai (2012)	306
12. Shahnawaz Zaidi (2012).....	314
13. Samina Peerzada (2012).....	319
14. Usman Peerzada (2013)	339
15. Badar Khusnood (2012)	347
16. Zoraiz Lashari (2012).....	351
17. Satish Anand (2012).....	359
18. Agha Nasir (2012).....	363
19. Aijaz Gull (2012)	363

20. Naeem Tahir (2013)	380
Appendix: B	387
Pakistan Film History	387
Appendix: C	397
Pakistan Films 2007-2014	397
Appendix: D	415
Screen Play	415
Beneath the Sea	415
Appendix: E	419
Story Board	419
Appendix: F	420
Oh my God	420
Last Scene	420
Appendix: G	421
Black Words	421
Appendix: H	422
Slide Show	422
References Appendices:	431

Appendix: A

Semi-Structured Interviews

Transcription, Translation and Deconstruction

The Current Practitioners:

1. Syed Noor, 2012: Star Director, Producer
2. Shahzad Rafique, 2012: Director
3. Shaan Shahid, 2012: Star Actor, Director, Producer

The Emergent Practitioners:

4. Shoab Mansoor, 2012: Star Director, Producer
5. Bilal Lashari, 2012: New Comer Director
6. Iram Perveen Bilal, 2013:
7. Farjad Nabi

The Senior most Practitioners:

8. S. Suleman, 2012: Director, Producer
9. Aslam Dar, 2012: Director, Producer, Distributor

Writers and Academics:

10. Amjad Islam Amjad, 2012: Writer, Teacher, Poet
11. Munnu Bhai, 2012: Writer
12. Shahnawaz Zaidi, 2012: Principal COMSATS, Former Principal UCAD, PU

Film, TV and Alternative Industry:

13. Samina Pirzada, 2012: Actor, Director TV and Film
14. Usman Peerzada, 2012: Actor, Producer, Director Theatre and TV
15. Badar Khushnood, 2012: Head Google Pakistan (telephonic interview)

Distributors and Investors:

16. Zoraiz Lashari, 2012: Distributor, Cinema Owner
17. Satish Anand, 2012: Producer, Studio Owner (telephonic interview)

Policy Makers and Analysers:

18. Agha Nasir, 2012: Cultural Ministry, PTV, NAFDEC
19. Ejaz Gull, 2012: Geo, NAFDEC
20. Naem Tahir, 2013: Cultural Ministry, PTV, Theatre

Open ended Questions to Film Practitioners

1. Why Cinema is important? (Is cinema important at all?)
2. How society reacts to the cinema? [Reactions to the a. Film Making, b. Acting, c. Display Business, d. Watching?]
3. What are the reasons of decline in Film Production? (Is there a decline in film industry?)
4. What are the strengths of Pakistan's films?
5. What are the limitations of Pakistan's film industry?
6. What methods are you deploying to films to enhance both: quality and response?
7. How films are funded? How difficult it is to get the funding?
8. How can new media support? (to reduce cost or to increase audience)
9. What are the solutions for the future development of the films?
10. Can writers and directors find a solution to strengthen independent filmmaking?
11. Is film education needed? (What kind of education?)
12. How do you see future distribution?
13. Can Pakistan make films for foreign market?
14. Can we learn from the Indian films, which are based on the similar language, recently showing in Pakistan?
15. How can Government help?
16. How to choose a project? How do you assess the success of a movie?
17. Is there a wave of Nationalism? (causes of this wave)
Are we moving towards Jingoism...?

These questions are asked in semi-structured interviews with three exceptions:

Few of the questions are skipped in some of the interviews as the filmmaker has already discussed the issue. Similarly the interviews with the professionals from the alternative mediums are more focused on their field.

The sequence is altered based on the flow of discussion.

Interviews are in Punjabi/Urdu language and some of the questions are subdivided into section to achieve further elaboration.



Photo credits: A B Rauf

1. Syed Noor (2012)

How society reacts to the cinema?

[Reaction to a. Film Making, b. Acting, c. Display Business, d. Watching?]

Firstly, we need to change the society's impression towards film industry. Up till now filmmaking is considered as the work of *Kanjars/Hustlers*, and music has been associated with *Marasis*. Fortunately, young talent has replaced *Marasis*. The youngsters who could afford to learn music and later on play it, have created groups and bands keeping music alive in Pakistan. On one hand they are technically sound and classy, therefore they have been able to revive the music industry. On the other hand they don't belong to *Marasi* families for instance Nazia Hassan and Zohaib Hassan who are considered as the cornerstones of pop music industry in Pakistan belong to educated family, same is Adnan Sami, who was introduced by me in one of my films, *Sargam* (1995). Then we see a long quo of music bands such as Vital Signs, Junoon, etc. Through these combined efforts, they have been keeping music industry revived. They redefined the impression of music industry and regenerated the good image in Pakistani society. Just like that, film industry has to be re-defined and revived by youngsters. A sense of respect towards film industry

has to be developed in the minds of people. The reputation has to be regained.

People must not feel shameful to be a part of film industry. They can achieve many benefits associated with films such as fame, money, progress. Acting is just another profession. We see some actors in the past who, in order to be a part of film industry, changed their names. For example, Dilip Kumar writes in his book that he denied to the truth before his father when his activities being an actor were revealed to him. Later on, when the truth was finally revealed to his father, he was very irked and stopped correspondence with him. A society having conservative views about film renders the film industry immobile and unsustainable. India's culture is very film friendly. On the other hand, our culture discourages films and film industry: It doesn't own films.

This is the tragedy! People like to watch films, meet actors, take autographs but they will never want their siblings especially daughters to be actresses. These two things are separated by a noticeable differential point. The guardian of family will be pleased to invite an actress to his house for dinner, can appreciate her performance, like her dancing skills too, but will not allow his own daughter to be an actress. He will watch his daughter dancing in parties but will not let her be seen on the screen. It all comes for the same reason; image of film industry is rotten and utterly damaged. People belonging to film industry are considered to be loose-character; especially women are named as prostitutes. It is a stereotype that has developed in the minds of people over time that only prostitutes can dance and showcase their bodily features in films and a girl belonging to a well reputed, pious family, cannot belong to the film.

In the very beginning, men used to take women's get up in order to perform the role of an actress in film. With the passage of time, women from red-light-area joined the film industry and performed different roles as actresses. Later on, some of the young girls from liberal families have also developed interest in acting. However, majority of the actresses belonged to the red-light area, or to the poor class, resulted in building a general perception about prostitution converging to film industry, which prohibited the noble families to send their females to the film industry. In contrast, these families allowed their girls to work for the television as drama actresses, singers and

newscasters. For instance, Khalida Riasat and Roohi Bano had worked on TV; Khalida belonged to a well reputed family while Roohi Bano belonged to a family of musicians and dancers. So a balanced combination of people was a part of TV for a long time.

The perception of the society could be changed, if filmmaking would have been a part of education at colleges and universities, from the very beginning. Education could definitely influence the parents to consider filmmaking as a respectable profession, and the outcome would have been tremendously different today. People would have taken it as a discipline, a study area followed by a profession. It could not be made possible, so as a consequence, people either joined film industry rebellious of their parents or because they had no expertise to enter any other profession. The main reason behind the epic survival of Indian film industry is that every filmmaker, director, producer and actor has introduced his/her children into film industry. Most of the fresh Indian faces are children of earlier actors, directors and producers. While in our case, neither the actors played their full role nor their kids made any difference. If my son or daughter wished to join film industry, I would have supported them. I have not and would not forbid them from doing what they desire.

Can writers and directors find a solution to strengthen independent filmmaking?

Many scholarly figures also became a part of this industry like Faiz Ahmad Faiz, Ashfaq Ahmed, and Munir Niazi, who proved to be a blessing for film industry. *Jago hua Savera* was a film featured by Faiz Ahmad Faiz, Ashfaq Ahmed produced *Dhoop aur Saaye* and *Neela Parbat* was creation of Ahmad Bashir. None of these films worked out at all. This field needs madness on the one hand and on the other hand it is a very technical thing. This requires artist and mason at a same time. If an artist is a very good writer but when asked to write a screen play, he may not know the technique. So, along with technology, technique is an equally important aspect. For example, Krishan Chander only wrote dialogues of films and not the whole film. Similarly, Khuwaja Ahmed Abbas wrote complete films because he was familiar with the technique due to his friendship with Raj Kapoor.

What are the strengths of Pakistan's films?

1980's was the period of love and sincerity among people associated with film industry. Actors used to have gatherings and parties. They appreciated each other's efforts. Film industry was, then, like a family. Comparisons and competitions were a part of it though but having constructive input. S. Suleman and Hassan Tariq were fast friends but competed for creating best films. They never harmed each other. Competition of this nature is always beneficial for competitors.

Weaknesses and flaws of work create jealousy, jealousy that exists now is of destructive nature. A strong director, technician or actor is always strong human being. Weak professionals pull legs of the better professional for temporary benefits resulting into permanent damages. Instead of tackling it by fair means, industry people started playing politics and caused disturbance.

What are the solutions for the future development of the films?

The very first and the most important thing is that film should be made a part of education disciplines. Government must play its role and establish an institution like NAFDEC to support the image of Pakistani films in the world so that we can be in touch with foreign countries to learn about latest filmmaking. Foreign faculty can be hired to teach the technical aspect of the filmmaking, which can be helpful in representing our films in the world and institutions like NAFDEC can play a role. The world should know what kind of work is being done in our film industry. Technology should be introduced here in Pakistan, which may influence the form and content of our films. Certainly, technology will bring the cultural and social practices of the West, and we cannot do anything about that. Like, guitar is a musical instrument and a pure Western creation. No matter it is played by an Asian, it will produce a Western sound every time. If a Western musician plays *Tabla*, it will produce Asian sound no matter how it is played. Revolution comes with integration.

How can new media support the film industry?

New digital technology will not reduce cost of production but you cannot survive without it. How long will you continue wet lab, how long will you use a scissor to cut films? We have to go to AVIT, to Cinevator for Prints, to convert from digital to 35. When everyone is in a race to find a competitive edge, you can't hold back and stick to old methods. It is not possible to neglect rising technology and sit back. You will have to learn the use of digital camera and the know-how of converting techniques. Otherwise, the films will neither meet quality standard nor be able to compete on global level. Like, if you won't have the chemical, how will you run a laboratory test? Same is the case with technology. If you will not have technology and resources, how will you make films? Systems need to be upgraded with new innovations. Everything should go with the flow. This is called flexibility. For example, Kodak has terminated the manufacturing of negatives and Fuji is soon going to announce dissolution of negative film. Everything is becoming digital. So, it has become necessary to learn the use of digital cameras.

Digitalization is inevitable for the survival of the established technique; hence, I stress on learning new technology; for instance, Red camera; the Red One with the Mysterium 4K sensor, ARRI Alexa; film-style digital motion picture camera system, Avid Technology; digital non-linear editing (NLE) systems, and Cinevator; a series of real time film recorder and printer for conversion from digital to 35mm film or vice versa. However the digital technology will not have any impact on the cost, style and form of Pakistani film.

What are the limitations of Pakistan's film industry?

[Can technicians of the film equip themselves with this new technology?]

It's been five years now that I am utilizing digital technology. Other than me, some of my friends are using this upgraded new systems and processes. People of earlier times belonging to industry are prone to old methodologies, and they have no opportunity and exposure to the new ways of work. I got exposed to new technology when I took my films; *Larki Panjaban* (2003) and *Commando* (2003), to Bangkok for technical improvement and lab assistance.

That's how I was inspired by the latest technology and I introduced AVID¹ technology in Pakistan. Unfortunately, in Pakistan, no one knew how to use this technology. These unskilful, clumsy and outdated technicians will be gone soon and new generation will have to take over if this industry is to be protected. My recent project is an example of a working model with a blend of old and new, as I have employed an educated youngster to work on AVID, who has no previous experience of *Qainchi/scissors* (traditional film editing), and a senior editor, who cannot work on computer. So, both of them worked as a perfect pair to achieve a seamless result.

How do you see future distribution? Is there any impact of new media on distribution?

[Global distribution for Pakistani films]

Distribution relates to product. A product is marketed according to the quality. A local product is easy to market and distribute. An international product, of course, will require larger marketing and distribution strategy. Actually, Indian films are preferred in Pakistani circuit, as part of business strategy. A cinema owner is more interested in his profit than the benefit of Pakistani industry. He doesn't care if the film industry shuts down. While, film and cinema are like car wheels and have remained so, after independence of Pakistan. With the passage of time, Pakistani wheels of this car were replaced with Indian wheels.

My films, over the years, have provided foundation to the cinema houses. However, the preference to Bollywood films is alarming for indigenous film industry and it is also shocking for myself. My film, *Choorian* (1998) did great business and the cinema owner build another cinema out of those profits. People are so selfish that whatever they earn from film, they do not re-invest it. This is called lack of passion and strong will. They run away with everything they earn and created a non-tackle able rivalry for Pakistani film in the shape of Indian films.

¹ video and audio production technology; specifically, digital non-linear editing (NLE) systems, management and distribution services

Cinema should feel a sense of responsibility and realise their strong position. There was a time when these exhibitors had requested us to help them with establishing cinema. We supported their stance and created films. They exhibited our films and earned countless profits. But as soon as Indian films were allowed to be exhibited in Pakistani cinemas, legally or illegally, Pakistani films were doomed. They clearly refused to display Pakistani films. An Indian film has exhibition limit of two weeks and Pakistani cinemas get a lump sum amount of money for these two weeks. On the other hand, a Pakistani film remains on the cinema for many months. It can't be eradicated until it serves the fixed percentage. It is a trade of advantage. My film, *Majajan* (2006) have been screened for more than five years, and in the meantime, many Indian films have been rushed in and flushed out, in Pakistani cinemas.

Can Pakistan make films for foreign market?

It is quite simple. Who can be an international audience for Pakistani film? Quite obviously, Pakistanis living abroad, having love for Pakistani films will be the international audience. If a Pakistani film gains unexpected success and creates astounding hype among the audience then it is possible that some Indians may watch it too. There is negligible possibility that a foreigner will watch it. An Englishman would watch it only if he is involved in either the making or acting of the film. We are not making a film up to the standards of a Hollywood film so why would they watch it anyway.

We can tackle this problem but again, in the areas where Pakistani population is concentrated. They can influence foreigners if an exceptional film is made. Iranian cinema is not very old but they have created a foreign market for their films, though their films are not high budget. In order to create acceptance for our films in foreign markets, we will have to participate in film festivals. As a result, people will begin to like and watch our films. Then, our films will be made readily available on YouTube and other internet search engines. For all this to be true, we will have to significantly improve our standards. Films must be interesting and attention grabbing. It is not necessary that we must make films on Pakistan's affairs. For example, Iranian film which was listed for

Oscar, was based on separation of a couple. It touched human sentiments. When this film was listed for an Oscar, it grabbed attention of spectators around the world.

YouTube emerged as an important source of distribution. This source is viable one. I have started including in my future distribution strategies. Right now promo of my upcoming project *Price of Honour* is running on YouTube. The film is based on the issue of honour killings.

How films are funded? How difficult it is to get the funding?

I never looked for funds. Whenever I produced a film, either I sold a portion of my property and pooled resources or came across any small local producer. Here, funding is a different phenomenon. It doesn't have any similarity with outside world practices. Yes, Shoab Mansoor may have received funds from different resources, like ISPR, USAID and General Musharraf. However, most of the independent filmmakers are pooling resources and making films. I do not know how to convince people for funding. I do not have influential powers to cast my influence on financiers to provide me funds. I cannot do that.

I am thinking to reach private sectors like Mobilink to offer them some incentives to sponsor my film: for instance, tunes of the film songs for their ring tones or their products can be incorporated in various scenes. For this, I am making a film on a 10 year old Pakistani child who speaks the truth. I am trying to feature the hardships that truthful child bears in Pakistan. One of his hardships is that a man approaches him and offers him all the luxuries of life but on condition that he must tell a lie. The child refuses and asks him who he is. The man says that I am Satan and I have come into this world to betray you. That young child, like a superhero, fights back Satan. I am planning to target companies offering child care products, for the sponsorship for this films. I will show their products in film and in return take money from them. Another, issue is that the big sponsorships are seen widely on TV but not in cinemas for films. Yes. It doesn't happen here for films. Dramas or TV shows only last for few weeks, while film is for lifetime. It is just a matter of business, mind-set and trends.

Independent fund raising for films can be advantageous for Pakistani film industry, definitely. But there is something that bothers me about individuals like Shoab Mansoor, who singles out himself from Pakistani film industry which is not appreciable. We are proud to be a part of Pakistani film industry. We are proud of him too because we appreciate his efforts as a significant Pakistani filmmaker. Due to his efforts, we have also gained respect. But whenever he is asked to share his views, he carelessly refuses to be a part of the debate about Pakistani film industry. He doesn't show up on media and avoids giving interviews, while I think that he can become an ideal for upcoming new talents. His personality can serve as an academy for young talents to learn from.

How you conceive an idea? For example, movies for children, how it came?

My son once said to me: Why don't you make films like *Harry Potter* and fantasies like Batman? I asked him: Do you like *Harry Potter*, He said: yes, I have thousands of pictures of him. He again asked me, but why can't a Pakistani kid be a *Harry Potter*? That is how the idea popped up in my mind. My mind created a jumble of connections from the past stories that I used to listen in my childhood. All of a sudden, the story of Sheikh Abdul Qadir Jilani (R.A) came to my mind. His mother had stitched a pocket underneath his shirt and gave him five hundred dinars to put into that pocket. His mother, before he left, advised him to tell the truth. That little story from my childhood, true and amusing, came to my mind and became a source of my inspiration.

What methods are you deploying to films to enhance both: quality and response? For instance: launch a video game along with the film?

This is a huge market and I believe that it is earning more than films and animation films are earning more than feature films. And I believe that in near future, animation films will be on the top and actors will only dub the voices. It is happening in outside world and will happen in Pakistan too. But first we need to revive our hundred years old film industry.

How you choose a project? How do you assess the success of a movie?

I believe that when you go by the feeling of fear that my idea may not run a great business as I expect it to do, no wonder you will fail it. That is why, I rather go by the strategy that my idea has to run a great business and I will assert the spectators to watch it. You should be confident about what you do. Whenever people tried to convince me that a specific idea would not work, it turned out to do the best business. During the making of my film *Choorian* (1998), many people criticised that the tempo of the songs were slow. A few also objected on the concept of romantic film. I stood firm by my decision. I told them this is the kind of work I am doing and you will have to watch it.

Can we learn from the Indian films, which are based on the similar language, recently showing in Pakistan?

Our cinemas are showing international films and entire benefit goes to them. As a consequence of this, Pakistani film industry has greatly suffered. Spectators' minds will be tuned. Their minds, ears and eyes would not accept anything less in quality than what they have been watching for several years now. While, making such high-fidelity films requires plentiful of finances. Here, if we make a film worth 1.5 Million, we seldom recover our costs.

Is film education needed? (What kind of education?)

Yes, as I mentioned earlier that film should be part of mainstream education at colleges and universities. I have arranged some workshops for fresh graduates from NCA who, after spending four years in learning, do not have any knowledge of practical world. I am planning to start imparting six months practical-based diploma training to students. I am sure that students enrolling themselves in six months diploma will acquire sufficient knowledge of filmmaking to start with their career.



2. Shahzad Rafique (2012)

Why Cinema is important?

Among four pillars of state, media is one pillar; I regard film as the fifth pillar. Cinema is an extremely effective medium to give awareness to the masses surrounded by bizarre issues, to revive their thoughts and to address their misconceptions. TV drama on the other hand is not that influential. TV is watched as a routine, and people watch it, along with doing a number of other things at their home, without much concentration. There was a time of one channel PTV, when roads used to get emptied to watch episodes of dramas like *Waris*² (1975). Now there are more than 100 channels, from which a viewer can choose and often keep swapping. In contrast, for film audience take their time out and go to the cinema when they are mentally prepared and present. When the lights of the cinema hall turn off, a viewer leaves himself on the disposal of the writer and the director. In any of other electronic medium this specific stimulation cannot be achieved. In the film

² One of the most successful serial on Pakistan Television

audience is open to receive both a message and entertainment. This is up to the writer or the director how affectively they exploit the medium.

**How do you use your film, is it for entertainment purpose or to give a message?
What methods are you deploying to films to enhance both: quality and response?**

Entertainment is important. Without it a director cannot convey anything. Film needs to attract the masses and that is possible only by incorporating the message within a complete package of entertainment. Few of our elders tried to give direct message through their films but unfortunately they failed. Not only they suffered but film industry also had to suffer the set back. In this contest we can find examples of Ahmad Bashir's *Neela Parbat* (1969), Ashfaq Ahmed's *Dhoop Aur Saey* (1968), Faiz Ahmad Faiz's *Jago Huwa Savera* (1959) and Kanwar Aftab's films. These movies were no doubt thought provoking but could not bring any desired results. They got appreciation by intellectuals failed to appeal the interest of masses. Whereas in India filmmakers like Satyajit Ray used to make films on social issues, he emerged delicate beauties of life and positive message together along with some entertainment. Similarly Raj Kapoor and Guru Datt used perfect combination of message and entrainment. People used to love and sing the songs of their films without even knowing, what they were singing. The thought and message penetrated in audience senses in an unfelt way. In Pakistan, people like Riaz Shahid gave impactful cinema entertainment; his films including *Zarqa* (1969) and *Shaheed* (1965) were successful in bringing commercial value and thought provoking substance along. Some of the directors focus on entertainment only and concentrate to fill joyful content in entire duration. They want audience to come laughing and go off laughing. I believe, when a person comes to watch my film, he spends 200 to 300 rupees on ticket, and gives me three precious hours of his life. I must be thankful to him and should attempt not to preach him, but to try and bring something constructive, to help in healing the wounds of society blended with quality entertainment.

Larger than life images (screen-scale) makes film to leave more lasting impact on the minds of audience than TV. For instance, John Hopkins University funded a drama named *Nijaat* (1993) in Pakistan about 19 years back which based to family planning. Today no one even remembers that drama or its

message. Recently they funded Shoab Mansoor's film *BoI* (2011). This film will be remembered for next 50 years. The impact is no doubt greater; however a small difference in working of film and TV. TV is like making a meal at home, while film is an arrangement for a huge gathering who is paying for their pleasure. In the film, since it is a party meal, you have to put few extra ingredients to make it taste good. You must know your target audience.

How society reacts to the cinema? Reactions to the a. Film Making, b. Acting, c. Display Business, d. Watching?

It depends on filmmakers that how they present their product in the society to draw certain perceptions. For instance if we take example of famous writer Ahmad Nadeem Qasmi's legendary story *Gandasa*; it has a great standing in literature. *Wahshi Jatt* (1975) was a superb film by Hassan Askari based on *Gandasa*. I feel that he has depicted Punjab much louder than the actual tone of people of this area. He has brought much violence that the actual message has left behind and people took the wrong message from the movie. In addition, the political atmosphere in the country also has its peculiar effect. In the regime of General Zia ul Haq, for 11 years high violence cinema was produced. In the period of General Musharraf, once again the trend of same sort of movies was on rise. Probably this was the method adopted by the practitioners as well as the audience to express their inner depression and do their catharsis. Now there will be a strong reaction of people against any imposition of martial law in this country. The media has also played its role and have brought awareness to the masses. People feel that the rule of law must prevail now and their thinking has changed positively.

What are the reasons of decline in Film Production? (Is there a decline in film industry?)

One must be realistic. There is a decline and we all are equally responsible. Once brilliant and successful films were made and they were doing good business. Writers and directors had enough freedom to make what they wanted to show to the public. Unfortunately exploiting the situation, some of the directors started misconduct with distributors and cheated them

frequently. Due to the violation of business ethics distributors jumped into filmmaking and started making their own films to protect money invested in the projects, they made films only with business point of view. They focused on violence based films due to the box office success. They left the soft cinema like *Anari* (1959) or *Pehli Nazar* (1945) and produced films like *Maula Jatt* (1979) and *Wahshi Jatt* (1975), with violence as prime element. This resulted in illogical and substandard filmmaking and subsequently the degradation in quality of films. This trend left behind the competent producers like Ejaz Durrnai, Chaudry Ajmal, Rauf Bhatti, Sajjad Gul and Sarwar Bhatti and brought forward a lot of unprofessional producers. We now need thoughtful producers who can spend money on strong ideas and good potential work.

How films are funded? How difficult is it to get the funding?

Films have become extremely expensive. An individual alone cannot make a movie. There has to be joint ventures now. We need corporate sector to jump in for investment and corporate sector requires money in return. We have seen in recent past that films like *Salakhain* (2004), *Majajan* (2006), *Mohabbatan Sachaian* (2007), *Khuda Kay Liye* (2007) and *Bol* (2011) have done very good business. Even in current circumstances if you come up with good product, market is still open. In India films business is growing due to involvement of corporate sector, which is already in practice in Hollywood. Individuals are vanishing due to the huge investments and high risk factor. There are some corporate groups and famous channels in Pakistan which can invest in films. In India, groups like Mittal, Reliance and many others have got involved in film business and gained good results.

In Pakistan funding is a big issue. I only make one film in two or three years. I try my best to save money during the gap for next project, once I start new film I approach distributors. When I am short of money I look for more financiers. It is a hard truth which is faced by all of the filmmakers in Pakistan. An individual cannot spend 2.5 crore on a film. People before investing ask you about the profit margin or the break-even, which we cannot assure.

Fortunately I have got brand partner from corporate sector for my forthcoming project, Tapal is brand partner with me in *Ishq Khuda*. Funding options are available from the NGO's as well but there are some reservations to work with NGOs, they are concerned about their own agenda, whereas filmmaker wants to highlight each aspect of a story.

Would you describe the problems or limitations faced while making films?

Tough *Mohabbatan Sachiyan* (2007) and *Salakhain* (2004) have done good business but I wanted to work on much larger scale. I had a desire to further invest and pour in more money to further improve the standard.

Unfortunately we had limitations of money and resources. I feel that the films could further be improved.

What are the solutions for the future development of the films?

New individuals who are coming after formal filmmaking studies are learned and have good awareness about technical aspects of film. They must come forward, but also try to be conscious about the market requirements. Most of them have their own abstract cinema in their minds and no corporate is going to spend money on their individual thought or cinema. In India there are different corporates working exclusively for film production. Many famous directors have stepped back in order to introduce number of new directors. They only guide the new talent and encourage them to work for them. Blend of experience of seniors and innovation of fresh people bring out quality products. Young directors like Aditya Chopra, Karan Johar, Kunal Kohli, Madhur Bandarkar and Anurag Basu have emerged through same process. Here in Pakistan, there are very few seasoned directors who are still working and producing quality work, for example, Syed Noor and Hassan Askari. These people with their great potential can contribute at large. If I would be the head of a corporate, I would ask Syed Noor to work out only the modalities of a film. The rest of the tasks will be handed over to new people. In this way these big names can pass on their experience to the new generation.

Is it correct that the connection of the fresh people is weak with the older generations?

No I don't agree with this completely. Many youngsters do approach me. Many have assisted me in my films. Since they themselves don't have any money so at the end of the day, they switch to the television. TV provides them platform where at least they are able to earn their bread and butter. Youngsters respect us and admire our efforts. On the contrary, I am probably the only person, who is not yet accepted fully by the film fraternity. I still believe that film is my livelihood. Since the uneducated people have got hold of film industry, they have started feeling insecure from the learned people. I am a degree holder, in the field of law, from Punjab University and have done two Masters. I don't normally share this as there is no acceptance for educated people in industry. Shoab Mansoor has contributed a lot to the film industry, but unfortunately conventional film people don't appreciate his efforts and repudiate his efforts for revival of cinema in Pakistan. We are surrounded by people who are generally ignorant. But still there are many people in industry, who are not much learned but have made many good films and can still do good work.

Is there any conflict inside film practitioners which has hurt the growth of industry?

This is interesting. I do not agree with this completely. For instance, if I am a good director, I feel that I am accepted and recognised by seniors like Syed Noor in industry. I am given due respect and space by the good directors. There can be difference in opinion on number of issues between the directors; but they must not be portrayed in a negative sense on the media. People who follow us or have developed liking for us, definitely get hurt of such negative portrayal. For example many seasoned directors are not in favour of Indian films screening in Pakistan but I am not against it. I believe that I should equip myself with better films for competition instead of being scared of them. I avoid going to these talk shows as I don't want to get involved in useless disputes.

How can new media technology support?

Can writers and directors find a solution to strengthen independent filmmaking?

I am very hopeful for the future of our films. The new people coming in films are well acquainted with the new technology and they just need support of good writers and experienced people. They must take advantage of experiences of elders. If they will also start experimenting everything themselves; one wrong step may prove incurable and will not let them stand on their feet again. For instance I took Amjad Islam as a writer, an experienced professional, so I gained advantage from his expertise in order to improve my film. New generation has to follow the vision of great names like Nazarul Islam. He had global vision, he was never outdated. His films when viewed today, don't give a fraction of idea that those films were produced decades ago. He was extremely rich in his aesthetics. His films *Aina* (1977), *Bandish* (1980) and *Nahee Abhi Nahee* (1980) are for all-times which have been re-made in India many times.

Have you followed some specific people or any particular method for making films here in Pakistan? How Rangeela has inspired you?

Rangeela was individual of his own kind. I grade him as one of my great teachers. I was assistant of Mumtaz Ali Khan and He was assistant of Rangeela. When Khan's film *Daku ki Larki* (1988) got flop, Rangeela shared his comments on the film with Khan, that *Daku ki Larki* had everything in it but it lacked sentiments and emotions which are necessary ingredient of a film in this part of the world. I picked that point and carried with me for entire life. In my films I make sure that this point is elaborately covered. Without emerging emotions or pain, the film doesn't work or leave impact in the sub-continent region. I also acquire inspiration from Gulzar, Raj Kapoor, Guru Dutt, Khalil Qaiser and Riaz Shahid etc.

Would you throw light on your forthcoming venture *Ishq Khuda* and what is the potential market for the film?

My target audience is entire international circuit of Urdu films. *Ishq Khuda* (2013) is based on Sufism. It is made with a view to clear some misconceptions about Sufi preaching. It would let one know that this

spiritualism is the right path of peace. Overall it is a musical film. In this part of the world when Islam was spread through Sufis they used the medium of Qawali which is a sort of music. In this context how can we expect the sub-continent people to look towards any other mean to acquire a lesson apart from music? The background of Qawali is Bhajan, in fact Qawali is a molded form of Bhajan. The musical folklores of Heer's *Thaya* (style of recitation) will remain same even after two hundred years because it is rooted in this land.

How you choose a project? How do you assess the success of a movie?

This voice comes from within. We must decide on our instincts. There is no set formula or theory. I have made many films as director and producer which have gone super hit. Lately adopting the style of Gullzar, I came out with a film based on flash backs, it flopped miserably. In addition, the distributors are also not interested in any off track project. I feel that the Asian cinema doesn't adhere any set rules.

I take Shoab Mansoor's *Bol* (2011) as a model. In the film there are some domestic and light scenes, which are in complete relation with the society. No family would mind to send their daughters to act in such films. In contrast if you keep absurdity and vulgarity in films, people from good backgrounds would never think of joining or even watching such films. If more people from noble families make movies, youngsters from good families will also revert to movies. Things need to be improved but I would still say that I have rarely seen any immorality in the film industry. The rumours about it are exaggerated and wrong. Shoab Mansoor has broken all idols regarding inclusion of decadences in the films. He made films, without any vulgarity associated with traditional films, which are proved successful. This thing must be appreciated and the credit goes to him.

Do you think that the recent Oscar winning by a Pakistani documentary film can make an impact on the industry?

I surely think so. This will definitely raise the moral of our filmmakers. I have a pride in that. I have also included a scene in one of my movies, where not

only inter faith harmony is depicted but also characters are shown taking pride in winning Oscar by the Pakistani movie. *Khuda Kay Liye* (2007) is kind of a film that has managed many awards and it should have sent to Oscar in the foreign film category.

What if we bring more animation in our films would it work?

There has been use of limited animation in few Pakistani movies until now and all of them were hits. The time will come when people would use animation more frequently. Previously these tricks were applied by older experienced people who used to hide their skill. Now the time and technology has changed and professionals are emerging in fields of special effects and animation; hence, main stream cinema will soon be able to produce different genres.

How do you see future distribution?

I have kept myself updated with new distribution methods. I have the honour to produce CD version of my film and also sold tunes to the mobile network, to be used as ring tones, first time in Pakistan. For my forthcoming film I have made a financial agreement with a company who would not only market my film but will also launch it in various mediums.



3. Shaan Shahid (2012)

Why Cinema is important? (Is cinema important at all?)

Shaan: As Riaz Shahid's son, I have been trying to bridge the gap between the intellectuals outside the film industry and skilled people from traditional films to revive Pakistani film for more than twenty years. After negotiations, on personal level, with both sides I realised that neither they want to get-along, nor they are ready to acknowledge each other. However, both groups should realise that if architects and skilled labour start thinking on same pattern, they won't be able to construct a building. I have tried all my life to bring them on mutual grounds, but haven't succeeded.

Amjad: Till 70s this gap was not that big. Established Intellectuals like Ahmad Nadeem Qasmi wrote for film industry, Riaz Shahid himself was a short story writer when he started making films.

Shaan: But at the same time, films like *Thah* (1972) were also produced. I mean to say that the group who were making substandard films exited before 70's as well but they were regarded as B-grade, not the main stream. Unfortunately intellectuals left the industry including Saif ul din Saif, Khwaja

Khurshid Anwar and as you mentioned Ahmad Nadeem Qasmi and the unprofessional filmmakers took over the industry. These second-rated filmmakers didn't try to lift themselves. On the other hand in recent times, intellectual like Shoab Mansoor has created his separate identity as he doesn't want any other professional for his production. He works as one man unit; he writes, directs and edits his films on his own. But the disadvantage of this kind of work is that we got to watch only two films in ten years from him. Overall his films haven't benefitted industry; industry is like a factory which produces number of films. Let's take example of Bollywood which is a developed industry now. When you go to buy an A-grade film in India, they make a deal that if you are buying A-grade film for five hundred thousand dollars, you have to buy three small budget films; B,C,D along with A-grade film as a bundle. This practice is benefitting them a lot, their twenty thousand dollar film is selling in fifty thousand dollars. Bollywood is producing extensive quantity of films and they are selling like this. It has chain reaction, now producer doesn't need to be intellectual, he has to be a good businessman.

What are the limitations of Pakistan's film industry?

Shaan: When we see the situation in Pakistan, we see that for last five years there is no cultural policy at all. There is not even the cultural minister appointed which shows absence of interest of Pakistani government in any kind of arts and cultural areas including film. For a business man no policy, means no certainty, which indicates that there are no intellectuals, so he backs off to invest. As a result, illiterate non-professionals step into the business. The producers usually belong to the milk-selling-trade in the villages. They would have seen their ancestors who might have made some money by producing film in past. They give you four millions and ask you to make a film based on the story of their murderer or murdered grandfather. When it comes to distribution he recovers most of his investment with normal booking, resulting in almost no risk and that's how he gets the room to survive. Due to absence of intellectuals and professionals, there is no real investment resulting in loss of audience for Pakistani films. Audience is still existent, which is proven by the Indian film profitable earnings in Pakistan. Pakistan's authorities justify their cultural steps by renovating Food Street

and restoration of Badshahi Mosque. This is how they are helping the cause of culture and arts.

Moreover, the government is satisfied that it has invested into an academy of performing arts NAPA, and now it doesn't need any further support but it is not the reasonable approach. NAPA is producing not a single writer, actor or any professional and causing the damage to the cause of revival of film in Pakistan, even government has no benefit from the organization as it is producing nothing. They are brilliant practitioners; however, an actor may not be able to teach acting properly. For example Elvis Presley may not be able to teach music. It is better to get affiliated with India and different film schools so that collaborative learning be possible.

Can we learn from the Indian films, which are based on the similar language, recently showing in Pakistan?

Shaan: If you want to label Indian film screening in Pakistan as revival of cinema, then it's the revival of cinema halls only. It's not the revival of Art, culture, heritage and our own cinema and film. Nobody in corporate sector is ready to take moral and social responsibility to help industry in rebuilding the structures. They can give four million Rupees for *Spider Man* publicity but they don't care about the local film. In London, McDonald's has been sponsoring football for the youth as a corporate social responsibility but here nobody puts liability on them though they have funds.

After 1998 Indian industry has seen a rise due to the corporate boom when corporate sector started investing into the films and the actors. They started booking actors for their product campaigns as well as the films as a package by offering them multiplied money. This strategy works because when actors get big money for forty second advertisement and couple of films, he would be happy to cooperate. These developments, for collaborating and utilizing infrastructure, have been possible due to the vision and team work. Here, in Pakistan, I alone can't develop the industry. I have to put myself and my family apart from this scenario. My family never comes into the lime light of the media. Our *Gujjar* films today are like slum and while cleaning the slum one has to fold his cuffs. One can't allow the dirt to mess oneself.

Can writers and directors find a solution to strengthen independent filmmaking?

Shaan: I have hope from the intellectuals and the writers as pen has not only the power to fight but it can evoke the emotions, it can create awareness on the social fronts. Earlier we had the progressive-literary-circle on the political ideology. Now we need the same circle on the social responsibility. In military they have battalions, we need the same structure of brave people who keep writing on their own cultural fronts in an organised way. I have offered myself for the cause free of charge.

[Reactions to the a. Film Making, b. Acting, c. Display Business, d. Watching?]

Shaan: Sanjay Leela Bhansali used to be a TV commercial director. Here when I talk to commercial ads directors about film industry they don't want to talk. It is alright to make *Doctor Zhivago* (1965) by David Lean if you want some outstanding work, but what about the commercial work which brings you the business and fame. You can't ask Shoab Mansoor to make a commercial film as he won't.

Amjad: We have talked to Shoab Mansoor and his point of view is that to make a competitive film in Pakistan lots of investment is required which is not available right now. He says that it has been two years since he has made *Boh* (2011). In this situation he may have to go India for work.

Shaan: I don't agree, In India films are produced like in a factory so why they would give chance to our people.

How films are funded? How difficult it is to get the funding?

Shaan: I would give example of Hollywood and Bollywood in terms of corporate funding. In Hollywood and Bollywood, actors are so powerful, film industries revolve around them. They don't keep their ego with them. They make business deals with corporate sector and the producers about the profit sharing and work-collaboration. Those industries are completely business oriented; they make idols. They create demi-gods and people worship those

gods (idols). For example they inspect that how much business can be generated through Amitabh Bachan, they invest in him accordingly. After making some films with an actor and earning the profits they corner the person.

Aamir Khan is a good actor but he has not been utilised properly according to his talent and capacity. Now he is more into getups than the content. He is ruling one billion people so he has to use the gadgets to appeal masses but how far he can do this it is a question? He offered me the role of *Ghajni* (2008). I refused as they need a villain from Pakistan... Why? An extreme negative person who sells body parts of the children. Aamir said we are not showing your flag. I said but you are showing my face and I am Pakistan. He said why are you saying this? In India it never happens. I said you are *pehalwan/wrestler* from India and I am *pehalwan* from Pakistan and I can't take money from you and lose the game (I can't fix the match). My people won't accept that. If you want to take me then make a film where some foreigner is Villain and I and you (Aamir Khan) are leading from the front. He understood as he is an intelligent person.

What are the reasons of decline in Film Production? (Is there a decline in film industry?)

Shaan: Bollywood is an example of commercialism where the film industry has been constantly evolving. In the productions like *3 Idiots* (2009), team of almost 20 writers work on the same script. The producer Vidhu Vinod Chopra; an intelligent brain who made *Parinda* in 1980's, after making few films he decided that he has been out dated and now he would be investing and hiring the teams. He is the key person behind *3 Idiots*. He is working as a binding and guiding force and he knows that how to take work from different individuals and then to combine it. Indian industry people have defined roles. They don't have ego, some stars may have this problem but most of the creative people don't have. They don't hesitate to do any kind of work. For instance, Gulzar can also write *Beedi Jalaile* according to the requirement of time. Similarly, why can't we have *Manji utey Gabroo* type of songs? We know film is a commercial work as people have to earn their bread and butter. Now our writers and literary people should evolve themselves and try to earn money

as it is not the time of Ghalib when the allowances were sent to the homes of poets and writers by the emperor. Money is needed for survival. In regime of Zia, most deprived area was Art and Culture; however, it is over now and slowly but surely people are getting options.

Why Pakistani dramas are hit, when film is facing decline?

Shaan: Dramas are hit, actors have no time, and they are trying to grab as much work as they can. I can tell why dramas are hit. They are hit because of a bunch of corporate, if you take this bunch aside then see that how the dramas collapse. They have producers, who can invest and film don't have. There is no content and quality in these dramas. If production A or B is making 80 dramas then where is the justice with content?

Amjad: The principle of rating, according to which the dramas are produced, is very frightening.

Shaan: This boom of dramas will be finished soon. Everybody is looking at the micro level not at the macro level. They are not looking at the bigger impact of the process. There is no person to analyse the situation in this sector.

Amjad: People ask me to write but unprofessional attitude of the film practitioners has stopped me. This is the reason that I have not written for more than 12 years.

Shaan: I take this 12 year gap same as you have not voted for 12 years. I must say it's your responsibility to contribute.

Can corporate sector be involved in Pakistan?

Shaan: A person who is already dealing with the corporate can demand from the corporate. For this we need to come out of the individuality to the collective level. First person can be Shoab Mansoor and then other directors like Syed Noor. Syed Noor may not understand corporate culture very well but Shoab Mansoor has the understanding of corporate culture so he should take responsibility to have at least 5 different trained minds that can

negotiate with corporate and can start smaller scale projects. If we are not able to take such initiatives then there is no use for all individual activities. Knowledge should pass on. If it is kept within, it has no benefit.

I have been linked the corporate sector but not for films. I have done Ads, Songs, 14th August Campaigns with corporate. I have film background, when I talk to the corporate about the film they think that it is my sensitive part and I am favouring film. Though it is not right, it is the game of numbers. I believe that if someone who is not directly running a campaign for film try to convince them, they may consider it.

Is there a shift in the trends?

Shaan: Now after a long wait, time has come when youngsters are making movies. Youngsters have become fond of making films. They are studying film, they are practicing it. They are preparing for every kind of film. These dinosaurs (traditional filmmakers) will be disappeared soon.

Ejaz: Good thing about new talent is that they are with fresh minds. They don't have the background of traditional Pakistani film. They can be carved accordingly.

How society reacts to the cinema?

[Reactions to the a. Film Making, b. Acting, c. Display Business, d. Watching?]

Shaan: When I go to film schools to give lectures on film I don't see even a single film in practical. The professors who teach there have read 100's of books but they don't know about ground realities. When a youngster will come out with scripts where with the heroine 40 extras are required he will not find even a single extra because of the religious norms. Politics also has the similar kind of bad image, but everybody wants to join politics. All the elites are coming into politics.

Ejaz: When we were planning the short film we interacted with students who work in theatre. I gathered them but the females got reluctant to work in front of camera though they have been comfortable with theatre

performance. Somehow, television doesn't have this problem because they have enough actors in their loop.

Amjad: The females from noble families may come into films if offered by some reasonable person and if ethical and moral values will be followed strictly.

Shaan: This problem is everywhere, so we should leave it as it is another debate. If our youngsters are not ready to come to the films I would suggest to sign actors from Dubai, UK, India. Why our actors go and sign the films there and we don't cast actors from abroad. Why don't we make film on *Aman ki Asha*. Aman can be the name of hero from Pakistan and Asha can be the name of heroine from India. Why don't we work with India as joint venture? I have a story line on *Aman ki Asha*. Muslim boy meets the Hindu girl on the streets of south hall and fall in love. They are modern youngsters and they don't believe in their religions. But when they want to get married the issues from both sides arise. The case goes to English court ultimately. Through these characters there is option to revisit the partition of 1947. They get divorced and go back to their countries but I want to propagate peace through this film. Even if they have got separated still there can be peace. This idea is in mind and I want to work on it. First half of the film can cover the thinking of the parents of 60's and 70's who took India as enemy. Today's generation has different mind-set. I cannot ask my children not to watch Indian movies. There is big difference in thinking now. This can be discussed very beautifully in this film. Film should be 90 minutes. Half of the film may be shot in the court and whole 1947 incident can be revisited.

Amjad: The point which is bit deceptive in this is that if the partition is presented it should be shown as inevitable. It should be clear that this bond could be possible in some other situation but in given situation in 1947 this state of living together was no more possible. Some people think that Hindus and Muslims lived together for 600 years and they could continue further. In my opinion those people have not read the history properly as they don't know living together with each other was never easy even in the Mughal era. In the 15th to 16th century *Bhagti* movement and some other factors presented the two nation theory up to some level. When Guru Nanak and likeminded people emerged, they projected the humanity into the region.

They build the foundation of working relation in Hindus and Muslims. They didn't build relation but only the working relation. They tried to develop the tolerance between two nations which was not there before. After that two nations took part in each other's activities up to some extent but this mutual understanding was not natural so when it was challenged for the first time, it shattered completely and two nations stood as separate entities. Recently I have experienced an incident which shows certain difference in the mind sets of different nations. I was travelling in India with one of my Sikh friends. On the way I saw Shrine of Mujadad al Sani, I requested my hosts to take me there for *Fateha* (Prayer). They took me there then they took me to a Guru Duwara of Fateh Sahib. There they showed me two rooms where according to them were the graves of two sons, of their Guru Govind Singh, whose heads were cut by Aurangzaib Alamgir when they were only 10 and 12 year old. I didn't have answer to that because to me it is barbaric to kill children of this age but I tried to neutralise the situation and said, in history we have many incidents like this but we cannot universalize them as they are done into some perspective. For example at the time of partition in 1947, loads of trains full of dead bodies of Muslims reached Pakistan from India. Sikhs did that brutality but we cannot blame all Sikhs for this act as this was done by some of them, in the same way we can say Aurangzaib was one of the few with this mind-set and we cannot blame all the Muslims for this act, so we should forget these incidents. In reply they said, Amjad Sahib, have you been able to forget the murder of your Prophet's grandson? I had nothing to say in response. But now things have changed and we should be tolerant for each other keeping our boundaries.

How can Government help?

Shaan: Now policies of the countries base on the economic interests. Trade doors have been opened with India. We have been importing so many goods from India. Gradually culture will also be coming here to our homes. But it is important to keep our own ground realities in our mind.

Amjad: We should be aware what should we adopt from some culture and what not and on what terms and conditions.

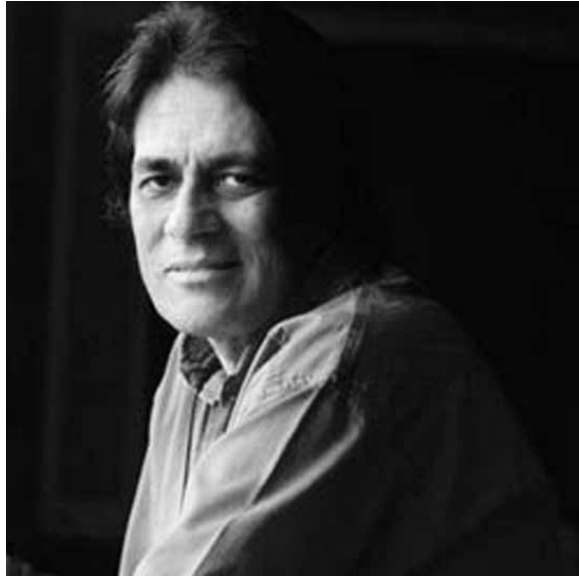
Shaan: Unfortunately our authorities don't have the moral values and vision. For example they have banned *Ek tha Tiger* (2012) considering it against army and have put *Jism 2* (2012) in cinemas. Our kids have watched *Jism 2*. This film was more dangerous for our teen age minds than *Ek tha Tiger*. The teens who have watched this film might have practiced it at home. To me it's a chemical warfare according to a set agenda. After some years our kids will be starting living with their girl and boy friends which is not acceptable in our society. India don't have this problem. On path of growth they don't mind to leave any morality. They don't afford to have any kind of terrorism or war. They don't want to disturb their growth rate. They could have war with Pakistan after Mumbai incident but they ignored that and tried to get along with us. When Bal Thackeray died he was buried with Indian flag. They have owned him and it shows the support of government in the incident of Babri Mosque. Muslims cannot cut cows there and etc. Whether in Pakistan we are on back foot. Our institutes, people, social behaviours and our policies are on back foot. We have fight within us. Who so ever wants, compares Pakistan with foreign world. We are divided into secular and fundamentalists who don't accept each other's point of view.

Amjad: We change the interpretations of everything according to the situation. Quotes of Allama Iqbal and Quid e Azam have been changed according to the governance. For instance if we put the period after 9 11 in Pakistan aside, we would be able to see a brighter image of Pakistan. This country has grown not very speedily but in a subtle way. Pakistan has produced such big names in every field. If we would have continued to grow at the same level and would have tried to utilise those strengths, we would not be in present condition.

Shaan: Recently, new kind of political actors are in actions on screens, consuming most of the broadcasting time. Politics has been spreading into the organizations first and now into the media and people. Only the news channels have rating in Pakistan. Politics of the political actors has been spreading in the common people. Channels only discuss politics, as they are not bothered about the art and culture or the film. Political discourse was limited to the government structures before but it has become common now. When the red light area was banned it spread all over the city. Now the

dramas are being politicised and try to touch the controversial issues. I have seen a drama in which a Maulvi falls in love. Why a story can't be of some individuals now? Why it is necessary to show the political differences? I went to the youth festival by Muslim League (N) which was a political function and I regret that because I don't want to be a part of any political activity. Our youth has been divided intentionally by these political parties. Everybody is using youth for their own benefits. Youth is becoming impatient due to the political influences. They can't listen to others point of view. In the name of political ideology they have divided our next generation into pieces.

Amjad: Although we all blame Zia ul Haq for every mishap occurred and occurring in Pakistan, religious parties started flourishing in the country in 1950's (even before him) with funding of five countries including Jordan, Libya, Saudi Arab, Iraq and Iran under the nose of government. Nobody bothered about it and thought that it is good that religious *mullahs* will be sitting aside peacefully. Nobody thought that how much disastrous it can be in future. Today it has become business. Now religion has become part of corporate sector. Nobody thinks on the composition of these religious sects. All the benefit goes to the thick neck religious leaders and millions of their followers gain nothing out of it. All these children in madrassas are mostly from remote areas like Gilgit and Hunza. Parents of these children could not physically feed them. They send their 8, 9 year old children to these religious schools. There they are invariably sexually and mentally harassed for 4, 5 years. They are fed with charity food, by door to door begging type collection. When they are prepared after this process they are given charge of any mosque. Then he earns his livelihood by some landlords in the villages. In cities few rich people with bend towards religion become his donor. So the sponsor's requirements become the priority rather than the religious requirements. Now it has become a complex game of personal gains and benefits.



4. Shoab Mansoor (2012)

[This interview was held without any audio-visual aid, so the following data is based on the notes of the researcher. Later Shoab Mansoor reconfirmed and approved the referenced material from this data via an email.]

Why Cinema is important?

Cinema, in fact any art form, is important for a society, however art of moviemaking cannot be separated from economics. Until and unless we can have a control on the financial side of the art of movie making, we cannot change the state of cinema. Due to the control of commercialism the scope of cinema has been limited and the mainstream cinema has shifted into a certain direction and we should follow the path of main stream cinema of the World.

I chose the medium of filmmaking as my way of expression. I have always wondered that why our society is not conscious of obvious facts, and how we ignore the considerable realities. Therefore, I use cinema as tool of communication to educate and aware my audience about the issues

prevailing around them. I believe that this medium is most appropriate for me as a moviemaker and for my society as recipient.

Do your films represent mainstream cinema?

You can say, that I am not representing or making main stream cinema, but I am moving towards international standards. I am convinced from the Hollywood style of moviemaking and call it mainstream cinema. I am working in certain limitations and in restricted resources. I would have huge sets and star cast in my films for better presentation and business; however these elements need big finance. I have been unable to do that in both my films, but I will try to fill these gaps in the future productions. My fellow moviemakers and art critics, sometime criticise me for being more vocal than visual, however, I do it consciously. It can be more picturesque but that may not serve the cause. I take extra liberty and become talkier as I believe that my content and message is more important than artistic-value or aesthetic-appeal. The drive to address certain issue may have an impact on the form of my film. I don't claim anything about my product, this might not be a film, but it is displayed and have received a response from the audience. In contrast, the regular moviemakers are making movies, with all the experience and claim that they are making films for a specific audience but public is not coming to watch these films. That means the Pakistani filmmakers should re-evaluate their approach. I don't want to say anything about their work, but I think certain relevance is missing from these films. They are neither following mainstream cinema nor their films are in link with their society.

Are your films leading a new wave cinema? Can it develop a new wave of experimental and parallel films, like Indian Parallel Cinema in 80s?

My recent style may also be related to my experience with television; however, this is nothing to do with Indian Parallel cinema. The Indian Parallel films were trying to counter Pakistani TV drama at that time, and then they started adopting elements of vulgarity and *masala* from the mainstream cinema and later on, merged into it. Mainstream cinema is huge and any genre of anybody's choice can be fit into that. Experimental or short film may try to expand a small happening, as it normally covers a single concept. In

contrast, the mainstream cinema always tries convergence of various elements in a certain time span. Thus all the elements may not be exclusively focused.

What are the reasons of decline in Film Production? (Is there a decline in film industry?)

What are the solutions for the future development of the films?

Many people might be discussing the demise of Pakistani cinema like us, yes there is demise but I believe we cannot change it by discussion. Situation is getting better and a new style of Pakistani film will be automatically evolved from this, some helpful steps may be needed in support. Right now, I have to do all the things on my own, but few youngsters including Bilal Lashari, Jami and Saqib Malik are making films. Their films will be good, *inshAllah* these will not only make business but also improve different departments of film, as they are good with technical aspects of cinematography. With continuous work, we will be having more up-to-date technicians in future, on which we could rely. My idea is to let the process begin and things will be better soon.

Although the art of moviemaking cannot be separated from its economics, technology, for the first time in history of Pakistan, may bring filmmaking at the level of pencil and paper to provide a space for youngsters to experiment within minimum possible budget. This is important for societies like us, where modes of production are out of the reach of poor; hence, their expression remains invisible. Most of our great thinkers, like Saadat Hasan Manto, were able to express, because pencil and paper were affordable, and this is the reason that the individuals from our kind of societies are more expressive with words rather than with visuals.

Experimental films can be made but just for once or twice, for example: A film with no music but with natural sounds or a film on mobile phone camera, and these films may make business but this cannot set the standards, and cannot become a model to follow. We have to follow the mainstream international cinema standards, as this reach to a certain point by going through all the experimentation. I do not want to challenge or to fight with the mainstream international cinema.



20. Naeem Tahir (2013)

[Chief Executive Officer, Director General PNCA (July 2005-March 2009)]

Should we start from history?

My and my wife's family participated in freedom movement in different ways. My father was inclined towards the religious movement lead by Abdul Kalam Azaad and later by Maulna Maududi. My father was inspector of schools but he lost his job because he participated in civil disobedience movement. My mother was in first of batch of female doctors in the sub-continent. Fortunately my family had very significant approach towards education particularly women education. In my father's family if some girl had done BA she was sympathetically looked at. This was the time when female education was almost zero. My maternal grandfather was civil judge in Amritsar. My family has been actively involved in freedom movement and it was not known to the family of my wife Yasmin, whose family might be more relevant to your research. My wife Yasmin Tahir's family was involved into active social work through her grandfather Syed Mumtaz Ali known as Shams ul Ulma who had close relationship with Sir Syed Ahmad Khan. Sir Syed Ahmad Khan took upon himself the responsibility or the mission to educate Muslim boys. His analysis was that Muslims has suffered because they have not been capable and educated in modern sciences and modern languages of that time and Hindus

and other communities had taken over and Muslims living in the dreams of *Badshahat*/emperorship had stayed behind and had not been very competitive. To educate male youth he went in for making the Ali Garh University. On the other hand Shams ul Ulma had a difference of opinion. He said that unless you socially aware the women; the families will remain uneducated. The difference of opinion elevated when Sir Syed said that if you try to educate women, the whole society is going to suspect you that you are trying to make women *Awara*/characterless. On that point Shas ul Ulma took a bold step of moving out of Deoband and coming to Punjab and setup the first publishing house by the name of Dar ul Ashaat in late 1880's. He published first women magazine *Tehzeeb e Niswan* which was bought by all Muslim women in the region; and *Phool* for children. He was a progressive thinking Maulvi. Despite of the conflicts between Shams ul Ulma and Sir Syed, their correspondence carried on; which is preserved in National Museum Karachi.

On the creative side of revolutionaries Syed Imtiaz Ali Taj was ingenious mind of revolution he was son of Muhammadi Begum who was writer herself. Taj started writing at age of 11, consequently his correspondence started with Hijab Imtiaz Ali sitting in Hyderabad Deccan. Hijab was daughter of secretary general of Nizam Hyderabad. Moreover Taj sat with the group of creative people like Patras Bukhari. He acted, directed and wrote dramas for Government College Lahore. Gradually when the films were introduced he moved to filmmaking. The first international silent film made with cooperation of German Yufa, a joint production between Director in Lahore and Producer in Germany named as *Loves of Moghul Prince* (1928), was based on Taj script *Anarkali*. Taj also acted in it and another role was performed by Patras Bukhari. Prints of *Loves of Moghul Prince* are untraceable. Second international film was *Budha*. Taj as writer was the first choice of Indian directors then he started making silver jubilee kind of films such as *Dhamki*, *Khandan* (1942), *Pagdandi* (1947) and off-course *Anarakali* which has been repeatedly remade and finally made as *Mughal e Azam*. He became inspiration for many directors including Raj Kapoor.

Do you agree that our cinema is facing a downfall?

When governments start taking control of a creative medium, it is resulted in destruction. Creativity doesn't prevail freely under control. You must give freedom to the artists and the artists will show the sense of social responsibility on their own. To take up the political control some departments like FDAP (Film Development Association of Pakistan) started putting money into film in the name of surviving film, but it started killing the private initiative. FDAP was well intended but it turned out to be counterproductive. Then a wave came in the guise of ethnic awareness and the films started producing in regional languages by putting Urdu aside. This move started contracting the market into smaller sectors and Urdu films were not supported as much as they should have been. When we lost East Pakistan, we lost a large audience for Urdu. Urdu film had a market, when that market was lost, the scope for Urdu also reduced. Moreover Urdu and English were the languages of the sections of society who were more aware and educated. From these audiences, there was demand for strong content, mythologies, folk tales and socially responsible and communicative films. When the regional thing came in, it started evolving the regional heroes like *Maula Jatt* (1979). The films became very pedestrian, feudalistic and local. Unfortunately film also became a way to use the black money, people with lots of money started making films for fun and women. Unprofessional producers sat at sets like lords and enjoyed dancing and singing of women. This is how the whole environment got polluted and led film industry to the end. The fall started in mid-sixties gradually after the complete cut off from Indian films. At one time Pakistan had 800 cinema houses and film could bring the returns. Over a period of time number of reduced to 45 and rest of them were converted into plazas and shops.

What is the biggest reason of the Downfall in the last 10 years?

I think the biggest reason of the downfall of Pakistani cinema is political control, market shrink and total oblivion of the filmmakers and directors of the new technologies. Even three years ago when I heeded that we should turn into digital and should install digital equipment in the labs in Pakistan so that young filmmakers can make a use of it, but Film Association of Pakistan strongly refused it. They said we want the same 35mm Cameras and old

technology. Control on media in Musharraf regime was very less but there was a control by censor board. I believe that control is never good and it leads to more corruption, censor board used to cut the bold moves in dances from the film, but people started buying those cuts, called '*Totay*', and screened them separately. The only control in Musharraf time was to ban Indian films which I think was the bad policy, and which was changed later. They should have allowed the Indian films. Competing with them would have let filmmakers to a healthy culture. Indian films were available on VCR during the ban times and people could see them free of cost which was even worst for the economy. Letting them screened at the cinema could have brought money to the economy of the country.

Traditional filmmakers themselves don't know the new technology therefore they want everybody to stick with old technology. Film definitely have good future but with new producers and new directors. *Khuda Kay Liye* (2007) made a major breakthrough and made people think that a good, well thought film with relevance to the society can run and can pay back.

What were the reasons of Media Liberation? How it was allowed?

Musharraf was enlightened person; he looked at the creative processes very positively. He supported classical, folk and new music; he encouraged good filmmaking and cultural exchanges that is why I was brought into the cultural diplomacy. Due to his positive attitude towards culture, people thrived to make new things. Musharraf believed that control should be reduced and freedom should be given specifically to creative sector so he liberated media. I don't think that Kargil war has anything in connection with media liberation. However, for projection of overall national policies free media is important; few of the private channels along with PTV can be helpful in this regard. Along with criticism, all the television networks must have obligation to promote positive point of view of government as well, which has not been done, yet. Minister of Information was handling these matters and he also takes pride in liberation of media. If you are liberating something you have to give the licence on basis of some contract and on certain terms and conditions and if you don't make sure that those conditions are observed or they are not

serving the nation then it's your responsibility to implement the rules. Right now all the conditions are being violated. One major network doesn't even pay the taxes. 300 billion is pending on its behalf. Now they are using the television power as blackmailing. If someone tries to recover the tax, they launch dirty campaign against him. The whole information policy and media structure needs an urgent and immediate revision for more productivity and fruitfulness in national interest.

How cinema/art/festivals can be sustainable? What should Government do?

Unfortunately Pakistan is still struggling to build a clear vision of Art and Culture as main stream policy matter, things keep on changing. Initially culture was the part of education and information ministry, later education and information were separated into two and ministry of culture was made independent which continued till 2011, then culture was made provincial subject. From 2002 onwards there was independent cultural ministry which was responsible for making cultural policy. Cultural policy outlined about the approaches towards regional ethnic creative projects, international projection and overall vision of what culture a nation represents. There are diverse cultures, however all the cultures are set in common links.

In my research book *Melluhas of the Indus Valley: 8000 BC - 500 BC* which is part of the UN library I have discussed that we as Pakistanis hold the tradition of ten thousand years, as predecessors of the first civilization of humanity. Civilizations of Egypt, Mesopotamia, China and anywhere in the world come after Indus valley. We are the proud owners of the first civilization and that civilization has left its marks whether we want to believe it or not. Pakistanis have some distinct characteristics, they are over hospitable, and there is certain sense of modesty which European Arians would not have. These three basic things are being weaved into the collective unconscious of humanity of this part of the world. Unfortunately right now we are a very confused society, there is a huge gap, there is split in the cultural attitudes. The interaction between urban and rural culture is kind of confused. Urban culture is deeply influenced from the world movements and whatever is happening in the world. There are certain smaller groups in the urban culture

who see the changes in the world whether these are mental developments or thoughts, they filter it through and analyse them in the context of our socio-cultural scenario before it is absorbed in the society. But there are others who are not consciously evaluating the influence, they are just following the foreign trends blindly resulting in the conflict and spilt in the society. People make money as it is the reason to be. It is like earning money by any means even if you have to kill someone for it.

Did 9/11 play a part in all this loss?

Today's terrorism is business to make money, religious covering is just to use as marketing technique. Basically its gun running money, it is drug money. It's the money which has been paid by the countries who need instability in Pakistan, it's the money from worshippers; it's from picking up the people for ransom. The militant groups will never be ready to withdraw from their huge money so there is no benefit to have negotiations with them. 9/11 has been used by the powers who want to extend their control on the world. On the other hand agents of that control took up different guards, mostly they took up the cover of religiosity and introduced the thinking of Islamists which is opposite of the real Islam and the thought and the teachings coming down from Quran. Quran is the real Islamic thought which is very liberal and very practical, very much ready to accept the human values, human change and human character. They have introduced a very strict kind of a religion composed of these *Salafis*, *Qutabis*, extreme *Wahabis* and so many others. They spread the split with the support of the country's enemies through funding. You got the Chechen terrorists, Turk terrorists, Iranian terrorists, Saudi terrorists, Egyptian terrorists, Uzbek terrorists; all kind of, concentrating and coming to Pakistan because Pakistan has a regional significance and a weak Pakistan suites everyone else. War on terror and regional control has some connection. For the Asian states the only way to reach warm waters is through Pakistan. Water is the future major issue and Pakistan has biggest water resources. Himalayas in Pakistan are the biggest source of water and the world wants it. Pakistan has got huge reserves of gold and metal, and agricultural community. Future of the country is bright, and yes, national

cinema can play a vital role in creating awareness and to strengthen the positives of society.

Appendix: B

Pakistan Film History

This data has been collected from different sources, and number of films slightly varies in these sources. However, it provides an overall sense about the number of films in relation to technological developments and socio-political events in respective years.

Year's	Urdu	Punjabi	Bng	Sind	Pash	Sr	P/U	Total	G.T	Dist. Films	Event	Tech
Total	1.592	1.334	154	69	656	4	141					
2014	11							31		<ul style="list-style-type: none"> • <i>Na Maloom Afraad</i> • <i>O21</i> • <i>Dukhtar</i> (Times of Pakistan 2015) 	<ul style="list-style-type: none"> • Peshawar terrorist attack • Model Town Attack • Bomb blasts in two cinemas • 330 Drone Strikes (Ross 2014) • The Nobel Peace Prize for Malala Yousafzai (Rahman 2014) 	Showtimes Pakistan - Android Apps on Google Play(Google 2015) 3G, 4G (Reuters 2014)
2013	10							37		<ul style="list-style-type: none"> • <i>Waar</i> • <i>Zinda Bhaag</i> 	<ul style="list-style-type: none"> • Dmc. Govt. 5 years • Joseph town incident 	Ice Animation (culture 360.org 2010)
2012	0	4/0						19			<ul style="list-style-type: none"> • Malala shot • Change of PM • First Oscar to Sharmin Obaid 	
2011	6/1-2	7/1-2			15	6		23		• <i>Bol</i>	• Death of Usama	• 15 Million internet

											<ul style="list-style-type: none"> • <i>Bhai Log</i> 	<ul style="list-style-type: none"> • Raymond Davis killings • Salman Taseer and blasphemy law • Jail to cricketers 	<ul style="list-style-type: none"> • users • 118 Million mobile phone users
2010	2/0	5/1						16			<ul style="list-style-type: none"> • Virsa (Joint V) 	<ul style="list-style-type: none"> • Flooding • Suicide bombing (2011 casualties 5,067) • Drones 	<ul style="list-style-type: none"> • First 3D cinema, Karachi
2009	8/0	7/2	0	0	9	0	1	28/24	3,953			<ul style="list-style-type: none"> • Sri Lankan cricket team attack Lahore • Manawan Police Academy attack 	
2008	6/0	13/4	0	0	18	0	1	35/37	3,929	<ul style="list-style-type: none"> • <i>Ramchand Pakistani</i> • <i>Khulay Aasman</i> • <i>Key Nichay</i> 	<ul style="list-style-type: none"> • General elections • Dem. Govt. PPP • Twelve journalists killed 	<ul style="list-style-type: none"> • Coke Studio 	
2007	11/1-1	15/2-2	0	0	15	0	1	47/41	3,892	<ul style="list-style-type: none"> • <i>Khuda Kay Liye</i> • <i>Jhoomer</i> 	<ul style="list-style-type: none"> • Assassination of Benazir Bhutto • Lal Masjid siege • C. J. suspended (2nd) 	<ul style="list-style-type: none"> • WI Tribe • Zibakhana, first non 35 mm HDV film • First WiMax services by Wateen Telecom followed by WiTribe and Qbee 	

2006	12/10	13	0	0	25	0	1	48/49	3,851	• <i>Tarrap</i>	<ul style="list-style-type: none"> • Akber Bugti killed • C.J. suspended 	<ul style="list-style-type: none"> • MTV Pakistan • First FTTH launched in Islamabad by Nayatel (Pvt) Ltd
2005	10/13	8	0	0	26	0	3	50	3,802	• <i>Koi Tuhj Sa Kahaan</i>	<ul style="list-style-type: none"> • Earthquake 7.6 • English cricket team tour 	<ul style="list-style-type: none"> • Pakistan's first alternate submarine cable linking Karachi to UAE
2004	9	15	0	0	25	0	0	52/49	3,752	• <i>Salakhain</i>	<ul style="list-style-type: none"> • Musharaf referendum 	
2003	16/17	13	0	0	17	0	0	50/47	3,703	• <i>Larki Punjaban</i>	<ul style="list-style-type: none"> • Military sent to Iraq • Cricket team fined 	
2002	14/19	26	0	0	17	0	0	63/62	3,656	• <i>Ye Dil Aap Ka Huwa</i>	<ul style="list-style-type: none"> • War on Terror 	<ul style="list-style-type: none"> • Media liberation • Geo TV • First, Universal Multiplex Karachi
2001	21/27	19	0	0	12	0	0	59/58	3,594	<ul style="list-style-type: none"> • <i>Khoye Ho Tum Kahan</i> • <i>Moosa Khan</i> • <i>Sargam</i> 	<ul style="list-style-type: none"> • Indo-Pak talk fails 	<ul style="list-style-type: none"> • First broadband, DSL launched by Micronet Broadband
2000	24/30	13	0	0	16	0	0	58/59	3,536	<ul style="list-style-type: none"> • <i>Terey Piar Mey</i> • <i>Ghar Kab Aao Gay</i> 	<ul style="list-style-type: none"> • Nawaz exiled 	<ul style="list-style-type: none"> • PTV satellite
1999	24/29	6	0	0	15	0	0	48/50	3,477	• <i>Inteha</i>	<ul style="list-style-type: none"> • Kargil conflict 	

										• <i>Daku Rani</i>	• Martial law (coup)	
1998	27/28	5 <i>Chooria</i>	0	0	17	0	1	51	3,427	• <i>Nikah</i> • <i>DopattaJjal Raha Hai</i>	• Nuclear tests	• Internet calls were exempted from multi-metering by the government • Dialup speed moved to 56 kbps
1997	35	9	0	1	21	0	0	66	3,376	• <i>Sangam</i>	• General elections • First motorway	• Dialup speed moved to 33.6 kbps • Cybernet in Karachi
1996	32/30	2(U/P)- 12	0	2	27	0	0	71	3,310	• <i>Love 95</i> • <i>Chor Machaye Shor</i> • <i>Ham to Chaley Susral</i>	• PPP government dismissed • Cricket worldcup • Sultan Rahi's death (Actor with record 813 films)	• Pakistan Telecommunication Authority (PTA) established • Cost of dialup Internet @ Rs. 100/hr • COMSATS launched ISP in Karachi, Lahore and Islamabad, speed 28.8 kbps
1995	25/14	10(U/P)- 18	0	0	23	0	9	64	3,239	• <i>Jeva</i> • <i>Munda Bigra Jaey</i>	• Pakistan private sector boost • Pakistani embassy attacked in Kabul	
1994	24/14	11(U/P)- 18	0	1	21	1	20	75	3,175			• First FM Gold radio launch

1993	46/11	35(U/P)-16	0	2	23	0	35	88/87	3.100		<ul style="list-style-type: none"> • Ghulam Ishaq and Nawaz Sharif resign • Benazir becomes prime minister for the second time 	
1992	45/8	37(U/P)-35	0	3	22	0	22	91/90	3.013		<ul style="list-style-type: none"> • Campaign launch against Karachi violence 	<ul style="list-style-type: none"> • Email service (First dialup email services from Lahore)
1991	37/6	31(U/P)-27	0	1	29	0	32	95	2.923		<ul style="list-style-type: none"> • Nawaz Sharif begins economic liberalisation programme • Islamic Shariah Law legally incorporated 	
1990	21/10	11(U/P)-37	0	3	22	0	10	84/82	2.828		<ul style="list-style-type: none"> • Gulam Ishaq Khan dismisses PPP government • Nawaz Sharif becomes prime minister 	<ul style="list-style-type: none"> • First private channel STN
1989	23/16	5(U/P)-40	0	8	1(U/Ps)-29	0	6	101/99	2.746	<ul style="list-style-type: none"> • Traffic 	<ul style="list-style-type: none"> • Hatf 1, Hatf 2 Missiles 	<ul style="list-style-type: none"> • Shaani, first Si Fi film
1988	23/22	3(U/P)-30	0	4	1(U/PS)-26	0	0	84/82	2.647		<ul style="list-style-type: none"> • Ojheri camp incident • Zia dismisses Junejo's government • Zia dies in plane 	<ul style="list-style-type: none"> • People Television Network (PTN) launch

											<ul style="list-style-type: none"> crash conspiracy • General elections • Benazir becomes prime minister • Pashtoon leader Abdul Ghaffar Khan dies 	
1987	29/28	1(U/P)-30	0	1	17	0	0	85/76	2.565		<ul style="list-style-type: none"> • 40 years of independence • England cricket team arrival-conflict 	<ul style="list-style-type: none"> • Pakistan TV academy
1986	28/30	43	0	5	28	0	0	107/106	2.489		<ul style="list-style-type: none"> • Benazir returns from exile 	
1985	22	38	0	4	22	0	0	93/86	2.383		<ul style="list-style-type: none"> • General elections, Junejo becomes prime minister 	
1984	21	42	0	3	16	0	0	87/82	2.297		<ul style="list-style-type: none"> • Gold medal in Olympics Men's Hockey 	
1983	18/17	1(U/P)-36	0	1	26	0	0	84/80	2.215		<ul style="list-style-type: none"> • Siachin captured by India • First F 16 in Air Force 	<ul style="list-style-type: none"> • Sports Division PTV
1982	26/27	27	0	0	14	0	0	70/68	2.135		<ul style="list-style-type: none"> • Building of nuclear device 	
1981	24/26	44	0	1	14	0	0	89/85	2.067		<ul style="list-style-type: none"> • PIA flight high jacked 	
1980	26	23	0	0	9	0	0	61/59	1.982	<ul style="list-style-type: none"> • <i>The Blood</i> 	<ul style="list-style-type: none"> • US military 	

										<i>of Hussain</i> (NAFDEC)	assistance for Afghan & Soviet war	
1979	41	44	0	3	8	0	0	95/96	1.923	<ul style="list-style-type: none"> • <i>Maula Jatt</i> • <i>Khak Aur Khoon</i> (NAFDEC) 	<ul style="list-style-type: none"> • Zulfikar Ali Bhutto hanged • Controversial Hudood ordinance 	
1978	45/46	46	0	0	8	0	0	100	1.827		<ul style="list-style-type: none"> • Zia ul Haq becomes 6th president 	
1977	42	33	0	1	5	0	0	83/81	1.727	• <i>Aaina</i>	<ul style="list-style-type: none"> • Third martial law by Zia ul Haq 	
1976	47/49	55	0	2	4	0	0	111	1.646		<ul style="list-style-type: none"> • 100th birthday of Jinnah, Quaid academy • Indo-Pak Samjhota Express • Diplomatic relations with Bangladesh 	
1975	47/48	50	0	5	7	1	0	112/111	1.535			<ul style="list-style-type: none"> • 100 cinemas in Karachi
1974	48	53	0	4	5	1	0	114/112	1.424		<ul style="list-style-type: none"> • Anti Ahmadia movement • Acceptance of Bangladesh 	
1973	37/38	43	0	4	6	1	0	92	1.312		<ul style="list-style-type: none"> • Bhutto becomes prime minister • 1st constitution 	<ul style="list-style-type: none"> • NAFDEC • 1st pop music show PTV • 1st pop singer

												Alamgir
1972	40/42	49	0	2	6	0	0	99	1.220		<ul style="list-style-type: none"> • Bhuto becomes president • Karachi labour unrest 	
1971	35/ 33	38	4	2	5	0	0	83	1.121	<ul style="list-style-type: none"> • First Pashto film Yousuf Khan Sher Bano 	<ul style="list-style-type: none"> • Pakistan splits into two countries • Yahya Khan resigns 	
1970	46/42	44	38	1	1	0	0	127	1.038			
1969	50/51	39	26	1	0	0	0	117	911		<ul style="list-style-type: none"> • Ayub khan resigns • Second martial law by Yahya Khan 	
1968	65/ 64	35	27	1	0	0	0	127	794	• <i>Zarqa</i>	<ul style="list-style-type: none"> • Gold medal in Olympics Men's Hockey 	• PTV censor board
1967	50/ 48	18	15	0	0	0	0	81	667	• <i>Lakhon Mein Eik</i>	<ul style="list-style-type: none"> • Fatima Jinnah dies 	
1966	52	20	19	0	0	0	0	91	586		<ul style="list-style-type: none"> • Indo-Pak hostility end agreement 	
1965	41	13	4	0	0	0	0	58	495		<ul style="list-style-type: none"> • Second war- India-Pakistan 	
1964	52	14	8	0	0	0	0	74	437	• <i>Khamosh Raho</i>	<ul style="list-style-type: none"> • Fatima Jinnah lost elections 	• National TV launch PTV
1963	40	6	2	0	0	0	0	48	363			
1962	30	4	1	0	0	0	0	35	315	• <i>Shaheed</i>		• B/W PTV news
1961	30	4	4	0	0	0	0	38	280			

1960	34	4	1	0	0	0	0	39	242		<ul style="list-style-type: none"> • Ayub Khan, first elected president • Islamabad capital 	
1959	25	10	3	0	0	0	0	38	203	• <i>Jago Huwa Savera</i>		
1958	23	7	0	3	0	0	0	33	165		<ul style="list-style-type: none"> • First martial law by Ayub Khan 	
1957	22/ 21	6	1	0	0	0	0	28	132			
1956	23	7	1	0	0	0	0	31	104		<ul style="list-style-type: none"> • First indigenous constitution • Islamic Republic of Pakistan 	<ul style="list-style-type: none"> • First international film, <i>Bhawani Junction</i>
1955	15	4	0	0	0	0	0	19	73	• <i>Qatil</i>		
1954	7	0	0	0	0	0	0	7	54	<ul style="list-style-type: none"> • <i>Gumnam</i> • <i>Roohi</i> (Banned) 	<ul style="list-style-type: none"> • Approval of national anthem • Urdu and Bengali national languages 	
1953	9	1	0	0	0	0	0	10	47	• <i>Ghulam</i>		
1952	5/6	1	0	0	0	0	0	7	37			
1951	5/7	3	0	0	0	0	0	10	30		<ul style="list-style-type: none"> • Prime minister Liaquat Ali Khan assassinated 	
1950	10	3	0	0	0	0	0	13	20	• <i>Saat Lakh</i>		<ul style="list-style-type: none"> • Karachi radio broadcast centre
1949	4	2	0	0	0	0	0	6	6	• <i>Mundri</i> first Punjabi film		

1948	1	0	0	0	0	0	0	1	1	<ul style="list-style-type: none"> • Teri yaad first film 	<ul style="list-style-type: none"> • Founder of Pakistan Jinnah, passed away 	<ul style="list-style-type: none"> • EMI recording company • Karachi, Rawalpindi Radio
1947	0	0	0	0	0	0	0	0	0			


Appendix: C

Pakistan Films 2007-2014

DATABASE

about PAK films

2007 Released Films: 41			
Punjabi: 15	Urdu: 11	Indian Films: 5	
Super Hit: 2 Hit: 2, Average: 1 Flop: 10	Super Hit: 1, Average: 1 Emergent:1, Established: 10	All flop	
<ul style="list-style-type: none"> • Ghundi Run Director: Pervez Rana  <ul style="list-style-type: none"> • Suha Jora Director: Pervez Rana • Wehshi Rajput Director: Pervez Rana • Puttar Hamayun Gujjar da Director: Pervez Rana • Ajj da Badmash Director: Masood Butt • Mohabbataan Sachhiyaan Director: Shehzad Rafiq  <ul style="list-style-type: none"> • Murshid Badshah • Bala Badmash Director: Masood Butt • Istehari Rajput Director: Masood Butt 	<p>EMERGENT CINEMA</p> <ul style="list-style-type: none"> • Khuda Kay Liye (SUPER HIT) Director: Shoab Mansoor Geo films Cast: Shaan, Iman Ali, Fawad  <ul style="list-style-type: none"> • Seen by 630,907 cine-gores from 22nd July to 12th Oct. 2007 • Trend setter in posters • Designed Typography • 'I' indicates theme of the film • Film is available on DVD and YouTube • A website is also available • Use of digital technologies 	<p>ESTABLISHED CINEMA</p> <ul style="list-style-type: none"> • Jhoomar (AVERAGE) Director: Syed Noor Cast: Saima, Moamar Rana  <ul style="list-style-type: none"> • One poster • Camera print is available online ... Picture Quality is not good <p>FLOPS</p> <ul style="list-style-type: none"> • Aurat ek Khilona Director: Altaf Hussain Cast: Reema, Moamar, Nargis, Babar Ali • Anokhi Shikaran Director: Saeed Ali Khan Cast: Sana, Moamar Rana • Doulat ki hawis Director: Rasheed Dogar Cast: Sana, Moamar Rana, Laila • Main ek din lot ke aun ga Director: M.Javed Fazil Cast: Noushin Ali, Hamayun Saeed 	<ul style="list-style-type: none"> • Rahguzar • Awarapan  <ul style="list-style-type: none"> • Goal • Sajana way Sajna • Gangster

<ul style="list-style-type: none"> • Achhu Lahoria Director: Masood Butt • Nasha jawani da Director: Sangeeta • Manga Gujjar <p>Pashto: 15 All Hit</p>		<ul style="list-style-type: none"> • Bichhu Director: Shahid Rana Cast: Saima, Shaan, Meera, Babur Ali, Shafqat • Badnaam (Haseena) Director: Saeed Ali Khan Cast: Saima Khan, Moammar Rana, Shafqat Cheema • Rehguzar Cast: Saloni, Jimmi Shargal, Qavi 	
2007 Culture News			
<ul style="list-style-type: none"> • Box-Office success of Eid-ul-Fittar film's in Lahore. 6 films were released on Eid Day, October 14, 2007. • Director Syed Noor's Urdu film <i>Jhoomar</i> was on fifth position with Rs. 400.000. Saima and Moamar Rana are in main pair and this film was most appreciated by cine gores. The ticket prices were from 70-250 Rupees on various cinemas. • Only two films; <i>God Father</i> and <i>Mohabbataan Sachiyaan</i> [old films] were released in Karachi on Eid Day. • Film <i>Majajan</i> created a unique record when it won 21 awards in all categories from 25th Asian Film Awards for 2006. <i>Majajan</i> has been unanimously selected as the best movie of year by all the members of film awards committee. • Bolan Awards 2007 <p>Punjabi films: Film: <i>Majajan</i> (5 awards) Director: Syed Noor, Actor Male: Shaan, Actor Female: Saima, Co-actress: Madiha Shah, Lyricist: Khawja Pervez, Singer: Nooran Lal (Qaidi Yaar)</p> <p>Urdu films: Film: <i>Gunahon ka Shehar</i>, Actress: Nadia Ali, Actor: Ahmad Butt Film: <i>Tarrap</i>, Director: Sangeeta, Film: <i>Jhalak</i>, Co-actor: Habib, Co-actress: Alina</p> <p>Singer: Saira Naseem Life achievements awards for Mustafa Qureshi and Shoukat Ali.</p>	<ul style="list-style-type: none"> • Civil Awards on Pakistan Day... 2007 <p>Pride of Performance: Actor: Shaan</p>  <p>Playback singers: Naheed Akhtar Asad Amanat Ali Khan</p> <p>Musicians: Abdus Sittar Tari Rais Ahmad Rais</p> <p>Writer & Columnist: Munnu Bhai</p> <p>Sitara-e-Imtiaz Stage comedian: Khalid Abbas Daar</p> <p>Tamgha-e-Imtiaz Ex-pop singer Junaid Jamshed (Iqbal 2013)</p>		

2008 Released Films: 41

<p>Punjabi: 13</p> <p>Hit: 4 Flop: 9</p> <ul style="list-style-type: none"> • Zille Shah Director: Shaan Shahid  • Suhagan Director: Pervez Rana  • Basanti Director: Hassan Askari • Ziddi Badmash • Gulabo Director: Sangeeta • Khoufnak Director: Saeed Ali Khan • Shah jee Director: Anjum Pervez • Mahi Sohna • Sarkari Raj • Ishq beparwah • Ghunda Punjab da • Wehshi Ghunda Loufer <p>Pashto: 18</p>	<p>Urdu: 6</p> <p>Flop: 6 Emergent:1, Established: 5</p> <p>EMERGENT CINEMA</p> <ul style="list-style-type: none"> • Ramchand Pakistani Director: Mahrin Jabbar Geo films Cast: Nindita Das, Rashid Farooqi, Syed Afzal Hussain  <ul style="list-style-type: none"> • Few posters • Film is available on DVD and YouTube • Campaign and PDF booklet is available online (Holden 2010) 	<p>Indian Films: 19</p> <p>Hit: 3 Flop: 16</p> <p>Hit</p> <ul style="list-style-type: none"> • Race Director: Abbas Mastan  • Taare Zameen Pa (Late Release) Directors: Amole Gupte, Ram Madhvani, Aamir Khan  • Singh is King • Golmaal • Kismat Konnection • You Me aur Hum • Welcome • The Killer • Bhagam Bhag • Golmaal Returns • Jannat • Bhootnath • Karzzz • Hello • Love Story 2050 • Dostana • Yuvvraaj • Kidnap
<p>2008 Box Office</p>		

- Business of Pakistani movies in Pakistan




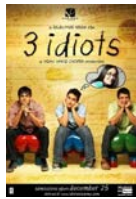

35 Pakistani movies were released in 2008 and all Urdu movies were flop. The biggest disappointment was Javed Sheikh's long waited film. Only four Punjabi movies were


successful but most of Pashto movies were hit.



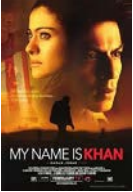



- Business of Indian movies in Pakistan

17 Indian movies were released since 2006 and only Race is a blockbuster movie, which earned more than 25 million rupees for its distributors. Other four successful movies are Awarapan, Goal, Welcome and Jannat. All these movies were successful in Urdu speaking areas in Karachi and Hyderabad, where not any single Pakistani movie was released in the first half of the 2008 due to shortage of cinemas.

Rahguzar, Sajna way Sajna, Gangster, Love Story 2050, Bhagam Bhag, You Me aur Ham, Bhoot Nath and Kismat Konnection are among the flop movies. It is a loss of more than 70 million rupees for distributors. The main reason for the poor business is piracy, which is also the main reason for the downfall of Pakistani movies.

2009: Released Films: 24			
Punjabi: 7	Urdu: 8	Indian Films: 33	
Hit: 2 Flop: 5	Flop: 8 Emergent: 0, Established: 8		
ESTABLISHED CINEMA URDU ALL FLOP			
<ul style="list-style-type: none"> • Wahshi Badmash Director: Sangeeta  <ul style="list-style-type: none"> • Nach kay Yaar Manana Director: Masood Butt • Gujjar Badshah Director: Masood Butt • Allah Utay Dorian Director: Masood Butt • Ishq Shehnshah Director: Saeed Rana • Hakim Arain Director: Sangeeta • Yaar Dushman Director: Maqsood Ahmad 		<ul style="list-style-type: none"> • Miss Top 10 Director: Rasheed Dogar  <ul style="list-style-type: none"> • Talabgar Director: Suhail Ali Tony  <ul style="list-style-type: none"> • Short Cut Director: Mazhar & Fakhar Imam • Red Line • Ishq Director: Altaf Hussain • Madam X Director: Rasheed Dogar 	<ul style="list-style-type: none"> • 3 Idiots (50 M PKR) Director: Rajkumar Hirani  <ul style="list-style-type: none"> • Wanted Director: Prabhu Deva  <ul style="list-style-type: none"> • Wakeup Sid Director: Ayan Mukerji • London Dreams • Aladin • Jail • Tum Mile • De Dana Dan


		<ul style="list-style-type: none"> • Husn Prast Director: Rasheed Dogar • Company Director: Pervez Rana 	
		Indian Films <ul style="list-style-type: none"> • Main aurr Mrs Khanna • All the Best • Ajab Prem ki Ghazab Kahani • Rocket Singh 	
Not Clear (Old Releases)			
PUNJABI CINEMA		ESTABLISHED CINEMA	
<ul style="list-style-type: none"> • Ishq Beparwah Director: Altaf Hussain Sana, Moamar, Veena Malik • Mojan hi Mojan Director: Sangeeta • Khazada Director: Akram Khan • Badmash Gujjar Director: Masood Butt • Pappu Shehzada Director: Maqsood Ahmad • Chan Badmash Director: M. Rasheed Malik • Basanti Director: Hassan Askari • Ghunda No. 1 Director: Masood Butt • Arain da Kharak Director: Sangeeta • Ibba Gujjar • Khoufnak Director: Saeed Ali Khan 		<ul style="list-style-type: none"> • Commando Director: Syed Noor • Allah Nigehban • Ghunda Tax Director: Pervez Rana • Jabroo Director: Imdad Hussain • Mehbooba Director: Rasheed Dogar • Zakhmi Aurat • Aaj ki Larki • Honeymoon • Anokhi Shikaran Director: Saeed Ali Khan • Loufar 	
Pashto: 9			
2009 Cultural News			
<p><i>Majajan</i> by Syed Noor ends its run after completing three years and 300 weeks in Lahore's cinemas (Rodriguez 2009)</p> 		<ul style="list-style-type: none"> • All nine Pashto movies released in this year were hit movies. • The glorious period of one of the most successful film company Pervez Productions was closed this year. • Evernew Studio was inaugurated in Karachi on July 3, 2009 by its owner Sajjad Gul. 	

2010: Released Films: 17		
<p>Punjabi: 5</p> <p>Hit: 1 Flop: 4</p> <ul style="list-style-type: none"> • Wohti Le Key Jani Aay Director: Syed Noor  • Virsa (joint production) Director: Pankaj Batra  • Numberdarni Director: Masood Butt • Ilyasa Gujjar Director: Pervez Rana • Billo Bala Director: Qamar Altaf Hussain <p>Old Releases:</p> <ul style="list-style-type: none"> • Lado Rani Director: Masood Butt • Taxi 707 Director: Naseem Hassan • Haseeno ka Mela Director: Sangeeta • Shaheed Director: Rasheed Dogar • Channa Sachi Muchi Director: Ejaz Bajwa • Jabroo tay Nizam Director: Imdad Hussain <p>Pashto: 10</p>	<p>Urdu: 2</p> <p>Hit: 0, Flop: 2 Emergent: 0, Established: 2</p> <p style="background-color: #90EE90; text-align: center;">Indian Films... Expanding</p> <ul style="list-style-type: none"> • Action Replay • Guzaarish • Break ke Baad • No Problem • Band Baaja Baaraat • Tees Maar Khan 	<p>Indian Films: 33</p> <ul style="list-style-type: none"> • My Name is Khan (5.25 M PKR) Director: Karan Johar  • Dabaang Director: Abhinav Kashyap  • Chance pe Dance • Veer • Paa • Right ya Wrong • Prince • House Full • Phoonk • Badmash Company • Aisha • Peepli (Live) • We are Family • Anjaana Anjaani • Help • Golmaal 3 <p>URDU ALL FLOP</p> <ul style="list-style-type: none"> • Phool aur Kantay Director: Nasir Adeeab  • Haseena 20/20 Director: M. Faheem Bhatti  <p>Indian Films... Expanding</p> <ul style="list-style-type: none"> • Raajneeti • Kites • Milenge Milenge • I Hate Love Storys • Mel Karade Rabba • Khata Meetha • Once Upon a Time in Mumbai • Crook • Aakrosh • Robot • Kabhi Khushi Kabhi Gham



2011: Released Films: 34			
Punjabi: 7	Urdu: 6	Indian Films: 38	
Super Hit: 1 Hit: 2, Flop: 4	Super Hit: 1, Hit: 2, Flop: 2 Established: 5, New Emergent: 1		
<ul style="list-style-type: none"> • Jugni Director: Syed Noor  <ul style="list-style-type: none"> • Daane Pe Daana • Thakar 420 • Ek or Ghazi Director: Syed Noor <p>Pashto: 15 Saraiki: 6</p>	<p>EMERGENT CINEMA</p> <ul style="list-style-type: none"> • BOL (PKR 115.0 M) Director: Shoab Mansoor  <p>(Malani 2011; Pakistan Today 2011; Shekhar 2011; Mughal 2011; Adarsh 2011)</p>	<p>ESTABLISHED CINEMA</p> <ul style="list-style-type: none"> • Bhai Log (PKR 50.0 M) Director: Faisal Bukhari  <ul style="list-style-type: none"> • Love Mein Ghum (PKR 25.0 M) Producer: Reema Khan 	<ul style="list-style-type: none"> • Don 2 Director: Farhan Akhtar  <ul style="list-style-type: none"> • Body Guard Director: Siddique  <ul style="list-style-type: none"> • Ra One Director: Farhan Akhtar <ul style="list-style-type: none"> • Yamla Pagla Deewana • No One Killed Jessica • Dil toh Baccha hai Ji • Love Aaj Kal (2009)* • Kismat Konnection(2008) * • Rab ne Banadi Jodi (2008)* • Kites (2010)* • New York (2009)* • 7 Khoon Maaf • All the Best • Thank You • Tanu Weds Manuu • Patiala House • Game • Dum Maaro Dum • Love U Mr Kalakaar • Ready
		<p>FLOPS</p> <ul style="list-style-type: none"> • Son of Pakistan Director: Jarar Rizvi  <ul style="list-style-type: none"> • Khamosh Raho Director: Altaf Hussain 	
		<p>Indian Films... Expanding</p>	


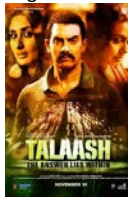
	<p>Indian Films... Expanding</p> <ul style="list-style-type: none"> • <i>Always Kabhi Kabhi</i> • <i>Double Dhamal</i> • <i>Budha Ho ga Tera Baap</i> • <i>Murder 2</i> • <i>Zindagi Na Milegi Dobara</i> • <i>Mere Brother ki Dulhan</i> 	<ul style="list-style-type: none"> • <i>Mausam</i> • <i>Force</i> • <i>Dhobi Ghat</i> • <i>Rascals</i> • <i>Rock star</i> • <i>Dirty picture</i> • <i>Ladies vs Ricky Bahl</i> 	<ul style="list-style-type: none"> • <i>Shagird</i> • <i>Loot</i> • <i>Desi Boys</i> • <i>Singham</i> • <i>Aarakshan</i>
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2011 Cultural News



<ul style="list-style-type: none"> • Reema Khan gets married (Abbas 2015) • Veena Malik FHM Controversy  <p>Pakistani actress and model, Veena Malik, raised a controversy, due to nude photo shoots on the cover of FHM India magazine's December issue. The cover photograph shows the 33-year-old posing with an ISI (Inter Services Intelligence, Pakistan's premier intelligence agency) tattoo on left arm (Sieczkowski 2011).</p>	<ul style="list-style-type: none"> • Bodyguard Box-Office Success Bollywood film Bodyguard, directed by Siddique, raked up Rs 5 million from 21 cinemas of Pakistan only on the first day (Aug 31) of its screening. • Ban on Dirty Picture and Delhi Belly <p>Two of most prominent Bollywood films in 2011; Dirty Picture and Delhi Belly were banned in Pakistan due to the abusive language and bold content (Singh 2011; E News 2011)</p>
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2012: Released Films: 19

<p>Punjabi: 4</p> <p>Average: 2</p>	<p>Urdu: 0</p> <p>Emergent: 0, Established: 0</p>	<p>Indian Films: 31</p>	
<p>AVERAGE</p> <ul style="list-style-type: none"> • <i>Sher Dil</i> Director: Iqbal Kashmiri  <ul style="list-style-type: none"> • <i>Sharika</i> Director: Syed Noor 			<ul style="list-style-type: none"> • <i>Dabangg 2</i> Director: Arbaz Khan  <ul style="list-style-type: none"> • <i>Jab Tak Hai Jaan</i> Director: Yash Chopra

 <p>Pashto: 15</p>	<p style="background-color: #90EE90; text-align: center;">Indian Films... Expanding</p> <p>Indian Films... Expanding</p> <ul style="list-style-type: none"> • <i>Barfi</i> • <i>Pinky Mogewali</i> • <i>Kamal Dhamal Malamal</i> • <i>Aiyyaa</i> • <i>Jab Tak Hai Jaan</i> • <i>Student of the Year</i> • <i>Ajab Gazabb Love</i> • <i>Bhoot Returns</i> • <i>Son of Sardar</i> • <i>Matru Ki Bijlee Ka Mandola</i> 	<p>Indian Films... Expanding</p> <ul style="list-style-type: none"> • <i>Bol Bachan</i> • <i>Cocktail</i> • <i>Jism 2</i> • <i>Joker</i> • <i>Gali Gali Chor Hai</i> • <i>Ekk Deewana Tha</i> • <i>Tere Naal Love ho Gaya</i> • <i>Kahaani</i> • <i>Tezz 77</i> • <i>Heroine</i> • <i>House Full 2</i> • <i>Jannat 2</i> • <i>Rowdy Rathore</i> • <i>Ferrari ki Sawari</i> • <i>Teri Meri Kahaani</i> 	 <ul style="list-style-type: none"> • <i>Talash</i> Director: Reema Kagti  <ul style="list-style-type: none"> • <i>London, Paris, New York</i> • <i>Agnipath</i> • <i>Tere Nall Love Ho Gaya</i> • <i>Jodi Breakers</i> • <i>Ek Main Aur Ekk Tu</i>
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2012 Cultural News



<ul style="list-style-type: none"> • Pakistan wins its first Oscar Sharmeen Obaid Chinoy wins first Oscar for Pakistan for her documentary <i>Saving Faces</i> (Rasul 2012; Walsh 2012), Obaid is also honoured with Halal e Imtiaz.  <ul style="list-style-type: none"> • Ali Zafar awarded with Dadasaheb Phalke • More Awards The legendry film pair who worked in more than 60 films Naghma and Habib received <i>Life-Achievement- Award from Bolan Cultural Awards</i> on January 21, 2012 in Lahore. • Sitara e Imtiaz to Qavi Khan • Tribute to Shabnam and Robin Ghosh by Karachi Arts Council • Pakistan wins its first SAARC Film Award on May 20, 2012 	<ul style="list-style-type: none"> • Protesters against an American anti-Islam film attacked main cinemas in Karachi, Peshawar and Quetta on September 21, 2012.  <ul style="list-style-type: none"> • Surveys According to the latest Gallup survey in July 2012, there are only 20 million cinegores in Pakistan, which is only 11% of the total population of 180 million. Among the all cinegores, only 17% are visiting cinemas every week, which are around about 3, 4 million people. • Deaths
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<p>for the best documentary film <i>Saving Face</i> by Sharmeen Obaid Chinoy</p> <ul style="list-style-type: none"> • Pakistan also wins the Silver Medal in the Best Feature Film category for director Mehreen Jabbar's film <i>Raam Chand Pakistani</i> • And the awards for Best Actor which went to Manzar Sehbai and Rashid Farooqi for their roles in <i>Bol</i> and <i>Ram Chand Pakistani</i> respectively • Actor Shaan remembering his father legendary writer Riaz Shahid on his 40th anniversary on Geo TV on October 1, 2012. 	<p>42 famous people from film, TV and Media industry passed away. Their names include Babbu Baral, Mastana, Majeed Zareef, Akram Khan, Master Manzoor, Razia Butt, Lehri, Rashid Dogar, Altaf Khan, Faizan Peerzada, Mehdi Hassan and Tamanna</p>
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2013: Released Films: 36

Punjabi: 6	Urdu: 12 Emergent: 7 Established: 5	Indian Films: 42
<p>HIT</p> <ul style="list-style-type: none"> • Sharabi Director: Parvez Rana Cast: Shaan, Saima, Nida Chodhary, Babrak Shah, Reheela Agha, Shafqat Cheema <p>AVERAGE</p> <ul style="list-style-type: none"> • Ishq Khuda Director: Shazad Rafiq Cast: Shaan, Ahsan Khan, Saima, Meera  <ul style="list-style-type: none"> • Bhola Ishtehari Director: Safdar Hussain • No Tension Director: Roshan Malik <p>Pashto: 18</p>	<p>EMERGENT CINEMA</p> <ul style="list-style-type: none"> • Waar (200.0 M PKR) (BLOCK BUSTER) Director: Bilal Lashari Cast: Shaan, Ayesha Khan, Shamooin Abbasi, Ali Azmat, Misha Shafi  <ul style="list-style-type: none"> • Chambaili Director: Ismail Jilani, Waqar Yazdani Cast: Mehreen Syed, Saiqa, Ghulam Mohayuddin, Shafqat Cheema, Salman Pirzada 	<p>ESTABLISHED CINEMA AVERAGE</p> <ul style="list-style-type: none"> • Libaas Director: Shahzad Haidar Cast: Madhu, Ahmad Butt, Zafri Ahmad, Zarri and others <p>ALL FLOP</p> <ul style="list-style-type: none"> • Dil Praey Des Mein Director: Hassan Askari Cast: Huma Ali, Sami Khan, Iftikhar Thakar, Shafqat Cheema, Rashid Mehmood  <ul style="list-style-type: none"> • Dirty Girl Director: Arshad Khan Cast: Shahid Khan, Haya Ali, Babrak Shah, Nisha Chodhary, Shafqat Cheema • Super Girl Director: Arshad Khan Cast: Nida Chodhary, Shahid Khan,
		<ul style="list-style-type: none"> • Dhoom 3 Director: Vijay Krishna  <ul style="list-style-type: none"> • Chennai Express Director: Rohit Shetty (The Frontier Post 2014)  <ul style="list-style-type: none"> • Yeh Jawani hai Deewani Director: Ayan Mukerji  <ul style="list-style-type: none"> • Race 2 Director: Abbas Alibhai

	 <p>• Mein Hoon Shahid Afridi Director: Syed Ali Raza Cast: Hamayun Saeed, Mahnoor Baloch, Javed Sheikh, Nadeem, Shafqat Cheema</p>  <p>• Josh Director: Iram Parveen Bilal Cast: Amina Sheikh, Muhib Mirza, Khalid Malik, Naveen Waqar, Ali Rizvi</p>  <p>• Siyah Director: Azfar Jafri Cast: Hareem Farooq, Qazi Jabbar, Mahnor Usman, Aslam Rana, Amy Saleh</p>  <p>• Lamha (Seedlings) Director: Mansoor Mujahid Cast: Mohib Mirza, Aamina Sheikh, Gohar Rasheed, Hira Tareen, Mehreen Jafri, Tara Mahmood</p>	<p>Haya Ali, Babrak Shah, Shafqat Cheema</p> <p>• Wajood Director: M. Arshad Qureshi Cast: Shakeel, Saim Ali, Noma, Sikandar, Uzma Khan</p>	<p>Burmawalla, Mastan Alibhai, Burmawalla</p>  <ul style="list-style-type: none"> • <i>Jayantabhai ki Luv Story</i> • <i>Murder 3</i> • <i>I me aur main</i> • <i>Sahib Biwi aur Gangster Returns</i> • <i>Himmatwala</i> • <i>Chashme Baddoor</i> • <i>Commando</i> • <i>Ek thi Daayan</i> • <i>Aashiqui 2</i> • <i>Shootout at Wadala</i> • <i>Aurangzeb</i> • <i>Raanjhanaa</i> • <i>Shortcut Romeo</i> • <i>Ghanchakkar</i> • <i>Fukrey</i> • <i>Policegiri</i> • <i>Lootera</i> • <i>Ramaiya Vastavaiya</i> • <i>Bajatey Raho</i> • <i>Tayyab Bali Dobara</i> • <i>Mumbaai Again</i> • <i>Madras Cafe</i> • <i>Satyagraha</i> • <i>Zanjeer</i> • <i>Shuddh Desi Romance</i> • <i>Phata Poster Nikhla Hero</i> • <i>Besharam</i> • <i>Boss</i> • <i>Mickey Virus</i> • <i>Bhaji in Problem</i> • <i>Ramleela</i> • <i>Gori Tery Pyaar Mein</i> • <i>R Rajkumar</i> • <i>Special 26</i> • <i>Zila Ghaziabad</i> • <i>Jolly LLB</i> • <i>Ghan Chakkar</i> • <i>Once Upon A Time in Mumbaai Again</i> • <i>Krish 3</i>
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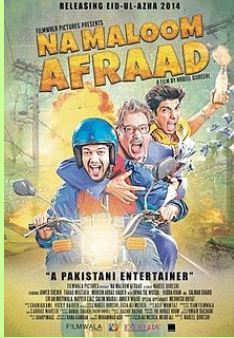





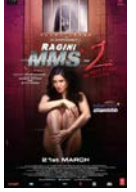
	 <p>• Zinda Bhaag (Punjabi – 2013-09-20 – Flop) Director: Meenu Gaur & Farjad Nabi Cast: Amna Ilyas, Khurram Patras, Salman Ahmad, Khan Zohib, Naseeruddin Shah</p> 		
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2013 Cultural News



- Zinda Bhaag is sent for Oscars (Khalid 2012)
- Gungunahat was the second Pakistani film in 1963 sent for Oscars which later failed in nomination process. After 50 years Zinda Bhaag was the first film that is sent for 86th Academy Awards (The Express Tribune 2013b)
- Saadat Hassan Manto has been awarded with the country’s highest civil award – Nishan-e-Imtiaz, King of Ghazal Mehdi Hassan with Nishan-e-Imtiaz and Poet Josh Malihabadi with Hilal-e-Imtiaz, posthumously (The Express Tribune 2013a)

2014: Released Films: 31

Punjabi: 10	Urdu Films: 10 Emergent: 5, Established: 5	Indian Films: 55	
<ul style="list-style-type: none"> • Puttar Makhan Gujjar Da Director: M. Shezad Haider • Naseebo Director: Shehzad Rizvi • Dunya Director: Shahid Rana • Lafanga Director: Naseem Haider 	<ul style="list-style-type: none"> • Na maloom Afraad (112.0 M PKR) Director: Nabeel Qureshi Cast: Javed Sheikh, Fahad Mustafa, Mohsin Abbas Haider, Urwa Hocain, Salman Shahid Longest running film sine 2007(The Express Tribune 2015) 	<ul style="list-style-type: none"> • Saltanat (31.5 M PKR) Director: Hassan Askari Cast: Javed Sheikh, Ahsan Khan, Saif Ali Saif , Kashif Mehmood, Deepak Shirke, Akashdeep Saigal, Javeria Abbasi, Nayyar Ejaz, Shabbir Jan, Mustafa Qureshi 	<ul style="list-style-type: none"> • PK (180.0 M PKR) Director: Rajkumar Hirani (Deccan Herald 2015)


<p>Shah</p> <ul style="list-style-type: none"> • Pendu Prince Director: Ajmal Malik • Jan Tun Pyara Director: Murad Ali Yousuf • Ranjhey Hath Gandasa Director: M. Shezad Haider • Ishq Di Galli Director: M. Asif Sheikh • Eho Kuri Leni A Director: Naeem Yousuf • Jalway Director: Chodhary Yaqoob <p>Pashto: 10</p>	 <ul style="list-style-type: none"> • 021 (62.1 M PKR) Director: Jamshed Mehmood Cast: Shaan Shahid, Shamoon Abbasi, Hameed Sheikh, Amina Sheikh, Wendy Haines, James, Hallet  <ul style="list-style-type: none"> • The System (40.6 M PKR) Director: Shehzad Ghafoor Sheraz, Kashaf Ali, Maryam Ali Hussain, Nadeem, Nayyar Ejaz, Shafqat Cheema • Dukhtar (16.5 M PKR) Director: Afia Nathaniel Cast: Samiya Mumtaz, Mohib Mirza, Saleha Aref, Asif Khan, Ajab Gul, Samina Ahmad  <ul style="list-style-type: none"> • Tammana (5.5 M PKR) Director: Steven Moore Cast: Salman Sahahid, Mehreen Raheel, Umair Rana, Faryal Gohar, 	 <ul style="list-style-type: none"> • Eitbar Director: Sohail Ali Tony Cast: Karina Jan, Zara Khan, Hassan Murad, Sarfaraz Wikki • Killer Director: Shehzad Haidar Cast: Asma Lata, Shafqat Cheema, Babar, Sehar Malik, Azhar Rangeela, Nayyar Ejaz • Pyasa Director: Mumtaz Ali Khan • Dil Jalay Director: Anjum Parvez Cast: Meera, Shaan 	 <ul style="list-style-type: none"> • Total Siyapa N. Niwas  <ul style="list-style-type: none"> • Kick Director: Sajid Nadiawala • Ragini MMS 2 Director: Bhushan Patel  <ul style="list-style-type: none"> • Happy Ending • Ungli • Dolly ki Doli • Welcome to London * • Khubsurat • Hawaizada • Happy New Year • Super Nani • Bang Bang • Kill Dill • The Shaukeens • Titoo MBA • Action Jackson • Creature • Daawat e Ishq • Marykom • Raja Natwarlal • Finding Fanny • Singham Returns • Entertainment • Setup all in • Pizza • Humpty Sharma ki Dulhania • Humshakals • Villain • Bobby Jasoos • Lekar Hum Deewana Dil • Heropanti • Holiday • F*Ugly
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	<p>Rasheed Naz</p>  <p>(Feerasta 2014)</p>		<ul style="list-style-type: none"> • <i>2 States</i> • <i>Purani Jeans</i> • <i>Main Tera Hero</i> • <i>Queen</i> • <i>Bhootnath Returns</i> • <i>Hawaa Hawaa</i> • <i>Revoler Rani</i> • <i>Kaanchi</i> • <i>Hasee toh Phasee</i> • <i>Shadi ke Side Effects</i> • <i>Bewakoofiyaan</i> • <i>Bol Bachchan</i> • <i>Highway</i> • <i>mohabbat ek ittifaq (Turki)</i> • <i>O Teri</i> • <i>Dishkiyaon</i> • <i>Jai Ho</i> • <i>Gulaab Gang</i> • <i>Ghunday</i> • <i>Dedh Ishqiya</i> • <i>Mr. Joe B Carkalho</i>
<h3>2014 Cultural News</h3>			
<ul style="list-style-type: none"> • Pakistan’s Cinema Celebrates its first award ceremony after Nigar Awards • The ARY Film Awards, commonly known as The AFA's, is an annual Pakistani awards ceremony started in 2014. AFA Awards have been initiated by ARY Digital Network and Entertainment Channel. ARY Film Awards are the first film awarding ceremony after the demolishing of Pakistani oldest awarding ceremony Nigar Awards (Showbiz Spice 2014). • Waar won thirteen awards including Best Director Viewers and Best Director Jury choice for Bilal Lashari and Best Film Viewers Choice for Hassan Waqas Rana. Main Hoon Shahid Afridi won seven awards including Best Actor Jury for Humayun Saeed, While Zinda Bhaag won five awards including Best Film Jury for Mazhar Zaidi. Others winners included Josh, Chambaili, Ishq Khuda, Siyaah with one award each. Shaan Shahid, Ayesha Khan, Hamza Ali Abbasi with two trophies each (Pakistani Ultimate Media 2014) • Zinda Bhaag is sent for Oscars in 2014 Dukhtar is submitted for the 87th Academy Awards. • Ragini MMS2 Partially Banned in Pakistan (The Express Tribune 2014) 	<p style="text-align: center;">Blasts in Cinemas, Peshawar</p> <ul style="list-style-type: none"> • 2nd February, 2014; Blast at Picture House Cinema in Peshawar caused 2 deaths and 30 injuries at Sunday Night.  <ul style="list-style-type: none"> • 11th February, 2014; Blast at Shama Cinema during the show killed 13 (BBC 2014). 		

2015 Expected Releases	
 <p>• Jalaibee</p>	<p>Director: Yasir M Jaswal</p> <p>Genre: Drama</p> <p>Release: 20 March 2015</p> <p>Starring: Adnan Jaffer, Ali Safina, Danish Taimoor, Uzair Jaswal, Wiqar Ali Khan, Zhalay Sarhadi</p> <p>Current Status: Complete</p>
 <p>• 3 Bahadur</p>	<p>Director: Sharmeen Obaid Chinoy</p> <p>Genre: Drama</p> <p>Release: 22 May 2015</p> <p>Current Status: In Production</p>
<p>• Yalghaar</p>	<p>Director: Hassan Waqar Rana</p> <p>Genre: Action</p> <p>Release: 28 July 2015</p> <p>Starring: Adnan Siddique, Humayon Saeed, Shaan Shahid, AYub Khoso, Ayesha Omar, Bilal Ashraf, Aliyehzah, Sana Bucha, Uzma Khan, Umair Jaswal, Sikander Rizvi, Armina Rana Khan, Ahmed Taha Ghani, Gohar Rasheed, Owais Shakh, Talib Rizvi, Wali Yousaf, Capt Zarrar.</p> <p>Current Status: In Production</p>
<p>• Maalik</p>	<p>Director: Ashir Azeem</p> <p>Genre: Action, Thriller, Politics</p> <p>Starring: Ashir Azeem, Farhan Ali Agha, Sajid Hassan, Hassan Naizi, Sabreen Baloch, Rashid Farooqi, Marriam Ansari, Adnan Shah, Tatmain Ul Qaib.</p> <p>Current Status: In Production</p>
<p>• Paranormal Karachi Nights</p>	<p>Director: TBA</p> <p>Genre: Horror</p> <p>Starring:</p>

	TBA. Current Status: In Production
• <i>Swaarangi</i>	Director: Phida Hussain Genre: Drama/Social/Adventure/Crime Starring: Resham, Ayub Khosa, Naveed Akbar, Waseem Manzoor, Zulfiqar Gulshani, Aftab Nisar, Hamza Mushtaq, Shazaib Johar. Current Status: Complete
• <i>Kambakht</i>	Director: Hamza Ali Abbasi Genre: Comedy Starring: AHumayon Saeed, Shafqat Cheema, Shehreyar Munawar Siddiqui, Sohail Ali Abro, Fizza Zehra, Hamza Ali Abbasi, Gohar Rasheed, Salman Shakut, Meisam, Ahmed Cheema Atif Siddique, Jalal Haider Khan, Latif Sheikh, and Yousuf bashir Qureshi . Current Status: In Production
• <i>Kites Grounded</i>	Director: Murtaza Ali Genre: Drama (Art Movie) Starring: Irfan Khoosat, Tasneem Kausar, Abid Kashmiri Current Status: In Production
• <i>Mah e Meer</i>	Director: Anjum Shahzad & Sarmad Sehbai Genre: Drama, Romantic Starring: Fahad Mustafa, Iman Ali, Aly Khan, Sanam Saeed, Manzar Sehbai and many more. Current Status: In Production
• <i>Kaptaan</i>	Director: Faisal Aman Khan Genre: Biography Starring: Abdul Mannan, Saeeda Imtiaz, Naveed Akbar & Usman Aslam. Current Status: Complete
• <i>Hijrat</i>	Director: Farouq Mengal Genre: Love Story

	<p>Starring: Asad Zaman, Rabia Butt, Wiam Dahmani, Mahjabeen, Azra Aftab, Ayub Khoso, Saimab Baloch, Ali Father, Fahad Nur.</p> <p>Current Status: Post Production</p>
<p>• 8989</p>	<p>Director: Azeem Sajjad</p> <p>Genre: Thriller</p> <p>Starring: Sabar Qamar, Hussain Tiwana, Sadaf Hamid, Azeem Sajjad, Anam Malik, Haseeb Khan, Sama Shah, Noor ul Hassan, Princess Zoni Oun Sarwar and many more.</p> <p>Current Status: Post Production</p>
<p>• Gidh</p>	<p>Director: Shamoon Abbasi</p> <p>Genre: Romantic Thriller</p> <p>Starring: Shaan Shahid, Shamoon Abbasi, Sara Loren, Sabika Imam, Sohaib Khalid and many more.</p> <p>Current Status: In Production</p>
<p>• Azaad</p>	<p>Director: Hassam Khan</p> <p>Genre: Psychological</p> <p>Starring: Hassam Khan, Hammad Siddiq, Maddi Murtaza, Shameen Khan, Aرسال Hasan, and Natasha Bayg.</p> <p>Current Status: Post Production</p>
<p>• Saya e Khuda e Zujalal</p>	<p>Director: Umair Fazil</p> <p>Genre: Action, History, Drama, Love Story</p> <p>Starring: Shan Shahid, Noman Ijaz, Arbaaz Khan, Afzal Khan, Kamran Mujahid, Noor-ul-Hassan, Asad, Sohail sameer, Ahsan, Shafqat Cheema, Nayyer Ijaz.</p> <p>Current Status: Post Production</p>
<p>• Dance Kahani</p>	<p>Director: Syed Omar</p> <p>Genre: Dance, Drama, Romance</p> <p>Starring: Alamdar Khan, Madeleine Hanna, Abdul Ghani, Shezi Khan, Abdul Rahim, Ramiz Law, Irfan, Ali Parkour, Verin U chong, Imran Shaukut, Rahid Sami, Sabiha Zia, Niggat Imtaiz, Talat, Barkat Alim Asifa Ataka Sajjad Khan.</p> <p>Current Status: Post Production</p>

<ul style="list-style-type: none"> • Arth 2 	<p>Director: Shaan Shahid</p> <p>Genre: Drama, Romance</p> <p>Starring: Shaan Shahid, Humayun Saeed, Humaima Malick, Uzma Hasan.</p> <p>Current Status: Post Production</p>
<ul style="list-style-type: none"> • Freedom Sound 	<p>Director: Nadir Hussain Shah and Sehban Zaidi</p> <p>Producer: Sehban Zaidi</p>
 <ul style="list-style-type: none"> • Halla Gulla 	<p>Director: Kamran Akbar Khan</p> <p>Genre: Comedy</p> <p>Starring: Asim Mehmood, Sidra Batool, Javaid Sheikh, Ismail Tara</p>
<p>(Entertainment Desk 2015; Pakistani Film Mania 2015; Lollywood Online 2015; Cinestar Cinema 2015; Atrium Cinemas 2015; Cinepax 2015)</p>	
<p>On March 26, 2015, a trailer is released of the film <i>Ho Mann Jahaan</i>, starring Mahira, Sheheryar and Adeel (Choudary 2015)</p>	

Appendix: D

Screen Play

Beneath the Sea

Beneath the Sea

Adaptation: Amjad Islam Amjad
Screenplay: Ahmad Bilal

Tawfiq al Hakim

Voice over:
(Lee)

These photos are postcards from Salome's collection. Salome my wife keeps these postcards as a reminder of our travel. ^{a lot} we travelled ^{a lot} - wherever we went she bought these cards.

TAIWAN

Ahmad Bilal

These are from Egypt, this one's from Paris and this from Taiwan and China, these are from India and ^{hmm!!} these special ones from Pakistan.

The beautiful country, politically volatile but with the most loving people in the world. Some of these postcards are really strange. Instead of places they tell stories of the places. We love stories

← the Love and I knew we are indeed one of these love stories. Till a day which can tell unexpected story anywhere in this world. → Love

Titles: C.U. of Adam & Top shots
FADE IN: [1.39 min]

C.U. / T.S.

SCENE 1: INTERIOR OF A FLAT'S SITTING ROOM. DAY.

A generalized setup to show some urban city on the Globe. Adam and Insurance agent are sitting on a sofa. Agent is finalizing a policy document and then passes these to Adam for signatures.

your papers are ready sir! DISSOLVE TO: SITTING

AGENT:
(Offers a pen after kissing it)

This is a very lucky pen, please do the deed and sign here. And by lucky coincidence this is the 1000th policy which is being signed with this lucky pen.

ADAM:
So, when I die, my wife will get the full amount?

AGENT:
Quicker than the ink dries.

ADAM:
(Tries to write with pen)

This pen isn't working

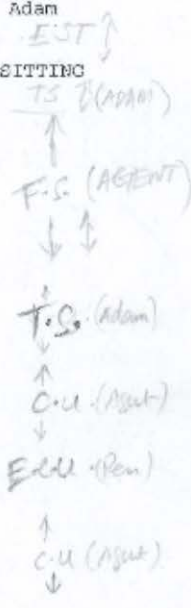
AGENT:
That is not possible. Just give it a quick shake and scribble.

~~(Adam shakes the pen and ink drops on agent, but his professional smile does not fade)~~

AGENT:
Ah... See, there you see, it is fully tanked and ready to go.

~~ADAM:
Oh I'm sorry about that...~~

AGENT:
Never mind, it's an old suit anyway... you can just sign now.
He tries to clean



(AD) TS ←

→ C.U. (AD)

→ C.U. (AGI)

→ TS (AD)

→ TS (AGI)

↑ TS (AGI)

↑ C.U. (paper)

(CONTINUED)

CONTINUED:

2.

ADAM:
 There you go...
 (Forward the papers to agent) \updownarrow TS (AGT)

AGENT:
 Fantastic...
 (He checks and give back one paper) \updownarrow TS (AD)
 ...and these are For your records...

ADAM:
 OK... \updownarrow TS (AD)

AGENT:
 Congratulations \rightarrow TS (AGT)

ADAM:
 Congratulations... for my death? \rightarrow TS (AD)

AGENT:
 Yes... No... Yes... I mean... No
 Err... Congratulations... For signing A policy with us.
 (Adam looks bit worried. He shakes pen in nervous desperation. He puts the pen on the table and gets up. He walks along, and suddenly turns towards the agent) \updownarrow TS (AGT)

GET UP:
 PEN ON TABLE.

ADAM:
 Mr., I would like to remind you, that my wife should not know about this insurance policy, in my life time. Saloni (she) loves me too much to think of my death. To realize that these precautions for the event of my death are to secure her future. \updownarrow MS (AD)

(AGT) MS
 MS (AD)
 MS (AD)

AGENT:
 (Agent smiles in a professional way)
 Eternal love... I envy your love Mr. Adam. Stay satisfied, She won't hear anything from our grapevine. Confidentiality is our first principle. \updownarrow MS (AGT)

FS

ADAM:
 She's with the neighbors. If she comes back, please don't introduce yourself as insurance person \rightarrow MS (AGT)

MS (AD)

(CONTINUED)

CONTINUED:

3.

AGENT: You should trust me, Sir!! ↓ MS(AGI)

MS(AD) ↑ ADAM: I've placed my trust in you and your company, that once I'm gone... my wife won't struggle for security in respect, comfort and wealth.

AGENT: (shows a paper) [GETUP] □ MS(AGI)

CS(AD HAND) □ [placing pen on table] There is a clause in this contract, which states if you become a widower, by default you'll be withdrawn from the pleasures of the contract. → FS → FS → MS(AGI)

MS(AD) ↑ ADAM: (emotional/ nervous) No, No, No Salomi, my wife, can't die before me. If she does, then I withdraw my interest in life, and wealth will be meaningless.

MS(AD) ↓ AGENT: I'm sorry Mr. Adam, it's my responsibility to let you know about all terms and conditions if events should swing the other direction. I mean if your wife died before you... → RS/MS(AGI) ↑ MS(AGI)

MS(AD) ↓ ADAM: (emotional) Salomi cannot die, I can't let her die...

AGENT: Oh, Sorry... I just want to inform you about a clause... ↓ CS(AGI)

MS(AD) ↓ ADAM: Stop please, I can't continue to discuss my life in the event of her death

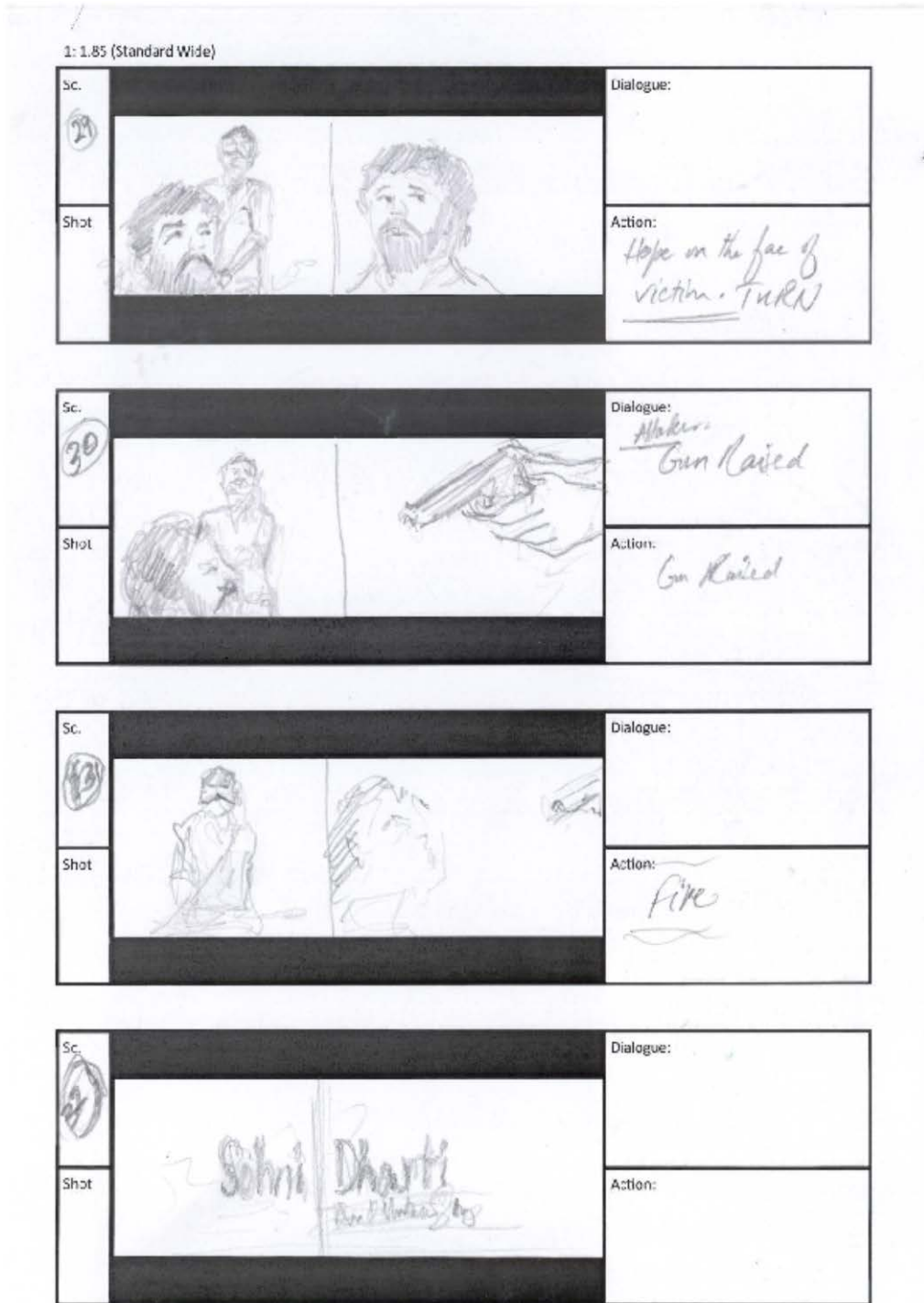
AGENT: (scared of losing a policy) ↓ SS(AGI) May your wife live a long beautiful life

(CONTINUED)

Appendix: E

Story Board

Sohni Dharti: An untrue story



Appendix: F

Oh my God

Last Scene

(Practice Model 1: Ahmad Bilal)

(My perspective on an internationally acclaimed film)

One fine morning, you get up and have the solution of some great problem, in your mind automatically. If you are a believer you could believe that this is Divine intervention. If you are a non-believer you might think that you have got the World's best brain and you are controlling all this around you. But if you are a thinker-a true thinker who could raise himself from the level of a believer or a non-believer, then you might realise that normal things are happening according to some mysterious plan. Nothing is sudden, there are certain rules that never changes. You got a thinking brain, and that brain is not made by you. Yes, you can control, but you don't own that control.

A Bird can never fly down to earth by breaking a window, and an angel never appeared in front of an ordinary human being. If it is so, then things are not that complex and interesting. Everybody could easily become believer, but this is not desired. The greatness of an ordinary man lies in his limitations and his realization of these limitations. He has been blessed with five senses and a 3D world. He has to explore this 3D world with his five senses, and these five senses are so limited that these can benefit from a mobile phone but cannot observe the signals in the air. These can be treated with X-Rays, but can never sense these rays. These senses are so limited that a person cannot touch, taste, listen or smell light, he can only see light. So let's realise the complexity and illusion of normal reality, and the one who created that illusion of reality. This can only be possible by doing simple daily routine things, living with your success and failures. Creating and inventing new philosophies or objects, which can benefit others. In this process you will realise GOD, any thinking brain can do that.

Appendix: G

Black Words

The script of *Black Words* is experimented in small portions to explore the possibilities with the new and convergent media. It can also be a symbolic representation as the writer can be played by one performer and rest of the characters can be played by another actor.



Frame from the experimentation for *Black Words*

Appendix: H

Slide Show

Technological Impact on the Art of Moviemaking: Deploying new and convergent media to redefine a model for Pakistan's Cinema

By Ahmad Bilal

Director of Studies: Prof. Lei Cox
Supervisors: Jean Baird, Dr. Leonard Philips

Abstract

1. Established Cinema... and its downfall
2. Emergent Cinema... a new style emerging in Pakistan
3. My response to above findings...
 1. A response to the strengths and limitations of both styles
 2. Impact of new and convergent media on the art of filmmaking in Pakistan
4. 1st Film '*Beneath the Sea*' is shot with available digital technology to explore filmmaking within an educational establishment
5. 2nd film, '*Sohni Dharti: An untrue story*', is shot on mobile phone and distributed from Pakistan through Vimeo, with negligible budget

Methodology

- A Gap in education
- A few of the books
 - Mushtaq Gazdar's (1997) *Pakistan Cinema*, covers first fifty years
 - Almagir Kabir's (1969) book to establish the importance of the medium
- Archaeological dig... Appendices
- The absence of an in-depth study of recent transformations in the film leads to the methods:-
 - Semi-structured interviews
 - Study of the Films



Methodology

- Two different styles of cinemas in Pakistan
Established cinema and Emergent cinema
- Established cinema practitioners... control
 - Social and economic shaping of technology [Raymond Williams]
- Emergent cinema practitioners: Technology has enabled moviemakers to explore and learn the art of filmmaking
 - 'Technological determinism' [Marshall McLuhan]

Established Cinema

- The name 'established cinema' is derived from R. Williams' terms "dominant" and "residual"
- "Dominant" ... existing trends aligned to the "ideology of ruling elite"
- "Residual", a cultural element which was formed in the past, and is "consciously revived"
- Established cinema... the political ideology
 - Religion as a binding force
 - India as an enemy

Established Cinema

- Pakistan and India ... common history and similar *Masala* genre
- Independence 1947... Distinctive Identity?
- Exploitation of religion to continue with the colonial policies...
- Urdu: Critical realism with socialist ideology
- The Communist Party and Progressive Urdu Writers Association were banned in 1954
- Cinema was declared as the work of 'infidels'
- Control on mode of production and distribution has diverted the route of cinema

A shot from *Lakhan Mein Eik* (1967)

Established Cinema

- Formula... Melodramatic social themes blended with songs and comedy
- 1950s, Ban on Indian Films
- 1960s, the military president Ayub Khan's speeches before the movie
- 1970s, NAFDEC: Funding and Marketing of films but a control on Raw Material
- (1977-88) Martial law of General Zia: Imprisonments, public flogging and hangings ... human rights activists and political opponents



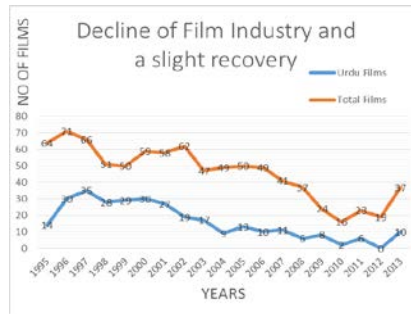
2 Films, Aaina (1977) and Maula Jatt (1979) in a span of 2 years

Established Cinema

- Strict sensor policy and specific version of religion...

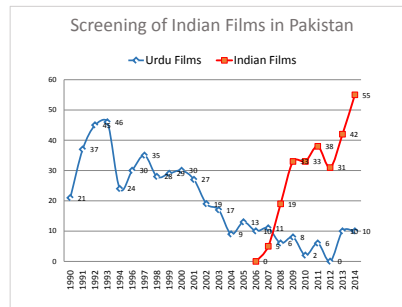
- Deterioration in
- Technology
 - Colour labs
 - Sound Facilities
 - Cinema Houses into shopping plazas
 - Independent Funding

Intellectual curtailment
Cinema... A Dirty Business



2002- An year of Happening

- Media Liberation Act of 2002
 - 2 state-run television channels to over 50 private networks
 - Relaxation of the censorship policy
 - The removal of entertainment tax
 - Growth of internet
 - Social and mobile media challenge mainstream media
- The import of Indian films- 2007
 - Building up the infrastructure but challenging the Established Cinema
- US War on Terror 2002
 - The losses \$9 billion a year – six times the amount of US aid
 - The death toll ... 49,000



Emergent Cinema

- The name 'emergent cinema' ...
 - *'Emergent': new meanings and values, new practices, new relationships* (R. Williams)
 - Mostly emerge from "oppositional" elements
- Parallel efforts in Film
 - *Jago Huwa Savera* (1959)
 - Movies by Khalil Qaiser and Riaz Shahid
 - *Lakhon Mein Eik* (1967) is also discussed
- State-owned... Pakistan Television (PTV),
 - Control on the news but not on entertainment
 - Progressive Urdu writers were engaged with PTV
 - Melodrama... Realism
 - Drama serials on national TV had fan following in India



Emergent Cinema



- Emergent Cinema has its roots in PTV
- New media technologies were making their way
 - Digital cameras, video editing and digital sound
- Shift in Technology... Shift in subjects and content... WoT
- A response from filmmakers supported by the policy makers
- *Khuda Kay Liye/In the Name of God* (2007) by a TV director
 - It discusses the problems faced by Pakistanis after 9/11... Transnational Theme
- *Bol* (2011), defines the path of national cinema towards the social realism of PTV
 - Limited space for the national cinema, as banned by the court
- *Waar* (2013) can be classified as A. Williams' (2002) "global" film: a big budget
 - it is aligned to the established political ideology of the state

Emergent Cinema

- Bilal, A., 2015. Recent Quest For Distinctive Identity in Pakistani Cinema. *IJELLH*, pp.58–79. Available at: <http://ijellh.com/papers/2015/May/06-58-76-May-2015.pdf> [Accessed May 29, 2015].
 - A. Williams (2002, pp.17–18) categorisation of films: *KKL* had the content and form to target international film festivals. This film had also challenged the form and content of traditional national cinema. *Bol* represented the national cinema, which targeted the local market and was also appealing to the related societies, such as India. *Waar*, a big budget action thriller, followed the existing trends of the global cinema.
- Ahmad Bilal, 'New Developments in Pakistani Cinema', in Phillip Drummond (ed), *The London Film and Media Reader 3: The Pleasures of the Spectacle* (London: The London Symposium, forthcoming 2014) [ISBN and pagination to be confirmed].

Creative Element 1

- Shoab Mansoor's utopia... an *oeuvre* produced with minimal technology will be approved as art
- Target is to learn the art of simple storytelling
- The crew, camera operators, sound designers, makeup artists, and cast are volunteers, amateur artists and students
- Old or low-end technology is used to match the educational establishment in Pakistan

Based on the Findings

- Melodrama, transnational theme and a gap in education



Creative Element 1

- Screenplay: Theatre play by Tawfiq al-Hakim
- A Universal script and treatment
 - All characters with same ethnicity
 - English language
 - Narrative: It can happen to anybody, anywhere
- **Phases of Production:**
 - Rehearsals and radio recording
 - Shooting at the actual location
 - A number of styles can be experimented
- Shooting with Minimalist settings
- Instead of walls, an imagined border... a metaphoric white line
- [KKL ... Pakistan is in the centre]



Creative Element 1: *Beneath the Sea*

- "Political theatre" of Pakistan has parallels with the alternative theatre in Britain (Mundrawala 2009)
 - Political Theatre: Aesthetics with Debate ... to create an opposition to the dominant culture (Kershaw 1992)
 - The oppositional culture can replace the dominant culture (R. Williams)
- With convergence, almost any footage is playable on almost any screen, from the vast screen of a cinema hall to the small screen of a cell-phone
- *Beneath the Sea* is distributed through the internet, using YouTube or Vimeo
- It is also screened at the International Film Festival 2013-14, Lahore, Pakistan, on a wide screen in the presence of 500 viewers

Potential of Mobile Phone

- Mobile phone... convergence of entertainment, information and communication technologies (ICTs)
- Mobile phones to follow radio transmissions and to acquire internet access, mainly in rural areas of Pakistan
- 125M mobile phones, and the availability of 3G and 4G in 2014
- The smart phones will increase to 50 million
- Pakistan's political and cultural future will be more inclusive and less centralized
- Can a mobile phone work as a cinema? Can mobile phone filmmaking help in learning the art of filmmaking? And can the cost of the production be reduced to almost zero? Can it provide access to filmmaking to more than 90% of the suburban population of the society?

Creative Element 2: *Sohni Dharti*

- Shoab Mansoor (Pakistani film director):
The art of moviemaking cannot be separated from its economics; however, technology may bring filmmaking at the level of pencil and paper to provide a space for youngsters to experiment within minimum possible budget
- “When the experience economy meets the digital economy, penetrating more and more intimate domains of personal life, it is reasonable to expect big things to happen”
(May & Hearn, 2005)



Creative Element 2: *Sohni Dharti*

Shooting Sequence and Preparation:

- The steps involved ... almost similar to any film
- Scripting, storyboarding and a shot list
- The plot: the beginning, middle, and end
- The stress is on money saving
- The group was formed through networking on Facebook
- The group of 9: recent graduates and students
- To keep the practice relevant to the film students of Pakistan



Creative Element 2: *Sohni Dharti*

Social Networks

- In countries like India, the social network is more important than the institutional network (Taeube & Lorenzen, 2007)
- The team works voluntarily... convinced with the project
- Technology and facilities provided by the Group
 - Smart phones, DSLRs, and editing machine
 - Rehearsals in the lawn of a team member
- Community assisted with
 - The changing room and served the team with free tea breaks
- **Extreme freedom for the filmmaker**



Creative Element 2: *Sohni Dharti*

Learning

- Aslam Dar spent ten years with camera to learn filmmaking
- Mobile phone simplified technique of using camera
 - More democratic and only 6 to 9 years behind DSLR
 - The freedom of mobile phone camera is equivalent to the 1960s action of David Bailey who used handheld camera (Nick Knight)
 - The simplified tool can be extremely handy in telling basic stories and learning the art of moviemaking like Video Home System (VHS) Camera in 80s and 90s
- The basic principles and language of filmmaking remains same
 - Lights, camera, and action, the rule of 180 cross, continuity sheets, editing, distribution and screening, all are relevant
- The available technology is preferred over the latest products


Creative Element 2: *Sohni Dharti*

Distribution

- The social identity is linked with experience of local and regional places; however, technology, especially new media, is redefining the cultural boundaries and promoting a so-called new regionalism which is beyond the state, market and civil society (Adria 2010)
 - The music industry is losing royalties, due to the lack of control (May & Hearn 2005)
 - Mobile phone has capacity to challenge the control of institutions (Geser 2004)
- The internet and mobile phones, has a capacity, firstly, to bypass regional controls ... but in postcolonial society it can be tricky

Challenges...

- **Shift of Control ... Mode of Distribution**
- YouTube was ban in Pakistan...
- The film was distributed on Vimeo
- The authorities controlling the cyberspace
 - Since 2012, more than 15,000 websites blocked by Pakistan Telecommunication Authority (PTA)
 - 2014: A Facebook page with 400,000 likes is blocked
- Mobile phone; although, offer a degree of impartiality, privacy and Global connectivity... But an opportunity of strict surveillance
 - 2012, filtering internet, the "Great Firewall" of China



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Contribution

- This thesis has become more relevant as it has developed content that can use to build film school (no film school in Pakistan)
- Identified 2 Gaps: Education + Cinema Styles ... Interviews provide significant information to fill the Gaps
- The control on the mode of production has defined the path of established cinema, and the recent shift is due to the transformation in technology
- With the availability of new and convergent technologies, the art of storytelling can be developed as a national cultural resource
- Filmmaking with the new and convergent media can engage Pakistani digital natives and the Millennials/Generation Y

Contribution

- The mode of production [film production through smart phone] was in the access to the common man and films could be made and distributed, at least once; however, the possibility to control the distribution was higher with the new and convergent media

Thank you

Recently working

- **Future Cinema;** Film-making with a Mobile Phone in Pakistan
- *Beneath the Sea;* A film to learn the art of moviemaking in an educational establishment
- Traces of Critical Realism in Pakistani Cinema
- Impact of Hollywood propaganda on Pakistani Cinema
- The Hive... Text Book for Pakistan



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