

Original Research Article

PRIORITIES, CONCERNS AND EXPECTATIONS OF LOCAL YOUNG SPECTATORS REGARDING 21ST CENTURY FILM AND CINEMA.

Sohail Mehmood¹, Noreen Sultana¹, Hareem Shabbir², Salma Arsalan¹

1 Media Studies department, Jinnah University for women, Karachi Sind Pakistan.

2 CEFR, Jinnah University for women, Karachi, Pakistan.

History:

Received: September 11, 2020

Accepted: December 09, 2020

First Published: Dec. 29, 2020

Collection year: 2020

Status: Published

Identifiers and Pagination:

Year: 2020

Volume: 5

First Page: 8

Last Page: 32

Publisher

ID:10.21065.25205986.5.8

DOI:

<http://dx.doi.org/10.21065/25205986.5.8>

Corresponding author:

Sohail Mehmood PhD

Assistant professor, Media
Studies department, Jinnah
University for women, Karachi
Sind Pakistan. T.:

+923121004004, E.:

sohailmher@gmail.com

Citation:

Sohail Mehmood, Noreen
Sultana, Hareem Shabbir,
Salma Arsalan. Priorities,
concerns and expectations of
young Pakistani spectators
regarding 21st century local film
and cinema. Adv Hum & Soc
Sci; 2020 (5).p. 8-32

Abstract

This paper investigates the impulses, motives and conditions that are positively associated and problems, hurdles and concerns that are the obstacles in the resurgence of 21st century Pakistani film industry. It also gauges the priorities and concerns of young moviegoers and compares with the priorities and concerns of our young generation of filmmakers. To achieve this end we employed both qualitative and quantitative research methodologies and came up with following results that Pakistan's screen to film production ratio is one of the best in the world. It is vehemently in search of its distinctive identity and plays, sometimes immaturely, with different genres are evidence to it. We see a visible drift from conventional Indo Pak Masala genre to social drama, physical reality, war movies and Wuxia. Production facilities of Pakistani film industry have been significantly improved and in terms of equipment Pakistani film industry is no more far behind Bollywood and Hollywood as it used to be even in the times of Khuda Kay Leay (KKL). Different production processes are gradually becoming worthier; cinematography, sound design and post production effects have been admired whereas viewers are critical about the standard of music, choreography, production budget, code switching, acting, script writing and screen playwright. Researchers found that most of the filmmakers complain about dearth and substandard script and screen play. Moreover, film viewers also complain about lack of originality in the script. Young filmmakers also complain about the dearth of trained human resources, who may use the modern equipment to its optimum level of output. Young viewers more or less face a paradox, they claim that they aspire to see their local culture and local social issues in Pakistani movies, they yearn to see local culture in Pakistani movies but when they are exposed to the choice to select either Pakistani film or Indian, they choose Indian movie hoping to get better entertainment value in terms of visual pleasure; a fact that requires separate in depth research about the psychology of young Pakistani film spectatorship.

Keywords: Film, Cinema, spectators, 21st Century.

Introduction

Pakistan has long been missing the constructive role which media should play in any society and this is true to both quality and quantity. Though quantitatively media, particularly news media, in Pakistan has considerably and with commendable pace expanded its reach after 2000 yet qualitative progression has not only been not at par with that pace but also sometimes regressive. However entertainment media and particularly cinematic medium had some amazing strides that need to be thoroughly analyzed. Pakistani film scholars divide History of Pakistani cinema in three periods (Gazdar, 1997): Decade of Endurance, Golden age and Decline. (Goreja, 2000) Differs with (Gazdar, 1997) on the timeline of decline period however they both have sociological perspective when they divide the history of Pakistani Cinema. An important factor in transition from Golden age of cinema to its decline is that the intellectual and aesthetic

Funding:

The authors received no direct funding for this research.

Competing Interests:

The authors declare no competing interests

Additional information is available at the end of the article.

human capital of Golden age was effectively split between PTV who with all official backing accumulated social reverence and monopolized the serious narrative of entertainment.

Consequently the left over cinema with complete official abandonment from the government of Pakistan regressed towards violence and vulgarity. This started a chain reaction between accumulated social condemnation for cinema and proportion of violence and venereal objectification in film, leading the cinema to its tragic demise at the end of 20th century.

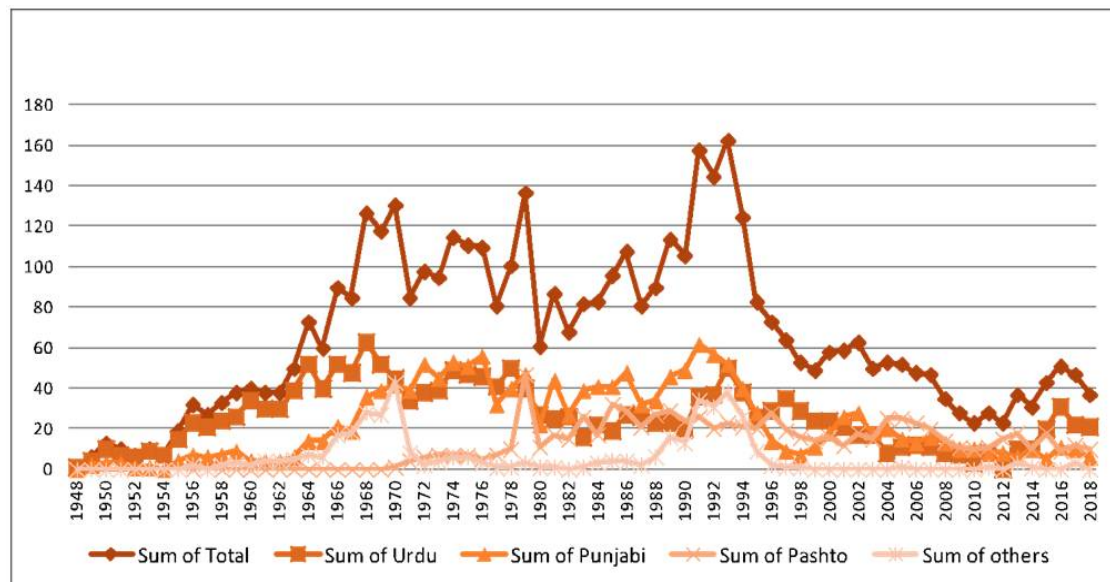


Figure 1. Chronological review of films produced in different local languages during 1948 – 2018.

History of Pakistani Cinema is technologically divided by (Rizvi, 2010) in three “clearly defined” periods and describe these years; silent films from 1924 to 1934, Black & White (B&W) talkies from 1932 to 1970, and colored from 1961 onwards. However as we are living in the end of 2nd decade of 21st century we find ourselves familiar with 4th distinct period of Pakistani film history that is digital 2002. This era was not intrinsic feature of Pakistani films, though later it became, initially it was digital revolution, mainly started by the advent of Private (Bilal, A. 2014) television channels. (Bilal, A. 2015) divides the history of Pakistani cinema yet another way. He calls these eras as residual cinema, established cinema and emergent cinema. Good amount of scholastic literature produced on Pakistani film industry is devoted to find out the causes of decline of Pakistan established cinema. With the few exception of commentary on contemporary film and cinema, most of the scholars are focused on hindsight.

Even those who have commented on contemporary cinema they see it in continuum of 20th century Pakistani cinema. They try to understand and bridge the ‘gap’ between “established cinema” and “emergent cinema”. Though this perspective is essentially important in holistic scheme of learning about Pakistani film industry, there remains sense in studying 21st century Pakistani cinema exclusively; the focus that is not grounded in past or back side mirror view.

Literature review

A lot of scholastic studies, on Pakistani cinema have been appearing since 2000. One of such pioneering work (Khan, Adnan, Hussain, & Tariq, 2015) described is Muhammad Ayyub Khan's research article "Comparison of Indian and Pakistan Movies themes and Techniques" that was published probably in 2001. A decade later (Rizvi, 2010) read a conference paper "The Decline of Pakistani Cinema: The Government, Pakistan Electronic Media Authority (PEMRA), and the Interjection of VCRs, Pirated DVDs, and Cable Channels" She analyzes several factors of decline of Pakistani cinema and concludes that "The audience return to cinema halls conforms to the survival of the buildings, but not to the revival of the industry" (Ahmed, & Khan, Cinema and Society, 2016) efficiently explore different aspects of Pakistani cinema ranging from the summary of (Gazdar, 1997) work to the factors they identify as causes of decline; the fascism and Real Estate. (Khan, Adnan, Hussain, & Tariq, 2015) also dug the causes of decline using quantitative analysis and their recommendations tend to be more generic than specific. (Bilal, 2015) PhD dissertation title "Technological Impact on the Art of Moviemaking: Deploying new and convergent media to redefine a model for Pakistan's Cinema" seems promising to divulge upon the technological impact on the contemporary film productions, however at times it becomes more preachy and though extensive research has been made, it may better be described as a guide to low budget moviemaking, so does (Bilal, Pakistani Cinema: From Critical Realism to Social Drama, 2017) suggests, however his one more article (Bilal, New Developments in Pakistani Cinema, 2016) give better attentions to themes and styles of contemporary Pakistani films. (Hafeez, 2015) Viewed Pakistani movie through a transitional len. Most of these scholars do an archeological dig and increase our understanding of holistic picture of Pakistani film industry. However we took a different approach this study will focus on the film industry development after digital revolution and tries to study the contemporary Pakistani films in isolation from its past.

Theoretical framework

Media theories including Hypodermic Needle Theory (Lasswell, 1927) and some fossilized Assumptions of Uses and Gratification have been under severe criticism by leading scholars (Littlejohn, 2002), (Severin & Tankard, 2001) of communication and media. To them UGT doesn't qualify to be theory. These theories however left their residual effect in latter and empirically better positioned cultivation and cumulative theory.

Especially cumulative theory could be borrowed as comprehensive intellectual frame work for research in media domain as it suggest that the media repeatedly sends messages, so over time it shapes our opinion, The media's messages are driven home through redundancy and have profound effects over time. (Guggenheim & Neuman, 2011) If we take closer look we find that it is not only content of a repeated message that shapes our opinion but also the style of message that shapes our taste. This is particularly true about cultural content and movies. If a certain type of audience is exposed to a certain type of movies, having alien cultural content, for a longer period of time, no matter what type of content it contains, they start getting gratification from those movies and that gratification is not associated with content cognition rather it is association of imagination stimuli.

In the backdrop of above framework we didn't hypothesize before research, our model of research was not top-down, trying to impose order; it was bottom-up, endeavoring to discover what order exists in the ways data is collected. This approach is also used in cinema research by (Shon Ji-Hyun, (2012)) and also has been referred by Nick Redferd in his lecture in university of Glasgow on the subject of "Quantitative Methods and the Study of Film".

Objective

The present study is conducted to examine the following points;
To find out the perception of youth regarding resurgence in Pakistani film industry.

- To search out the youth preferences regarding new Pakistani films.
- To determine obstacles youth face in watching movies.
- To check out which genres of Pakistani films are being watched.
- To investigate which film elements are mostly sought after.
- To find out the dynamics of resurgence of Pakistani film industry.
- To search out young film professionals take on resurgence of Pakistani film industry
- To explore how much capacity and confidence young film professionals have developed.
- To dig out what are the main hurdles that are discouraging young film professionals.
- To examine their strategy to consolidate resurgence into a full blown revival.

Research Methodology

In order to Research we adopted both qualitative and quantitative methodologies. We had literature review of scholastic writings till date. Feeling the paucity and scarcity of scholastic literature on topic we also extensively used journalistic sources for references, particularly for the selection of movies for survey. We also had brief interviews with the respondents of our survey forms.

For content analysis we watched 50 most popular Pakistani Urdu movies from 2001 to-date. For quantitative research a very simple survey questionnaire with 10 closed ended questions and 1 open ended question was developed, so that youth at the lowest tier of literacy pyramid may also fill it. To widen the array of samples Principle investigators physically travelled to capitals of all administrative units, i.e. Islamabad, Peshawar, Gilgit, Muzaffarabad, Lahore, and Quetta along with Sargodha, that of course is not the capital of any administrative unit. Survey was taken from 18 Nov to 12 December. All in all 484 forms were filled either in cinema premises or in the campuses of universities. Of these 434 were duly filled, rest of the 50 survey forms were deemed not suitable for count on the basis of incomplete or wrong filling of survey forms. Another survey form with different set of 10 closed questions was developed for online survey. 231 people answered it.

Data Analysis Technique

SPSS (Statistical Package for Social Sciences version-19) was used for paper based survey forms whereas online survey was analyzed through the customized module of monkey survey. com.

Table 1. Respondent's Demographic characteristics.

Demographic						
No	Characteristics	X	F	%	X	F
1	Gender	Male	241	55.5	Female	193
		Total	434	100%		
2	AGE	Under 18	4	0.9	18-24	336
		25-34	77	17.7	35-44	12
		45-54	2	0.5	55-64	2
		65-65+	1	0.2	Total	434
3	Region	Punjab	69	15.9	Sindh	118
		Sargodha	30	6.9	Charsada	1
		Lahore	38	8.8	Batagram	1
		Burewala	1	0.2	Daragai	1
		Karachi	116	26.7	Mardan	1
		Larkana	1	.2	Mingora	2
		Shikarpur	1	.2	Nowshera	1
		KPK	91	20.9	Baluchistan	48
		Pishin	1	0.2	Gilgit	50
		Panjgor	2	0.5	Muzaffaraad	52
		Quetta	41	9.4	Azad Kashmir	52
		Khuzdar	2	0.5	Peshawar	84
		Qalat	1	0.2	Islamabad	6
		Zhob	1	0.2	Total	434

Table 1. Shows statistically relevant or important cities due to number of responses. This table is further simplified in following figures showing the distribution of responses on the bases of age, gender, provincial distribution and distribution according to the medium of movie watching in Figure 2, Figure 3, Figure 4 and Figure 5 respectively.

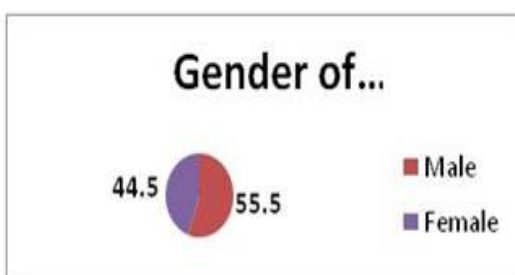


Figure 2. Distribution according to gender group

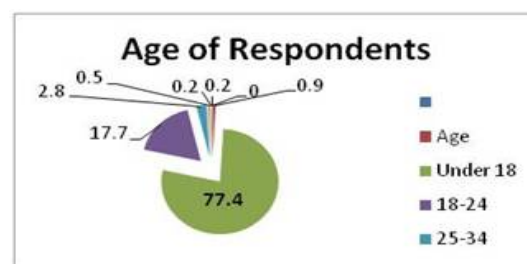


Figure 3. Distribution according to age

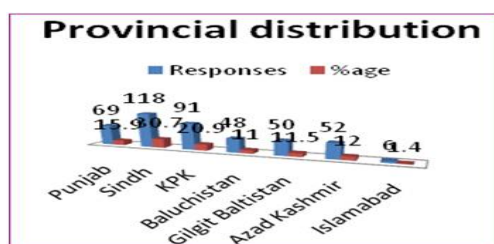


Figure 4. Provincial distribution of the respondents. respect to the

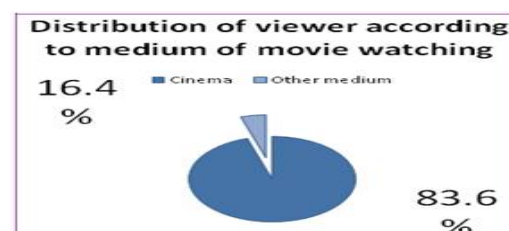


Figure 5. Distribution of viewers with medium of movie watching

Figure 2 to 5 Show the demographic characteristics of survey respondents. Among the total 434 respondents the 241 were Male and they make up 55.5% of the total volume of respondents, 193 females were among respondent and they make up 45.5% respondents of total respondents. Table shows 4 respondents were under 18, and they make up 0.9% of total volume, 336 respondents were between the bracket of 18 to 24 and they make up 77.4 percent of total volume. Those who declared their age from 25 to 34 made up the 17.7% of total volume. People having age from 35 to 44 filled 12 surveys forms and hence make up 12% of total 434. People from 45 to 54 and from 54 to 65 who attempted the survey form numbered only 2 and they made up 0.5% respectively. Only one person having age above 65 filled the form making 0.2 of total volume.

Out of total 434 respondents 363 people, making 83.6% of the whole, never saw any Pakistani movie on cinema, though some of them visited cinema to watch Bellwood or Hollywood production, only 71 respondents declared watching any Pakistani movie on cinema that makes 16.4% of the total number of respondents. These statistics show there is enough appetite for local film productions. However overwhelming majority of respondents watched movies on mediums other than Cinema.

Regionally 69 forms were filled from Punjab, 118 from Sind, 91 from KPK, 48 from Baluchistan, 50 from Gilgit, 52 from Azad Kashmir and 6 from Islamabad. These Numbers make up 19.5% for Punjab, 30.7% for Sind, 20.7 for KPK, 11% for Baluchistan, 11.5% from Gilgit, 12% from Azad Kashmir and 1.4% from Islamabad.

Ho Man Jahan is the second most liked film in Karachi; it belongs to romantic genre and scored 17% in Karachi apparently due to addressing local culture.

In Gilgit Rasta topped the liking list with 12% respondents favoring it. Wrong No and Zero-Two-One both favored by 10% of local respondents.

In Lahore Donkey King was the most liked movie with 15.8% apparently due to its political undertone that matches the Laborite political narrative. Second most celebrated film in Lahore is Lahore Se Agay and it shows the jaunty nature of Lahorites.

Punjab Nahin Jaon Gi, Teefa in Trouble and Zindagi Kitni Haseen Hay all sharing the top position with 12% liking of respondents. In Muzafarabad top of the list is "Rasta" with 11.5% liking. Rest of all the movies got moderate scores not even crossing the double digit.

Table 2. Research Question 1:

Name of Movies	Male 95% Confidence	Female 95% Confidence	P-Value	Name of Movies	Male 95% Confidence	Female 95% Confidence	P-Value
Chupan Chupai	.30±1.246	.05±.518	<.001**	Siyaah	.30±1.370	.23±1.262	<.01502
Karachi Se Lahore	2.45±3.239	2.83±3.281	<.846	Mahemir	0.81±2.265	.59±1.852	<.02436
Punjab Nai Jaon gi	2.01±3.166	2.13±3.112	<.8059	Parchi	1.47±2.827	1.18±2.668	<.0037
Janaan	1.94±2.988	2.58±3.330	<.05**	Jalaibee	0.79±2.273	.41±1.637	<.4024
Rangreza	1.00±2.410	1.27±2.750	<.05	Main hon shahid afride	1.93±3.169	1.57±3.025	<.001**
Actor in law	1.71±2.993	2.32±3.158	<.05	Ishq positive	0	.05±.648	
Bin Royee	2.13±3.039	3.98±3.118	<.7041	Shah	0.1±1.129	.04±.504	<.008
Balu Mahi	.60±1.828	1.43±2.826	<.001**	Saat din mohabbat in	1±2.508	1.19±2.718	<.0229
Yalgar	1.14±2.597	.76±2.081	<.001**	Zero two one	0	.06±.618	
Teen Bahadur	.12±.822	.09±.675	<.004	Pari	0.39±1.668	.56±1.901	<.00001
Khuda Kay liye	1.82±3.025	1.74±3.018	<.971	Teefa in trouble	1.63±3.036	1.35±2.767	<.05496
Bachana	.76±2.215	.96±2.490	<.0001	Azaadi	1.03±2.373	.75±2.244	<.0179
Ek the Marium	1.66±3.117	1.71±2.885	<.262	Jawani phir nai aani 2	1.50±2.996	1.01±2.420	<.00005
Ho maan jahan	.99±2.361	2.49±3.476	<.001**	Bol	2.88±3.67	2.69±3.361	<.237
Wrong number	0.16±1.012	.09±.776	<.0031	The donkey king	.98±2.475	.95±2.503	<.8656
Na maloom afraad	1.79±2.958	2.07±3.313	<.0312	Mehrunisa v lub u	.74±2.214	.87±2.355	<.3461
Na maloom afraad 2	1.17±2.588	.49±1.744	<.002	Jawani phir nai aani	1.07±2.506	1.34±2.764	<.0150
Waar	2.32±3.294	1.86±3.249	<.0000001	Wajood	0.26±1.266	0	
Maalik	2.84±3.515	1.54±2.906	<.001471	Zindagi kitne haseen hai	1.31±2.644	1.69±3.086	<.100
Chalay thy sath	0.56±1.944	.56±1.960	<.006083	Ramchand Pakistani	0.39±1.809	.17±1.039	
Arth	0.29±1.280	.16±.870	<.9008	Manto	0.97±2.488	1.00±2.574	<.02328
Parwaz hay				Jackpot	0.08±.865	0	
janoon	3.36±4.363	2.96±4.280	<.000001	Moor	0.47±1.744	.25±1.316	<.06161
Lahore se agay	2.17±3.297	2.50±3.376	<.0784	Varna	0.10±.688	.03±.360	<.000055
Teen bahadur	1.21±2.787	2.08±3.431	<.0572	Cake	0.12±.879	.03±.360	<.000001
Dobara phir se	0.88±2.330	1.02±2.640	<.0022	Love main gum	0.09±.674	.07±.677	<.000001
Zinda bhaag	0.49±1.867	.39±1.601	<.006	Raata	0.10±2.163	.26±1.499	<.000001
Dukhtar	0.37±1.552	0					
Allahyar the							
legend of markhor	0.10±.818	0		Sawan	0.06±.556	0	

Table 2. We selected 55 Pakistani films, produced in 21st century, which were more visible in Media and particularly referenced in print journalistic sources. In order to judge the statistical importance of our data we calculated the P-value of two variables male and female respondents with the name of movies and found the values placed in a table below. In most cases P-value was less than .05 that shows high relevance of the data.

In open ended interviews with respondent's researcher found that Pathans had largely mixed emotions for Khuda Kay Leay and War and though they favored the main theme of these films but they were critical about the representation of their culture in these movies. That is not the case when protagonist and antagonist both are shown from same communal background. For example antagonist in Janaan is far more heinous than that of War and Khuda Kay Leay but Janan antagonist is easily absorbed because protagonist is also shown from same communal background. Similarly ethnically Sindhis were critical about Malik because antagonist is shown associated with that culture. From these critical views we can infer that when a protagonist (Hero) is shown from different communal background and antagonist (Vilan) is shown from different communal background, the community, to whom antagonist belongs to, feels strongly the disrespect of their culture. Result show that female respondents liked romantic movies like Bin Roye more than their male counterparts.

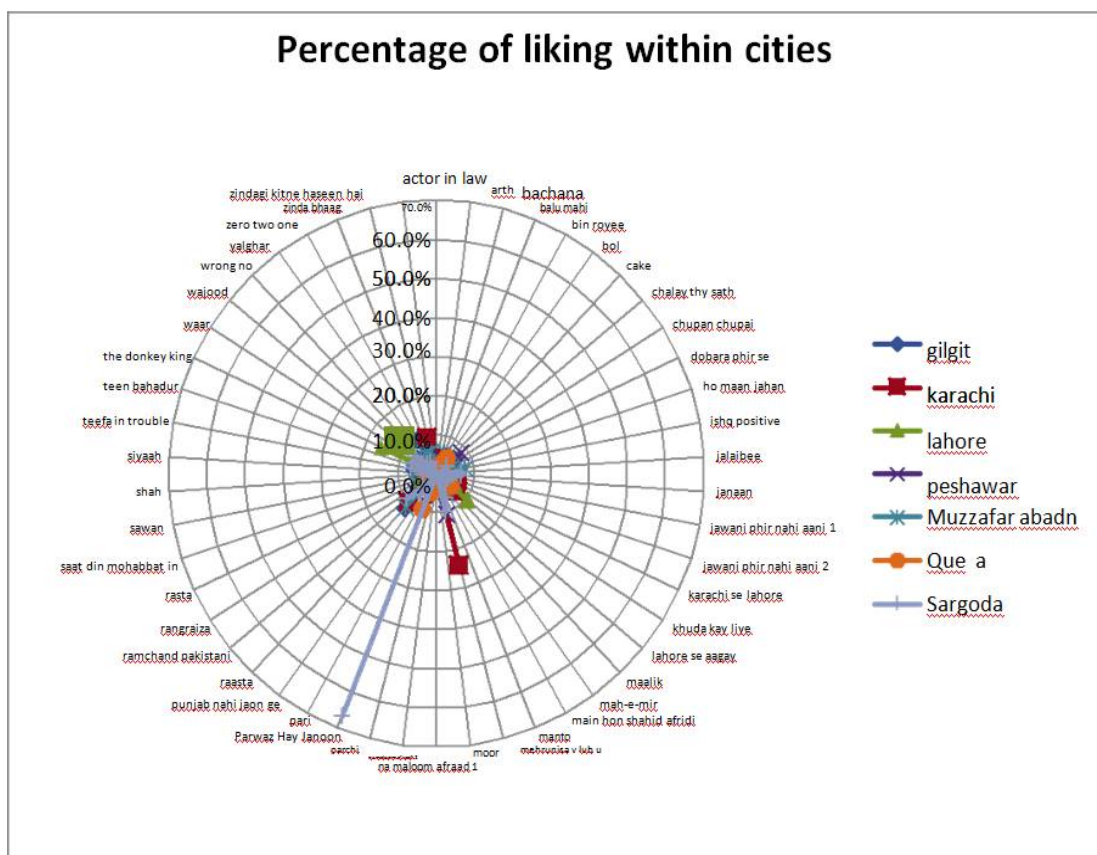


Figure 6. shows the city Wise Liking of movies. According to this figure Mehrunisa V Lub U is the most liked movie in Karachi. The film uses nasty language, has weak plot and cinematography that is not convincing. Only because it deals with social issues of Karachi and deals in prevailing issue of garbage in Karachi, Karachiites found it more desirable.

In Sargodha we see Parwaz Hay Janoon tops the list with whooping 66.7% percent liking of the total respondents. Apparently due to the fact that Sargodha is the Air Force Garrison city and respondents feel certain affinity with the movie of Air force theme.

They also liked those movies addressing the social issues of women like Bol and Punjab Nahin Jaongi. Female respondents also showed more interest in Hybrid movies made for children like Teen Bahadar. They also liked movies with strong protagonist or movies in which strong inner battle of protagonist is depicted. These movies include Khuda Kay Leay, Manto and Mah-e-Mir. Whereas male respondents on the other hand liked Romcoms more than their female counterparts. They liked Lahore Sy Agay, Jawani Phir Nahin Aani 2 and Teefa In Trouble more than women. It suggests that a man tired of facing serious social issues actually seeks more Romantic Comedy. It is also noted that patriotic action drama movies generated more or less similar interest in both the genders. Yalghar, Zinda Bhag and Mehrunisa V Lub U are the movies with zero percent liking among females. None of the female respondents liked these movies, two movies Azadi and Bachana are liked by less than 20% female respondents. There is no movie that is less than 20% liked by males amongst their most liked movies. However the movie that scored least liking among most liked movies by men is Bin Roye. Saat Din Mohabat In and Teen Bahadar Revenge of Baba Balam are the two movies which are 100 percent liked amongst the

most liked movies by females. On the other hand Zinda Bhag, Yalghar, Siyah, The Donkey King and Meherunisa V Lub U when liked it is done only by male.

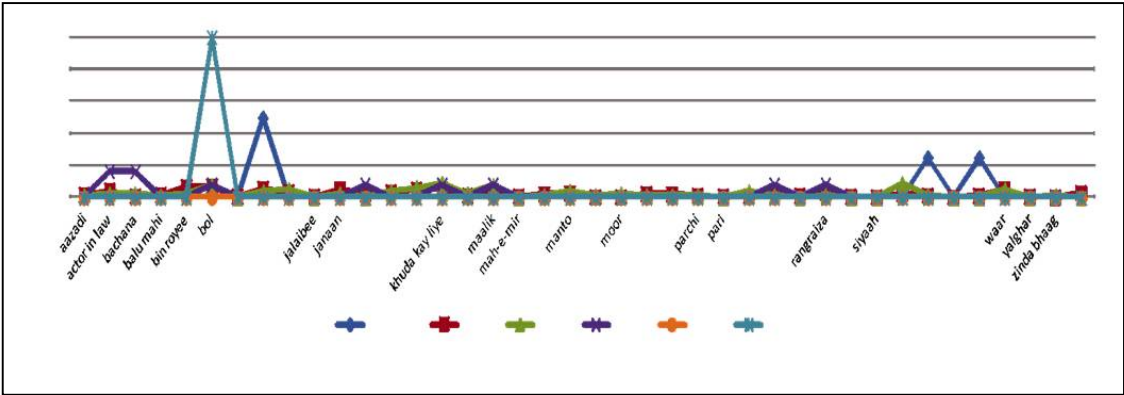


Figure 6. In figure No: 6 intriguing pattern in the chart shows liking of movies with respect to different age groups within most liked movies. For example Film Azadi on this chart shows the percentage of those age groups who rated Azadi as “10” on scale. Above chart shows that whenever Chalay Thay Sath, Jalaibe, Mah-E-Mir, Pari, Ramchand Pakistani, Siyah, Teen Bahadur (Balam Revenge) Yalghar and Zindagi Kitni Haseen Hay were rated 10, this rating came 100 percent from the age group 18-24. It shows how our youngsters are exploring new genres Chart also shows that almost 20% of all age groups from under 18 to 34 liked hybrid movies like Teen Bahadur, Teen Bahadur Balam Revenge And Donkey King.

Research question 3

In order to measure the general appetite for different ingredients and elements of film we asked questions in the survey to rate the different elements of film from the scale of 1 to 10. Respondents answers on this scale is measured accumulated and depicted in following graphs. Second most important factor is Dialogue. We were amazed to see that get up or attire of characters comes at number 3.

Table 3 Cross tabulation of hero with the age of respondents

Respondent age(with in)	18-24		25-34		35-44	
Hero Rating	Count	%	Count	%	Count	%
1	21	6.3	2	2.6	2	16.7
2	16	4.8	2	2.6	0	0.0
3	13	3.9	0	0.0	0	0.0
4	7	2.1	0	0.0	0	0.0
5	48	14.3	12	15.6	4	33.3
6	12	3.6	8	10.4	0	0.0
7	22	6.5	10	13.0	3	25.0
8	55	16.4	13	16.9	0	0.0
9	52	15.5	8	10.4	1	8.3
10	90	26.8	22	28.6	2	16.7

Table No: 3 show that ‘Hero’ is considered more important than ‘Heroine’. Hero is at number 4

whereas camera work is considered marginally behind it. Heroine comes at 6th number; Lighting, Music & Sound are given equal importance. Finally Location comes. We also had cross tabulation of all these elements of film with age, cities and gender.

The cross tabulation of Hero with age shows that most of the numbers accumulated by Hero are in 10 number category. 26.8% of 18-24 age group respondents opted for full 10 marks. This shows the highest priority in this age group. 16.4% and 15.5% respondents 8 and 9 numbers respectively; again making it potent factor that is sought by this age group. 14.3% of 18-24 age group opted for 5 number; that shows the mediocre importance of this factor in the eyes of this chunk of 18-24 age group. So it could be concluded that more than 80% of 18-24 age group respondents give importance to Hero either more than average. In age group of 25-34 we find similar trend as 28.6% respondents gave full 10 marks to Hero. 16.9% respondents gave 8 marks to Hero whereas 15.6% gave Hero average 5 marks. In 3rd age group of 35-44 we find 33% respondents opted for 5 marks whereas other 25% gave 7 marks to Hero. This trend shows that opinion regarding the importance of Hero is more skewed towards more than average. It also shows that tender age group seeks Hero as more important than older age groups.

By importance of Hero they might mean stardom or star value of Hero, or more powerful character of Hero could also be a call for depicting strong role models in local cultural perspective.

Table 4. Cross tabulation of heroine with the age of respondents

Heroine Rating(within)	Respondent age					
	18-24		25-34		35-44	
	Count	%	Count	%	Count	%
1	14	4.2	1	1.3	0	0.0
2	13	3.9	2	2.6	1	8.3
3	10	3.0	2	2.6	0	0.0
4	20	6.0	1	1.3	0	0.0
5	53	15.8	19	24.7	4	33.3
6	17	5.1	6	7.8	0	0.0
7	32	9.5	8	10.4	2	16.7
8	62	18.5	9	11.7	1	8.3
9	59	17.6	15	19.5	2	16.7
10	56	16.7	14	18.2	2	16.7

Figure 16 shows that 18.5%, 17.6% and 16.7% of 18-24 age group respondents gave 8, 9 and 10 numbers to heroine respectively. 1 to 5.8% of this age group gave 5 marks to Heroine. In 25-34 age group 24.7% gave 5 marks to Heroine. In 35-44 age group 33.3% gave 5 marks to Heroine. In both 25-34 and in 35-44 age groups, those who gave 5 marks to Heroine are the largest chunk of these age groups.

These results show that importance of Heroine is though more than average however in comparison to Hero it is more skewed towards average.

The importance of Heroine as a factor sought by spectator could be star power of Heroine, her sexual objectification, strong characterization of female protagonist or role model in cultural perspective.

Table 5. Cross tabulation of heroine with the age of respondents

Respondent age (with in)		18-24		25-34		35-44	
Story Rating	Count	%	Count	%	Count	%	
1	34	10.1	2	2.6	0	0.0	
2	9	2.7	0	0.0	0	0.0	
3	12	3.6	0	0.0	1	8.3	
4	10	3.0	5	6.5	0	0.0	
5	28	8.3	9	11.7	3	25.0	
6	22	6.5	6	7.8	1	8.3	
7	30	8.9	5	6.5	1	8.3	
8	35	10.4	18	23.4	1	8.3	
9	48	14.3	9	11.7	4	33.3	
10	108	32.1	23	29.9	1	8.3	

Table no:5 shows that 32% of age group 18 to 34 gave full 10 marks to story. The 2nd big chunk in this age group 14.3% of respondents opted for 9 and another 10.4% gave 8 marks to story.

Table No: 6 Cross tabulation of Camera work within the age of respondents

Respondent age(with in)		18-24		25-34		35-44	
Camera work Rating	Count	%	Count	%	Count	%	
1	3	.9	0	0.0	0	0.0	
2	9	2.7	1	1.3	1	8.3	
3	12	3.6	2	2.6	0	0.0	
4	11	3.3	2	2.6	1	8.3	
5	60	17.9	15	19.5	4	33.3	
6	25	7.4	9	11.7	1	8.3	
7	45	13.4	12	15.6	3	25.0	
8	59	17.6	12	15.6	1	8.3	
9	51	15.2	10	13.0	1	8.3	
10	61	18.2	14	18.2	0	0.0	

29.9% of age group 25-34 opted for 10 marks whereas another 23.8% and 11.7% of this age group opted for 8 and 9 marks respectively. 33.3% of age group 35-44 gave 9 marks to story.

The results shows that data is skewed towards maximum numbers as compared to other priority factors; so story is the most delved after film factor.

When they ask for story spectator may mean uniqueness of story breaking through the monotony by introducing diverse array of themes or they may simply mean more common local stories depicting day to day lives of Pakistan, some more literate respondents may mean strong screenplays with powerful visualization.

Table No: 6

Table no:6 shows the importance of cinematography in the eyes of spectators. Age group 18-24 opinion about the importance of cinematography is skewed between 8 and 9 numbers as only 18.2% gave full 10 marks to camera work. The 2nd big chunk of this group comprises of 17.9% respondents who gave 5 marks to camera work. In 25-34 age bracket 19.5% of the respondents gave 5 marks to camera work and 2nd big group 18.2% gave 10 marks to camera work. In 35-44 age groups we see 33.3% gave 5 marks and another 25% gave 7 marks to camera work.

Moreover, it shows that cinematography or camera work modestly in the importance index of spectators. We also note that 18-24 age groups seem relatively more concerned about camera work than other two groups.

When spectators are asked about camera work they may mean the high definition visual imagery, angles of shots and drama created through montages.

Table 7. Cross tabulation of Set design work within the age of respondents

Respondent age(with in)		18-24		25-34		35-44	
Set design Rating		Count	%	Count	%	Count	%
1		3	.9	0	0.0	0	0.0
2		11	3.3	3	3.9	0	0.0
3		9	2.7	1	1.3	0	0.0
4		17	5.1	0	0.0	1	8.3
5		70	20.8	18	23.4	6	50.0
6		27	8.0	11	14.3	1	8.3
7		46	13.7	17	22.1	1	8.3
8		48	14.3	10	13.0	0	0.0
9		47	14.0	7	9.1	2	16.7
10		58	17.3	10	13.0	1	8.3

Table no:7 shows that respondents overall opinion about set design is more skewed towards 5 numbers that shows its average importance in the eyes of spectators. The largest chunk of 18-24 age groups comprising of 20.8% gives 5 marks to set design. Largest chunk of 25-34 and 35-44 age groups comprising of 23.4% and 50% respectively gave 5 marks to set design.

From set design spectators may mean the background of different scenes and overall ambience of a film. They may also mean the active background like exploding cars etc.

Table 8. Cross tabulation of Dance work within the age of respondents

Respondent age(with in)		18-24		25-34		35-44	
Dance Rating	Count	%	Count	%	Count	%	
1	9	2.7	0	0.0	0	0.0	
2	27	8.0	1	1.3	1	8.3	
3	19	5.7	3	3.9	2	16.7	
4	17	5.1	8	10.4	0	0.0	
5	101	30.1	30	39.0	5	41.7	
6	32	9.5	8	10.4	1	8.3	
7	41	12.2	8	10.4	0	0.0	
8	28	8.3	10	13.0	0	0.0	
9	21	6.3	4	5.2	2	16.7	
10	41	12.2	5	6.5	1	8.3	

Contrary to common perception, cross tabulation of dance with different age groups shown in figure 20, tells that it is one of the least desired elements of film. 30.1% respondents of age group 18-24 gave 5 marks, 39% of 25-34 and 41.7% of 35-44 age group gave 5 marks to dance. Only 12.2% of 18-24 age group, 6.5% of 25-34 and 8.3% of 35-44 age groups gave full 10 marks to dance.

By dance they simply mean the seductive and sexually alluring body moves, especially sexual objectification of females traditionally shown in Indo Pak films including item songs. Folk dances and nonsexual muscle contraction on the beats is probably not the subject when young spectators talk about dance.

Table 9. Cross tabulation of Lighting work within the age of respondents

Respondent age(with in)		18-24		25-34		35-44	
Lighting Rating	Count	%	Count	%	Count	%	
1	7	2.1	1	1.3	0	0.0	
2	7	2.1	2	2.6	0	0.0	
3	13	3.9	3	3.9	0	0.0	
4	15	4.5	5	6.5	0	0.0	
5	67	19.9	20	26.0	4	33.3	
6	36	10.7	3	3.9	4	33.3	
7	45	13.4	9	11.7	1	8.3	
8	67	19.9	15	19.5	1	8.3	
9	41	12.2	6	7.8	1	8.3	
10	38	11.3	13	16.9	1	8.3	

Table No: 9 shows that lighting is also not among major concerns of respondents. 19.9% of age group 18-24 opted for 5 and 8 numbers each. 26% and 19.5% of 25-34 age groups gave 5 and 8

numbers respectively. 33.3% age group 35-44 opted for 5 and 6 numbers each. Overall this data is also skewed between 5 and 8.

Ultimately it shows that respondents don't much care about Lighting. In the survey hardly anybody complained directly about the lighting issue of Pakistani movies, however when asked if Pakistani movies give as sharp picture quality as Hollywood and Bollywood, they said no.

Table 10. Cross tabulation of Location work within the age of respondents

Respondent age(with in)	18-24		25-34		35-44	
Location Rating	Count	%	Count	%	Count	%
1	1	.3	1	1.3	0	0.0
2	0	0.0	1	1.3	0	0.0
3	6	1.8	2	2.6	0	0.0
4	2	.6	0	0.0	0	0.0
5	237	70.5	53	68.8	10	83.3
6	12	3.6	5	6.5	0	0.0
7	15	4.5	2	2.6	0	0.0
8	20	6.0	4	5.2	1	8.3
9	20	6.0	5	6.5	1	8.3
10	23	6.8	4	5.2	0	0.0

Table No: 10 shows that Location is one of the average factor desired by younger youth as 70.5% of age group 18-24 gave 5 marks to location. Age groups 25-34 and 35-44 gave 5 marks to location respectively. The opinion of all age groups is skewed towards center in this category.

By location respondents might have meant that scenic beauty or bizarre but unique whereabouts or even foreign locations.

Table 11. Cross tabulation of music & sound work within the age of respondents

Respondent age(with in)	18-24		25-34		35-44	
Music & Sound Rating	Count	%	Count	%	Count	%
1	6	1.8	2	2.6	0	0.0
2	10	3.0	0	0.0	0	0.0
3	12	3.6	3	3.9	1	8.3
4	23	6.9	2	2.6	0	0.0
5	58	17.3	21	27.3	4	33.
6	39	11.6	11	14.3	1	8.3
7	45	13.4	11	14.3	1	8.3
8	43	12.8	11	14.3	0	0.0
9	48	14.3	6	7.8	3	25.0
10	51	15.2	10	13.0	2	16.7

Cross tabulation of music and sound with age groups, shown in Table no:11 shows that it is not one of the priorities. The biggest chunks of all the age groups counted here opted for 5 marks however, the opinion in all age groups is more skewed towards 10. Particularly in age group 18-24, those who opted for 7, 8, 9 and 10 number for sound they were 13.4, 12.8, 14.3 and 15.2 percent of total respondents of this age group.

Table 12. Cross tabulation of Dialogue work within the age of respondents

Respondent age(with in)		18-24		25-34		35-44	
Dialogue Rating	Count	%	Count	%	Count	%	
1	8	2.4	0	0.0	1	8.3	
2	17	5.1	1	1.3	0	0.0	
3	12	3.6	2	2.6	0	0.0	
4	11	3.3	4	5.2	1	8.3	
5	51	15.2	13	16.9	3	25.0	
6	27	8.0	5	6.5	0	0.0	

The biggest chunk of all three age groups 18-24, 25-34, and 35-44 opted for 10 marks, by the percentage of 22.6%, 26% and 25% respectively. The result is more skewed towards number 10 and it is 2nd biggest priority of film watchers. By dialogue some of the spectators might mean the crispy one liner, some others might mean comic lines or epigrams. (Juget).

Table 13. Cross tabulation of Get up work within the age of respondents

TABLE 101: CROSS TABULATION OF GET UP WITHIN AND AGE OF RESPONDENTS						
Respondent age(with in)		18-24		25-34		35-44
Get up Rating	Count	%	Count	%	Count	%
1	4	1.2	2	2.6	0	0.0
2	5	1.5	1	1.3	0	0.0
3	7	2.1	1	1.3	1	8.3
4	16	4.8	3	3.9	0	0.0
5	68	20.2	17	22.1	5	41.7
6	36	10.7	3	3.9	0	0.0
7	31	9.2	8	10.4	1	8.3
8	46	13.7	15	19.5	0	0.0
9	48	14.3	12	15.6	2	16.7
10	75	22.3	15	19.5	3	25.0

Table no:13 shows that 22.3%, 19.5% and 25% of the age groups 18-24, 25-34 and 35-44 respectively opted for 10 numbers but 20.2% of age group of 18-24, 22.1% of age group 25-34 and 41.7% of 35-44 age group opted for 5 marks. These are two big patterns.

Contrary to common considerations people give comparatively more attention to Get Up.

By get up spectators may mean the attire, outfits, make-up and other means used by characters

as background and support for their performances.
 Cross tabulation of Hero's rating with cities

Figure 26 shows cross tabulation between Hero and respondents from different cities. It tells us that Karachi, Sargodha and Lahore gave least importance to HERO as 12.1%, 13.3% and 7.9% of respondents gave just 1 number to HERO. In Peshawar however 38.1%, in Quetta 34.1%, in Islamabad 33.3% and in Muzaffarabad 30.8% respondents opted for 10 numbers.

The fact that cities like Karachi Sargodha and Lahore, could be interpreted as, the urban centers with relatively calm law & order situation, seek more subtle factors in film whereas Quetta, Peshawar and Muzaffarabad, the frontline cities facing the burn of war on terror, seek more strong role models in films.

Cross tabulation of Heroine's rating with cities

Figure 27 shows cross tabulation between Heroine and respondents from different cities. It shows Karachi gives least importance to Heroines i.e 11.2% respondents gave rating of mere 1 whereas Peshawar, Muzaffarabad and Lahore gave most importance to Heroine i.e 26.2%, 23.1 % and 23.7% respondent respectively gave 10 rating in Lahore.

Cross tabulation of Story's rating with cities

Figure 28 shows cross tabulation between story and respondents from different cities. Highest rating 10 to story is given by Peshawar 45.2% , 42.3% by Muzaffarabad and 40.0% by Sarghoda whereas lowest rating of 1 is given by 26.7% Karachi, 13.3% Sarghoda and 1.9% Muzaffarabad. In Karachi opinion about Karachi seems evenly skewed to both ends and less skewed towards center.

Cross tabulation of Hero with Respondents Gender

Following charts show the rating assigned to different factors of film by male and female respondents separately. 1 is the least value on rating index and 10 is the maximum value.

Table 14. Cross tabulation of Hero work within the gender of respondents

Respondent gender (with in)		Male		Female	
Hero Rating	Count	%	Count	%	
1	5	2.1	20	10.4	
2	2	.8	16	8.3	
3	4	1.7	9	4.7	
4	0	0.0	8	4.1	
5	33	13.7	33	17.1	
6	11	4.6	9	4.7	
7	30	12.4	6	3.1	
8	48	19.9	23	11.9	
9	31	12.9	30	15.5	
10	77	32.0	39	20.2	
Total	241	100.0	193	100.0	

Table No: 14 is about responses of the participants about Hero. 20.2% female and 32.0% male

participants gave 10 rating. The minimum rating is given by 2.1% male and 10.4% female respectively.

Table 15. Cross tabulation of Heroine work within the gender of respondents

Respondent gender (with in)		Male		Female	
Heroine Rating	Count	%	Count	%	
1	3	1.2	12	6.2	
2	4	1.7	12	6.2	
3	4	1.7	8	4.1	
4	6	2.5	15	7.8	
5	42	17.4	36	18.7	
6	10	4.1	13	6.7	
7	32	13.3	13	6.7	
8	43	17.8	31	16.1	
9	45	18.7	31	16.1	
10	52	21.6	22	11.4	
Total	Total	241	100.0	193	

The table No: 15 is about the Heroine. 11.4% female and

21.6% male respondents gave 10 rating. Only 1.2% male gave 1 rating which shows likeness towards Heroine while 6.2% female respondents gave 1 rating for Heroines.

Table 16. Cross tabulation of Story work within the gender of respondents

Respondent gender (with in)		Male		Female	
Story Rating	Count	%	Count	%	
1	3	1.2	34	17.6	
2	2	.8	7	3.6	
3	3	1.2	10	5.2	
4	9	3.7	6	3.1	
5	26	10.8	16	8.3	
6	19	7.9	10	5.2	
7	23	9.5	15	7.8	
8	35	14.5	20	10.4	
9	42	17.4	20	10.4	
10	79	32.8	55	28.5	

In response to the story in figure 37 the highest rating 10 is given by 32.8% male participants 28.5% females participants gave the similar rating.

17.6% females and 1.2% males gave 1 rating to the story which indicates male are more concerned about the story line.

Table 17. Cross tabulation of Camera within the gender of respondents

Respondent gender (with in)		Male		Female	
Camera Rating	Count	%	Count	%	
1	1	.4	2	1.0	
2	6	2.5	5	2.6	
3	6	2.5	8	4.1	
4	5	2.1	9	4.7	
5	43	17.8	37	19.2	
6	30	12.4	6	3.1	
7	29	12.0	33	17.1	
8	42	17.4	31	16.1	
9	36	14.9	28	14.5	
10	43	17.8	34	17.6	
Total	241	100.0	193	100.0	

Table No: 17
the 10 rating is
given by
17.6% females
and 17.8%
males
respondents in
area of
Camera work.
The lowest
rating is 1.0%

by female and 4% by males which shows they like to see good camera work.

Table 18. Cross tabulation of Set design within the gender of respondents

Respondent gender (with in)		Male		Female	
Set design Rating	Count	%	Count	%	
1	1	.4	2	1.0	
2	4	1.7	10	5.2	
3	8	3.3	3	1.6	
4	11	4.6	7	3.6	
5	53	22.0	42	21.8	
6	25	10.4	15	7.8	
7	34	14.1	32	16.6	
8	36	14.9	23	11.9	
9	33	13.7	24	12.4	
10	36	14.9	35	18.1	
Total	241	100.0	193	100.0	

Table No: 18 reflects the views of participants regarding the set design. The highest rating is given by 18.1% female and 14.9% male participants. The rating 1 is given by 1.0% female participants and only .4% ale.

Table 19. Cross tabulation of Dance within the gender of respondents

Respondent gender (with in)		Male		Female	
Dance Rating	Count	%	Count	%	
1	4	1.7%	6	3.1%	
2	16	6.6%	13	6.7%	
3	16	6.6%	8	4.1%	
4	17	7.1%	8	4.1%	
5	74	30.7%	65	33.7%	
6	29	12.0%	12	6.2%	
7	27	11.2%	24	12.4%	
8	20	8.3%	20	10.4%	
9	16	6.6%	11	5.7%	

Table no:19 displays the rating of dance in the movies.13.5% females gave 10 rating whereas on the same scale only

9.1% male respondent gave their response to dance. 1 rating is given by 3.1% female and 1.7% male respondents.

Table 20. Cross tabulation of Lighting within the gender of respondents

Respondent gender (with in)		Male		Female	
Lighting Rating	Count	%	Count	%	
1	5	2.1	3	1.6	
2	8	3.3	2	1.0	
3	8	3.3	8	4.1	
4	13	5.4	7	3.6	
5	52	21.6	39	20.2	
6	25	10.4	19	9.8	
7	29	12.0	27	14.0	
8	47	19.5	38	19.7	
9	27	11.2	23	11.9	
10	27	11.2	27	14.0	
Total	241	100.0	193	100.0	

Table No: 20 displays the responses about the lighting effects. The highest rating 10 is given by 14.0% female and 11.2% male participants.1 rating is given by 1.6% female and 2.1% male participants.

Table 21. Cross tabulation of Location within the gender of respondents

Respondent gender (with in)		Male		Female	
Location Rating	Count	%	Count	%	
1	0	0.0	2	1.0	
2	1	.4	0	0.0	
3	3	1.2	5	2.6	

4	0	0.0	2	1.0
5	189	78.4	118	61.1
6	9	3.7	8	4.1
7	8	3.3	9	4.7

Figure 42 reflects the rating about location. 9.8% females and 3.7% male gave 10 rating. On the other hand only 1.0% female gave 1 rating to it. None of the male respondents gave even minimum rating to location.

Table22. Cross tabulation of Music & sound within the gender of respondents

Respondent gender (with in)		Male		Female	
Music & sound Rating	Count	%	Count	%	
1	3	1.3	5	2.6	
2	3	1.3	8	4.1	
3	7	2.9	9	4.7	
4	9	3.8	17	8.8	
5	47	19.6	36	18.7	
6	30	12.5	22	11.4	
7	34	14.2	24	12.4	
8	32	13.3	23	11.9	
9	31	12.9	28	14.5	
10	44	18.3	21	10.9	
Total	240	100.0	193	100.0	

Table No: 22
shows 10

rating is given by 10.9% female and 18.3% male respondents respectively .On the other hand 1 rating is given by 2.6 % female and 1.3% male respondents respectively to music and sound.

Table 23. Cross tabulation of Dialogue within the gender of respondents

Respondent gender (with in)		Male		Female	
Dialogue Rating	Count	%	Count	%	
1	2	0.8	7	3.6	
2	5	2.1	13	6.7	
3	6	2.5	8	4.1	

Table No: 23 demonstrates that 19.2% females and 27.0% male participants gave 10 rating to dialogues whereas 1 rating is given by only 8% male participants. The female participants who gave 1 rating to it is 3.6%.

Table 24. Cross tabulation of Get up within the gender of respondents

Respondent gender (with in)		Male		Female	
Get up Rating	Count	%	Count	%	
1	1	.4	5	2.6	
2	4	1.7	2	1.0	
3	5	2.1	4	2.1	
4	9	3.7	11	5.7	
5	54	22.4	37	19.2	
6	22	9.1	18	9.3	
7	23	9.5	17	8.8	
8	37	15.4	26	13.5	
9	28	11.6	34	17.6	
10	58	24.1	39	20.2	
Total	241	100.0	193	100.0	

Table No: 24 shows that 20.2% female respondent gave 10 rating to get up. On the other hand 24.1% male gave the 10 rating to it 2.6 female respondents gave 1 rating. Lastly 4% male gave 1 rating to it.

Findings and conclusion

It is interesting to note that younger generation due to various reasons, don't perceive films as the older generation used to. In traditional perception Dance, Song, Music and Sound were considered the substantial and the most important elements of the film along with star powers of lead couple. However younger generation has different Priorities regarding film. They have bigger array of interests and hence seek stories, themes, dialogues and get up more than other elements of films.

Their direct liking for films also shows that youth of Pakistan has new type of appetite and they seek movies to assert and establish their identity. They want our films portraying our views and our narrative to the world. So there is a great appetite for patriotic action drama.

Contrast to the general belief that public doesn't like serious subjects like realistic social drama on silver screen, our youth shows more interest in intense social drama. Romantic comedies have promising reception in young audience but they are never priority. Female respondents are more interested in Romantic dramas.

Findings also show that some of Pakistani movies with great production value or with impressive content are not known to general audience, ostensibly due to inadequate marketing. Film marketing has fundamentally changed and if someone markets a film on old lines no matter how much production value you put in, it is going to be a failed project at box office.

In depth interviews with respondents also revealed some other concerns of youth and they are weary about the stereotyping of producers about their communities, it becomes more

problematic when antagonist belonged to different community and protagonist belonged to different ethnic or lingual community. In that case people who belong to the same ethnicity as antagonist belongs to, people develop very strong negative feelings for that particular film.

This unique spectatorship has evolved in a very unique backdrop and they included demise of Lahore based Pakistani film industry, exponential decrease in cinema theaters, boom in news channels, and promulgation of PEMRA Act of 2002. The entertainment tax removed, censorship relaxed, screening of Indian films allowed to be screened. A media revolution that ensued helped reviewing infrastructure needed by the cinema industry, remarkable internet density are some of the factors. Each of these factors opened a set of opportunities while leaving behind a set of challenges. However, the most decisive factor is the fact that this generation brought up in cinematic void.

Prior to this generation were those who opened their eyes in early 90 and whose taste buds developed solely on Bollywood movies then available on VCR. They used to judge lately produced Pakistani movies on the aesthetic standards which they developed through Indian movies.

Those who opened eyes in first decade of new century, their aesthetics shaped under the equal influences of Bollywood and Hollywood, thanks to private channels and advent of digital memory in shape of flash and compact disk and internet density.

The new filmmakers also belong to this generation and they are intelligently cum pragmatically exploring all available corners of filmmaking to create room for them. Some of the 21st century Pakistani movies are incredibly exceptional in their production value, so are the sound and post production effects.

In last one & half decades Pakistani film craft has come a long way in terms of equipments and techniques. We find substantial evidence that Pakistani film industry is going through an essential phase of resurgence; a renaissance could be in the making, a fact that has been oversighted in almost all the research studies done till date.

In fact we find Pakistani film industry in search of its identity, there is a conscious desire to jolt down Bollywood satellite image. The youth is yearning for the production that speaks the language of 21st century Lollywood.

The main impediment that remains in the way of great take off is the originality of content, though the array of subject and themes are also expanding. However, there is dearth of good scripts and screenplay still.

It is strange that in a culture that is especially proud of its literary tradition of novel, short story and drama writing tradition of PTV, people express whine about screen play for film.

It seems there is a gap of communication between writers and film practitioners. According to film critics one of the main reasons that writing stalwarts have not been attracted to the silver screen is the failure on the part of producers who underplay the preproduction vis a vis

production and hence don't seriously reach out to the writers.

Suggestions about pre-production

It is suggested government should have targeted approach when it comes to the reformation of film industry. It is pre-production where we suffer the most (production attributes are developed and so are the post production). Short courses on script and Screenplay writing should be held independently in media studies departments of universities, HEC may engage Hollywood, Bollywood and Iranian screen playwrights to impart lectures to Pakistani media studies students on Skype or through Video conferencing.

Total budget of awareness campaigns of public departments usually goes on news media advertisement or on staged walks. It should be legally binding for all the departments that only 25% of the budget of awareness campaign should go to news media and rest of 75% must be invested in film. A bid should be held where producers bring their theme and screenplays to win the project. The scripts must be assessed by board of independent professionals and successful bidder should be offered to sign a contract. This will eventually raise the standard of preproduction.

Feature films for educational purposes could be made for different grades, showing all of their course work wrapped in interesting visual stories. Big school chains can finance these projects or promise to make their pupils watch these films when exhibited in the cinema. Govt. who was once ready to put educational emergency in order to increase the literacy, may invest some of its educational sources in these kinds of films. These films would require intensive pre-production involving script writers, educationists, Psychologists and screen playwrights.

Regulatory bodies must regularly update the list genres and any filmmaker who makes a film in a genre that has not been touched for a decade must be rewarded with monetary incentives. For example if the film earns money through export, Govt. should extend a rebate that should be a decent proportion of the money earned through abroad.

It is suggested that to increase the value of preproduction, screen play writers must be fully immersed in production phenomenon and they should be paid accordingly.

Intellectual property rights of script writers and screen playwrights must be ensured.

Script writers and screen playwrights also should think about not dealing on fix amount of money for their services but instead they should insist on percentage of film revenue and hence should be willing to share the burden of uncertainty of producer.

In order to bring out the talent of youth big production houses must start "Spark Tests" activities in university campuses by organizing competition for screen playwrights, judged by both professional directors and writers.

Govt. should encourage and young filmmakers should take initiative of joint productions with the filmmakers of countries having distinctive and strong tradition of filmmaking. These countries may include Turkey, Iran, Egypt, Tunisia, China and Russia.

Research journals on film and cinema should create the waves of philosophical and thematic movements in filmmaking, They should serve as a guide for further productions, so that never again monotony may strangle our film craft.

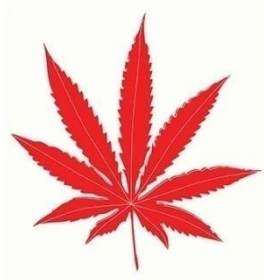
Acknowledgement :

- HEC Pakistan for generously funding this study.
- Dr. Rashida Rahmat Zohra Director ORIC, Jinnah University for Women, Karachi, Pakistan.
- Dr. Shujat Husain Head – Department of Media Studies Jinnah University for Women, Karachi, Pakistan.
- Dr. Naeem Farooqui Vice Chancellor, Jinnah University for Women, Karachi, Pakistan.
- Management of Jinnah University for Women, Karachi for all the facilities on their disposal to make this research possible

REFERENCES

- Ahmad, A. N. (2016). New Cinema from Pakistan; Film Technology and media in Transition. In, A. Khan, & A. N. Ahmad (Eds.), *Cinema and Society Film and Social Change in Pakistan* (p. 345). Oxford University Press.
- Bilal, A. (2017). Pakistani Cinema: From Critical Realism to Social Drama. *Majala e Tahqiq* 38: 129–42.
- Bilal, A. (2016). New Developments in Pakistani Cinema. *The London Film and Media Reader 3: The Pleasures of Spectacle*, 3, 527–535.
https://repositorio.ul.pt/bitstream/10451/20278/1/ICS_TDmartinho_Astute.pdf
- Bilal, A. (2015). *Technological Impact on the Art of Moviemaking: Deploying new and convergent media to redefine a model for Pakistan's cinema* (PhD Thesis). Retrieved from <http://irep.ntu.ac.uk/id/eprint/354/>
- Bulmer, J.G., & Katz, E. (1974). The Uses of Mass Communications: Current Perspectives on Gratifications Research. *Sage Annual Reviews of Communication Research*, 3, 13–16.
<https://eric.ed.gov/?id=ED119208>
- Gurevitch, M., Blumer, J. G., & Katz, E. (1973). USES AND GRATIFICATIONS RESEARCH. *Public Opinion Quarterly*, 37(4), 509–523. <https://doi.org/10.1086/268109>
- Gazdar, M. (1997). *Pakistan Cinema (1947-1997)*. Oxford University Press.
- Hafeez, E. (2013). Pakistani Cinema through a transitional lens. *Journal of Independent Studies and Research*, 13, 81–91. http://jisr.szabist.edu.pk/JISR-MSSE/Publication/2015/13/1/477/Article/Pakistani_Cinema_Through_A_Transitional_Lens.pdf
- Khan, A.W., Adnan, M., Hussain, S., & Tariq, M. (2015). Decline of film industry in Pakistan causes and future prospects. *International Journal in IT & Engineering*, 3, 1-22.
<http://ijmr.net.in/pastijite.php?p=Vol.%2003,Issue%2001,January2015>

- Lasswell, H. (1927). *Propaganda technique in the world war*. Ravenio Books.
- McLuhan, M. (1964). *Understanding Media: The Extensions of Man*. McGraw-Hill Publishers.
- MCQuail, D. (2004). *Mass Communication Theory*. McGraw-Hill Publishers.
- Littlejohn, S. W. (2002). *Theories of human communication*. Wadsworth/ Thomson Learning.
- NAZ, A. A. Dr. (2004). Pakistan Film Industry. A Birds Eye View. *Journal of Mass Communication*, 3, 13–24. <http://pu.edu.pk/images/cv/1411022997106.pdf>
- Neuman, W.R. and Guggenheim, L. (2011). The Evolution of Media Effects Theory: A Six Stage Model of Cumulative Research. *Communication Theory*, 21: 169-196. <https://doi.org/10.1111/j.1468-2885.2011.01381.x>
- Rizvi, W. R. (2010). *The Decline of Pakistani Cinema: The Government, Pakistan Electronic Media Authority (PEMRA), and the Interjection of VCRs, Pirated DVDs, and Cable Channels*. 28–46.
- Severin, W. J., & Tankard Jr, J. W. (2001). *Communication Theories: Origins, Methods and Uses in the Mass Media*. University of Texas-Austin/Pearson.
- Shon, J., Kim, Y., & Yim, S. (2012). *Dissecting Movie Genres from an Audience Perspective: MTI Movie Classification Method*.



© 2020 The Author(s). This open access article is distributed under a Creative Commons Attribution (CC-BY) 4.0 license.

You are free to:

Share — copy and redistribute the material in any medium or format

Adapt — remix, transform, and build upon the material for any purpose, even commercially.

The licensor cannot revoke these freedoms as long as you follow the license terms.

Under the following terms:

Attribution — You must give appropriate credit, provide a link to the license, and indicate if changes were made.

You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use.

No additional restrictions

You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits