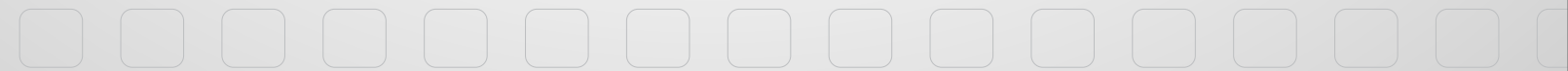
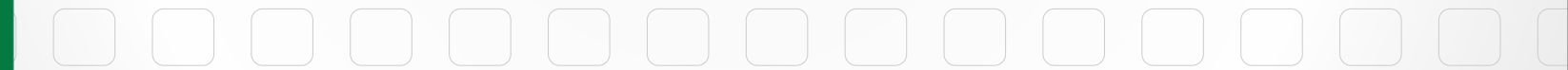


# Rejuvenating **Pakistani** Cinema & Drama



PAKISTAN'S FILM & BROADCASTING  
POLICY 2018



Ministry of Information, Broadcasting,  
National History & Literary Heritage  
The Information Gateway to Pakistan



Rejuvenating  
**Pakistani**  
Cinema & Drama



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## Foreword

The first ever Film and Cultural Policy that I have the honour to present before you/ for approval of the cabinet/Ministry of Finance represents the crystallization of the vision of former Prime Minister Muhammad Nawaz Sharif who had an unswerving determination not only to eliminate the menace of terrorism from the country but also to rediscover the cultural moorings of the country to win the war against negative perception about Pakistan among the global community which he believed was only possible through the revival of the powerful medium like films.

I felt really privileged when he assigned me the responsibility to formulate the film and cultural policy for the country. I am grateful to the Almighty for having blessed my efforts in putting together this policy in consultation with all the stakeholders and the icons belonging to the film industry of the yester years. I am confident that the faithful implementation of this policy would surely vindicate the vision of our leader and lead to regaining the soft and positive image of Pakistan among the comity of nations.

Pakistan, with its over 5,000 years old civilization and innumerable geographical wonders, is a land of immense opportunities. Although a relatively young nation with an independent history as a sovereign state spanning over seven decades, it nurtured an extremely rich and vibrant film industry in a very short period of time. Pakistan boasts some of the most original, novel, creative and ingenious artists who have distinguished themselves as splendid storytellers. During the days of glory, we could take pride in having the third largest film & broadcasting industry in the world. Regrettably, however, there has been an active campaign undertaken by the powers that be to strip the nation not only of its political and civil rights but also the last vestiges of its creative faculties - the theater and the film industry. First, in the name of Islamization, there had been a systematic ostracizing of our brilliant artistic minds. Later, due to our unwarranted obsession with directing state policy towards security-related goals, we never attempted to rejuvenate the film industry deeming it a non-issue.

We have done all this without realizing the fact that a vibrant film and drama industry is an indispensable part of our struggle against extremism and terrorism. It is the edifice of everything that regressive forces despise. It breaks their ambition and ultimate goal of creating a closed society. Our war with retrogressive forces will not only be fought on the battlefield, but also actively and conclusively on the cultural field. Film and broadcasting industry is also important for securing a better image at international stage. It would address Pakistan's global image problem by showcasing its diversity, creativity and pluralism on global stage. It is one of the best instruments of soft power that we have. And we need to take an active part and retake the lost fertile ground. The academia, the youth, the film and broadcasting fraternity, all are together in this struggle to create an open, pluralistic and creative Pakistan.

The first-ever film and drama policy attempts to address all such challenges and seeks to create a potent base for creative expression. It also attempts to build a viable market that would provide an enabling environment for film business to flourish, ensuring more job opportunities, greater inclusion of diversity of talent and effective contribution to the economic growth of the country.

I would like to thank all the stakeholders, the policy makers, the film and broadcasting fraternity, artists' community, producers, film and broadcasting exhibitors and distributors for their unwavering support in putting up these proposals. I hope it opens new vistas for progress in a vital field of national importance.

I would like to thank and acknowledge the continuous support of Mr. Shahid Khaqan Abbasi, Prime Minister of Pakistan; Mr. Miftah Ismail, Federal Minister for Finance; Mr. Haroon Akhtar Advisor to Prime Minister on Revenue, Mr. Haroon Pasha, Chairman FBR.

Marriyum Aurangzeb  
Minister of State  
Ministry of Information, Broadcasting,  
National History & Literary Heritage







Badshahi Masjid, Lahore



A SECTOR NEEDING GOVERNMENT'S SUPPORT	.....2
REVIVAL OF FILM & DRAMA HERITAGE REDISCOVERING NATIONAL NARRATIVE	.....03
RESTRUCTURING OF MINISTRY OF INFORMATION'S FILM DIRECTORATE	.....11
BUILDING THE FILM INFRASTRUCTURE	.....11

# CONTENTS

FISCAL INCENTIVES TO FACILITATE FILM AND DRAMA PRODUCTION IN PAKISTAN	.....15
PROPER REGULATION FOR ALL MEDIUMS WHEREBY FILMS ARE BEING SHOWN OR SOLD PUBLICLY	.....24
SCREEN TOURISM	.....24
LOCATIONS	.....24
CO-PRODUCTION, FILM & DRAMA EXPORT TREATIES	.....27
NATIONAL FILM AND DRAMA ARCHIVES	.....27
BOX OFFICE	.....27
CONCLUSION	.....28

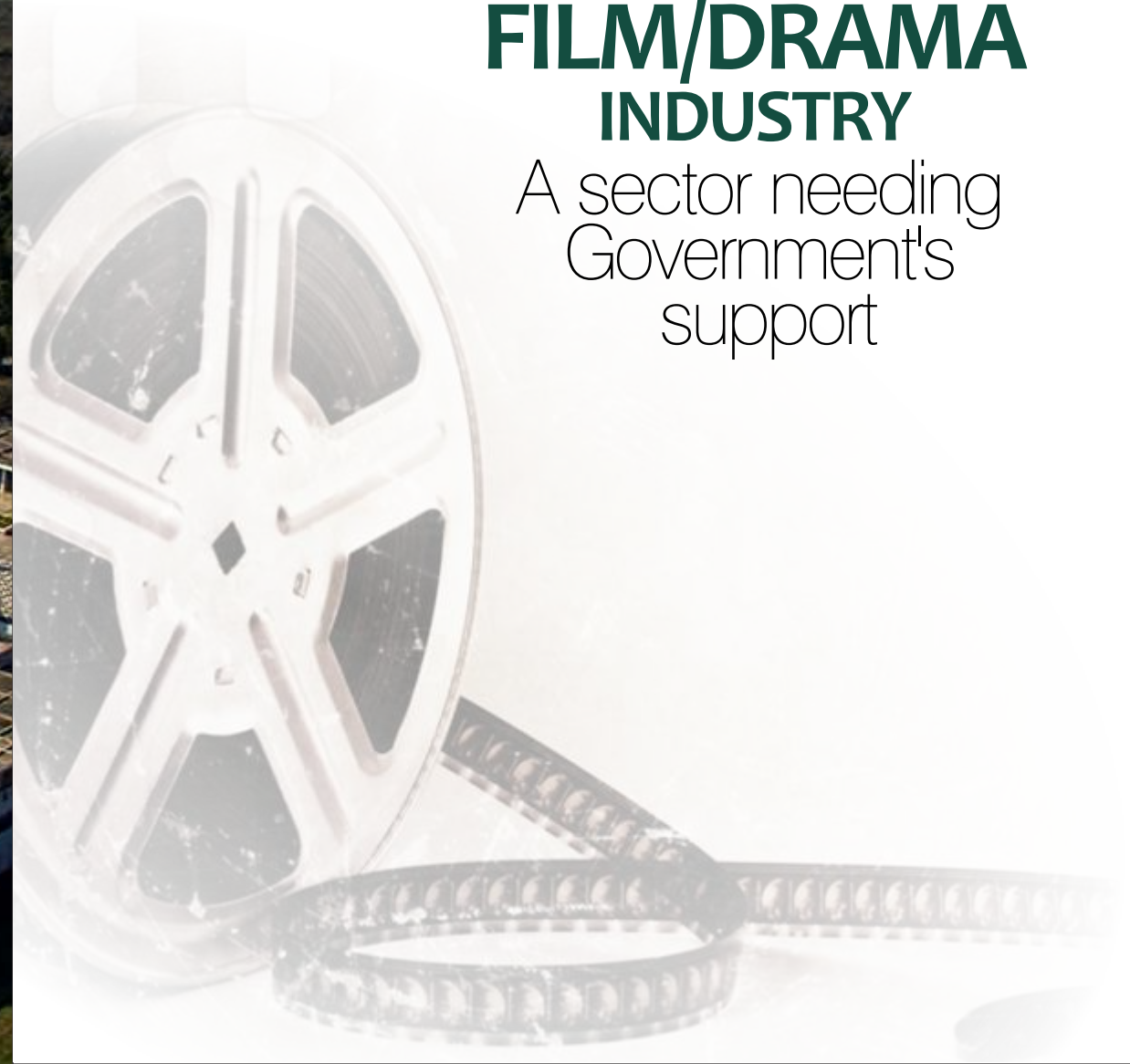




Faisal Masjid, Islamabad

## PAKISTAN FILM/DRAMA INDUSTRY

A sector needing  
Government's  
support







## 1. REVIVAL OF FILM & DRAMA HERITAGE: REDISCOVERING NATIONAL NARRATIVE

Pakistan, while braving a global war on terror, has also been fighting a perception war and facing an image problem among the fraternity of nations, with all its negative consequences for the country - a phenomenon which merits serious redressal. Needless to emphasize that this state of affairs owes greatly to the rise of terrorism during the last 30-40 years, unleashed by the geo-political developments in our region and fueled by a skewed narrative orchestrated by its proponents, who used the distorted version of religion of Islam to advance their nefarious designs.

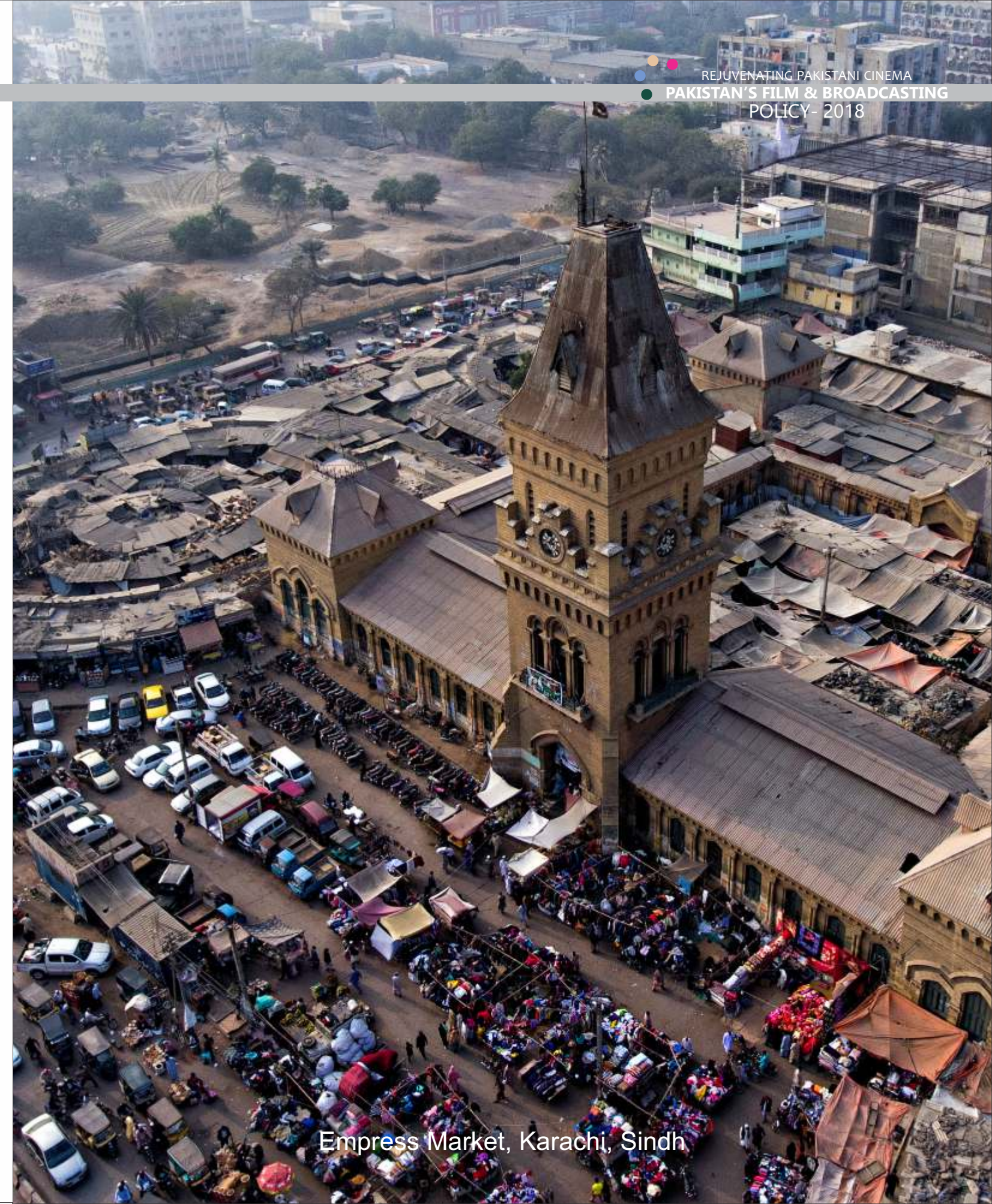
It is universally recognized that development, peace and tranquility are culture-bound. The national narrative rooted in and bound with the cultural moorings and nurtured by the flair of national heritage not only acts as a catalyst for national integration but also helps the country to develop and foster its national identity and to improve its image at the global level. It is absolutely essential for a country like Pakistan with cultural diversity, prolific literature, unique landscape and rich heritage. We need to use this cultural diversity and national heritage as our strength in showcasing the real face of Pakistan to the world to promote its soft image.

### Pakistan Film & Drama Heritage

Historically, Cinema has never been

privileged enough to enjoy Government patronage in Pakistan. It survived on its own after partition of the subcontinent and steadily grew to become a vibrant industry around the 1960s. Experiencing its peak in the 1960s and early 1970s, it remained one of the primary sources of entertainment for the people of Pakistan. Not only did it generate employment, it also remained a pulsating arts and cultural platform for singers, musicians, writers, and poets. But the penetration of TV in every home, and more importantly, unregulated VCRs in most homes ushered in an era where cinema industry started declining. Illegal influx of Bollywood & Hollywood films on video cassettes created a cheaper alternative for people and resulted in cinemas losing business and films failing to yield revenue. The advent of cable TV and the illegal transmission of Bollywood and Hollywood films dealt a deathblow to the ailing film industry, which failed to reform with changing times. Many cinema houses had shut down in 1980s, while several others met the same fate in the 1990s. By the turn of the century, Pakistan did not have a "film industry" to speak of, and only a handful of cinema houses existed.

The decline of Cinema in Pakistan was further accelerated by a surge in global terrorism when suicide attacks also targeted cinema houses and other cultural centers. The dawn of a new millennium saw the nation caught in the middle of an international war, in which



Empress Market, Karachi, Sindh





over 80,000 innocent lives were lost and playing grounds, stadiums, socio-cultural festivities as well as cinema houses became deserted.

Efforts, nevertheless, were made to mitigate the damage. Through the years of decline of the film industry, it was argued that for the rebuilding of film industry, permission to screen Bollywood films was essential, since the revival of film industry was only possible if there were sufficient revenue earning cinema houses in the country. It was also argued that an industry which was already “clinically dead” should not be burdened with “Entertainment Duty”.

In 2001, the Government gave the biggest incentive to cinema houses by changing Percentage Entertainment Duty to Per Day Entertainment Tax and also, in 2007, permitted screening of Bollywood films in the country. These measures paved the way for the rebuilding of cinema business. Within a few years since then, cinema industry has shown significant signs of rebuilding.

Whilst, significant investments have been made in building new cinemas and cineplexes, some Pakistani films have also done phenomenal business. The time cannot be more ripe than today to provide firm ground and solid stepping

stones to the film industry so as to ensure a sustainable revival of film business through a proper framework to promote and corporatize the film-making and film exhibition business.

It is also recalled that there was an equally golden era of Pakistani drama. In fact, the legendary drams of PTV during the 70s and the 90s did a great national service in building national cohesion, integration and reaffirming our social values system. There was an equally effective children's content being produced by the State Television. However, with the rise of private channels, the drama industry has now been limited to Lahore and Karachi with only a handful of media houses having sole monopoly. It may be recalled that during the PTV times, Peshawar and Quetta had equally contributed in producing quality drama productions, depicting the indigenous and diverse cultures of the country. Therefore, there is a need to create enabling environment of equal opportunities for all, especially the smaller and emerging urban centers in others parts of the country. It is, hence, proposed to also introduce tax incentives for the drama and the broadcasting industry, to facilitate re-emergence of a vibrant national entertainment media culture in Pakistan.

## Youth and National Heritage

Pakistan, undoubtedly, is a land of many splendors, cradle of old civilizations and cultural entities, which can be effectively used and marketed to achieve this objective, provided these features and attributes are exhibited appropriately and imaginatively at the international level as well as instilled in the minds of the youth, who are 60% of our population and the architects of the future of our nation. However, in the absence of a strong cultural narrative embedded deeply in the 5000 years strong civilizational heritage of our lands, it is no less than an irony that today's Pakistani youth is less familiar with, and hence little proud of the glory of its history, splendors of its geography and the magnificence of its culture. On the other hand, with an easy access to the cyber world, the onslaught of western culture dominates their thought-process

and lifestyles through western films and other media broadcasts.

They do need avenues for entertainment and engagement in the pursuits related to their cultural heritage to scuttle and minimize their vulnerabilities to the narratives that tarnish our national identity. Appropriate highlighting of successes against terrorists, improvement in overall law and order in the country and the economic resurgence can also help in addressing the image problem. Special attention is needed to protect the children from the disruptive and misleading ideas propagated and agitated by anti-state elements. Most of the countries have regulatory mechanism in place to ensure that the children are not exposed to any harmful stuff and instead the visual mediums invariably ensure airing or broadcasting children content which ingrains the social and cultural values in their minds and guides them towards healthy and productive pursuits.





## Screen Tourism

For a country like Pakistan, grappling with the issue of perception, screen tourism is extremely significant from the perspective of cultural and economic considerations. There is a burgeoning trend among the countries around the world to showcase their historical sites, places of tourist attraction and film shooting destinations through screening locally produced films in the foreign countries as well as within the country to promote its heritage and tourism, with all the accompanying social and cultural benefits.

There is a proven relationship between screen content and tourism as the countries, which can attract the production of high quality film and television content, such as Ireland have witnessed a steady growth in tourism. Screen tourism can have a long-lasting and valuable impact depending on the profile and success of the underlying content. Apart from powerful and scenic film shooting locations to attract foreign film producers, a highly developed infrastructure for producing films, boasting modern technology and gadgets is also of great significance in making the screen tourism successful. That surely envisages the revival and development of a sound film industry in the country. In the Pakistani context, it would also help the Pakistani expatriates especially the youth to have an awareness about the culture and values of their country of origin, tempting them to visit Pakistan and have faith in their roots, in addition to becoming an investor in the film industry of Pakistan.

## Rediscovering National Narrative

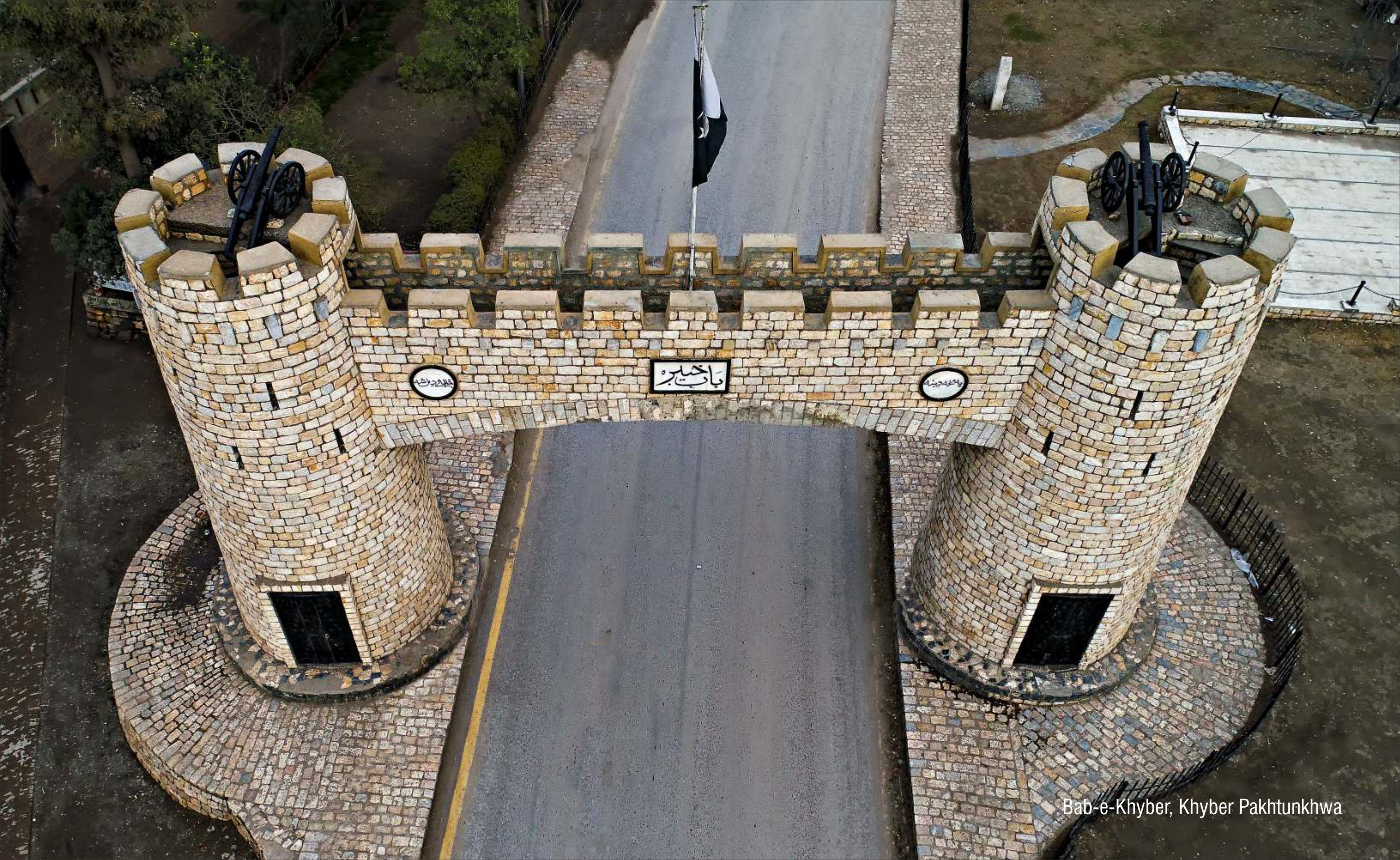
Pakistan needs to rediscover its original national narrative by developing mechanisms, tools and a congenial environment for the revival of its cultural Heritage. This strategy is invariably an integral part of the government policies of many countries around the world and the tool that is employed to achieve this objective is the medium of films and broadcast productions.

As history demonstrates, film, amongst other art forms, can be a powerful weapon for propaganda. The positive side of this coin is the ability of the film industry to provide and promote multiple perspectives on historical events, societal mores and norms and unleashing the process of transformational change that discourages the emergence of fissiparous and divisive tendencies in a society and neutralizes the impact of harmful social taboos and attitudes that hinder creativity and openness. The film and broadcasting industry has a transnational role in projecting cultural values of a society among the global fraternity besides a pivotal integrative contribution to the cultural domain at the domestic level. The films by encouraging creativity can also help in harmonizing the cultural values with the new regional and global cultural trends to avoid confrontational scenarios.

This document seeks to highlight the most important factors in this regard and proposes measures to achieve the said objectives:







Bab-e-Khyber, Khyber Pakhtunkhwa





## 1. RESTRUCTURING OF MINISTRY OF INFORMATION'S FILM DIRECTORATE

In order to ensure smooth implementation and regular monitoring of the impact of the policy, a Film Directorate, under the existing HR allocation, is proposed. Furthermore, with an aim to make this Directorate more effective and to enable its smooth

functioning, it is also proposed that a Grade 21 officer be placed as the Head of this Directorate and an independent Board of Governors be formed for the successful and effective implementation of the fiscal and policy framework.

## 2. BUILDING THE FILM/DRAMA INFRASTRUCTURE

Pakistan offers myriad opportunities to filmmakers from home and abroad. The country's unique locations, cultural diversity and stunning natural beauty

along with variety of seasons and subjects carry huge potential. But to be able to realize that potential, some spadework has to be done. On top comes

a realistic baseline of the existing film infrastructure and a subsequent needs assessment based on the same. A cursory glance however would underline a dire need for adequate studio, sound, production and post-production facilities, and above all, a full-fledged Studio Complex of our own.

While the government is keen to invest whatever it can in terms of funding and facilitation, the cornerstone of any bid to make sustained progress in the desired direction will be public-private partnership. We are already taking the nascent steps towards the realization of our goals and objectives. Modalities of public-private partnership are being discussed, analysis of the existing assets in this sector is being carried out and the building of the first sound stages in Pakistan has been set rolling.

## I. STUDIO COMPLEX

Despite the location advantage and cultural gifts Pakistan is endowed with, the country does not figure as a destination of choice when it comes to media productions. Even our local producers feel obliged to have recourse to other places to optimize their productions to meet the technical requirements of their projects. Now that our security situation has significantly improved, and an overall air of hope and stability is at hand, it seems in order to make swift progress.

And naturally, having a complete-in-all-respects studio facility of our own tops our

priority list. The facility we are envisaging will be full-service and absolutely world-class with provisions such as water tank, sound stages, back-lots, animation studios, production support areas; special effects, modeling and set construction shops, and provision for integrating production and post-production.

## II. POST-PRODUCTION

Pakistan is not equipped to fully support the post-production needs of a world-class film project. In absence of equipment and expertise, the productions are left with no choice but to go abroad.

The long-term vision is to make Pakistan an attractive post-production destination, offering the services at competitive rates. In this regard, international best practices are being replicated whereby special incentives of tax exemptions, import tariff relaxations and soft loans schemes are being offered by the concerned governments to help build a vibrant and competitive indigenous film-production market.

## III. FILM ACADEMY

In the wake of the fast-paced IT advancements and technological breakthroughs, the depleted equipment, outdated techniques, monotony of storyboards and the lack of versatility in acting skills have surely hampered the progressive growth of film industry in Pakistan. This void requires to be bridged with the establishment of a state-of-the-art





Sehwan, Sindh





academy for learning the relevant skills.

A National Film Academy is hence proposed to be created with faculties of acting, creative writing, pre and postproduction techniques and film technology. This Academy will be tasked to polish the talent and provide human recourse in all related fields of the industry. At the same time, it will also create the required linkages with the international sister institutions, academia and literati in order to diversify the imagination horizon of its students.

Film and Media Literacy Program as part of the national curriculum or as a complimentary activity will be introduced nationwide. Parts of curriculum dedicated to share the role of nitty-gritty of filmmaking and its role in promoting positive image of Pakistan would help students develop creative-thinking skills from an early age. This would also prepare them for participating in related national and international level competitions. On the contrary, film being

a tool of communication, learning and entertainment, is a healthy way of making youngsters/adults learn a lot about self, environment, social interaction, fiction and aesthetics. This will imprint positive effects on youth motivation and behavior. Organizing projects that incorporate filmmaking and/or extracurricular filmmaking initiatives under Pakistan Film Policy, at provincial and national level, will help to increase confidence, inspire team work, build social skills, improve concentration and problem solving, planning and presentation skills. Furthermore, such projects will make students realize the potential to work within the audiovisual industry, as they become aware of the different components involved in production. Incorporating film activities could also help students with different learning abilities to socialize. Film education is not only a useful academic tool but it also gives younger people the opportunity to advance skills that future employers would find desirable.

technology, film & drama production equipment is not available in Pakistan. Therefore, the import of cinema, film & drama production equipment should be fully exempted from custom duty and related tariffs at least for a period of 10 years through amendment in the Custom Act 1969 in the Finance Bill 2018.

## 2.FISCAL INCENTIVES TO FACILITATE FILM & DRAMA PRODUCTION IN PAKISTAN

### I. CUSTOM DUTY ON IMPORT OF EQUIPMENT RELATED TO THE INDUSTRY FOR 10 YEARS

National filmmakers and producers have to go abroad to shoot and develop their films and drama serials as the latest lab

The Applicant will be required to get NOC/certificate from Exhibitor Association and Producer Association. The approval of the applicant will have to be endorsed by the Film Directorate.

### II. SALES TAX HOLIDAY

The prevalence of higher sales tax on the latest cinema, film & drama equipment is also a primary reason to discourage its ready availability in the local market. While the better resourced filmmakers & drama producers opt to go abroad, a large number of film & drama producers remain handicapped and suffer from the non-availability of such hi-tech production facilities. This has also impeded the gradual growth of a vibrant local film & drama technology market and opening of high-end studios. It is therefore proposed to amend the Sales Tax Act 1990 in the Finance Bill 2018, bringing the existing Sales Tax to 0%.

### III. FILM & DRAMA FINANCE FUND

At present, in the absence of an enabling environment and non-availability of resources, film & drama production is an expensive venture in Pakistan. Without adequate state funding, it has become increasingly impossible for film & drama producers, especially the budding and young film & drama graduates to translate their ideas into international standard production. It is therefore proposed to create a dedicated Film & Drama Finance Fund, especially providing financial

resources to young producers.

With an aim to give a boost to film & drama production and to ensure availability of adequate resources for the film & drama producers, a Film & Drama Finance Fund is proposed with initial seed money of Rs. 10 billion. The approved film and drama projects will be entitled to a mark-up subsidy on the given bank's procured loan in lieu of the annual interest, generated on the deposited seed money of the Fund.

A tax payer/SECP listed company can also access the Finance Fund for film/drama the establishment of film academy, culture and heritage museums, film museum, academies, studios, cinema houses building, production houses and post-production facilities etc.

### IV. FILM, DRAMA AND CULTURE INFRASTRUCTURE

There is a serious dearth of culture and film/drama infrastructure in the country. In view of the high costs involved, absence of indigenous film production and hence non-existence of a flourishing market, the private sector has largely shied away from investing in these areas.

In order to rectify these problems, special incentives are being offered for the establishment of film and culture infrastructure, which covers areas like culture and heritage museums, film museum, academies, studios, cinema





Shangrila Lake, Gilgit Baltistan





houses, building production houses and post-production facilities etc.

a. Any investment in above projects by companies/individuals will get income tax exemption for a period of five years. The same relaxation is also available to any SECP listed company, which opts to invest in building any such facility.

b. Furthermore, the venture will be given the status of "Corporate Social Responsibility" under which the concerned company will be eligible to claim the tax deduction from their tax liability.

## V. INCOME TAX INCENTIVE FOR REVIVAL OF CINEMA HOUSES

Embellished cinema houses, throbbing with film premières and cinemagoers are now a thing of the past in Pakistan. The decline of local film industry and the corresponding fading in the cinema-going culture made them a commercially non-viable entity and hence paved the way for their gradual replacement with commercial plazas, petrol pumps and wedding halls. Today, the Federal Capital has only two cinema houses, one being a recently built Cineplex in a leading Mall. In order to revive the film industry in Pakistan, it is primarily important to revive and promote the cinema houses by providing incentives in their re-opening and reconstruction. With a growing "Cineplex culture" the urban and posh centers are witnessing an increased

number of cinema goers but this is limited to a privileged class, which can afford the relatively expensive tickets of state-of-the-art Cineplexes. In order to ensure increased profits, it is important to reach out to larger groups at affordable ticket range.

It is therefore proposed that all such Cinema Houses with a maximum ticket range of Rs.350 be exempted from Income Tax for a period of five years with permission of increase of 15% in ticket price after every 3 years to match the inflation rate. This incentive of 15% per 3 years in the ticket price will be applicable to a Cinema House from the date it becomes operational.

## VI. ARTIST ASSISTANCE FUND 2018

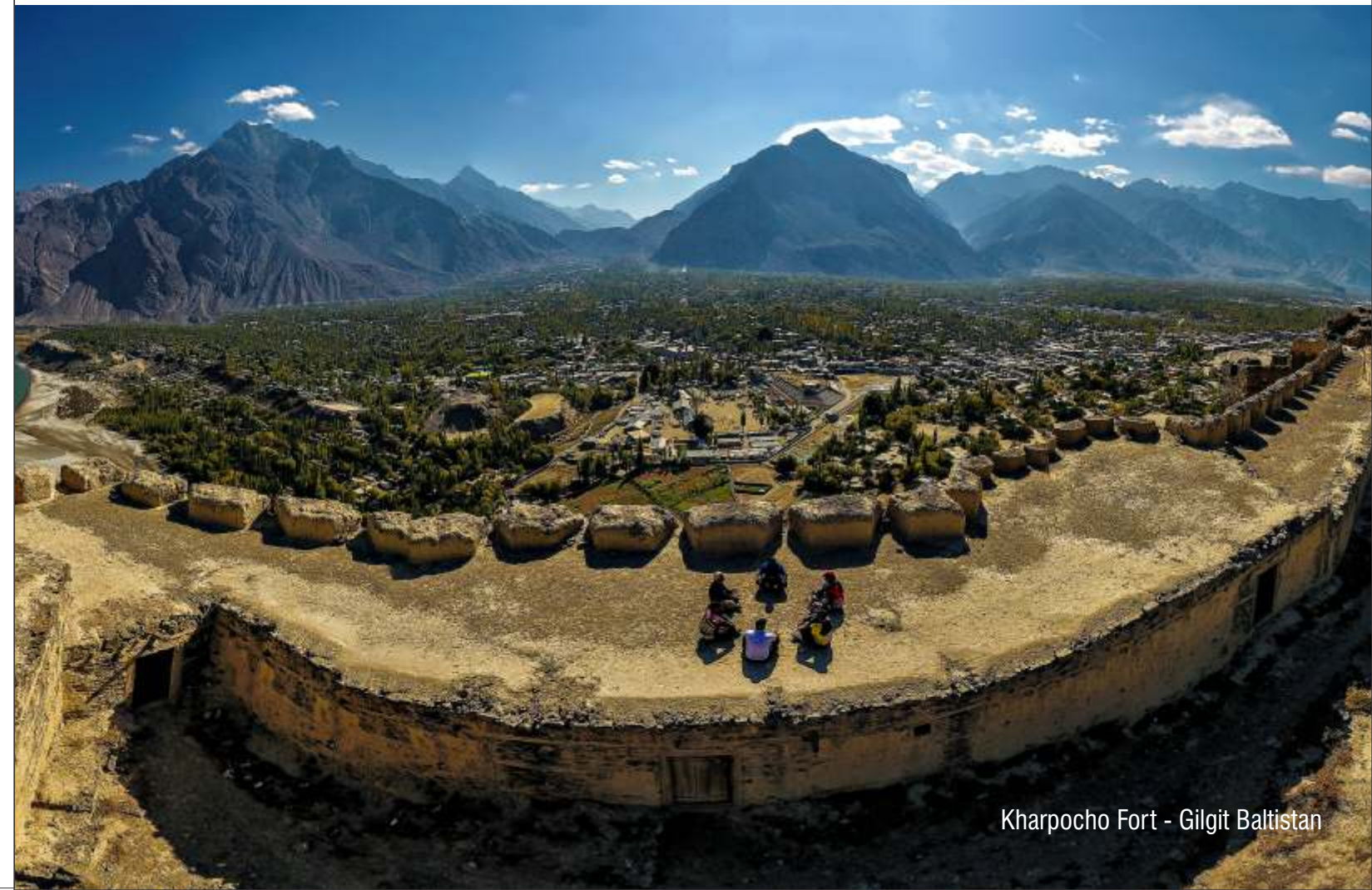
Artists, around the world, are considered a nation's asset. Developed democracies ensure their welfare through old-age retirement plans, health care facilities and pension policies. However, in the absence of any such schemes in Pakistan, numerous painful incidences of leading artists have been reported, who met an ignominious end. This is indeed a stigma for any progressive and art-loving society. Creation of a well-resourced welfare fund for the artist community was a long-due demand, which is being addressed in this policy and an "Artist Assistance Fund" with an initial grant of rupees five billion is being created. This fund will be at the disposal of the Federal Ministry of Information, Broadcasting,

and National History & Literary Heritage and will be dispersed on the advice and recommendation of the Film Directorate and PNCA.

Furthermore, it is being proposed that the deserving artists be included in the database of the PM's National Health Program to facilitate dignified access to healthcare facilities across country after approval and verification of the Film Directorate.

## VII. INCOME TAX HOLIDAY ON LOCAL FILMS/DRAMA PRODUCTION IN PAKISTAN

National investors, business concerns and individuals can be encouraged to invest in film & drama production in



Kharpoch Fort - Gilgit Baltistan





Torkham Border, Khyber Pakhtunkhwa



Gwadar, Balochistan





Pakistan by introducing tax incentives. All the production of films & dramas shot in Pakistan will have 100 % income tax exemption for at least five years for the industry to revive and establish as a contributor to the GDP requirement.

#### INCENTIVES:

- I. Tax Credits/deductible: An SECP listed company will be eligible to get a tax deduction from its tax liability for film production (endorsed and approved by the Film Directorate)
- II. Amounts paid/investment made by a taxpayer in production of film & drama in Pakistan be declared admissible as deductible expense and be allowed tax credit (like exemption given to donations to approved charitable institutions).
- III. Tax Holiday (By insertion of a clause in the Second Schedule). Individual (126P) Profits and gains derived by a company registered under the Companies Ordinance, 1980, (XLVII of 1984) formed exclusively for the purpose of producing feature films & drama derived from producing such films & drama for a period of five years commencing from the date of its incorporation.
- IV. Film and drama production can be promoted by giving incentives like tax holiday to the proceeds of films &

drama for five years.

- V. All producers who are active members of the Producers Association of Pakistan will be eligible after passing the eligibility scorecard of the Film Directorate

### VIII. TAX REBATE ON EXPORT OF PAKISTANI FILMS AND DRAMA SERIALS FOR 10 YEARS

Incentive and tax relaxation should be given for export of Pakistani films and drama serials into the international market. Promotion of Pakistan films and drama serials should be exempted from export tax through rebates and tax exemption for promotion of Pakistani films and dramas in the foreign market as the same is a mechanism of promoting the soft and positive image by the countries across the globe.

### IX. ENTERTAINMENT DUTY ON EXHIBITION

There are only two cinema houses in ICT where Federal Government collects tax through ICT entertainment tax duty. The entertainment tax duty should be waived off for five years as an incentive to cinema owners who sell cheaper and affordable tickets and cinema options to encourage entertainment.

## 3. PROPER REGULATION FOR ALL MEDIUMS WHEREBY FILMS ARE BEING SHOWN OR SOLD PUBLICLY

Cinema remains the oldest medium to show films in audio & visual format and has been appropriately regulated in Pakistan since partition. However, the same is not applicable on other mediums of advancement through the advent of VCR, DVD players and Cable TV. Whilst, Cinema remains a Government licensed place, till date, all DVD shops in the country sell films & music to public

without taking a license from the Government.

PROPOSED AMENDMENTS IN THE MOTION PICTURE ORDINANCE, 1979 Likewise, cinemas have been adequately covered in the ordinance to be licensed places, DVD shops selling films and music need to be covered comprehensively to obtain a license from the government to sell films and music.

## 3. SCREEN TOURISM

Screen tourism, also referred to as film & drama tourism or film & drama induced tourism, is a phenomenon in which the depiction of a location on screen subsequently drives tourist visits. The effects for some locations can be both powerful and lucrative and many destinations have tracked significant screen tourism impact.

instance, (a) Specific Sites - sites which become popular destinations due to their appearance on small or large screens, (b) Attractions – attractions in form of place, character, incident, festivals with a connection to film & drama, (c) Thematic visits or tours etc. Screen tourism can also be promoted by hosting international Film Festivals and Conferences or allowing foreign film & drama producer to use Pakistani sites/locations.

There are different aspects of screen tourism that can be looked at, for

## 4. LOCATIONS

The Film Directorate will establish an online "Location Library" as a tool to help potential national and foreign filmmakers to identify the unique locations for filming and cinematography. The Location will officially be registered in the library. The private locations will also be registered in the Location library. The objective is to showcase Pakistan's National Heritage

and culturally rich sites and communities through cinematography. A complete and comprehensive national location digital archive should be developed in co-ordination with provincial governments to facilitate national and foreign film and drama producers to have access to diverse landscape of Pakistan.





Chitta Katha Lake - Azad Jammu & Kashmir





## 4. CO-PRODUCTION, FILM & DRAMA EXPORT TREATIES

The policy suggests co-production treaties at the government level to create enabling environment for national film and drama production and producers to partner with foreign companies and produce films and television series for the local and international market.

Furthermore, the policy suggests that the government should introduce export rebates for local films and dramas showcasing Pakistan's positive image, cultural heritage and the treaties should also ensure film and drama exhibition in other countries on reciprocal basis.

There is an increasing trend among film and drama producers in the recent past to cross borders to shoot their films and dramas in locations and languages outside Pakistan and at the same time use technicians, actors, actresses and other resources and facilities available in these

countries and locations. Therefore, in order to lure joint ventures in film and drama production as well as marketing Pakistan as a film and drama producing destination, all incentives offered to the local film and drama producers will equally be made available to foreign producers. For the purpose to access these incentives, the foreign producers will have to enter into joint film ventures with any local production company/individual film maker. In addition, at least 70 per cent content must be local and filmed within Pakistan. The agreements with other countries should be signed at the government level to exhibit Pakistani films and dramas in mainstream cinemas, film festivals and broadcasting mediums in foreign countries. Export incentives should be given to film and drama producers for exporting to foreign countries.

## 5. NATIONAL FILM AND DRAMA ARCHIVES

It is equally unfortunate to note that owing to the overall decay in the film and broadcasting industry, there has been no archiving of film and drama heritage. The non-existence of such archives and database has not only deprived the viewers of an access to its master productions at the national level, it has

also blocked the entry of the local industry in the international online and digital platforms of film database. In view of this, a National Film and Drama Archives/Database is proposed to be established at the Film Directorate in MOIBNH&LH in coordination with producers across the country.

## 6. BOX OFFICE

There is a complete absence of national box office rating for film and broadcasting industry. This has resulted into a

National Film Directorate. Such mechanism will include a central box office collection data organization. This

organization will collect data from Pakistan Exhibitors Association which in turn will get the requisite information from

the cinema houses. All cinema houses will have to be registered with Pakistan Exhibitors Association.

## 7. CONCLUSION

The film and drama industry in Pakistan has had its high and lows. From the years of its popularity in late sixties when Pakistan was the third largest film producing country in the world to the year 2007 when not a single film could be produced in Pakistan, it's a sorry saga of lost opportunities on screen tourism. The resent wave of digital productions in local market, introduction of multiscreen cinema complexes and multiple emergences of film & drama producing centers in Lahore and Karachi have opened new possibilities of film industry's

revival in Pakistan. This resurgence offers an opportunity for all of us to seize. This remains the driving force for this policy. It is important to bear in mind that the amnesty to film & drama industry will not translate into immediate commercial benefits but will yield long term results as happened around the globe. The policy, therefore, must be reviewed after ten years, a standard time frame in which substantive impact of such policies was recorded in countries like Iran, Turkey, Saudi Arabia, Qatar, China and Malta.

