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COLLEGE OF ART & DESIGN, UNIVERSITY OF THE PUNJAB

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COLLEGE OF ART & DESIGN, UNIVERSITY OF THE PUNJAB

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BRITISH COUNCIL

1st INTERNATIONAL CONFERENCE
ON CREATIVE ARTS (ICCA)

100
YEARS OF
LAHORE
CINEMA

27th to 29th January 2025

powered by

BOOK OF ABSTRACTS

1ST INTERNATIONAL CONFERENCE ON CREATIVE ARTS
Celebrating 100 Years of Cinema in Lahore

سینما

فلم

پہلی سی محبت

Patron's
MESSAGE

My mission is to enhance the productivity of our graduates through quality education and practical knowledge to contribute in a significant way to the national economy, and the International Conference of Creative Arts is a step towards our larger goal. ICCA will bridge the gap between artists, policymakers, and entrepreneurs to unlock the full potential of creative arts for a flourishing Pakistani economy. Creative Arts, particularly film, are the most prominent sectors that play a vital role in economic development, ideological and cultural promotion, and educating the masses. Initially, it was the big screen, that defined the cultural identity of the newly formed nation and derived the path of cultural and creative industries. Prominent Professors, Researchers, and Practitioners from the UK and Pakistan will be joining the ICCA physically. I am thankful to our friends from academia and industry for being part of this common cause, to revitalize cinema, and appreciate the efforts of the Department of Graphic Design, University of the Punjab for playing its role in building the national economy.

Prof. Dr. Muhammad Ali
Patron in Chief
University of the Punjab

Partner's
MESSAGE

I want to congratulate the University of Punjab on Pakistan's first International Conference on Creative Arts. 100 Years of Lahore Cinema presents an opportunity to celebrate a past full of rich legacy, a century of storytelling, and then focus on what this means for the future of Pakistan's creative industries and this country's considerable talent. The British Council is pleased to play a supporting role in this important moment.

James Hampson
Country Director
British Council Pakistan

1ST INTERNATIONAL CONFERENCE ON CREATIVE ARTS

100 Years of Lahore Cinema, by the Department of Graphic Design (DGD), CAD, PU is the first of its kind in Pakistan, to celebrate the century of cinema and creative arts in Lahore, as 1924 is the birth year of Lollywood. The conference aims to present and place the art of moviemaking and cinema within the academic framework, and to explore the prospects with the new media technologies, animation, gaming, and OTT platforms.

Who we are...

The Department of Graphic Design (DGD), College of Art & Design (CAD), University of the Punjab, is the oldest in the Country to offer the degrees of BFA and MFA in the field of Graphic Design. The department covers a whole range of subjects from drawing, computer graphics, digital, electronic, and print media, to advertising, marketing, advertising, animation, and film. DGD endeavours to provide space for collaborations and dedicated to cultivate an interdisciplinary research culture, by encouraging students to blend various forms of art. It opens new avenues and unlock unprecedented opportunities for innovation and creativity, and powered by student bodies like, Natak, which has been producing thought-provoking theatrical productions for the last 30 years. The Department is planning to start specialized degree programs in the Art of Filmmaking, Animation, and Gaming. It is highly active in providing dynamic platforms for scholarly exchange and collaborations. DGD has nurtured generations of exceptional talent. We deeply value our esteemed alumni, whose innovative spirit and dedication continue to expand the horizons of graphic design. Their enduring connection with DGD is invaluable, and we express sincere gratitude to all our alumni, as they are also involved in ICCA. We also extend our heartfelt thanks to all our valued partners.

Prof. Dr. Ahmad Bilal
Convenor ICCA
Chairman DGD

WHAT IS
ICCA

INTERNATIONAL SPEAKERS

Prof. Chris Meigh-Andrews
UK

Prof. Elaine Shemilt
UK

Prof. Gauri D Chakraborty
India

Dr. Sunayan Bhattacharjee
India

Javed Siddiqui
India

Radhika Sood Nayak
India

Amir ul Arham
France

Ashish
India

Dr. Nishan Wijetunge
UK, Sri Lanka

James
China

Prof. Christine White
UK

NATIONAL SPEAKERS

Shaan Shahid

Syed Noor

Babara Sharif

Sajjad Gul

Samina Peerzada

Shahid Nadeem

Jamal Shah

Shahnawaz Zaidi

Prof. Rahat Naveed

Salima Hashmi

Arshad Mehmood

Shahzad Rafique

Prof. Ahmad Bilal

Prof. Samina Nasim

Prof. Murtaza Jafri

Aasim Akhtar

Israr Chishti

Saji Gul

Iftikhar Thakur

Asghar Nadeem Syed

Nasir Adeeb

Zulfiqar Ali Atary

Neelam Ahmad

Usman Peerzada

Prof. Rukhsana David

Khalid Abbas Dar

Sarmad Khoosat

Rana Rashid

Quddus Mirza

R M Naeem

Shani

Amna Mufti

Ali Azmat

Nadeem Wahid

Mustafa Afridi

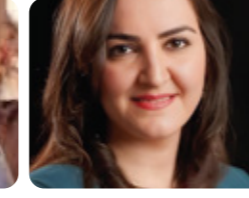
Prof. Shaukat Mahmood

MHM

Dr. Suraya Ch.

Rake

Dr. Shariyeh Hosseini

Tahir Sarwar Mir

Hafeez Tahir

Zulfiqar Zulfi

Rashid Khuwaja

Mohsin Gillani

Salman Asif

Irfan Asghar

Nirmal Bano

Yaser Awan

Dr. Umer Adil

KEYNOTES

INTERNATIONAL

1. Around & About: An Exploration of My Continued Fascination with the 360 Degree Panoramic Image
Prof. Dr. Chris Meigh-Andrews (UK)

Starting with the impact and influence of three key avant-garde films of the 1970's, Laura Mulvey and Wollen's "Riddles of the Sphinx" (1977), Michael Snow's "La Centrale" (1971) and Chris Welsby's "Seven Days" (1974), I will discuss and explore my own engagement with the panoramic moving image from early single screen videotapes through to gallery and site-specific installation leading to my current work with 360 immersive imaging. In addition to an exploration of the various technological and creative functions, applications and operations, I am interested in the notion of the "camera machine" and its role in challenging the tradition of the "subjective eye" of the photographic artist and film-maker poet, including the so-called "narcissistic" tendency of the video medium.

2. We do not have Bodies, We are Bodies
Prof. Elaine Shemilt (UK)

We do not have bodies, we are bodies. (Stanley Keleman)
To appreciate the video art that women were producing in the 70's and 80's it may be helpful to imagine a world without the instant communication and mutual dialogue that Internet and Social Media enable today.
Recognition, knowledge, and cognitive processes are integral to the continual production of images of the world around us. Biological functions, physiological processes, sensations, and desires all leave their traces like imprints upon people. The artist's use of the body as a palimpsest is universal. Through the embodied existence in time and space of women's early video art, lived experiences accumulated in, and on, the body. They formed layers of engravings, resonances, and interferences where traces of earlier inscriptions shone from beneath the writings in and the writing's on the body.

3. Highbrow Dialogues in Screenplays to Build Characterization
Javed Siddiqui (India)

The success of a film largely depends on its content, development of characters and relevance of its dialogues. Films like "Dar" "Bazigar" and "Dil Waley Dulhaniya Le Jaen Ge" are known for their screenplays and popular dialogues which stuck to the audience's minds. The popular dialogues of these films are helpful in creating an analysis of the characters, the social background they belong to, and the situations created in the films. To develop a new character, concentration should be on language, dialect and body language along with the dialogues in the screenplay to represent the social background of the characters. The outcome of the research suggests that dialogues play a vital role in the development of a character as the dialogues are required to covey what a picture and silence can't transmit. Highbrow dialogues in the above-mentioned films touched the audience in a way that not only paved a way in the development of long-lasting characters but also turn the films blockbuster.

4. Storytelling in New Bollywood: Film 'Universes' in Hindi Mainstream Film Production
Prof. Gauri D Chakraborty (India)

New Bollywood is a distinct reference to India's mainstream Hindi film industry consequent to the influences post economic liberalisation in early 1990s. Representative of India's soft power, wielding presence in both homeland and diaspora, these films are a conduit of cultural influence or familiarity to Indianness and popular culture. The reinvigoration of cinema viewing, and expansion of different genres and styles of storytelling has been coupled with emergence of a new culture industry and simultaneously growth of streaming platforms. Film universes are a recent development in this constantly evolving medium which boasts of a century old cinema history. Posited as an experience with episodicity and collective memory, the film universe can be defined as a group of films featuring the same characters repeatedly. In India, the cine-memory collides and overlaps with star persona in these universes to nurture niche audiences committed to the genre or the star. The cinematic grammars, styles intermingle with formulaic narratology like in YRF Spy Universe, The Astraverse, Cop Universe and Maddock Supernatural Universe. How does this templatization of characters which may homogenise storytelling create new cinema legacies? Can there be a different reading to these texts which are driven by market forces, and do they contribute to bifurcating films into clear segments of a reinvigorated masala or formula film with star power' and films which are of independent in spirit, industrially produced with arthouse style. The research will also contextualise how the film universe can be seen as counter action to the ever-growing wealth of adaptations, original screenplays and short films from around the world on video streaming or OTT. The research also highlights the shifts in the filmmaking industry with emergence of corporate production house structures and genre differentiation including the changing spectatorship across diverse exhibition spaces.

5. Pain, Loss, Anger, and Nostalgia: Deciphering Partition Through the Lens of Indian Bengali Cinema
Dr. Sunayan Bhattacharjee (India)

Let us make no mistakes. The partition of the Indian subcontinent has had a profound impact on the region's collective psyche. Along the course of history, the emotions associated with partition have been varied. Over the past 77 years, these emotions have changed significantly with accompanying changes in the socio-political and socio-economic realities of the region. The initial overarching feelings of pain, loss, and anger still subsist among a section of the population. However, most of it has transformed into nostalgia, and an enigmatic yearning for the past. While literature has been instrumental in documenting this transition, regional cinema has also played its part in reflecting this change. The post-colonial Bengali Cinema in India was replete with multiple depictions of the horrors of partition – sociological, political, economic, and humane. Pioneered by the maverick filmmaker Nemai Ghosh, and championed by the inimitable Ritwik Ghatak, Indian Bengali Cinema witnessed the creation and simultaneous popularization of a separate genre of films that primarily dealt with partition. Chhinnamul (1950), Meghe Dhaka Tara (1960), Komal Gandhar (1961), Subarnarekha (1962), and many other movies set the tone for the creation of multiple partition narratives. Notwithstanding, the common themes were pain, loss, and anger. Over a period, and with a gradual decrease in the number of people who personally experienced partition, Bengali films dealing with partition started emphasizing more on nostalgia and glory. Whether it is Gautam Ghose's Shankhachil (2016), or Aparna Sen's Goynar Baksho (2013), contemporary partition films rely on creating a strange yearning for the past. The current discourse will make a concerted attempt at creating a historical context for the change in partition narrative in Indian Bengali Cinema and trace the cultural, sociological, political, and economic reasons for this rather marked change. Through the deliberation, a close tab will be kept on the concurrent global developments (both cinematic and otherwise) that aided the discussed transition.

6. Mumbai to Lahore, a Journey Through Verse and Music, with Punjabi Sufi Mystic Poets
Radhika Sood Nayak (India)

Daal dus khan shehr lahore andar
kinne boohey te kinniaa'n baariaa'n ne
Naaley Das Khan othho'n diaa'n ittaa'n
Kinniaa'n tuttiaa'n te kinniaa'n saariaa'n ne

Daal dus khan shehr Lahore andar
Khoohiaa'n kinniaa'n mithhiaa'n te kinniaa'n khaariaa'n ne
Zara soch ke devee'n jawaab mainu
Othhey kinniaa'n vihaaiaa'n te kinniaa'n kanvaariaa'n ne

This was the prelude to a Bulleh Shah kaafi 'Haji lok Makke val jaande, mera Ranjha mera Makka, Ni main Kamli aa'n. It was one of the first verses I heard about Lahore in the unforgettable voice of Jagmohan Kaur, a stellar folk artiste from 1970's Punjab. This just captured my heart! And these continue to be my most heartwarming FAQs,Frequently Asked Questions about Lahore. Thus began my heart's journey to Lahore. I felt a few steps closer to Lahore when I first sang the kalaam of Baba Bulleh Shah who was from Kasur. This was at Mumbai Kabir Festival in 2015, it was also Kabir Festival's first foray into Punjabi Sufi kalaam that year. Also my first endeavour to weave a musical narrative around his kalaam, to make his poetry easily understood amongst non-Punjabi listeners. By 2017, word had spread through Kabir Festival that I sang Punjabi Sufi kalaam. The universe conspired again when a fellow artiste Dastango Ankit Chadha mentioned Naveed Alam's translation of Madho Lal Hussain's poetry 'Verses of a Lowly Faqir'. Without wasting any time, the book was in my hands and I was consumed by Shah Hussain's kalaam. I found his kaafis in Gurmukhi on the internet and mapped 150 of them to Naveed Alam's translations. In 2019, I curated our first offering of his Kaafis again at Mumbai Kabir Festival. Mumbai Kabir Festival has always been the seeding ground for any new content I have created, their trust is so complete and unconditional, even when the first shoots of the plant are yet invisible.

7. Documentary Films: Today and Tomorrow
Amir ul Arham (Bengali-French Filmmaker)

Documentary films are a powerful medium that captures real-life events, stories, and experiences through a non-fiction storytelling lens. They offer a unique opportunity to explore and understand the complexities of our world, shedding light on social, political, historical and cultural issues that might otherwise go unnoticed, and reveal an unusual, interesting or unknown angle. With the aid of emerging technologies and an unwavering commitment, documentaries will undoubtedly continue to inform, provoke, and captivate audiences for generations to come. It has becoming a dynamic and ever-changing frontier in production, content creation, using cutting-edge techniques to distribution models. Documentary filmmakers have a responsibility to be truthful to their vision of the world without intentionally misrepresenting a topic. Regardless of its commercial perspectives, documentaries have an intrinsic educational value that serves the public interest. This field is still remaining largely unexplored in many countries including Indian subcontinent.

8. The French Dispatch and Visual Postmodernity in Architecture: Wes Anderson's Recreation of Tati's and Godard's Postmodern Moment in Architecture
Rajitha Rupasinghe & M.N.R. Wijetunge (Sri Lanka)

Wes Anderson is known for his unique cinematic style, in which he explicitly uses visual symmetry, a unique color palette, a unique narrative style, and the remarkably celebrated architectural and carefully detailed interior designs according to the movie theme. In his film career, especially in recent years, he has given significant attention to architecture and architectural details portrayed in his movies, which helps to enhance the narration visually. His 2021 film: The French Dispatch is a highly postmodern-looking narrative on a newspaper called "The French Dispatch of the Liberty, Kansas Evening Sun" which sub-textually discusses the postmodern moment in history itself. He uses cinematic references from renowned French movie makers like Jacques Tati and JeanLuc Godard, who are prone to have architectural critique in their films. It has created architecturally rich and powerful scenes that makes the original narrative of the movie stronger. Although Wes Anderson's movie does not contain architectural criticism per se, his use of architecture; non-minimalistic architectural styles, emphasis on color & symmetricity, and importantly the non-utopianism and ambiguity of architecture emphasizes its postmodern narrative. This article examines the use of architectural- cinematic references of Godard and Tati in "The French Dispatch" to understand how they act in grounding the narration of the movie in the socio-cultural moment of architectural-cinematic references of the cinematic narrative of the historical moments.

9. Effect of Augmented Reality on Cognitive Load of Architecture Learning
M.N.R. Wijetunge, DW Kasun Gayantha, T Chandrasekera, UI Perera and Malthi Rajapaksha (Sri Lanka-USA)

"Architecture is the mother of all arts"- Frank Lloyd Wright.
Architecture is a creative field that merges artistic and technological influences. This blend of art and technology necessitates significant mental effort, referred to as "cognitive load" (CL), which is the amount of information that human working memory can process at any given time. The demanding nature of architecture has historically made mastering the subject a prolonged process, accessible only to small groups. Consequently, traditional architectural pedagogy was designed to impart both tacit and explicit knowledge with low student-to-staff ratios. However, with increasing population and broader access to education, the influx of students into architectural studies has rendered traditional teaching methods for small groups ineffective. This pilot study, part of a larger research effort, seeks to identify an alternative method to facilitate tacit learning in architecture with reduced cognitive load, utilizing augmented reality (AR). While AR has been employed in various educational fields, its application in architectural education, particularly concerning working memory, remains limited. This group research design involved six participants and aimed to compare traditional paper-based learning with AR supported paper-based learning of tacit architectural knowledge. The comparison focused on extraneous cognitive load (ECL) using the NASA-TLX load index. The anticipated outcome suggests that AR-supported paper- based learning reduces the ECL for architecture students compared to traditional paper-based methods. The results of this study are expected to enhance the quality of architectural education, particularly in large student cohorts.

10. A Lahore mode of Production? An Argument About the Cinema of the Subcontinent
Ashish Rajadhyaksha (India)

Was there a particular sort of cinema that Lahore pioneered, which became a staple of the 'Hindi' cinema after Partition? This paper argues that there indeed was: and that this Lahore cinema was linked to a particular sort of investor that entered the cinema in the inter-War years. One kind of Lahore cinema is somewhat obvious: the 'Islamicate' film - more precisely the 'Anarkali' genre of filmmaking. Less obvious is another: the frothy crime movie, signalled by one of the most influential Lahore films to come to Bombay: Khazanchi. The paper returns to several exhibitors owning movie theatres on Lahore's MacLeod Road and elsewhere in the Punjab, such as Lala Kishan Chand, owner of the Frontier Cinema, and S.D. Puri, owner of Star Cinema, and links these to some of the films made in the years leading up to Partition in Lahore, and after Partition in Bombay.

11. 100 Years of Filmmaking
Prof. Dr. Christine White

Painting and storytelling, theatrical engagement and audience involvement remain at the heart of filmmaking. The changes of technology over the last 100 years of filmmaking have developed, from silent to sound, from black and white to colour, from a very low frame rate to High Frame Rate, from analogue to digital and more recently, virtual reality to augmented reality. The underlying skills of the filmmakers no matter the technique of capturing and editing remains painting and storytelling no matter where in the world.
In Modes of Spectating, we explored the evolving dynamics of audience engagement and the multifaceted ways spectators interact with visual and performative art forms. We examined in 2009 the act of spectating and how this was transformed under the influence of technological advancements, cultural shifts, and the growing interplay between passive and active audience roles. The work provided a critical analysis of the historical evolution of spectating, from traditional stage performances to immersive and interactive experiences in contemporary settings.
The evolution of cinema from silent films to streaming platforms (OTT) reflects broader changes in technology and society. In Pakistan, the creative arts continue to navigate challenges while leveraging technological advancements like AI and immersive environments to redefine storytelling. By addressing funding gaps, fostering innovation, and integrating global trends, Pakistani cinema can thrive as a vibrant contributor to the global creative economy.The development of filmmaking is most likely to embrace new technologies as it always has, as artists wish to use the latest and experimental processes and forms to delight and surprise their audiences of the future.
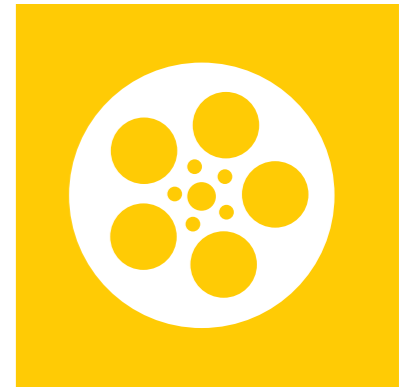
1. Urdu Poetry; Aaj Bazar Mein Pa Bajolan Chalo by Faiz
Arshad Mahmud

In 1975, I composed this poem penned by Faiz, to be included in a forthcoming long play record slated for release on February 13, 1976, commemorating Faiz's 65th birthday. It featured on an album named "Nayyara Sings Faiz" composed by me and my friend Shahid Toosy. Over the years, it found resonance among younger musicians, leading to numerous cover renditions by talents like Quratulain Baloch and others. The singers of the AM Choir, ardent admirers of Nayyara Noor, delight in recording their version, paying homage to her and Faiz Sahib's legacy. Agha Nasir's book "Hum jeetay ji masroof rahe" is a profound exploration into the motivations, inspirations, and contexts that underpin the poetic masterpieces of Faiz, specifically, the backstory of writing this poignant poem titled "Aaj bazar mein pabajolan chalo" while incarcerated in Lahore, 1959. During his imprisonment, Faiz suffered from a severe toothache, prompting the jail superintendent to arrange for his treatment at a dental hospital. Once, Faiz had to travel to the hospital in a tonga, a horse-drawn carriage, with hand cuffs and ankle-chain, through the vibrant streets of Lahore. A diverse array of individuals had followed him and converted the journey into a procession. Faiz's commitment to championing the rights of workers and his vocal advocacy for social justice led to his imprisonment, making this release even more significant as a tribute to his enduring legacy.

2. The Story of Streaming: Pakistani Side
Saji Gul

After Rangreza, Mrs and Mr Shameem is made available on the OTT platform Zee5 and is, therefore, inaccessible to Pakistani audiences because of an ongoing ban on the streaming platform owing to its Indian roots. The Zee5 series Mrs & Mr Shameem is a unique story and, steered by a very fine team, it becomes an exceptional one. However, the series, directed by Kashif Nisar and stars Naumaan Ijaz and Saba Qamar, is now available on YouTube. I, as writer of these kind of projects, will talk about those credentials alone are calculated to draw in TV and film buffs, making them yearn to see the series, and explore possible piracy options when straightforward streaming is not available. The writing for an OTT platform can be more expressive, without worrying about censors. There are no illogical restrictions and no TV producer persuading the writer into elongating a scene or adding characters.

3. Creative Practice as a Method of Research
Prof. Dr. Ahmad Bilal

Creative practice has evolved as a major method of research in arts and humanities, and globally, art studios have been acknowledged as knowledge production spaces. Indeed, through his practice, an artist or a designer, a photographer or a filmmaker or a musician, a poet or an art practitioner, an actor or a puppeteer, an animator or a game developer initiates research, research derives theories, theories invoke history and as a result, new theories evolve that can lead to new practices, and so on. At the same time, art forms and their semiotic expression are examined and analyzed to decipher the layered information about a particular society. The progression of a technique, the creation of an artistic expression, and the evolution of a specific art form in a defined period relate to cultural, political, technological, and social developments. Thus, as a method of research, creative practice challenges traditional research approaches due to its direct engagement with the act of creation or with the creative output. This paper covers practice-related research and provides insight by sharing various examples of practice-led and practice-based research from different disciplines of arts and humanities.

4. Song Music In Lahore's Punjabi Cinema – The Populist Tradition
Aasim Akhtar

Songs are like human beings. It's safe to assume that not all are loved by those who listen to them, but however 'bad' a song is, someone is always smitten by it. Each song – its lyrics, melody, vocals, orchestration and its narrative use in the film – has a distinct complexion, aura, image and culture. The presence and prevalence of song/music in the Punjabi cinema of Lahore spawned a culture of addiction and seduction, documenting trends and sentiments while making history during the last one hundred years. But this culture has never been sub-altern; on the contrary, it is mainstream and predominant. There were songs that made it on their own steam, songs preceded by great hype; others that brought fame or disrepute to their makers; and those that sprang out of nowhere and made a mark. There were leaders and followers (vocalists, songwriters and composers) setting, breaking and redefining trends. The film industry aimed for far more than mere entertainment, dissecting society and questioning the nature of love. Flashy, populist, slickly produced 'numbers' often became sensations but only the more substantial ones lasted. Film songs aimed to be the perfect fit to a situation in a film and align with the emotions of the characters in it. In a nutshell, songs are key junctures in the script where the dialogues and visuals take a pause and the story continues musically. My paper aims to present a brief story or an overview of the role song music has played in the Punjabi cinema of Lahore.

5. Visual and Cultural Representation in the Contemporary Pakistani Music: Video Song *Dil Ki Khair* (2019)
Dr. Suriyya Choudhary

This study focuses on subtle visual nuances and cultural narrative found in Pakistani pop music and videography. Increasingly the pop music blends Urdu poetry with layered visual and sound narratives. More often, this synthesis result in a departure from the poem's inscribed context, leading to a complex visual mosaic with distinct interpretations. Through critical discourse analysis (van Leeuwen, 2008), this paper examines visual and cultural narrative embedded in video song of Faiz Ahmad Faiz's poem, "Kab tak dil ke khair", performed by Ali Sethi and produced by Noah Georgeson. Since its release on July 20, 2019 on digital platforms, including YouTube where so far, the video has more than three million views. The study underscores various recurring themes, dynamic camera angles, inclusion/exclusion of viewers, and interplay of liminal spaces within the video. The visual semiotics analysis reviews subdued lighting, frequently juxtaposed with contrasting color palette, and nostalgic cultural motifs that draws audience into a realm of music, dance and a tribute to Lahore's culinary delights. The song is composed in an "original tune that fuses Raags Desi and Darbari". The song aims at introducing Pakistani youth to both Urdu poetry and classical music. On the contrary, the video, represents a particular upper-class Lahore, immersed in an untroubled world separated from ordinary challenges. Whereas, the lyrics refers to a particular historic time when Faiz Ahmad Faiz wrote Sar-i-Vadi- yi Sina, published in 1971, which was later included in Nuskha-ha-i Wafa (1992). The collection of 1971 poems represent the consequences of war, atrocity, and political turmoil. Consequently. This research will analyze the intertextuality of the poem and its contemporary visual representation.

6. The Needs of Time
Shani

In a rapidly evolving world, this research explores the profound impact of emerging technologies and AI in the art and design fields, redefining creative boundaries. It will emphasis on the growing necessity for versatile artists and designers to adapt and thrive in this dynamic landscape. It discovers how innovation and multidisciplinary skills are shaping the future of creativity.

7. Architectural Narratives in Cinematic Perspective: Comparison of Pakistani & Iranian Cinema
Dr. Shariyeh Hosseininasab (Iran-Pakistan)

This paper delves into the intricate relationship between architecture and cinema, exploring how built environments serve as narrative elements and cultural reflections within the cinematic realm. Focusing on Pakistani and Iranian cinema, this study investigates the ways in which architectural motifs, urban agendas, and theoretical frameworks are portrayed and interpreted on screen. By analyzing a selection of relevant cinematic productions from both regions, this paper aims to elucidate the diverse ways in which architecture communicates societal values, political ideologies, and cultural identities within the context of filmmaking. Through a comparative analysis, key themes and trends emerge, shedding light on the unique approaches to architectural storytelling in Pakistani and Iranian cinema. This research contributes to a deeper understanding of the symbiotic relationship between architecture and film, highlighting the role of cinema as a medium for the expression and exploration of architectural discourse.

8. Un-silencing Resistance and Decoloniality in Lahore and Early Pakistan Cinema
Salman Asif

Decoloniality in cinema is a process of challenging colonial logic and oppression through film and creating space for alternative ways of making and viewing films. This paper explores how members of colonised groups use the medium of film as a means for cultural and political expression and thus enter the dominant colonial film discourse and create an answering discourse. It tracks the pre-and post-independence praxes in early Lahore and Pakistan Cinema that offer evidence of filmmakers' leveraging on the potential and power of the visual medium as a conduit for seeding and reflecting resistance to coloniality, injustice and inequality – while promoting voice, visibility and agency of the disenfranchised. The researcher constructs a map of how Lahore and early Pakistan film-making as a collaborative process created a dynamic platform for the pre and post-independence decoloniality activists, writers, poets, actors, musicians, film-makers, artists and journalists to create a parallel visual discourse on self-representation and vagaries dominant settler colonial discourses, while strengthening civic engagement and social action.

9. Sindhi Film Industry: History and Future Challenges
Dr. Riaz Shaikh

Sindhi film industry started its journey about more than eight decades ago. First Sindhi film EKTA directed by prominent film director Homi Wadia was produced by Raees Karim Bux in Lahore in 1940. Since its start, Sindhi film industry saw many ups and downs. Initially, Lahore then Mumbai and Ahmadabad emerged as it's center of production. Wide range of sociopolitical topics like communal harmony, sufi culture and tradition, anticolonial struggle, feudal exploitation, peasant struggle, honor killing, trauma of partition and many others were among those topics. Several Sindhi actors who initially started from Sindhi film and drama later become popular performers in Lollywood and Bollywood. Sindhi film during 1960 till 1990s were so much popular that many prominent Sindhi intellectuals and poets like Shaikh Ayaz, Amar Jaleel, Abdul Qadir Junejo, Imdad Hussain and others wrote dialogues, stories and lyrics for those films. It certainly enhanced the quality and production of films. This paper while discussing the origin and transformation of Sindhi films will also focus on the current status of Sindhi films. Problem, challenges and new emerging trends in Sindhi film industry will be dealt at length. Paper will address the issue of future of Sindhi film. Luckily, dozens of Sindhi TV channels in Pakistan and abroad have provided another lifeline to Sindhi film industry and some, new and innovative experiences, have created a new ray of hope for the future survival of Sindh films industry. Paper will be based on primary and secondary research. Beside depending on archival and secondary sources, individual interviews will be conducted with some personalities remind attach with the Sindhi Film Industry.

10. Reminiscence of Romance: Lahore Cinemas 1944-49
Prof. Dr. Shaukat Mahmood

I was about five years old when I saw the first movie, Rattan. My father was in Delhi at his job, for holidays he came and planned to go to Chichawatni to spend some holidays there. My tayajan was a forest officer posted at Chichawatni to take care of the Chichawatni forest. The train journey from Peshawar to Chichawatni was long and cumbersome. No trains were routed on Peshawar-Karachi line. Lahore-Karachi section was branch line section then. From Peshawar trains came to Lahore and went to Amritsar for Delhi. We reached Lahore in the morning, the train we had to catch was late in the evening. We had a a full day at our disposal. Our family comprised eight members, three sisters, two brothers, mother and father. In order to kill the time, we went to the Lahore Zoo first, in the afternoon we went to see a movie. I still remember the film we saw was Rattan and the cinema was Parbhat. That was the first film I ever saw. It starred Karan Diwan, Swaranlata, Wasti and Badri Prasad (all this information I gathered much later when I grew up). Two of ots many popular songs, two are still fresh in my memory, Rim Jhim barsain badalwa and sawan ke baadlo oon se ja kaho. After the Partition my father came to Pakistan. Initially he was posted at Rawalpind. Father was allotted a house, sandwiched between to cinemas, Nishat and Imperial. Imperial was particular very close and I could hear the dialogues and songs of the films that ran on this theatre. Films like Anmol Gari, Natak, Anjuman and Mela in particular. At Nishat a film titled Chaman was released. It ran almost for a year. One of its songs "Chan kithaan guzari aa raat way" became very popular and it is very popular even today.1948 we shifted to Lahore following father's transfer. As he worked in a tax office he often received complimentary passes from cinema owners. Watching a movie in a cinemas was considered a great fun, a great amusement, it was like a kind of festivity. I often accompanied my parents or sisters or brother to watch movies. That was the advent of my reminiscence and romance with Lahore cinemas, most of them were located on McLeod Road, a Piccadilly Circus of Lahore.

11. Trends of Pakistani Films: An Analytical Study of Restoration of Cinema
Dr. Fouzia Naz (Karachi)

This study gives a thorough investigation of the patterns in Pakistani cinema over the past 100 years, zeroing in on the restoration and revitalization of the industry. From its initial starting points during the frontier time to its golden age during the twentieth hundred years, trailed by times of decline due to political, financial, and social disturbances, the Pakistani entertainment world has gone through critical changes. This examination looks at the variables adding to the new resurgence of film in Pakistan, including mechanical progressions, changes in administrative approaches, and the impact of globalization. Through a blended techniques approach, this study breaks down recorded film, film industry information, and crowd socioeconomics, close by interviews with movie producers, makers, and critics. It investigates how computerized filmmaking, streaming stages, and virtual entertainment have reformed film creation, circulation, and utilization. The proposal likewise digs into the topical advancement of Pakistani movies, featuring how contemporary accounts reflect and challenge socio-cultural issues. By contextualizing these patterns inside more historical and cultural frameworks, the exploration gives a nuanced comprehension of the business' resilience and adaptability. The discoveries uncover a unique interaction among custom and development, outlining how Pakistani film proceeds to develop and reverberate with both neighborhood and worldwide crowds. This study contends that the reclamation of Pakistani film isn't just a restoration yet a reevaluation, catching the soul and variety of Pakistani society throughout the last hundred years. The examination highlights the significance of technological integration and global influences in forming the modern landscape of Pakistani film. It likewise underlines the role of legislative help and strategy changes in working with this recovery. At last, the review presents Pakistani film as a vigorous and versatile industry that reflects the country's complicated socio-cultural fabric and its continuous excursion through times of progress and congruity.

PAPER
SESSIONS

1. Shaping Cultural Identity through Public Diplomacy: A Comparative Study of 'Parwaaz Hai Junoon' in Pakistan and China
James (Xing Xuanyu), Prof. Dr Mehboob Hussain

This research explores the cinematic landscapes of China and Pakistan, exploring the potent role of film as an instrument of cultural diplomacy. It investigates how these two distinct nations, each with unique cultural heritages and political frameworks strategically utilize cinema to achieve shared diplomatic goals. This comparative analysis looks at how the Pakistani movie Parwaaz Hai Junoon shapes cultural identity and promotes bilateral relations between China and Pakistan while also acting as a weapon for public diplomacy. The study looks at the movie's dual purpose of promoting Pakistan's cultural identity at home and giving the country a favorable worldwide reputation, especially in China. This comparative study highlights how films can promote international understanding, strengthening Pakistan's soft power and strengthening its cultural relations with China.   These sharing cinematic endeavors underscore shared historical narratives, delineate a collective "other," and celebrate cultural diversity, thereby cultivating a nuanced shared cultural identity.   This shared identity, born from artistic expression, has been pivotal in fortifying Sino-Pakistani diplomatic relations and playing vital role in the achieving the perception from both sides. Through these films, both countries not only deepen bilateral ties but also enhance public diplomacy by engendering a profound mutual understanding among their citizens.

2. From Script to Screen: Netflix Submission Journey in Pakistan
Iram Syed

Netflix is an emerging online streaming platform offers video on demand and over-the-top media service in Pakistan. As an OTT service, Netflix offers Pakistani viewers a blend of international and regional content by catering their diverse preferences. Its vast library consists of many award-winning movies, animations, television series, featured documentaries with global titles and holds a few Pakistani produced dramas. It has become a prominent streaming platform in Pakistan, capitalizing on the growing digital penetration and evolving content consumption habits. On the other hand, it has marked a significant shift in Pakistan entertainment sector by providing a new platform to local producers in order to present culturally diverse content globally. This study offers an insightful analysis with all considered factors and direction for Pakistani content producers claiming to submit their work to Netflix. It explores the specification of content quality, originality, and technical requirement of Netflix in order to meet its submission requirements. The research highlights the important factors and procedures involved in getting content primed for streaming platform according to the industry standards and paramount practices. It gives a thorough rundown of the prerequisites, criteria and submission procedure in the context of Pakistan.

3. Video Art - Cinematic Catastrophe
Sarmad Cheema

This video art examines how the lack of access to cinemas impacts the poor, denying many people the joy and entertainment that movies bring. Despite facing barriers, those without access to cinemas still have a deep love for films and their importance. The imagery of neglected cinemas serves as a powerful reminder of cinema's ability to bring people together and inspire us to work towards a more inclusive and just world where everyone can enjoy the magic of movies.

4. Resilient Identities in Global Media: A Semiotic Analysis of LGBTQ Representation and Empowerment in Netflix Narratives
Uswa Naeem, Dr. Moneeba Iftikhar

In the context of global media, the representation of LGBTQ identities is pivotal in shaping unanimous societal attitudes in global media. This study investigates how popular Netflix series, particularly XO Kitty, portray these identities through a semiotic lens. Grounded in Ferdinand de Saussure's semiotic theory, which explores the relationship between signs, signifiers, and their meanings, this research analyzes the construction and communication of LGBTQ narratives within the series. The ten episodes of the series were selected as a sample, and different scenes containing the relevant content were taken through purposive sampling from each episode. By examining the visual and symbolic elements representing diverse sexualities and gender expressions, this study highlights the media's role as a transformative platform that may challenge societal norms and cultivate resilience about LGBTQ among audiences. Through an unpretentious exploration of signifiers, including expressions, gestures, colors, signs, and character development, the findings indicate that inclusive representation in global media, like Netflix, can normalize and affirm LGBTQ identities, fostering broader acceptance. This research seeks to stimulate critical discourse on the impact of contemporary prevalent Netflix as a global media narrative in shaping global perceptions of LGBTQ identities, ultimately reinforcing resilience through factual and empowered portrayals.

5. ANALYSIS OF CHILDREN'S CONTENT ON OTT PLATFORMS AND ITS RELEVANCE TO PAKISTANI TODDLERS
Mariyam Iftikhar

This research investigates the relevance of children's content on over-the-top (OTT) platforms, specifically Netflix and YouTube Kids, for Pakistani toddlers aged 1 to 3. It focuses on popular animated shows CoComelon, Pinkfong, ChuChu TV, and LooLoo Kids - Nursery Rhymes and Children's Songs employing qualitative content analysis of 5 nursery rhymes of these shows to evaluate their suitability for Pakistani toddlers. Nursery rhymes are selected from OTT kid's platforms based on the popularity of the rhymes among preschoolers. The data will be obtained from analyzing poems on the following variables; Language, Culture, Values, Characters, Themes, Narratives, Music, Morals, Costume, Objects, and Environment. As part of practice, this research will translate content (one of the poems) into Urdu and develop video for preschoolers in Pakistan.

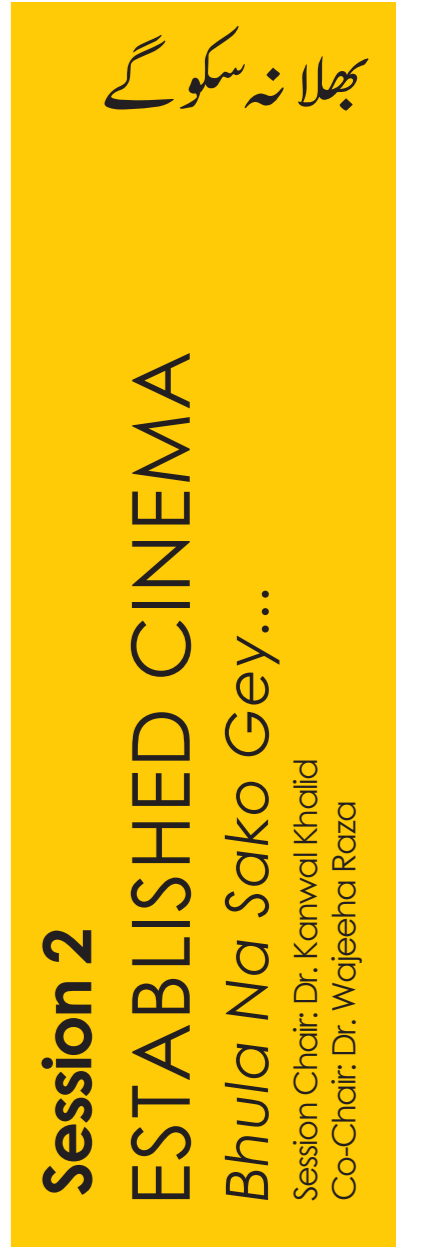### 6. Content Analysis of Punjabi Cinema Classic: 'Maula Jatt'
Amna Anwaar Khan

Punjabi films undoubtedly holds a massive power and influence on Pakistani Cinema over the decades. This genre has been showcasing Punjab's rich culture, artistic heritage, language, music and promoting local folklores to the global audience. The rich, vibrant, loud and furious Maula Jatt; action drama, is the most notable film in Pakistan's cinema history. This illustrious film not only marked its impact on cult classic Punjabi cinema in 1979 but its renaissance in 2022 as The legend of Maula Jatt has created historical success internationally. This film is the trendsetter in dormant times of Pakistani film industry though the Gandasa Culture is still questionable. This research paper focuses on how collective and common factors on similar subject in modern interpretation has made this masterpiece everlasting. Moreover, the classical old and lyrically latest version both generated huge revenue and boost the national creative economy. Though, the similar title has different stories inside but the intensity and colors of local Punjabi culture has made it unique and the art of storytelling in Punjabi language has its own flavor even after 40 years. The research also aims to differentiate the soft power of cinema, social factors, performances, economic drive and an impact of digitalization & technical excellence among both extraordinary depictions of Maula Jatt.

7. Cinema in Lahore
Iqra Ashraf

Lahore, Pakistan, has a rich and diverse cinematic history that spans centuries and reflects changes in society as well as cultural development. The cinema industry in Lahore, a city widely recognized for its rich cultural legacy, has been instrumental in molding Pakistan's entertainment scene. Lahore's cinematic history began to take shape in the early 1900s, when the city began to embrace this new medium. Cinemas in Lahore, which were first influenced by the colonial era, screened mostly Western films and catered mostly to British and elite audiences. A notable change occurred in the post-independence era when regional filmmakers started to surface and contribute to the developing Pakistani film industry. Being a center of creativity and invention, Lahore played a key role in creating renowned movies that strongly connected with the cultural character of the country. Lahore-based studios had a golden age in the 1960s and 1970s, creating timeless works that are still loved today. But the advent of television and then digital media in the late 20th century presented difficulties that affected traditional moviegoer attendance. The film business in Lahore persevered in the face of these obstacles, adjusting to new audiences' tastes and technological advancements. A new generation of filmmakers and producers has led to a type of resurrection of local film-making in the 21st century. This abstract highlights the cinema's historical significance and current relevance within the larger framework of Pakistani culture and society, offering a glimpse into the dynamic growth of cinema in Lahore.

بھلا نہ سکو گے

Session 2
ESTABLISHED CINEMA
Bhula Na Sako Gey...
Session Chair: Dr. Kanwal Khalid
Co-Chair: Dr. Wajeeha Raza

8. Revolutionizing the Silver Screen: The Representation of Women in Lahore Cinema
Iqra Chaudhry

This study undertakes a comprehensive examination of the representation of women in Lahore cinemas from the early 19th century to 2024. Through a comparative analysis of films, interviews, and archival research, this research seeks to unravel the evolving portrayal of women in Pakistani cinema. The study explores the historical trajectory of female representation in Lahore's film industry, tracing changes in character development, roles, and societal attitudes towards women. From the early days of Urdu cinema to the contemporary era of Pakistani films, this research reveals significant shifts in the representation of women, from passive victims to empowered agents of change. The analysis also examines the impact of cultural and political factors on these changes, such as the influence of British colonialism, Islamic laws, and modernization. By exploring the complex and dynamic relationship between cinema and society, this study aims to contribute to a deeper understanding of how Lahore's film industry has shaped and reflected cultural attitudes towards women over the past two centuries.

9. Role of the Tawaifs in the Development of Cinema in Pakistan
Saud-ul-Hassan Khan Rohilla

This study attempts to explore the actual socio-historical role of the Tawaifs in the development of the Cinema culture in South Asia during 20th century A.D. Tawaifs (or prostitutes, as wrongly translated into English) are a universally admitted social phenomenon. Relatively all societies condemn Tawaifs theoretically but practically they support this institution. Historically, South Asian Tawaif Giri was a business of multiple activities. It was not just an act of sexual relationship but singing, dancing, theatre performance, etiquettes and manners, learning and writing etc., all were attached to this institution. Prostitutes had quite an influence on political and legal authorities and played an active role in South Asian history. Its main centers in North India were Lahore, Delhi and Lucknow. All these thrice were correlated with each other. By the advent of the British in India, this scenario started to change, and Tawaif Giri faced its downfall, and gradually it was replaced by acting and cinema. Pakistan's famous Heera Mandi produced many actors and actresses till the rise of recent century. This is qualitative research and the historical comparative research method is used to conduct it.

10. Thematic Evolution in Lollywood: A Study of Social Issues in 'Rahguzar'
Dr. Chaman Hussain, Amna Latif

This paper explores the thematic evolution of Lollywood cinema through a detailed study of the 1960 film Rahguzar, directed by Zia Sarhadi. As Sarhadi's debut in Pakistani cinema, Rahguzar offers a unique lens into the socio-cultural landscape of early Lollywood. The movie addresses critical social issues such as migration, class struggles, and identity crises, reflecting the broader societal concerns of its time. Through a comparative analysis with subsequent Lollywood films spanning various decades, this paper highlights how these themes have persisted, evolved, or diminished in response to Pakistan's shifting socio-political context. By analyzing cinematic techniques, character portrayals, and narrative structures, this paper underscores the role of film in shaping and reflecting societal values. The findings reveal a nuanced understanding of how Lollywood's thematic focus has adapted to changing cultural and social dynamics, providing insights into the industry's impact on public discourse.

11. Firdous Begum; the "Heer" of Lolly Wood
Sarosh Tarik

Romantic folk lore is a very strong genre of Pakistani cinema. Folk lore being defined as, an oral history that is preserved by the people of a region, consisting of traditions belonging to a specific culture. The particular region and culture which will be discussed in this research paper is Punjab and Punjabi culture. There are many romantic narratives which weave the fabric of Punjabi traditions and the most celebrated is that of "Heer Ranjha". Heer Waris Shah written in 1766 is believed to be based on the true account of two star-crossed lovers who lived during the 16th century. The story of Heer Ranjha" graced the silver screen of Subcontinent for the first time in 1932. The lead roles were being played by Anwari Begum (female lead) and Rafiq Ghazhnavi (male lead). After partition two films were made on the same story line within the span of five years. Actors who played the leading roles in these films became household names and there movies as milestones in the history of Pakistani Cinema. One such iconic figure whose career spans more than two and a half decades and most interestingly who played the role of Heer twice is the actress Firdous Begum.

12. Loud, Proud, and Ubiquitous; the Linguistic Defiance of 'Oye' in Punjabi Cinema
Samia Shahzad

Pakistani Punjabi Cinema has showcased movies representing strong Punjabi Culture. As a researcher it was frustrating to listen to the dialogues with aggression and loud interjections especially when it was about dialogue delivery of the protagonists, their violent fights and loud voices. Ever wonder those expressions and dialogues that represented violence and anger with a hint of incidental music composed by some influential composers and critically acclaimed by most of the audience, regardless the movie was hit or flop. This research focuses on the popular interjection "Oye" (in English Hey Listen also used in Cockney) a word from Punjabi language that gained popularity from hit Punjabi movie Maula Jatt. "Oye" is commonly used in dialogues to get someone's attention, express surprise, anger or threat; however, it was used in various contexts in Punjabi Movies from Pakistan. Most interestingly not even by hero or villain but also female protagonists. This paper mentioned movies and popular dialogues that has used this interjection, and traces the psychology of a common Punjabi audience. They take it as a pride that give a distinctive identity to the Punjabi Male.

13. Visual Culture and Identity; Role of Design in Lahore's Cinematic Representation
Dr. Amna Khalid Qureshi

Lahore's cinematic history is a vibrant tapestry in which design plays a crucial role in shaping and reflecting cultural identity. This paper delves into how visual elements, from film posters to costumes and set designs, serve as powerful vehicles of representation within the local film industry. By analyzing iconic posters from landmark films such as "Heer Ranjha" (1970) and "The Legend of Maula Jatt" (2022), it will explore the aesthetic choices that convey cultural narratives and societal values. It will provide a deeper understanding of how visual culture influences public perception and community narratives.

Session 3
AESTHETICS & ART FORMS
Taron Say Karain Batain....
Session Chair: Prof. Dr. Murtazo Jaffi
Co-Chair: Dr. Masooma Abbas

14. An Evaluative Study of Idea of Movement-Image in Deleuze's Film Theory
Rogar Anwar, Faiza Kanwal

The present research paper attempts to evaluate Deleuze's idea of movement-image in his book, "Cinema 1". Gilles Deleuze's film theory is a philosophical inquiry into the nature and behavior of cinema. In the book, he creates a taxonomy of images and signs in cinema. Deleuze is greatly influenced by Bergson and Peirce in his film theory. In classic cinema, he enumerates six movement images and their corresponding eighteen signs. Deleuze's taxonomy of images and signs of movement-image are elaborated through three theses of movement. He critically engages with the problem of movement-image in cinema. In his opinion, frames, shots and montage play a pivotal role in creating movement-images. Each movement-image has at least three coinciding signs. There are a total six movement-images, i-e, action-image, perception-image, affection-image, relation-image, impulse-image, reflection-image, and eighteen total corresponding signs. These movement-images and signs are found in classic cinema and they are maintained by sensori-motor-schema. These signs of the movement-images play different roles in cinema. Interestingly, Deleuze's film philosophy neitherstands over the cinema nor theorizes about cinema. On the contrary, it grows in alliance with the cinema.

15. Beyond the Pieta: Exploring Despair in Global Artistic Expression
Sana Yousaf

This paper explores the theme of grief as depicted in art across various cultures and time periods through a specific kind of composition. By examining significant works such as Michelangelo's The Pieta and Pablo Picasso's Guernica, alongside works of Pakistani painters such as Rahat Naveed Masud's Mother and Child, Mian Ijaz ul Hassan's Massacre of Innocents, Nagori's Untitled and Hammamatul Bushra's Pieta De Hussain, this study reveals how artists convey the resonance of a mother mourning her lost child. Through comparative analysis, this paper uncovers the raw emotions and consequences of great loss, viewed within respective art traditions and socio-political environments. The study spans from the Renaissance to contemporary Pakistani paintings and explores the adaptation of the composition by several artists with diverse backgrounds. The composition also appears in South Asian film posters, Anokha Daaj and Naukar presenting profound grief and sorrow. Similar imagery is also observed in today's images of Palestine where many parents cradle their children, not to pose for the picture but as a truth speaking of its timeless nature. Ultimately, the study underscores the theme of despair depicted in different art forms, impacting both artists and audiences around the world, while opening a discussion on its causes and the much-desired solutions.

16. Art Films
Mahnoor Imtiaz

Art films, often known as independent or auteur films, are a unique subgenre of the film industry that places an emphasis on creative storytelling, thematic complexity, and artistic expression over mass market appeal. These movies are usually distinguished by their use of avant-garde methods, unique perspectives, and examination of difficult, frequently philosophical subjects. From movements such as German Expressionism and Italian Neorealism in the early 20th century, art films have continuously pushed the limits of conventional filmmaking, encouraging viewers to interact with movies as a kind of art rather than just for amusement. Art films have an impact on mainstream filmmaking as well, encouraging experimentation with storytelling and visuals. The art cinema industry has flourished at international film festivals and specialized markets while confronting distribution and financial hurdles, helped by a committed audience and critical acclaim. This research paper explores the evolution of art films, their cultural and socio-political impact, and the ongoing tension between artistic integrity and commercial viability. By examining key directors, landmark films, and critical reception, the study aims to underscore the significance of art films in shaping cinematic discourse and enriching global film culture.

17. Art and Design as Catalysts for Sustainability in the Fashion and Textile Supply Chain
Dr. Zafar Javed

In an era marked by environmental challenges, the art and design disciplines emerge as pivotal forces in transforming the fashion and textile supply chain. This research paper explores the theme of "Sustainability in Art and Design as a Prime Mover in the Fashion and Textile Supply Chain," highlighting the critical role that creative practices play in driving sustainable innovations across these interconnected industries. The study delves into how art and design can catalyze sustainability within the fashion and textile supply chain, focusing on innovative approaches to materials selection, production processes, and supply chain management. By examining global case studies, the paper illustrates how artistic creativity and design thinking can lead to the development of eco-friendly materials, sustainable production techniques, and ethical business models that reduce environmental impact and promote social responsibility. Key aspects of the research include an analysis of the lifecycle of materials used in fashion and textiles, from sourcing and production to disposal and potential reuse. The paper highlights how artists and designers are reimagining traditional practices, introducing sustainable materials, and pioneering new methods that minimize waste and energy consumption.

18. Image of Buraq in Islamic Art: Fact or Fantasy
Afshan Mehmood

Image of Buraq in Islamic Art: Fact or Fantasy Abstract Buraq is believed to have transported the prophets towards heavens. It is further proclaimed that the holy prophet Muhammad (saw) travelled on Buraq from Masjid-al Haram to Masjid-al Aqsa and the various heavens during the miraculous night journey Isra and Meraj. This travelling journey is also authenticated in the verse number one of the holy Quran's Sorah-al Isra. However, the further explanation of Buraq can only be traced through some Ahadees of Sahih Bukhari and Sahih Muslim. It was described as "a white beast" and "bigger than a donkey and smaller than a mule". Now the question arises whether the representation of Buraq in visual and literal form is based on reality or imagination? So, this research is an endeavor to explore the historical significance of the appearance of Buraq. It has also been examined the evolution of Buraq from early to contemporary times in visual art and literature. It further examines the different influences upon the image of Buraq with the passage of time. It is a comparative and analytical research. Non-believers used to misinterpret the journey and miraculous stride Whereas in the contemporary times Science has also proved the stance of the believers. Einstein's Theory of Relativity has also authenticated this miraculous journey. Latest studies also give the concept of time dilation and consider Black holes as a gateway to other worlds. So in a way it's validating the journey of Isra and Miraj. The research revealed that the visual interpretation of the image of Buraq is a mixture of reality and fiction, which is a result of socio- cultural amalgamation.

19. Attaining Sustainability in Textiles Using Old Methods
Madiha Zulfiqar

The textile industry's quest for sustainable development has led to renewed interest in textile production processes, and some of the ancient techniques which are involved with natural materials and craftsmanship are employed for minimal environmental impact and achieving sustainability. Those practices; such as natural dyeing, hand-weaving, and growing organic fibers. provide insight into the creation of sustainable and environmental friendly products. This process reduces the carbon footprint and water associated with daily production by reducing reliance on synthetic chemicals and energy-intensive processes. Additionally, cultural promotion can support the local economy and preserve cultural heritage. This article presents a case study in which old methods are reworked and modified, demonstrating their feasibility and results in today's context. For example several case studies from Pakistan that demonstrate the successful revival and adaptation of traditional textile technique. Sindh's Ajrak textile tradition, known for its unique designs and natural dyeing techniques, has been revived to provide a sustainable approach to mass production. Traditional hand-loom weaving has been revived in the Swat Valley, providing high-quality handmade textiles that appeal to niche markets. These examples demonstrate the feasibility and benefits of integrating ancient techniques into modern knowledge production in Pakistan. The findings suggest that a hybrid model combining ancient wisdom with modern work could pave the way for a more efficient and fair textile industry. By combining today's technology with today's innovation, the textile industry can take it into the future and promote a circular economy that is efficient, effective, long-lasting and ecologically balanced. In conclusion, revival and evolution of traditional textile techniques are promising for the sustainable development of Pakistani textile industry. Paves the way for sustainable development.

20. From Moghul Miniature to Truck Art: A Study in Visual Continuity in the Motif of Bird
Sophia Mairaj Malik

The current research is inspired by the Artist's five-week Traditional Practice completed under the guidance of Ustad Wasim Hussain, son of Hajji Hussain, as part of the MA (Hons.) program at the National College of Arts (NCA). This traditional art practice focused on mastering the techniques of Truck Art, a vibrant and intricate form of Popular Art in Pakistan. The research was led by focusing on truck art embellishments, motif construction, design and decoration of borders used in Truck Art. From this initial research visual similarity in the birds painted on trucks in Pakistani truck art (as a motif of decoration) with the way the birds were painted during the Moghul period in the subcontinent. This research investigates the visual continuity of bird motifs in Pakistani truck art, tracing their evolution from the Moghul period, particularly during Emperor Jahangir's reign, through the British Raj era, and into contemporary times. The research further investigates substantial evidence to support this hypothesis. Although it is a much-dispersed research and concrete data cannot be presumed, so through historic evidence of visuals, artisan records and books; continuity in the visuals of these motifs and how they have translated and evolved onto the truck art has been discussed. The gathering of substantial evidence has not been the key motive behind the research. It has been more about making visual links to support the research. The current study conducts a comprehensive visual analysis of the motif of the bird in Pakistani Truck Art, its origins and linkage to inherent qualities prevalent in traditional arts of south Asia throughout history.

21. The Socio-Cultural Identities of Local Filmswithin the Global Framework
Nomana Masood

The revival of the local film industry with the introduction of digital technologies in the past two decades marks a shift in the local film culture of Pakistan, and a few initiatives have been taken to create a socio-cultural identities and impact through this medium. This paper analyses the storyline and depiction of socio- cultural issues in "Dukhtar" and debates the strengths and challenges of the content to find a path to the OTT platforms. The subject matter of "Dukhtar" is similar to a Netflix production; "Bulbul", and the content analysis of both films, provides some interesting findings about the cultural, economic, and social depiction. The outcome of the research suggests that the combination of creative input combined with innovative ideas and updated digital technologies will foster the local films on the global platforms to earn creative capital.

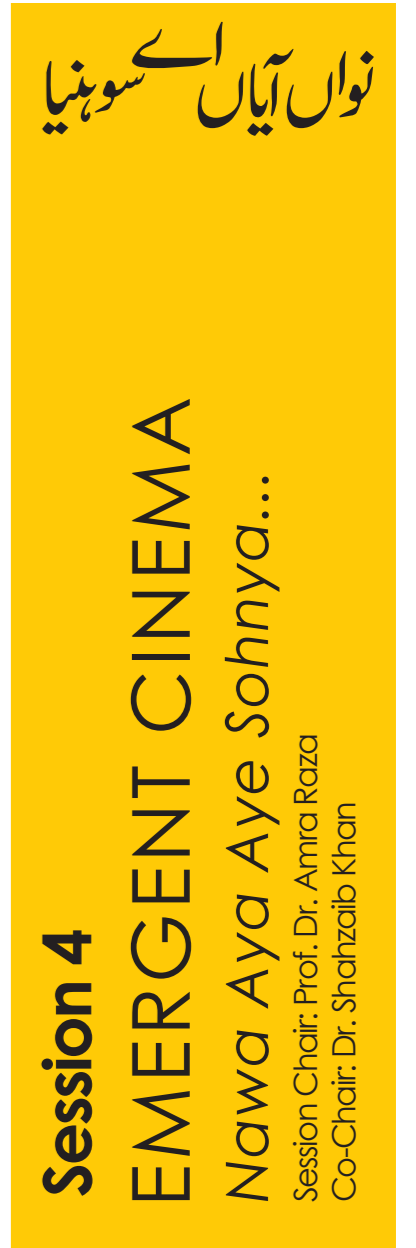## 22. Veiled Visions: Gender, Identity, and Society in South Asian Cinema
Izza Bajwa

This paper researches the depiction of the veil in South Asian cinema, analyzing the Indian film "Lapata Ladies" and the Pakistani movie "Bol." The veil, a significant cultural and religious symbol, is examined by ascertaining how these films reflect and challenge societal norms related to the veil. Through this analysis, the research aims to understand the veil's multifaceted role in shaping identity, gender dynamics, and societal values in South Asia. The methodology involves qualitatively analyzing these two films using semiotic and discourse analysis frameworks. "Lapata Ladies," directed by Kiran Rao, is scrutinized for its narrative and visual elements."Bol," directed by Shoaib Mansoor, analyzes the veil's portrayal within a Pakistani family, depicting gender inequality and religious conservatism, focusing on how the veil visually symbolizes oppression and resistance, occasionally both. By comparing the portrayals in "Lapata Ladies" and "Bol," the study reveals how South Asian cinema addresses issues of gender, religion, and socio-cultural identity.

23. An exploration of Symbolism and Artistry in Pakistani film "Kamli"
Farah Ahmad

This paper examines the transformative impact of "Kamli," directed by Sarmad Sultan Khoosat, on Pakistani cinema, particularly in its departure from traditional narrative structures and its embrace of symbolism to depict profound themes. Historically, Pakistani cinema has often prioritized formulaic plots and male-centric narratives, relegating women to secondary roles for entertainment purposes. "Kamli" stands out by presenting a female-centric narrative that explores complex societal issues through surrealistic symbolism. The film delves into the inner lives of its female protagonists, portraying their unfulfilled desires and the societal constraints they confront. Symbolism serves as a powerful tool throughout the film, enriching its narrative depth and offering metaphorical insights into broader social dynamics such as gender roles, love, and loss.

Session 4
EMERGENT CINEMA
Nawa Aya Aye Sohnya...
Session Chair: Prof. Dr. Amra Raza
Co-Chair: Dr. Shahzaib Khan

24. Bol: A Social Commentary on Stigmatic Norms
Sadia Qutub Hashmi

Film Bol is one of the iconic pillars on which our cinema has been surviving. This movie by Shoaib Mansoor with all its ingenuity is successful in tugging the strings of people's heart. This research paper focuses on the fundamental theme of the film, which aims to raise social awareness about various issues such as overpopulation, ignorance, and poverty prevalent in our society. Societal problems based on psychological, religious, and social conflicts are addressed in this film, enhanced by elements of glamour and heart-touching music to appeal to public aesthetics. This film deals with some very sensitive social behaviors and the circumstances they lead to. Although it ends with that "lived happily ever after" idea but it raises many questions like is it successful in raising voice for the suppressed, dejected, and miserable females against the uneducated, frustrated mullah mindset? Is this stereotype thinking will ever change as nobody wants to leave their comfort zone for a social cause because of the numbness of mind and soul of the mass behaviors in our society? Either successful or not yet it has raised this open-ended debate on these social problems.

25. Drama-Like Structure of Contemporary Pakistani Films: Advantage or Disadvantage
Heyyaa Fatmah

Pakistani cinema experienced its golden age in 1970's when Punjabi movies were all the rage. With the evolution of the cinema, the industry failed to change with it, causing a downfall. Though the Pakistani film industry experienced a collapse, the TV industry remained strong. The film industry is going through the gradual process of revival now and many TV personalities became part of film. This changed the structure of Pakistani films to a certain extent, giving it a drama like structure. This is evident in movies like "Paray hatt love", "Bol", and "Bin roye". This paper evaluates contemporary films, establishing their distinct structure and creates a comparison between the structures of these films. Moreover, the paper dwells into an evaluation of this structure and how it can be used to the industry's advantage. The outcome of the research suggests that this structure does not only have the power of emerging as a distinct identity of Pakistani films but also shows how these films can be converted into series or content for OTT platform, further developing the world of Pakistani cinema.

26. Contemporary Cinema and Experiential Immediacy
Shahpara Salim

Experiential immediacy means creating a sense of presence and engagement. In simple words it means a person is living through the experience rather than simply observing it. In term of cinema experiential immediacy means a sense of personal and temporal closeness to what's being shown on the cinema screen. Contemporary cinema has significantly evolved its capacity to create experiential immediacy. High-quality cinematography, special effects, and attention to detail helps in this regard. However, when it comes to the emotional intelligence of film viewers, technology only serves as a vehicle, whereas content is the essence of this cinematic journey. A significant question that arises here is whether these technological advancements in filmmaking have overshadowed the importance of a good script. It might just be a phase where, after overwhelming exposure to technology, filmmakers may return to the basics of storytelling and good content. In the era of immersive film experience, has technology been able to enhance the human element in the script? Or has cinema only become a source of visual pleasure, which is equivalent to a soulless body? This research paper will explore how technological advancements have changed storytelling in contemporary cinema, and the aftermath of these evolutions in filmmaking technology that creates experiential immediacy between the viewer and the content. Technological advancements stimulate thought-provoking experiences while the lack of script quality hinders the audiences' ability to develop empathy.

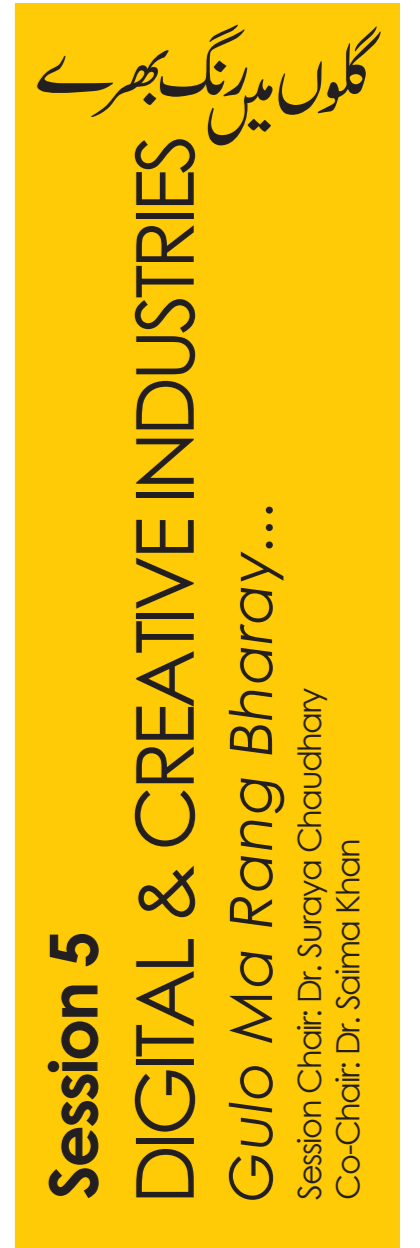## 27. Instant Entertainment: Tracking the Course of Short-Form Videos Among the Netizens of Punjab
Rabail Qureshi

The abundance of digital distractions has caused a shrink in attention span. Short-form videos have been a source of quick and economical entertainment since the rise of YouTube Shorts, Instagram Reels, and TikTok. This paper explores the course of video snippets among the netizens of Punjab, Pakistan while identifying the distinctive attributes of short videos. The availability of mini-videos, on every digital platform, has transformed conventional elaborated entertainment practices into fast-paced instant fun. The paper offers a literature review to analyze how much 'instant' short-form entertainment ought to be without damaging the delicacy of human aesthetics. Furthermore, it reveals potential outcomes of leveraging the popularity of short-form videos to reshape the societal norms of Punjab while acknowledging Punjabi folks' culture of propagating vibrant entertainment both on national and international levels.

28. Display Surfaces with Respect to Anthropometry & Popular Media
Ahmed Shahzad

Since the advent of moving picture, display surfaces have assumed a significant part of human visual culture. The journey through television, computer and smartphones has seen many changes in the size, orientation and proportion of display surfaces. Each medium had its objectives and achievements but technology has always vouched for an advanced step. Similarly, consumers have also been driven towards adopting products with new features. With these changing surfaces human visual perimeter and visual acuity have been complemented with various technological advancements; for example, increasing the span for cinema screen, development of ultra-fine LED displays for mobiles and refining optics behind VR headsets. As the size and proportion of the visual field changes with each medium the devices required to capture or create visual also change. The study considers the effect of technology on human immersive experience. As the popular media are shifting from public places to more private devices like smartphones, the visual content has also been adapted with this change. A methodical analysis through this journey can highlight some extra-ordinary achievements. As the size and proportion of display surfaces changed, the process of content creation also changed.

Session 5
DIGITAL & CREATIVE INDUSTRIES
Gulo Ma Rang Bharay...
گلوں میں رنگ بھرے
Session Chair: Dr. Suraya Chaudhary
Co-Chair: Dr. Saima Khan

29. Traces of Visuality: Impact of Digital Technology on Creative Practice
Aqeel Abbas, Alia Hadi Ali

This paper examines the evolutionary aspects of digital technology and its salient impacts on creative practices across various artistic disciplines. This analytical study explores the transformative variables that have redefined artistic abilities, creation, and dissemination. It analyzes the technological shift by tracing the development of digital tools and platforms, from early computing innovations to today's AI-generated tools and beyond. Significant technological developments, such as the introduction of computers, mobile devices, the internet, 3D printing, and virtual and augmented reality (VR and AR), are analyzed to understand their impact on creative methodologies and the democratization of artistic creation. The research focuses on how digital innovations have developed new forms of collaboration, expression, and audience interaction, providing artists with unique opportunities and challenges. Through a comprehensive analysis of existing literature and real-world examples, this research paper describes the ongoing dialogue between digital innovation and artistic experiences, looking into future trajectories and emerging trends in contemporary creative practices. The findings indicate that as digital technology advances, it will progressively shape the future of creative practices, nurturing innovation and expanding the limitations of what is artistically possible. Embracing these technological developments while addressing future challenges is critical for sustaining a dynamic and equitable art ecosystem in the 21st century.

30. Effect of Modern-Day Textiles and Fashion on Cultural Identity
Rabia Shaukat & Aafia Ahmad

Fashion and textiles are the main aspects of cultural identity prevalence. The canvas of clothing depicts choices and personal preferences that results in uniqueness of every individual. The influence in all times cannot be denied but the available fashion and clothing trends have majorly influenced the decision- making skills of individuals. Fashion and textile industry today, is one of the leading industries that is continuously evolving and creating new trends. Considering the availability of fashion brands and textile companies, it is relatively easier for the individuals to maintain their tastes and build their cultural identity. Pakistan as a distinctive piece of land has its own cultural aspects that are visible throughout the region. The heritage of the country has been enough for many designers to be inspired from. Till date, many designers are seeking inspirations from indigenous architecture, values, traditions, colours and heritage. It is very evident that individuals now especially teenagers and young adults who consume modern day fashion have now been very particular about their choices and have truly embrace what their true identity is. Modern day fashion has helped them to overcome their insecurities and flaws and has made them embrace their own self; their true being.

31. Umro Ayyar: A Reluctant Tale of Our Heroes
Aysha Bilal, Dr. Asna Mubashara

Pakistani youth have historically lacked celebrated heroes, both real and fictional, leaving a void in cultural representation. The film Umro Ayyar attempts to address this by re-imagining the iconic character from Dastan-e-Amir Hamza, a cunning thief, and adventurer from the magical city of Tilism-e-Hoshruba. By contextualizing Umro within contemporary Pakistani society, the film seeks to provide a sense of ownership and connection for young audiences. However, while the film offers a promising starting point for celebrating Indigenous narratives, it ultimately falls short of its potential. The narrative's ambiguity and reluctance to explicitly address pertinent sociopolitical issues prevent it from fully resonating with real-world problems and diminishing its overall impact. Although Umro Ayyar represents a significant step towards reclaiming cultural heritage, further exploration of relevant social contexts is crucial for creating meaningful cinematic experiences for Pakistani youth.

32. Art and Sustainability: The Pakistani Artists Perspective
Fariha Rashid

Sustainability in art is an emerging paradigm that involves environmental awareness into artistic practices and production. It emphasizes the use of eco-friendly materials, energy-efficient processes, and waste reduction techniques. Material selection plays a crucial role in the sustainability of art, influencing both environmental impact and artistic expression. This type of art practice prioritizes the use of eco-friendly, recyclable, and non-toxic materials, reducing waste and minimizing the carbon footprint. The shift towards sustainable materials encourages innovation and experimentation, leading to new forms of artistic expression and practices, and often carry stories or adding new meanings to the artwork. This paper will explore the significance of material choice in creating art, highlighting its impact on environmental conservation and the evolution of contemporary artistic practices, and analyses the work of artists who have replaced their traditional medium to a more environment friendly material.

33. Analyzing the Impact of AI on the Global Textile and Fashion Industry
Hira Gul

In Pakistan's cinema, animated films have become a tool for teaching children about cultural values. These animated films help young audiences develop a sense of identity and belonging by introducing them to traditional folklore, moral teachings, and historical events through captivating storyline and visually appealing storytelling. This research paper explores the animated works and their effects on children comprehension of cultural norms, customs, and values. It discusses how animation has the power to unite people across generations, preserving cultural principles while also making them relevant to modern culture. The results imply that animated films can be used as effective medium for cultural education by fostering a sense of pride in their country and maintaining cultural traditions.

34. Constructing Cultural Identity Through the Lens of the Burden of Civilization: Malala Yousafzai's Interviews and Sharmeen Chinoy's Documentaries
Dr. Saima Khan

Documentary films and interview-based documentaries are raising awareness and constructing, deconstructing, or reconstructing images of society. The creators and performers of such documentaries take on the responsibility of reforming society, thereby establishing themselves as truth-tellers and informers. The darker the truth or reality exposed, particularly if it involves victimization or marginalization, the more courageous or heroic the documentary maker is perceived, particularly in the context of contemporary neoliberal discourse around human rights debates. In the post-9/11 era, individuals like Malala Yousafzai and Sharmeen Chinoy have been hailed as heroic truth narrators about Pakistani society, shining a light on the harsh realities for the cause of human rights. This paper critically examines how truth-tellers in documentaries and interviews construct a reality that portrays themselves as saviors, burdened with civilizing their society. Their narrative aligns with neoliberal ideology, exacerbating the divide between the Global North and South. Hence, they construct a new form of cultural identity of the individuals of the society by framing an image of femininities and masculinities. Through a critical analysis of Sharmeen Chinoy's documentaries and Malala Yousafzai's interviews, it reveals how such documentaries create a dual reality - one of the filmmakers and the other of the society depicted in the films. Employing visual ethnography as a research method, this paper focuses on Malala Yousafzai's interviews after receiving global awards, including the Nobel Peace Prize, and Sharmeen Chinoy's award-winning documentaries.

35. Describing Cultural Value to Children Through Animated Film in Pakistani Cinema
Iqra Fahad

This research paper examines animated films' role in cultural education and preservation, emphasizing the importance of these works within the framework of Pakistan's rich and varied past. These animated films help young audiences develop a sense of identity and belonging by introducing them to traditional folklore, moral teachings, and historical events through captivating storylines and visually appealing storytelling. Alongside it analysis cultural broadcast by looking at important animated works and their effects on children comprehension of cultural norms, customs, and values. It also discusses how animation has the power to unite people across generations, preserving cultural principles while also making them relevant to modern culture. This method focuses on understanding the experiences, perceptions, and meanings attributed to cultural elements by various participants. Additionally, it evaluates the impact of these films on children's understanding of kindness and cultural behavior through feedback from instructors and parents. The results imply that animated films can greatly enhance Pakistani children's cultural education by fostering a sense of pride in their country and maintaining cultural traditions if they are produced strategically and receive backing from the film industry.

36. Gen Z Centric Advertising Campaigns in Pakistan: A Semiotic Analysis
Dr. Fatima Hatim Anjary, Dr. Sobia Usman, Ukkasha Khan

In Pakistan, brands have recognized the importance of targeting Generation Z (Gen Z) as a key demographic in shaping consumer trends and preferences. This paper uses Roland Barthes' semiotic theory to analyze the communication strategies brands employ in their campaigns aimed at engaging this young audience. Focusing on the role of visual culture in shaping brand narratives, the paper offers a qualitative analysis of brand campaigns selected through purposive sampling. The analysis deconstructs both verbal elements (e.g., slogans, textual messages, jingles) and nonverbal elements (e.g., images, colors, motion graphics, animations, VFX, and music) to understand how they contribute to brand messaging. By examining the interplay of semiotics, cultural associations, and visual rhetoric, this paper provides insights into how brands craft their messages to resonate with Gen Z consumers, offering valuable findings for enhancing brand engagement in an evolving advertising landscape.

37. Animation and Authenticity , an Insightful Reasoning
Rabia Ashraf

Many film scripts are the adaptations of written novels. Some of these films are animated, and some are performed by the actors. However, both these forms needs to have authenticity. This paper explores various techniques, audio-visual language, and the characteristics of animated characters to add authenticity in a character.

38. The Transformation of Visual Arts and Art Education in the Digital Age, in Pakistan
Syed Shaheryar Shah

The rapid integration of digital technologies into visual arts and art education has profoundly impacted artistic expression and teaching methods in Pakistan. This research paper delves into the multifaceted ways digital tools and platforms have catalyzed new creative approaches, significantly increased access to a wide array of art forms, and enriched the interactive learning experiences of students and educators. It explores how these advancements have democratized art education, making it more accessible and inclusive, and have facilitated a fusion of traditional and contemporary art practices.

39. The Partition of India Through the Lens of Cinema - Exploring 'Pinjar' and 'Silent Water'
Dr. Lubna Akram

This paper explores the depiction of the Partition of India in the films "Pinjar" and "Silent Water," focusing on how cinema portrays the human experiences and traumas associated with this historical event. By analyzing these films, the paper examines the ways in which cinematic narratives contribute to our understanding of the Partition, highlighting themes of displacement, identity, and resilience. Through a detailed examination of the narrative structures, visual storytelling, and character development in "Pinjar" and "Silent Water," the paper investigates how these films navigate the complexities of historical memory and representation. Special attention is given to the gendered experiences of partition, illustrating how the films depict women's stories and the impact of violence and displacement on their lives. It situates these films within the broader context of South Asian cinema and its role in shaping collective memory and cultural identity, and provides insights into the filmmakers' perspectives and the socio-political contexts that influenced their work.

40. Pakistani Drama on the Path to Address Taboo Subjects
Shahzeb Ahmad Shah

This research paper analysis two progressive writers' plays on the social taboos, produced in the time of commercialization, and have achieved success. However, a very few television dramas try to experiment. It needs to redefine the role of media houses and PEMRA, so that some time slot is allocated to new scripts experimenting with sensitive topics.

41. Meme Culture
Iqra Yousaf

Modern memes are a form of modern art wherein through the means of humor and satire, people encapsulate the essence of the role a specific subject holds in culture and society at a particular time. This paper analysis the development of memes as an art form and its influence on social art, and mirror the social standards, politics, and cultures of a particular society. This study provides the emergent trends, artistic elements and the cultural relevance of this phenomenon and its impact on the modern society's values and the development of international art groups.

تیرے نال میں لائیاں اکھیاں

Session 6
MEDIA & SOCIETY
Tery Naal Ma Laiya Akhiya
Session Chair: Prof. Dr. Lubna Zaheer
Co-Chair: Dr. Faiqa Saeed

42. Visual Metaphors Defining Social Issues in Burka Avenger (TV Series 2013-2016)
Syeda Arooj Zehra Rizvi

This paper conducts a comprehensive multi-modal discourse analysis (MDA) of the Pakistani animated TV series Burka Avenger (2013-2016) through the lens of Conceptual Metaphor Theory (CMT) to explore how visual metaphors are employed to comment on and address pressing social issues. By scrutinizing the show's visuals, this study identifies and interprets visual metaphors that tackle critical issues such as education, corruption, terrorism, women's empowerment, disease, social justice, and other societal challenges in Pakistan. The qualitative analysis uncovers multiple distinct cognitive domains connected to various social issues, highlighting how Burka Avenger employs these metaphors to not only reflect societal concerns but also to challenge the status quo and advocate for social change. The series, through its protagonist and narrative arcs, strategically uses visual metaphors to engage viewers in a dialogue about these issues, promoting social awareness and encouraging proactive advocacy. By focusing on the intersection of media representation and social change, this research sheds light on the powerful role that animated media can play in shaping public discourse and influencing societal attitudes. The findings contribute to the broader understanding of how conceptual and visual metaphors function within media texts to foster social consciousness and drive advocacy efforts, thereby enhancing the potential for media to be a catalyst for positive change.

43. Influence of Social Media on Fashion Industry
Iqra Anis

One industry that undergoes regular changes is fashion, and social media is the most affordable and practical way to connect. Five businesses were chosen via convenience sampling, and 130 respondents made up the sample. The two variables, the fashion industry and social media, each further subdivided into four sub variables. The questionnaire's reliability was within an acceptable range. The fashion business is thought to be an ideal fit for social networking. When we discuss social media in relation to the fashion business, we mean social networking sites and other online platforms that allow the sector to use the newest social networking technologies to interact with their clientele. Using social media, the fashion industry researches trends and predicts consumer behavior. Its growing recognition and appeal can be attributed in part to its usage of social media.

44. The Art of Self-Care - Unveiling Therapeutic Potential with Organic and Food Synthesis
Dr. Asmarah Ahmad, Amna Butt

In the area of emotional well-being, the power of art as a therapeutic tool has long been recognized. Based on the researchers' teaching experiences in Pakistan, where they explored the idea of amalgamating organic materials with other ingredients amongst undergraduate students to connect with their emotions and develop creative narratives for healing, they sought to expand these ideas into a new environment. The opportunity to lead an online workshop with 13 students from Xi'an Academy of Fine Arts in China offered a unique chance to investigate this therapeutic art activity in a distinct cultural and educational setting. The workshop allowed the researchers to explore how using organic materials, food synthesis, and creative narrative techniques could serve as effective methods for emotional exploration of oneself and their healing. By applying Gillian Judson's Imaginative Ecological Education (IEE) theory, this research aimed to discover how these nature-inspired artistic practices can act as catalysts for self-discovery and emotional well-being. Through a qualitative research approach, the researchers conducted observations and unstructured interviews to gather rich, detailed feedback from the participants. This research focused on understanding how tactile engagement with organic materials and the creative processes of food synthesis could facilitate emotional healing and improve narrative building. The results revealed that these artistic activities enabled students to connect with their emotions on a deeper level, finding solace during the process.

## 45. Art, Cinema and Society: Drive Carefully Advertisements
Sana Amjad

This paper explores the dynamic relationship between art, cinema, and society, examining how these cultural forms influence and reflect social changes over time. It analysis the television advertisements, and provide an insight into the psychological impact of road accidents through real-life stories from Pakistan. It provides a nuanced understanding of the emotional and mental health challenges faced by survivors, their families, and witnesses. By narrating personal experiences, the study reveals the profound and often overlooked psychological aftermath of road accidents, including trauma, anxiety, depression, and post-traumatic stress disorder (PTSD). Interviews and first-hand accounts highlights the pervasive fear and behavior changes that follow such incidents, emphasizing the need for comprehensive support systems and mental health resources.

46. An Analysis of Adaptation Methods; A Case Study of Alif
Rubaisha Abbasi

This research paper analyses the methods used to adapt a novel into a screenplay. An adaptation is a translation of words into images, to create the same kind of imagery and imagination, as a screenplay has to satisfy its audience, particularly those who have read the written piece. In this context it identifies resolution, arrangements and changes that takes places in adaptation of Umera Ahmed's novel Alif (2019) into Haseeb Hassan's drama serial Alif (2019). The structural changes took place when dialogues and long-thinking passages are adapted into screenplay. The content analysis reveals omission, compression, transformation, translation, addition, variation and development, in the adaptation of Alif. Overall, the drama serial is faithful to the story of the novel, but modifications are made at specific parts to emphasis some characters and their actions.
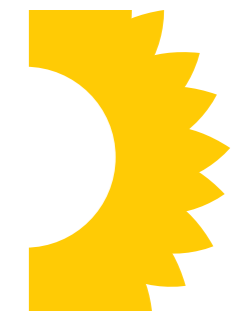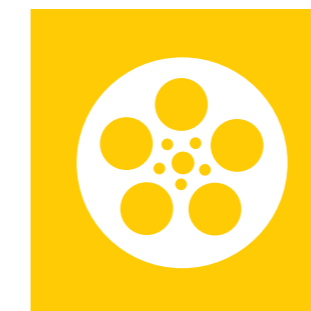
47. Advertisements and Pakistani Animation Industry
Nitasha Waseem

In Pakistan's marketing environment, advertising is essential since it gives companies a strong means of connecting and interacting with their target markets. Commercials have a significant impact on customer behavior, brand awareness, and sales. Pakistan has fewer animation and visual effects firms than other regions because of the country's low demand for animations. Animated advertisements are one example of a visual advertising strategy that may be a potent tool for engaging people and producing memorable experiences. All the animations made in Pakistan till date are for advertisement. The Animated TVCs for Safeguard, Milkateer and Dettol warriors has a huge amount of viewership, so it cannot be said that the demand for animated movies is less in Pakistan. While there are a very few Animated movies made in Pakistan such as 3 Bahadur and Donkey King. This study will analyze the relevance of animated content in Pakistan.

48. Film Posters: Manual and Digital, a Comparison
Ayesha Latif

This paper investigates the visual culture in Lollywood movies through a comparative analysis of posters created by manual and digital designers. Film posters are an accessible archival medium representing cultural symbols and traditional values. The posters are compared to determine the similarities and differences between the design makings. Pakistan's film industry, Lollywood plays an important part in reflecting the nation's values. Movies as a visual communication medium express themes and values. A collection of movie poster is analyzed to identify the cultural motifs, symbols, and subjects that appear frequently in the posters.

49. AI Potential in Advertising
Nimra Akram

Artificial Intelligence is transforming the every field of life including advertising and Pakistan is no exception. Keeping this paradigm shift in consideration, this study aims to investigate the impact of artificial intelligence on the advertising design in Pakistan. This study will also investigate the challenges to better integrate the AI tools in tasks and potential threats posed by the technology. This research paper employed qualitative approach and chose 'Fitted' brand as a case study to understand how brands are integrating Artificial intelligence to advertise the product. Results showed that AI-driven advertising campaign significantly improved brand engagement with the audience.

50. Pakistani Film posters of 1970s and 1980s: A Reflection of Socio-Political Power Dynamics
Nadia Zafar

This paper aims to investigate the portrayal of power figures in Pakistani film posters from the 1970s and 1980s, with an aim to reveal the visual and thematic evolution mirroring the socio-political shifts of the era. By comparing 2 posters from the early 1970s to 2 from the late 1980s, the research highlights the transformation in visual rhetoric and iconography associated with power figures. This comparison highlights the direct impact of political regimes, censorship, and evolving gender roles on the film industry's visual culture. The 1970s, marked by political liberalization, showcased film posters featuring strong, heroic male and female figures, romantic and liberal themes. In contrast, the 1980s saw a shift towards conservative values under General Zia-ul-Haq's regime, resulting in posters that romanticized brutal force and traditional notions of masculinity, that lead to a glorification of male dominance, through the symbol of 'gandaasa'. This research through the study of the posters, explores the depiction of male and female power figures evolved in response to changing political and cultural sensibilities.

51. Pakistani Film Posters
Asifa Dogar

This study examines the imagery in Pakistani film posters while considering the interconnected influence of the political scenario on cinematic imagery. The posters reflect a hyper-real aesthetic, where idealized and exaggerated images create a sense of simulation that blurs the boundaries between reality and fantasy. These representations, influenced by Western cultural tropes and Bollywood cinematic conventions, contribute to the construction of a hyper-real landscape. Here, the film posters serve as a symbol of pleasure, exoticism, escapism, and entertainment, catering to audience expectations and fantasies while reflecting broader cultural narratives. However, the depiction in film posters is intricately linked to the political scenario of Pakistan. As Qadus Mirza says "It's tricky to define 'political art' or for that matter even 'politics' in art." Political dynamics, including periods of military rule, religious conservatism, and geopolitical tensions, exert a profound influence on cinematic imagery. During times of political repression or censorship, the portrayal become more conservative or symbolic, aligning with societal anxieties and power struggle. The decline and ultimate revival of the Pakistani film poster art has paralleled the fate of film industry. The digital collection of 'Desi Movies Biz', contains a visual history that traces the artistic development of these Lollywood posters, and explores visual culture.

52. Artifacts of Cinema: Exploring Pakistan Film Posters as Cultural Heritage as a Collector
Syed Hassan Hadi

Film posters have once been a popular tool for film advertisement in Pakistan. This paper examines the historical significance of vintage Pakistan film posters within the context of Pakistan cinematic history. Drawing from a collection of over 150 posters, the study investigates the evolution of these artworks and their role in documenting the development of Pakistani cinema. Through a dual perspective as both researcher and collector, the paper explores the motivations and methodologies behind acquiring and preserving these posters, providing insights into the mindset of collectors and their contributions to cultural heritage preservation. By bridging personal experience with scholarly inquiry, this research contributes to a deeper understanding of Pakistan cinematic visual culture and advocates for the recognition and preservation of these posters as integral components of the cultural heritage.

53. Analyzing the Impact of Geometric and Minimalistic Style of Bauhaus on Pakistani Visual Communication Design

Ahmed Faraz

The Bauhaus (1919-1933) was one of the first design school, which introduced minimalism and geometric forms into the practice of art, design, and architecture. The emphasis on simplicity, practicality, and geometrical accuracy has a lasting impact on modern and contemporary design, as well as on various other creative disciplines. This style incorporated grids as essential components of Bauhaus design and art. Grids not only provide a framework for compositions, but also keep synchronization and harmony among all the compositional elements, as observed in the Western illustrations. This research paper aims to analyze the impact of minimal and geometric designs on visual communication design in contemporary Pakistan, and traces minimalistic designs and illustrations, which make the compositions sophisticated and effectively communicative to the audience.

54. Entanglements with Colonial Nostalgia in South Asian Art and Advertising

Zohreen Murtaza

In 2020 the Pakistani clothing brand "Generation" launched a unique campaign for Eid-ul-Fitr titled "Eid Wali Photo" on social media. Models featured in the campaign are presented in ethnic dress as authentic signifiers of regional culture untouched by time or colonial legacy. Instead the campaign resurrects older signifiers of colonial otherness which are repurposed as nostalgia. The composition and aesthetic of this campaign is appropriated from images of 19th century colonial photography that depicted ordinary Indians and even group photographs of Indian aristocracy. Discourse around this genre of photography and its history is embedded in a critique of colonialism and imperialist agendas, in many instances the subjects in these images were reduced to objects of curiosity. The colonial gaze also involved control and surveillance; photography was used as a tool to document taxonomies of race, clan and class. Both the consumers and makers of the Generation campaign conceal this history by romanticizing and commodifying colonial nostalgia in an archival aesthetic. Models photographed in this campaign reenact an imagined past and inadvertently self-exoticize their representation. Many contemporary South Asian artists on the other hand employ a more reflective nostalgia that confronts these competing identities of colonial/neo-colonial specimen by mediating between the past and present. Examples from advertising and art will be discussed in this paper to raise questions about how nostalgia and erasure of histories reveals anomalies produced as a result of colonial legacy.

55. A Descriptive Analysis of the Art of Pakistan Cinema Billboards and Their Sensibility of Cultural Subjectivity

Dr. Umaira Hussain Khan

Billboard art in Pakistani society came into being through an underlying mechanism of communication. It was developed as an expression and in effect it became a means of communication, popular and well accepted in the masses. An art form that expressed visual idioms and dealt with thoughts and developed sensitivities, which were not intellectually conditioned or cultivated. This visual idiom in terms of impact and meaning were easily accessible and therefore affective over viewers' emotional preferences. The formation of Pakistani culture will be focused in order to appreciate the billboard art form as an expression and its impact on Pakistani society, during the Golden Era to the decline of Pakistani Cinema (1959-1990). A descriptive analysis will be done to see the parameters of the hand-painted craftsmanship of cinema's billboards of the said period. The patronage, transition, rise and obstacles to the billboard industry's growth and reasons for the decline of this visual art form will be analyzed.

56. Cinematic Dialogue and Social Influence in Lahore

Dr. Anila Zulfiqar

This research paper explores the significance of dialogue in the cinema of Lahore and its profound influence on the city & society. Cinematic dialogue serves as a powerful tool for communication, cultural expression, and social influence. The study examines how dialogues in Lahore's films contribute to language development, reflect societal norms, and shape cultural trends. By analyzing iconic dialogues from popular Lahore-based films, the paper highlights their role in addressing social issues, fostering cultural exchange, and enhancing the entertainment experience. The research further investigates the impact of cinematic dialogues on everyday conversation, media, and advertising, demonstrating their pervasive presence in the social fabric of Lahore. Through interviews with filmmakers, screenwriters, and audiences, the study provides insights into the creative process behind crafting impactful dialogues and their reception by the public.

57. The Significance of Crafts in Pakistan's Film Industry in Lahore

Muhammad Shahid Anjum

The film industry in Lahore, Pakistan, often known as Lollywood, is distinguished from other international film industries by its unique cultural character and rich history. This paper investigates the role of traditional crafts have played in the development and success of Lollywood. The research focuses on the contributions made by regional artists and craftspeople to several facets of cinema, such as props, special effects, set design, and costume design. These artisans provide Pakistani film firmly anchored in the area's cultural legacy, unique aesthetic, and genuineness. The research illustrates how traditional craftsmanship combines with contemporary filmmaking tools to produce visually stunning and culturally relevant tales through in-depth case studies of classic films. Interviews with influential industry figures offer personal perspectives into the cooperative processes between filmmakers and artisans, illuminating the unseen work that goes into making films come to life. The present study promotes the need for more acknowledgment and assistance for these craftsmen, stressing their crucial function as protectors of artistic and cultural legacy.

ٹانگہ لاہور دا ہووے تے

Session 8
LAHORE & ITS CULTURAL SPACE
Tanga Lahore da howay ty…
Session Chair: Prof. Dr. Najma Najam
Co-Chair: Dr. Samina Zaheer

58. Historical Significance of Abbott Road as a Hub of Media Technology in Lahore
Mamoona Rahim

Abbott Road, a road of pre-partition era and reminiscent of British rule in sub-continent, is still providing a connecting pathway for more than a century. A place, which becomes a hub of film industry before partition after hundred years, is a Centre of media activities even today. One of the reasons, for the choice of erecting the building of Pakistan Television Network and Radio Pakistan Lahore, at Abbott Road, is that many directors of film industry and many renowned actors once visited the place frequently, even before the creation of Pakistan. Today the road is less famous for its cinemas and more renowned for the Mega Giants of Media Industry of Pakistan. Today, it's a place for food lovers and there is a shift of Media Industry to other parts of the city as well. There are two objectives of the study. First, to explore historical importance of Abbott Road, Lahore and second, to explore the contribution of this place for Cinema Industry and Media at National level.

59. Legal Challenges to Cultural Preservation of Lahore, Basant a Case Study
Muhammad Tauseef

Lahore Basant festival is the most joyous and colorful event. The kite flying has a significance importance on the city art and cultural heritage, which is celebrated in the beginning of spring season, festivals are celebrated to express culture of that region. Festival plays a vital role in connecting people and making beautiful memories to remember among people. These festivals also become a source for passing knowledge and norms in to next generation. Basant recently has become controversial due to ban imposed on kite flying. The aim of this research article is to explore the reason for its ban and its impacts on art and cultural heritage of Lahore. More over its impacts on Pakistani cinema. The film makers of the movie "kites grounded (Hun Ki Tera Zor Ni Gudiye)" contacted many distributors with a hope of nationwide distribution the story depicts the essence of Basant which is now disappearing and losing it importance which was celebrated on a national level. The story of this movie does not anticipate to the Lahori audience but also among the culturists all across the country. But this movie is banned from its release which was planned to be released in 2014.

60. Decolonizing Museum Narratives: Challenging Euro-centric Gaze by Amplifying Marginalized Voices
Samavia Zia

This research delves into the profound impact of the Lahore Museum as a catalyst for amplifying the voices of historically marginalized communities, emerging as a key player in constructing a counter-narrative against colonial perspectives. Focusing on international former colonies, like Africa, Sri Lanka, and others, the study investigates the nuanced strategies employed by the Lahore Museum through artifacts and exhibitions to present alternative narratives that challenge prevailing Eurocentric viewpoints. A distinctive feature of this exploration is the museum's proactive approach to forming not only cultural but also diplomatic ties with former colonies. It aims to foster collaboration and strengthen the foundation for a collective counter-narrative. This paper draws on influential theorists such as Walter Mignolo and Michel Foucault to elucidate the nuanced process of countering Eurocentric historical lenses through a comprehensive examination of cultural representations. Mignola's and Foucault's theories play a pivotal role in shaping the analytical lens, providing insights into the intricacies of decolonial thought and discourse. By employing their perspectives, the research aims to unravel the layers of power dynamics embedded in historical narratives.

61. Urban Space in Contemporary Painting of Lahore: Work of Ajaz Anwar
Muhammad Ali

Ajaz Anwar paints the picturesque surroundings of old Lahore. The buildings in walled city were crumbling and so was our collective memory. This paper review the literature, interviews, newspaper articles and Internet sources to collect data for this paper. Anwar is the author of books which celebrate Lahore's old buildings. He is the founding member of Lahore Conservation Society. His water colours connects to the tourists and the corporates, as it represents an era. Ajaz Anwar says that he does not paint people because people come and go. Buildings are here for hundreds of years.

62. Theatre in Lahore
Sana Batool Naqvi

Lahore, the cultural capital of Pakistan, boasts a rich theatre dating back to the Mughal era. The Lahore theatre scene flourished in the 19th and early 20th centuries with the advent of the British Raj, blending traditional Punjabi folklore with Western theatrical elements. Iconic venues like the Alhamra Arts Council became hubs for artistic expression. However, the theatre has also faced banning, censorship, political suppression, and financial struggles. The imposition of strict moral codes during various regimes curtailed creative freedom, and the rise of commercialism often overshadowed artistic integrity. Despite these challenges, Lahori theatre remains a resilient cultural force.

63. AKS: Reflections on a Fragmented Society
Amna Shahzad Arif

The documentary AKS explores the deep emotional and cultural connections that shape communities, transforming ordinary structures into meaningful homes. It sheds light on the warmth, shared struggles, and interactions that foster unity while exposing the injustices and disparities that disrupt this harmony. The focus is on marginalized children who are deprived of education, opportunities, and a sense of childhood, becoming a reflection of society's failure to protect its most vulnerable members. Through visual storytelling, the film also honors the contributions of traditional occupations and hardworking individuals, such as artisans, local musicians, shoemakers, and laborers, who enrich Pakistan's culture with their unique skills and resilience.By capturing real-life visuals and recording authentic experiences, AKS reveals the lives of these underprivileged groups and their critical role in society. The documentary raises essential questions about our collective responsibility: How can we support these children and communities? What actions can individuals and society take to ensure inclusiveness and social justice? The video serves as a powerful medium for raising awareness, encouraging reflection, and fostering dialogue on cultural preservation and equality. This project provides a foundation for future research in cultural studies, social justice, and the use of art as a tool for advocacy and healing. It highlights how art can amplify marginalized voices, bridge societal divides, and inspire meaningful policy change. In conclusion, AKS challenges society to confront uncomfortable truths and envision a future where every voice, regardless of its origin, contributes to the cultural symphony, inspiring collective action toward a more just and inclusive.

Session 9

MUSIC AND POETRY
Ranjish hi Sahi...

Session Chair: Prof. Dr. Shazia Mukhtar
Co-Chair: Dr. Sadia Kamran

رنجش ہی سہی

64. Deconstructing Spirituality; A Visual Exploration of Rumi's Poetry
Aleena Khan

This research paper derives a fascinating junction of Rumi's mystical poetry and Jacques Derrida's deconstructionist philosophy. By carefully going through Rumi's work, the "Mansavi", it explores the complex landscape of equilibrium. Despite popular belief, Rumi's definition of balance goes beyond just representing the intersection of opposing forces; rather, it represents an attempt to create asymmetric harmony, which is consistent with Derrida's claim that no construction has a symmetric center. The literature review explores the fundamental principles of Derrida's deconstruction and the thematic foundation of Rumi's poetry, and develop a contextual framework. It employs some of the poetry passages from Rumi's collection and applies deconstruction theory to them, and provides an insight to the complex nature of spirituality. Essentially, this fusion project acts as a link between the fields of philosophy and literature, providing fresh perspectives on the age-old concepts of harmony, balance, and spirituality.

65. Echoes of Place: Myth & Folklore in Pakistani Songs and Poetry
Adnan Mairaj Malik

This research paper is based on songs and poetry in which various cities are mentioned, and in this process it employs 15 Pakistani songs, couplets, poetry which include the name of a city or place in any context. The objective of the research is to analyze and compare how and why a city's name is used in the song and in what context. Analysis of the couplet and poetry suggest that most of the songs depict or tell about Myths and folklore associated with a certain area (place or city). The story or folklore when addressed to its vicinity in particular gives the character and fills in the context to its authenticity. The city or place also gives context to the myths or folklore in terms of culture, value and traditions of that land. These kind of songs also boost the morale of players during various PSL Cricket matches, highlighting how these compositions serve as cultural rallying cries that unite fans and players alike in support of their teams. This study contributes to a deeper understanding of how South Asian artistic traditions intersect with contemporary sporting culture, shaping and perpetuating the cultural heritage of the region.

66. Artist as a Broken Person
Fajar Sandhu

Numerous artists, psychiatrists, and academics have studied the complicated and intricate relationship between art and personal challenges, particularly emotional distress or brokenness. The question of whether artists are naturally broken or whether broken individuals become artists cannot be answered in a generalized way. Throughout history, various artists have been inspired by their own personal challenges and have used their art as a way to express and process their feelings and experiences. Some artists use their artistic endeavors as a cathartic or therapeutic means of processing their inner anguish. In this way, the difficulties people encounter could have an impact on their creative output and personality. However, not everyone who creates art is "broken," and not everyone who has faced hardships goes on to become an artist. Joy, curiosity, beauty, and the need to express oneself are just a few of the many motivations behind artistic creation. In addition to these sources, artists can find inspiration in nature, social issues, the surrounding environment, or just attractive things. It's critical to understand that mental health issues and personal hardships do not equate to artistic ability or creativity. Artist's relationship with their personal challenges and artistic expression is unique and varies widely.

67. Creating a Storybook and Application Featuring Use of Sign Language for Deaf Children
Fahad Zakir

The main goal of this project is to create an app and book for storybooks. It draws on studies on visual learning, visual phonology, bilingualism, and particular cognitive processes that are important for Deaf kids. The software, which is intended for beginning and intermediate readers, combines text in both Urdu and English with design ideas taken from American Sign Language (ASL) storytelling, which is in line with accepted research practices. For kids that learn best through visual modalities, the main goal is to support language development and reading comprehension. With written English serving as a secondary language and Sign Language as the primary language, the app model is specifically tailored for the instruction of deaf kids. The concept of using a child's proficiency in one language to improve their acquisition of other sounds simple, but putting it into practice can be challenging, especially for deaf pupils. Programs created for spoken language are very different from bilingual education for deaf pupils, including a variety of topics such as language modality (written and signed). Through the provision of insights into the teaching and learning practices employed by educators, parents, and students within a setting tailored for deaf pupils, this study seeks to bridge the gap between theoretical principles and actual application.

68. Poetry of Faiz; Portraying Daily Wagers Through Studio Practice
Saira Bano

The daily wagers of Pakistan form an integral part of the workforce, yet their lives often go unnoticed. This theme takes a critical view of social, political and economic issues about the life of daily wagers in Pakistan. The studio practice is employing digital painting as a contemporary alternative to traditional methods. The focus is on synergizing traditional painting with digital art forms, leveraging various mediums and techniques, and their display integrates animated digital paintings, digital screens, and a sound system to create an immersive experience. This research paper explores the transformative potential of studio practice in portraying the lives of daily wagers in Pakistan through digital painting, synergizing traditional methods. The focus is on the integration of digital mediums centered around the theme of Faiz Ahmed Faiz poetry "Ye Hath Salamat Hein Jab Tak."

## 69. Music in the Cinema of Pakistan
Arshad Khokhar

Music plays a vital role in film by enhancing narratives and creating atmosphere. It has the power to elicit emotions, establish themes, and drive the pacing of a story. Whether through songs, background scores, source cues, or musical moments, music can greatly influence how audiences experience a film. In this regard, I, as a musician, will discuss the role of 'playback singing' in cinema, and explores the origins, evolution, and cultural impact of playback singing in Pakistani Cinema. This paper will also highlighting key figures, technological advancements, and its role in shaping the music of film.

70. Punjabi Orchestration in the Compositions of Tafu Khan
Usman Rana

This research delves into the unique orchestration style of Ustad Tafu, a renowned musician from the heera mandi of old Lahore. Focusing on his use of traditional Punjabi musical instruments such as algoza, chimta, naal, ektara, harmonium, dholki, and tabla in Punjabi mujra item songs, the study aims to understand how these instruments enhance the emotional impact of the dance performances in Pakistani Punjabi films. Mujra, a dance form originally performed by courtesans during the Mughal era, has become a popular element in Pakistani cinema, particularly in Punjabi films. Ustad Tafu's work as a music director, composer, and tabla player reflects the cultural richness and vibrancy of his upbringing in heera mandi. Through his use of these instruments, Ustad Tafu is able to evoke feelings of pleasure and excitement in the listeners, captivating audiences with the essence of the region's musical heritage. This research seeks to unveil the intricate relationship between Ustad Tafu's musical arrangements and the emotional resonance they create in the context of Punjabi mujra songs in Pakistani cinema though comparative analysis of a Bollywood item song.

جدوں ہولی جئی لینا میراناناں
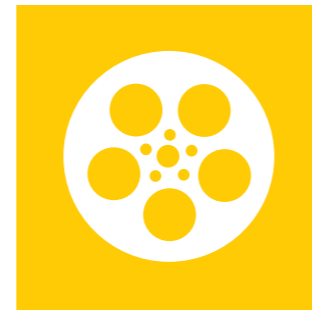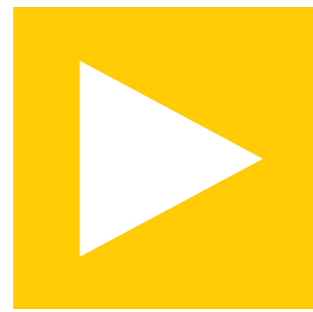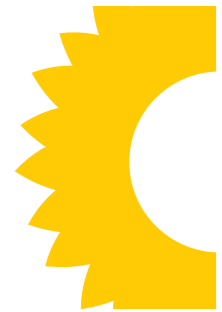
PANEL DISCUSSIONS

Session 1: Day 1
The Golden Period
(Pehli Si Mohabat) پہلی سی محبت

1. Mr. Shaan Shahid
2. Mr. Sajjad Gul
3. Ms. Babara Sharif
4. Mr. Nasir Adeeb
5. Ms. Samina Peerzada
6. Mr. Shahzad Rafique
7. Ms. Neelam Bashir
8. Mr. Khawaja Najam Ul Hasan
9. Prof. Elaine Shemilt (UK)
10. Prof. Dr. Ahmad Bilal (Moderator)
11. Mr. Syed Noor (Conclusion)

Session 2: Day 1
Where We Lost it
(Rootahy ho Tum…) روٹھے ہو تم۔۔۔

1. Mr. Mustafa Afridi
2. Mr. Saji Gul
3. Mr. Fasih Bari Khan
4. Ms. Amna Mufti
5. Mr. Hafeez Tahir
6. Mr. Rashid Khawaja
7. Ms. Nirmal Bano (Moderator)
8. Mr. Asghar Nadeem Syed (Conclusion)

Session 3: Day 2
Music and Poetry
(Wanjli Walarya) ونجھلی والڑیا۔۔۔

1. Prof. Shahnawaz Zaidi
2. Mr. Zulfiqar Ali Ataray
3. Mr. Ali Azmat
4. Ms. Radhika Sood Nayak
5. Mr. Israr Chishti
6. Mr. Aasim Akhtar
7. Mr. Rake
8. Mr. Arshad Khokhar
9. Mr. Tahir Sarwar Mir
10. Mr. Usman Rana (Moderator)
11. Mr. Arshad Mahmood (Conclusion)

Session 4: Day 3
The Art Scene
(Akailey Na Jana) اکیلے نہ جانا

1. Prof. Dr. Rahat Naveed
2. Mr. Quddus Mirza
3. Prof. Dr. Rukhsana David
4. Mr. Salman Asif
5. Dr. Kanwal Khalid
6. Prof. R. M. Naeem
7. Dr. Muneeba
8. Dr. Suraya Chaudhary (Moderator)
9. Rana Rashid (Conclusion)

Session 5: Day 3
Theatre of Lahore
(Shikwa Na Kar) شکوہ نہ کر

1. Mr. Shahid Nadeem
2. Mr. Usman Pirzada
3. Mr. Sohail Ahmed
4. Mr. Iftikhar Thakur
5. Mr. Zulfiqar Zulfi
6. Mr. Mohsin Gailani
7. Dr. Umar Adil
8. Dr. Salman Bhatti
9. Mr. Qaiser
10. Mr. Amir Nawaz (Moderator)
11. Mr. Khalid Abbas Dar (Conclusion)

Session 6: Day 3
Searching for New Forms
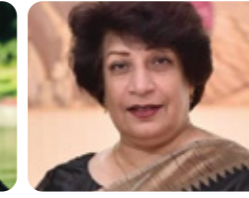*(Sahilo Ki Hawa)* ساحلوں کی ہوا

1. Mr. Shani
2. Mr. Irfan Asghar
3. Mr. Yaser Awan
4. Mr. Mohsin Akbar
5. Mr. Nadeem Wahid
6. MHM
7. Mr. Yasir Awan
8. Dr. Sharia Hussaini
9. Dr. Riaz Shaikh
10. Ms. Aysha A. Bilal (Moderator)
11. Prof. Chris Meigh Andrews (Conclusion)

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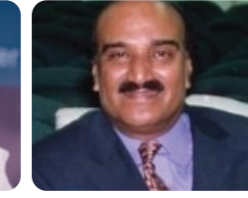
Prof. Najma Najam — Dr. Sadia Kamran — Dr. Faiqa Saeed — Najam ul Hasan — Mohsin Akbar

Amir Nawaz — Dr. Sohail Riaz — Prof. Amara Raza — Dr. Fouzia Naz — Fasih Bari
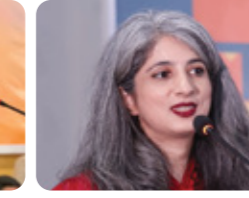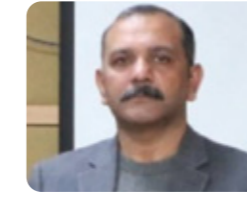
Dr. Nusra Inyat — Dr. Lubna Zaheer — Dr. Samina Zaheer — Dr. Shahzaib Khan — Aysha Ahmad Bilal
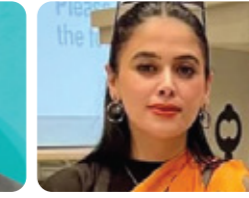
Salman Bhati — Dr. Fatima Anjary — Noor ul Hasan — Nauman Khalid — Dr. Muneeba

Workshops

1. **How to Work Better with Multi Screen Video**
with Prof. Chris Meigh-Andrews (UK)

2. **Finding Methods of Visualisation and the Crucial Importance of Imagination**
with Prof. Elaine Shemilt (UK)

3. **A Photo-walk in Walled City**
with M.H.M. (Pakistan)

4. **Calligraphy for Film Posters**
with Muneeb Ali (DGD)

5. **Hoarding Design**
with Javed Mughal (DGD)

Film Screenings

Screening of the Selected Films

Cultural Evenings

A Dramatic Reading by Ajoka Theatre
Dil Ha Pakistani a play by NATAK
Mime Performances
Music Performances
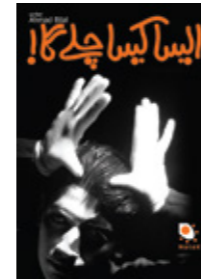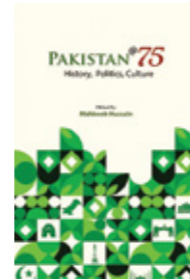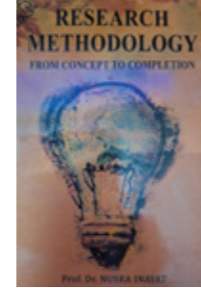
Books Launch

1. **Kadi Dhoop by Israr Chishti**

2. **Research Methodology by Nusra Inayat**

3. **Pakistan@75 by Mahboob Hussain**

4. **Aisa Kesa Chale Ga by Ahmad Bilal**

5. *Kavita*; **short story by Nauman Khalid to pay tribute to legendary actress "Babara Sharif"**

6. اُردی کہانی **Dramatic Reading by Sadia Sarmad**

THE REVIVAL OF HEER RANJHA

A SHOW BY USAMA BUTT & FAHA SHAWAL
WRITTEN BY FARHAAD HARIS

1st INTERNATIONAL CONFERENCE ON CREATIVE ARTS (ICCA)

100 YEARS OF LAHORE CINEMA
27th to 28th January, 2023

Ahmad Ilyas, Usama Amir Butt, Faha Shawal, Frhaad haris, Jordan, Bisma, Eisha Tur, Razia, Aisha Javed Khan, Waqas Chohan, Awais Chohan, Qais Chohan, Yuhanna, Thomas, Ali Haider, Dildar Mustafa, Aftab Malik, Maira Butt, Usman, Bisma Azeem, Fida Hussain, Ali Hamza, Sarah, Habibah, Rija, Wajeeha, Yumna, Amna, Yousaf, Amna Khokhar, Mishail, Aisha Ali, Laveeza, Neha, Usairam, Fyez Rajpoot, Wajahat, Wasil, Naim, Hashim, Anascan, Hassan Zareef, Umar Latif, Hamza Aslam, Syed Shamikh Abbas Jafri, Ahsan Mirza, Umair, Saad Hashim, Saud, Wahaj

PREVIOUS PROJECTS

3 Day Event
Kashmir Solidarity Mission

International Seminar
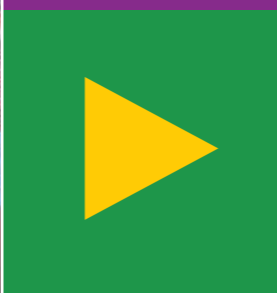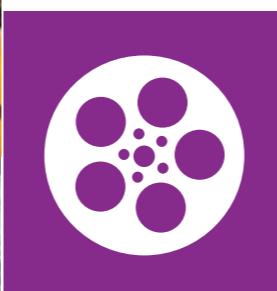Pak-Netherlands
Cultural Coherence

Collaboration with PIFD
In National Design Conference

Research Pursuits
Two-Month Workshop at PIFD

Haroof e Amjad
Fusion of Literature with Arts

ADTFI
Collaboration with UHE

CARS
Exhibition & Symposium.

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Convener ICCA

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(Principal CAD)

Prof. Shahnawaz Zaidi
(Former Principal, CAD)

Prof. Israr H. Chishti
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Dr. Sohail Riaz (COMSATS)

Mr. Shahzad Rafiq

Mr. Farjad Nabi

Mr. Nadeem Wahid

Ms. Aysha Bilal (Co. P.I.)

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Convener ICCA
Chairman DGD

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Israr Chishti
Mr. Shehzad Rafiq
Aysha Bilal

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Arfeen

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Hamid Mehmood Abbasi

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