



INFORMATION & CULTURE DEPARTMENT,  
GOVERNMENT OF THE PUNJAB

# Arts & Culture Policy Framework for Punjab, Pakistan

Cultural Revival Roadmap (2017-2021)



February 5<sup>th</sup> 2017

Figure 1.1 Map of Punjab province<sup>1</sup>



<sup>1</sup> <http://pakistan360degrees.com/punjab-province/>

Message from Minister, Information & Culture, Government of Punjab (TBA)

DRAFT

## Preface by Secretary, Information & Culture Department, Government of Punjab

These are exciting times for Pakistan as opportunities for our growth and prosperity are abound and Punjab has an important role to play in the process. There has been a highly active reform environment in Punjab over the last few years in order to strengthen institutions in service of the public and to further the economic development of the province and Pakistan. In addition to the very long list of reform initiatives already undertaken by the Government of Punjab, the Information & Culture Department is proud to present Punjab's first Arts & Culture Policy Framework.

The cultural sector is no longer seen as limited to cultural shows and events. The Culture & Creative Sector is today an industry in its own right and a means for economic revitalization. The 'Culture sector' is in fact more than just an industry, with outreach and social impact perhaps more than any other sector. It is about identity-formation, peace-building, our roots and heritage, building citizenship, education, engaging our youth, promoting skills and economically empowering the people of Punjab.

After joining the department, an initial assessment of the department indicated the need to identify and prioritize goals, address capacity gaps, streamline resources required and support the sector that has so much potential. My predecessor had initiated consultations with cultural practitioners in 2015 to develop a draft Cultural Revival Roadmap. Our team took the work forward and organized consultations at the divisional level to ensure the process is as participatory and inclusive as possible. Furthermore, we took the step to share the document online. All feedback has been incorporated in the Policy Framework.

The Punjab Arts & Culture Policy Framework identifies core policy objectives that the Department will be focusing on and has specified strategies for as many Culture & Creative domains as possible. The document strategies are in line with international best practices and recommendations from experts and practitioners from the field across Punjab. The Department has already started working on the implementation of many of the recommendations.

The policy framework document is supported by an Implementation Plan to ensure efficient execution. The Punjab Culture & Arts Policy framework cannot be implemented by the Department in isolation as an integrated approach has been adopted in which all departments have a significant role for its implementation and success. The framework also depends on collaboration with the private sector. Although to prove the impact of cultural initiatives is a challenging task, this document attempts to outline a performance assessment mechanism. Research in the culture and creative sector will also be a new focus to ensure the department has the data for evidence-informed decision making to further support the sector.

The Information & Culture Department is working continuously to strengthen and support the sector and I strongly believe in the upcoming days, Punjab is set to make its mark on the cultural map nationally and globally.

**Raja Jahangir Anwar**  
**Secretary, Information & Culture**  
**Government of Punjab**

## Executive Summary (draft)

The Cultural and Creative sector has, over recent years, increasingly become an important area of focus for policy planners globally. The Government of Punjab realizes the immense potential of the Culture and Creative Sector and has been working on developing a Culture & Arts Policy Framework to further strengthen the sector which is expected to bring benefits for the people of Punjab on so many different fronts.

- Cultural activity does not only help build **collective identity and social cohesion** but it also a forum to **celebrate diversity** within the culture.
- The upcoming Cultural and Creative Industries can be a **catalyst for economic growth** and has also proven to be a prominent factor for urban regeneration the world over. Countries are working towards not only establishing 'smart cities' but developing and promoting 'creative cities'.
- **Development and reform initiatives** can only **sustainable** when designed keeping the cultural ethos in mind as highlighted by the Sustainable Development Goals.
- Cultural content and activity has proven to be a powerful tool to transform mind-sets and therefore in Pakistan's context it is considered that the region's cultural roots can provide a **positive counter-narrative** against the religious intolerance and violence.
- As Pakistan's economic trajectory takes a massive uphill turn with CPEC, the vibrancy of the cultural activity and products of Punjab -and Pakistan as a whole, contribute towards the **image-building of the country and hence attract further investment in the region and its people.**

### Process of development of Culture Policy document:

The work on a Cultural Revival Roadmap began on the Chief Minister of Punjab's directive in 2015 where working groups comprising of seasoned and experienced cultural experts/practitioners were formed under the lead of the Information & Culture Department. The process was supported by a desk review of international trends in cultural policy development and a capacity analysis of the existing attached cultural institutions. To ensure that the process was as participatory as possible, consultative sessions were held in all eight divisions of Punjab engaging over 160 writers, artists, performers, musicians, educationists and other culture-related professionals were involved (representation of religious minorities and gender balance was ensured). The Culture & Arts Policy Framework has incorporated all recommendations provided from the consultative process. The document has then been reviewed internally, by the CM Taskforce on Culture and all other departments of the government. It has been posted online for review and feedback by key stakeholders and the public at large after which the approval process was initiated.

### Proposed Vision & Mission Statement of Punjab Culture & Arts Policy Framework

#### Vision Statement

The end goal is a: A Peaceful, Progressive, and Culturally Vibrant Punjab

#### Mission Statement

To revive and protect the cultural heritage of Punjab and to promote cultural activity and creativity for the economic, social and spiritual/personal well-being of the people of Punjab.

### **Core Policy Objectives:**

The Culture & Arts Policy Framework 2017-2022 is based on five core policy objectives. These are:

- **Policy Framework Objective 1- Governance for Culture**
  - Strengthened institutional frameworks and governance structure with provision of resources to support the growth and promotion of the Arts & Culture sector in Punjab
- **Policy Framework Objective 2- Peace-building through Culture**
  - Building Tolerance and Peace through Cultural Activities, Education, and Media
- **Policy Framework Objective 3- Programming to Protect & Revive Culture**
  - Preservation, Interpretation (building narrative) and Promotion of Traditional Arts & Cultural Heritage of Punjab
- **Policy Framework Objective 4- Participation & Social Development**
  - Enabling Citizen Participation in Cultural Activities, Social Initiatives, across the province with particular focus on engaging youth
- **Policy Framework Objective 5- Providing Opportunities for Economic Development**
  - Developing a conducive environment for growth of Creative & Cultural Industries in Punjab

### **Sectoral strategies addressing each of the Cultural Sectors:**

In addition to the core policy objectives, the policy framework is based on sub-sectoral strategies to further develop and promote the following areas:

1. Literature & Publishing Industry
2. Performing Arts (Music, Theatre, Dance)
3. Visual and Digital Arts (Art, Film, Digital media)
4. Tangible Heritage, Tourism & Festivals
5. Intangible Heritage-Language, Craft & Traditional Knowledge & Gastronomy
6. Design (Architecture, Fashion, Textile, Advertising)
7. Creative Entrepreneurship
8. Culture & Education
9. Culture & Print, Electronic News Media
10. Culture & Gender

## Acronyms & Abbreviations

|          |                                                                    |
|----------|--------------------------------------------------------------------|
| AHAN     | Aik Huner Aik Nagar                                                |
| BoG      | Board of Governors                                                 |
| BZU      | Bahauddin Zakariya University                                      |
| CDIS     | Culture for Development Indicators                                 |
| CM       | Chief Minister                                                     |
| CPEC     | China-Pakistan Economic Corridor                                   |
| D.G Khan | Dera Ghazi Khan                                                    |
| DGPR     | Directorate General of Public Relations                            |
| FGD      | Focus Group Discussion                                             |
| GDP      | Gross Domestic Product                                             |
| HEC      | Higher Education Commission                                        |
| I & C    | Information & Culture                                              |
| ICH      | Intangible Cultural Heritage                                       |
| IT       | Information Technology                                             |
| LAC      | Lahore Arts Council                                                |
| NAP      | National Action Plan                                               |
| NAPA     | National Academy of Performing Arts                                |
| PAL      | Pakistan Academy for Letters                                       |
| PIDC     | Pakistan Industrial Development Corporation                        |
| PILAC    | Punjab Institute of Language, Arts & Culture                       |
| PITB     | Punjab Information and Technology Board                            |
| PUCAR    | Punjab Council of the Arts                                         |
| SDG      | Sustainable Development Goals                                      |
| SMEDA    | Small & Medium Enterprises Development Authority                   |
| TV       | Television                                                         |
| TVET     | Technical & Vocational Education & Training                        |
| TWG      | Technical Working Group                                            |
| UNCTAD   | United Nation Conference on Trade & Development                    |
| UNESCO   | The United Nations Education, Scientific and Cultural Organization |
| UNIDO    | United Nations Industrial Development Organization                 |
| USD      | US Dollars                                                         |
| WH       | World Heritage                                                     |
| WIPO     | World Intellectual Property Organization                           |

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## Part I: Rationale & Development Process of Framework

### 1. Why the need for an Arts & Culture Policy Framework?

#### The Case for Culture

For the longest time the 'arts & culture' sector have been low on the priority of governments with little patronage (except in the case of tourism) especially in developing countries where there is a struggle to provide people with basic facilities and infrastructure and keeping the economy afloat. However, in recent years, there has been a realization and widespread expression on a global scale of the importance and the role of 'culture'.

#### *Builds collective identity*

'Culture' is essentially defined as our way of life and forms the ethos of society. It plays a key role in building identities, promoting social cohesion, and in providing values and norms for social interaction and citizenship. When people participate in local cultural activities, it does not only contribute to community building, create further awareness about one's culture, and indicate how vibrant a nation is but it also improves their quality of life and reinforces a sense of belonging among its people.

#### *Catalyst for Economic Growth*

Whether tangible or intangible, our cultural heritage is what makes us unique and presents opportunities in various forms. The late 90s indicate a trend of governments of developed countries investing in the promotion of cultural and creative sectors to spur economic growth and urban regeneration. New ideas and innovations result in new products and technology driving economic growth. Cities are now seen as centers for cultural industries, as potential markets for unique cultural products and services and yet cosmopolitan in nature as they represent diversity.

#### *Supports Sustainable development*

More recently 'culture' is recognized internationally as key factor for sustainable development, highlighted more so in the Sustainable Development Goals Agenda 2030. Implementation and success of reforms and development initiatives is dependent on how far they are in tune with the local culture. Local cultures can present solutions that are readily owned by communities with less resistance to change.

#### *Providing a Positive Counter-Narrative*

A counter-strategy for the religious extremism and violence proposed by stakeholders is going back to our cultural roots. Punjab has a history that dates back as early as the Indus Valley Civilization which is known for its advanced urban culture even in 5000 BC. As a crossover point and prize for so many empires, Punjab

has seen interspersed eras that tell the tale of peace, harmony and peaceful co-existence between the people of different religious faiths within the region. The stories, poetry and folklore of Sufi saints of Punjab have for centuries spread the powerful message of love and conveying the true spirit of Islam amongst the people irrespective of their race or creed.

There is much work to be done in rediscovering and re-telling our history with a representation that promotes peace and celebrates diversity. Culture is a tool of soft power and has the potential to culminate social transformation and change mindsets. This would also mean having a look at the cultural values espoused by the various streams of education offered in Punjab and through the media. Cultural activities can help support positive projection and image-building for the rapidly developing province. Celebrating life through cultural festivities signifies the country's resilience against the terrorism and violence that has plagued the region.

### Scope of Cultural Policy & Role of Government

A cultural policy is the expression of a government's willingness to adopt and implement a set of coherent principles, objectives and means to protect and foster its local, regional or national's cultural expression.<sup>2</sup> "The essential aims of cultural policy are to establish objectives, create structures and secure adequate resources in order to create an environment conducive to human fulfilment."<sup>3</sup>

The role of the government is to provide adequate resources to create an environment that supports creativity and artistic activity; introduce measures and regulations to support the growth of cultural industries; and to ensure that the people of Punjab have the right to participate in cultural activities and have access to their cultural heritage and history. Amidst globalization, the government needs to support the promotion of local content (e.g. creative, media, culture) to compete with international content, not just for local market space but with an approach to capture international markets also.

A general review of cultural policies indicates that governments have generally focused on the areas of support programmes for creative artists; establishment of cultural institutions; regulating cultural industries; preserving heritage; promotion of cultural tourism; providing spaces to arts and culture in the urban context; ensuring focus on the arts in education, developing opportunities for developing cultural relations and trade with other countries.

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<sup>2</sup> The Arts and Canada's Cultural Policy, 1999. <http://www.lop.parl.gc.ca/content/lop/researchpublications/933-e.htm>.

<sup>3</sup> The Stockholm Conference, 30 March-2 April 1998. Action Plan on Cultural Policies for Development [http://portal.unesco.org/culture/en/files/35220/1229088881stockholm\\_actionplan\\_rec\\_en.pdf/stockholm\\_actionplan\\_rec\\_en.pdf](http://portal.unesco.org/culture/en/files/35220/1229088881stockholm_actionplan_rec_en.pdf/stockholm_actionplan_rec_en.pdf)

## 2. National Policy, Legal, Economic Policy & International Frameworks

### National Cultural Policy

Pakistan does not have an official Cultural policy in place as yet. That does not mean attempts have not been made in the past to develop and implement a cultural policy.

The first most comprehensive document was the 'Report of the Standing Committee of Art & Culture' which was submitted to the Ministry of Education in late 1968. The government at the time 'saw political upheavals' and the report was neither 'officially accepted or rejected'. The report and other articles written by Faiz Ahmed Faiz, founder of the Pakistan National Council of the Arts, were compiled by the Bhutto government and referred to as the Faiz Report (1975). Faiz's words in a foreword of the report in 1975 still rings true to date that 'some of the basic conclusions arrived by this Committee might still be relevant to the situation prevailing in present-day Pakistan.' The Committee of the time emphasized the role of culture in nation-building and for building the country's image. The report had in-depth analysis and recommendations for the promotion and development of each of the domains of the culture and creative sector at the time. Faiz, through his articles on Culture, challenged the prevalent myopic definition of 'Pakistaniat' at the time that excluded Pakistan's pre-Islamic history and regional identities, also more importantly reiterating that 'diversity' and a pluralistic society was a strength and would not weaken the identity of the state. It is to date that we face the same challenges that were highlighted.

The first cultural policy of Pakistan was presented and promulgated in a meeting presided by PM Benazir Bhutto on August 31<sup>st</sup> 1995.<sup>4</sup> The policy focused on the development of institutional frameworks for culture. Other reports indicate that the implementation of the policy lingered on till 2005<sup>5</sup> when a fourth draft was introduced in 2008<sup>6</sup> which aimed "at building a nationally shared value system capable of developing into a higher intellectual culture, the accomplishment of which is recognized to require encouraging free expression, mutual appreciation and respect for other cultures"<sup>7</sup>. The policy draft fell through with the 18<sup>th</sup> Constitutional Amendment and the Federal Ministry of Culture was devolved. Thereon the need for developing a cultural policy at the provincial level.

A fifth attempt to develop a national cultural policy was undertaken by the Lok Virsa under the lead of the Federal Ministry of Information, Broadcasting & National Heritage in 2016 after nation-wide consultations. The policy draft is yet to be promulgated.

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<sup>4</sup> The News, December 15, 2015. First Cultural Policy Drafted in 1995.

<https://www.thenews.com.pk/print/81869-First-cultural-policy-drafted-in-1995>

<sup>5</sup> <http://www.pakistanpressfoundation.org/2013/01/new-cultural-policy-on-the-cards/>

<sup>6</sup> Tiwana, 2011. *Situational Analysis of Culture in the Four Provinces of Pakistan*. UNESCO: Islamabad. [http://unesco.org.pk/culture/documents/situationanalysis/Situational\\_Analysis\\_Culture\\_in\\_the\\_Four\\_Provinces.pdf](http://unesco.org.pk/culture/documents/situationanalysis/Situational_Analysis_Culture_in_the_Four_Provinces.pdf)

<sup>7</sup> Ibid.

With reference to the Constitution of Pakistan 1973, reference to cultural rights has been mentioned at two points:

- Chapter 1 Fundamental Rights, Article 28, “**Preservation of language, script and culture.** Subject to Article 251 any section of citizens having a distinct language, script or culture shall have the right to preserve and promote the same and subject to law, establish institutions for that purpose.”<sup>8</sup>
- The preamble of the Constitution of 1973 emphasizes that it is the will of the people of Pakistan to establish and order: -“Wherein adequate provision shall be made for the minorities freely to profess and practice their religions and develop their cultures;”<sup>9</sup>

With devolution of powers from the federal to the provincial government as a result of the 18<sup>th</sup> Amendment to the Constitution the responsibility of managing cultural heritage has devolved to the provinces.

Some of the relevant legislative Acts pertinent to culture and heritage at the provincial level include:

- The Dramatic Performances Act, 1876
- The Punjab Entertainments Duty Act, 1958
- The Punjab Small Industries Corporation Act, 1973
- The Punjab Council Of The Arts Act, 1975
- The Antiquities Act, 1975
- The Motion Pictures Ordinance 1979
- The Punjab Special Premises (Preservation) Ordinance, 1985
- The Lahore Arts Council Ordinance, 2002
- The Punjab Institute Of Language, Art And Culture Act 2004
- The Punjab Heritage Foundation Act 2005
- The Nazaria-I-Pakistan Foundation (Repeal) Act 2008
- The Walled City Of Lahore Act 2012
- The Bab-E-Pakistan Foundation Act 2014

For the protection of intellectual property and intangible cultural heritage, the following national legislations apply:

- Patents (Amendment) Act, 2016 (Act No. XXIV of 2016)
- Intellectual Property Organization of Pakistan Act, 2012
- Patents (Amendment) Act, 2010 (Act No. IX of 2010)
- Copyright (Amendment) Act, 1992

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<sup>8</sup>The Constitution of Pakistan, 1973. <http://www.pakistani.org/pakistan/constitution/part2.ch1.html>

<sup>9</sup> The Constitution of Pakistan, 1973. <http://www.pakistani.org/pakistan/constitution/preamble.html>

With devolution of power and responsibilities, the district governments are equally responsible for the preservation and promotion of culture. With reference to The Punjab Local Governance Act (2013)<sup>10</sup>, under Section 148 on General Powers of Local Governments, the Eight Schedule describes responsibilities and the authority for the following:

**41. Culture.**— A local government may—

- (a) establish and maintain information centres for the furtherance of civic education and dissemination of information on such matters as community development and other matters of public interest;
- (b) provide and maintain public halls and community centres;
- (c) celebrate national occasions;
- (d) encourage national and regional languages;
- (e) promote physical culture and encourage public games and sports and organize rallies and tournaments.
- (f) provide, promote or subsidize facilities for the recreation of the public.

The Act also covers in clauses 42 and 43, the local government's ability to establish and maintain libraries, reading rooms and circulation libraries for public and can also make arrangements for fairs, shows, public festivals and may also levy fees on people attending.

As per Section 87, under heading of Function of Metropolitan and Municipal Corporations (and also under section 81 for Municipal Committees) includes the responsibilities to:

- (n) develop and maintain museums, art galleries, libraries, community and cultural centers;
- (o) conserve historical and cultural assets;
- (w) organize sports, cultural, recreational events, fairs and shows, cattle fairs and cattle markets, and regulate sale of animals;

### International Legal Frameworks & Conventions

Culture is an integral part of human rights (Article 27). The “Universal Declaration of Human Rights”, includes the ‘right to culture’ asserting that “everyone has the right to freely participate in the cultural life of a community”. There is protection for groups and individuals with distinct languages, scripts or cultures (Article 28). Participation in cultural life has three dimensions: creativity, access to cultural heritage and diversity<sup>11</sup>.

Culture has featured for the first time in the international development agenda within the framework of the Sustainable Development Goals related to education, sustainable cities, food security, the environment, economic growth, sustainable consumption and production patterns, peaceful and inclusive societies.

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<sup>10</sup> <http://punjablaws.gov.pk/laws/2542.html>

<sup>11</sup> UN Special Rapporteur on Cultural Rights, Ms. Farida Shaheed

Figure 2.1 2030 Agenda for SDG-Clauses linked to Culture

**2030 Agenda for Sustainable Development-Clauses that specify importance of culture**

36. We pledge to foster intercultural understanding, tolerance, mutual respect and an ethic of global citizenship and shared responsibility. We acknowledge the natural and cultural diversity of the world and recognize that all cultures and civilizations can contribute to, and are crucial enablers of, sustainable development.

**Goal 4. Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all**

4.7 By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development

**Goal 8. Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all**

8.3 Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services

8.9 By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products

**Goal 12. Ensure sustainable consumption and production patterns**

12.b Develop and implement tools to monitor sustainable development impacts for sustainable tourism that creates jobs and promotes local culture and products local cultures present solutions.

Pakistan is a signatory and has ratified the following UNESCO Conventions:

- International Covenant on Economic, Social and Cultural Rights (July 17, 2008)
- Convention for the Safeguarding of the Intangible Cultural Heritage (April 20, 2006)
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (July 30, 1981)
- Convention concerning the Protection of the World Cultural and Natural Heritage (October 23, 1976)
- Convention for the Protection of Cultural Property in the Event of Armed Conflict (June 27, 1959)

It is pertinent to mention the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions which is an international treaty that provides a policy framework for the governance of culture. It recognizes the distinctive nature of culture as an important contributor to economic and social development and ensures that artists, creative professionals, practitioners and citizens worldwide can create, produce, disseminate and enjoy a broad range of creative goods, services and activities, including their own. Pakistan has yet to ratify this Convention.

Pakistan is a signatory of the following WIPO (World Intellectual Property Organization) treaties:

- Paris Convention for the Protection of Industrial Property (July 22, 2004)
- Convention Establishing the World Intellectual Property Organization (January 6, 1977)
- Berne Convention for the Protection of Literary and Artistic Works (July 5, 1948)

### *Demographics of Punjab*

Punjab has always fared better than other provinces in terms of socio-economic statistics. However, a larger population means a larger number and scale of challenges to manage the population. According to Punjab's Growth Strategy 2018, Punjab's population has increased five times in the last 60 years and is estimated to be over 100 million (out of 180 million of Pakistan's estimated total population). Sixty-eight percent (68%) of Punjab's population is estimated to be in rural areas and along the gender divide 48% is female<sup>12</sup>.

Demographics have changed with a huge number of young adults in the population. Almost two-thirds of Punjab's population is under the age of 30<sup>13</sup>. Population size of young adults between the ages of 15-29 is almost 30 million and 36 million for below age of 15. It is this youth bulge that poses both as a challenge and an opportunity for the Government. Numbers will however be far more clear after Census 2017 results are shared.

The literacy rate (10 years onward) is 61% (male 69%, female 52%). The adult literacy rate 15-24 years 76%, (73% among young women). Figures vary greatly depending on district and when rural and urban areas are considered (e.g. literacy rates in rural areas is 54%, and 75% in urban areas).<sup>14</sup> There are 36,000 government schools with 4,062,473 students enrolled (46% girls). This number decreases a bit as grades increase (Punjab Development Statistics 2016). Despite the overall improvement and efforts made for education by the public sector and the presence of the private sector, almost one-third of children remain out of school (MICS 2014). Primary NER stands at 58%. There are a little over 1 million students enrolled in intermediate, graduate and post-graduate colleges with gender parity.

### *Punjab Growth Strategy 2018*

Punjab's Growth Strategy is aligned with the Federal Government's Vision of 2025. It defines the development priorities of the Government of Punjab for accelerating economic growth and improving human capital. The pillars of the strategy are:

- Higher, sustained GDP growth target to create jobs for everyone
- Private sector-led growth
- Higher productivity of scarce resources:
- Better performing social sectors and a stronger social safety net

The Punjab Arts & Culture Policy Framework aims to support the objectives and approach of the Punjab Growth Strategy 2018, looking at ways to generate economic opportunities for the people (particularly the growing youth demographic), document the contribution of the cultural sector towards the GDP, and look at ways to increase productivity in the area.

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<sup>12</sup> Punjab Development Statistics, 2016

<sup>13</sup> Estimates from the Population Council, as quoted in Punjab Growth Strategy 2018

<sup>14</sup> All figures from MICS 2014 quoted in Punjab Development Statistics 2016

The China Pakistan Economic Corridor has greatly changed the context of Pakistan ushering in a more positive narrative full of hope for the country. The project is expected to involve infrastructural development, job opportunities, attract investment and revitalize the economy of Pakistan. Punjab is central to the success with CPEC facilitating the process through provision of resources and services. As Pakistan is once again in the focus due to its geostrategic location (but for all the right reasons this time in history), this is an opportune time for Pakistan to rebuild itself and its image in the international community. The Culture and Creative Sector within Punjab will have an important role to play in the place-branding of the country and positive international projection after being held hostage to terrorism over the last two decades. The influence of 'soft power' is important and it may be used to leverage the production of cultural goods, encourage cultural activity and once again revive tourism in Punjab.

### 3. Situational Analysis of Cultural Sector

#### Existing Strengths to build upon

The province of Punjab has numerous cultural assets with a rich history that pre-dates the country. Garnered with archaeological treasures, architectural and historical sites, the province has much to showcase to the world. With three heritage sites already on the World heritage list (Taxila, Rohtas fort and Shalimar Gardens) and at least seven sites on the tentative lists (Harappa, Badshahi mosque, Wazir Khan mosque, Jahangir's Tomb, Hiran Minar, Tomb of Hazrat Rukn-e-Alam and in natural landscapes the Salt Range and Khewra mines). This is just the tip of the iceberg as so many sites remain unexplored.

In addition to built heritage there is the influence, folklore and universal message of love, tolerance and peace of the great Sufi saints of the province that attract devotees throughout the region. They form an indelible part of the intangible heritage of the region. In rural areas, local populations look forward to the cultural festivals celebrating spring and their hard work during harvesting. Religious celebrations of Eid are events that bring the whole country together in joyous fervor.

Local handicraft help bring income to hundreds of craftsmen and women who work tirelessly in producing embellished designs in all mediums, whether wood, metal, ceramic, glass, or textile. The nascent fashion industry which started as a cottage industry has bloomed to make it mark internationally contributing to positive image-building of the country.

Punjab has a rich legacy of poets, writers, visual artists, musicians, performing artists who have helped shaped the identity of the nation since Independence through their words and imagery and put Pakistan on the cultural map. Lahore, having been the centre of two of the main arts colleges in Lahore and home to a PTV station, are institutions that have helped nurture new talent in the past.

There is a small but growing number of young people making their name and representing Pakistan in IT, software development, animations, film and documentary making winning international accolades. Well into the 90s, pop musicians have made an impact here and across the border developing new genres such as Sufi rock. The number of advertising agencies and production companies has grown over the past few decades. These young people form the foundations of the upcoming creative industry and need the support of the government.

#### Existing Challenges

The biggest challenge and blow to the culture and tourism sector has been the violence and threat of terrorism. Security issues have deterred cultural activities limiting opportunities for public entertainment and participation. From the economic perspective, the sector is largely informal and not seen as an area for investment by public and private sector. There is a dearth of data to map the sector in order to convince policy makers. Economic viability of cultural ventures also decreases with high taxes on entertainment, with further taxes on income and services. Reviving Basant, which has its own economic activity and draw back tourists, is a priority however a difficult task to ensure no more lives are lost in the process.

From the social perspective, with the rising religious intolerance and extremism, there is a generally limited and narrow view regarding cultural activity which is discouraged on religious grounds. The biggest

problem of cultural identity has been the exclusion of centuries of history and heritage in the effort to build a singular identity based on religion<sup>15</sup>. This had led to the development of a conflicting narrative in the process with questions surrounding the contemporary identity of the people of Punjab and Pakistan. Countries seldom recognize cultural invasion when its own identity is not expressed.

Built heritage requires resources and expertise for maintenance with additional security measures for sites that hold importance for religious minorities. Environmental protection is required with the impact of extreme weather changes and development e.g. Katas Raj Temples.

Attached cultural bodies such as the Punjab Council of the Arts are disempowered making it an administrative challenge to organize events and activities while divisional arts councils are bound by Commissioners (albeit some Commissioners have proven to be very supportive of the Arts Councils). Capacity gaps exist within the system as there are not enough incentives for cultural practitioners to work for the department. The issue probably goes far back systemically as the education systems do not encourage critical thinking, innovation and creativity. Disbursement of funds and grants to private cultural organizations show little impact.

### Opportunities

As the overall security situation improves, there lies the opportunity of reviving cultural activity in the province. A huge youth bulge exists currently. Cultural activity is an important tool to engage the youth constructively which is a potential pool for human resource and a sector that can help create economic opportunities. As discussed under strengths, slowly but steadily, young Pakistanis are being recognized for their work in international creative industries and they require the acknowledgement and support of the government. With the growth of media channels, there is a need and demand for quality content. Social media has become a quick and relatively less costly means of distributing content to promote Punjab's culture to a vast and varied audience.

Geostrategically, international economic collaborations such as China's One Belt-One Road (of which CPEC is an integral part of the plan) will create further opportunities to market local cultural goods and gives Pakistan an edge over its neighboring competitors. Upcoming projects focusing on religious tourism (more specifically linked to Sikh and Buddhist) sites which is expected to generate economic activity and bring in revenue in foreign currency.

### Impending Threats

Other than the glaring threat of terrorism, the negative international media coverage has only further discouraged visitors and tourists. Pakistan's inability to counter the image so far has had a negative impact on the country economically. Local artists and cultural practitioners face a high level of competition in the international market. A strong part of the branding of cultural products depends on 'place of origin'. As the country takes little pride in its own cultural products and lays low in the international spectrum, neighbouring countries and international designers have begun to culturally appropriate and depicting cultural goods and historical narrative as their own. There is a dire need to act fast to work on place-branding for the province and the country.

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<sup>15</sup> Jalibi, Jamil. (1984) Pakistan: the Identity of Culture

#### 4. Governance: Introduction to Department and its objectives

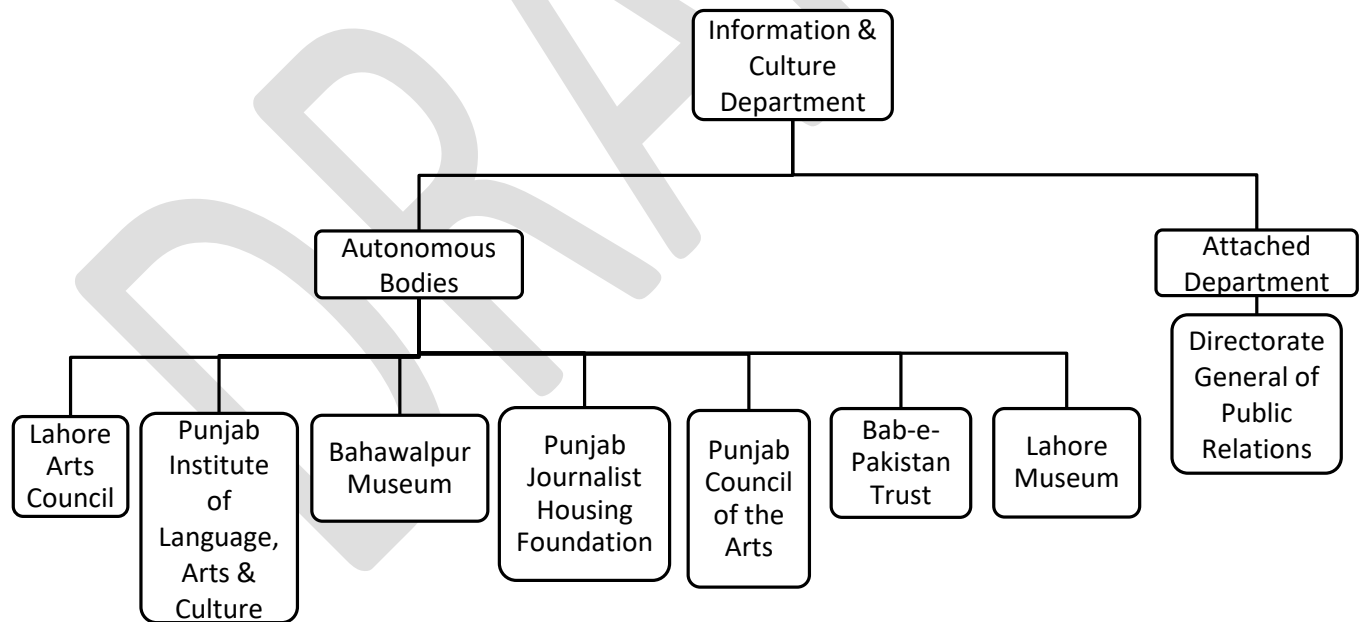
The Information, Culture & Youth Affairs Department is the focal point for the projection of the Government of Punjab through media. It is, therefore, linked with the activities and plans of other government departments and Offices acting as a service department for other offices.

The Vision Statement of the Department is defined as:

“Communication and dissemination of plans, policies and activities of the government, improvement in the plans/policies through feedback exercises and to counter negative propaganda and disinformation. In addition to it, provision of healthy and meaningful recreation and entertainment, patronization of art, literature and culture related activities including preservation of cultural heritage.”

The Department Secretariat is supported by an attached department, the Directorate General of Public Relations that is responsible communicating all of the Government’s initiatives, and public relations matters. On the culture side, the department is supported by Autonomous bodies (*see figure 4.1 below*) that serve as executing arms for the Information & Culture Department.

Figure 4.1 Attached departments and bodies of Information & Culture Department



- The Lahore Museum was established in 1984 and is the largest and oldest museum in Pakistan. Collections include those of the Indus Valley Civilization; Gandhara, Hindu and Buddhist; Islamic Art; Contemporary Art; Arms, coin, Pakistan movement collections.
- Punjab Institute of Language, Art & Culture was established under PILAC ACT 2004 with the charter to promote language, art and culture of the Punjab.

- The Punjab Council of the Arts is an autonomous body established under the Punjab Council of the Arts Act of 1975. It advises the Government on all matters of policy related to art and cultural activity. Its main functions include promotion of arts and culture in the Province through its Divisional Arts Councils, which include:
  - Multan Arts Council
  - Bahawalpur Arts Council
  - D.G. Khan Arts Council
  - Faisalabad Arts Council (Ustad Nusrat Fateh Ali Khan Auditorium)
  - Rawalpindi Arts Council
  - Gujranwala Arts Council
  - Sargodha Arts Council
  - Murree Arts Council
  - Waris Shah Memorial Complex
- In 2000, The Lahore Arts Council was granted autonomy by the Government of Punjab & now managed by a separate “Board of Governors”. Till 2000, the Lahore Arts Council was working as divisional Arts Council under the Punjab Council of the Arts. Alhamra Cultural Complex is a prestigious organization which has been promoting art, literature, drama, music & culture for several decades.
- The Bahawalpur Museum, established in 1976, is a museum of archaeology, art, heritage, modern history and religion and is under the control of Bahawalpur District Government.

## 5. Methodology for development of process of Cultural Policy Framework

The Cultural Policy Framework has been developed as a result of a participatory and consultative process involving experts from various domains and key stakeholders. The methodology includes:

### *Literature Review*

An extensive desk review was conducted of current global practices in the cultural sector, trends in cultural policies, survey of data to determine existing situation of cultural and creative sectors, culture-related UN conventions and policy guidelines.

### *Interviews, Consultative Meetings and Focus Group Discussions*

The process for consultations was initiated on the notification of the Chief Minister of Punjab to put up recommendations for a culture policy in September 2015. Three committees were notified as under:

| Sr. # | Sub-Committees                       | Under the Convenership of        |
|-------|--------------------------------------|----------------------------------|
| 1.    | Enabling Framework Committee         | Secretary, Information & Culture |
| 2.    | Visual and Performing Arts Committee | Mr. NaeemTahir                   |
| 3.    | Festivals, Arts & Culture Committee  | Mr. Kamran Lashari               |

The committees comprised of various experts from the cultural sector (list in Annex). The Committees developed a Cultural Revival Roadmap listing priorities and with a supporting action plan of initiatives that needed to be undertaken. It was furthermore proposed that the roadmap timeline be developed for as a five-year plan. Some key recommendations suggested by the committees were implemented in the course of the year such as the creation of a dedicated post for the administration of the Culture section of the Department i.e. Additional Secretary (Culture).

It was felt that broader stakeholder consultation needed to be conducted involving stakeholders from the cultural and education sector across the province in order to ensure that the priorities and needs from all regions was addressed. So for the second phase of consultations, focus group discussions (FGDs) were conducted in all nine divisions of Punjab i.e. at the eight divisional art councils and at PILAC in Lahore. Over 170 participants were present which included prominent and acclaimed writers, poets, performers (singers, actors, musicians), artists, painters, photographers, filmmakers, video producers, social media experts, traditional artisans, academics (head of culture-related departments, sociologists) and senior journalists.

The goals of the FGDs was to determine the challenges that cultural practitioners face, recommendations for practical measures that the Government of Punjab needs to take, how can market and audience development be supported and how they felt cultural activity and content can be leveraged for peace and building tolerance.

### *Feedback and Review of Draft*

The draft developed after the consultative phase was reviewed internally by the department and by the CM Taskforce on Information & Culture. The policy draft document was also shared with all other departments of the Government for review and feedback.

The draft was then disseminated to a larger group of stakeholders online inviting cultural institutions and practitioners, media, private sector and faculties of various universities in Punjab to provide their feedback and recommendations to be incorporated in the final draft.

## 6. Limitations and Challenges to Implementation of Cultural Policy Framework

There are some anticipated challenges that need to be addressed in order to ensure the implementation of the cultural policy framework.

The first limitation is that if the policy framework is considering the harnessing of cultural capital for economic development, this would include the tourism sector which plays a huge role in generating revenue and foreign exchange. Internationally, culture and heritage related areas namely culture, tourism and archaeology are clubbed under one department. The Culture Department is either combined with Information, Education or with Youth affairs and Sports. However, in Punjab, while 'Culture' is a part of the Information & Culture Department, the two sectors of Archaeology and Tourism have been placed along with the provincial Ministry for youth affairs and sports. This would mean that closer linkages would have to be established with the tourism department in order to ensure that both the 'culture' and 'tourism' strategies are in line with one another in order to ensure further growth.

This discussion leads to the question of political will. Is there an understanding and sensitization of the benefits that can be derived from investment in the Culture & Creative Sectors by the various political representatives and governance structures at the district, provincial and national level whose support is required to push reforms in the area and ensure necessary funds are available?

The third challenge pertains to data. The sector has an impact that is non-quantifiable and has vast 'invisible dimensions'. Culture cannot be measured and monitored like other areas of sustainability. Reference can be made to the methodology used by the UNESCO Cultural Indicators for Development however data is not currently available at the provincial level in order to formulate a baseline. Data on economic contributions may be collated, but a large section of the cultural sector functions within the ambit of the informal economy. Labour survey data and other demographical data is based on projections till the next census is actually conducted.

The fourth challenge is with regards to the limitations of the executing institutions attached with the Information & Culture Department. Regulations binding the Punjab Council of the Arts financially and then similarly the Divisional Arts Councils are financially dependent on the Commissioner's Office, some very supportive and some not. Changes in regulation are required in order for the arts councils to execute programming activities more effectively. The removal of the Lahore Arts Council from under the Punjab Council of the Arts (PUCAR) and instatement as a separate body has also limited PUCAR's ability to generate financial resources.

The fifth challenge is that the Policy Framework adopts a cross-sector approach which means having all departments of the provincial Government onboard:

1. The security context makes it an extremely arduous process to organize activities particularly for private organization that require NOCs for events at art councils and in public spaces. At the divisional level, permissions are required from the Commissioner Office and Home Office. This has discouraged many stakeholders from carrying out activities at the arts councils.
2. The tax environment is a deterrent for investors. With entertainment tax set high, this prevents individuals from establishing start-ups and a lot of cultural practitioners, artisans and event managers from investing in the sector or registering their companies officially. Creative entrepreneurship can only be encouraged and grow if it is economically viable and financial literacy support is available. The tax base can be increased in the long run when entrepreneurs formally register companies.
3. So many of the strategies depend directly with the Education sector, which includes school language policy, curriculum reform, textbook review and revision, teachers' attitudes in the classroom. The School Education and Higher Education department need to be in sync with the plan and the provincial government may need to be prepared for resistance from religious groups on changes in educational content.

## Part II: Vision, Mission and Main Objectives of Cultural Policy Framework

### Vision Statement

The end goal is a: A Peaceful, Progressive, and Culturally Vibrant Punjab

### Mission Statement

To revive and protect the cultural heritage of Punjab and to promote cultural activity and creativity for the economic, social and spiritual/personal well-being of the people of Punjab.

### Policy Framework Objectives & Strategies

The Cultural Policy Framework includes overall policy objectives and strategies for each of the domains of culture. The core policy objectives for the Cultural Policy Framework (2017-2022) are:

| Policy Objective 1                                                                                                                                                    | Policy Objective 2                                                          | Policy Objective 3                                                                          | Policy Objective 4                                                                                                                  | Policy Objective 5                                                                        |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| Governance for Culture                                                                                                                                                | Peace-building through culture                                              | Programming to Revive Culture                                                               | Participation and Social Development                                                                                                | Economic Development                                                                      |
| Strengthened institutional frameworks and governance structure with provision of resources to support the growth and promotion of the Arts & Culture sector in Punjab | Building Tolerance and Peace through cultural activities, education & media | Revival, preservation, interpretation and promotion of Traditional Arts & Culture of Punjab | Enabling citizen participation in cultural activities and social initiatives throughout the province, especially engaging the youth | Developing a conducive environment for growth of Creative & Cultural Industries in Punjab |

The policy objectives are not listed priority-wise as all five areas have equal importance and are co-dependent on each other to achieve provincial goals. Each of the policy objectives have been further elaborated and addressed in Section III in each technical domain. The strategies for each policy objective are as follows.

Policy Framework Objective 1- Strengthened institutional frameworks and governance structure with provision of resources to support the growth and promotion of the Arts & Culture sector in Punjab

The key resource that the Information & Culture Department has for executing the Policy Framework is the Punjab Council of the Arts and its subsidiary Divisional Arts Councils. There is a need to strengthen these bodies by empowering them, with of course adequate checks and balances. A shift needs to be made in terms of how the Arts Councils design programmes with the approach to how they can generate revenue rather than completely depend on funds from the Department. While some cultural activities are always open to the public for educational and entertainment purposes, the Arts Councils should be working in sync with the tourism department to organize activities that will generate revenue.

*Strategies:*

- i. Review of Acts and plans of attached cultural bodies to ensure clear goals and responsibilities defined for each body and to ensure institutional objectives are met
- ii. Restructure and empower PUCAR and Divisional Arts Councils through reforms in regulations.
- iii. Develop accountability mechanism for Arts Councils to gauge output in terms of cultural activities organized, new talent highlighted, and revenue generation.
- iv. Develop human resources through training to support artistic and cultural activities. Professional development programmes to be organized for Arts Councils' management in cultural management and administration.
- v. Upgrade existing infrastructure and facilities of Art Councils and Museums for all divisions.
- vi. Establish a set up for arts councils at the district level.
- vii. Develop business plan/marketing strategy for Arts Councils in order for them to generate financial resources for expenditures.
- viii. Develop evaluation system for grant dispensation to review creative output of organizations receiving grants and impact of project.
- ix. Develop and implement effective communication strategy for cultural activities organized by the Information & Culture Department in line with place-branding of Punjab.
- x. Develop close linkages and partnerships with other relevant departments (i.e. P&D Department, Tourism Department, Education Department, local government administrations), private sector, voluntary and community sector involved in cultural activities for implementation of framework in a coordinated manner for programmes, funding and promotion.
- xi. Recognize the need and support the integration of arts and culture in urban planning.
- xii. Streamline procedures for security protocols and approvals for save time and reduce hassle for organizing activities.
- xiii. Establish and develop institutes for the nurturing of new talent in the field of performing arts, music and film
- xiv. Establish official TV channel with goal of promotion of Culture of Punjab
- xv. Ensure relevant representation of all culture and creative sectors in PUCAR Board of Governors
- xvi. Activate Executive councils of Divisional Arts Councils

## Policy Framework Objective 2- Building Tolerance and Peace through Cultural Activities, Education, and Media

As the Government of Punjab, like the rest of the country, is tirelessly fighting and making efforts to counter violence from religious extremists and ensure the security of its people, it is also engaged in psychological warfare as religious extremism is a mindset that has pervaded many sections of society through various mechanism over the decades. A counter-narrative is required which needs to be disseminated and reinforced at different levels using various mediums in a holistic manner.

Punjab does not have to look far for a counter-narrative, it is present in the history and cultural heritage of the region. All stakeholders consulted emphasized the need to own our history with reference to Harappa, the Sufi saints of Punjab and Quaid-e-Azam's early speeches. The province has a rich history of civilizations that dates back to 5000 BC in Harappa. It is a part of the region that has seen so many ancient faiths evolve and grow with time such as Hinduism, Buddhism and Sikhism. Their remnants are cultural assets for us today. The early Arabs that annexed the region up to Multan themselves assimilated within the local culture. The later Mughal rulers managed an entire empire based on principles of tolerance and peaceful coexistence. Punjab's cultural roots and values are imbibed in the poetry and folklore of the Sufi saints over the centuries. It is the message of the Oneness of Allah, peace, love, spirituality and tolerance that they preached in the garb of the local language and symbolism, that won the hearts of the people of the region irrespective of their faith. Not by swords as local history textbooks tell the tale.

Even after Pakistan was created, the key message for the 'counter-narrative' can be observed in excerpts of Quaid-e-Azam Muhammad Ali Jinnah's presidential address to the Constituent Assembly on August 11<sup>th</sup> 1948:

*"You are free; you are free to go to your temples, you are free to go to your mosques or to any other place or worship in this State of Pakistan. You may belong to any religion or caste or creed that has nothing to do with the business of the State...We are starting in the days where there is no discrimination, no distinction between one community and another, no discrimination between one caste or creed and another. We are starting with this fundamental principle that we are all citizens and equal citizens of one State."*

The understanding of Jinnah's perspective is, as related by the Faiz report, was that having known the trials and tribulations of having lived as a religious minority before Partition, Pakistan would ensure the protection of rights of its own religious minorities. There is a need to reclaim Jinnah's Pakistan as he envisioned it.

The tools to disseminate and reinforce these key messages of peace and tolerance are through formal and informal education, cultural activities and through the media. Stakeholders felt that it was time for the Government to prioritize culture, as it has successfully done so in areas of health and security. It was strongly felt that materialism needed to be discouraged and time had come to focus on the spiritual side of culture. The Government of Punjab needs to "strategically act as an enabler to jump start a cultural renaissance via educational institutions and the private sector."

*Strategies:*

- i. Create awareness amongst the public regarding the region's history, particularly pre-Islamic era through formal education, museums and through various media.
- ii. Conduct critical review of Social Studies and History textbooks of all tiers of education for historical narrative described, removal of negative stereotypes and for incorporating values of celebration of region's diversity and tolerance of other views and faiths.
- iii. Ensure that early childhood education content includes introduction of concepts of empathy/compassion, sharing and respect for others.
- iv. Conduct campaigns to create awareness regarding the Sufi saints' message of peace, positivity, love and humanism.
- v. Disseminate and create awareness of Quaid-e-Azam's speeches that promote pluralism and respect for diversity.
- vi. Prohibit hate material against any ethnic or religious minority.
- vii. Monitor and prevent negative stereotyping of religious minorities in textbooks and in the media.
- viii. Initiate inter-provincial and international dialogue, cultural programming and media engagement to promote peace and promote positive image of Punjab.
- ix. Widen the definition of 'heroes' as identified in education and media to include individuals, both historical and contemporary, who are achievers or have had significant impact on Punjab's history and/or development through their struggle (e.g. inclusion of introduction to Sufi saints; young achievers, social workers and scientists of Pakistan with contributions recognized internationally, religious minorities who contributed to the development of Punjab and fought for its people's rights such as Bhagat Singh, Sir Ganga Ram).
- x. Ensure enforcement of preservation and protection of heritage sites of religious minorities (e.g. temples, gurdwaras, churches).
- xi. Design cultural activities and programmes that promote messages for social development, create awareness regarding civic rights and responsibility and on basic values and respect.
- xii. Involve artists and cultural practitioners for initiating inter-cultural dialogue and peace-building programmes
- xiii. Recognize and promote culture as a tool for international diplomacy and for developing better relations with other nations within and beyond the region.

### Policy Framework Objective 3- Preservation, Interpretation and Promotion of Traditional Arts & Cultural Heritage of Punjab

The third policy objective focuses on the preservation and further development and promotion of the languages, arts and culture of Punjab. Stakeholders felt it was important to revive the local culture but adapt with the times also. The more academic question is which traditions should be revived. In one of his articles, Faiz (1986)<sup>16</sup> explains the cultural problems faced by countries that were former colonies, like Pakistan. There is the need for:

- New cultural adaptation-adjusting national identities and cultures to promote “progressive social values and attitudes.”
- Emancipation- to discard elements which were needed for an out-moded social structure for the “progress of more rational, enlightened human values and attitudes.”
- Assimilation-to accept and assimilate elements from foreign/western cultures to elevate the local culture to “higher technical, aesthetic and intellectual standards.”
- Purification- to reject import elements “aimed at promoting degeneracy, decadence.” There is caution required to not blindly imitate the West.

The continuity of traditions is not necessary however they can be preserved as a part of heritage.

Cultural heritage comprises of elements of<sup>17</sup>:

- (i) Tangible cultural heritage: which includes buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture
- (ii) Intangible cultural heritage (ICH) <sup>18</sup>: means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. The domains of ICH include:
  - (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
  - (b) performing arts;
  - (c) social practices, rituals and festive events;
  - (d) knowledge and practices concerning nature and the universe;
  - (e) traditional craftsmanship.

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<sup>16</sup> Faiz, Faiz Ahmed, 1986. *Problems of Cultural Planning in Asia with Special Reference to Pakistan*. University of Wisconsin: Progressive Pakistan. Vol. 8, No.1 & 2.

<sup>17</sup> Working definitions used by UNESCO

<sup>18</sup> 2003 Convention for the Safeguarding of the Intangible Cultural heritage

*Strategies:*

- i. Map cultural assets (tangible and intangible) for the province for each district.
- ii. Revive local festivals, Basant and Spring festivals/melas across Punjab.
- iii. Prepare a Punjab Cultural Calendar of regular annual events of National Days, Urs and Festivals celebrated throughout the province. List to include International Days also.
- iv. Establish art galleries and museums at the divisional and district level showcasing the art, history, traditional crafts and way of life of different regions of the province informing the history and reflective of the cultural identity of the region.
- v. Create awareness and capacity for promotion and for the safeguard of intangible culture of Punjab.
- vi. Support promotion of local talent and unique cultural activities
- vii. Develop a plan for integrated use of cultural properties for educational and cultural activities
- viii. Develop archives for historical documents, photography, art work, museums
- ix. Organize cultural exchange of artists and promotion of arts through cultural troupes and programmes from other provinces and internationally.
- x. Utilize various mediums to promote the culture of Punjab (e.g. publish monthly/quarterly magazine, documentaries, videos for social media, photograph exhibitions, dramas and TV programmes in collaboration with channels, patriotic and traditional music and songs).
- xi. Record, archive and promote local folklore, folk music and dance of Punjab through the performing arts and digital media.
- xii. Support the development of cultural content for media (film, documentaries, TV and radio programming)
- xiii. Develop cultural projects in collaboration with other departments (e.g. education department, social welfare department, women development department, TDCP).
- xiv. Introduce history of the province to students at school and higher education level.
- xv. Create awareness amongst children and youth regarding cultural values and heritage of Punjab through educational institutions and media.
- xvi. Encourage participation of private sector in contributing to promotion and preservation of arts and culture
- xvii. Introduce Traditional Arts and Craft Training for transfer of traditional skills and craftsmanship. in collaboration with private organizations
- xviii. Promote research on culture and heritage of Punjab including areas of history, literature, languages, arts, the role of attached cultural bodies. Research units can be established at existing cultural bodies or 'Centres for Culture & Heritage' can be set up in select Universities. Independent institutions can be supported to conduct research on developments in the field of culture and its impact.

Policy Framework Objective 4- Enabling Citizen Participation in Cultural Activities, Social Initiatives, across the province with particular focus on engaging youth

The Government of Punjab is committed to providing citizens with opportunities for healthy entertainment and identity-building activities. There is also a need to focus on audience development and mobilize communities to take part in cultural activities.

It is the right of every citizen to take part in cultural life and enjoy the benefits of 'scientific, literary, or artistic production'. Cultural rights have been the most neglected of all human rights in comparison to economic and social rights. The Government is responsible for provision of funds; institutional infrastructure for participation of the people in cultural promotion and development of cultural identity; creating awareness of cultural heritage of indigenous people and of minorities; utilizing the media in promoting culture; preservation and conservation of cultural heritage; provision of laws to protect freedom of artistic creation and expression; make available professional education in the field of culture and art; and take measures for the development and export of culture.<sup>19</sup>

Cultural rights, in terms of the broadest definition, also includes the right to education and the right to information. Recognition of cultural rights is required for ensuring pluralism, supporting diversity and for developing a culture that will sustain democratic principles. Vertical cultural integration is required for providing a common ideological basis and horizontal cultural integration is required to educate and elevate people to the same cultural and intellectual level. This is even more so important to bring changes in social structures left behind by colonialism (Faiz, 1986).

In the case of Punjab, a lot of attention needs to be paid to the outlying districts, mostly southern Punjab where there is already a seething annoyance on being neglected for so many years in terms of provision of resources and development. Local stakeholders shared their anguish on how their language and culture had been relegated as well and how artisans and writers from the region were never recognized. There is a need to ensure that cultural activities and promotion of sub-regional languages and heritage is undertaken and given due importance.

The change in demographics of the population has also changed (it is estimated that over 60% of the population in Pakistan is under the age of 29<sup>2021</sup> with a much higher literacy rate (71% of population aged 15-24 is literate<sup>2223</sup>). There is a need to engage the youth and tap their energy and vitality. The Punjab Youth Policy 2012 aims to address this but has not considered the potential of cultural activities and the positive social impact it can have on the youth. The change in demographic and increased literacy rate also means the methods with which local audiences will be engaged will also change along with technological development. In Pakistan, there are over 34 million internet users (17.8% of estimated

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<sup>19</sup> Symonides, Janusz. 1998. *Cultural rights: A neglected category of human rights*. International Social Science Journal, Dec 1998 Issue 158, p559, 14p, 2bw

<sup>20</sup> [http://www.indexmundi.com/pakistan/demographics\\_profile.html](http://www.indexmundi.com/pakistan/demographics_profile.html)

<sup>21</sup> <http://www.ipripak.org/pakistans-youth-bulge-human-resource-development-hrd-challenges/>

<sup>22</sup> <http://www.un.org/esa/socdev/documents/youth/fact-sheets/YouthPOP.pdf>

<sup>23</sup> [https://www.unicef.org/infobycountry/pakistan\\_pakistan\\_statistics.html](https://www.unicef.org/infobycountry/pakistan_pakistan_statistics.html)

population)<sup>24</sup>, 149.2 million (79% population penetration) of mobile phone users<sup>25</sup>, and 19.6 social media users (penetration of 10%)<sup>26</sup>. Punjab has over 68% penetration of mobile phone users (2013)<sup>27</sup>

*Strategies:*

- i. Develop mobilization strategy for increasing social participation in cultural activities and ownership of cultural assets.
- ii. Organize events, exhibitions, concerts, shows, festivals on cultural themes through the divisional arts councils and museums involving local communities.
- iii. Ensure provision of cultural facilities and spaces through the province and not just restricted to urban centres. Management to be decentralized for local community ownership.
- iv. Sensitize and engage local governments to divest funds for cultural activities to promote local talent and for healthy 'edu-tainment' of local communities
- v. Conduct audience research on the impact and public perception of activities organized through the Department.
- vi. Encourage establishment of local media channels at the district level and provision of airtime to local content programming in indigenous languages.
- vii. Establish an Artisan Support Fund for development and in recognition of life's work of artists and professionals in the field of culture.
- viii. Nurture upcoming artists and artisans with provision of opportunities to showcase their work.
- ix. Establish music, performing arts academies at the provincial and divisional level.
- x. Providing a framework for cultural education to children and engaging the youth in cultural activities. *(Further details in Section IV)*
- xi. Introduce a Culture Fund/Grants to enable organizations (public and private sector) to access funds for:
  - a. Support youth engagement and year round festivities
  - b. Create Art communes across Punjab, in both urban and rural areas
  - c. Hold Art and Culture competitions from primary school level to International Quality Performances
  - d. Offer bursaries and scholarships to Art students
  - e. Support Punjab's youth at International Art Exchanges and Shows
  - f. Support in providing skills and resources for economic development of communities.

The fund can be used for 'culture-specific projects with social benefits' in areas of literary activities, performing arts, peace-building, preservation of heritage, designing of public urban spaces, or innovation in the area of culture. Grants to be dispensed as support for projects.
- xii. Develop awareness and capacity of cultural organizations and stakeholders on how to apply and access funds for culture-related projects.
- xiii. Engage private sector to support audience development and support sponsorship of activities.
- xiv. Introduce projects to revitalize theaters, concert halls and auditoriums
- xv. Assign district cultural ambassadors (volunteers from community) at the tehsil and district level.

<sup>24</sup> Internet World Stats, June 2016. <http://www.internetworldstats.com/asia/pk.htm>

<sup>25</sup> Pakistan Advertising Society, March 2015. <http://www.pas.org.pk/digital-social-mobile-in-apac-in-2015/>

<sup>26</sup> Pakistan Advertising Society, March 2015. <http://www.pas.org.pk/digital-social-mobile-in-apac-in-2015/>

<sup>27</sup> <http://www.pakistanpressfoundation.org/tag/mobile-phones-penetration/>

## Policy Framework Objective 5- Developing a conducive environment for growth of Creative & Cultural Industries in Punjab

Cultural and creative industries are increasingly becoming important in post-industrial knowledge based economies. Over the last two decades, governments have been developing policies to support the creative and cultural sector. Owing to technology and a younger demographic, developing countries also have the advantage of benefitting from the domain which is largely unexplored and currently apart of the informal economy. The sector has globally shown higher than average growth and has also led to job creation. Focusing on cultural industries only helps further project local cultures, build cultural identities and foster cultural diversity.

As defined by UNESCO Framework for Cultural statistics:

“The term ‘cultural industries’ refers to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or a service. Cultural industries generally include printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions as well as crafts and design.

The term ‘creative industries’ encompasses a broader range of activities which include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit. The creative industries are those in which the product or service contains a substantial element of artistic or creative endeavour and include activities such as architecture and advertising. In this article, these terms are used precisely and are not synonymous nor interchangeable.”<sup>28</sup>

Public policy making for the Creative sector is a relatively new area. One of the most favored approaches is to undertake cultural mapping which involves identifying all relevant cultural economic activities, organisations, employment and links in a given area. This is to have a better understanding of local cultural resources.

Pakistan already has an established and several potential emerging creative sectors. There is the need to map and formalize the sector and for supporting economic measures to support the growth of the sector. As per UNESCO figures, Pakistan’s total exports of cultural goods<sup>29</sup> have increased from 60 million USD in 2004 to 437 million USD in 2013.<sup>30</sup>

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<sup>28</sup> UNESCO, Understanding Creative Industries -Cultural statistics for public-policy making, [http://portal.unesco.org/culture/en/files/30297/11942616973cultural\\_stat\\_EN.pdf/cultural\\_stat\\_EN.pdf](http://portal.unesco.org/culture/en/files/30297/11942616973cultural_stat_EN.pdf/cultural_stat_EN.pdf)

<sup>29</sup> Cultural goods and services: products that are distinguished from other economic goods and services because they “encompass artistic, aesthetic, symbolic and spiritual values”.

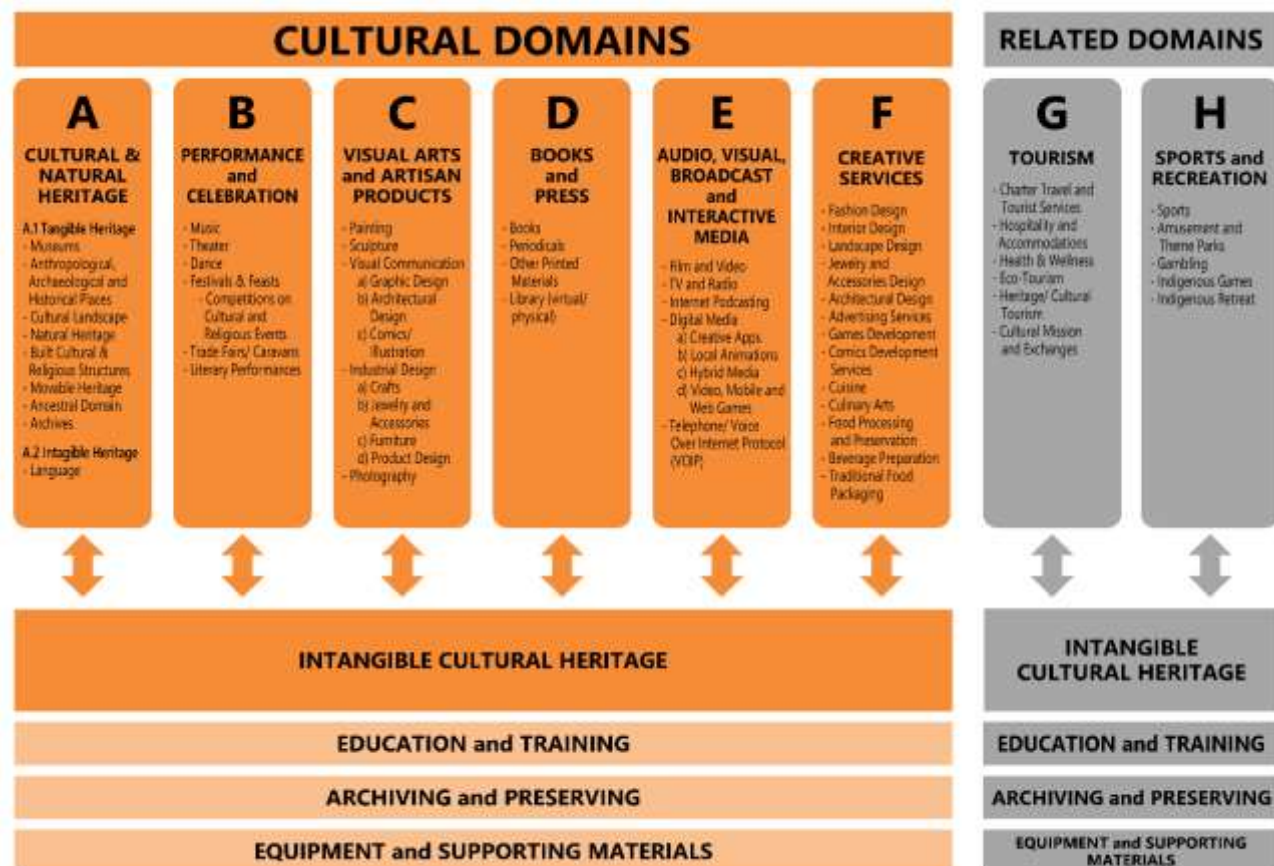
UNESCO, Framework for Cultural Statistics (2009), p.22

<sup>30</sup> UNESCO, 2016. *Empowering Artists & Creative Entrepreneurs*.

[http://en.unesco.org/creativity/sites/creativity/files/empowering\\_artists\\_and\\_creative\\_entrepreneurs.pdf](http://en.unesco.org/creativity/sites/creativity/files/empowering_artists_and_creative_entrepreneurs.pdf)

The cultural and creative sector domains include the following areas:

Figure 7.1 Cultural Domains defined by UNESCO



Strategies:

- Formulate mechanism for gathering data to determine economic contribution of sector such as number of people employed by culture sector, contribution of cultural sector to GDP, and revenue generated from cultural products.
- Identify and prioritize cultural products for further development
- Conduct market and audience research for developing marketing strategy for cultural products of Punjab.
- Develop/establish a Cultural Industries Development associations/councils for publishers, commercial art gallery owners, crafts, designers
- Develop and implement plan to attract private investment in sector
- Develop strategic links with tourism department for promotion and sale of cultural products
- Ensure TVET (Technical and Vocational Education & Training) includes training programmes for cultural industries.
- Introduce business skills training for the arts & craft sector

- ix. Develop mechanism and ensure enforcement of the Copyright act to protect intellectual property.
- x. Increase trade opportunities for culture institutions and creative industries
- xi. Create awareness regarding the Copyright Act to protect creative intellectual property
- xii. Reduce sales tax and entertainment tax on cultural products to encourage investment and spending on cultural products.
- xiii. Develop branding and marketing strategy for international market
- xiv. Promote Media, Arts and Film as an artistic expression with support for development of local content.
- xv. Explore potential of new technology to create and distribute local cultural content
- xvi. Establish a Film Development Fund
- xvii. Develop platforms to engage and respond to the needs of professionals working in the creative economy.

## Part III: Sectoral Strategies

This section provides context and strategies for particular cultural domains and thematic areas that need to be addressed in Punjab and Pakistan's context.

### 1. Literature, Libraries & Book Publishing Industry

#### Context

Pakistan and the province of Punjab has a rich heritage of literature that pre-dates Independence. "Pakistan is historically a literary culture with poets and authors revered as national figures"<sup>31</sup> many of whom also played an important role in the creation of Pakistan. Earlier literature after partition contained realism and featured the darkness that prevailed at the time as a result of the violence and lives lost in migration. A decade later the content started becoming more subjective, more symbolic with impressionism<sup>32</sup>. There is an overall low literacy rate and this rich heritage is accessible to a small urban elite hence the publishing industry is a small market. The publishing industry does have an overseas market for Urdu, textbooks and religious books. Punjabi language publishing is also growing with publications from cultural organizations such as PILAC, Sanj Publications, Pakistan Punjabi Adabi Board. In Seraiki, the Bahauddin Zakariya University continues to publish research monographs in Seraiki. The press in Pakistan is recognized for its struggle for the right to freedom of expression.

There is a need to revive the culture of gatherings for literary figures (writers and poets) reminiscent of the Pak Tea House. Writers, and poets require recognition of their work. The increasing popularity of literature festivals and annual international book fairs (only held in the three main cities of Pakistan) in recent years indicates that there is growing interest in literature amongst youth. Literary conferences have so far focused and invited more prominent names from the three bigger cities of Lahore, Islamabad and Karachi, ignoring a large number of creative writers from across the country. Higher inflation rates have made publishing expensive. Authors and poets find it a challenge to publish their work and have to expend money to print and distribute their publications. Libraries are inaccessible to the public. Even in public schools, book cabinets are often found locked and inaccessible to students. Participants in consultative sessions in Multan said there were a limited number of book stores in areas such as S. Punjab. There is also no representation of South Punjab in Academy of Letters.

The internet and new media has made local literature more widely accessible as print newspapers have also developed online versions. At the local level, the access is restricted to those that can afford the technology. With internet mobile services are increasingly becoming available and tech becomes cheaper, the gap can be bridged. The challenge is how to create new talent. Creative writing skills and scholarly work, such as script-writing, translations, critique has reduced as capacity is limited in the area. There is

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<sup>31</sup> Evans et al. 2014. *Cultural and Creative Industries in Pakistan*. British Council Pakistan. pg 39

<sup>32</sup> Siddiqui, M.H ed.2000. *Pakistan Culture*. Islamabad: National Book foundation

no platform for sector to interact with policy makers. Plagiarism and piracy are common. A major issue of the sector is particularly in the case of textbooks is that 'printers' with limited academic capacity have become 'publishers'. The quality of books suffers. Publishers will only print books that will guarantee money or the author has to fund printing themselves.

#### Strategic Objective

- (i) To increase public access to wide range of literature and promote culture of reading
- (ii) To provide a learning environment encouraging new talent in the field of literature
- (iii) To support the growth of the publishing industry

#### Key Strategies

- i. Revive and activate literary societies such as Bazm-e-adab providing poets, writers and scholars space for dialogue and exchange of ideas and as representative bodies for writers' associations. Arts councils can be possible venue.
- ii. Emphasize on creative writing skills as a part of the syllabus and classroom schedule to encourage students to express themselves.
- iii. Provide support to publishing of books, periodicals and research on select topical areas such as research on Punjab, children's books.
- iv. Reduce tax on imported books as an incentive to publishing industry to reduce printing costs
- v. Support initiating university courses in business and management skills required for publishing
- vi. Introduce programmes/awards to recognize work of poets, writers and scholars.
- vii. Organize master classes or mentoring of youth on creative writing.
- viii. Encourage young people to partake in literary activities such as festivals to educate them regarding their literary heritage and to share observations on current trends.
- ix. Organize annual literature conference in Punjab as a platform for discourse at the policy level
- x. Ensure literary events, competitions, and annual book fairs are held at the district and divisional level through art councils
- xi. Ensure implementation of intellectual property laws
- xii. Improve access to libraries in local communities and organize educational and outreach activities at libraries.
- xiii. Increase budget for development of libraries and explore other sources for funding (e.g. philanthropists, "Friends of Libraries")
- xiv. Introduction of mobile libraries to increase outreach to population that do not have access to main cities.
- xv. Develop capacity and support translation of literary classics in different languages.

## 2. Performing Arts (Music, Theatre, Dance, Puppetry)

### Context

The performing arts includes drama, theatre, dance, music, and puppetry.

Theatre includes productions that are professional, amateurs, or those by civil society organizations (e.g. Ajoka), and theatre productions in colleges (at a much larger scale mostly in private educational institution or a strong part of tradition at the older Christian colleges). Commercial theatre (for the business community and mostly comedy) is in Punjabi while there are few productions for the urban elite areas mostly in Urdu or English. As in the case of literature and drama, Punjab also has a rich heritage in music. Qawwali, folk sufi, and bhangra are some of popular forms that have international recognition. Contemporary interpretations have helped develop a much larger audience amongst the youth also. The 'ghazal' form is also very popular. Popular music has had a great deal of support from the corporate sector to help introduce new trends. The All Pakistan Music Conference at Alhambra has been a dedicated event in preserving traditional music forms. Puppetry related activities today are mostly organized and limited to the work of the Rafi Peer Theatre.

The challenge and worrisome situation regarding the performing art forms particularly for dance and music is that they receive resistance and disapproval from religiously conservative quarters, particularly in during the dictatorship of the Zia era which relegated all forms of progressive cultural development and art forms. The lack of support to and collaboration with contemporaries has also been a deterrent in progression. Finding funding for the performing arts has been a challenge and there has been limited interest of government to provide public funding. It is difficult to earn money from tickets where people are still not ready to pay to watch performances of quality. There are capacity gaps in the sector as discussed further on. The biggest challenge that the sector faces of that of ensuring security at large gatherings discouraging the public and private sector from taking risks by organizing such events.

Stakeholders in consultations at the divisional level raised several concerns. It was felt that there was a rich tradition of theatre in Punjab however there was a need to promote it further. Respect for artists needed to be enhanced and supported. There are many performing and visual artists that are living in abject poverty today and need support which should be unbiased and not limited to a few 'gharaanas'. There is no documentation or record of performing artists. Time needs to be given to local talent on television.

There is no platform for upcoming talent. Performing arts need to be encouraged in schools and higher education institutes. There are no institutions for the formal study of performing arts in Punjab. Academies for theatre and film production are required. Professionalism in theatre still needs to be developed. There is limited expertise in management, marketing and audience development. There is a shortage of good script-writers for theatre. TV productions do use talented artists from theatre for programmes.

Promoting performing arts and music festivals provides a platform for culture and creative activities, collaborations, and knowledge sharing. There has been a huge blow to the number and scale of events due to security threats. Non-commercial theatre that also have social development objectives need to be supported. The tradition of community theatres need to be introduced and supported.

Regulated investment in the sector is required to take the arts in the public. However commercial theatre has become a hostage to a cartel. Private investors, from the business community, aka 'promoters' have greatly damaged the sector, as vulgarity (with demeaning objectification of women) was introduced in commercial theatre in order to gain profits. There has been a recent halt put to theatre performances with regulation of content by Punjab Council of the Arts. The arts councils are the only platform left that can save and revive theatre after the ban of commercial theatre. There was also the suggestion of involve bigger commercial players such as the recent growth of mall developers in urban areas across the province which can provide space for performing arts activities and is already providing access to a potential audience. Music classes can be organized at the arts councils and already taking place in some. The Music Conference should be held in other parts of Punjab such as in Multan to represent and provide a platform to artists of South Punjab.

### Strategic Objective

- i. To support the development of the performing arts sector as a viable industry
- ii. To promote and enhance the role of the performing arts for social development.

### Strategies

- i. Encourage and promote the performing arts in the public and private education sector, in schools and higher education sector
- ii. Establish performing arts academy on the lines of NAPA in Punjab
- iii. Introduce talent hunt programmes at the district and divisional level
- iv. Promote local performing artists through news and digital media
- v. Introduce social insurance programme for artists for financial support
- vi. Develop strategy for audience development and change social perceptions regarding the performing arts creating awareness regarding the importance of performing arts
- vii. Support varying forms of non-commercial theatre, especially street theater and community theatre at the grassroot level
- viii. Develop an archive of profiles of performing artists and theatre productions of Punjab which have contributed to performing arts in the past and maintain a directory of current organizations or theatre productions.
- ix. Provide scholarships for professional development for creativity and management skills in the sector
- iii. Create opportunities for cultural exchange and training internationally
- iv. Regulate content of commercial theatre through art councils to ascertain quality of content and presentation.
- v. Organize/support specialized workshops for creating new talent through divisional art councils for content development i.e. scriptwriters, and screen writers; acting; direction; music; set design
- vi. Organize/support music classes (e.g. instrument, vocal) at the divisional arts councils
- vii. Hold annual performing arts festivals at the district, divisional and provincial level
- viii. Establish performing arts events calendar shared on different platforms for public, tourists and media

- ix. Hold music conferences in other areas of Punjab also to ensure representation of other regions also.
- x. Promote cultural exchange between divisions through arts councils
- xi. Restart inter-divisional and inter-provincial drama, music, dance competitions (as done in 2010 and 2013) through the art councils to give opportunities of performing artists of different regions to showcase their talent.
- xii. Recognize excellence in the field of performing arts through awards for distinction in the various fields of the sector
- xiii. Create provincially-based performing arts platform to address issues of performing artists, to serve as liaison between the government and sector, and to strengthen the economic viability of the sector.
- xiv. Develop security clearance protocols that are not arduous and facilitate performers to get approvals easily.
- xv. Upgrade facilities, protocols, human resource at the arts councils for drama and theatrical productions
- xvi. Document and develop training material for preserving the different traditional dance forms
- xvii. Promote research and documentation of the sector as a part of intangible heritage
- xviii. Promote local artists as cultural ambassadors for diplomatic missions
- xix. Develop strategy to encourage investment in music and theatre productions.
- xx. Promote the use of puppetry in formal and non-formal schools as a means to informally educate children
- xxi. Preserve traditional puppetry skills and forms

### 3. Visual and Digital Media Arts (Art, Film, Digital media)

#### Context

The 'Visual Arts' is generally a very broad-based term and based on various definitions includes the traditional fine arts (e.g. drawing painting, printmaking, photography, sculpture), media arts (film, graphic communications, animation, new digital technology), industrial arts (e.g. urban, interior, product and landscape design); folk arts and decorative arts which includes craft (e.g. ceramics, fibers, jewelry, work with different materials such as paper, wood).

This section addresses fine arts and digital media arts specifically. A dedicated strategy has been proposed for design sector further on and similarly folk art and craft has been included in the sectoral strategy for intangible heritage.

Punjab has both a vibrant traditional and dynamic contemporary visual arts sector. The sector has a niche market and investment in art is not yet a common trend amongst public. Private art galleries are available mostly in Lahore or Rawalpindi. Business models that are used by the art gallery sector include commissions, re-sale, focused exhibitions and adhoc sales<sup>33</sup>. One can find art in restaurants, hotels, public and private office spaces. Public art is often found in urban centres only. Pakistan does have a number of internationally renowned artists most of whom are students or have been faculty at the National College of Arts.

Challenges of the sector are that galleries depend on the small urban elite for buying art. Artists have to rely on more than one job and cannot rely just on their art work to sustain themselves. In public art galleries "there is a dearth of contemporary art curation, programming, modern cultural management and leadership, and audience development skill and experience"<sup>34</sup>. As in the case of other cultural sectors as noted by the British Council report on Creative and cultural Industries in Pakistan, as galleries compete with one another rather than collaborating together to form a platform to attract a wider audience and market. Artists felt that they were not given due respect or acknowledged. There needs to be a platform for upcoming talent and means to support those artists that have dedicated their lives to art but can no longer support themselves. There is a need to promote art in schools. There is also the need to increase public access to art. Throughout Punjab there was also concern of the lack of recognition of calligraphy as an art form.

The 'Audio-Visual and Interactive Media Industry' in contrast to the fine arts sector has greater opportunities for growth at a very rapid rate. The industry includes film and video production, television, radio, internet services and entertainment, video games. The sector overlaps with IT industry. Pakistan has a growing number of young entrepreneurs trained internationally that are now working in the sector developing content for film, broadcast and digital media. They are also trying to tap international markets. There is huge economic potential in the sector as there is "Growing competition, evolving skills requirements, access to funding, a shortage of culturally sensitive content, new business models, global market opportunities and technology infrastructural development." Filmmakers have neighbouring countries and a large diaspora as a potential market. It has been encouraging to see the revival of the film

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<sup>33</sup> Evans et al. 2014. *Cultural and Creative Industries in Pakistan*. British Council Pakistan

<sup>34</sup> Evans et al. 2014. *Cultural and Creative Industries in Pakistan*. British Council Pakistan

industry in recent years despite the absence of government support or policy in place. There is increased internet usage, use of social media, and increasing amount of e-commerce taking place amongst a predominantly large youth population making the sector worth investing in. The sector is expected to create a large number of jobs.

Challenges includes poor global visibility and the lack of export relationships for the sector. Local companies have become great for outsourcing work to by international companies however the work of the local company is hardly recognized despite the local companies being proven to be “reliable, competitively priced products offered, high quality development and good quality content or design”. There is a dire need to position Punjab’s creative products as a brand enhancing the province and of course Pakistan’s place branding. Access to good quality business and management skills training is not widely available. People working in the sector are learning the ropes solely from experience. They need better communication skills to market themselves to an international market. Access to finance is also not readily available to initiate ventures in the sector as investors prefer investing in traditional sectors. Mentoring projects and incubators like Plan 9 (by PITB) have been initiated to support entrepreneurs. There is a shortage of new talent and there is a need for educational institutions to revisit subjects offered to impart new skills to meet this shortage. Measures also need to be taken to prevent the brain drain within the sector. The film industry has its own set of challenges. There is a shortage of good script writers. Distributors have greater influence on the sector and can control content. Under the Motion Picture Ordinance 1979, there is a huge archive of films that was discarded and films missing.

#### Strategic Objective

- i. To support visual arts as an expression of creativity and improve community access to arts
- ii. To explore the economic opportunities that can be generated from the visual arts sector
- iii. To support the international projection of visual and digital arts sector of Punjab
- iv. To recognize the importance of visual arts as a component required for a vibrant urban development landscape and development of creative cities

#### Strategies

- i. Provision of access to affordable art education, workshops, seminars through art councils.
- ii. Support/establish institutes/programmes of (higher education) for visual and digital arts not just at urban centres but across Punjab.
- iii. Encourage arts appreciation and fine art skill sin schools
- iv. Organize international exhibitions and residences for artists from Punjab
- v. Organize mobile exhibitions for fine arts in Punjab
- vi. Support participation of artists in national and international art exchange programmes
- vii. Develop a Museum for Modern/Contemporary Arts
- viii. Encourage art galleries to organize fundraising initiatives
- ix. Organize annual events, festivals and displays for fine arts to introduce to new audience
- x. Conduct competitions and provide awards for calligraphy and all other art forms
- xi. Provide special awards to artists who have gained international reputation
- xii. Relocate art gallery of art council in Multan so that it is physically accessible.
- xiii. Ensure all public buildings/offices display art of local artists.
- xiv. Develop strategy for creating market for visual arts (decorative, fine arts and digital media) in Punjab

- xv. Develop and implement strategy for the development of film industry in Punjab
- xvi. Develop provincial archive for films
- xvii. Support the economic viability of the nascent film industry by reducing entertainment tax, subsidies, ensuring copyright protection
- xviii. Promote the province as a location for film and video shooting
- xix. Reactivate film department of DGPR to make films with messages for community development to be screened in villages through mobile cinema
- xx. Develop a directory and a brand for a digital arts platform, and supporting communication strategy to showcase digital media companies internationally
- xxi. Establish investment fund to support and create profits with investment in the digital media sector.
- xxii. Develop vocational skills programme to equip youth with required skills so that they can qualify for jobs in sector and progress further.
- xxiii. Develop a mentoring programme or incubator to support young graduates to establish their own businesses in the sector
- xxiv. Subsidize or remove import duty tax on technical equipment required for visual artists for production
- xxv. Provision of tax incentives to people who support the development of visual arts
- xxvi. Encourage corporate sector to invest in visual arts' businesses and enterprises

## 4. Tangible Heritage, Festivals, Tourism

### Context

As mentioned earlier Built Heritage is managed by the Archaeology Department and Tourism sector by the Tourism Development Corporation Punjab. The two areas warrant specialized policies for each of the two specific areas. This sectoral strategy focuses on developing linkages and strengthening coordination between all three departments.

Museums, more specifically the Lahore, Bahawalpur and Faisalabad Museums are functioning under the Information and Culture Department. Archiving of artefacts of the museums is still yet to be undertaken. Stakeholders in Multan pointed out that despite being one of the 'oldest living cities' and so many artefacts unearthed, the city has no museum to house these artefacts. The front façade of the Bahawalpur museum still lays incomplete. The display comprises more objects from Northern Punjab. There is training and capacity development in the area of preservation and conservation of heritage sites and of artefacts.

There is a dire need to revive cultural events, fairs, and festivals to draw local visitors and tourists. The events provide economic opportunities to those who set up shop at the melas and festivals. However due to the security situation, there has been a halt to cultural activities and events. This has had a far more negative impact in rural districts and areas where local communities wait all year for the occasion, whether it be the Urs of a patron sufi saint or celebrating spring and the harvest (Jashn-e-Baharan, Vaisakhi). All stakeholders emphasized the importance of reviving Basant and to find solutions to bring the festivity as it had a negative impact on tourists.

It was felt government patronage was required to support the event but the events should be organized by the local communities to relive traditions. Events should not be limited to religious events or to a specific religion e.g. the Urs of Bab Guru Nanak who was revered by people of more than one faith. Cultural days to celebrate Punjabi culture need to be organized. Stakeholders felt there was no space designated for activities or gatherings and the public has limited access to art councils. There was a suggestion for the art councils to be more communal in nature. It was also suggested that the holding of melas be organized by art councils instead of the Auqaf department to mainstream cultural events that were also of religious significance.

### Strategic Objective

To support the revival of tourism in Punjab through museums that display the diverse heritage of Punjab and through traditional cultural events in collaboration with relevant departments.

### Strategies

- i. Develop art and history museums at the regional, divisional and district level that reflect the history of the region and educate the local population regarding their own heritage and history of the region/city/division.
- ii. Establish indemnity system for works of art and artefacts
- iii. Develop lists of all objects enrolled at museums
- iv. Upgrade facilities and infrastructure of existing museums under the department, particularly in Bahawalpur.

- v. Facilitate development of museums and display centre for crafts. A potential site available is in Silanwala in Sargodha district.
- vi. Develop museums on theme of 'agriculture' depicting rural life. A model village depicting rural life can also be developed.
- vii. Review and draft legislations required for protection of cultural property
- viii. Provide adequate funding for maintenance of museums and preservation of artefacts
- ix. Ensure museums are educative, innovative in display and inter-active.
- x. Ensure implementation of international standards in management of museums.
- xi. Recruit required number of technical human resource for institutions and ensure their capacity development
- xii. Develop linkages and collaboration with international museums for knowledge exchange, building expertise and learning best practices
- xiii. Support research on archaeological artefacts of the province
- xiv. Develop linkages between museums, art galleries and schools
- xv. Create awareness amongst the public regarding the history and architecture of their respective cities.
- xvi. Support acquisition of artefacts for museums.
- xvii. Local museums to record and develop archive of oral history of province.
- xviii. Work closely with tourism and other departments to promote tourism in the province.
- xix. Streamline security procedures to ensure conduct of cultural fairs and festivals.
- xx. Develop annual calendar identifying days for celebration which include National days, Urs, festivals, and to be shared with tourism department which can use events and programming as a part of tour itinerary.
- xxi. Motivate public participation in celebration for national days
- xxii. Support development of souvenirs by craft sector and establish sale points.
- xxiii. Support capacity development in area of preservation and conservation of heritage sites
- xxiv. Highlight and develop brand for each division from touristic perspective as each division has its own unique features and specialities.
- xxv. Celebration of culture day to celebrate Punjab's culture across the province
- xxvi. Support festivities of religious minorities and celebrate diversity within province
- xxvii. Improve public access to arts councils and increase involvement of local communities
- xxviii. Revive traditional events such as Basant and of other festivals such as Jashn-e-Baharan and Vaisakhi
- xxix. Organize Sufi festival, i.e. festivals that venerate the message of the Sufi saints of Punjab
- xxx. Revival of circus in urban and rural areas
- xxxi. Engage local governments to provide funding and resources for developing museums and for holding of melas/cultural activities.
- xxxii. Build on existing partnerships of twin/partner cities (e.g. Lahore and Edinburgh, Rome and Multan)

## 5. Intangible Heritage-Language, Craft, Folklore & Traditions, Gastronomy

Cultural heritage is not just limited to monuments and collections of objects. “It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.”<sup>35</sup>

This section has highlighted areas with regards to intangible heritage which raised most discussion and concerns from stakeholders in consultative sessions i.e. language, and traditional craft. Strategies have been proposed for preservation of oral traditions and folklore. In addition, there has also been focus on culinary and traditional food expressions.

### A. Regional Languages & Mother Tongue

The constitution of 1973, Article 251 proclaims Urdu as the national language, with a clause on English to be used for official purposes till arrangements for its replacement by Urdu and a subsequent clause: *“without prejudice to the status of the National language, a Provincial Assembly may by law prescribe measures for the teaching, promotion and use of a provincial language in addition to the national language.”*

In Punjab, the official language is Urdu but the main language spoken is Punjabi (47% of population of Pakistan is Punjabi speaking according 2008 census estimate). There are several dialects of Punjabi spoken in different regions of Punjab.

Table 7.1 Languages/Dialects spoken in Punjab

| Languages/Dialects spoken in Punjab         | Brief Description                                                                                                                             | Areas in which language/dialect spoken in Punjab                                                                                                                                                               |
|---------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Majhi Punjabi</b>                        | Spoken by the majority of Punjabis and considered “the standard dialect”                                                                      | the dialect of the historical region of Majha i.e. spans Lahore, Sheikhupura, Kasur, Okara, Gujranwala, Sialkot, Narowal, Gujrat and to some extent in Jhelum District                                         |
| <b>Jhangvi /Jhangochi /Rachnavi Punjabi</b> | Also called Jangli in Sahiwal. Chenavri and Changvi are alternate names of this dialect. It is the oldest dialect of Punjabi spoken in Punjab | starting from Khanewal and Jhang at both ends of Ravi and Chenab to Gujranwala district. It then runs down to Bahawalnagar and Chishtian areas, on the banks of river Sutlej. Spoken in ‘Bar’ areas of Punjab. |
| <b>Shahpuri Punjabi</b>                     | Spoken by people of town Shahpur.                                                                                                             | Sargodha, Khushab and Mandi Bahauddin                                                                                                                                                                          |
| <b>Pothowari Punjabi</b>                    | Dialects: Pahari (Dhundi-Kairali-dialect chain with Panjabi and Hindko.), Pothwari (Potwari), Chibhali, Punchhi (Poonchi), Jhelumi, Mirpuri.  | Area starts in north from Muzaffarabad to as far south as Jhelum, Gujar Khan, Chakwal and Rawalpindi                                                                                                           |

<sup>35</sup> UNESCO, <http://www.unesco.org/culture/ich/en/what-is-intangible-heritage-00003>

|                                                                          |                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                    |
|--------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Dhani Punjabi</b>                                                     | People of Chakwal or the Dhanni area in particular do not speak Pothohari and have distinct dialect of their own which is close to Shahpuri and Pothohari                                                                                                     | Salt Range Area                                                                                                                                                                                                                                                                                                                                                                    |
| <b>Hindko</b>                                                            | Classified under Lahnda languages by many linguists.                                                                                                                                                                                                          | North-west Punjab-Attock. Other areas where spoken include districts of KPK and in AJK.                                                                                                                                                                                                                                                                                            |
| <b>Siraiki /Multani<br/>Siraiki or Multani<br/>(also Lehndi by some)</b> | An amalgamation of Sindhi of Sindhi and Punjabi, there has always been a strong demand to recognize Seraiki as a language in itself and not as a dialect of Punjabi.<br><br>Saraiki has various sub-dialects such as Derewali, Thalochi, Multani and Riasuti. | It is mostly spoken in southern and western districts of Punjab, which comprises Dera Ghazi Khan, Muzaffargarh, Bhakkar, Layyah, Mianwali, western parts of Khushab districts, Multan, Lodhran, southern and western parts of Khanewal, Bahawalpur, southern parts of Bahawalnagar and Rahim Yar Khan.<br><br>Also spoken in D.I. Khan in KPK and northern several areas of Sindh. |

Indigenous languages are not just a cultural asset and intangible component of culture. Languages are an expression of culture, they embody the local culture and at a cognitive level influence the way we think and how we see the world. As cultural practices and the way of life changes, the dialects and vocabulary evolve along with the culture, hence so do identities. With time, due to various factors such as the impact of globalization, this puts languages at risk of extinction. Pakistan has six major languages and over fifty-nine living languages spoken by smaller groups of population.<sup>36</sup> Almost 27 languages are expected to face extinction according to the Pakistan Academy for Letters and UNESCO. While Punjabi language does not face the same risk with at least 47% of population (over 60 million people) speaking the language, the status of the language has been relegated over time.

Even though Punjabi language has been the choice of language of the Sufi saints of the region and sacred to Guru Nanak, it has not received patronage by the government or by people. This goes back to colonial rule when Urdu was made the official language and the fear of 'ghetto-ization' forced both Sikhs and Muslims to disassociate from the language as Urdu therefore became the 'language of employment'. Since the Urdu-Hindi controversy, Muslims associated themselves with Urdu as the representative language for Muslims. This association continued after 1947, as Urdu became the lingua franca alongwith Bengali, and Muslim Punjabis began to adopt Urdu from a nationalistic perspective. This was not the case in comparison to the other provinces of Pakistan where there was a rise in ethno-nationalism. In general, educated and elite Muslims associated themselves with Urdu rather than Punjabi as Urdu was also considered a language of sophistication. The department of Punjabi at the University of Punjab closed after Partition and it was only till the 1960s was it re-established. There was a movement in 1960s to revive the language where many literary figures and organizations upheld the need to revive Punjabi.

<sup>36</sup> Rahman, Tariq (2003). *Language policy, multilingualism and language vitality in Pakistan*. Islamabad: Quaid-e-Azam University. [http://www-01.sil.org/asia/ldc/parallel\\_papers/tariq\\_rahman.pdf](http://www-01.sil.org/asia/ldc/parallel_papers/tariq_rahman.pdf)

There have similarly been movements in South Punjab as Seraiki is linked with the identity of the people of the region who have been deprived and marginalized in terms of development. There is a great deal of resistance in seeing Seraiki as just a dialect of Punjabi with some research indicating it as a language in its own right and as old as the history of region, while the British designated it as a dialect of Punjabi. There are two organizations working for Seraiki language. Potohari is spoken in northern Punjab with three distinct dialects according to the region.

Another debate raised by stakeholders was that Shahmukhi (i.e. Persian script) does not completely address the phonetic requirements of Punjabi language. There is much more research and further dialogue required in the area. There are a limited number of print and electronic media outlets in Punjabi and Seraiki. The state television channel barely provides space to regional language programming.

PILAC (Punjab Institute of Language and Culture) is the key attached body working for the promotion of Punjabi language. The institute has been critiqued for not including or focusing on the other languages and dialects of the province. There was a demand for a similar independent institute for Seraiki language.

As in the case of the rest of Pakistan, the language of power in Punjab has been Urdu and English in all 'domains of power' (i.e. education, government, media, corporate sector etc.). Still being governed under the shadow of the old colonial system and with globalization, even being 'Urdu-medium' is looked down upon as knowing English signifies the elite upper class and power. In urbanized areas, people are embarrassed of speaking their indigenous languages and invest heavily to ensure their children receive education in English-medium, often affordable only to the elite, so that they are able to compete in the job market. There is still no school language policy in place by the School Education Department. International studies indicate that children learn better in their mother tongue and till primary school level should be taught in their own language.<sup>37</sup> As mentioned earlier some languages are more privileged, becoming a setback for children who speak and study in their mother tongue.<sup>38</sup>

It has been recommended internationally to promote "additive bilingualism or multi-linguism" in order to equip children with indigenous language which is a tool for expressing their thoughts along with an additional language that increases their chances of employment and career growth. It is important to emphasize the need to place pride in speaking and writing in indigenous languages in order to ensure the languages survive.

Given Pakistan's ongoing economic growth depends highly on the on-going CPEC projects and regional multi-lateral agreements, knowledge of additional languages such as Chinese and Turkish will also play an important role in the near future and expected to create a further work and job opportunities.

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<sup>37</sup> UNESCO (2008a). *Mother Tongue Matters: Local Language as a Key to Effective Learning*. Paris: UNESCO.

<sup>38</sup> UNESCO (2010). *Educational equity for children from diverse backgrounds: Mother tongue-based bilingual or multilingual education in the early years: Literature Review*. <http://www.unesco.org/en/languages-in-education/publications/>

### *Strategic Objective*

To promote and preserve indigenous languages and dialects of Punjab

#### *Strategies*

- i. Advocate and notify school language policy that supports early childhood and primary school education in mother tongue (e.g. Punjabi. Seraiki etc.) along with introduction to additional official languages.
- ii. Provide airtime on TV and radio in local languages during prime time
- iii. Promote Seraiki language and recognize its status as a distinct language based on research.
- iv. Develop basic education material introducing alphabet of Seraiki, Punjabi (Shahmukhi, in the case of Sikh minorities for Gurmukhi)
- v. Ensure activities of PILAC are designed in a more participatory manner with more people involved across province (e.g. ensure diverse BoG).
- vi. Develop Seraiki Area Centre on pattern of PILAC in South Punjab for conducting research on the intangible heritage of South Punjab.
- vii. Encourage writers and poets to write and publish work in indigenous languages.
- viii. Support establishment of print and broadcast media in local languages as a platform for dissemination of local content
- ix. Support to organizations working for the promotion of indigenous languages
- x. Support development of software to help make typing Urdu and Punjabi easier thus making it easier to digitize and promote content in both languages.
- xi. Promote Braille and support development of necessary materials and training of teachers

### *B. Traditional Crafts*

The crafts-personship of Punjab dates back 5000 years to Harappa and is further influenced by the civilizations that followed i.e. Greeks, Arabs, Persians. "It is estimated that crafts and related employments represent a significant source of employment in Pakistan at approximately 15% of all national employment." (UNCTAD 2010). The sector is mostly informal and undocumented (WIPO 2011), and so actual scale of employment has yet to be estimated.

Organizations and institutes, such as Aik Huner Aik Nagar, SMEDA and PIDC have working in Punjab in order to preserve and promote crafts. Currently crafts do not bring in much income (WIPO 2011). There are several issues such as that quality and lack of copyright. Pakistan is in the top 10 countries for exporting crafts but this has little contribution to GDP but it is still able to provide a large number of people a source of livelihood, and thus an opportunity (British Council 2011). The craft sector has contributed to the economic empowerment of women over the years (women account for one-fifth of workforce in sector<sup>39</sup>). The sector has so far been dependant largely on international donor programmes and local voluntary initiatives. The provincial government already recognizes the importance and economic potential of the crafts sector, particularly for rural economies.

Challenges in the craft sector in Pakistan as per UNIDO's 2007 report include:

- Informality in production and marketing

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<sup>39</sup> British Council, 2011

- Need to introduce innovation and new design
- Illiteracy and few linkages to training institutions
- No support for entrepreneurs
- Dependency on intermediaries for access to market for raw material and selling of products
- Limited knowledge of market and possibility for expansion
- No linkages with tourism
- Limited access to finances (for purchasing raw materials)

The AHAN initiative has provided a model for collaboration of artisans and development of support systems.

#### *Strategic Objective*

To support the growth and development of crafts sector to preserve traditional skills and for providing economic opportunities to rural communities

#### *Strategies*

- Organize cultural trade shows to showcase crafts-personship of Punjab
- Organize competitions and awards for craft sector
- Introduce training programmes for skill development and preservation of skills of craft sector
- Improve the product design of craft to increase value and innovation in style for attracting potential domestic and international market
- Develop an entrepreneurship programme for the craft sector
- Build network of public and private stakeholders that are working in sector
- Develop a brand for international marketing of crafts developed in province
- Introduce traditional arts and crafts forms in school curriculum

### C. Folklore & Traditions

#### *Strategic Objective*

- To preserve and revive the oral traditions and folklore of Punjab

#### *Strategies*

- Support research and conduct debates to create awareness regarding misconceptions about cultures and myths.
- Support traditional ways of life that contributed to a healthy lifestyle (e.g. eating organic food, traditional medicine)
- Promote indigenous architecture and benefits of traditional building materials and techniques through media
- Encourage reintroduction of traditional games for children (as languages evolve and modify, traditions disappear with words)
- Collate and disseminate through various mediums children's folktales of Punjab
- Promote local sports indigenous to the area (e.g. traditional wrestling the culture of the akharas) (e.g. by organizing sports gala on an annual basis)
- Develop audio-visual documentation of intangible heritage and skills for record

- viii. Support revival of tradition of *baithaks* and storytelling informing the local communities and promoting social cohesion.
- ix. Rehabilitate folk theatre and folk puppetry across Punjab by providing technical and financial resource support and showcasing the art provincially, nationally and at international performing arts events.

#### D. Gastronomy

Transforming natural resources into food is a cultural and collective process, which constitutes cultural commons in all the societies.<sup>40</sup> The local gastronomy is tied in with the local identity of the region and its people. One can say the same in the context of Punjab, whether raw or cooked, organic or street food, the people of Punjab take pride in food specialities of each area and each sub-region has its own foodscape. Gastronomy heritage and tourism based on promotion of gastro-regions is an important sector with vibrant economic activity linked to it with so many beneficiaries being a part of the supply and services chain. Food items have been inscribed in the World Heritage ICH List and UNESCO has been promoting gastronomy as a category at the network of Creative Cities. Gastronomy is a tool in cultural diplomacy and for nation-branding.

##### *Strategic Objective*

- i. To promote the local gastronomy of the province nationally and internationally boosting economic development of the local population

##### *Strategies*

- i. Promote local food products along with certification of origin
- ii. Create awareness regarding local food produce, cuisine, and traditional recipes
- iii. Recognize local gastronomy's historical and cultural dimension as an aspect of intangible heritage that needs to be preserved and promoted
- iv. Develop integrated tourism proposals to support economic development of local population
- v. Raise awareness amongst local population to return to organic food and healthy eating habits of the past
- vi. Market and brand local gastronomy as linked to local identity through for example gastronomy routes and traditions.
- vii. Improve the quality and services of local food market
- viii. Develop professionals in the area of gastronomy that become ambassadors for the local cuisine
- ix. Organize local, national and international events promoting the local cuisine of Punjab

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<sup>40</sup> Barrere, C., Bonnard, Q., & Chossat, V. (2011). *Food, Gastronomy and Cultural Commons*.

## 6. Design (Architecture, Fashion, Advertising)

### Context<sup>41</sup>

The Design sector, more specifically, includes fashion design, graphic design, interior design, landscape design, architectural services and advertising services. The creative Design sector is generally more well established in Pakistan. With inspiration from heritage, designers have tried to combine aesthetics with contemporary designs whether it be textile design or in contemporary architecture. Entrepreneurs in the sector face challenges to expand and gain access to international market based on perceptions of Pakistan in the global market. What seems to be missing is brand positioning of Pakistan's products and it is felt that companies working in the sector can collectively build Pakistan's profile internationally. Inroads can be made through the large diaspora that exists and further trade relationships can be built on that. Some sectors such as fashion, graphic design have tapped clientele globally but as their own initiative. Challenges highlighted in the British Council study on Cultural and Creative Industries in Pakistan (2014) include the focus of many designers on profits rather than long term strategies such as developing their brands; issues related enforcement of intellectual and copyright; lack of professionalism; competitive environment where there is lack of trust discouraging collaboration and knowledge transfer; difficult for newcomers to enter sector which is based largely on personal connections; brain drain due to unstable economic and security conditions. It was felt that higher education institutions were not producing professionals in line with demands of the industry; students need to be provided with knowledge of business and personal skills to be able to establish enterprises.

### Strategic Objective

To support the export of creative design products and strengthen Punjab and Pakistan's brand in the global market.

### Strategies

- i. Collaborate with private sector to provide internship/training placements with established brands for students to gain experience and develop skills for requirements in sector
- ii. Develop communication and branding strategy including an international media campaign showcasing Punjab's design companies for investment and trade opportunities.
- iii. Organize 'Punjab Design Awards' and Trade shows to recognize work of current designers, platform for new designers.
- iv. Form partnerships with professional associations in the design sector to better understand its demands for it to address global market.
- v. Ensure enforcement of intellectual property laws
- vi. Provide opportunities for capacity development of artisans with better access to market.

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<sup>41</sup> Evans et al. 2014. *Cultural and Creative Industries in Pakistan*. British Council Pakistan

## 7. Creative & Cultural Entrepreneurship

### Context

Creative entrepreneurs form the core of the creative economy. However, as mentioned earlier there is a need to map and organize data to assess potential of the creative sectors, to gain a baseline, and to develop future strategies for supporting the creative economy. Successful case studies of emerging IT and digital service companies having later gone global as a product of incubators in reputable management and IT education institutions in Punjab such as LUMS and PITB already show the potential that these start-up companies have. Creative and cultural entrepreneurship relies heavily on the creative approach of youth and so also presents as an opportunity for generating economic opportunities in the sector. The UNESCO 2005 Convention supports the fostering of creative entrepreneurship for sustainable development.

### Strategic Objective

To support economic generation opportunities for youth through cultural entrepreneurship

### Strategies

- i. Train and equip youth with knowledge and skills to establish and run creative enterprises
- ii. Incorporate 'culture' in education systems for development of artistic and creative skills amongst children and youth.
- iii. Introduce certified short training programmes to impart media content development and design skills
- iv. Develop and support professional networking platforms for young creative professionals
- v. Collate data on sector and use it to create awareness amongst policy makers regarding contribution of sector towards economic development.
- vi. Pilot an incubator to technically support cultural and creative entrepreneurs to initiate start-up companies through training, mentoring and networking.
- vii. Initiate programme/project to offer small business loans for creative entrepreneurs
- viii. Support entrepreneurs' participation in international cultural industrial and trade shows.
- ix. Simplify processes for setting up of start-up businesses with single window website for registration with supporting guidelines
- x. Develop partnerships of financial sector with cultural actors to assist in resource generation and for investment
- xi. Create awareness of intellectual property rights and enforce regulation with control over piracy.
- xii. Support entrepreneurs travel and access to international markets

## 8. Culture & Education

### Context

The formal Education system is one of key instruments for transferring knowledge of culture, its values and the importance of heritage to the next generation and help build identity and association with their respective local region. Likewise, cultural activities and cultural content in the form of edutainment can play an important role in providing informal civic education to develop citizens that are equipped with basic life skills, pro-actively contribute to their communities and tolerant of other views. The National Curriculum 2008 places a great deal of emphasis on teaching content considering local contexts and on inculcating creativity and peace values in children. However, a gap is seen translating the Curriculum into the textbooks and by teachers in the classroom. It was felt that there was a need to revise the syllabus content which gave no value to local culture. It is important to introduce children to our own roots. English books have no content that depicts local context. Indigenous content is missing from current syllabus. It was pointed out in consultative session that the history of Punjab is not taught at any education level. Children were not aware of the significance of cultural and natural heritage sites. Speaking local languages is seen as being backward in elite private education institutes. In an effort to compete, the public education sector also promotes English medium education without realizing that the child is put at a further disadvantage not being able to have early childhood education in the mother tongue. There is a need to revisit our definition of 'heroes' who do not just have to be military but can include representation of Sufi saints, artists, writers, and members of religious minorities that have contributed to the development of Punjab and Pakistan. Public schools pay little attention to involving children in extra-curricular activities such as visual and performing arts to assist in health development of child. At the college level, the role of student unions and clubs in producing the best performers and writers was highlighted in consultations. Universities no longer seem to have the trend of periodical publications.

### Strategic Objective

Promotion of Arts and Culture through school education for holistic development of child to become productive, peaceful and innovative citizens that take pride in their identity, culture and heritage.

### Strategies

- i. Introduce art, music, creative writing and culture education in public educational institutions formally as a subject with specialist staff and informally through training workshops and school clubs.
- ii. Train teachers to introduce participatory teaching methods such as drama and visual arts in the classroom to actively engage children in the classroom as children learn quicker through activities
- iii. Ensure social and life skills based on cultural values are taught in the classroom
- iv. Recognize the importance of play and leisure in children and young people's lives and the need to provide healthy entertainment, facilities and spaces
- v. Encourage institutions to form debate and drama societies in schools and colleges.

- vi. Support literary festivals in schools, colleges in districts in collaboration with private sector organizations.
- vii. Organize regular talent hunt programmes and competitions to provide youth with an opportunity to showcase their talent at the district, divisional and provincial level. Talent hunts can be organized in the areas (but not limited to): literature, performing arts, handicraft, calligraphy, photography, local gastronomy.
- viii. Ensure students are provided with the opportunity to visit cultural heritage sites with schools.
- ix. Enhance status of 'arts' subjects in schools
- x. Advocate school language policy with emphasis on medium of instruction in mother tongue in early years' education.
- xi. Conduct review of textbooks for cross-cutting themes for representation of culture, local heroes and leaders, promotion of tolerance of differing views and faiths, gender equity, history of the province.
- xii. Introduce 'Culture & Heritage' as a subject in university with a curriculum for Arts & Culture approved by the Higher Education Commission
- xiii. Support research of local cultures by students at the university level
- xiv. Initiate arts and culture programmes involving children with disabilities and create awareness regarding their social inclusion
- xv. Support cultural organizations to develop programmes, conduct activities and work with educational institutions that also carry messages for social development awareness.
- xvi. Develop partnerships with educational institutions and libraries
- xvii. Promote and encourage production and broadcast of electronic and digital media content for quality 'edutainment' for children
- xviii. Ensure allotment of time for children's education on entertainment channels as a public service measure
- xix. Inculcate healthy attitudes in children through sports, physical education and by learning through play.
- xx. Explore means of using cultural activities and programming as a alternative learning platform (i.e. non-formal education).

## 9. Media (News, Electronic) & Culture

### Context

The importance of the role of print and electronic media in promoting and further branding of the local culture is already recognized. Stakeholders felt that there was currently very little programming or content that projected the culture of Punjab, particularly with reference to the commercialized and urban-centric private media that has been greatly influenced by foreign content over recent years. There was a concern shared of how television drama no longer imbibed our own cultural values. There is limited content or airtime dedicated to regional languages. State television and radio, being terrestrial still have greater outreach as opposed to satellite channels and cable TV. There are still areas in Punjab that do not have access to electronic media (e.g. Radio Pakistan has no outreach in D.G. Khan, let alone television). Negative stereotypes of religious minorities in television drama were also objected to. A continuous spate of news coverage where only negative news makes headlines has contributed to creating an environment of despair and instability. In terms of film, a negative stereotype that has immerged of Punjab through Punjabi cinema over the years is that Punjabis are seen as being loud, uncouth and violent which is contradictory to the local culture. There is a need to remove such negative stereotypes.

### Strategic Objective

Engage private news and entertainment media and use of digital platforms for positive projection of Punjab and its culture

### Strategies

- i. Develop policy for electronic media with consensus on airtime to regional languages, foreign content, regulation of specific content
- ii. Support extension of existing network of public broadcasting to all districts
- iii. Support establishment of private FM radio and television channels with regulatory mechanism
- iv. Promote and support development of Punjabi cinema and capture existing market
- v. Encourage local filmmakers to highlight various locations across Punjab through cinema
- vi. Monitor content for negative or derogatory portrayal of religious minorities and establish a redressal mechanism
- vii. Engage culture beat reporters of newspapers and channels through collaborative platforms
- viii. Conduct dialogue with scriptwriters, producers and other content developers in order to develop content for projection of Punjab, revival of cultural values and to address social issues as a form civic education.

## 10. Culture & Gender Equity

### Context

Not all aspects of customs and traditions can be maintained, particularly those that may curtail basic rights and lower the status citizens on the basis of gender, faith, caste or profession. The Government of Punjab in recent years has introduced several legislations to protect women against all forms of violence<sup>42</sup> and to ensure rights of women are protected. Several public service initiatives have been introduced to support and protect women. However, a change in culture and mindsets is required to remove gender stereotypes, to socially and economically empower women, and to prevent negative practices such as honour killings.

### Strategic Objective

Promotion of values and attitudes that encourage gender equity in all fields and sectors.

### Strategies

- i. Create awareness amongst women and girls regarding their rights and legal protection available
- ii. Use of various media and communication channels and educational tools to dispel traditional practices that marginalize women, cultural content that depicts gender equity and encourage the equal treatment of girls and boys.
- iii. Introduce programmes to support economic empowerment of women through arts, crafts, gastronomy and with transfer of skills.

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<sup>42</sup> PUNJAB PROTECTION OF WOMEN AGAINST VIOLENCE ACT 2016

## Part IV: Implementation of Cultural Roadmap/ Action Plan (2017-2021)

### Implementation & Monitoring Mechanism for Policy Framework and Action Plan

#### Lead Implementing Body for Culture Roadmap

It is envisioned that the Punjab Council of the Arts (PUCAR) is to function as the lead organization for implementation of the plan. PUCAR is expected to serve as a 'directorate' for culture for the Information & Culture Department. Founded in 1975, the Council's objective is the "promotion, patronage, and development of the arts and culture and for matters connected therewith in Punjab". It is already the main executing body for implementation for the department's culture-related initiatives. PUCAR is further supported by eight arts councils at the divisional level for organizing activities at the divisional and district level.

However, in order for PUCAR to effectively implement the Roadmap, the organization requires reforms, restructuring and upgradation in order to empower PUCAR for timely decision making, to improve the quality of human resource and widen the array of technical experience required, and so that it is able to support innovation in the field of arts and culture. The senior management of the Information & Culture Department are already members of the Executive Committee of PUCAR and are therefore involved in all decision-making and ensuring better communication and coordination. It is important to mention that the Information and Culture Department has already developed a strategy (2016) for the revitalization of Punjab Council of the Arts and the eight (8) divisional art councils and is in the process of its implementation. Once empowered, the Arts Councils have an important role in disseminating and implementing the cultural roadmap at the grassroots' level.

A communication and outreach strategy needs to be in effect to communicate objectives of the cultural policy framework to relevant stakeholders in both the public and private sector.

There is also a need to remove duplication of roles between attached cultural bodies such as PILAC and address gaps in outreach such as the Lahore Arts Council which does not address needs of division. Establishing district art councils in the near future will provide support to the divisional arts councils which cover an extensive area.

#### Monitoring Mechanism for Policy Framework

A monitoring mechanism is required to monitor implementation of roadmap and to also assess to what extent policy framework goals are met. The top tier for monitoring which is to be the Steering Committee would be the CM Taskforce on Culture which would include its Chairman, the Secretary I & C, the Additional Secretary (Culture) and the heads of the attached cultural bodies (PUCAR, LAC, PILAC). The Taskforce is to include select number of political representatives and technically experienced cultural professionals.

The second/lower tier for reporting and monitoring includes the Executive Committee of PUCAR, PUCAR's technical team and the Resident Directors of the divisional arts councils.

### Performance Assessment- Key Cultural Indicators

How far social development and empowerment objectives are met would require a set of indicators for measurement and a baseline. The end goals of the plan are difficult to measure as they are in effect intangible. This includes measuring the quality of the cultural and creative experience, outreach in terms of access to audience and the level of engagement, the economic and cultural value defined by community and last but not least the cultural, social and economic impact the activity has had.

UNESCO provides a set of qualitative and quantitative indicators referred to as the UNESCO Culture for Development Indicators (CDIS) which can be used as guideline for assessment. It would also assist the Department, PUCAR and the Divisional Arts Councils, and other attached cultural bodies to develop relevant evaluation performas and feedback mechanisms for reporting progress in the field of the cultural sector.

The indicators of the CDIS are grouped under 7 dimensions and have been defined by UNESCO as follows.

Table 8.1 UNESCO Culture for Development Indicators

| Dimensions        | Measurement of:                                                                                                                                               | Indicators                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|-------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>ECONOMY</b>    | ...contribution of culture sector to economic development and growth potential                                                                                | <ul style="list-style-type: none"> <li>• <b>CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP</b><br/>Percentage of the contribution of private and formal cultural activities to Gross Domestic Product</li> <li>• <b>CULTURAL EMPLOYMENT</b><br/>Percentage of persons engaged in cultural occupations within the total employed population</li> <li>• <b>HOUSEHOLD EXPENDITURES ON CULTURE</b><br/>Percentage of household final consumption expenditures on cultural activities, goods and services set against total household consumption expenditures</li> </ul>                                                                                                                                                                                                                                            |
| <b>EDUCATION</b>  | ...priority given by government to support an education system with increased access, which promotes diversity, openness and a competitive and creative class | <ul style="list-style-type: none"> <li>• <b>INCLUSIVE EDUCATION</b><br/>Index of average years of schooling of the population between the ages of 17 and 22, adjusted to reflect inequalities</li> <li>• <b>MULTILINGUAL EDUCATION</b><br/>Percentage of instructional hours dedicated to promoting multilingualism in relation to the total number of instructional hours dedicated to languages (grades 7-8)</li> <li>• <b>ARTS EDUCATION</b><br/>Percentage of instructional hours dedicated to arts education in relation to the total number of instructional hours (grades 7-8)</li> <li>• <b>PROFESSIONAL TRAINING IN THE CULTURE SECTOR</b><br/>Index of coherency and coverage of technical and vocational education and training (TVET) and tertiary education in the field of culture</li> </ul> |
| <b>GOVERNANCE</b> | ...government commitment to structure cultural sector, support cultural process and                                                                           | <ul style="list-style-type: none"> <li>• <b>STANDARD-SETTING FRAMEWORK FOR CULTURE</b></li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |

|                             |                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|-----------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                             | promote tolerance for diversity of view                                                                                                                  | <p>Index of development of the standard-setting framework for the protection and promotion of culture, cultural rights and cultural diversity</p> <ul style="list-style-type: none"> <li>• <b>POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE</b><br/>Index of development of the policy and institutional framework for the protection and promotion of culture, cultural rights and cultural diversity</li> <li>• <b>DISTRIBUTION OF CULTURAL INFRASTRUCTURES</b><br/>Distribution of selected cultural infrastructures relative to the distribution of the country's population in administrative divisions immediately below State level</li> <li>• <b>CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE</b><br/>Index of the promotion of the participation of cultural professionals and minorities in the formulation and implementation of cultural policies, measures and programmes that concern them</li> </ul> |
| <b>SOCIAL PARTICIPATION</b> | ...how far cultural practices, values, and attitudes affect behavior, inclusion, cooperation and individual empowerment                                  | <ul style="list-style-type: none"> <li>• <b>PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES</b><br/>Percentage of the population who have participated at least once in a going-out cultural activity in the last 12 months</li> <li>• <b>PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES</b><br/>Percentage of the population who have participated at least once in an identity-building cultural activity in the last 12 months</li> <li>• <b>TOLERANCE OF OTHER CULTURES</b><br/>Degree of tolerance within a society towards people from different cultural backgrounds</li> <li>• <b>INTERPERSONAL TRUST</b><br/>Degree of interpersonal trust</li> <li>• <b>FREEDOM OF SELF-DETERMINATION</b><br/>Median score of perceived freedom of self-determination</li> </ul>                                                                                                                                          |
| <b>GENDER EQUALITY</b>      | ...gaps between women and men in opportunities and rights to take part in cultural, social, economic and political life.                                 | <ul style="list-style-type: none"> <li>• <b>GENDER EQUALITY OUTPUTS (objective outputs)</b><br/>Index of the gaps between women and men in political, education and labour domains and in gender-equity legislative frameworks</li> <li>• <b>PERCEPTION OF GENDER EQUALITY (subjective output)</b><br/>Degree of positive assessment of gender equality</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <b>COMMUNICATION</b>        | ... condition of access, enjoyment of diverse content and freedom of expression                                                                          | <ul style="list-style-type: none"> <li>• <b>FREEDOM OF EXPRESSION</b><br/>Index of print, broadcast, and internet-based media freedom</li> <li>• <b>ACCESS AND INTERNET USE</b><br/>Percentage of individuals using the Internet</li> <li>• <b>DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION</b><br/>Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national TV channels</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>HERITAGE</b>             | ...government commitment to set up and enforce standards, policies and measures to protect and promote heritage while ensuring access and sustainability | <ul style="list-style-type: none"> <li>• <b>HERITAGE SUSTAINABILITY</b><br/>Index of development of a multidimensional framework for heritage sustainability</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |

## ANNEXURES

### ANNEX A Results Matrix with Performance Indicators

| Objectives                 | Strategies | Indicators                   | Responsibility | Key Assumptions & Risks |
|----------------------------|------------|------------------------------|----------------|-------------------------|
| 1. POLICY GOAL/SECTOR      |            |                              |                |                         |
| Policy/Strategic Objective | i.         | <u>OVI</u><br><br><u>MOV</u> |                |                         |
|                            | ii.        | <u>OVI</u><br><br><u>MOV</u> |                |                         |
|                            | iii.       | <u>OVI</u><br><br><u>MOV</u> |                |                         |
|                            | iv.        |                              |                |                         |

## ANNEX B Implementation Framework & Budget

| Objectives                              | Results | Activities | 2017-18 | 2018-19 | 2019-20 | 2020-21 | 2021-22 | Responsibility | Budget |
|-----------------------------------------|---------|------------|---------|---------|---------|---------|---------|----------------|--------|
| POLICY OBJECTIVE/<br>SECTORAL OBJECTIVE |         |            |         |         |         |         |         |                |        |
|                                         |         |            | X       |         |         |         |         |                |        |
|                                         |         |            | X       |         |         |         |         |                |        |
|                                         |         |            |         | X       |         |         |         |                |        |
|                                         |         |            |         | X       |         |         |         |                |        |
|                                         |         |            | X       |         |         |         |         |                |        |
|                                         |         |            | X       |         |         |         |         |                |        |
|                                         |         |            | X       |         |         |         |         |                |        |
|                                         |         |            |         | X       | X       |         |         |                |        |
|                                         |         |            |         | X       |         |         |         |                |        |
|                                         |         |            |         |         |         |         |         |                |        |

## ANNEX C Cultural Calendar

Lunar Calendar

Solar Calendar

ANNEX D Names and number of people consulted in TWGs and Divisional level discussion

References