

The Globalization of Pakistani Cinema: Trends in Commercial Film Production

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ABSTRACT

This paper examines how globalization has affected the development of Pakistani cinema, especially on the production of commercial films. The Pakistani film industry has undergone a dramatic revival in the last ten years characterized by the introduction of international cinematic trends, technology, and use of digital streaming services. As a research method, a quantitative approach was adopted, where data were gathered by way of a sample consisting of 450 respondents using a structured questionnaire administered via Google Forms. The respondents were practitioners, academics, students, and the general audiences associated with the film industry, giving different views on the effect of globalization. The results reveal that globalization has significantly affected Pakistani film, especially in the form of quality of productions, diversity in storylines, global partnerships and competitiveness in the market. Respondents pointed to the strong narratives, cultural authenticity, and storytelling as the most important characteristics to commercial success, although the increasing importance of commercialization, foreign technology, and international co-productions were also recognized. The preferences of the audiences were towards a heavy use of streaming services, highlighting the impact of the digital globalization and the viewing of the industry by the diasporas that help broaden the scope of the industry worldwide. Although there have been such positive developments, several challenges, which were found to be a continuous hindrance to progress, include a lack of infrastructure, piracy, the lack of support in certain policies, and the threat of cultural dilution. The paper comes up with the conclusion that globalization gives both opportunities and threats to the Pakistani cinema. It suggests a balanced approach to global and local identity, further cooperation with streamers, favorable policies, and content development as the tools that help to stay sustainable and competitive at the global scale.

Keywords: Globalization, Pakistani Cinema, Commercial Film Production, Transnational Audiences, Digital Platforms

INTRODUCTION

Cinema has traditionally been considered to be one of the strongest means of cultural expression and socio-political communication. It is not only entertaining, it also mirrors back and informs collective imagination of a community. Cinema in the context of Pakistan has experienced a rough and sturdy history, characterized by times of boom, downturn and recovery. However, in the recent ten years, Pakistan cinema has moved into a new stage where its development is becoming more associated with globalization and transnational processes (Ramzan & Naseer, 2022). The globalization of cinema has altered the production of films, their marketing, and consumption patterns and now the Pakistani filmmakers are finding their way in a widened space by matching local stories with the world cinema patterns (Tariq et al., 2021). Pakistani film production is therefore not only a national cultural industry, but an extension of a broader international cinematic ecosystem (Shahzadi, 2024).

The classical borders of national cinemas have changed with the globalization. Cultural exchange has been facilitated by the movement of people, ideas, technology and capital across borders making the films not limited to the local audience. The Pakistani cinema that used to serve as a domestic industry is now being prepared to compete and collaborate in the international circuits (Musa, 2022). This has changed in how Pakistani commercial films are made, distributed and perceived locally and internationally. As the digital streaming systems gain popularity, cross-border co-productions, international film festivals, and diaspora viewers, the Pakistani film industry is enjoying a new significance, which is not confined to the national borders (Khdair, 2020). It is a dilemma in how to maintain the original cultural stories and how to adapt to the globalized film structures, which are more acceptable to the wider audience.

Pakistani cinema passed through several periods of development and decline. The 1960s and 1970s were the golden era of the film industry that had a large domestic production and a fan base. Nonetheless, the political instability, censorship measures, and overwhelming influence of imported movies, especially those of Bollywood and Hollywood played a role in the decline in later decades (Ahmed, 2023). At the end of the 1990s and the beginning of 2000s, the industry experienced a crisis as the movie production declined, the number of movie theaters went down, and the medium lost its cultural outdatedness. The resurrection of Pakistani cinema over the past ten years is an act of domestic revival as well as an effort to re-establish contact with the global community (Hamid, 2023). This rebirth has been in concert with a larger wave of media globalization in which films are no longer discrete products but are mediating as a system of cultural production and distribution.

The effect of globalization on productions of commercial films in Pakistan can be explained in various ways. The innovation in technology has been at the center of the scene, and all the modern post-production facilities, international distribution networks, and digital filmmaking have transformed the industry (Tariq et al., 2024). Availability of sophisticated filmmaking equipment has made Pakistani filmmakers, producers, and cinematographers to match the international standards of visual storytelling. Concurrently, with the availability of international sources of funds and collaboration with overseas production sectors, new sources of financing films that previously had a hard time with the constraints of domestic investment have been opened (Sulehria, 2017). On the same note, the growth of streaming services has also availed Pakistani films an avenue to reach the international markets, especially the Pakistani diaspora, which now constitutes a significant consumer market in terms of commercial cinema (Hafeez, 2017).

Besides technology and distribution, cultural globalization has also affected content and style of Pakistani films. Although in the past, many previous productions were limited to formulaic stories that were based on local melodrama, modern commercial films are becoming more diversified in the variety of themes and genres, as well as in narratives (Bano, 2023). Romantic comedies through to social dramas and action

thrillers, the filmmakers are testing the global cinematic tropes but incorporating them with the Pakistani specifics. This phenomenon is more broadly occurring with local narratives being packaged in globally recognized frameworks in order to attract the local audience, which includes people from both the US and the rest of the world (Alghannam, 2020). However, there are also concerns about the cultural impact of merging region-specific creative work with cross-culturally accepted structures that have more focus on commerce. This shift in global cinema is mostly ignited by profit-driven motives.

Content is now tailored to fit the U.S. audience, and as a result, local viewers lose their creative identity. With the increasing cost of film production, content must appeal to both local and international markets, as noted by (Ishaq et al. in 2021).

The box office is not the sole gauge of success anymore; the films are judged by their capability to negotiate a worldwide distribution, streaming deals and their presence in international festivals. It has prompted Pakistani filmmakers to invest in the value of production, professionalization of strategies of marketing and transnational cooperation (Kirk, 2018). Simultaneously, the threat of the Pakistani films to the global film industry, in particular, the prevalence of Bollywood and Hollywood, creates a problem that requires the Pakistani films to find a unique identity and maintain their presence in the market that is already saturated (Gupta and Gupta, 2018).

The other significant element of globalization in the Pakistani commercial film production is the role of the diaspora. Locally produced movies have a massive target audience in millions of Pakistanis who are based in other countries especially the Middle East, North America, and Europe. The diaspora does not only consume Pakistani cinema, but also acts as a medium through which it can be integrated into the global markets (Mahmood, 2019). This need to serve the target audience has affected the filmmakers to produce works that address both domestic and, at the same time, the diasporic conditions. The movies that deal with the issues of identity, migration, and cultural hybridity appeal to the audiences abroad, which make the transnationalism of Pakistani cinema even more appealing (Ahmed, 2022).

Moreover, the concept of globalization has enhanced the professionalism of the film industry in Pakistan. The emergence of film schools, training programs, and international collaborations gave rise to a new generation of filmmakers with both technical expertise and global experience (Zulfikar, 2024). These filmmakers and other industry practitioners are transforming the industry with modern methodologies of production, new forms of narrative construction, and intercultural collaborations. The growing appearance of the Pakistani cinema in the international film festivals also proves this transformation, as it means that Pakistani commercial films are no longer viewed as something that only appeals to domestic viewers, but instead, they are valued as the element of the global cultural context (Safdar and Abbasi, 2023).

The drawbacks of inadequate infrastructure, piracy, uneven regional policies, and supremacy of foreign films are the problems that accompany the process of globalization of Pakistani cinema and do not contribute to the development of commercial production (Sheikh and Nadeem, 2024). Moreover, need to attract international viewers may necessitate the employment of narratives that can be more easily sold in lieu of more regionally relatable ones. The clash of art and business, domestic and foreign taste gives the reflection of how globalization affects the film industry of a country (Bari et al., 2020).

In conclusion, the commercial Pakistani cinema is being influenced by hybridization due to the engagement of the diaspora. Globalization is biasing itself to economic growth, cultural acknowledgment and international cross-pollination. Things however, are under pressure to resolve problems of cultural identity, social authenticity, and sociological sustainability. Investigating the present motion pictures of Pakistan and determining the future path these two motion pictures is important to understand such complicated interactions. The situation in which the movie industry is presently in Pakistan is stuck

between the two ends, where hybridization lies in the bases and the drive of the movie industry in the 21st century in both survival and expansion.

LITERATURE REVIEW

Historical Context of Pakistani Cinema

The Pakistani cinema has a history of development, degradation and revitalization. The industry went through so-called golden era of its initial years, particularly in the 1960s and 1970s where it avoided out extremely popular films that were watched nation-wide. The cinema of that time equipped culture with an expressive instrument, reflecting the social norms, values, and aesthetics of the times (Ahmad, 2016). However, political instability, stringent censorship, and economic difficulties in the following decades brought a sharp decline. The foreign films' influx, combined with the dwindling local filmmaking infrastructure, hastened the industry's collapse by the late 1990s. Understanding this historical trajectory of Pakistan cinema is critical in understanding the challenges that Pakistani cinema faces during globalization (Parveen et al. 2015).

Globalization and Cultural Exchange

Globalization has changed the manner the cinema industry functions as a cultural industry and as an art. It has broken down the national cinema borders and it has shared cultures and trans-national places of narration. In this regard, the global flow of ideas, technologies, and stories is causing the formation of Pakistani cinema (Butt et al., 2018). The introduction of international styles of filmmaking has affected the directors and producers locally to pursue more different genres, and techniques, and different models of storytelling. Such a cultural transfer enables Pakistani films to share their stories with a broader audience and at the same time to be inspired by the practices of other cinematic cultures (Abbas, 2020). But this exchange brings around other questions on cultural homogenization and the possibility of diluted local identities.

The Role of Technology in Film Production

Pakistani cinema has been greatly influenced by such a technology. The replacement of the film reel with digital production has transformed the industry to allow greater quality productions with lesser expenses. The development of cinematographic, sound design and post-production has enabled Pakistani filmmakers to produce movies that can be regarded as having the international standards of aesthetical visuals and auditory effects (Alam, 2020). Moreover, the advent of streaming has conventionally altered the nature of distribution and viewing of movies, which have made the Pakistani cinema access the global audiences like never before. Digitalization has led to less reliance on the physical cinema halls that were hitherto declining and has created new possibilities of cross-country viewing.

Commercialization and Market Trends

Business factors are very crucial in determining the direction that Pakistani cinema will take in globalization. The production of films is more business orientated, and the emphasis is made on box office hits, worldwide distribution agreements, and streaming contracts (Aslam, 2015). Producers must make content that appeals to both the domestic and international viewers especially the Pakistani diaspora. It has resulted in an influx of local-cultural hybrid films like romantic comedies, action thrillers and social dramas that are attractive globally (Bilal, 2023). Meanwhile, creative freedom can be limited by market forces, as filmmakers are forced to pursue formulaic methods of production that have a greater emphasis on profitability over artistic expression.

Diaspora and Transnational Audiences

Pakistani diaspora audience has become one of the important sections of audiences in globalization of cinema in Pakistan. Facing millions of Pakistanis living in the Middle East, North America, and Europe, the filmmakers already view overseas markets as an important variable in the formation of film narratives and marketing policies (Khan et al., 2022). Diaspora viewers usually want to see the movies that do not only hold cultural connections but also are the ones that address their migration, identity, and hybridity. By addressing this transnational group, the Pakistani movie industry not only increases its revenues, but also gives it a presence on the international level. The diaspora therefore acts as a consumer and a bridge to the culture that would boost the global exposure of the Pakistani films.

Influence of Bollywood and Hollywood

The fact that globalization has interacted with the mainstream world industries, especially Bollywood and Hollywood is one of the characteristic aspects of globalization in Pakistani cinema. The Bollywood movies have been extremely popular in Pakistan over decades and have impacted the filmmaking styles, music, and storytelling in the country. Instead, Hollywood has established standards of visual effects, action scenes, and international distribution (Khan et al., 2015). Although these influences have made Pakistani cinema rich, they have brought about problems in finding its distinctive cinematic identity (Twaha et al., 2025). The rivalry with both Bollywood and Hollywood requires the Pakistani film-makers to create a niche that would capture local stories, without losing international popularity (Afshar & Shah, 2025).

Revival and the new wave of Cinema

A new generation of film makers has contributed to the revival of Pakistani cinema in the past decade as the new generation introduces novelty, creativity, and international exposure. Such filmmakers have transformed commercial cinema through their exploration of various genres, high production standards, and socially touching themes (Aksar and Siddiqua, 2025). This revival has also been confirmed through international film festivals where Pakistani films have acquired critical acclaim and exposure at the international film festivals. The new cinema is a combination of local reality and globalism, which makes Pakistani films an important part of the universal cultural economy (Alim et al., 2025).

Challenges of Globalization

In spite of opportunities, globalization has its challenges as well on the Pakistani cinema. Structural issues such as lack of infrastructure of the film industry, lack of government support and piracy that continue to disrupt development still exist. Moreover, the existence of local movies is also reduced by the popularity of foreign movies in local markets (Yousef et al., 2017). It can also be seen that another thing that can be lost is that in trying to realize international acclaim, the Pakistani film makers may lose their cultural identity by laying too much emphasis on global attractiveness themes. Achieving the harmony between business and art is among the most pressing challenges in the interaction with the globalized world of cinema (Zaid, 2019).

Future Prospects

The future of Pakistani cinema in the globalized world is bright and unclear. On one hand, technological advancements, international collaborations, and diaspora engagement offer opportunities for growth and expansion. On the other, there are global film industries, and systemic issues, which demand a delicate navigation. The secret to long term success is developing a unique film identity that has taken pride in the Pakistani culture but has also invented the world. This balance will see the Pakistani cinema not only survive in the business world but also become a force to reckon with in the international film industry.

Problem Statement

Pakistani cinema has undergone the periods of development and stagnation as the result of political, social and economic phenomena. Although the industry has been rejuvenated in the past few years, the industry still faces major challenges related to establishing itself as an effective competitor in the world film market. Globalization processes have created opportunities of technical progress, transnational cooperation, and international distribution, but they are accompanied by new challenges, i.e., the expansion of competition with the leading industries, e.g., Bollywood and Hollywood. Especially the Pakistani commercial ones are in a rush to be modified to meet international cinematic demands and maintain its cultural richness and realism to its local customers. Also, the increased significance of the diaspora communities and digital streaming platforms is transforming the modes of consumption and posing both opportunities and challenges to the producers and filmmakers. Nevertheless, insufficient infrastructure, insufficiency of state patronization, and cultural identity problems still exist, and it is hard to provide the Pakistani cinema with maximum benefits of globalization. This paper will fill the gap of analyzing the trends, opportunities and challenges of globalization in the film production in Pakistani commercial film production and the focus will be to see how the industry is managing its emerging status in global film industry.

Major Research Objectives

1. To examine the influence of globalization on the production, distribution, and consumption of Pakistani commercial films.
2. To analyze the role of cultural exchange in shaping the narratives and genres of contemporary Pakistani commercial cinema.
3. To investigate the significance of diaspora audiences and digital platforms in the globalization of Pakistani cinema.
4. To identify the challenges and opportunities faced by Pakistani commercial cinema in establishing a sustainable and competitive position in the global film industry.

METHODOLOGY

This study adopted a quantitative research approach to examine the globalization of Pakistani cinema and its influence on trends in commercial film production. The quantitative method was chosen as it allows the collection of measurable data from a large sample, enabling statistical analysis and interpretation of audience perceptions, industry perspectives, and market trends.

Research Design

The study was survey based with the survey being structured to enable the collection of the responses. This design was deemed appropriate because it made it easy to collect a standardized information on a varied group of respondents and hence identify patterns and trends on the effects of globalization on Pakistani cinema. The questionnaire was categorized into five parts namely demographic details, views on globalization in the Pakistani cinema, trends in commerce, audience and market coverage, and future projections.

Population and Sample

The study population was comprised of people with different degrees of exposure to the Pakistani cinema, film industry professionals, media and journalism specialists, scholars, students, and ordinary viewers. Four hundred and fifty respondents were chosen as a sample to be representative and statistically reliable. The sampling was a random convenience sampling strategy, which was suitable as it could include

respondents of different profession and demographic backgrounds and provided feasible and accessible data collection process.

Data Collection Instrument

Data have been gathered using a structured questionnaire that was developed based on objectives of the research. The questionnaire included close-ended questions analyzed using a five-point Likert scale, and also categorical items to record demographic and professional traits. The instrument was shared via Google Forms which made it efficient in data collection in various regions and made it available to respondents. Online distribution also enabled the inclusion of diaspora communities thus capturing the transnational perspective that the study theme focuses on.

Data Analysis

The obtained data was calculated with the help of the descriptive statistical tools to discover frequencies and percentages. To provide clarity and make tables, bar charts, pie charts and donut charts easy to interpret, results were represented as tables, bar charts, pie charts and donut charts. This numerical and graphical display made it possible to gain a broad view of trends and patterns in the views of respondents. The discussion has been centered on the role of globalization on the production, content, technology usage, commercialization of the films of the Pakistani film industry and the targeting of audiences. All the parts of the questionnaire were critically examined and the results were interpreted to find meaningful links with the overall research goals.

Ethical Considerations

The research had ethical integrity because the study kept the respondents anonymous and secret. The involvement was voluntary, and the data obtained via Google Forms were not used for any other purpose other than academic. The questionnaire was not designed in such that it would raise sensitive or intrusive questions and therefore the respondent was not uncomfortable to give his or her views.

RESULTS

Demographic Information

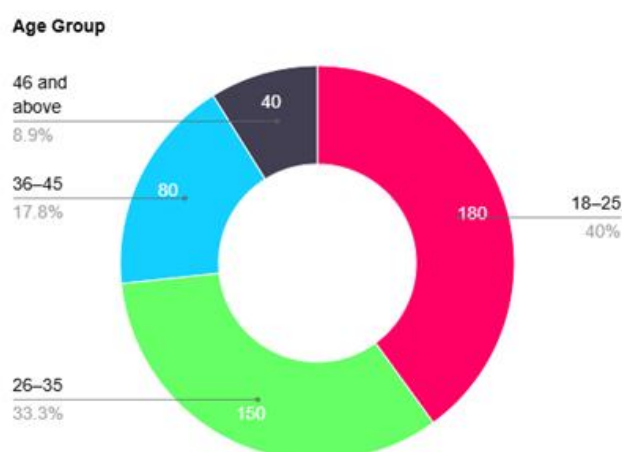


Figure 1: Age Group of the Respondents

The age composition of the respondents shows that the majority of them consist of the younger age groups, which points to the prevalence of youth involvement in the study. In particular, the largest

represented group is 40.0% of respondents between 18 and 25 years. It is then followed by 33.3% in the 26-35 bracket and, therefore, two-thirds of the participants are young adults and early-career people. The middle aged of 36-45 occupies 17.8 and the older people of 46 and above are only 8.9. Such distribution implies that younger age groups are more involved in or represented in the subject of interest, which is in line with overall trends showing that younger populations are generally more open to media, cultural transformation, and technological changes. The proportion of older age groups is also smaller, which is possibly due to the influences of the generational difference in exposure, accessibility, or interest toward the topic.

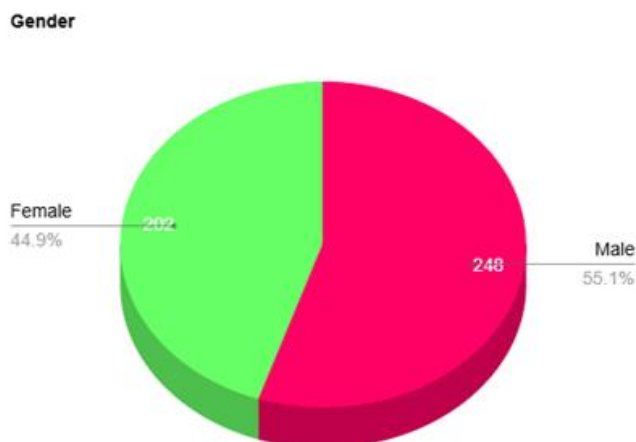


Figure 2: Gender of the Respondents

The gender composition of the respondents indicates a comparatively even distribution but males are slightly higher. Among all the sample, (248) 55.1% are males and (202) 44.9% are females. This close balance shows that the two sexes are adequately represented in the study and both points of view are present. The fact that male respondents are unanimously on the margins can be associated with larger social and cultural tendencies in which men are more seen and engaged in some professional or academic fields. But, the large percent of female respondents serves as the testament of growing participation and interest by both sexes and leads to a more in-depth perspective on the topic under inquiry.

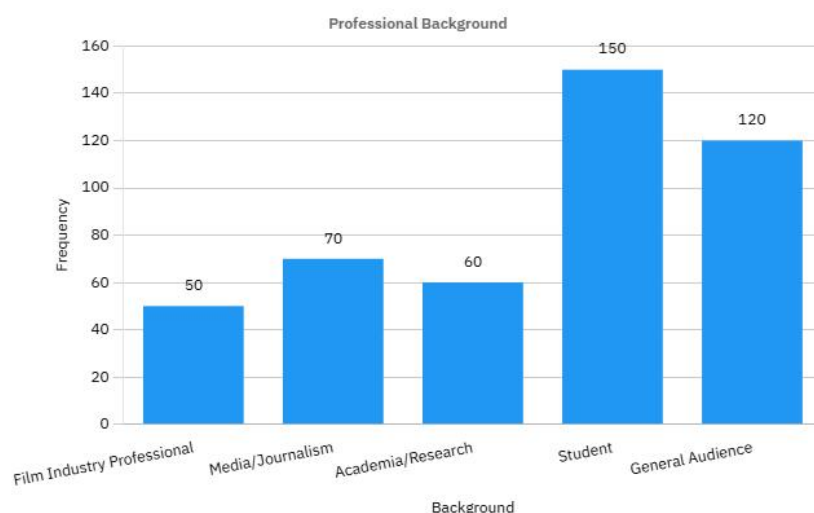


Figure 3: Professional Background of the Respondents

The working experience of respondents brings about a variety of blends in the respondents making sure that the research gives a view of various fields. The largest group is students who comprise 33.3% of the total sample, implying that more youthful people and upcoming professionals are especially interested in the topic of cinema and globalization. The general viewer is 26.7, which means that this group of viewers is interested and this opinion is important to comprehend the overall cultural influence of cinema. The media and journalism professionals are the ones that make up 15.6, and 13.3% of the respondents with the groups of people bringing both informed and analytical opinions. In the meantime 11.1% are connected directly with the film industry having insider information of production and commercial practices. This distribution implies that, although students and general audiences constitute the majority, the incorporation of the professionals of film, media, and academic life provides a balanced and all-encompassing view of the trends in commercial film production.

Table 1: Influence of Globalization on Pakistani Film Production

Response	Frequency	Percentage (%)
Strongly Agree	120	26.7
Agree	180	40.0
Neutral	90	20.0
Disagree	40	8.9
Strongly Disagree	20	4.4

The results indicate that a big percentage of the participants view globalization as having a considerable impact on the Pakistani movie production. In particular, 26.7% strongly agree and 40.0% agree with this opinion, which makes the overall level of agreement 66.7. This implies that over two-thirds of the respondents identify globalization as a force that influences the film industry in the country. In the meantime, 20.0% of the respondents are neutral, which reflects a group of people that could be either not very strong, or that could have both positive and negative sides. There is a lower percentage of people who do not agree with the statement with 8.9 percent disagreeing and 4.4 percent strongly disagreeing with the statement implying that only a small fraction of people downplay the role of globalization in film production. Altogether, the findings show that there is a strong agreement that globalization is a contributing factor that is changing the Pakistani cinema especially in areas like commercial production and creative practices.

Table 2: Extent of International Trends Shaping Content

Response	Frequency	Percentage (%)
Very High	80	17.8
High	150	33.3
Moderate	140	31.1
Low	60	13.3
Very Low	20	4.4

The answers concerning the degree of global trends that influence the content of the Pakistani cinema reveal that there is a strong realization of global influence. The combined response of 51.1% of the respondents rates this influence as high (33.3) or very high (17.8), noting that over half of the surveyed participants perceive that international trends are important in the development of film narratives, themes and styles of production. Also, 31.1 perceive the influence as moderate where the global influences are felt but also exist with the presence of strong local cultural factors. Conversely, the smaller segment views the influence as restrained with 13.3 affirming it as low and 4.4 affirming it as very low. These findings underscore the fact that despite the possibility of a difference in degree of influence, most people will

agree with the notion that globalization is a major informing and determinant factor of the creative direction of Pakistani commercial cinema.

Table 3: Impact of Foreign Technology/Equipment

Response	Frequency	Percentage (%)
Strongly Agree	100	22.2
Agree	200	44.4
Neutral	90	20.0
Disagree	40	8.9
Strongly Disagree	20	4.4

According to the data, the influence of foreign technology and equipment is generally considered to have a positive effect on the Pakistani film production. Most of the respondents concur with this argument, where 22.2 percent agree with the statement strongly and 44.4 percent agree with the statement. This implies that more than two-thirds of respondents are appreciating the importance of foreign technology of high level in promoting quality, efficiency and competitiveness of the local films. Meanwhile 20.0% are neutral and perhaps it is a mark of indecisiveness or maybe there are other variables such as storytelling and creativity that are equally critical. The disagreement percentage is very minimal, 8.9 percent and 4.4 percent strongly disagree, which means the fears of non-home technological impact are not so widespread. Generally, the results suggest that the global technological integration is understood as a significant factor of development in Pakistani commercial movies.

Table 4: Commercialization and International Competitiveness

Response	Frequency	Percentage (%)
Yes	160	35.6
No	70	15.6
To some extent	220	48.9

These results indicate that there is a definite, but largely positive outlook toward the role of commercialization in the international competitiveness of Pakistani cinema. Nearly fifty percent of the respondents (48.9%) answer that commercialization contributes to international competitiveness one way or another, a fairly conservative positive response that market-based practices are making the films rise to global standards without necessarily guaranteeing success. The other 35.6 percent show that commercialization is a direct factor to raise competitiveness in the sense that commercial strategies such as added value of production, marketing and international distribution makes the industry more competitive in the global arena. Conversely, 15.6 per cent of the respondents vary that implies that there are those who are not convinced that commercialization alone can bring Pakistani cinema to compete globally. Taken together, the implications of these findings are that commercialization is considered as one of the primary contributors to the establishment of Pakistani films in the global market with conditional consequences and depending on other variables such as cultural authenticity, narration, and the industry infrastructure.

Table 5: Greatest Impact on Commercial Success

Factor	Frequency	Percentage (%)
Storyline	150	33.3
Star Power	100	22.2
Music and Production Value	90	20.0
Marketing/Promotion	70	15.6
International Collaboration	40	8.9

According to the findings, the storyline is perceived by the respondents as the most important characteristic of judging the commercial success of the Pakistani films, and 33.3% of the respondents choose it as the most important factor. This depicts the theme of excellent narratives attracting audiences and competing locally and internationally. Star power comes out as the second most contributing factor with 22.2, an aspect that exhibits the appeal of celebrities in attracting people to cinemas. The next is music and production value with 20.0, which indicates that the technical quality and other entertainment aspects are crucial in improving the audience experience. The contribution of marketing and promotion is 15.6, which implies that visibility strategies are also significant, but are not seen as final and decisive as the ones of content and talent. At 8.9 the lowest score is international collaboration which means that despite the possible value additions by cross-border partnerships, they are not perceived as the major contributors to commercial success. Altogether, the data demonstrate that several factors influence the box-office performance, but the audiences and stakeholders attach the highest importance to storytelling as the basis of successful Pakistani cinematography.

Table 6: Adoption of Bollywood/Hollywood Trends

Response	Frequency	Percentage (%)
Strongly Agree	110	24.4
Agree	190	42.2
Neutral	90	20.0
Disagree	40	8.9
Strongly Disagree	20	4.4

The statistics show that a significant proportion of the participants find the introduction of the Bollywood and Hollywood trends to be a substantial source of influence on the Pakistani cinema. Sixty-six point six percent report agreement, twenty four point four percent strongly agree and forty two point two percent agree indicating that global film models are commonly acknowledged in moulding the styles, subjects, and methods of production of regional films. In the meantime, 20.0% of the respondents are neutral with either a lack of information or a moderate view as both advantages and disadvantages are accepted. The fact that only a minority of 8.9% disagrees and 4.4% strongly disagree of this is a sign that there is little opposition to this perception. These findings highlight the fact that the cinematic industries in the world especially Bollywood and Hollywood are a key element in influencing commercial trends in Pakistan though the level of influence has been welcoming with divergent degrees of tolerance.

Table 7: Viewing Platform for Pakistani Films

Response	Frequency	Percentage (%)
Mostly in cinemas	100	22.2
Mostly on streaming	200	44.4
Both equally	120	26.7
Rarely/never	30	6.7

The findings indicate the changing trends of the audience preferences with regard to the media through which Pakistani movies are viewed. Streaming becomes the most prevailing and 44.4% of the respondents reported that they mainly view films online. This is an indicator of the increased power of the digital platforms, which have increased access and convenience especially to the younger generations and the diaspora. In the meantime, 22.2% of respondents state that they do attend cinemas the majority of the time meaning that despite the difficulties in the culture of going to theaters there are still viewers who do not lose the need to go to such places. Furthermore, 26.7 percent of the participants claim that they watch movies in theatres and streaming sites equally, which denotes a hybrid consumption trend in which viewers appreciate both the old and the new forms of access. Limited disengagement is manifested by

only a small percentage of 6.7 percent who never or hardly watch Pakistani films. In general, the results indicate the centrality of streaming services in expanding the market reach, and also demonstrate that theatres remain culturally and socially relevant.

Table 8: Globalization and International Audience Growth

Response	Frequency	Percentage (%)
Strongly Agree	90	20.0
Agree	200	44.4
Neutral	100	22.2
Disagree	40	8.9
Strongly Disagree	20	4.4

According to the evidence, it can be argued that the concept of globalization is often perceived as an influence that has shaped the development of the Pakistani cinema among the international audience. Sixty-four and eighty-four point four percent of the respondents agree and strongly agree with this statement, respectively, and highlights the high level of awareness with regard to the effect of globalization in raising the visibility and accessibility of local films. Meanwhile, 22.2% of respondents are neutral, which may reflect the fact that they are not quite certain to what extent this influence occurs or that other variables, such as the quality of the content and cultural representation play a role as well. Only a relatively lower percentage of 8.9 percent disagree and 4.4 percent strongly disagree show skepticism, which means that a smaller percentage of the audience undervalues the impact of globalization on the growth of the audience. In general, the results indicate that there is a significant agreement that globalization has offered possibilities to Pakistani cinema to reach broader audiences abroad, especially diaspora groups, streaming services, and cross-cultural co-operations.

Table 9: Benefits of Co-productions

Response	Frequency	Percentage (%)
Strongly Agree	100	22.2
Agree	210	46.7
Neutral	90	20.0
Disagree	30	6.7
Strongly Disagree	20	4.4

The results indicate that co-productions are found to be of great effect on the development and competitiveness of Pakistani cinema. There is a clear majority of respondents who agree with this idea, 22.2 strongly agree, 46.7 agree, which adds to 68.9. This has been witnessed by the overall perception that co-production across borders can help in the quality of output, availability of new contemporary resources and availability of new channels of distribution. At the same time, 20.0% of the respondents do not care, a pointer that there is a reservation about the operational consequences of such type of collaborations or wait and see approach to the long-term sustainability of such collaborations. The small fraction which disagrees is counted at 6.7 percent and the strong disagreement is given at 4.4 percent, which indicates that there is not much mistrust toward the potential existence of drawbacks such as creative compromises or cultural blotched out. Overall, the figures reinforce the optimistic outlook on the subject of co-productions, and most of the respondents interviewed admitted that co-productions is a solid means of expanding the Pakistani movie industry in terms of global traffic and competition.

Table 10: Globalization's Future Role in Pakistani Cinema

Response	Frequency	Percentage (%)
Yes, significantly	150	33.3
Yes, moderately	200	44.4
No	50	11.1
Uncertain	50	11.1

The responses can be summarized as positive expectation towards the future of globalization in creating the Pakistani film industry. The majority of the respondents anticipate globalization to play a role where 33.3 percent of the respondents said globalization is likely to play a key role in the industry and 44.4 percent said it would have an average role. This cumulative 77.7 percent signifies a high level of consensus that, globalization will remain central to the future development of Pakistani cinema, and more specifically, in terms of technological innovation, cross border collaboration and wider audience. In the meantime 11.1 percent of respondents do not feel that globalization contributes to it and the rest 11.1 percent are unsure which is a very small percentage that is very significant because it does not know how it will turn out. Overall, the findings suggest that the perceptions vary in intensity, but the overall picture is that Pakistani commercial cinema will be impacted and altered by the globalization processes in the future.

Table 11: Focus on Local Identity vs. Global Trends

Response	Frequency	Percentage (%)
Strongly Agree	120	26.7
Agree	170	37.8
Neutral	90	20.0
Disagree	50	11.1
Strongly Disagree	20	4.4

The results indicate that most of the interviewees affirm that Pakistani cinema needs to focus on preserving local identity as it engages the global trends. Sixty four point five percent of the people are in favor of this view with 26.7 percent strongly affirming to it and 37.8 percent agreeing to it, there being a strong inclination to maintain cultural genuineness amid a globalized film environment. Meanwhile, 20.0% of the respondents stay impartial, implying that they understand the relevance of local narratives as well as the need to adapt to the international forms of cinema. The lower percentage, 11.1 not agree and 4.4 strongly not agree means there is some opposition to focusing on the local identity, probably because there is a belief that closer alignment to global styles could lead to greater competitiveness. All in all, the findings indicate a decisive agreement that although globalization has its opportunities, the preservation of local cultural identity can be regarded as a key to the successful development of Pakistani film and its uniqueness.

Table 12: Globalization and Sustainability of Pakistani Films

Response	Frequency	Percentage (%)
Strongly Agree	80	17.8
Agree	190	42.2
Neutral	120	26.7
Disagree	40	8.9
Strongly Disagree	20	4.4

The findings indicate that the concept of globalization is largely viewed as one of the determinants in the sustainability of Pakistani films. Both 60.0% of respondents strongly agree (17.8) and agree (42.2) global

integration will increase the long-term sustainability of the industry by increasing market access, elevating quality standards, and advancing international relationships. Meanwhile, 26.7 percent of the participants are neutral, which means that they are cautious, and this could be caused by the perception that sustainability is also based on internal processes, including the presence of strong narratives, policy support, and the development of the infrastructure. A lower percentage of the respondents disagree and the percentage is 8.9 percent and 4.4 percent disagree with a strongly disagree meaning that there is a limited skepticism regarding globalization role in sustaining the Pakistani cinema. On balance the results highlight that although globalization is not considered to be the only factor, it is widely accepted that it will be the key factor to ensuring future stability and competitiveness of the Pakistani films.

DISCUSSION

The results of this paper underscore the varied and multi-dimensional nature of globalization in developing the path taken by Pakistani commercial cinema. Most of the respondents affirmed that globalization has had great impacts on the production, content creation and distribution channels. This is in line with previous literature that places Pakistani cinema in a wider transnational context of intersecting global cinematic practices and technologies along with local narratives. The elevated level of responds (66.7) between the respondents on the influence of globalization indicates that the audience/stakeholders in Pakistan have a foreseen view that the industry is becoming more connected with the global markets.

Among the key survey results, the number of international technology and equipment in enhancing the quality of production should be listed. More than 2/3 of the interviewees confessed that foreign technology has been able to improve efficiency and competitiveness implying that modern filmmaking is dependent on technical innovations. This conforms to the existing literature that has identified the digital production and streaming platforms as a revolutionary tool to the smaller industries such as the one in Pakistan. In the meantime, the fact that the storytelling was recognized by the respondents as the most determining element of commercial success also points at the fact that despite the fact that technology and commercialization opens more possibilities, narrative authenticity remain the most central part of the interest of the audience.

The data also reveal significant shifts in consumption patterns. It was found that nearly 50% of the respondents expressed the preference of streaming platforms as the main mode of viewing, and a group of respondents were in balance between streaming platforms and cinema halls. This shows the growing preeminence of digital globalization especially among the youths and the diaspora communities, and an indicator of a hybrid forms whereby traditional cinema is of cultural and social importance. These outcomes not only correspond with the global tendencies in the media consumption, but also confirm that the Pakistani cinema needs an additional change in the strategy of its distribution to remain competitive on the global scale.

The other dimension that is significant is the adoption of Bollywood and Hollywood trends. Over 66 per cent of the respondents admitted that these sectors dominate Pakistani cinema, which is worrisome when it comes to dilution of culture. Nonetheless, most of them also focused on the necessity to conserve the local identity as well as global adaptations. Such tension highlights the main problem of globalization, that is, the necessity to find a compromise between the requirements of global competitiveness and the need to preserve the cultural authenticity. The results thereby support the claim that sustainable growth entails the moderation between local and international priorities.

Commercialization too was deemed as a dualistic power. Although a lot of the respondents identified its contribution towards enhancing competitiveness, others warned that the forces of the market might result in formulaic productions. On the same note, co-productions were also viewed to be advantageous as it

provided access to international markets and technical knowhow although some players were not quite sure of the long term effects on culture.

On the whole, all findings confirm that globalization gives Pakistani cinema a chance to develop, gain visibility, and technological improvement, yet it is associated with homogenization of the culture, piracy, and poor infrastructure. The main lesson of this debate is that even though globalization is a necessary and mostly a positive phenomenon, the future prosperity of Pakistani commercial cinema will be based on its capacity to find a solution between globalization and Pakistanization.

CONCLUSION AND RECOMMENDATIONS

This study reveals the compulsory but encouraging implications of globalization in the development of the direction of Pakistani cinema. The vast majority of the respondents have acknowledged globalization as a major force, which has contributed to the creation of movies and their content, technological progress and expansion of the global viewers. The introduction of international cinema trends, foreign technology and co-productions has played a positive role in the industry in improving the level of production, broadening scope of market and competitiveness. Meanwhile, the fact that the respondents put a strong focus on powerful plot lines, cultural authentic, and local identity helps to conclude that even in a globalized film setting, the readers are still interested in indigenous narratives.

The analysis also identified significant changes in the audience behavior specifically the development of dependence on streaming sites in addition to cinema halls. This is indicative of how the digital globalization has replicated the pattern of film consumption particularly to younger populations and those of the diaspora. The respondents also admitted that commercialization and marketing plans play a part on enhancing the competitiveness internationally however, storytelling is the main factor that leads to commercial success. Although the influence of Bollywood and Hollywood is still high, most of interviewees confirmed that Pakistani films need to find a balance between the globalization of practices and the preservation of cultural heritage.

Although the identified perceptions are mostly positive, some issues were also found. The insufficient infrastructure, irregular government help, piracy and a possibility of cultural dilution issues were raised as some hindrances to the long-term growth. Even though globalization has been widely viewed as a means of increasing sustainability, it is not deemed adequate in its own right. Equally, internal reforms, including better industry policies, investment in training, and capacity building, are required in order to guarantee long-term progress.

Based on these findings, a number of recommendations can be made. To begin with, as filmmakers embrace cinematic formats around the world, they need to consider coming up with narratives that are based on Pakistani culture and values. Living stories will preserve the culture and also be attractive to the international viewers. Second, the Pakistani cinema must also pursue partnerships with key online distributors because streaming is now the most powerful viewing platform, and they should also build regional specific partnerships to bolster border-related visibility. Third, international co-productions are to be welcomed because they make available superior technology, new markets, and talent pools and increase the global competitiveness of Pakistani films. Fourth, supportive policies, subsidies, and training programs should be opened by the government and the cultural institutions to enhance the infrastructure, curb piracy and professional development in the industry. Fifth, the content that appeals to the diaspora audiences is to be given priority because this is a critical consumer base and serves both as a cultural liaison between Pakistan and the rest of the world. Last, although commercialization is required to make Pakistani cinema economically viable, formulaic content should not be over-relied on, instead more focus should be given to creativity, innovation and experimentation to make the Pakistani cinema shine in the international markets.

In conclusion, globalization offers both opportunities and challenges for Pakistani cinema. It can make it more sustainable, global and cultural interaction, when exploited. However, how well the Pakistani commercials would perform in the long-term will depend on the ability of the industry to counterbalance international influence with local recognition, augment institutional support, and evolve with the evolving audience trends. In addition to the ability to occupy its niche in the world of the movie industry, the Pakistani cinema will be able, following such strategies, to significantly influence the cultural relations and representation of the country.

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