

**Assessment of the State of Affairs of the Film Industry
and Related Legislations in Tajikistan**

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Introduction

Cinema of Tajikistan has been in existence for 90 years. Development of the Tajik film industry was an ongoing process during the Soviet period, developing both thematically and artistically; however, development of the film industry of sovereign Tajikistan was somewhat stagnant in the last 20 years. The goal of this analytical report is to attempt to describe the current state and to define problems and trends in the development of the Tajikistan's film industry. During the research, Tajik filmmakers repeatedly admitted a lack of analysis of development trends of the national cinema and its place in the global film process, which would make it possible to put into perspective the film industry of Tajikistan. This analytical report is relevant because it provides a comprehensive analysis of the current film making process in Tajikistan, which is conducted for the first time.

This study looks at the Tajik film industry and its current legal frame, defines the main characteristics of the Tajik film industry that has been established over the last five years, and specifies its future development perspectives.

The analytical report has the following objectives:

- Identify the historic significance of cinema in the context of cultural industries of Tajikistan.
- Analyze the legal framework and the cinema regulation mechanism of the Republic of Tajikistan.
- Review the practices and analyze the specifics of the film industry in Tajikistan.
- Analyze mechanisms of personnel training for the film industry of Tajikistan as a cultural sector.
- Analyze the existing means of circulation of Tajik movies in the Republic in the context of movie theaters and alternative modes of distribution.
- Define problems of preserving and popularizing the cinematic heritage of Tajikistan.
- Analyze the Tajik film industry in the context of the global filmmaking process and develop recommendations pertaining to the strategy for its development.

The following materials were used in preparation of this report: materials of the Ministry of Justice of the Republic of Tajikistan in the sphere of filmmaking, culture and education (www.adlia.tj), materials of the Television and Radio Committee under the Government of the Republic of Tajikistan, Tajikfilm State Entity (former Tajikfilm State Film Studio) and its Division of Audio and Visual Product Oversight and Control of the Main Department of Film Distribution and Screening and Audio and Visual Product Licensing and Control. We also interviewed representatives of the film industry of Tajikistan that participated in the regional film process in Dushanbe, Khudzhand, Bokhtar and Khogor (see Annex 1).

Throughout this report we will use the term 'Tajikfilm' that defined the film studio and its activities within the structure of the TV and Radio Committee up until December 2017, and the term 'Tochikfilm', which characterizes the film studio as a stand-alone organization since 2018.

Section 1. Evolution of the Tajik Film Industry and Its Current Legal Framework.

1.1. Filmmaking in the context of cultural industries of Tajikistan (historic and analytical background).

The first filming on the territory of the modern Tajikistan was conducted by visiting filmmakers, amateur photographers and travelers and were having mainly the ethnographic nature. The first movie theaters were opened in Khudzhand, Istravshan, Kanibadam, and Dushanbe at that time. By 1929, independent film production was started by a small 'Filmmaking Laboratory of the Narkompros Entertainment Enterprise Department' located in a Farmer's House (later, V. Mayakovsky Theater) in Dushanbe. The memorable records of a demonstration on the International Youth Day (IYD) and the arrival of the first train to Dushanbe, filmed by amateur filmmakers, were played during the III Extraordinary Congress of the Soviets of Tajikistan, which adopted the Declaration on Establishment of the Tajik SSR on October 16, 1929. This is the date, which is now considered the birthday of cinema in Tajikistan. The first filmed footage was demonstrated then only in Dushanbe in an operating summer movie theater 'Red Star' and in 'Farmer's House'.¹ In 1930, the Tajikkino Trust was organized on the basis of a filmmaking laboratory (later, the Stalinabad Film Studio), which initially produced monthly film magazines (collections of film reports) titled 'Soviet Tajikistan' and was involved in film distribution. 'Tajikkino' was later renamed as the Tajikfilm State Film Studio.

The start of feature film production by the film studio in the city of Stalinabad (an old name for Dushanbe) dates back to 1932, when a full-length feature film 'When Emirs Die' was produced by Lidiya Pechorina, the first woman director who came to Tajikistan, and the first short film 'Honorary Right' was created by Kamil Yarmatov, the first national film director and actor. In 1935, influenced by the editing theory of Soviet film analysts Lev Kuleshov and Sergey Eisenstein, Kamil Yarmatov created a silent feature film 'Emigrant', which is considered an apex of the art of editing in Tajik films. In this film, the first national film actress Sofiya Tuybayeva played her first role along with K. Yarmatov. 'Emigrant' was shown in April 1934 in Komsomolets, a rebuilt movie theater in Dushanbe.²

The sound appeared in Tajik films in the mid 1930's. For this purpose, in 1935, Lev Kuleshov came to Tajikistan and made the first sound Tajik film 'Dokhunda', a screen version of the novel by the same name by Tajik writer Sadriddin Ayni. Unfortunately, the copy of this film is considered lost and only a digital reconstruction of 'Dokhunda' (2006) made by Russian film expert Nikolay Izvolov tells us about its artistic solution.

During the Great War between 1941 and 1943, the Stalinabad Film Studio was merged with Moscow Children and Youth Film Studio 'Souzdetfilm' (later M. Gorky Film Studio). Prior to evacuation, small film studio of Tajikfilm was still 'a makeshift film laboratory with manual film development and printing, which barely managed to service two film magazines a month'; therefore, the primary objective of the merged film studio in Stalinabad was to build a new film laboratory for film production. By the end of the war, the studio already had its staff of many different film specialties, which played an important role in the development of Tajik cinema in the second half of the 20th century. Soon after the return of Soyuzdetfilm's technical base to Moscow, production of fiction films at the Stalinabad Studio stopped due to a lack of necessary conditions. The studio continued production of only documentaries and film magazines. The first

¹ Quotes from the memoirs: Vasily Kuzin // Tajik Screen: Articles, Memoirs, Round-Table Interviews. Dushanbe: "Irfon", 1980. pp. 29-31

² Quotes from the memoirs: Sofiya Tuybayeva/Tajik Screen: Articles, Memoirs, Round-Table Interviews. Dushanbe: "Irfon", 1980. p. 34

international award to Tajik filmmakers was a Bronze Medal of the 6th Venice Film Festival for documentary feature ‘Tajikistan’ (1946) by Boris Kimyagarov and L. Stepanova.

The revival of fiction film production dates back to the mid 1950’s. A new wave of young filmmakers trained at the All-Union State Institute of Cinematography (ASIC), who came to work in Dushanbe, resulted in a creative upheaval of Tajikfilm Studio in the late 1950’s – 1970’s.

Tajik cinema of the Soviet period was considered as a national economy sector that consisted of two segments ‘film business’ and ‘film art’. As such, in 1956, the Soviet Government took a decision to start construction of movie theaters in the Republic funded by loans from the State Bank of the USSR. The Tajik film industry started to gradually adopting widescreen film production, which was capable of attracting a bigger audience and targeting commercial success. By the early 1963, the number of movie theaters designed to show widescreen movies amounted to 15 throughout the Republic, including 5 indoor winter movie theaters and 10 summer outdoor movie theaters.³ The regions of Tajikistan were served by four main bases of Glavkinoprokat: Stalinabad (Dushanbe), Leninabad (Khudzhand), Khorog and Kurgan-Tyube (now Bokhtar).

In the 1960’s, in Tajikistan the Kinodekada Dushanbe newspaper (Film Decade newspaper) was published 3 times a month with a circulation of 10 thousand copies, which was distributed in all regions of the Republic. The newspaper published show programs of movie theaters and advertisement of new films to be released.⁴ In the early 1970’s it was replaced by a specialized newspaper ‘News of the Screen’ published by the Glavkinoprokat of the Republic.⁵

Tajikistan was significantly lagging behind other Soviet republics in extension of the network of movie theaters. For example, estimates show that in 1966 an average movie theater attendance rate in Tajikistan was 6.7 visits per year per capita, while in Kyrgyzstan it was 9.2 visits and in Kazakhstan – 18 visits a year.⁶ The average movie theater attendance rate in rural areas in the mid 1970’s in Tajikistan was 8.1 visits compared to 17.8 visits in rural areas throughout the USSR. In the meantime, the average attendance rate of movie theaters in cities of Tajikistan was 11.7 visits, while it amounted to 18.5 visits throughout the USSR.⁷ Importantly, in order to attract a wider rural audience to movie theaters, a quarterly information bulletin ‘Sputnik of a Rural Movie Goer’ was launched in the Tajik movie theaters in 1978, which resulted in some Soviet movies being viewed by up to 500-600 thousand viewers.⁸

Large movie theaters of the Republic were organizing premiers of new movies of the Tajikfilm Studio. Advertising materials were also presented in the Tajik, and sometimes in Uzbek language depending on the geography of distribution and location of movie theaters or the

³ Information on the progress of implementation of the resolution of the Board Ministry of Culture of the USSR of February 23, 1963. // TsGA RT. F.1483. Op. 4. D.301. L.64

⁴ Information from Minister of Culture of the Tajik SSR A. Imamov on the progress in the implementation of the Resolution of the Board of the Ministry of Culture of the USSR dated October 4, 1962 "On measures to Improve the Distribution of Fiction Films." // TsGA RT. F.1483. Op. 4.D.301. L. 124-125.

⁵ Information of the Cinema Committee under the Council of the Ministers of the Tajik SSE 'On the Work of the Cinema Committee under the Council of the Ministers of the Tajiki SSR on the Implementation of the Resolution of the XV Plenum of the Central Committee of the Communist Part of Tajikistan 'On the Implementation of Resolution of the CC of the Communist Party of the Soviet Union 'On the Work of the Central Committee of the Communist Party of Tajikistan on Implementation of Decisions of the XXIII Communist Party Congress' and activities of the XIII Plenum of the Central Committee of the Communist Party of Tajikistan on this Issue' No. 1/1515 dated November 10, 1969 // Archive of the IPI CC CPT. F.3. Op. 236. D.149. L. 18-19.

⁶ To Dzh. R. Rasulov, Secretary of the CC of the Communist Party of Tajikistan, from M. Nazarov, Chairman of the Cinema Committee under the Council of the Ministers of the Tajik SSR, dated April 30, 1966, No. 1257/s 'On the Status of Measures to Further Develop the Network of Movie Theaters of the Republic' //Archive of the IPU CC CPT.F.3.OP.212.D.170.L.14.

⁷ Chairman of Goskino of the Tajik SSR 'On Implementation of Resolution of the CC of the CP of Tajikistan' No.45/10 dated September 6, 1972. "On the Measures to Further Develop Cinematography in the Republic" dated March 9, 1975, No. 1/418// Archive of the IPI CC CPT. F.3. Op.269.D.129. L.15-16.

⁸ Note of the Chairman of the State Cinematography Committee of the Tajik SSR No.1/842 dated June 7, 1979 //Archive of the IPI CC CPT. F.3.Op.305.D.186.L.21.

route of mobile cinemas. When putting together film screening programs, movie theaters avoided a simultaneous release of several new films in one movie theater and show times for each picture were determined by its content and success among the audience. For example, the Tajikfilm Studio movie 'Operation Cobra' (1960) directed by D. Vasiliev was shown in movie theaters for several years and was one of the leading Tajik movies in terms of revenue generation.⁹

Despite a widespread propaganda of the Tajik film art, movie theaters, construction of which was funded through a loan from the State Bank of the USSR, were not self-sustained, which led to large amounts of state funds being allocated to redeem the loan. For example, between 1956 and 1962, i.e. since the beginning of movie theater construction in the Republic funded with loans of the State Bank, 1 382.6 thousand rubles were written off the state budget while the gross collection of film network organizations amounted to 1 376 thousand rubles.¹⁰ The Government of the Republic attempted to increase the interest of the population in extending the network of movie theaters and make movie theaters self-sustained. Consequently, in 1957 a decision was taken to recommend that state collective farms would finance construction of summer outdoor cinemas using funds of state collective farms', with the Government assisting them by providing designs, estimates and construction materials.¹¹

To analyze the viewer's demand and develop recommendations for Soviet film organizations, including those pertaining to subjects relevant to the Tajik film distribution, the All-Union Scientific and Research Film and Photo Institute (SRFPI) in Moscow conducted wide-scale social film research projects, including those on Central Asia (focusing its research on the Samarkand Region) in such areas of film sociology as the sociological research methodology, programs for children and the youth, film perception, analysis of the current cinema fund and film advertising, functioning of film programs in rural areas, a social portrait of a rural movie goer, etc.¹²

Advanced training courses for film industry experts that existed at the time are worth noticing. For example, in the 1970's Goskino of the Tajik SSR organized economic courses for directors and accountants of city and district directorates of republican subordination and senior officers of Goskino. The Tajikfilm Studio's artistic and technical staff received regular influxes of new graduates from ASIC and LIFE (Leningrad Institute of Film Engineers). According to the 1975 data, 70 employees of the Tajikfilm Studio were university graduates, including 48 ASIC graduates¹³, i.e. those with specialized cinematographic education.

The esthetics of Tajik films started undergoing changes in the 1980's associated with re-orientation toward the thematic intimism, the appeal to the stylistics of an ethnographic film and creation of films at the junction of documentary and fiction films. At the turn of the 1980-1990's, Tajik cinema entered a new phase, referred to by film critics as 'Tajik Dawn', which was associated with the emergence of a new allegorical direction of Tajik postmodernism.

In 1987-1989, specific proposals were developed to restructure the mechanism of operations of the Tajikfilm Studio and film distribution and to make them financially self-

⁹ Sh. Arabova, *History of Tajik Cinema*. Dushanbe, 2014. pp 148-149

¹⁰ Conclusion of the Department of Funding of Social and Cultural Events of the Ministry of Finance of the Tajik SSR based on the report of the Main Department of Extension of the Network of Movie Theaters and Film Distribution of the Ministry of Culture of the Tajik SSR for 1962, approved by the Minister of Finance on March 6, 1963, No. 9-4./CSA of the TR, F.1483.Op.4. D.301. L.95.

¹¹ Sh. Arabova, *History of Tajik Cinema*. Dushanbe, 2014. p. 150

¹² See Proceedings of the All-Union Scientific Research Film and Photo Institute: Sociological Studies of Cinematography. Issue 66. Moscow: All-Union Research Film and Photo Institute (ARFPI), 1973. p. 3; Cinema Rural Audience (collection of academic papers. Moscow: Research Institute of Theory and History of Cinema, 1979.

¹³ Tajik SSR Goskino Chairman 'On Implementation of Resolution of the CC of the CP of Tajikistan' No. 45/10 dated September 6, 1972 'On Measures to Further Develop the Film Industry in the Republic' dated March 9, 1975 No. 1/418./Archive of the IPI CC CPT.F.3.Op.269.D.129.L.17.

sustainable. The old base of the film studio was considered obsolete, not justifying budget allocations and not capable of carrying out art projects at a high technical level. According to film critic Sadullo Rakhimov, the first attempt to create an alternative to Tajikfilm was the Videofilm Cooperative in 1987.¹⁴

The Tajikfilm Studio fell into the state of deep neglect in the 1990's due to the fact that its material and technical base was not upgraded in a timely manner and it was not preserved as a core of the Tajik filmmaking industry. The Tajikfilm Studio was decentralized. Independent film studios that emerged after the Perestroika, such as Sinamo, Movvaronakhr, Vvys, and Khaoma, took over the production of fiction films in Tajikistan.

The breakup of the USSR, followed by a civil war (1992-1997), the lack of suitable funding of the film industry, migration of creative and technical staff led to the Tajikfilm State Film Studio being forced to produce only official newsreels and documentaries (filmed both on film and video) during the early years of sovereign Tajikistan. Over this period, a trend was observed to create films on the historical past of the Tajik people, which served as a reconstruction of historical memory urgently needed during the transition the society was going through.

In the late 1990's early 2000's, low-budget and micro-budget cinematography models associated with an overall economic crisis of the post-war recovery period were firmly rooted in Tajik cinema. In the 2000's, the Tajikfilm Studio went through a gradual re-orientation toward the television market. In 2005, the budget of fiction feature film 'Ovora' by Daler Rakhmatov and Guland Mukhabbatova (Tajikfilm 2005) was USD23 thousand.¹⁵ The follow-up analysis of the current Tajik film production and film industry shows that the 2005 film budget correlates with an average budget of an independent movie produced in 2020 (see p. 52-53).

The Law on Cinema of the RT was drafted and enacted in Tajikistan in 2004. Initially, the ratio of state procured films with 100% state funding to commercial films with up to 70% state funding was intended to be 1:3 (1 ideological state order per 3 commercial features). That being said, commercial movies were expected to generate the return on state investments within three years from their release.¹⁶ However, the follow-up analysis of the Tajik film industry revealed difficulties in implementation of this law.

To summarize the aforementioned, it is worth noting that October 16, 1929 is considered the official birthday of Tajik cinema. The Tajikkino Trust was formed in 1930, which later became the Tajikfilm Film Studio, which celebrates its 90's anniversary in 2020. A creator of the first Tajik fiction film was female film director Lidiya Pechorina in 1932. In 1932, the first national film 'Emigrant' was released. Since 1956, loans of the State Bank of the USSR were used to finance the construction of movie theaters in Tajikistan, which remained financially unsustainable. Regular training of staff for the Tajik filmmaking industry at ASIC and LIFE led to a creative upheaval of Tajikistan's cinema in the 1950-1970's. Advanced training courses for film industry specialists were introduced at Goskino of the Tajik SSR. The film industry of Tajikistan went through decentralization in 1987-1989 resulting in emergence of private film studios as alternatives to the Tajikfilm Studio.

¹⁴ Sh. Arabova, *History of Tajik Cinema*. Dushanbe, 2014. pp 196-197

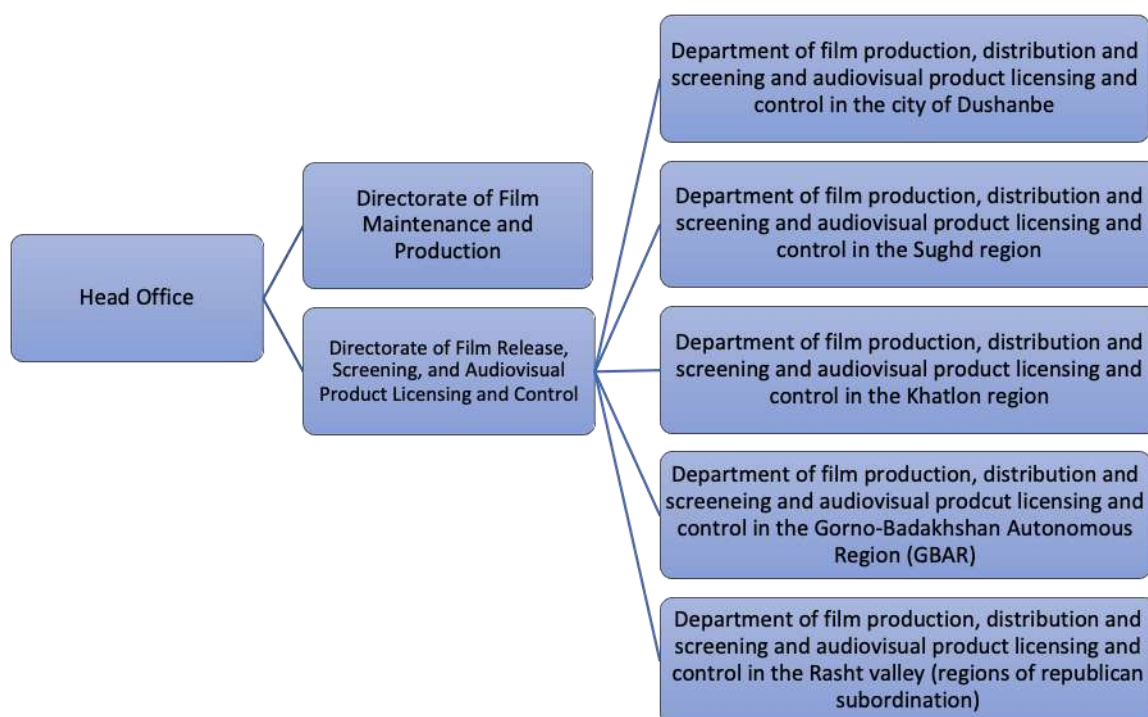
¹⁵ N. Bukhar-zade. Tajikistan's dreams about the rebirth of the national cinematograph... for \$100 thousand a year. 10/10/2005. <http://www.centrasia.ru/newsA.php?st=1128918720> (accessed on Dec. 3, 2013) (quoted from Sh. Arabova. *History of Tajik Cinema*. Dushanbe, 2014. p. 235).

¹⁶ S. Rakhimov. *The Law on Cinema and Tajik film production development perspectives//Essays on history and culture of the Tajik people*. Issue 2/Drafting editor: A. Radzhabov, R. Mukinov. Dushanbe, 2006. P.429-431.

1.2 Legal Framework and Regulation Mechanism in the Field of Cinematography of the Republic of Tajikistan

Regulation of the film industry in Tajikistan has its own peculiarities associated, first of all, with the fact that films unite both film art and film production. Filmmaking, as an art object, has not been the competency of the ministry of culture of the RT in the mid 1990's. In 1997 the Tajik Film State Film Studio along with the Tochikkino State Unitary Film and Video Enterprise (republican film distribution) were placed within the structure of the State Television and Radio Committee under the Government of the RT. In the end of 2017, they were taken out of and reorganized into one independent entity, Tochikfilm State Enterprise (SE) under the Government of the RT, which combined the basis for film production, film distribution and centralized governance of the policy in the sphere of cinematography.¹⁷ According to the statute, the Tochikfilm SE issues licenses and certificates allowing to engage in activities of mass film distribution, disk sales, computer game outlets, music recording, video games, production of audiovisual products and video films.¹⁸ The Union of Filmmakers of Tajikistan is a public organization.

Table 1. Organizational chart of the Tochikfilm SE¹⁹



The Law of the RT on Cinema enacted in 2004, which determined the principles and measures of implementation of the state policy of Tajikistan's film industry development, has become fundamental for Tajik cinematography. According to this law, cinema is defined as 'an area of culture and art, a combination of professional, artistic, productive, scientific, technical, educational, information activities...'

¹⁷ Resolution of the Government of the Republic of Tajikistan on Creation of the Tochikfilm State Entity' No. 598 dated December 29, 2017

¹⁸ Statute of the Tochikfilm State Enterprise. Annex 1 to Resolution of the Government of the RT No. 598 of December 29, 2017

¹⁹ Organization of the Tochikfilm State Enterprise. Annex 2 to Resolution of the Government of the RT No. 598 of December 29, 2017

The Law on Cinema defines the category of the national film and the share of its state funding (Article 3). As such, a national film is a film, which content and theme reflects the most important principles of the development of the Tajik culture, nature, traditions and national specifics. A national film should be in the Tajik language. Some characters in a film can speak other languages, if it is required by the plot of the film. A national film producer should be a citizen of the Republic of Tajikistan or a legal entity, including a foreign entity, registered in the Republic of Tajikistan. Main film creators (script writer, producer, director, cameraman, composer and artist) should be citizens of the Republic of Tajikistan or individuals with dual citizenship, physical entities residing in the Republic of Tajikistan, registered legal entities. At least 50% of the overall scope of work per film production, distribution and screening estimates is carried out by filmmaking companies of the RT.

The Law emphasizes that the state policy should ‘support filmmaking entrepreneurship’ (Article 4). The Law on Cinema notes that all filmmaking organizations have the right to receive state support (Article 6) and the process of providing state funds to filmmaking is defined by an authorized body (Article 7). State funding of a national film production, distribution and promotion can account for up to 70% of its production estimates (Article 8, 9). Depending on the artistic and cultural significance of a film project and the need to demonstrate a film on TV, state funding can account for up to 100% of estimated film production costs within the limits of the state budget allocated to film production in a respective fiscal year (Article 8). State funding of a film project is defined as guaranteed preferential loans for special important projects on creation of national films and other especially important programs in the sphere of national cinema (Article 7).²⁰

Due to the fact that since the end of 2017, Tajikistan’s cinematography has been functioning within a separate state organization, a need has arisen to reform the existing Law on Cinema (2004). In 2019 – 2020, the Tochikfilm State Enterprise and the Union of Film Makers of Tajikistan drafted a new law on cinematography, which is being reviewed by the Parliament. The draft law²¹ defines an authorized state filmmaking agency as an agency on cultural affairs under the Government of the RT, which carries out the state policy in the field of filmmaking, film production in the state language, dubs movies into different languages, if needed, and carries out intersectoral management and coordination in the area of filmmaking. The draft law introduces new categories, such as a film fund (FilmCapital), which is a financial and economic capital created by the state, legal entities and individuals that is provided to a filmmaking organization under certain conditions. The draft law has a slightly amended definition of a national film, the subject and content of which should reflect the essentials of culture, traditions and identity of the peoples of Tajikistan. This clause on the status of a national film is a prerequisite for state funding of internationally co-produced film projects. The priority segments for state support are expected to include creation of national films, including those for children and young adults, along with debut movies, implementation of educational, scientific and technical programs, and full funding of movie chronicle of the Republic. The draft law still contains a paragraph about all filmmaking organizations having the right to receive state support; about types of state support in a form of guaranteed preferential bank loans for particularly significant projects on production of national films and other important initiatives. All original materials of national films that received full state funding, original materials of the film heritage and film chronicles are expected to be transferred for storage to the Tajik State Archive of Film

²⁰ Law of the Republic of Tajikistan on Cinema No. 67 of December 9, 2004 (as amended by Law of the RT No. 267 of May 12, 2007)

²¹ The Law of the RT on Cinema with amendments (materials of the Tochikfilm SE).

Materials. The State Archive of Film Materials should ensure protection and observance of copyright during storage of all materials and provide film producers with an unimpeded and free-of-charge access to original film materials.

In 2015, due to the need to coordinate activities of state authorities, organization, institutions and public associations on the development of the national filmmaking industry and implementation of the state policy on filmmaking, a full time consultative body, the State Council on Development of the National Filmmaking Industry was established, which was structured with an idea that the Tajikfilm Studio would become a part of the Television and Radio Committee (see Annex 2, Table I). The Council meets at least twice a year and its main objectives include drafting of proposals on development of the national filmmaking industry, support of interests in the sphere of cinematography in law making and budgeting processes, development and presentation of draft norms and regulations in the field of cinema, as well as development of protectionist measures (protection of the domestic market from foreign competition by means of import and export duties, subsidies, etc.) with respect to the film market in Tajikistan.²²

The statute defines Tochikfilm SE as a cultural entity; however, the Law of the RT on Culture makes only an indirect reference to it, as to the film industry in general, focusing on registering and distributing cultural heritage with the help of audio and visual means (videos, documentaries, their demonstration in Halls of Culture,²³ on TV and the Internet). The Law on Culture (1997) covers cultural activities²⁴ in the field of cinematography, TV, radio broadcasting and other audiovisual means in terms of creation and distribution of cultural values (Article 2). However, the Law on Culture does not make any references to the cinematographic heritage, objects of art (Article 8 on national and cultural values of the RT), while filmmaking and video distribution are mentioned within the mechanism of distribution and popularization of the national cultural heritage and cultural achievements of the RT. Movie theaters were categorized as cultural enterprises and organizations of the Ministry of Culture in 1997 (Article 18), while they simultaneously operated under the Tochikkino Film and Video State Unitary Enterprise (SUE) (republican film distribution) and hence as part of the TV and Radio Committee.

One of the directions in the investment policy in the field of culture is priority allocation of land plots for construction of new cultural facilities for the development of the material and technical base of cultural institutions, primarily in rural areas (Articles 25, 26). This can explain an increase in construction of Halls of Culture, which gradually replaced clubs, movie theaters and assembly halls to be used for the official meetings and concerts in cities and villages of the Republic in the last 20 years.

Because the Ministry of Culture of the RT was entrusted with the responsibility to protect copyright and related rights, the Law on Culture regulates the size of author's royalties, the procedure and terms of its payment, which are established by a copyright agreement. At the same time, the minimal size of the author's royalty is indexed simultaneously with indexation of the calculation rate (Article 29).²⁵

²² Resolution on the Government Council on Development of the National Cinematography No. 355 of May 30, 2015.

²³ Halls of Culture are cultural centers with a hall for concert and theatrical performances, administrative meetings, film screening and often a library and classrooms for educational, creative and sports sections.

²⁴ Cultural activities – activities of individuals or legal entities related to creation, production, restoration, preservation, development, publication and use of cultural values. Source: Law on Culture (1997).

²⁵ Law of the Republic of Tajikistan 'On Culture' No. 516 of December 13, 1997 (with amendments No. 734 dated June 28, 2011).

The current Concept for the RT on Cultural Development (2005)²⁶ encompassing the main and priority areas of the development of cultural and social life of the Republic is covered by the Legislation that indirectly concerns the film production sector. The priority objectives of the concept include revival and promotion of the role and significance of the national culture and traditions, the contemporary scientific and conceptual thinking and mindset (Article 1). Social, cultural and leisure institutions should be engaged in the achieving these objectives, including creation of production centers to produce audio and video products that are in demand by consumers in all social and demographic categories of the population as well as the strengthening of the role of radio and television in promoting traditional and contemporary arts, particularly theatrical activities (Article 4).

Unfortunately, along with the use of theatrical, musical and visual art capabilities, the Concept of the RT on Cultural Development does not reflect the role of cinema as the most ideological mass form of art. The Concept of Cultural Development restricts the role of filmmaking to preservation of the historical and cultural heritage by means of production of popular scientific films, video and audio products on promotion, significance and uniqueness of historical-cultural items (Article 14). This was partly due to the fact that since it was part of the TV and Radio Committee, cinematography was considered as mass media.

Pursuant to the Law of the RT on the State Language of the Republic of Tajikistan²⁷, adopted in 2009, filmmaking by Tochikfilm SE, film screening, film education and film advertising had to be primarily in the state language, which was used in all sphere of political, social, economic, scientific and cultural life of the Republic of Tajikistan. When the state language is used, the norms of the literary Tajik language must be adhered (Articles 3, 8, 13).

Since 2005, the state budget in the film industry has been allocated in accordance with five-year cinema development programs. Using a comparative analysis of the implemented and ongoing Cinema Development Programs, we can state that the first 2006-2010 RT Cinema Development Program was the most well-formed and in line with the set objectives.²⁸ The 2006-2010 Cinema Development Program adopted following the Law on Cinema (2004) provided for the unification of creative forces of filmmakers of Tajikistan and availability of comprehensive state support and protectorship (Article 1). Nonetheless, it is obvious that the challenges of the Tajik filmmaking industry, which were analyzed in the Program (2006-2010), remain relevant today. For example, it is commonly recognized that ‘weak management and production in filmmaking and associated spheres’ hinders the recovery of the film sector. The following was proposed as possible solutions (Articles 2, 3):

- Coordination of activities of central and local authorities;
- Adoption of necessary norms and regulations on investments and taxation;
- Formation of a favorable information space in cinematography;
- Ensuring the development of small businesses, engaging population employment agencies to the sphere film and audiovisual production;
- Creating conditions for opening of representative offices, foreign firms or joint enterprises in the field of cinematography and film screening;
- Development and reorganization of the creative structure of the Tajikfilm Studio;
- Provision of equipment and upgrades of the technical and material base;

²⁶ The Concept of Cultural Development of the Republic of Tajikistan approved by Resolution of the Government of the RT No.501 of December 30, 2005

²⁷ Law of the Republic of Tajikistan ‘On the State Language of the Republic of Tajikistan’ No. 553 of October 5, 2009 // Abkhori Majilis Oli of the RT, 2009, No. 9-10, p. 546

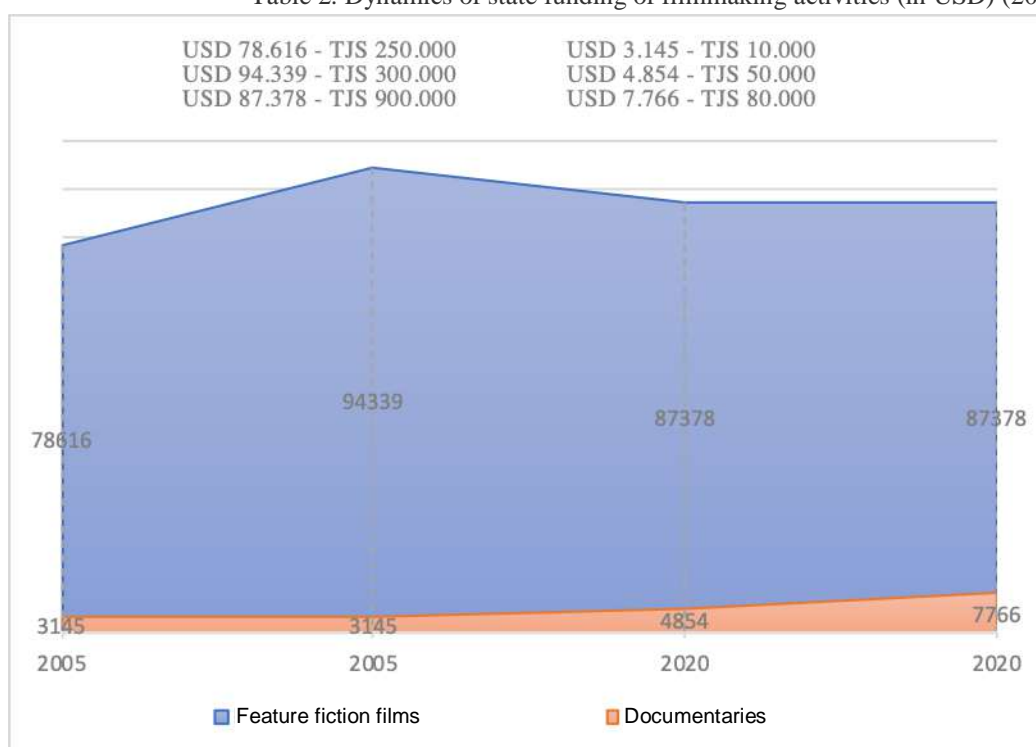
²⁸ The 2006-2010 Cinema Development Program approved by Resolution of the Government of the RT No. 362 of October 4, 2005

- Development of specialties in the field of filmmaking, bringing up and training of talented specialists domestically and internationally;
- Restoration and operation of the existing buildings and buildings subject to refurbishments, equipment and film distribution organizations.

In 2010, the next 2011-2015 RT Cinema Development Program was adopted, which provides information about the level of completion of the previous 2006 – 2010 program. As such, provisions 1, 2, 4 and 5 of activities to revive and develop the Tajikkino Film and Video SUE (republican distribution) were not implemented (Table 3).²⁹

The analysis of the list of activities to restore and develop Tajikkino in 2006 – 2010, which were not completed, shows that it was due to a lack of funding and a lack of expected share participation of facility (movie theater) owners, no interest on their part to refurbish movie theaters and organize film distribution, procure projection and sound equipment and film copies.

Table 2. Dynamics of state funding of filmmaking activities (in USD) (2006-2010)



The state funds allocated through the program were mainly used for recovery of film storage and film distribution divisions, procurement of new film copies (i.e. Paragraph 3 of the Tajikkino development action plan). Funding was provided by the Ministry of Finance of the RT, the Ministry of Economy and Trade of the RT and the State TV and Radio Committee. The 2006-2010 Action Plan to develop the material, technical and creative base of the Tajikfilm Film Studio was also implemented partially.³⁰ (See Annex 3 Table II).

According to the 2011-2015 RT Cinema Development Program, 58 movie theaters were registered on Tajikkino Film and Video SUE in 2010.³¹ According to the current 2018-2022 RT Cinema Development Program, 30 movie theaters for 4100 seats were registered on

²⁹ The 2011-2015 RT Cinema Development Program approved by Resolution of the Government of the RT No. 572 of October 30, 2010.

³⁰ The 2011-2015 RT Cinema Development Program, approved by Resolution of the Government of the RT No. 572 of October 30, 2010.

³¹ The 2011-2015 RT Cinema Development Program, approved by Resolution of the Government of the RT No. 572 of October 30, 2010

Tajikkino as of January 1, 2017. Of those, 4 movie theaters (Vatan, Orlyonok, Zebunisso and Sitara) are located in Dushanbe.³²

The current 2018-2022 RT Cinema Development Program was adopted in September 2017, which was devised based on the assumption that the Tajikfilm Studio and Tajikkino would carry out their activities as part of the TV and Radio Committee under the Government of the RT, which affected the coordination of activities in the film industry, allocation of state funds for the development of the film production and film network, and scholarships for staff training. The table provided in Annex 3, which shows the allocation of state funding and results of activities in the film industry, is based on the analysis of the materials of the three RT Cinema Development Programs. (See Annex 3. Table II).

Table 3. List of Uncompleted Actions of the Cinema Development Program (2006-2010).

No.	Activities of Tajikkino (film distribution) for 2006-2010 ³³	Source of funding
1	Preparation of a program of organization of the Tajikkino State National Cinema Fund and design specifications and estimates for capital repairs of film storage facilities, movie theaters in cities and regions of the Republic	Respective ministries, facility owners, foreign sources
2	Organization of workshops on film industry development, preparation of business plans and investment projects to attract technical assistance and capital investments with participation of national and international experts.	Foreign sources
4	Procurement of new blockbuster films, projection equipment, modern design equipment, furniture for movie theaters; provision of movie theaters with a modern film technology	Respective ministries, facility owners, foreign sources
5	Participation of film professionals in film technology fairs and shows	Respective ministries, facility owners, foreign sources

Referring to Tajik cinema as a social and cultural institute that has a significant impact on formation of the people's identity, the 2018-2022 RT Cinema Development Program defined the direction of the Tochikfilm SE's filmmaking activities: creation of modern fiction and documentary films that objectively reflect the past and the present, relevant issues and challenges of the modern society, promotion of high morals and good traditions of the Tajik people (Article 1). A lack of state funding is mentioned as one of the traits of the Tajik film industry in 2017, which could not satisfy modern needs of the film industry, requiring higher capital investments (Table 4). The practice of home and internet movie viewing has led to a low level of visits to movie theaters. More than 70%³⁴ of the country's population resides in rural areas; however, the majority of residential areas do not have public places with screening rooms equipped with state of the art digital equipment for film demonstration (Article 2).

³² The 2018-2022 RT Cinema Development Program, approved by Resolution of the Government of the RT No. 457 of September 29, 2017

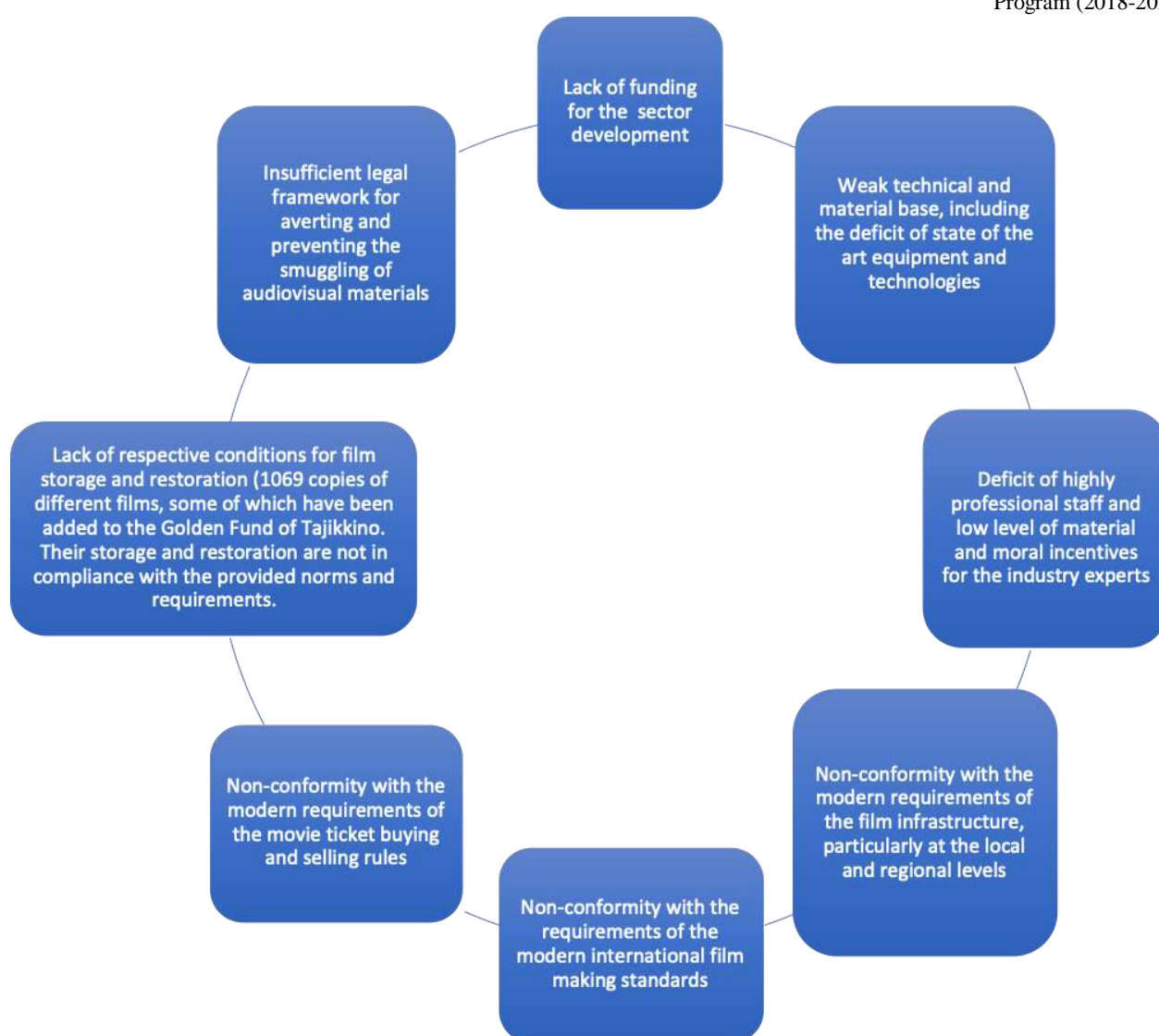
³³ Annex 1 to the 2006-2010 Cinema Development Program approved by Resolution of the Government No. 362 of October 4, 2005

³⁴ To be more precise, 73.7% of rural and 26.3% of urban population, per the 2018 year end results. The average weight of urban and rural population in the overall population // Regions of the Republic of Tajikistan in 2019. The Statistics Agency under the President of the Republic of Tajikistan, 2019, p.33.

According to the current Program, Tajikfilm requires 36 specialists: 3 screenwriters, 12 film directors, 3 sound engineers, 4 video and sound editors, 3 pyrotechnicians, 3 cameramen, 2 sound designers, 2 make-up artists and 2 artists. The Tajik film distribution, on the other hand, requires 26 specialists: 3 engineers, 3 film mechanics, 2 movie translators, 4 video and sound editors, 4 film experts, 3 managers, 2 sound directors, 4 engineers, 2 artists and 2 designers.³⁵ Looking at the provided plan of implementation of the 2018-2022 RT Cinema Development Program³⁶ (see Annex 4, Table III), it becomes apparent that funding of procurement of filming equipment, technical fit-out of movie theaters and staff training comes from extrabudgetary sources.

The comparative analysis of the 2018-2022 RT Cinema Development Program and the 2016-2020 State Development Program of RT Cultural Institutions³⁷ make it possible to determine a share of expected state investments into the culture of RT (Table 5).

Table 4. Relevant challenges encountered by the national film industry defined in the RT Cinema Development Program (2018-2022)



³⁵ The 2018 – 2022 RT Cinema Development Program approved by Resolution of the Government of the RT No. 457 of September 29, 2017

³⁶ Plan of actions to implement the 2018-2022 RT Cinema Development Program. Annex 2 to Resolution of the Government of the RT No. 457 of September 29, 2017

³⁷ Plan of actions to implement the State Program for Development of Cultural Institutions of the Republic of Tajikistan for 2016-2020. Annex 2 to the State Program for Development of Cultural Institutions of the RT for 2016-2020 approved by Resolution of the Government of the RT No. 53 dated February 9, 2016.

Table 5. Comparative table of allocated state budget in the field of cinematography and culture.

Annual republican budget	2018	2019	2020 (planned)	The Development Program's 5 year budget
Tochikfilm SE	3 751 000 TJS (USD 426 250)	3 487 000 TJS (USD 396 250)	3 259 000 TJS (USD 370 340 at the 2017 exchange rate or USD 316 407 at the 2020 exchange rate)	15 000 000 TJS (USD 1 704 545)
Ministry of Culture of the RT	1 900 000 TJS (USD 243 589) ³⁸	1 500 000 TJS (USD 192 307)	1 550 000 TJS (USD 198 717)	6 615 000 TJS (USD 848 076)

As was mentioned earlier, Halls of Culture³⁹ almost replaced movie theaters in the regions because they are often located in refurbished and modified buildings of former movie theaters. The planned expenditures for the development in the field of culture financed by local executive authorities⁴⁰, including allocations for refurbishment and construction of halls of culture, have a potential interest in possible establishment of film distribution (Table 6).

Table 6. Budgeted funds for the sphere of culture provided by local executive authorities.

Budgets of local executive authorities	2018	2019	2020 (planned)	Development program 5-year budget (2016-2020)
Ministry of Culture of the RT	3 732 000 TJS (USD 478 461)	1 575 000 TJS (USD 201 923)	1 575 000 TJS (USD 201 923)	10 629 000 TJS (USD 1 362 692)

Based on the data of the current 2020-2016 State Program for the Development of Cultural Institutions of the RT, there were 325 halls of culture, 434 clubs, 57 mobile clubs and 14 culture and entertainment centers in the Republic in 2016. In addition, insufficient upgrades of the material and technical base of cultural institutions were observed. Due to untimely and incomplete funding, construction of regional culture facilities is delayed. One of the main problems is privatization of buildings and property of cultural institutions (movie theaters in this case), which were on the books of terminated collective and state farms, and untimely certification of these land plots and property by local departments of culture (Article 18).⁴¹

When comparing indicators of state budget allocations for the development of cinema and culture, it is reasonable to reference the data of the RT TV and Radio Development Program adopted on July 2020. According to the program, the TV and radio development is expected to be

38 The USD to TJS exchange rate was TJS 7.8 on February 9, 2016: <https://nbt.tj/ru/kurs/kurs.php?date=30.07.2020> (accessed on Sept. 26, 2020)

39 Palaces of culture – cultural centers with a hall for concert and theatrical performances, administrative meetings, film demonstrations that often are used as libraries and classrooms by educational, art and sports clubs.

40 The plan of activities on implementation of the State Program for Development of Cultural Institutions of the Republic of Tajikistan for 2016-2020. Annex 2 to the State Program for Development of Cultural Institutions of the RT for 2016-2020 approved by Resolution of the Government of the RT No. 53 on February 9, 2016.

41 The State Program for Development of Cultural Institutions of the RT for 2016-2020 approved by Resolution of the Government of the RT #53 on February 9, 2016

financed with TJS 25 273 120 (USE 2 453 700)⁴² allocated from the Republican budget with the remaining 11 TJS 865 800 (USE 1 152 019) coming from internal funds of the TV and Radio Committee⁴³. The comparative analysis of the scope of funding makes it possible to assume that state support of mass media development (TV and radio) in Tajikistan is a priority in social and cultural policy.

While the Law on Cinema (2004) and the current RT Cinema Development Programs regulate the film industry in general, the area of filmmaking, film distribution and film screening is also regulated by the Law ‘On Licensing of Certain Types of Activities’, the Law ‘On Information’, the Law ‘On Printed and Other Types of Media’, the Statute of the State TV and Radio Committee and partially by the Law ‘On Advertising’.

The analysis of the RT legislation allows us to conclude that cinematography was defined as mass media although nominally it was an art form. For example, according to the Law of the RT ‘On Information’ (2002), mass media is referred to as publicly distributed printed and audiovisual information. Audiovisual mass media include radio broadcasting, television, films, sound and video recording. The process of devising and organizing activities of certain types of mass media is defined by regulatory acts pertaining to such media (Article 17).⁴⁴

Since audiovisual activities and cinematography as its component are defined as information activities, in 2004 the Law of the RT ‘On Licensing of Certain Types of Activities’⁴⁵ was adopted. According to this Law, implementation of the following types of activities related to the film industry is subject to mandatory licensing (Article 17):

- Educational activities (except for state pre-school and general education institutions (primary, middle and high school);
- Activities associated with television, radio broadcasting and audiovisual production.

A license validity period for the aforementioned activities is at least 5 years (Article 8). A license fee in the amount of 10 standard calculation units is charged for a license (Article 16).⁴⁶ Therefore, according to the Law ‘On Licensing of Certain Types of Activities’ and the Statute of the Television and Radio Committee under the Government of the RT (2020), licenses are issued for activities in the field of television and radio, production of audiovisual works, and the TV and Radio Committee is responsible for ensuring compliance with the licensing terms and requirements (Article 5). It is also responsible for determining the size and the payment procedure for copyright, staging and performance, for the creation of all types of works for television, radio and film production, as well as for setting rates for creation of literary and artistic works, original literary and musical scenarios, for all types TV and radio programs, as well as films; for supporting activities related to acquisition, storage, accounting and use of archival documents of audiovisual products.⁴⁷

42 The USD to TJS exchange rate was TJS 10.3 on July 3, 2020, <https://nbt.tj/ru/kurs/kurs.php?date=30.07.2020> (accessed on Sept. 26, 2020)

43 The plan of implementation of the State TV and Radio Development Program in the Republic of Tajikistan for 2021-2025. Annex 2 to Resolution of the Government of the RT No.429 of July 30, 2020,

44 Law of the Republic of Tajikistan On Information #55 of May 10, 2002 (as amended by Laws of the RT No. 848 of July 3, 2012 and No. 1164 of November 27, 2014).

45 Law of the RT ‘On Licensing of Certain Types of Activities’ No. 37 dated May 17, 2004 (as amended by Law of the RT No. 195 of July 28, 2006)

46 Procedure of licensing and inspecting activities of legal entities and individuals in the sphere of public screening of films and videos No. 214 of May 31, 2006.

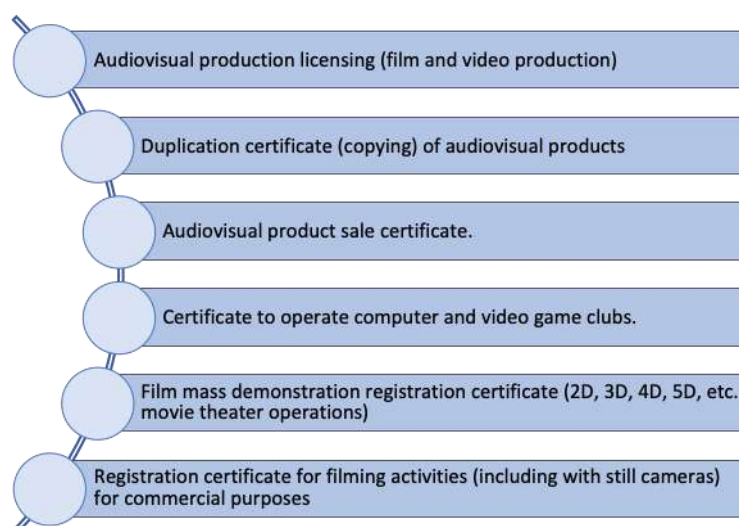
47 Resolution of the TV and Radio Committee under the Government of the Republic of Tajikistan. Annex 1 to Resolution of the Government of the RT on the TV and Radio Committee under the Government of the RT No. 428 of July 30, 2020.

Along with audio and visual product licensing, the film industry of Tajikistan has a number of state registration certificates (a kind of license) issued by the Tochikfilm SE since 2018 (Table 7).⁴⁸

Film education in the film industry of Tajikistan is regulated by the Law of the RT ‘On Education’ (2013). As mentioned earlier, higher and extended education activities in the Republic are subject to licensing, state attestation and accreditation by the Ministry of Education of the RT (Articles 29, 30). The Law ensures job placement in state organizations for university graduates, who were trained through the state order and whose training was funded from the state budget in and outside of the Republic.⁴⁹

A policy paper, which also regulates the sector of education, is the National Education Development Strategy of the RT effective until 2020 (2012). Training of culture professionals is mentioned in the Strategy within the context of the existing gender disproportion by specialty: in 2009/2010, the share of women was 70% in healthcare, physical culture and sports tertiary educational institutions, 66% in education, art and cinematography, only 27% in economics and law, 16% – in industry and construction, and 7% in agriculture.⁵⁰

Table 7. Licensing in the film industry of the RT



The data below demonstrates the observed disproportion in higher education in favor of humanitarian and social sciences and the arts: the majority (52%) were students specializing in humanitarian and social sciences and the art, 16% of students specialized in natural sciences, engineering and construction students accounted for 15%, students specializing in agriculture accounted for 3%, and 1% of students were in services. Due to this, the modern employment market cannot provide jobs for most of the university graduates based on their specialties and qualification levels.⁵¹

The RT cinema development programs provide for staff training for the film industry in foreign universities not only based on quotes of other countries, but also through ‘Durakhshandagon’, an on-going international scholarship program instituted by the President of

48 The Tochikfilm SE official website <https://tojikfilm.tj/ijozatnomaho/> (accessed on July 12, 2020)

49 Law of the Republic of Tajikistan on Education No. 1004 of July 22, 2013 (as amended by Law of the RT No. 1527 of May 17, 2018)

50 National Strategy for Development of Education of the RT No. 334 of June 30, 2012, p. 8, 9, 16

51 National Strategy for Development of Education of the RT No. 334 of June 30, 2012, p. 17, 18

the RT (2008),⁵² which replaced the Resolution on training of university graduates in foreign states (2003).⁵³ The Durakhshandagon scholarship uses money from the Special Fund of the President of the RT for training of specialists in foreign states in order to covers higher professional education for specialists and students of bachelor's, master's, doctorate and Ph.D. degree programs. The Ministry of Economic Development and Trade of the Republic provides a list of professions highly demanded by the national economy to the Republican Commission for Training Abroad. The scholarship is awarded annually on a competitive basis and overseen by the Ministry of Education of the RT, the Center of International Programs State Entity and the Ministry of Foreign Affairs of the RT.⁵⁴ An agreement is signed with Durakhshandagon scholars, which makes it mandatory for them to work in a state institution of Tajikistan for 5 years upon their graduation. State executive authorities are to ensure job placements and organize working conditions for scholars (Articles 6, 12-14).⁵⁵

The Republic has a state training program for specialists with higher professional education for 2016-2020, which was developed in order to train staff in compliance with the modern job market requirements and to implement priorities of the social and economic development of the country. The program devises an Overall Enrollment Plan (state funded and contractual) for higher professional educational institutions within and outside of the country upon request from ministries and agencies of the Republic.⁵⁶ A list of fields and specialties for 2016-2020⁵⁷ was developed per this Program, which prioritizes natural and economic sciences and information technologies over culture and art (Table 8).⁵⁸

Table 8. Comparative list of fields and majors for 2018-2020

2018			2019			2020		
Theater, Film, Radio and Television Arts								
State funded	Contractual	Total	State funded	Contractual	Total	State funded	Contractual	Total
35	100	135	35	105	140	35	110	145
Aesthetic Development								
58	142	200	58	167	225	58	192	250
Cultural Sciences								
79	221	300	79	246	325	79	271	350
Visual Arts								
205	250	455	85	75	160	85	75	160
Musical Arts								
75	150	225	75	175	250	75	200	275
Public Administration								
50	500	550	50	500	550	50	500	550
Business Administration								
125	1543	1668	125	1543	1668	125	1412	1537

52 Decree of the President of the Republic of Tajikistan on Institution of the Durakhshandagon International Scholarship of the President of the Republic of Tajikistan No. 502 of August 2, 2008

53 Resolution of the Government of the RT No. 420 of November 4, 2002 'On Training of University Graduates in Foreign States'; Resolution of the Government of the RT No. 112 of March 31, 2003 'On Approval of the Resolution on Training of University Graduates in Foreign States'.

54 Resolution of the Government of the RT 'On Approval of the Statute of the Durkhshandagon International Scholarship of the President of the Republic of Tajikistan' No. 208 of April 2, 2009

55 Resolution on the Durkhshandagon International Scholarship of the President of the Republic of Tajikistan approved by Resolution of the Government of the RT No. 208 of April 2, 2009

56 The State Program of Training Specialists with Higher Professional Education for 2016-2020 approved by Resolution of the Government No. 144 of March 31, 2016

57 Annex to the State Program of Training Specialists with Higher Professional Education for 2016-2020 approved by Resolution of the Government No. 144 of March 31, 2016

58 List of areas and disciplines for 2016-2020. Annex to the State Program of Training Specialists with Higher Professional Education for 2016-2020 approved by Resolution of the Government No. 144 of March 31, 2016

Economics and Management								
360	6240	6600	320	6280	6600	280	6320	6600
Communications								
575	850	1425	600	825	1425	625	800	1425
Mathematical Sciences								
329	821	1150	329	846	1175	329	871	1200

It should be noted, however, that according to the 2019 statistics, the number of students in the Republic attending educational institutions, who majored in culture and arts, amounted only to 2.7% compared to the number of students majoring in other fields.⁵⁹ For example, 4696 students⁶⁰ were admitted to culture and arts educational institutions in the beginning of the 2019-2020 academic year.

The works of the Tajik film art represent a cinematographic heritage that has cultural value. As such, it falls within the competency of the Ministry of Culture of the RT. Archiving and preservation of the cultural heritage is regulated first and foremost by the Law on Cinema (2004) and the adopted Rules for the storage of original materials of national films, film heritage and film chronicles (2006),⁶¹ the Concept of the archive organization development in the RT for 2008-2018, the Law on Preservation of Cultural and Material Values, the Law on Copyright and Related Rights and the National Intellectual Property Development Strategy of the Republic of Tajikistan for 2014-2020.⁶²

National films of all types and genres, film chronicles and film heritage are part of the Film Fund of the RT and in accordance with Article 12 of the Law of the Republic of Tajikistan On Cinema⁶³ should be stored in the Tajik State Archive of film documents at the Tajikfilm Studios (Articles 1, 3). Thus, not only copies of films must be submitted to the archive, but also film work materials: cutting sheets, original soundtracks, music, noises, editing and sound drafts on hard drives, which are required for film copying in any material form.

In addition, there is a State Archive of Film, Photo and Phono Material in the Republic that operates under the Central State Archive of the RT and holds part of the Tajik film heritage, primarily Soviet documentaries.⁶⁴ According to the 2008 data, it had 64 funds and 41164 storage units of film, photo and background documents. The 2008-2018 Concept of the archive organization development has defined a series of urgent problems in preserving the film heritage: it noted a weak and obsolete material and technical base of the microfilm recording and document restoration laboratory, a shortage of skilled restoration artist, a slow introduction of computer technologies for material selection and viewing. At the same time, an important factor in the Concept is the need to digitalize archived materials (including positive and negative film).⁶⁵ As for training of professionals in the field of historical heritage preservation, the aforementioned concept has provided an impetus to training of archiving specialists in the M. Tursunzade Tajik State Institute of Culture and Arts in Dushanbe.⁶⁶

59 The number of students by major offered by institutions (at the start of an academic year) // Education in the Republic of Tajikistan. Statistics Agency under the President of the Republic of Tajikistan, 2020, p. 49

60 The number of students by major offered by institutions (at the start of an academic year) // Education in the Republic of Tajikistan. Statistics Agency under the President of the Republic of Tajikistan, 2020, p. 71

61 Resolution on Film Storage, Accounting and Indexing No. 139 of April 3, 2006.

62 The National Strategy for Intellectual Property Development of the Republic of Tajikistan for 2014-2020 approved by Resolution of the Government of the RT No. 371 of June 3, 2014.

63 Rules of storing original materials of national films, film heritage, film chronicles. Annex 4 approved by Resolution of the Government of the RT No. 139 of April 3, 2006

64 The 2008-2018 archiving development concept of the Republic of Tajikistan approved by Resolution of the Government of the RT No. 159 of April 1, 2008

65 The 2008-2018 archiving development concept of the Republic of Tajikistan approved by Resolution of the Government of the RT No. 159 of April 1, 2008

66 The 2008-2018 archiving development concept of the Republic of Tajikistan approved by Resolution of the Government of the RT No. 159 of April 1, 2008

The state policy on intellectual property, which includes film art products and mass film products, is regulated by the Commission on Coordination of Activities to Fight Intellectual Property Violations under the Government of the RT, by the Ministry of Culture of the RT (Department of Law, Copyright and Related Right Protection), by the Ministry of Internal Affairs (Department for Combatting Intellectual Property Crimes), by the Customs service under the Government of the Republic of Tajikistan.⁶⁷ According to the resolution of the Ministry of Culture,⁶⁸ the Department of Law, Copyright and Related Right Protection should collect, distribute and pay royalties to local and foreign authors until organizations on collective management of authors' property rights are instituted.

The Republic has the Law of the RT on Copyright and Related Rights (1998), which is a standard law that defines author's personal non-property rights, property, exclusive and related rights applied to copyright items (Article 5), which, when interpreted, may be part of film production or represent film work materials (i.e. scripts, shooting sheets, scenic sketches, film tests, soundtracks).

The Law provides for a possibility to certify authorship of a published or unpublished work and register it within the copyright protection period as defined by the Ministry of Culture of the RT (Article 9). Copyright remains valid for the entire duration of the author's life, is inherited and valid for 50 years after the author's death, after which time it is transferred to the public domain. The Government of the RT in turn has the right to establish a fee for the use of works that have been transferred to the public domain on the territory of Tajikistan, to be paid to professional funds of authors as well as to organizations that manage authors' property rights on a shared basis. The size of such fees cannot exceed 1% of revenues (Articles 17, 18).

Although, cinema is a collective art, the Law (Article 13) defines production directors, screenwriters (film writers) and authors of music (with or without lyrics) that was created specifically for a given audiovisual work (composers) as the only authors of audiovisual works. Authors of works that were included into an audiovisual work as its components, which both existed previously (author of a novel, used as a basis for a script, etc.) and created in the process (director of photography, production designer, etc.) exercise copyright each for their work.

During the comparative analysis of this law and considering the fact that the general film release and distribution are subject to licensing, it becomes clear that authors of music pieces exercise more rights compared to producers or directors. In other words, when an audiovisual piece is performed in public, only the author of the music piece (with or without lyrics) retains his/her rights for remunerations for a public performance of the music piece (Article 13). Minimum royalty sizes are established by the Government of the RT and are adjusted as salaries of cultural sector workers increase (Article 26).⁶⁹

The Republic of Tajikistan signed the following international documents on protection of copyright and related rights: the Convention adopted by the World Intellectual Property Organization, the Universal Copyright Convention, the Berne Convention for the Protection of Literary and Artistic Works, the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (Rome), the World Intellectual Property Organization Copyright Treaty (1996), the World Intellectual Property Organization Performance and Phonograms Treaty, the Convention for the Protection of Producers of

67 The Intellectual Property National Development Strategy of the Republic of Tajikistan for 2014-2020 approved by Resolution of the Government of the RT No. 371 of June 3, 2014.

68 Resolution of the Government of the RT 'On the Ministry of Culture of the Republic of Tajikistan' No. 604 of December 28, 2006.

69 Law of the Republic of Tajikistan on Copyright and Related Rights No 726 of November 13, 1998 (as amended by Law No 1488 of January 2, 2018)

Phonograms Against Unauthorized Duplication of Their Phonograms,⁷⁰ the Agreement on Cooperation in the Protection of Copyright and the Related Rights between the CIS Countries (1993), the Agreement on Cooperation in Suppression of Intellectual Property Offenses between the CIS Countries (1998), and the Agreement on Cooperation in the Organization of Interstate Information Exchange and Creation of National Databases of Copyrights and Related Rights (2010).

Summing up the results of the analysis of the legal framework of the Republic of Tajikistan, which directly or indirectly affects cinematography; it becomes apparent that it is insufficient in terms of its application to the cinematic art. In a situation, when no legal and regulatory documents are available, regulation of the film industry is limited merely to the Law on Cinema and the current Cinema Development Program. The national film industry also needs a new law on copyright and related rights, which would reflect the realities of the national film production and film market and which would devise mechanisms for protection of filmmakers' copyright. An impediment for the Republic's film industry is licensing limitations in film creation and public screening.

The overall insufficient development of the film industry is conditioned by the low value attributed to the educational and instructional function of cinema in the process of drafting of current policy documents – national strategies in the field of culture, education and upbringings. At the same time, insufficient attention is paid to training of art professionals, including filmmaking, when compared to training of specialists in economics, natural sciences, industry, communication and journalism.

⁷⁰ Copyright. The official website of the Ministry of Culture of the RT <https://vfarhang.tj/index.php/ru/dokumenty/avtorskoe-pravo>

Section 2. The Main Film Industry Characteristics at the Current Stage.

2.1. Specifics of Filmmaking in Tajikistan.

A crisis in the film industry during and in the first years after the civil war in Tajikistan resulted in a situation, when Tajik film directors living abroad started producing transnational films, and full-length fiction film production was replaced by film and television documentaries up until 2003. Despite low funding of the film sector and a widespread introduction of video technologies, the Tajikfilm Studio continued filming on film official chronicles on post-war recovery of the Republic up until 2010.⁷¹ Following the adoption of the Law on Cinema (2004), the first fiction film ‘True Noon’ was also shot on film (TALCO⁷² production, 2009), directed by Nosir Saidov.

In 2009-2019, the Tajik film industry entered a new stage of its development. First of all, it was associated with an arrival of young filmmakers, who replace the old generation; some of them were trained in international film schools of Russia, Korea, India, the U.S., others, on the contrary, were self-taught practitioners.⁷³ A trend of parallel co-existence of several stylistic schools influenced by film education was observed in new Tajik cinema.⁷⁴

To date, a number of film producers has emerged in the Tajik film industry. One of them was the Tochikfilm State Entity, which, according to its statute, combined both an administrative center that controlled and managed the film industry, and a film production base and the republican film distribution.⁷⁵ It was financed from the state budget per the provisions of the Cinema Development Program, internal special funds and by means of commercial activities as defined by the statute.

According to Tolib Gaibullozoda, Deputy Director for Creative Affairs of the Tochikfilm SE, implementation of the 2018-2022 Cinematography Development Program will be directly impacted by the consequences of the pandemic.⁷⁶ Due to the overall economic crisis, allocation of funds for film production has declined significantly: according to the information provided by the Tochikfilm SE, only 7% of the Program’s annual budget were allocated in the first six months of 2020.⁷⁷

In the end of 2019, a presentation⁷⁸ was made at the International Round Table dedicated to the film industry in Central Asia on a number of films produced in the country in 2018 – 2019 and scheduled to be released in 2020. (See Annex 5). The Cinema Development Program is designed in such a way as to provide for production and completion of 2 fiction films on average a year, however, due to filmmaking costs (i.e. a lack of equipment for post-production, no skilled professionals, insufficient funding), implementation of the annual plan is delayed. Slow film production leads to the organization reporting production of a movie that was funded within the previous year’s plan as the one produced in the current year, i.e. after it

71 The 2011-2015 Cinematography Development Program approved by Resolution of the Government of the RT No. 572 of October 30, 2010

72 Tajik Aluminum Company (TALCO)

73 Arabova Sh. Khong S. Tajik Cinema Development Stages (1929 – 2019)//Korean Journal of the Russian Language and Literature 31(4). Jinju: The Korean Association of the Russian Language & Literature, 2019. C. 279. <http://www.dbpia.co.kr/journal/articleDetail?nodeId=NODE09289513> (accessed on August 29, 2020)

74 Arabova Sh. Cinematography in the Countries of Central Asia: Status, Trends and Development Potential. Analytical Report (October 2018). Bishkek: Regional Institute of Central Asia (RICA), 2018. p.9

75 Organizational structure of the Tochikfilm State Entity. Annex 2 to Resolution of the Government of the RT No. 598 of December 29, 2017.

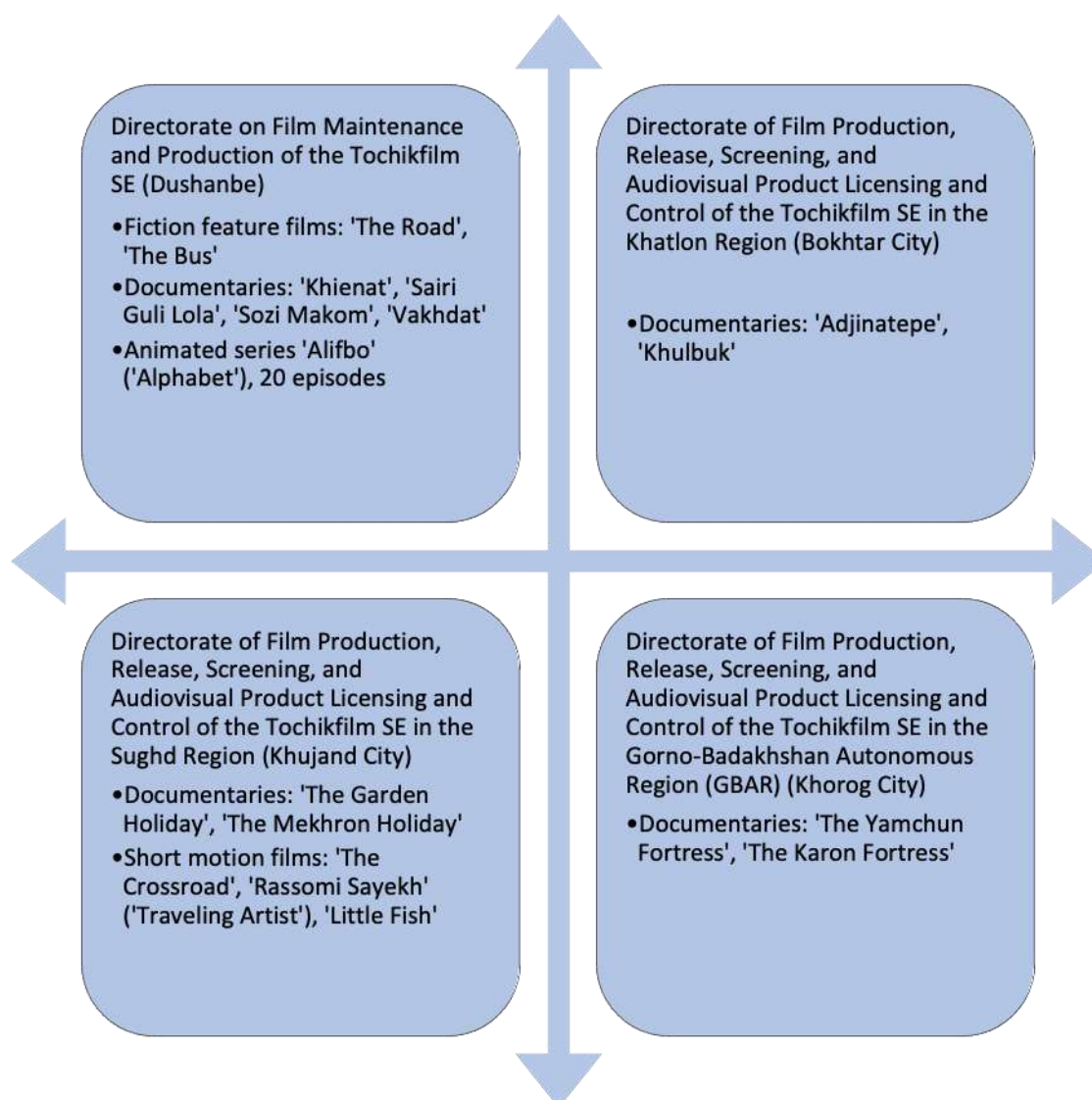
76 In-person interview with Tolib Taibullozoda (Rakhmatulloev), Deputy Director of the Tochikfilm SE (August 4, 2020)

77 In-person interview with Mekhrubon Ikromi, Head of the Main Department of Finance, Accounting, Planning and Production of the Tochikfilm SE (July 27, 2020).

78 Presentation by Arabova Sh. International Round Table: Film Industry in Central Asia, organized by the UNESCO Cluster Office in Almaty on Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan, by the Goethe Institute in Tashkent and the Baktriya Cultural Center on November 29, 2019.

premiers publicly. Based on the results of the first six months of 2020,⁷⁹ the Tochikfilm SE produced the following films (Table 9):

Table 9. The Tochikfilm SE film production, based on the 2020 first six month results



Activities of the regional branches of the Tochikfilm SE include mainly production of commissioned historic, ethnographic and anniversary documentaries. The Sughd branch has more capabilities for creating short fiction films, production of which is funded with investments available due to better developed private entrepreneurship and patronage in the field of culture.

The analysis of activities of the Tochikfilm regional branches reveals a shortage of not only movie theaters in the regions that are required to develop film distribution, but also of film production equipment (for example, the Directorate of Audiovisual Work Production, Release, Screening, Licensing and Control in the Rasht valley did not produce a single film in the first six months of 2020). According to T. Gaibullozoda, Deputy Director of the Tochikfilm SE, the films that have been produced, are 'sitting on a shelf' because there is nowhere to show them.⁸⁰

As for film production in the GBAR, documentary director Tolik Gadomamadov notes that the Badakhshanfilm Studio, which is considered a GBAR branch of Tochikfilm, has existed

⁷⁹ Official press-release of the Tajikfilm State Entity for the press conference on July 23, 2020. <https://tojikfilm.tj/ru/2020/07/npecc-konferentsiya-gosudarstvennogo/> (accessed on August 28, 2020)

⁸⁰ In-person interview with Tolib Gaibullozoda (Rakhmatullaev), Deputy Director of the Tochikfilm SE (August 4, 2020)

for 2 years, but its products still remain unnoticed by film professionals and the audience in the region. There are amateur video production studios in Khorog that produce documentaries and informational stories; however, there is no private professional film production at the moment.⁸¹ It is worth noting that development of cinema in Pamir languages is observed including in the form of dubbed animation films and Tajik films of the Soviet period ('The First Morning of the Youth' directed by Davlat Khudonazarov, 'Children of Pamir' by Vladimir Motyl, which take place in the Pamir mountains according to the plot).⁸²

Other notable film studios are the Kamil Yarmatov Sughdsinamo SE based in the city of Kanibadam and the Bakhtier Khudoinazarov Khatlonsinamo SE based in the city of Bokhtar. These studios were opened with the support of local executive authorities of the regions in order to develop film production in the region and promote national films. Film production at Sugdsinamo and Khatlonsinamo is partially financed by the local executive authorities and the private sector.

In 2018 – 2020, the Khatlonsinamo Studio produced 2 fiction films; production of one of them was financed with 100% sponsor funding, while financing of the other was split between sponsor funding (70%) and the budget of the region (30%). In addition, one documentary was produced with funding allocated from the budget of the region.⁸³ According to the data provided by Zafar Vali, Khatlonsinamo Director, the Khatlon region's local authorities provided the studio with technical equipment for film production. However, due to a lack of appropriate movie theaters, the studio cannot screen its films in professional settings. A comedy titled 'Hallucination' produced by the studio (2018) and directed by Parviz Radzhabov, was screened within the framework of the national contest of the Didor International Film Festival in Dushanbe and was awarded a Grand Prix of the festival.⁸⁴ In 2019, it was shown in the cities of the Khatlon Region – Bokhtar, Levakand, Djaikhun and Dangara, while a release of a new film by Khatlonsinamo became impossible because of the pandemic in the spring and summer of 2020.⁸⁵

Production of films by the Sughdsinamo Studio is financed similarly, the only difference is that due to a large number of companies and collaborating corporate film and advertisement producers in the Sughd region, fiction film production receives great support. For example, a new film project of the studio 'The Mentor', which was filmed in Tajikistan, Kazakhstan and Russia, is a biopic about a renowned business coach, a native of Tajikistan, Saidmurod Davlatov, who has followers in the CIS and Russia. Postproduction of the movie was delayed because of the pandemic and introduced quarantine measures, because the film was edited in Moscow, the music was produced in Uzbekistan, while dubbing had to be done in Kazakhstan. In the late 2019 – early 2020, the Sughdsinamo Studio completed two other films 'Street of Hope – 612', a documentary feature directed by Daler Imomaly, and 'Adventures of Alisher', a comedy-debut of Timur Sulonov. Moscow theater actor Sergey Ust was casted for the role of a Russian young man Alexander in 'Adventures of Alisher', while some scenes showing life in Moscow were constructed in the Sughd region. To finance production of the movie, the management of the Sughdsinamo Studio took a loan in a bank, which is to be paid back with film distribution revenues. Because of the pandemic and declining state funding, the local authorities of the Sughd region could not contribute to the funding of the movie as planned

81 Online interview with Tolik Gadamamadov, director and lecturer in the film school in Khorog (August 16, 2020).

82 Go ahead and do it: actor Firuz Sabzaliev dubs cartoons in the languages of Pamir. November 20, 2017. <https://tj.sputniknews.ru/style/20171120/1023832298/firuz-sabzaliev-akter-tadzhikskiy-ozvuchka-multiki-pamirskiy-yazyk.html> (accessed on August 31, 2020)

83 Online and telephone interviews with Zafar Vali, Director of the Khatlonsinamo State Entity (August 4, 2020, August 27, 2020).

84 Grand Prix of the Didor-2018 Film Festival was awarded to Azeri film 'Pomegranate Garden' https://didoriff.tj/granpri_kinofestivalia_didor2018 (accessed on August 31, 2020)

85 Online and telephone interviews with Zafar Vali, Director of the Khatlonsinamo State Entity (August 4, 2020, August 27, 2020).

initially. Prior to the pandemic, ‘Adventures of Alisher’ were screened only for 2 days in the Republic.⁸⁶

In addition to the studios mentioned above, there are dozens of private, quite often amateur, studios that specialize in production of music videos, commercials and genre films. Media agencies and television companies also produce audiovisual products. At the same time it should be noted that there is a total of 14 studios⁸⁷ that are officially licensed to produce audiovisual content, which is low and impacts the volume of Tajik film products, seamless film distribution, the ‘feedback’ from the Tajik viewer and its gradual transition to quality indicators. Another example of filmmaking initiative licensing is introduction of a certificate of registration allowing to film with a camera for commercial purposes, which is TJS650 (USE 63)⁸⁸ per camera per year.⁸⁹ According to the 2020 data, 411 registration certificates have already been issued that allow to film with a camera throughout the Republic.⁹⁰

Another notable video content producer is the Sinamo Television SE (‘Kino Channel’), which was created in 2015 after the government focused its attention on the status of cinematography. Sinamo Television belongs to the TV and Radio Committee, however, its statutes echoes the statutes of the Tochikfilm SE, which makes it possible to assume that the TV channel was created with an intention to be turned into a large film producer in the Republic.⁹¹ Sinamo produces fiction films, documentaries and animation films, however, it does not have an independent state budget (unlike the Tajikfilm SE), but rather receives funding through the RT Television and Radio Development Program (2020). Due to this, video materials produced by the TV channel have very low budgets and short project implementation periods due to a quick nature of the television.

According to the chief director of Sinamo Television Mukhamadrabi Ismoilov, central television channels, particularly the Safina Television SE (the Culture Channel) and the Sinamo Television SE, carry out republican distribution of their feature films. Films are different in that a film director quite often has to undertake the functions of an executive producer; a film crew usually consists of 10-15 people, including volunteers and university interns from the M. Tursunzoda Tajik State Institute of Culture and Arts. The work of the core members of the film crew (4-5 people) is paid on a contract basis.

The micro budgetary nature of the television film production results in ‘poverty on the screen being caught by the eye’ and is expressed in simplification of the artistic approach to filmmaking. As for screening of such a film, a film director’s contract does not allow to duplicate and publicly demonstrate a film at his/her discretion. However, because of the release of a produced film, its television premier may be postponed for one year. For example, a private studio signed a contract with Safina Television for distribution rights for a movie it produced ‘The Stain’ (2014). The movie ‘The Game of Fate’ directed by Mukhamadrabi Ismoilov and produced by Sinamo Television (2018) was show in the Republic for 3-4 months, after the

86 Online interview with Mukhiddin Muzaffar, director of the Sughdsinamo Film Studio (August 2, 2020).

87 Руихати телевизион, радио ва студияҳои истехсоли махсулоти аудиовизуалии давлатию гайридавлати, ки дар каламрави Ҷумҳурии Тоҷикистон фаъолият мекунанд/The list of public and private TV and radio stations and studios that produce audiovisual products, which operate in accordance with the legislation of the RT. (Materials of the TV and Radio Committee)

88 The USD to TJS exchange rate was TJS 10.3 on September 26, 2020 <https://nbt.tj/ru/kurs/kurs.php?date=26.09.2020> (accessed on Sept. 26 2020)

89 Нархномаи хизматрасонии Муассисаи давлатии «Тоҷикфилм» (a price list for services of the Tochikfilm SE) as of June 22, 2018, approved by the Antimonopoly Service under the Government of the RT on June 25, 2018 (materials of the Tochikfilm SE).

90 Хисобот оиди гувоҳномаҳои бақайдгири ва кинотеатрҳо/Report on Registration Certificates and Movie Theaters. (Materials of the Department of Oversight and Control of Audiovisual Products of the Main Department of Film Distribution and Screening and Audiovisual Products Licensing and Control of the Tochikfilm SE)

91 Statute of the Sinamo Television State Entity approved by Resolution of the Government of the RT No. 744 of November 28, 2015

Takhir Sabirov Special Prize⁹² was awarded to RT National Artist Ubaidullo Radzhabov for his acting role in the movie. The film was shown in schools and universities. According to movie director M. Ismoilov, they were able to make up for the half of production costs thanks to small budgets of television films.⁹³

As for the screening of films produced by the Tochikfilm SE, coordination of activities of the Tochikfilm SE and the TV and Radio Committee that oversees television channels of the Republic is needed. In an interview, Tajikfilm SE Deputy Director T. Gaibullozoda commented on a practice of unsanctioned screening of old and new film materials produced by Tochikfilm on the local television, while all other channels should buy the rights to screen them on TV. An exception is the Safina Television SE, which bought the right to screen several films by Nosir Saidov, Mukhabbat Sattori and Daler Rakhmatov from the Tochikfilm SE.⁹⁴

Along with the traditional cinematography forms, production of video series started in 2020. For example, a project on a mini web series production consisting of 6 episodes about people with disabilities ‘All for One and One for All’ directed by debutant Zarina Khodzhimuratova was launched in the first half of 2020 together with the National Society of Disabled People. Creation of the web series was supported by MediaCAMP Central-Asian Program under the auspices of the US Agency for International Development (USAID) and Internews in Tajikistan.⁹⁵ According to Z. Khodzhimuratova, the film crew was able to finish filming before the introduction of the quarantine caused by the pandemic, but postproduction was carried out remotely in self-isolation.⁹⁶

The consequences of the pandemic and self-isolation in the Republic resulted in an increase of audiovisual products for streaming on external and domestic Tajik websites. While the first web series was of a social and educational nature, another web series ‘Ishk, Pool, Dushanbe’ (Love, Money, Dushanbe)⁹⁷ by young amateur director Nabidzhon Pirmatov, was intended for entertainment purposes and was filmed with almost no budget. The comic roles in it were played mainly by amateur actors, who are well-known media figures (a blogger, TV and radio presenters, a popular wedding hostess, a model, etc.)⁹⁸ Thus, it become apparent that Tajik popular cinema is shifting toward visibility of the cast and the ‘social media’ film market, where actors are easily recognized. At the same time, each of such actors already has a wide audience of followers, which is also beneficial for the screening of video products online and offline.

Table 10 shows sources of funding of film production in the Republic. For example, young director Muzaffar Shodiyev (“Riye”, “Kin”, “Sinner”) uses revenues from his own small business to partially finance film production. Another example is the movie “Mothers-In-Law or I Am Not Me” (2018), which production was financed with the money provided by businessmen, who wanted to learn film directing and acting at the set.

There are several organizations in the Republic that have programs in the field of culture, arts and video journalism, OSI Assistance Foundation – Tajikistan (The Art and Social

92 Tajik films ‘Bozii Takdir’ and ‘Talosh’ received the Takhir Sabirov special award. October 23, 2018 <https://www.dialog.tj/news/tadzhikskie-filmy-bozii-takdir-i-talosh-udostoeny-spetsialnogo-priza-imeni-takhira-sabirova> (accessed on August 31, 2020)

93 In-person interview with Mukhamadrabi Ismoilov, principal director of the Sinamo Television SE (July 10, 2020).

94 In-person interview with Tolib Gaibullozoda (Rakhmatullaev), Deputy Director of the Tochikfilm SE (August 4, 2020).

95 M. Bobodzhiev. The Union of People with Disabilities of Tajikistan made a web series ‘All for One and One for All’ June 3, 2020 <https://asiaplustj.info/ru/news/tajikistan/society/20200603/soyuz-invalidov-tadzhikistana-snyal-veb-serial-vse-za-odnogo-odin-za-vseh> (accessed on August 31, 2020)

96 Online interview with Zarina Khodzhimuratova, a young film director, a resident of the My Vision Dushanbe Experimental Film Residency (July 5, 2020)

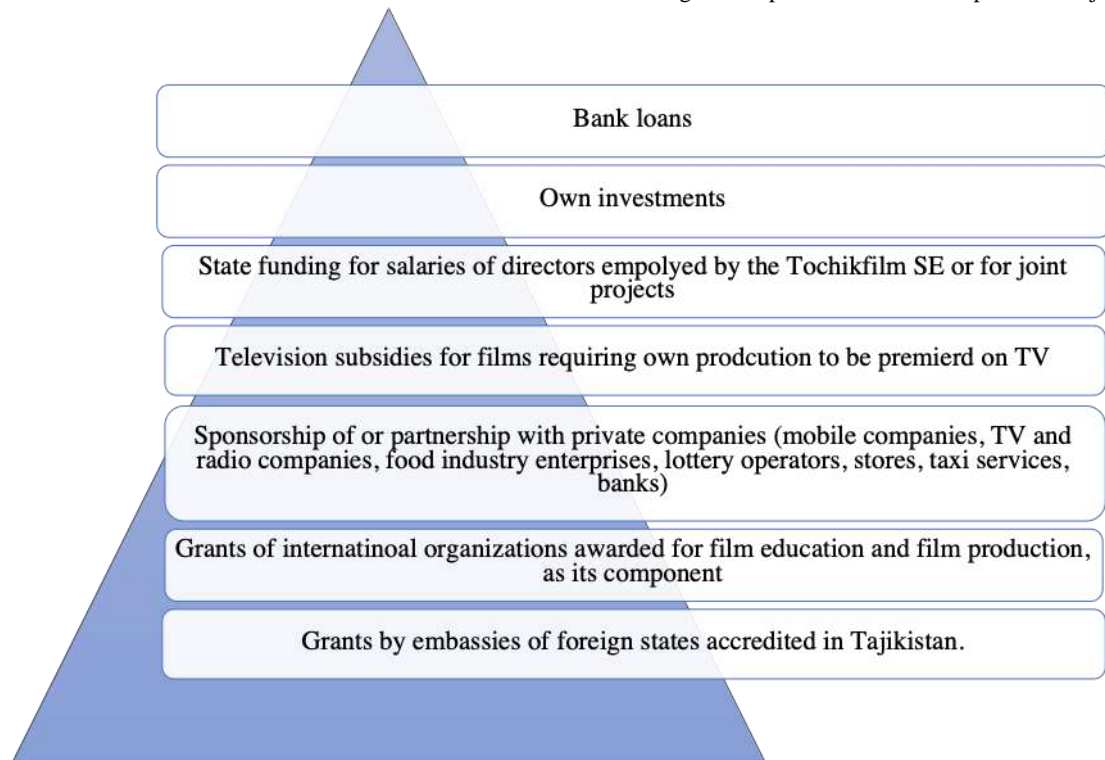
97 Zamonavimedia Author’s Channel. <https://www.youtube.com/channel/UCnumFiQpN5-wA4vVrZnFMyw> (accessed on August 26, 2020)

98 A. Azami «Love, Money, Dushanbe»: What YouTube talks about first – Tajikistan’s series. August 28, 2020 <https://asiaplustj.info/ru/news/life/culture/20200828/ishk-pul-dushanbe-o-chem-rasskazivaet-pervii-youtube-serial-tadzhikistana> (accessed on August 31, 2020)

Activism Program), the Swiss Office on Cooperation in Tajikistan – The Central Asia Arts and Culture Program (CAACP), Internews, USAID (MediaCAMP).

According to Takhmina Khakomova, young videographer and author of a short documentary ‘Pudina’, the contribution of international organizations into the development of film production does exist but is very insignificant. “No particular attention is paid to the film industry. There are a lot of gender-related problems in the country, problems with education, health, poverty; therefore, all budgets of projects are used to resolve the problems mentioned above. And on top of that, it takes a strong initiative from a group of people to receive funding.”⁹⁹

Table 10. Sources of funding of film production in The Republic of Tajikistan.



According to Alla Sobko, animation director and video artist, the only thing that supports the existing Tajik animation at this stage is the support of production of social animation clips and films. The state does not participate in animation production, while private businesses use animation only for advertisement spots. Therefore, animation films do not have commercial or distribution life. The pirated use of the animation content by television channels and internet resources hinders significantly the development of animation.¹⁰⁰

A number of animation projects in the Republic were supported by the OSI Assistance Foundation – Tajikistan. For example, a project ‘Television Program and Strategy for Teaching Children and Their Parents through Mass Media: Young Children Learn and Develop with Tajik Animation Characters’ was implemented in Tajikistan in 2016-2018, within which 50 series of ‘Sanduchkai Zulbiye’ TV program (a magic chest) were created focusing on traditions of local culture.¹⁰¹

⁹⁹ Online interview with Takhmina Khakimova, videographer, resident of the My Vision Dushanbe Experimental Film Residency (July 16, 2020).

¹⁰⁰ Online interview with Alla Sobko, animation director and video artist (August 2, 2020).

¹⁰¹ A TV program and strategy of educating children and their parents via mass media: young children learn and develop watching Tajik animation characters/the 2018 Annual report on the Department of Open Society Institute Assistance Foundation – Tajikistan. Dushanbe: Contrast LLC, 2019. P. 19 <https://osiaf.tj/uploads/files/Otchet2018.pdf> (accessed on August 29, 2020)

During the last 5 years, Tajik filmmakers of a new generation are seeking to create films that are in part based on co-production of an interpersonal nature, i.e. ‘public diplomacy’. What’s interesting is that one group of film directors is trying to invite a recognizable foreign actor, counting on expansion of the geography of their film’s distribution, while another places a stake on technically savvy camera director, film editor, sound engineer, make-up artist, etc. For example, Uzbek movie actor from Bukhara Abaidullo Omon, who starred in Tajikfilm Studio movies in the 1980’s, was invited to star in the film ‘Bachai Obi’ (‘Waterboy’). A cameraman and a make-up artist from Kyrgyzstan were also invited. Upon completion, the film is expected to be screened in the cities of Samarkand and Bukhara, where the population speaks the Tajik language. In an interview, Faizullo Faiz comments on one of the existing problems of inviting foreign experts to take part in a movie project; and the problem is that the Tochikfilm SE does not have contracts to provide services in the area of film production that would be in line with international standards. As such, the contracts used for ‘Bachai Obi’ did not specify or protect any copyright or related rights of filmmakers that provided services, i.e. the contracts represented the rights of the service commissioning organization only.¹⁰²

As was mentioned by a lot of filmmakers and heads of film companies, a theme-related crisis has been observed in the Tajik cinematography in the last decade, which is related to a lack of professionally written and interesting scripts.¹⁰³ The script crisis could be explained by thematic constraints that are entailed by government orders and budget funding, i.e. the need to ensure that results are in line with expectations of a state ordering organization.¹⁰⁴ According to T. Gaibullozoda, Tajikfilm is different from private studios in that it works in accordance with its statute, while private video studios are ‘free artists’ in terms of video production. At the same time, products of private video studios are not always of good quality, not professional and often lack a strong technical component. When contrasted with them, products of Sughdsinamo and Khatlonsimano stand out because of strong technical facilities that these studios have.¹⁰⁵

These results in a paradox in the film industry of the Republic: financial means are available to those film producers, who are not free to creatively encompass the principles of the statute and create a new type of cinematography. On the opposite side are film producers, who can creatively process the reality and have a potential for cinematographic experiments, but this potential remains unrealized due to a lack of budget funding and patronage.

Analysis of the state of Tajikistan’s film industry reveals a number of recurring problems, which existed in the past and which exist now, requiring a solution. According to Safar Khakdodov, a script writer, Chairman of the Union of Filmmakers of Tajikistan, film products of Tajikistan became unprofitable over a period of 30 years. It cannot be called a film industry in the full sense of the word, because it consists of unrelated systems. A creative potential of a new generation of Tajik filmmakers has already been more or less formed by this stage. As he puts metaphorically, because of a lack of conditions and possibilities for creative work, trained film specialists become a fish washed ashore, away from water’. The main problem of the Tajik film industry is in the administrative and professional resource, 90% of which is represented by non-core film specialists.¹⁰⁶ The Law on Cinema was adopted in 2004, however, mechanisms of its implementation have thus far not been developed, as this study

¹⁰² In-person interview with Faizullo Faiz, Tochikfilm SE director (July 1, 2020).

¹⁰³ Head of the TV and Radio Committee believes in the development of the Tajik cinema. July 14, 2017. <http://avesta.tj/2017/07/14/glava-komitete-tv-i-radio-uveren-v-razviti-tadzhikskogo-kino/> (accessed on August 31, 2020)

¹⁰⁴ See: Head of the State Television and Radio of the Republic of Tajikistan: intimate scenes in films blemish out national values. February 7, 2019. <https://rus.ozodi.org/a/29756496.html> (accessed on Sept. 3, 2020)

¹⁰⁵ In-person interview with Tolib Gaibullozoda (Rakhmatullaev) Deputy Director of the Tochikfilm SE (August 4, 2020).

¹⁰⁶ Руихати кормандони Муассисаи давлатии «Тоҷикфилм»/the list of employees of the Tochikfilm SE (materials provided by the Department of Human Resources of the Tochikfilm SE)

confirms as well. Therefore, Tochikfilm is entrusted with a function and responsibility to develop regulatory documents pertaining, for example, to copyright, film standards, etc. Private film companies should use these documents as a foundation for their work.¹⁰⁷

Film critic Sadullo Rakhimov believes that a serious drawback of a new draft law on cinema is that it does not describe a film taxation mechanism. He thinks that the draft law risks again to remain on paper due to a lack of experts in different fields needed for its implementation. It would be feasible to consider a mechanism of creating a national cinema fund when a new cinema development program is devised, which would receive investments not only from state organizations but also other legal entities and individuals; and what is also important is that there is a need to consider developing a taxation mechanism, which would allow to partially replenish the national cinema fund with revenues generated from screening of foreign films, like it is the case with the film industry of France, for example. S. Rakhimov subscribes to an opinion that investments into production of domestic films can only be paid off when conditions for their screening are created, i.e. multiplexes are built throughout the republic. Screening of films can become competitive only if some movie theaters are transferred to private ownership.¹⁰⁸

The idea about the need to reform cinematography in the Republic is supported by young filmmakers. According to Zafar Vali, director of the Khaltosimano SE, in order for Tajik films to be competitive in the Republic, a new agency similar to the National Tajik Cinematography Agency should be created, which would unite all existing studios under its auspices. Further, the agency should not produce its own video content.¹⁰⁹ The risk of a potential conflict of interest between the Tochikfilm SE, the TV and Radio Committee and private film producers is in trends of gradual monopolization of the film industry employing mechanisms of certification of videorecording on cameras for commercial purposes, licensing of production and demonstration of audiovisual activities.

According to Mukhiddin Muzaffar (Sughdsinamo Studio), in order to ramp up film production and support filmmakers of the new generation, it would make sense to issue government grants in the amount of TJS 200 thousand (USD 19 417) each to create 10 short films and to give monetary awards (around TJS 250 thousand or USD 24 271) to winners of a possible youth film festival to be used for film production.¹¹⁰

The analysis of the processes that took place earlier and are taking place in Tajik cinema now draws a number of practical recommendations, which can have a positive effect on the development of film production in the Republic. It shows that the state of film production required the development and enactment of legal documents that would regulate funding and grant support of film projects by young film directors as well as a mechanism for the implementation of patronage activities and private investments into film production. Filmmakers need to have their copyright and related intellectual property rights in the sphere of cinematography protected, starting from the stage of official film script registration.

Tajikistan's cinema can no longer evolve in the tradition of the Tajik cinematography of the period of the collapse of the Soviet Union, at the same time, new artistic directions that would define its form, interest a national filmgoer and meet the challenges of the Tajik society have not yet been found.

107 In-person interview with Safar Khakdodov, Chairman of the Union of Filmmakers of Tajikistan (July 24, 2020).

108 Online interview with Sadullo Rakhimov, Doctor of Philosophy, Art Director of the Didor International Film Festival (July 9, 2020).

109 Online and telephone interviews with Zafar Vali, Director of the Khaltosinamo State Entity (August 4 and August 27, 2020).

110 Online interview with Mukhiddin Muzaffar, Director of the Sughdsinamo Film Studio (August 2, 2020).

2.2. Initiatives in Filmmaking.

The problem of availability of film education and training remains the most urgent in the film industry of Tajikistan. By the end of 2019, the Tochikfilm SE had 294 employees out of the established maximum number of employees (312 people)¹¹¹; 74 of them were women, 3 of whom were on leadership positions.¹¹² According to the information for the first six months of 2020, the staff consisted of 214 men and 80 women, including 14 women on leadership positions.¹¹³ However, despite the existing Durakhshandagon International President's Scholarship, which ensures a specialty-based job placement of staff in state organizations upon graduation from foreign universities, currently Tajikfilm has only 7 specialists, who have university degrees in cinematography/film production (film directors, sound engineers, motion-picture engineers), including 1 woman. Six more specialists have university degrees in a related major as theater and film actors.¹¹⁴

The majority of employees at the Tochikfilm SE have secondary, specialized secondary and higher education in other fields. It can be explained by a limited access to cinematography-related majors at the Gerasimov All-Union Institute of Cinematography and the Leningrad Institute of Film Engineers after Tajikistan gained its sovereignty. The Department of Film Direction was opened in the M. Tursunzade Tajik State Institute of Arts in Dushanbe only in 2014. Other factors that resulted in an increase of a number of employees with secondary and incomplete higher education is a crisis of the education system during the civil war in Tajikistan in the 1990's and an urgent need of job placement among the population. Durashandagon scholarship fellows trained as film experts more often get jobs in television, while those, who were trained based on quotas provided by other countries, work as freelancers in non-government studios or media agencies.

The Ministry of Culture of the RT has five educational institutions that train experts to work in the cultural sector of the Republic (Table 11).¹¹⁵ Since 2015, entrance exams to all higher and specialized secondary education institutions, including those affiliated with the Ministry of Culture, are conducted in a form of tests in the National Testing Center (a procedure similar to the Uniform State Exam in Russia). At the same time, majors are grouped into clusters, within which students are allowed to reconsider their future profession, if they were admitted to a different department of the same cluster based on testing results.¹¹⁶

111 Resolution of the Government of the RT 'On Creation of the Tochikfilm State Entity' No. 598 of December 29, 2017.

112 Хисоботи чамбасти аз руи меҳнат дар соли 2019. Шумора ва музди меҳнат/2019 Final Employment Report. Labor quantity and quality (materials of the Tochikfilm SE).

113 Press-conference of the Tajikfilm State Entity that took place on July 23, 2020. Speech of Tochikfilm SE Director Pirzoda Makhmadsaid Shokhien. <https://tojikfilm.tj/ru/2020/07/пресс-конференция-государственного/> (accessed on August 28, 2020)

114 Руихати кормандони Муассисаи давлатии «Тоҷикфилм»/the List of the Tochikfilm SE employees (materials provided by the Department of Human Resources of the Tochikfilm SE)

115 Resolution of the Ministry of Culture of the Republic of Tajikistan No. 604 of December 28, 2006. <https://www.vfarhang.tj/index.php/ru/dokumenty/polozhenie-o-ministerstve-kultury-respubliki-tadzhikistan> (accessed on Sept. 29, 2020)

116 Маркази миллии тести назди Президенти Ҷумҳурии Тоҷикистон/National Testing Center under the President of the RT <http://ntc.tj/dar-borai-mo/ma-lumoti-umum.html> (accessed on August 28, 2020)

Table 11. List of educational institutions affiliated with the Ministry of Culture of the RT

The Talabkhudzi Sattorov Tajik National Music Conservatory State Entity
The Mirzo Tursunzade Tajik State Institute of Culture and Arts State Entity
The Institute of Fine Arts and Design of Tajikistan Higher Professional Education State Entity
The Partov Buydokov Republican College of Culture State Entity
The Akhmad Bobokulov College of Arts of the City of Dushanbe State Entity

Applicants willing to major in cinematography, submit applications to the cluster of philology, pedagogy and arts, which also includes journalism, linguistics, pedagogy, music arts, pop singing, choreography, library science, cultural studies, fine arts, design, etc. An exception to that is the T. Sattorov Tajik National Music Conservatory, which, due to the requirement that its students must have music education, submitted an official request to the Executive Office of the President of the RT to free them from admitting students based on the results of the National Testing Center, because of the specifics of professions of its future graduates.¹¹⁷

The established cost of training (contractual department) for the listed majors in the 2020-2021 academic year ranges between TJS 2100 and TJS 3230 (USD204-313)¹¹⁸ depending on the selected major. Looking at the data of the National Testing Center, it becomes clear that getting trained as film director in Tajikistan is possible only on a contractual (paid) basis. (See Annex 6 Table IV). The demand for and an interest in the journalism major among students is conditioned by more ample opportunities for future employment (TV, radio, printed and internet media, press centers) than the major in movie direction.

A number of universities providing training in disciplines related to audiovisual culture are worth mentioning. For example, courses on Visual Culture¹¹⁹ and Media Culture: Theory, Practice, Technologies¹²⁰ were added to the course of study of the Department of Culture Studies of the Russian-Tajik (Slavic) University.

A Faculty of Film Artistic Solution was opened in the Department of Fine Arts and Sculpture of the Institute of Fine Arts that exists since 2015; it enrolls students periodically rather than on a regular basis. The course of studies includes such disciplines as Film Artistic Solution, Scene Filming and Editing, Contemporary Arts (Photo and Video Art), Scene Lighting Technique and Technology, Film and TV Set Design Technique and Technology, Modeling, Artistic Design and Scenography.¹²¹

117 In-person interview with Sharifmohk Aliyeva, Dean of the Department of Sound Engineering of the N. Sattorov Tajik National Music Conservatory (August 5, 2020).

118 Чадвали ихтисосҳои муассисаҳои таълимии тахсилоти олии касби ва нақшаи кабули донишҷуён дар заминаи тахсилоти миёнаи умумӣ, ибтидоӣ ва миёнаи касби барои соли таҳсили 2020-2021. Гуруҳи ихтисосҳои 3-юм – «Филология, педагогика ва санъат»/Table of university majors and the student admission plan based on basic secondary, primary and secondary specialized education for 2020-2021. Cluster of disciplines 3 'Philology, Pedagogy and Art'. http://ntc.tj/images/Downloads/Nakshai-kabul/mttok_guruhi3.pdf (accessed on August 27, 2020)

119 Distribution of competencies. Undergraduate curriculum. Major code 51.03.01, training start year 2019. <http://www.rtsu.tj/ru/faculties/fakultet-istorii-i-mezhdunarodnykh-otnosheniy/kafedry/kafedra-kulturologiya-pedagogika-i-psikhologiya/51-03-01-kulturologiya-vysshee-obrazovanie-bakalavriat/Матрица%202019.pdf> (accessed on August 27, 2020)

120 Competency matrix for Major 51.03.01 'Culture Studies', 'Applied Culturology'. <http://www.rtsu.tj/ru/faculties/fakultet-istorii-i-mezhdunarodnykh-otnosheniy/kafedry/kafedra-kulturologiya-pedagogika-i-psikhologiya/51-03-01-kulturologiya-vysshee-obrazovanie-bakalavriat/Матрица%20компетенций%20по%20направлению%2051.04.01.pdf> (accessed on August 27, 2020)

121 Кафедраи мусаффири ва хайкалтароши. Донишкадаи давлатии санъати тасвири ва дизайни Тоҷикистон/Department of Painting and Sculpture. State Institute of Fine Arts and Design of Tajikistan. <http://ddstdt.tj/fakultaho/fakultai-sanati-tasvir/kafedra-о/кафедраи-мусаффири-ва-хайкалтарош/> (accessed on August 28, 2020)

While most of the training opportunities for film specialists are concentrated in the capital city, TV and radio journalists are trained primarily in the regions of the Republic, at departments of the Tajik Philology and Journalism, who can later be retrained and work in the film industry. In the course of their study, journalists of regional universities intern with regional TV and in branches of central TV channels.¹²² A regional exception is the Academician B. Gafurov Khudzhand State University, which has the School of Arts and opened the Department of Fine Arts and Acting in 1995 that trains drama theater and film actors.¹²³ However, there is a shortage of film experts among the teaching staff of the faculty.

A lot of Departments of Journalism in universities of the Republic have in their disposal equipped TV and radio studios that are used for individual practical studies by students to master the basics of video and audio editing, camera skills for shooting interviews, news coverage of the university life, and short story films. For example, the Student TV and Radio Studio of the Department of TV and Radio Broadcasting of the Tajik National University¹²⁴ instituted in 2011, conducted a one month training course on the basics of film editing and camera skills for 40 students, mainly journalists, in 2019.¹²⁵

One of the technically equipped training TV studios in Dushanbe has been operating at the School of Philology and Arts, Journalism and Media Technologies of the Russian-Tajik (Slavic) University since 2016; its graduates are in high demand by local media agencies and central TV channels. In addition to a theoretical section, graduation theses of students include a practical section as well, that comes in a form of a video project on a subject of research.¹²⁶ Basics of TV and radio journalism is a mandatory discipline. Three cameras are provided for students' practical training, including one FullHD camera and two 2K cameras, and two computers for video editing. In order to create video products, students work in teams with all functions being distributed according to their skills and interests.¹²⁷

According to producer Akmal Khasanov, it is the organization of short-term courses with invited foreign professionals that is very relevant currently in Tajikistan. The main goal of such courses is to interest the youth in continuing their education in cinematography. However fundamental training in cinematography is deemed possible abroad.¹²⁸

In August 2016, the Tajikfilm State Film Studio launched a School of Young Filmmakers, which conducted short-term courses on the fundamentals of filmmaking. This initiative has become the first official film school in the Republic since Tajikistan's sovereignty, which was accredited by the Ministry of Education of the RT and licensed to conduct educational activities and issue graduation certificates. Two international workshops were conducted in the course of training: by Russian-Tajik film director and veteran of national cinematography Valeriy Akhadov and Iranian make-up artist Tino Afshor. Based on the training results, the Film Studio provided equipment and transportation for production of two collective diploma films. Prior to the reorganization of the Tajikfilm Studios in 2017, 1 cohort of 14 students¹²⁹ graduated from the film school, four of whom were admitted to the ASIC and the St.

122 Department of Tajik Philology and Journalism. The Abuabdullokh Rudaki Kulyab State University. <http://kgu.tj/ru/sokhtorho/Fakultetho/taj-filol.php> (accessed on August 28, 2020)

123 Кафедраи санъати тасвири ва маҳорати актери/Department of Visual Art and Acting. <https://www.hgu.tj/ru/kafedra/kafedraisanatitasvirivamahorat.html>; <https://www.hgu.tj/ru/faculty.html#> (accessed on August 27, 2020)

124 Department of Television and Radio Broadcasting. <http://journalism.tnu.tj/index.php/2016-10-09-07-40-33/ta-rikh> (accessed on August 26, 2020)

125 In-person interview with Sergey Tyutin, instructor of the TV and Radio Studio training facility of the Tajik National University (August 18, 2020).

126 In-person interview with Rukhshon Vakhidova, Head of the RTSU TV studio training facility (July 29, 2020).

127 In-person interview with Rukhshon Vakhidova, Head of the RTSU TV studio training facility (July 29, 2020).

128 In-person interview with Akmalom Khasanov, producer of the ArtVision Film Studio (August 3, 2020).

129 Graduates of the School of Young Filmmakers of the Tajikfilm Studio will be awarded diplomas. July 1, 2017.

Petersburg State Institute of Film and Television (3 on the quota basis and 1 through the Durakhshandogon scholarship) and were later employed by the Tochikfilm SE.

In 2018, the Didor VIII International Film Festival in Dushanbe preceded a 6-month course of the Didor Film School, which was supported by general sponsors of the festival – the Swiss Cooperation Office in Tajikistan and the Open Society Institute Assistance Foundation – Tajikistan, as well as by the Union of Filmmakers of Tajikistan. 34 students¹³⁰ were admitted to the Didor Film School, who, in addition to weekly classes, attended 2 international workshops.¹³¹ Some of the Film School graduates continued deepening their knowledge in the fields of sound, editing, art critique, producing, etc. on an individual basis.

In 2017-2018, two 5-month courses on film art critique were conducted under the auspices of the Art and Social Activities Program of the Open Society Institute Assistance Foundation – Tajikistan. The goal of the project was to develop art critics in the Republic in three areas: art critics of films, art critics of theater and fine arts, designed for young curators, art managers, artists, filmmakers and journalists. In 2018, three courses were attended by the total of 8 students, whose art critical reviews were published online.¹³²

A 4-month Experimental Children's Film School at the Baktiriya Cultural Center was conducted in Dushanbe in order to stir an interest toward the film art among school children. Training was interactive. In 2019, it had 50 8-14 year-old participants, who completed 12 workshops on acting, script writing, editing and dubbing of 2 short films created as part of the project.¹³³

In 2016-2020, a series of similar initiatives were conducted in order to support local cinematography, including the 'My Vision'¹³⁴ Dushanbe Experimental Film Residency supported by the Embassy of the United Kingdom and Northern Ireland in the Republic of Tajikistan and by the Embassy of the Republic of France in the Republic of Tajikistan. One effective measure to support would-be filmmakers was provision of small financial support to students in a form of small grants to create final fiction and documentary short films.¹³⁵

The Dart Film School operated in Khorog for several months in 2019 with the support of the Open Society Institute Assistance Foundation – Tajikistan. The local youth actively attended the Film School and their interest speaks to a great potential for the development of the film industry in the GBAO. Several documentaries and short fiction films were produced during the course. The total of 15 people, 5 of whom were women, attended the course offered by the Film School in Khorog.¹³⁶

Prior to the pandemic, one of the recent short-term initiatives supported by the UNDP office and the Embassy of Japan in the Republic of Tajikistan was the Dushanbe Filmmaking

<https://www.asiaplustj.info/ru/news/life/culture/20170701/v-dushanbe-sostoitsya-tseremoniya-vrucheniya-sertifikatov-shkoli-molodih-kinematografistov-gosudarstvennoi-kinostudii-tadzhikfilm> (accessed on August 28, 2020)

130 The Film School of the Didor Film Festival. https://didoriff.tj/novosti_kinoshkoly/zagholovok_stat_i (accessed on August 8, 2020)

131 Young Tajik filmmakers attended workshops by the Davlat Khudonazarov, the veteran of cinematography. August 9, 2018. <http://sogdiana.tj/main/12802-molodye-tadzhikskie-kinematografisty-proshli-master-klassy-veterana-kinematografa-davlata-hudonazarova.html>; Dushanbe is to host a workshop by the renowned Kyrgyz film director Ernst Abdyzhapatov. June 4, 2018. <https://vecherka.tj/archives/29989>; a photo report from the workshop of Ernst Abdyzhapatov. https://didoriff.tj/novosti_kinoshkoly/zagholovok_stat_i0 (accessed on August 28, 2020)

132 Support of art critique in the Republic of Tajikistan//the 2018 Annual report of the Department of Open Society Institute Assistance Foundation – Tajikistan International Organization, Dushanbe: Contrast LLC, 2019. P. 59 <https://osiaf.tj/uploads/files/Otchet2018.pdf> (accessed on August 29, 2020)

133 Experimental Children's Film School at the Baktriya Film Center // the 2018 Annual Report of the Open Society Institute Assistance Foundation – Tajikistan, Dushanbe: Contrast LLC, 2019. P. 52-53 <https://osiaf.tj/uploads/files/Otchet2018.pdf> (accessed on August 29, 2020)

134 Dushanbe is holding the Youth Film Week. December 12, 2018. <http://avesta.tj/2018/12/12/v-dushanbe-prohodit-nedelya-molodogo-kino/> (accessed on August 27, 2020)

135 In-person interview with Bekhruz Davlyatbekov, film director, ASIC graduate and resident of the My Vision Dushanbe Experimental Film Residency (July 20, 2020).

136 Online and telephone interviews with Tolik Gadomamadov, director and lecturer at the film school in Khorog (August 6 and 30, 2020).

Schools. For two weeks of the film school, students took a training course on camera skills, video and sound editing by combining theoretical knowledge and practical creation of a video content on three different topics.¹³⁷

International organization Internews provides a series of training workshops and grant contests in the field of multimedia journalism and documentary video content in the republic aimed at identifying and supporting cameramen, editors, documentary film makers and media bloggers.

Since March 2019, the Baktriya Cultural Center together with ACTED Afghanistan and with UNESCO's financial support has been implementing a project of the Academy of Digital Arts for young women entrepreneurs in the field of culture, digital and creative industry from Tajikistan and Afghanistan, which is ending in December 2020. In 2019, 12 women attended courses on graphic design, 3D animation, Web programming, photo post-processing and video editing, who were then placed with selected organizations for a 5-month paid internship. The pandemic has impacted the conditions of the project's implementation: training was moved online, and the border closure led to a decision to engage young women from the Afghan diaspora residing in Tajikistan.¹³⁸

Despite a large number of initiatives implemented in the recent years aimed at recovery of the Tajik cinematic potential, there is a chronic shortage of material and technical resources. Most of the classes on film direction and camera skills are dedicated to video filming using natural light, i.e. there are no practical exercises that require the use of professional filming equipment (all types of lighting equipment, a video camera with a range of lenses, rails, Steadicams, handheld camera rigs). Limited visual means, in turn, affect training activities. Due to a short duration of the courses and a limited technical support, the training remains a 'basic course' and affects the potential development of specialists, who do not have an opportunity to improve their knowledge in the Republic upon completion of the basic training course.

In 2014, the National Center for Audiovisual Arts (radio, TV and film)¹³⁹ of the TV and Radio Committee under the Government of the RT founded the Mass Media Academy of Tajikistan State Entity¹⁴⁰ to carry out research and academic activities to advance skills of TV, radio and printed media experts working in organizations reporting to the Committee. According to the plan and academic programs, training courses last for 1, 3, 6 months or one year.¹⁴¹ The newly adopted Television and Radio Development Program of the RT (2020) provides for intensive training of TV workers in the fields that are also in demand in filmmaking (script writers, make-up artists, cameramen, editors, sound engineers), which is made possible thanks to the equipment available in the Academy. Specifically, in 2018, the OSCE Program Office in Dushanbe donated equipment to the Academy's multimedia studio, including video and photo cameras, audio and video mixers and editing equipment¹⁴² with an aim to improve capabilities of mass media in implementation of information services to the population.

137 Online interview with Shakhdzhamshed Umary, art manager, participant of the Dushanbe Filmmaking School (August 27, 2020).

138 Academy of Digital Arts – investment into young women to support the digital and creative industry of Afghanistan and Tajikistan. Press release (materials of the Bactriya Film Center).

139 Resolution of the Government of the RT on State Institution of the 'Media Academy of Tajikistan' No. 23 of January 3, 2014

140 Академия БАО/ Media Academy. <http://mediaacademy.tj>; <https://www.facebook.com/academiyavao/> (accessed on August 26, 2020)

141 Statute of the Media Academy of Tajikistan State Entity approved by Resolution of the Government of the RT No. 23 of January 3, 2014

142 OSCE donates radio and television equipment to the Media Academy in Tajikistan. September 17, 2018. <https://www.osce.org/programme-office-in-dushanbe/395549> (accessed on August 27, 2020)

Therefore, local journalism is ahead of local cinematography and culture in its development due to provision of significant creative opportunities and infrastructure development.

The Department of Directing has existed in the M. Tursunzade Tajik State Institute of Culture and Arts since 1973. However, it offered students a major in management of amateur theater personnel (Rokhbaru kollektivkhi teatrii khavastor). Since the late 1990's, responding to the changing needs in the field of culture, it started providing an academic program on 'Theatrical Performance and Festivity Directing' (Rezhisseroni manoishkhoi eatronidashuda va idkho),¹⁴³ which was usually attended by those willing to work in the film industry. In order to train specialists for the film industry, in 2014, the School of Cultural Studies of this institute opened a faculty of film direction and production. In 2017, two new majors were offered – Film and TV Cameraman and TV Director.¹⁴⁴ In 2020, the School of Directing and Producing was transferred from the Department of Cultural Studies to a new department – the Department of Directing, Cinematography and Television.

Students that graduate from the Department of Fiction Film Directing with a bachelor's degree can continue with their master's degree, if desired, but majoring in Theatrical Performance and Festivity Directing, because no master's degree in film directing is offered.

According to the 2020 data, 10 men and 1 woman are enrolled in the third year of the course offered by the Department of Fiction Film Directing. In 2020, 22 freshmen were admitted to the cinematography course, including 3 women. It became a custom over the recent years that students, who initially wanted to major in one area but did not get the required number of points to be admitted, can be enrolled within the cluster to the Department of Directing, Camera Skills or Acting. Students can transfer to a different department during their second year.¹⁴⁵

The Department of Directing, Cinematography and Television of the Tajik State Institute of Culture and Arts has had a training TV and radio studio facility since 2019, which currently has very limited technical resources. Given the number of students in 4 other undergraduate programs (TV and radio journalists, film directors and film and TV cameramen), it is insufficient to provide full-scale practical training and ensure individual access to the equipment for the students. In 2019, the World Bank provided a grant to the Tajik State Institute of Culture and Arts, which allows to create a training video editing suit and procure filming equipment.¹⁴⁶

During the first half of 2020 and until the start of the pandemic, students of the film and TV photography workshop with its first cohort graduating in 2021, had an opportunity to have practical training in a newly equipped video studio of the Oina Experimental Miniture Theater. According to the program curator cameraman Alisher Negmatov, 22 freshmen were enrolled in the first course of the Faculty of Cinematography, including three women. Only 12 men remained enrolled in the course by the end of the third year of study. He believes that an important reason for the cinematography student dropout is the need for students to independently secure funding for their final qualification works. The Institute cannot provide

143 Department of Directing and Producing of the M. Tursunzade Tajik State Institute of Culture and Arts. <http://ddst.tj/kafedrai-rezhissura-va-prodyuseri/> (accessed on August 27, 2020)

144 Department of Directing and Producing of the M. Tursunzade Tajik State Institute of Culture and Arts. <http://ddst.tj/kafedrai-rezhissura-va-prodyuseri/> (accessed on August 27, 2020)

145 In-person interview with Makhmadali Sangov, Assistant Professor, former Head of the Department of Directing and Producing of the M. Tursunzade Tajik State Institute of Culture and Arts (August 6, 2020).

146 In-person interview with Zulfiddin Mumindzhanov, Dean of the School of Directing, Film and Television of the M. Tursunzade Tajik State Institute of Culture and Arts (August 6, 2020).

funding to support the creation of end-of-year and diploma films of students majoring in the fiction film directing and film and TV photography.¹⁴⁷

Tajik students majoring in film directing based on the foreign quotas, i.e. in Russia, also encounter a problem of securing funding for their qualification works. Coordination of and expenses related to production of diploma films by Tajik students were taken care of and provided by the Tajikfilm Studio in the Soviet period. However, now, this type of support of opportunities for the youth is not regulated.

The analysis of the state of filmmaking in Tajikistan will not be complete without the analysis of a mechanism of training of sound engineers. The T. Sattorov Tajik National Music Conservatory is a higher educational institution that trains experts in this field. At the same time, the no specialized training is available on sound engineering in cinematography in the Republic, while the aforementioned Department of Sound Engineering operates at the Faculty of Pop Music Recording. Currently, three specialists of the Tajikfilm SE, whose work is associated with sound and music, are attaining the graduate and second graduate degrees at the department of Sound Engineering at the Conservatory. If desired, students of the Department can study film sound engineering independently and my means of hands-on experience, because it is not in the list of special disciplines. Some offered disciplines are indirectly related to the history of cinematography.

According to Head of the Department of Sound Engineering Sh. Aliyeva, the Department enrolls 15-16 people every year. Based on the 2018-2019 academic year results, 2 women graduated from the full-time course and were assigned to the Radio House in the capital city but were never employed due to family circumstances. One woman graduated from the Institute as a part-time student. Based on the 2019-2020 academic year results, no women graduated from the Department. However, currently, there are 2 women out of the total of 42 sound engineering students. Sh. Aliyeva explains the low number of young women applying to the Institute by an existing prejudice in the society that sound engineering is exclusively a man's profession, because a sound engineer should simultaneously possess technical skills, an ear for music and creativity.¹⁴⁸

The analysis of the existing opportunities to get a university degree or attend short film courses reveals the need for centralized filmmaking in a form of a permanent film art academy or a film institute with faculties specializing in different film industry aspects. This type of film university would be a consolidating foundation in Tajik cinematography, ensuring the transfer of experience from the old to the young generation of filmmakers. At the same time, cinematography students experience a lack of a certain technical base to conduct individual practical sessions and create student films. The fact that students do not have access to professional equipment due to limited educational resources leads in students' negligence in creating films and eventually in a habit of producing low quality video works.

The problem of financing of students' film works remains to be resolved; one possible solution to the problem could be provision of grant-based technical support for creation of diploma films by the Tochikfilm SE. The need to reconsider sources of funding provided to the Cinema Development Program: funding of filmmakers' training (retraining, short-term courses) should come from the state budget or special internal funds of the Tochikfilm SE. At the same time, there is a need to coordinate the issue of educating specialists in foreign countries (i.e. by

147 In-person interview with Alisher Negmatov, a cinematography teacher in the M. Tursunzade Tajik State Institute of Culture and Arts (July 28, 2020).

148 In-person interview with Sharifmokh Aliyev, Head of the School of Sound Engineering of the T. Sattorov Tajik National Music Conservatory (August 5, 2020).

awarding the Durakhshandagon scholarship for cinematography) between the Ministry of Economic Development and Trade of the RT, the Ministry of Education of the RT, the Center of International Programs State Entity and the Ministry of Foreign Affairs of the RT.

2.3. Movie Theaters, Film Screening and Distribution

Operations of movie theaters and movie clubs, video stores and studios engages in duplication of audiovisual products in Tajikistan is subject to registration and certification by the Tochikfilm SE. Up until 2017, the republican film distribution system and state one-hall movie theaters of an old type were managed by the Tochikkino Film and Video SUE, until they merged with the Tochikfilm SE. Part of the movie theaters had been privatized earlier or reorganized and transferred to the local state executive authorities to be used as offices of departments of culture, conference halls or for other state purposes.¹⁴⁹ Some movie theaters transferred to private ownership remain abandoned or were reorganized.

Prior to the civil war (1992-1997), there were 200 movie theaters and movie clubs in the Sughd region, most of which belonged to collective and state farms. Of those, 22 winter and 12 summer movie theaters were on the books of the Tochikkino Film and Video SUE.¹⁵⁰ There were 10 movie theaters in the city of Khudzhand, however, according to a journalistic investigation by T. Rasulzade with a reference to the Tochikkino Film and Video SUE as a source, there were no operating movie theaters left in the Sughd region by 2018. By 2018, there was only one operating movie theater ‘Lola’ located in the Asht district that provided film services for the whole Sughd Region.¹⁵¹ With an acute shortage of movie theaters, in 2020, for example, the building of a mosque in Khudzhand was reorganized into a movie theater for 80 seats.¹⁵²

The following movie theaters were operating in Dushanbe: the M. Gorky movie theater, Dzhami, the 8th of March, Tajikistan, Chronika, small movie theaters – Pamir, House of Officers, movie halls in the Kokhi Borbad movie and concert center, the Palace of Unions, as well as summer movie theaters – Molodezhnyi, Festival, Galaba, October, Tashkent, Sevastopol, etc.,¹⁵³ most of which stopped existing in the 1990’s, while 2 movie theaters (Dzhami, the 8th of March) were demolished in 2016 – 2018. Currently, only 4 state movie theaters remain in Dushanbe – Vatan, Zebunisso, Sitora and Orlionok, out of which only Zebunisso for 300 seats (big hall) and for 80 seats (small hall) is in an acceptable condition that allows to screen movies and hold international film festivals in accordance with international standards. In 2008, the office of the Filmmakers Union of Tajikistan and the capital city’s Film House moved into the building of the movie theater. However, the movie theater is on the outskirts of the city, which affect its attendance by movie goers.

According to the 2007 data, Tajikistan was ranked 60 in the UNESCO world ranking on the box office sales, which allows us to estimate the attendance rate, and 37 in terms of the number of movie theaters in the country. At that moment, there were 172 movie theaters registered in the country.¹⁵⁴ According to the Tochikfilm SE, there used to be 86 state movie theaters (38 winter and 48 summer)¹⁵⁵ in the Republic, however, currently only 30 one-hall stationary movie theaters for the total of 5 770 seats are on the books of Tochikfilm.¹⁵⁶ Eleven of

149 ‘Komsomol’, the oldest movie theater in Kulyab, was taken down. Photo taken on August 10, 2016. <https://rus.ozodi.org/a/27912207.html> (accessed on August 25, 2020)

150 Rasul-zade T. Cinema is Not for All. The way Tajikistan Lost Its Movie Theaters. May 4, 2018. <https://www.fergananews.com/articles/9929> (accessed on August 25, 2020)

151 Ibid.

152 As Tajikistan's Muslims feel more heat, mosque turned into cinema. January 28, 2020. <https://eurasianet.org/as-tajikistans-muslims-feel-more-heat-mosque-turned-into-cinema> (accessed on August 25, 2020)

153 Shodiyev Kh. Movie theaters of Dushanbe. Not Needed and Forgotten... February 2, 2020. <https://asiaplustj.info/ru/news/life/culture/20200202/kinoteatri-dushanbe-nenuzhnie-i-zabitie> (accessed on August 25, 2020)

154 Tajikistan ranked 69th in cinema-going. December 22, 2007. <https://www.asiaplustj.info/en/news/29/20071222/tajikistan-ranked-69th-cinema-going> (accessed on Sept. 3, 2020)

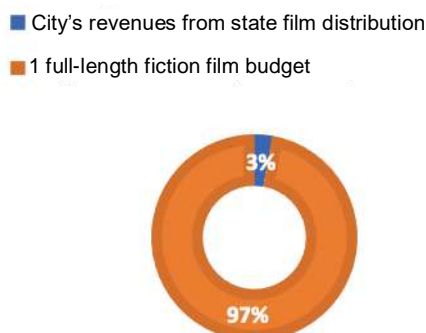
155 In-person interview with Akbar Sharipov, Head of the Department of Audiovisual Products Oversight and Control of the Main Department of Film Distribution and Screening and Audiovisual Product Licensing and Control of the Tochikfilm SE (July 23, 2020)

156 Мавҷудоти ҳаракати дастгоҳҳои кино, видеозалҳо ва видеосалонҳо. Хисобот дар бораи мавҷудот, ҳаракат ва истифодаи дастгоҳҳои кино дар соли 2019/Availability and operations of film projection units, video rooms and video clubs. The

them have 12 video projectors. However, only 9 out of 30 regional movie theaters were transferred under the management of local executive authorities; 2 movie theaters were rented out, including 1 movie theater (Sitora) in Dushanbe; 8 movie theaters are in the working order and currently operate.¹⁵⁷

According to the republican film distribution, in 2019, movie theaters of the Tochikfilm conducted 127 movie shows, which were attended by 21 345 viewers, 16 334 of whom were children. Revenues from film distribution in 2019 amounted to TJS 25 739.¹⁵⁸ (USD 2 652) (Table 12). The current Tajikfilm's new price policy is detailed in Table 13 below.

Table 12. City's revenues from the state film distribution in 2019 as percentage of the film production costs of TJS 900 thousand (USD 87 378).¹⁵⁹



Modern movie theaters are located only in Dushanbe and are considered private. One of them is a one-hall 3D movie theater 'Navruz' (Tamosho chain) for 208 seats located in the Kokhi Navruz Center. Others include the Kaikhon 3D multiplex with 4 halls for the total of 270 seats¹⁶⁰ and located in the TEC Dushanbe Mall. Tables 14 and 15 provide the price policy of private movie theaters. When analyzing the price of movie tickets and the viewing public's demand, one should keep in mind the size of a monthly wage in the Republic, which, according to the 2018 data, was TJS1234¹⁶¹ (USD120).¹⁶²

2019 report on the film projection unit availability, activities and use. March 18, 2020 (Materials of the Tajikfilm SE and the Statistics Agency under the President of the RT).

¹⁵⁷ Номгуи кинотеатрҳои дар мувозинаи «Тоҷикино» қарор дошта ва ҳолати воқеии онҳо/the list of movie theaters on the books of Tajikino and their state. (Materials of the Main Department on Film Distribution and Screening and Licensing and Control of Audiovisual Products of the Tochikfilm SE)

¹⁵⁸ Мавҷудоти ҳаракати дастгоҳҳои кино, видеозалҳо ва видеосалонҳо. Хисобот дар бораи мавҷудот, ҳаракат ва истифодаи дастгоҳҳои кино дар соли 2019/Availability and operations of film projection units, video rooms and video clubs. The 2019 report on availability, activities and use of film projecting units. March 18, 2020 (Materials of the Tochikfilm SE and the Statistics Agency under the Government of the RT). The USD to TJS rate was TJS 9.7 on March 18, 2020. <https://nbt.tj/ru/kurs/kurs.php?date=18.03.2020> (accessed on September 26, 2020)

¹⁵⁹ See Annex 4. Table III. Source: Plan of Activities on implementation of the 2018-2022 Cinema Development program of the Republic of Tajikistan. Annex 2 to Resolution of the Government of the RT No. 457 of September 29, 2017

¹⁶⁰ 3D Kaikhon Movie Theater. Official website of the Dushanbe Mall Shopping Center. <http://dushanbemall.tj/index.php/razvlecheniya/kinoteatr-kajkhon-3d> (accessed on August 26, 2020)

¹⁶¹ Average monthly nominal wage // Regions of the Republic of Tajikistan-2019. Statistics Agency under the President of the Republic of Tajikistan, 2019. P. 74

¹⁶² The USD to TJS exchange rate: TJS 10.3198 = USD as of September 3, 2020 <https://nbt.tj/ru/kurs/kurs.php> (accessed on Sept. 3, 2020)

Table 13. Effective new policy involving movie tickets in state movie theaters approved by the Antimonopoly Service of the Government of the RT.¹⁶³

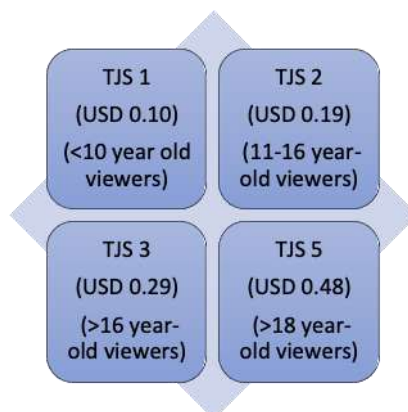


Table 14. Effective pricing policy for movie tickets of the Navruz 3D movie theater.¹⁶⁴

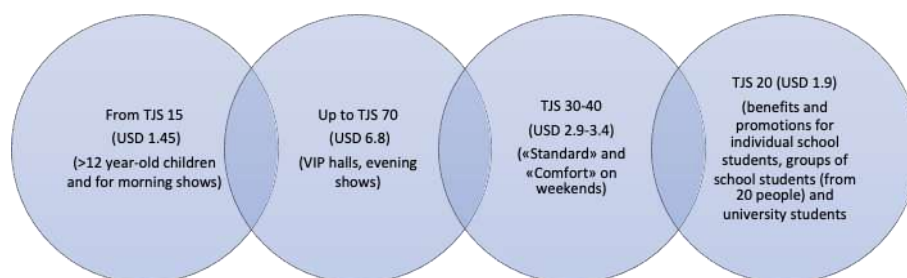
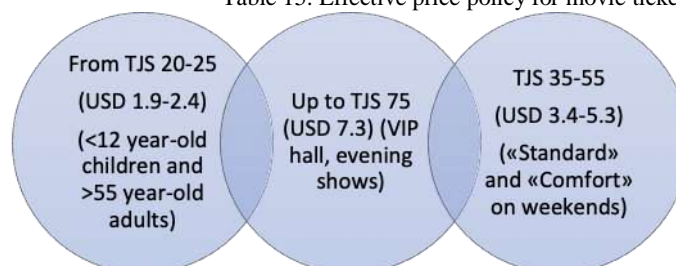


Table 15. Effective price policy for movie tickets of the 3D Kaikhon movie theater.¹⁶⁵



In the beginning of August 2020, 3D Navruz and 3D Kaikhon movie theaters resumed their operations after a 4 month break caused by the COVID-19 pandemic. The halls are regularly disinfected to ensure safety, visitors' temperature is measured at the hall entrance and they are seated so as to observe the social distance requirements. According to the manager of the 3D Kaikhon movie theater, this seating requirement will limit the number of seats sold by approximately 50% and affect the number of shows a day because of longer breaks between shows.¹⁶⁶

According to the Law on Cinematography (2004), all films produced and imported for public screening on the territory of Tajikistan are subject to registration in the State Movie Registry,¹⁶⁷ which allows for a movie to be officially released. Foreign movie registration is issued

¹⁶³ Нархномаи хизматрасонии Муассисаи давлатии «Тоҷикфилм» (a price list for services provided by the Tochikfilm SE) of June 22, 2018, approved by the Antimonopoly Service under the Government of the RT on June 25, 2018 (materials provided by the Tochikfilm SE).

¹⁶⁴ Prices. The 3D Navruz Movie Theater. <http://www.tamosho.tj/price/> (accessed on August 26, 2020). Promotions. The 3D Navruz movie theater <http://www.tamosho.tj/stock/> (accessed on August 25, 2020).

¹⁶⁵ Prices. The 3D Kaikhon Movie Theater <https://kayhon.tj/prices/> (accessed on August 26, 2020)

¹⁶⁶ Narzikulova Z.V. Movie Theaters Have Opened in Dushanbe. August 13, 2020. <https://asiaplustj.info/ru/news/tajikistan/society/20200813/v-dushanbe-vnov-otkrilis-kinoteatri> (accessed on August 25, 2020)

¹⁶⁷ All films produced in Tajikistan and imported to Tajikistan for distribution and public screening, except for films demonstrated during festivals, seminars, retrospectively and during other events, must be registered in the film registry (Article 15 of Law on Cinema No. 67 of December 9, 2004 (as amended by Law of the RT No. 267 of May 12, 2007).

for 1 year and costs TJS 600 (USD 58). Just to compare, a new national movie registration to be released in the Republic with a 1-year validity period is TJS 2500 (USD 243).¹⁶⁸

According to the information provided by the Division of Audiovisual Product Supervision and Control of the Main Department of Film Distribution, Screening, Licensing and Control of the Tochikfilm SE, 21 films were registered in 2018 and 43 in 2019, most of which are action series and romantic movies produced in Russia and Turkey.

National film products registered by the Tochikfilm SE in 2018-2019 are represented by 6 films that were released and screened individually in cities and villages of the Republic.¹⁶⁹ It should be noted that film products of the Tochikfilm SE are not required to undergo the National Film Registration.

Private entrepreneurs operating in the field of film screening must pay official fees for one-year film industry registration certificates allowing them to duplicate and sale audiovisual products on DVDs, CDs, memory cards in film studios of the Republic (Table 16).¹⁷⁰

Table 16. List of registration certificates in the field of distribution and screening of audiovisual products.

Registration certificate for duplication of audiovisual products – TJS 5000 (USD 485)
Registration certificate for general release – TJS 1000 (USD 97)
Registration certificate for the sale of audiovisual products, computer games, PlayStation, video games - TJS 900 (USD 87)

In light of a severe shortage of movie theaters and the role they play in leisure activities of the population of the Republic, we see an increase in the number of non-state TV channels that received a license of the TV and Radio Committee to carry out television broadcasting. According to the 2020 data, in addition to 13 state TV channels, 12 cable channels and 2 IP TV channels, there are 21 private TV channels, including 16 that are registered and broadcast in cities and local residential areas of the Sughd Region.¹⁷¹ This allows us talk not only about the demand for non-state television in leisure activities of rural residents, but also about the fact that in the absence of film distribution, television is seen and becomes an alternative for film distribution.

At this stage, the demand for short audiovisual content is fueled by the interest of internet users in social media, leading to a wider distribution of short feature films produced with ‘no budget’, and to the production of web series consisting of 15-20 minute episodes in 2020. The internet space in the context of Tajikistan makes it possible for film products to be released by independent studios, only 14 of which are officially licensed to produce audiovisual content.¹⁷² Since 2018, the Republic has seen a trend of alternative distribution: independent filmmakers prefer to release films on the Internet right after the production is completed rather

168 Нархномаи хизматрасонии Муассисаи давлатии «Тоҷикфилм»/The pricelist of the Tochikfilm SE of June 22, 2018, approved by the Antimonopoly Committee under the President of the RT on June 25, 2018 (materials of the Tajikfilm SE).

169 In-person interview with Akbar Sharipov, Head of the Department of Oversight and Control of Audiovisual Products of the Main Department of Film Distribution and Screening and Audiovisual Products Licensing and Control of the Tochikfilm SE (July 23, 2020).

170 Нархномаи хизматрасонии Муассисаи давлатии «Тоҷикфилм»/the pricelist for services of the Tochikfilm SE of June 22, 2018, approved by the Antimonopoly Service under the Government of the RT, June 25, 2018 (materials of the Tochikfilm SE)

171 Руихати телевизион, радио ва студияҳои истеҳсоли маҳсулоти аудиовизуалии давлатию ғайридавлати, ки дар каламрави Ҷумҳурии Тоҷикистон фаъолият мекунанд/The list of public and private television, radio and studios, which produce audiovisual products and which operate in accordance with the legislation of the RT. (Materials of the TV and Radio Committee).

172 Руихатителевизион, радиовастудияҳои истеҳсоли маҳсулоти аудиовизуалии давлатию ғайридавлати, кидаркаламрави Ҷумҳурии Тоҷикистон фаъолият мекунанд/The list of public and private television, radio and studio production of audio visual products, operating in accordance with the Legislation of the RT (materials of the TV and Radio Committee)

than releasing them in movie theaters. This allows to avoid the process of expert review and certification for public screening. However, PR and moral satisfaction rather than the return of film production costs increasingly turns out to be a profit in this case. Many independent film producers, who were producing small-budget films for mass viewing, have come to realize a possibility of self-promotion on the Internet and became active as video bloggers on YouTube, where they publish films and music videos, collecting thousands of views by the Tajik diaspora and Persian speaking users in the countries of the CIS, Afghanistan, Iran, Canada, US, etc. The traffic of the most successful Tajik video bloggers is monetized according to the YouTube policy. For example, using the statistics showing the highest number of views in Russia and taking advantage of the pandemic-related lockdown introduced in the country, actor and director Nabdzhon Pirmatov posted on his YouTube channel his film “Domodi Zamonavi” (2018) and “Riye” (2019) with the consent of the film’s author.¹⁷³ The movies had already been released in the Republic and the online premier was aimed at the external market.

The existing realities of the film industry in Tajikistan, in turn, modify film distribution and the release of Tajik films (Tables 17, 18, 19).

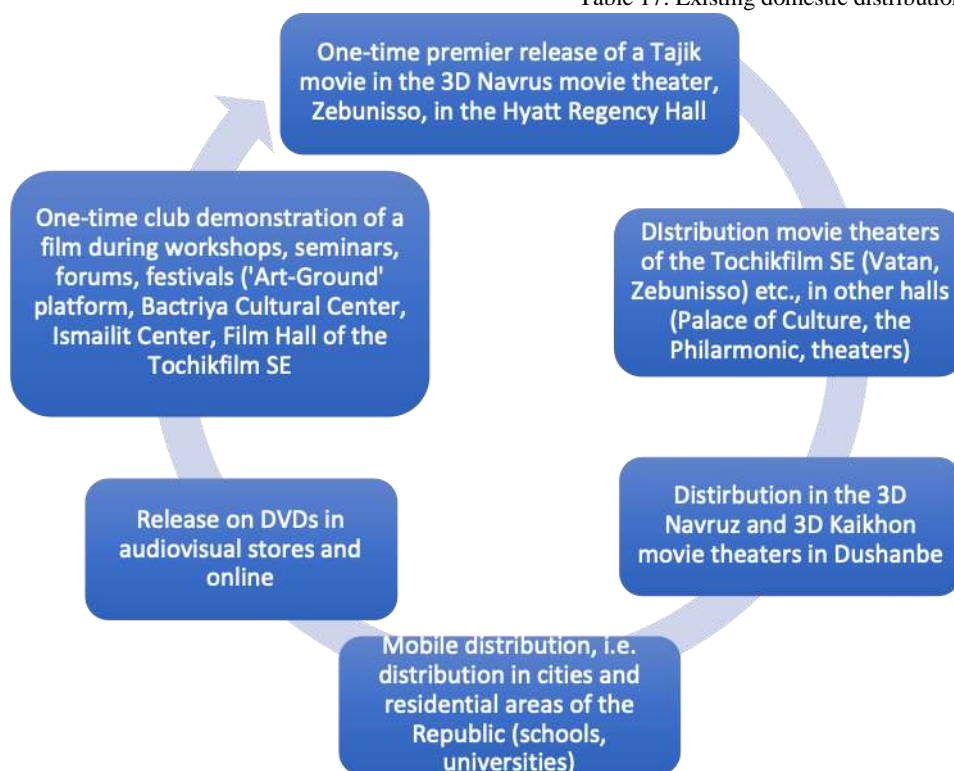
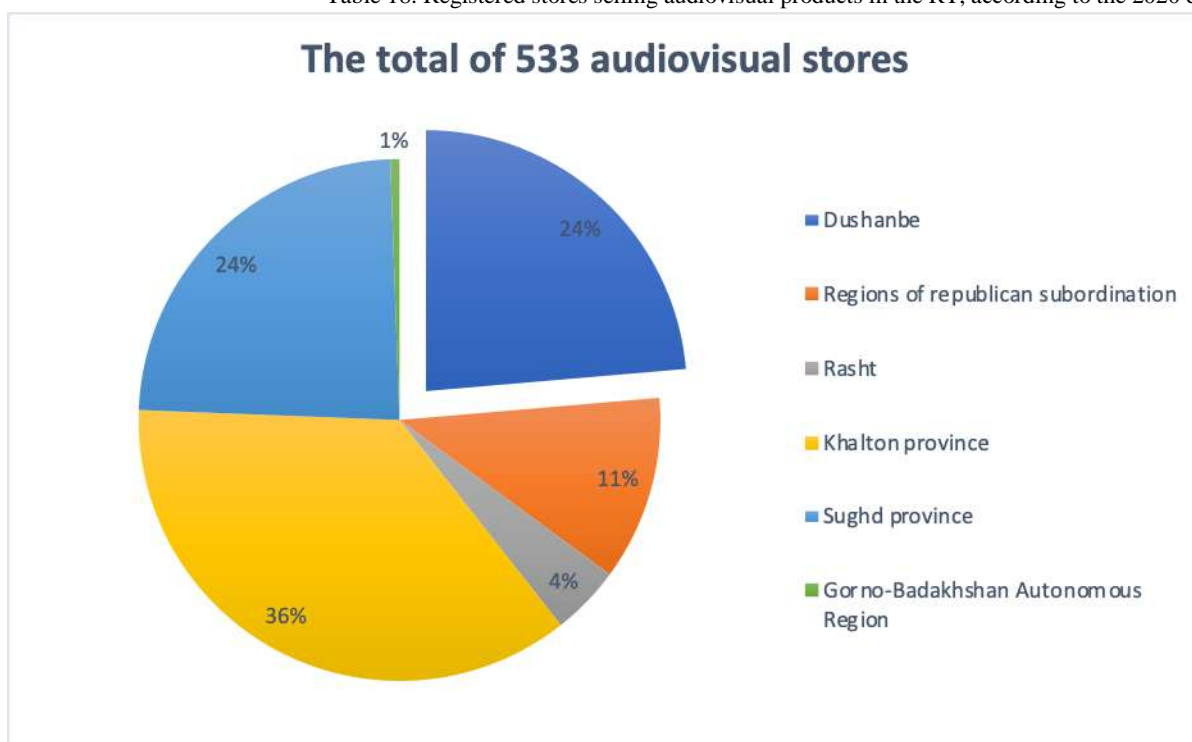
For example, film screening of national movies in the 3D Navruz and 3D Kaikhon movie theaters in Dushanbe often last for 5 days, but its duration depends on the viewers’ demand. Film producer often initiate film screening in these movie theaters. Unfortunately, movie theaters do not have a policy that would prioritize national films in local film distribution; and an impressive cast and a PR campaign play a decisive role during an initial stage of a film promotion. Revenues from box office sales are often evenly distributed, but if a movie theater creates DCP, advertises and promotes clips, revenues may be split 70% and 30%.¹⁷⁴ At the same time, in 2018, tickets were sold at a discount (TJS 20 (USD 1.9)) in order to attract viewers to watch a Tajik film in the 3D Kaikhon movie theater. Unfortunately, the number of viewers and tickets sold remains confidential and administrations of the movie theater do not release this information. According to Rustam Kayumov, marketing and advertisement manager of the of the 3D Kaikhon movie theater, the share of Tajik films in the local film distribution was a small percentage accounting for insignificant box office revenues in 2018-2019. At the same time, distribution priorities are dictated by the viewer. Two films – ‘Modern Groom’ and ‘Riye’, were the most successful releases in 3D Kaikhon, which were screened for more than three weeks. He believes that the competitiveness of Tajik films is affected by the relevance, quality and marketing, while the movie theater’s box office collections of from showing Tajik films is minimal.¹⁷⁵

173 Zamonavimedia Author’s Channel. <https://www.youtube.com/channel/UCnumFiQpN5-wA4vVrZnFMyyw> (accessed on August 26, 2020)

174 In-person interview with Muzaffar Shodiyev, film director and producer (July 1, 2020).

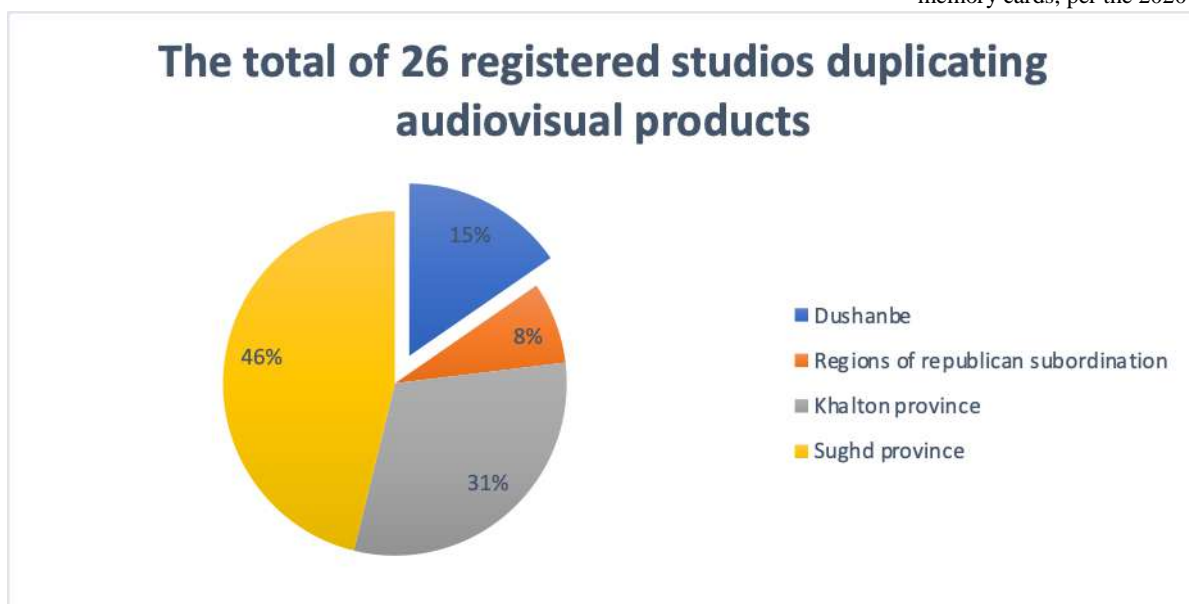
175 On-line interview with Rustam Kaiumov, Marketing and Advertising Manager of the 3D Kaikhon Movie Theater in Dushanbe (July 30, 2020).

Table 17. Existing domestic distribution of films in the RT.

Table 18. Registered stores selling audiovisual products in the RT, according to the 2020 data.¹⁷⁶

176 126 in Dushanbe, 61 in the regions of republican subordination, 23 in Rasht, 193 in the Khatlon province, 127 in the Sughd province, 3 in the Gorno-Badakhshan region. Source: Хисобот оиди гувоҳномаҳои бақайдгири ва кинотеатрҳо/Movie Theater Registration Certificate Report (materials of the Department of Oversight and Control of Audiovisual Products of the Main Department of Film Distribution and Screening, Licensing and Control of Audiovisual Products of the Tochikfilm SE)

Table 19. Number of studios in the RT that obtained registration certificates to duplicate films on DVDs, CDs and memory cards, per the 2020 data¹⁷⁷



The 3D Navruz and 3D Kaikhon movie theaters must operate within the framework of contracts with international distribution companies, which specify almost all time slots, while the rights of national films are officially defined. This is the reason why releases of national products in movie theaters are periodic one-time initiatives. According to Bakhtier Nazarien, manager of the 3D Navruz movie theater, a lack of an alternative local content makes it impossible to match it up against foreign films and propose it during negotiations with distribution companies. He believes that a temporary suspension of the box office release of Hollywood blockbusters dictated by lockdown measures during the pandemic should be used for the benefit of national films in the 3D Navruz movie theater once it reopens. However, as it turns out, there is no Tajik content to be released.¹⁷⁸

Duration of film demonstration in movie theaters of the Tajikfilm SE (Vatan, Zebunisso) and other halls (the A. Dzhurayev State Philharmonic) in Dushanbe, palaces of culture – ‘Kokhi Sugdiyev, Kokhi Rudaki, the K. Khudzhandi State Theater of Music Company in Khudzhand, is 2 days or longer. A price of a movie ticket is cheaper and varies depending on the status of a premier (newly released films), the PR campaign, duration, geographic location and the viewing audience.

Mobile distribution, i.e. distribution in cities and residential areas of the Republic, implies that film makers go out to demonstrate Tajik films in specialized schools, universities, children’s camps, centers of culture, in which case authors have to bring along projection equipment. This form of film release became popular in 2010, as the number of movie theaters dwindled and the number of film viewers declined. Sukhail-Sinamo, managed by director Mukhabbat Sattori, is one of the most successful distributors of this type in the Republic. The Sukhail-Sinamo studio owns 12 video projectors, screens and sound speakers that it uses for this purpose, which allows to release films in several regions of the republic at the same time.¹⁷⁹ Using its distribution and networking experience, the Sukhail-Sinamo Film Studio is involved in

¹⁷⁷ 4 in Dushanbe, 2 in the regions of republican subordination, 8 in the Khatlon province, 12 in the Sughd province. Source: *Хисобот оиди гувоҳномаҳои бақайдгири ва кинотеатрҳо/ Report on Movie Theater Registration Certificates* (materials of the Department of Oversight and Control of Audiovisual Products of the Main Department of Film Distribution and Screening, Licensing and Control of Audiovisual Products of the Tajikfilm SE)

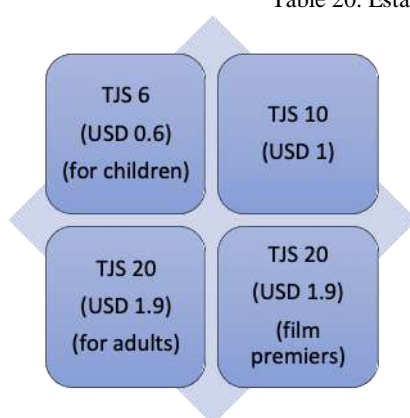
¹⁷⁸ In-person interview with Bakhtier Nazarien, Manager of the 3D Navruz Movie Theater (July 29, 2020).

¹⁷⁹ In-person interview with Mukhabbat Sattori, Director of the Sukhail-Sinamo Film Studio (July 30, 2020).

the republican film distribution on a contract basis. A series of film screenings in schools in different regions is sanctioned by local executive authorities based on the official letter from the Sukhail-Sinamo studio. Prior to that, the film to be released undergoes expert review at the artistic expert board, which consists of a chairman of the region, chairmen of the Department of Education, and regional school directors, and receives clearance to be screened in schools. Simultaneously, it determines the number of tickets to be procured by each school or institution. During film distribution, some tickets can also be bought at the studio box office, but a sale of seasonal passes in advance is more common.

According to M. Sattori, film tickets should not be as cheap as TJS 1 (USD 0.10), for example, given all film production costs. And even the minimal price of an adult ticket for a theater performance in the Republic is set at TJS 10 (USD 1). Film screening in one school allows to sell between 500 and 1.5-2 thousand tickets.

Table 20. Established movie tickets prices of the Sukhail-Sinamo Studio.¹⁸⁰



The success of such promotion in schools and universities of the region implies that a film is of the pedagogical nature and in line with the population's mindset. For example, the children's film 'Fairy Tale of a Dream' (2010) was dedicated to the problem of computer game abuse; film 'Zarandud' (2013) was about child labor and the need to study. The film distribution process in the Republic can last for up to three years ('Zarandud' Mukhabbat Sattori) and be intermittent. The pandemic, according to M. Sattori, interrupted the existing arrangement with regards to the continuation of a premier of a new movie 'Kokhi Nur' in 20 cities of the Republic. The film was created by Sukhail-Sinamo in 2019 in partnership with the Safina Television SE and its production costs amounted to TJS 270 thousand (USD 27 835)¹⁸¹, TJS 230 thousand (USD 23 711) of which were invested by Sukhail-Sinamo and TJS 40 thousand (USD 4 123) by Safina Television. Prior to introduction of lockdown measure in Tajikistan, Kohi Nur premiered in the Sughd Region and was screened for 2-3 months.¹⁸²

Diloshub Orifzoda, who worked as an executive producer at the Sughdsinamo Film Studio, explains that the functions of an executive producer and a distributor in the Tajik film industry are often combined. Producers are interested in returning investments and in the absence of distributors, movie theaters have to distribute movies themselves. He believes that if there were 80 movie theaters in the republic, then one month of parallel screening would make it possible to return investments made into a film production, because an average budget of a Tajik

¹⁸⁰ In-person interview with Mukhabbat Sattori, Director of the Sukhail-Sinamo Film Studio (July 30, 2020).

¹⁸¹ The USD to TJS exchange rate was TJS 9.7 to USD 1 as of October 16, 2010 <https://nbt.tj/ru/kurs/kurs.php?date=16.10.2019> (accessed on September 26, 2020)

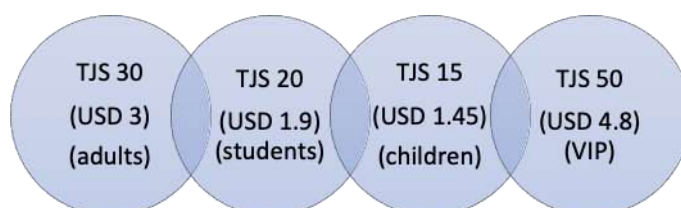
¹⁸² In-person interview with Mukhabbat Sattori, Director of the Sukhail-Sinamo Film Studio (July 30, 2020).

full-length fiction film is small ranging between TJS 250 and TJS 500 thousand (USD 22 272 – 48 543).¹⁸³

Producer, actor and director of the film “Riye” Muzaffar Shodiyev notes that the Tajik audience is waiting to see high-profile faces and renown actors on the screen. “Riye” premiered in the A. Dzhurayev State Philharmonic, which currently has the largest operating hall allowing to conduct movie shows in Dushanbe. The cost of the film’s advertising amounted to TJS 20 thousand (USD 1 943). Tickets prices ranged from TJS 30 to TJS 80 (USD 3-8) during premier days of the film and all tickets were sold out. The interest in the premier screening of the film explained by mass advertising in mass media, social networks and outdoor advertising, was so high that some viewers, who did not manage to buy tickets, were willing to pay TJS 250 (USD 24) for one. Because viewers were interested in national movies, distribution of “Riye” continued in the 3D Kaikhon movie theater, where it lasted for 27 days. According to M. Shodiyev, the pandemic and the lockdown measures affected the release of his new film ‘Sinner’. There have been no new filming activities or film distribution over the last 7 months, whereas the film crew involved in his film projects (often with small budgets) usually does the work up front and gets paid from box office revenues of a new film.¹⁸⁴

The comedy ‘Mothers-in-Law or I Am Not Me’(the Simurgh Film Studio, produced by Abdukarim Mashrabov) was released in 2018 first in the 3D Navruz movie theater for four days and then in the K. Khudzhani State Theater of Musical Comedy in Khudzhand, followed by a rerun in the Vatan movie theater in Dushanbe.

Table 21. Premier screening ticket prices for ‘Mothers-In-Law or I Am Not Me’ in the 3D Navruz movie theater.¹⁸⁵



According to Manzarali Sherali, Studio’s Executive Director, film screening in Khudzhand demonstrated insufficiency of the film’s advertising campaign and therefore the rerun of the film in Dushanbe was preceded with a 3-week advertising promotion of the film. The Vatan movie theater showed the film twice a day for 30 days (with some breaks), and each show was attended by 10-15 viewers on average. In general, film’s distribution was not long, which allowed to return 10% of film production costs. At the same time, according to the information provided by M. Sherali, Simurgh Film Studio Executive Director, the budget of the movie was USD 30 thousand.¹⁸⁶

Safar Khakdodov, Chairman of the Filmmakers Union of Tajikistan, comments on a low level of awareness and analysis of what kind of movies are produced in the Republic; there is no film related statistics, which results in local film producers not being able to define their potential viewer. He believes that national cinematography has to find its niche in the global film industry and to do that it must analyze the existing realities and trends. It would be advisable to fix the quota of Tajik films in movie theater distribution at, say, 10% of film programs followed by a gradual increase. Film distribution should be free with the state being able to regulate the

183 In-person interview with Diloshub Orifzoda, independent producer (July 6, 2020).

184 In-person interview with Muzaffar Shodiyev, film director and producer (July 1, 2020).

185 In-person interviews with Manzarali Sherali, Executive Director of the Simurgh Film Studio, and Kandil Toir, Production Manager of ‘Mothers-in-Law or I Am Not Me’ (July 16, 2020).

186 In-person interview with Manzarali Sherali, Executive Director of the Simurgh Film Studio, and Kandil Toir, Production Manager of ‘Mothers-in-Law or I Am Not Me’ (July 16, 2020).

maximum movie ticket price. Therefore, it would be feasible to create condition for creation and operations of an Association of National Film Distributors and Producers.¹⁸⁷

Akmal Khasanov (ArtVision Film Studios), producer of the film “The Airy Safar” (2015), believes that it would be feasible to reform the system of financing Tajik filmmaking and to create an independent Cinema Foundation, which would be responsible for budget allocations on a competitive basis and implementation of a film production and distribution policy. Distribution costs and festival promotion of a film should be included in a budget of each movie project. It is important that film themes and scripts, that receive state budget funding, are coordinated in close collaboration with the marketing department, which should analyze the viewers’ interest and needs in the country. It is necessary to cultivate the system of national cinematography as an entertainment industry. At the same time, administrations of movie theaters should be interested in commercial benefits and a favorable price policy.¹⁸⁸

Therefore, the analysis of the development of film distribution in Tajikistan demonstrates that a gradual privatization of movie theaters observed in the mid 2000’s has led to a situation when only several movie theaters were left in the film industry by 2020. Some movie theaters are nominally on the books of the Tochikfilm SE, however, in reality, they have been transferred under the management of local executive authorities and are used for other purposes. Restoration of old-type movie theaters warrants revisions of funding provisions of the current Cinema Development Program, according to which budgetary funds should be allocated for procurement of professional projecting and sound equipment for film demonstration.

Modern multi-screen movie theaters are located only in Dushanbe and serve primarily the urban population, which is supported by their movie ticket price policy, which is high relative to the average monthly wage.

It would be feasible to officially define the rights of national films (the number of times a film is shown and the times of shows – morning, afternoon, evening) in agreements signed with international distribution companies in order to fix quotes for domestic film releases in multiplex movie theaters of the Republic.

Promotion of Tajik films in film distribution is associated with a lack of preliminary planning of cultural and leisure activities of the Tajik society based on demographic indicators, employment of the population, material status, specifics of its activities and the amount of free time, which it can dedicate to a potential film screening and hence to forecasting the viewer’s interest.

Summing up the analysis of the state of the film industry in Tajikistan, it should be noted that there will be no gradual development in this area if no constructive measures are undertaken. The analysis shows that the system of cinematography requires reforms of mechanisms of governance in the field of cinema, as well as funding, education and film promotion.

¹⁸⁷ In-person interview with Safar Khakdodov, Chairman of the Filmmakers Union of Tajikistan (July 24, 2020).

¹⁸⁸ In-person interview with Akmal Khasanov, producer of the ArtVision Film Studio (August 3, 2020).

Section 3. Development Prospects of the Film Industry of Tajikistan

3.1. Challenges in Preservation and Popularization of the Film Heritage.

Along with film production, distribution and staff training in the film sector, Tajikistan experiences an acute need in preserving the cinematographic heritage. The paramount question that required a solution is an annual statistical count of the number of films produced in the Republic. According to the Tochikfilm SE, 1 234 films¹⁸⁹ were created in Tajikistan over a period of 1929-2020, including:

- 640 documentaries
- 330 “Soviet Tajikistan” newsreels
- 89 the Kaltak (Club) satirical magazine
- 20 animation films
- 155 fiction films

However, films produced by existing private studios are not accounted for. The most recent film statistics was reported in 2006 and updated in 2012 by film critic Sadullo Rakhimov in his filmography of Tajik films that he prepared for special film research digests of the Didor International Film Festival, which were published with the support by the OSI Assistance Foundation – Tajikistan and the Swiss Cooperation Office in Tajikistan.¹⁹⁰ According to film critic Sadullo Rakhimov, 35 fiction films (full-length features and short films, television series), 151 documentaries and popular-science films and 8 animation films were produced in Tajikistan (by state and private studios, on film and video) over the period of 1991-2006. In general, the Tajik film industry produced 194 films during the civil war and the first post-war decade.¹⁹¹

It should be noted that the Republic has the Law on Cinema (2004), which requires that all films produced in the Republic be registered. The data about all new films are expected to be registered along with their copies, which will be submitted to the film archive for storage. However, enforcement of this provision of the law pertaining to products of private film producers is associated with a series of unsolved challenges such as ensuring film’s immunity and copyright protection. In reality, only films of own and joined production must be submitted to the film archive of the Tochikfilm SE.

Another important issue, which has not been accounted for in the legislation on cinema is equipping of a new material and technical base of the film archive and its computerization given the introduction of a state film registry, which includes film products of the Tochikfilm SE and private studios. The issue of creation and equipment of the State Film Archive of the Republic as an independent film organization remains an unresolved challenge for the Republic, because the archive of the Tochikfilm SE that exists today is a department used for storing its own film and phono-materials. According to the 2020 data, the staff of the archive is also small consisting of only 6 people.¹⁹²

Along with a lack of a film archive that would be in compliance with modern film archiving and storing standards, there is a problem of conversion of the film heritage into a digital format, i.e. converting film to digital media. The Tochikfilm SE has equipment, which allows converting 35 mm and 16 mm film to a video format (DVCam). However, the video image resulting from this process is extremely compressed and of low quality. An archived

¹⁸⁹ Official press-release of the Tajikfilm State Entity for the press conference that took place on July 24, 2020. <https://tojikfilm.tj/ru/2020/07/пресс-конференция-государственного/> (accessed on August 28, 2020)

¹⁹⁰ See. Encyclopedia of the Tajik Cinema. Dushanbe, ‘Er-Graph’, 2012 – 396 p.

¹⁹¹ Rakhimov S. The Tajik Cinema of the Period of Independence // Essays on the History and Theory of Culture of the Tajik People – Issue 2/Editors: A. Radzhabov, R. Mukinov – Dushanbe, 2006 – p. 419.

¹⁹² Руихати кормандони Муассисаи давлатии «Тоҷикфилм»/ List of employees of the Tochikfilm SE (materials provided by the Department of Human Resources of the Tochikfilm SE)

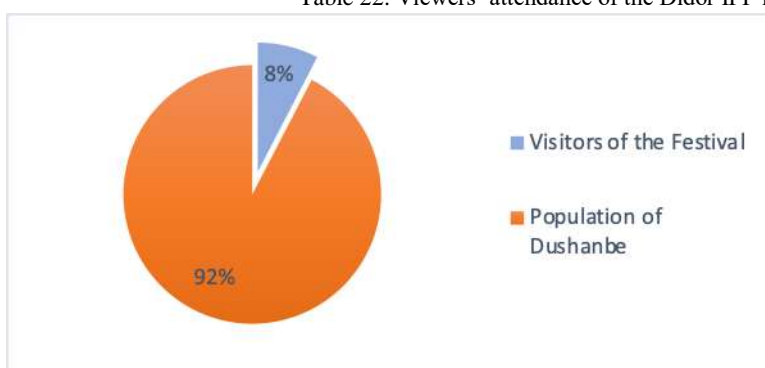
movie that is converted from an old film with such poor quality no longer complies with the standards of film demonstration even on central television of the Republic, which broadcasts in the HD format, not to mention demonstration of these films on a widescreen and in multiplexes. According to the international standards, in order to create a digital copy of a content, stored on positive film, negative film is scanned to produce a copy, which quality and resolution are as good as that on a film carrier.

It should be noted that the aforementioned equipment of the Tochikfilm SE for film to video conversion, is not the only equipment available in the Republic, however it is designed on the basis of a cinema van and was installed on the Chavdar bus in 1973, which in 1980 was built into television equipment in the studio of the Tajikistan Television SE by visiting film engineers.¹⁹³ Therefore, this equipment was not designed to store film heritage without the loss of quality of video data but rather was used for the needs of the television at an early stage of the video format distribution in the 1980's.

The process of film heritage preservation (retrospective and modern) is inextricably intertwined with the process of propaganda and the importance of its popularization among the population. Some noteworthy initiatives in this area include film festivals, which exist in Tajikistan: the Didor International Film Festival founded in 2004 is a festival of full-length fiction and short films. Up until 2018, it was held biennially and included contests of documentaries and animation films, which in 2019 were singled out into an independent 'Didor' international documentary film festival.¹⁹⁴ The OSI Assistance Foundation – Tajikistan and the Swiss Cooperation Office in Tajikistan have been general sponsors of the Didor IFF since its inception. The film festival was organized as a platform mainly for demonstration of independent films of Central Asia, CIS and Persian speaking countries (Tajikistan, Afghanistan and Iran).

Along with the Didor Festival, between 2016 and 2018, Tajikistan organized three 'Navsoz' International Festivals of Short Films, a democratic review competition for young directors, which stopped its existence due to a lack of funding.

Table 22. Viewers' attendance of the Didor IFF in Dushanbe (October 16-20, 2018).¹⁹⁵



193 Telephone interview with Idibeg Elnazarov, technical specialist and the only operator of the film to video conversion equipment of the Main Department of Film Distribution and Screening and Audiovisual Products Licensing and Control of the Tochikfilm SE (September 1, 2020).

194 Press release on the closing ceremony of the Didor International Documentary Film Festival. October 20, 2020. https://didoriff.tj/priessrieliz_o_zakrytii_8_mkf_didor (accessed on September 3, 2020)

195 The Didor International Film Festival was attended by 70000 residents and guests of the capital city. The population of Dushanbe was 846400 people in 2018. Sources: Support of the VIII Didor International Film Festival dedicated to the memory of renown Tajik film director Tokhir Sobirov//The 2018 annual report of the Branch of the Open Society Institute Assistance Foundation – Tajikistan, Dushanbe: Contrast LLC, 2019. P 56-57 <https://osiaf.tj/uploads/files/Otchet2018.pdf> (accessed on august 29, 2020); Resident population by province, provincial center, district and city of the Republic //Regions of the Republic of Tajikistan-2019. Statistics Agency under the President of the Republic of Tajikistan, 2019. P. 18.

The 1st International Student Film Festival of the M. Tursunzade Tajik State Institute of Culture and Arts was conducted in 2019. The Golden Tulip 1st National Movie Award ceremony organized by the Baktriya Cultural Center was held in 2019 under the auspices of the Embassy of France in the Republic of Tajikistan. The 1st Dushanbe International Film Festival was scheduled to take place in the spring of 2020 but was postponed¹⁹⁶ until the next year like the latest Didor IFF. Looking at the festival movement in the Republic, we should mention the existence of the Republican Film Festival of Documentaries, which was organized by the Sinamo Television SE for several years. The film festival conducted by Sinamo is funded from the state budget, while other film festivals, including the Dushanbe IFF, depend on fund raising and patronage.¹⁹⁷

Since 2013, the TV and Radio Committee and the Tajiikkino Film and Video SEU under its jurisdiction have been attempting to resume production of a printed magazine on cinematography. 500 copies of one issue of the Tajik Cinematography magazine were printed as part of this undertaking, but due to a lack of funding, publications stopped.¹⁹⁸ In 2019, the Tochikfilm SE published three issues of the Tajikfilm Magazine funded with its internal resources followed by the renaming of the magazine to 'Kino' (2020) and its reorientation toward self-sustainability by means of advertising activities. The Kino Magazine (like the preceding Tajikfilm magazine issues) is a print product of the film studio aimed at promotion of its own film products and services. For this reason, advertising materials on and reviews of films of other studios, including private studios, which are still part of the Tajik film industry, are not published in the magazine.

Training of professional movie critics and movie journalists to promote national films among viewers is another relevant area of activities along with initiatives in the area of renovation and construction of movie theaters. Analysis of the education system in the Republic reveals that universities do not have a department of film studies and film critique.

Publications in social media (predominantly on Facebook and YouTube), which come in a form of viewers' discussion of a given Tajik film, are currently becoming a surrogate of professional film critique. This is primarily due to:

- a lack of platforms for wide discussions of films and debates (film lecture halls, online and offline publications dedicated to cinema) run by film critics and film journalists;
- scarce domestic film products suited for constructive criticism.

At the same time, popular video products of amateur producers are ignored by the formed intellectual assets of Facebook users, represented primarily by middle-aged and older urban population of Dushanbe and Khudzhand. Popular video products are discussed on YouTube (in comments under videos), initiated predominantly by a younger regional audience and the Tajik diaspora abroad. At the same time, Tajik audiovisual content producers are trying to guess viewers' preferences in social media creating video comedies on general topics, including gender. For example, the article on media criticism titled 'Tajik Humor on YouTube:

196 The First Dushanbe International Film Festival was postponed because of the coronavirus. April 3, 2020. <https://tj.sputniknews.ru/country/20200403/1031002423/mejdunarodnyj-kinofestivalj-dushanbe-koronavirus.html> (accessed on September 1, 2020)

197 The 2018-2022 Republic of Tajikistan Cinema Development Program approved by Resolution of the Government of the RT No. 457 of September 29, 2017

198 In-person interview with Tillo Nekkadamov, film critic, editor of the Tajik Cinema Magazine (The TV and Radio Committee, 2013) and 'Kino' (the Tochikfilm SE, 2020) (November 2017).

Senseless and Merciless¹⁹⁹ gives a partial analysis of the content of the Tajik video segment on YouTube.

In the absence of alternative analysis (including film analysis), the public opinion on social media about a certain movie or art event organized in Dushanbe and Khudzhand has a dramatic impact on its demonstration in the Republic.²⁰⁰ For example, the interest of the 3D Kaikhon movie theater in screening a certain Tajik film is impacted by mass discussions of this film and its trailer in social media along with availability of positive reviews.

Media criticism, which started developing in Tajikistan in 2020, stands out against journalist articles about Tajik movies, which are often informational in nature, and user blogs in social media. Media critique reviews are published on www.newreporter.org and are written by general assignment journalists, who, on top of everything else, write articles dedicated to new Tajik films. This project was supported by Internews and USAID (MeidaCAMP). Examples of it include two critique reviews dedicated to Tajik features of 2020 – ‘New Tajik Film ‘Road’: Came, Saw, Regretted’²⁰¹ and ‘Provincial Dreamers’: the Film about the Dushanbe We Almost Lost’.²⁰² Despite the fact that the analysis of reviews is descriptive, informational and linear in nature, this project is considered a serious initiative in critical comprehension of modern national cinema, rather than the heritage created at the earlier stage.

Summarizing results of the analysis of the challenges related to preservation and popularization of the film heritage of Tajikistan, it becomes apparent that:

- There is no centralized state of the art film archive as an autonomous film organization for storage of films produced by the Tochikfilm SE (1234 films) and films of independent film producers in accordance with the state film registry defined by the Law on Cinema (2004). This clause in the Law provides for systematization and categorization of films in order to organize film statistics.
- The Republic does not have professional state of the art equipment for film scanning in order to create digital copies of film heritage without the loss of quality.
- There is a shortage of funds for promotion of Tajik films among viewers, which is manifested in a weak development of the infrastructure for popularization of national films (film periodicals), in a lack of professional training on film studies and film critique as well as in limited resources needed for organization of film festivals for presentation of national films and in weak film advertising.

199 M. Kurbanov. Tajik Humor on YouTube: Senseless and Merciless. July 15, 2020. <https://newreporter.org/2020/07/15/tadzhikskij-yumor-na-youtube-bessmyslennyj-i-besposhadnyj/> (accessed on September 2, 2020)

200 See L. Gaisina. Scandal over the Mayakovsky Theater: Was there Pornography? August 2, 2017. <https://asiaplustj.info/news/life/culture/20170802/skandal-vokrug-teatra-mayakovskogo-chto-proizoshlo-na-samom-dele> (accessed on September 3, 2020)

201 L. Gaisina. New Tajik Film ‘Road’ Came, Saw, Regretted’. March 17, 2020 <https://newreporter.org/2020/03/17/novyj-tadzhikskij-film-doroga-prishyol-videl-pozhalel/> (accessed on September 2, 2020)

202 L. Gaisina. ‘Provincial Dreamers: the film about Dushanbe We Almost Lost’. April 15, 2020. <https://newreporter.org/2020/04/15/provincialnye-mechtateli-kino-o-dushanbe-kotoryj-my-edva-ne-poteryali/> (accessed on September 2, 2020)

3.2. Analysis of the Film Industry of Tajikistan in the Context of the Global Cine Process and Strategic Development Recommendations.

The future development of the film industry of Tajikistan depends primarily on overcoming the challenges it faces. The COVID-19 pandemic resulted in suspension and reorganization of the global cine process and in revision and introduction of alternative funding programs to support creative industries by all countries.²⁰³ However, the impact of the pandemic on the film industry of Tajikistan is not associated with noticeable socio-economic shocks because the cine process remained stagnant for the last 20 years. The recent government measures designed to eliminate the consequences of the pandemic on the socio-economic life of the Republic, included introduction of temporary tax waivers (tax holidays) in the field of tourism, for hotels, catering companies, recreation and sports centers, sanatoriums, international passenger transportation and air navigation, and service sector (beauty salons, sewing shops, etc.).²⁰⁴ Unfortunately, in the 1st quarter of 2020, the Government of the Republic did not consider introducing benefits and providing additional support to the sector of culture and to the film industry warranted by the economic situation caused by the pandemic.

The consequences of the pandemic are affecting video products and activities that are increasingly moved to the online format. Possibly, the scarcity of well-equipped state of the art movie theaters in Tajikistan (with an exception of 3 movie theaters in Dushanbe), an increase in the number of streaming platforms, including video on demand (VOD, etc.) that would provide access to movies on a paid subscription basis can be an alternative to film distribution. Of course, monetization of this initiative depends on the level of material well-being of users, the internet literacy of the population and provision of a universal access to the Internet throughout the Republic, including rural areas. When considering a possibility of video-streaming and distance filmmaking in Tajikistan, one should keep in mind that according to the 2018 data, 26.3% of its population resided in urban areas, while 73.7% were rural residents²⁰⁵ and therefore this question requires time and funding to strengthen the infrastructure more than anything.

Based on the analysis of Tajikistan's film production, film exhibition, promotion and distribution and filmmaking, the following recommendations have been provided for the development of the film industry of the country:

- A RT cinema development programs must be developed that will use novel approaches in dealing with the challenges in the film industry based on a comprehensive analysis of the results of implementation of the previous programs and which will be flexible in terms of amending its previous provisions. The analysis of the three cinema development programs (2006-2010, 2011-2015, 2018-2022) indicates that they were based on one template, which did not allow for introduction of new strategic measures and hence budget items. At the same time, it becomes obvious that the size of the state budget allocated for the development of cinematography in 2006-2010 undergoes only insignificant changes in 2018-2022 (see Annex 3, Table II and Table 2. p.15). An increase of state budget allocations for cinematography in 2011-2015 allowed to upgrade the material and technical facilities of the film studio in 2012.

203 See: The European film industry picks up the pace again. August 10, 2020. <https://cineuropa.org/en/newsdetail/388352/> (accessed on September 3, 2020).

204 M. Yusufzoda. "Tajikistan will provide small and medium-sized businesses with benefits due to coronavirus. Who will get it and how big will it be?" June 5, 2020 <https://rus.ozodi.org/a/30654247.html> (accessed on September 3, 2020).

205 The share of urban and rural population as percentage of the overall population // Regions of the Republic of Tajikistan – 2019. The Statistics Agency under the President of the Republic of Tajikistan, 2019. P. 33.

- The Tochikfilm SE should be restructured. The fact that the cinematography sector was removed from the TV and Radio Committee's structure is essential for the development of Tajik filmmaking. However, the three years of the existence of the Tochikfilm SE as new organization, reveal a problem of monopolization of the film industry. State film producers, in turn, expect that the new film organization, which has state funding for film production, to participate in support of their activities by taking practical measures associated with benefits, taxation, copyright, film production, promotion and distribution of video products. Availability of Tochikfilm's own film production facility and a potential conflict of interest does not allow for simultaneous performance of both production and managerial duties with regards to engaged development of the film industry as a system that consists of public and private studios. Therefore, we believe it feasible to separate out the film production base and reorganize the administrative apparatus of the Tochikfilm SE into a national agency or a committee on cinema development that would be authorized to allocate budget finance for cinema in the form of grants on a competitive basis.
- Research in the field of cinematography should be developed to include sociological studies of population's demands for film products and devise recommendations for local film organizations. To carry out these activities, a research and scientific institute of cinematography should be created. The study showed that due to the fact that cinematography was not under the Ministry of Culture of the RT for 20 years, its detailed film statistics (both on the public and private sectors) is not submitted to the Statistics Agency under the President of the Republic of Tajikistan and thus is not reflected in its publications and socio-cultural development of the Republic.
- A center of audiovisual arts should be created, which will act as a public space combining a platform for screening of films, organization of festivals and short-term trainings, acting on a permanent basis throughout the year.
- A national film archive of the Republic should be created, which will be equipped with modern means to store films, repair them and convert the negatives with the cinematographic heritage into a digital format.
- A legal framework on creation of a favorable investment climate in the film industry should be developed. For example, some of the expected outcomes of the 2018-2022 RT Cinema Development Program include: 'development of creative and investment activities in film making; improvement of the sector's finance and an increased attraction of domestic and foreign investments for its development; an increase in the number of young specialists and entrepreneurs in the sector'. However, no mechanism for attracting entrepreneurs or investors to the sector has been developed up until now.²⁰⁶
- Training and advanced training programs should be available for administrative workers in the sphere of culture and in the film industry. The analysis of the status and possibilities of filmmaking in the Republic shows the need to train managers of culture at the existing Academy of State Governance under the President of the

²⁰⁶ The 2018-2022 Republic of Tajikistan Cinematography Development Program approved by Resolution of the Government of the RT No. 457 of September 29, 2017.

Republic of Tajikistan State Entity.²⁰⁷ The Academy reports to the Executive Apparatus of the President of Tajikistan and approves annual plans and schedules of professional training, retraining, advanced training courses and internships of state officers on the basis of the state order.²⁰⁸ However, the academy does not offer training programs and disciplines for state officers to be employed by the Ministry of Culture, the Tajikfilm SE and by organizations in the creative sector, and state orders for training of experts in these areas were not issued in the past.²⁰⁹

- In order to develop joint film production within the Central Asian region, it will be feasible for the budget of each republic (Tajikistan, Kazakhstan, Uzbekistan, Kyrgyzstan) to include preferential quotas for film co-production. With that, quota funding may vary percentage-wise depending on the number of co-producing countries, involved in the project. For example, if two counties implement a movie project, 30% of its production is funded from the budgets of the two republics respectively. If three counties are working on a film project, they can expect the quota to be 50%, etc. The mechanism of developing funding principles for joint film projects requires that rules and regulations be first developed.

Therefore, the analysis of the current state of the film industry in the Republic allows us to draw conclusions about the consequences of the COVID-19 pandemic on the development of the film industry in Tajikistan, which has first and foremost resulted in the shrinking of state funding of the current Cinema Development Program and led to a shrinking of budgets for fiction and documentary films, despite the fact that they had already extremely low budgets before the pandemic. Due to an overall economic crisis, based on the data for the first half of 2020, the Republic did not provide tax benefits for and additional support to the film industry. An overall trend of moving video distribution (streaming) and educational resources to online platforms reveals an insufficient development of the infrastructure in rural areas of the republic. In order to ensure long-term development of the film industry, the Tajikfilm SE should be reformed; clauses on funding should be revised when a new Cinema Development Program is developed; scientific research in the film industry should be developed; regulatory framework (mechanisms of the implementation of the legislation in the film industry) should be devised; platforms should be created for popularization of national films; and practice-oriented Central Asian joint educational programs on cinematography should be organized.

207 Academy of Public Administration under the President of the RT. Official website <https://apa.tj/ru/> (accessed on September 3, 2020).

208 Statute of the Academy of Public Administration State Entity under the President of the Republic of Tajikistan. Annex 1 to Decree of the President No. 1463 of the RT of February 29, 2020.

209 Structure of the Academy of Public Administration State Entity under the President of the Republic of Tajikistan. Annex 2 to Decree of the President of the Republic of Tajikistan No. 1463 of February 29, 2020.

Conclusion

The Tajik film industry of the Soviet period was envisioned as a national economy sector, it was divided into ‘cinematography administration’ and ‘cinematographic art’. In 1956, the Soviet Government made a decision to start building movie theaters in Tajikistan financed with loans of the State Bank of the USSR, an initiative that was implemented in all the Soviet Republics at the same time. Despite wide-scale propaganda of the Tajik film art, development of which was funded with a loan from the State Bank of the USSR, Republican movie theaters were not self-sustainable. The attendance ratio of urban to rural movie theaters in Tajikistan remained lower than in neighboring republics.

In the 1970’s Moscow conducted large-scale sociological studies on cinema to analyze the viewers’ demand and devise recommendations for Soviet film organizations, including recommendations relevant to Tajik film distribution. Since research activities aimed at the analysis of the viewers’ interest and statistical indicators were conducted outside of Tajikistan, no foundation for conducting social studies in the film industry was formed in the Republic. This factor is manifested now, for example, in a lack of collection, registration and analysis of statistical data on Tajikistan’s cinematography.

In 1987 – 1989, measures were implemented to develop specific suggestions to reorganize the mechanism of the Tajikfilm Studio and film distribution operations and to make them self-sustainable. These measure have led to decentralization of the film industry (and the Tajikfilm Studio as its core) and separation of the creative component from the technical one. As a result, a number of private film production studios were opened as alternatives to Tajikfilm, and their material and technical facilities were used by filmmakers that became freelancers.

During the first years of Tajikistan’s sovereignty, the Tajikfilm State Film Studio was forced to produce only official newsreels and documentaries (both on film and video media). Fiction films were not produced by Tajikfilm; however, they were produced by private film studios. In the end of 1990-2000, small and micro-budget cinematography models were firmly rooted in Tajik cinematography, due to an overall economic recession of the post-war recovery period. Between 1991 and 2006, 194 films were produced in Tajik cinematography (see p. 56).

Summarizing results of the analysis of the legal framework of the Republic of Tajikistan, which directly or indirectly affects cinematography, we can note its insufficient development, limited by the Law on Cinema and the current Cinema Development Program in the absence of any regulatory documents. Licensing limitations in filmmaking and screening is another constraining factor. Immaturity of the film industry is conditioned by an undervalued educational and upbringing function of cinematography during the development of national strategies on culture, education and upbringing as well as insufficient attention paid to preparation of staff in the sphere of art, including the cinematic art.

Conditions of maintenance and technical fit-out of the State Archive of Film, Photo and Phono materials are also relevant for the archive (film library) of the Tochikfilm SE. Both archives have been experiencing a dire need of modernization for a long time. The national film industry needs a law on copyright and related rights, which would reflect the realities of the local film production and film market. This, in particular, requires observance and monitoring of copyright in the sphere of film script writing, TV broadcasting of film products or the use of their reedited episodes, frames, music in a new audiovisual product without referencing a source, as well as video piracy.

As the analysis of the existing possibilities of receiving education in universities of the republic on certain areas of cinematography shows, there is a need of centralized film education,

i.e. an academy of cinematographic art or a film institute that would operate on a permanent basis. A lack of specialized cinematographic education results in an insufficiently operating film industry. For example, based on the 1975 data, out of 70 people employed by the Tajikfilm Studio, 48 graduated from the ASIC (See. p. 8).²¹⁰ However, the 2020 data shows that there were only 7 employees of the Tochikfilm SE, who received specialized cinematographic education (see p. 36).²¹¹

The role and experience of TV studio training facilities in universities in Tajikistan demonstrate the need for students of film departments to have an independent technical base to take individual practical classes and produce student film works. The problem of funding of students' films also needs to be solved. One of its solutions could be an introduction of grant-based technical assistance for the creation of student films on the part of the Tajikfilm SE.

The example of film distribution of the Republic demonstrates an emerging difference in the consumption of cultural values by the population in large cities (Dushanbe, Khudzhand) and in rural areas. For instance, a modern multiplex movie theater is located only in Dushanbe and is intended for the urban population. This is confirmed by its price policy for a movie ticket (USD 2.9-5.3) relative to a salary of an average resident of the Republic (USD 120)²¹² (See p. 46). At the same time, as movie theaters remain unavailable in rural areas, the Tajik segment of YouTube becomes an alternative way to distribute national film products intended for a large young audience.

It would be feasible to officially specify in writing the rights of national films (the number of film demonstrations and film show times – morning, afternoon, evening) in agreements signed with international distribution companies, in order to set quotas for distribution of national films in multiplex movie theaters of the Republic.

Investments should be made into construction of a network of modern movie theaters belonging to one company, in order to revive the network of movie theaters in the Republic. At the same time, the sphere of culture and cinema should be defined as priority areas for investments. Reconstruction of old type movie theaters warrants revisions of funding clauses in the current Cinema Development Program, according to which state funds must be allocated for procurement of professional film projecting and sound equipment for film shows.

Preliminary planning of cultural and leisure activities of the Tajik society should be implemented based on demographic indicators of the public employment, financial status, specifics of activities and the amount of free time that it could dedicate to a potential film demonstration, in order to promote Tajik films in film distribution. Analysis and consideration of these factors in film production and demonstration can have a positive impact on competitiveness and demonstration of films on the domestic movie market. A new trend referred to as Audience Design is currently emerging in foreign film industries, i.e. creation of a movie audience for a certain film, in which, in addition to sociological and gender research, ethnic analysis is also used in developing film product promotion strategies.

Summing up the results of the analysis of the film industry of Tajikistan, we should note that if constructive measures are not introduced, there will be no gradual development in

210 Chairman of the Goskino of the Taj. SSR at the CC of the CP of the Taj. SSR 'On implementation of Resolution of the CPCC of Tajikistan' No. 45/10 of September 6, 1972. 'On Measures to Further Develop Cinematography in the Republic, No. 1/418, March 9, 1975.// Archive of the Political Research Institute of the CPCC. F.Z. Op 269. D.129.L.17.

211 Руиҳати кормандони Муассисаи давлатии «Тоҷикфилм»/List of the Tochikfilm SE employees (materials of the Department of Human Resources of the Tochikfilm SE)

212 The TJS to USD exchange rate of TJS 10.3198 per USD1 as of September 3, 2020. <https://nbt.tj/ru/kurs/kurs.php> (accessed on September 03, 2020)

this area. As the analysis shows that the system requires reforms of mechanisms of the film industry governance, film funding, education and promotion.

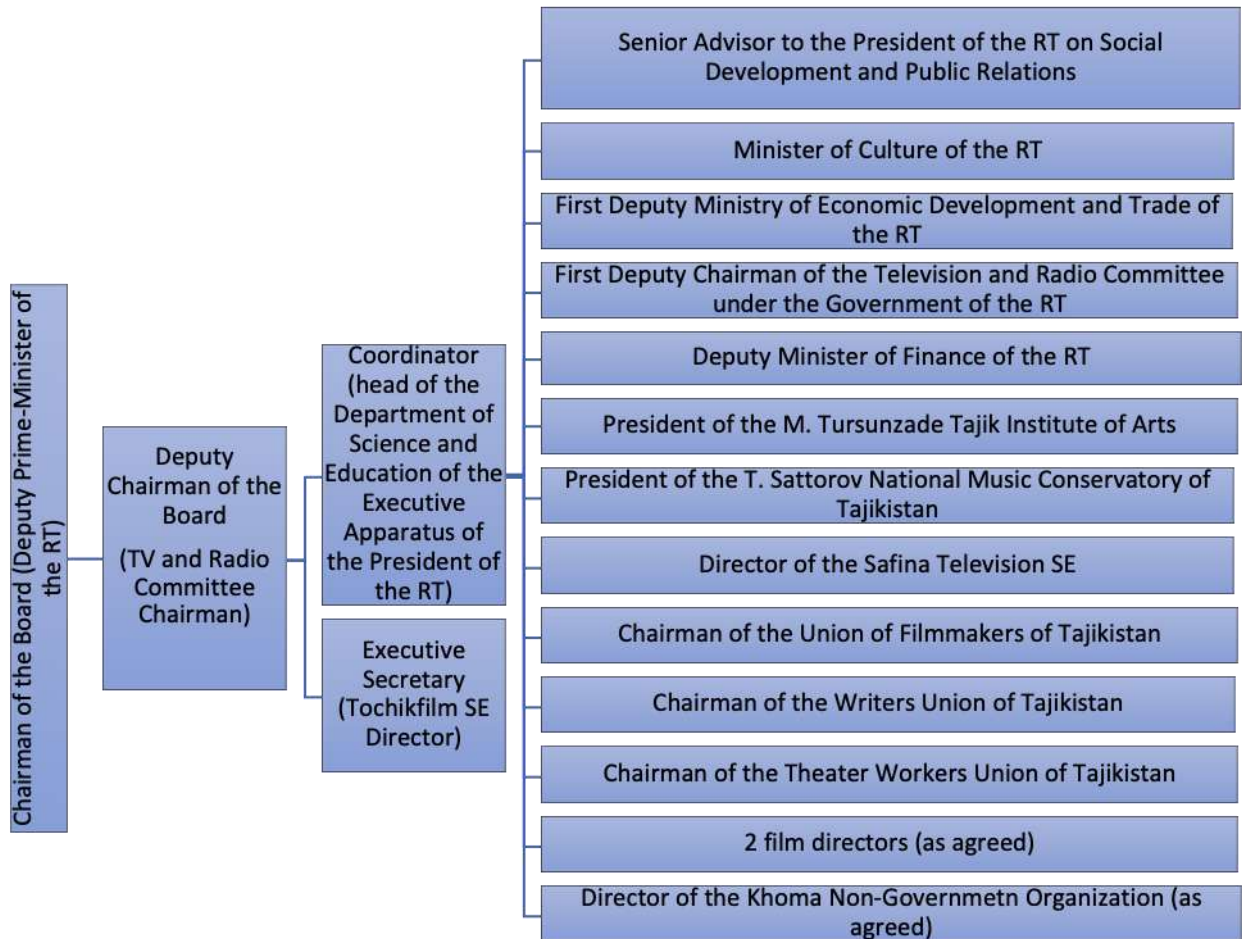
Annex 1.

List of Interviewed Respondents

1. Tolib Gaibullozoda (Rakhmatullayev), Deputy Director, the Tochikfilm SE;
2. Mekhrubon Ikromi, former Head of the Main Department of Finance, Accounting, Planning and Production, the Tochikfilm SE;
3. Tolib Gadomamadov, film director and lecturer at the Film School in Khorog;
4. Zafar Vali, Director, the Khatlonsinamo State Entity;
5. Mukhiddin Muzaffar, film director, the Sughdsinamo Film Studio;
6. Mykhamadrabi Ismoilov, Principle Director, the Television Sinamo SE;
7. Zarina Khodzhimuratova, young film director, student of the My Vision Dushanbe Experimental Film Residency;
8. Takhmina Khakimova, videographer, student of the My Vision Dushanbe Experimental Film Residency;
9. Alla Sobko, animation director and video artist;
10. Faizullo Faiz, director, the Tochikfilm SE;
11. Sadullo Rakhimov, Ph.D., Art Director, Didor International Film Festival;
12. Asliddin Nizomi, Art History Director, Head of the Art History Department under the General Committee of the National Academy of Science of Tajikistan;
13. Safar Khakdodov, Chairman of the FU of Tajikistan;
14. Davlatmurod Karimov, script writer;
15. Daler Imomali, documentary film director, student of film schools organized by Tajikfilm (2017) and Didor-8 (2018).
16. Sharifmoh Aliyeva, Head of the Faculty of Sound Engineering of the T. Sattorov Tajik National Music Conservatory;
17. Sergey Tiutin, instructor, TV and radio studio training facility of the Tajik National University;
18. Rukhshona Vadikhova, Head of the TV station training facility of the RTSU;
19. Akmal Khasanov, producer, Art Vision film studio
20. Bekhruz Davliatbekov, film director, graduate of the ASIC and participant of the My Vision Dushanbe Experimental Film Residency;
21. Shakhmedshed Umari, art manager, student at the Dushanbe Filmmaking School (2020).
22. Makhmadali Sangov, assistant professor, former head of the Faculty of Film Direction and Production of the M. Tursunzade Tajik State Institute of Culture and Arts;
23. Zulfiddin Mumindzhanov, Dean, Faculty of Film Direction, Film and Television of the M. Tursunzade Tajik State Institute of Culture and Arts;
24. Alisher Negmatov, cinematography professor of the M. Tursunzade Tajik State Institute of Culture and Arts;
25. Akbar Sharipov, head of the Department of Supervision and Control of Audiovisual Products of the Main Department of Film Distribution and Screening, Licensing and Control of Audiovisual Products of the Tochikfilm SE;
26. Muzaffar Shodiyev, film director and producer;
27. Rustam Kayumov, Manager on Marketing and Advertising, 3D Kaikhon Movie Theater in Dushanbe;
28. Bakhtier Nazarien, Manager, Navrus 3D Movie Theater;
29. Mukhabbat Sattori, Director, Sukhail-Sinamo Film Studio;
30. Diloshub Orifzoda, independent producer;

31. Mazarali Sherali, Executive Director, the Simurgh Film Studio, and Kandil Toir, Production Manager of 'Mothers-in-Law or I Am Not Me';
32. Idibeg Elnazarov, technical expert and the sole operator of the film to video converting equipment, the Main Department of Film Distribution and Screening and Audiovisual Product Licensing and Control of the Tajikfilm SE;
33. Tillo Nekkadamov, film critic, editor of the 'Tajik Kino' (the TV and Radio Committee, 2013) and the 'Kino' (Tajikfilm SE, 2020) magazines.

Annex 2.
Government Council on National Cinema Development
Organizational Chart



Annex 3.
Allocation of State Funding and Results of Implementation of the Three Cinema Development Programs

Provided amount of government funding	Actual allocation of funding for the film industry	Planned activities	Results of film activities
2006 – 2010 Cinema Development Program			
TJS 2.25 million for Tajikkino (USD 707 547)	TJS 937 875 (USD 215 108) ²¹³	----	60 film and video subsidiaries of Tajikkino were institutionalized (film distribution organizations), 4 movie theaters were renovated and commissioned and 2 departments on film storage and a film library were put in operation. ²¹⁴
TJS 3 552 100 for Tajikfilm (USD 1 117 012)	TJS 1 788 875 (USD 410 292) ²¹⁵	Create 7 production groups; Train: 5 film directors, 2 cameramen, 2 film economists, 3 script writers, 3 pyrotechnicians, 4 film engineers, 2 set dressers; Produce 24 film products over a period of 4 years: 2 full-length fiction films, 10 documentaries, 2 comic film magazines, 2 animation films, 2 debut films, 2 series, dub 4 films to the Tajik language. ²¹⁶	13 full-length fiction films, 21 documentaries. 29 full-length and short films were dubbed. Film chronicle of the Republic filmed on 12 thousand meters of Kodak film.
2011-2015 Cinema Development Program			
TJS 13 570 463 for Tajikkino and Tajikfilm (USD 3 098 279)	----	26 fiction films, 65 documentaries, 19 satirical films, 13 children films and the dubbing of 126 films. ²¹⁷	19.4% of the Program was completed: 44 various films were produced (Article 27). ²¹⁸ The material and technical base of Tajikfilm was improved ensuring parallel operations of two film crews. ²¹⁹
2018-2022 Cinema Development Program			
TJS 15 000 000 for the Tajikfilm SE (USD 1 704 545), of which TJS 9 285 000 (USD 1 055 113) is to finance film production. ²²⁰		36 films including 8 full-length fiction films, 9 documentaries, 7 short fiction films, 7 animation films. 5 animation series financed with extra-budgetary funds. ²²¹	

²¹³ The USD to Somoni exchange rate was 4.36 Somoni on May 1, 2010 (the date of the last payment from the state budget per clause 12,13 of the 2011-2015 RT Cinematography Development Program). <https://nbt.tj/ru/kurs/kurs.php?date=01.05.2010> (accessed on September 23, 2020)

²¹⁴ The 2011-2015 RT Cinema Development Program approved by Resolution of the Government of the RT No. 572 on October 30, 2010

²¹⁵ The USD to Somoni exchange rate was 4.36 Somoni on May 1, 2010 (the date of the last payment from the state budget per clause 12,13 of the 2011-2015 RT Cinematography Development Program) <https://nbt.tj/ru/kurs/kurs.php?date=01.05.2010> (accessed on September 23, 2020)

²¹⁶ The 2006 – 2010 Cinematography Development Program approved by Resolution of the Government of the RT No. 362 of October 4, 2005

²¹⁷ The 2011-2015 RT Cinema Development Program approved by Resolution of the Government of the RT No. 572 on October 30, 2010

²¹⁸ The 2018-2022 RT Cinema Development Program approved by Resolution of the Government of the RT No. 457 on September 29, 2017 года

²¹⁹ The 2018-2022 RT Cinema Development Program approved by Resolution of the Government of the RT No. 457 on September 29, 2017 года

²²⁰ The 2018-2022 RT Cinema Development Program, approved by Resolution of the Government of the RT No.457 of September 29, 2017

²²¹ The 2018-2022 RT Cinema Development Program, approved by Resolution of the Government of the RT No.457 of September 29, 2017

Annex 4.		
The Plan of Funding of the Tochikfilm State Entity per the Cinema Development Program		
Government funding of the film industry	Internal resources of the Tochikfilm SE	Extrabudgetary funds and external assistance
<p>Fiction films TJS 1 800 000/USD 204 545 – 2 films (2018) TJS 1 872 000/USD 212 727 – 2 films (2019)</p> <p>TJS 1 946 000./USD 221 136 at the 2017 exchange rate) or USD 188 932 at the 2020 exchange rate – 2 films (2020)</p>	<p>Documentaries TJS 240 000/USD 27 272 – 3 films (2018) TJS 250 000/USD 28 409 – 3 films (2019)</p> <p>TJS 260 000/USD 29 545 At the 2017 exchange rate or USD 25 242 at the 2020 exchange rate – 3 films (2020)</p>	
<p>Short films 140 000 Som./USD 15 909 – 2 films (2018) 146 000 Som./USD 16 590 – 2 films (2019)</p> <p>151 000 Som./USD 17 159 at the 2017 exchange rate or USD 14 660 at the 2020 exchange rate – 2 films (2020)</p>		
<p>Animation films 90 000 Som./USD 10 227 – 2 films (2018) 94 000 Som./USD 10 681 – 2 films (2019)</p> <p>48 500 Som./USD 5 511 at the 2017 exchange rate or USD 4 708 at the 2020 exchange rate) – 1 film (2020)</p>		<p>Animation series (5 series over 5 years)</p>
<p>Provision of equipment for the electrical department (4 studio lamps for 600 600 Som./USD 68 250 in 2018)</p>		<p>Improvement of the filming capabilities, procurement of state of the art digital video filming equipment (41 cameras over 5 years) (12 cameras (2019) and 7 more cameras were planned to be purchased (2020)</p>
<p>Procurement of the editing equipment: The total of 7 editing systems (benches) in 2019 for TJS 529 840/USD 60 209);</p>		

1 editing bench was planned to be purchased in 2020)		
Procurement of sound-recording equipment (34 devices over 5 years for TJS 334 600/USD 38 022)		
	Make-up Expenses	
	Translation and dubbing to the Tajik language of foreign films (5 films a year)	
		Upgrades of the fleet and procurement of specialized vehicles (8 over 5 years)
		Provision of Tajikfilm (film production and distribution) with professional staff: training of the staff abroad. 26 (in film distribution) +36 (in film production) over 5 years, i.e. 10-14 people to be sent for training every year.
Refurbishments and repairs of the existing buildings and construction of modern buildings (centers of culture and recreation) per specific project and estimates (TJS 5 000 000/USD 568 181 over 5 years)	Procurement of high-principled and competitive films to be screened in movie theaters	Procurement of film projection equipment and complete equipment of movie halls
		Festival of short, documentary and animation films (1 festival in 2019 1 festival in 2021)

Annex 5.

The Number of Films Produced and Initiated in the Republic in 2018-2019

TAJIK FILM PRODUCTIONS (2018-2019)

Short fiction	Feature films:
1. The Crying of Tanbur (2018) by Anisa Sabiri (independent production)	1. The Dance of Life (2019) by Muhabbat Sattori, Tojikfilm
2. Clash/Barkhurd (2018) by Firdaus Niyazov, Tojikfilm	2. Narrow (2018) by Muhiddin Muzaffar, Sughdsinamo
3. Taxi (2018) by Fayzullo Faiz, Tojikfilm	3. A planet changes its color (2018) by Muhiddin Muzaffar, Sughdsinamo
4. Circle (2018) by Behruz Davlyatbekov, My Vision	4. Bus (2020) by Abdulhay Zokirov, Tojikfilm
5. Old House (2018) by Zarrina Hojimuratova, Olesya Soina, My Vision	5. The Water boy (2020) by Fayzullo Faiz, Tojikfilm
6. Stream (2018) by Firuz Hasanov, Firdavs Hasanov, My Vision	6. Provincial Dreamers (2020) by Rumi Shoazimov, Tojikfilm
7. Dughob/Buttermilk (2019) by Zainulobiddin Muso, Tojikfilm	7. A Gazelle's Gaze (2020) by Nosir Rahmon, Tojikfilm
8. Bunker (2019) by Dilovar Sultoni, Tojikfilm	8. Road (2020) by Nosir Saidov, Tojikfilm
9. From the Bird's Eye view (2019) by Akmal Vosidi, Tojikfilm	
Tojikfilm support of the first films F/ex. The House of Charity (2018) by Bobojon Muhtojiyon, Talosh (2018) by Tolibyor Sohilyor etc.	

TAJIK FILM PRODUCTIONS (2018-2019)

Documentaries (short)

1. Umarako (2018) by Daler Imomali, Sughdsinamo
2. Gandj/A Treasure (2018) by Mehrubon Malikov
3. Umed (2018) by Diloshub Orifzoda, My Vision
4. Apostle 2019 (2019) by Shohjamshed Umari, My Vision
5. Pudina (2018) by Tahmina Hakimova, My Vision
6. ShurH2o/Shurob (2019) by Diloshub Orifzoda, Art Vision

Documentaries (feature-length)

1. Safarnoma: Notes on a Heritage Path (2019) by Sharofat Arabova, Tojikfilm
2. Dad: In memory of Mamatkul Arabov (2019) by Sharofat Arabova, in partnership with Tojikfilm, Uzbekkino

Annex 6.
**Admission of Students to the Cinematography Major and Related Disciplines in
the Universities of the Republic for 2020-2021²²²**

No.	Major	Faculty admission capacity	Department/Type	Type of training
M. Tursunzade Tajik State Institute of Culture and Arts in Dushanbe				
1	Department of Drama	5	Full-time	State financed
2	Department of Drama	20	Full-time	Contractual
3	Theatrical Performance and Holidays Directing	8	Full-time	State financed
4	Theatrical Performance and Holidays Directing	10	Full-time	Contractual
5	Theatrical Performance and Holidays Directing	20	Part-time	Contractual
6	TV Directing	10	Full-time	State financed
7	TV Directing	13	Full-time	Contractual
8	Feature Film Directing	25	Full-time	Contractual
9	Acting	10	Full-time	State financed
10	Acting	14	Full-time	Contractual
11	Television cameraman	8	Full-time	State financed
12	Television cameraman	14	Part-time	Contractual
13	Cultural Studies	10	Full-time	State financed
14	Cultural Studies	10	Part-time	Contractual
15	Cultural Studies	11	Full-time	Contractual
16	TV Journalist	5	Full-time	State financed
17	TV Journalist	45	Full-time	Contractual
18	TV Journalist	20	Part-time	Contractual
Bobodzhon Gafurov Khudzhand State University in Khudzhand				
1	Acting	10	Full-time	Contractual
Russian-Tajik (Slavic) University in Dushanbe				
1	Cultural Studies	25	Full-time	State financed
2	Cultural Studies	20	Part-time	State financed
Institute of Fine Arts and Design of Tajikistan in Dushanbe				
1	Art History	8	Full-time	State financed
2	Art History	17	Full-time	Contractual
3	Art History	50	Part-time	Contractual

222 Чадвали ихтисосҳои муассисаҳои таълимии тахсилоти олии касби ва нақшаи кабули донишҷуен дар заминаи тахсилоти миенаи умумӣ, ибтидоӣ ва миенаи касби барои соли таҳсили 2020-2021. Ҷуғруҳи ихтисосҳои 3-юм – «Филология, педагогика ва санъат»/The table of university majors and the admission plan based on the secondary, primary and vocational secondary education for 2020-2021. Major cluster 3 – Philology, Pedagogy and Arts. http://ntc.tj/images/Downloads/Nakshai-kabul/mttok_guruhi3.pdf (accessed on August 27, 2020)

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