

Shepard, Sadia Quraeshi. 2021. "For My Country: Nationalism and Female Empowerment in Pakistan Women's Cricket." *Dastavezi* (3): 40-54



For My Country: Nationalism and Female Empowerment in Pakistan Women's Cricket

Sadia Quraeshi Shepard

Abstract

Drawing on interviews and scenes from *For My Country*, a documentary film about Pakistan's women's cricket team directed by Sadia Quraeshi Shepard and Samina Quraeshi, as well as interviews with former women's team captain Sana Mir conducted between 2012 and 2021, this paper demonstrates the patriotism and interest in subverting dominant gender norms that motivate many of Pakistan's professional female cricketers as well as the integral role that supportive male family members play in their careers.

Keywords: Pakistan, women's cricket, gender, female empowerment

Film: <https://crossasia-journals.ub.uni-heidelberg.de/index.php/dasta/article/view/15243/14857>

Introduction

In Pakistan, cricket is a national obsession. From the mountains of the Swat Valley to the port city of Karachi, the sight of children playing impromptu cricket games on any available road or field is a familiar, ubiquitous sight. Yet cricket's omnipresence in Pakistan's public spaces only begins to suggest the fundamental role that the sport plays in daily life. In the national media landscape, there is a seemingly insatiable hunger for cricket; games and commentary are broadcast on multiple news channels featuring former players as commentators, members of the national team are dominant entities in the branding and advertising industries, and Prime Minister Imran Khan is still considered a national hero for captaining the Pakistan team to their 1992 World Cup title. Trading stories of packed stadiums, stunning victories, and heartbreaking defeats is a form of national mythmaking central to the project of what it means to be Pakistani.

However, until recently, women’s participation in Pakistan’s cricket culture—in informal games, in club sports at the school and college level, in popular media representation, and as professional athletes—has existed largely outside of the national spotlight. Research into this phenomenon must critically engage with the politics and representations of women in Pakistan today. While the issue of whether or not independent documentary film practice adequately addresses the need for increased media representation of women working for social change in Pakistan remains an open question, in the case of women’s cricket, documentary film provides a crucial method of preserving the personal narratives of Pakistan’s first generation of professional female cricket players. In addition, documentary film visually demonstrates female cricket players’ agency, physical prowess, and how they are changing dominant ideas about women’s roles in Pakistani society and in Pakistan’s public spaces.



Sana Mir with teammates, Islamabad 2012.

From left to right: Sadia Yousuf, Batol Fatima, Sana Mir, Asmavia Iqbal, Qanita Jalil ©Andreas Burgess

For My Country, a documentary portrait of Pakistan’s women’s cricket team and then-team captain Sana Mir, negotiates the distance between the common misconception that cricket is the exclusive purview of Pakistani men and an increased awareness and

appreciation for women's participation in the sport as a form of civic engagement and feminist advocacy. Drawing on interviews and scenes from *For My Country*, as well as interviews with Sana Mir conducted between 2012 and 2021, this paper demonstrates the strong sense of patriotism and interest in subverting dominant gender norms that motivates many of Pakistan's professional female cricketers. In addition to their determination to represent Pakistan on the world stage, they demonstrate the belief that cricket, and their emergent national visibility as female role models, can empower future generations of women.

Project background 2010-2012

In 2010 I began developing *The Other Half of Tomorrow: Women Changing Pakistan*, a series of ten short documentaries about women working for grassroots social change across Pakistan in collaboration with my co-director, artist, author, and arts advocate Samina Quraeshi¹ and cinematographer Andreas Burgess². At a critical point in US-Pakistan relations, our goal was to highlight unheralded change makers—educators, athletes, musicians, and activists—in order to bring more female voices into a vital conversation about Pakistan's future³. This project was both a professional and deeply personal assignment; in it, we drew upon our disparate skills as producers, directors, cinematographers, editors, and our overlapping identities as family members and artists with ties to Pakistan and the United States.

We designed *The Other Half of Tomorrow* as a project which could be screened either as a single, linked feature-length program or as shorter clusters of one to three individual short films ranging in length between five and twenty minutes. Intended as individual,

1 As a vigorous proponent for initiatives that help build a civil society, artist and author Samina Quraeshi (1944-2013) served as Director of Design Arts for the National Endowment for the Arts, Assistant Director of the Carpenter Center at Harvard University, Henry Luce Professor in Family and Community at the University of Miami, and President and Creative Director of SQ Design Associates. Her book *Sacred Spaces: A Journey with the Sufis of the Indus* (Harvard University Press, 2009) explores Sufi Muslim culture in South Asia. She was also the author of three previous award-winning books on Pakistan: *Legacy of the Indus* (1978), *Lahore: The City Within* (1988), and *Legends of the Indus* (2004 and 2014).

2 Andreas Burgess is a two-time Emmy Award-winning cinematographer whose work has been screened at Sundance, Cannes, TriBeCa, SXSW, and Full Frame and on ABC, PBS, ESPN, FX, Showtime & Hulu. His narrative credits include eight feature films, including Lisa Robinson and Annie J. Howell's *Claire in Motion*, Liz W. Garcia's *One Percent More Humid*, and Mehreen Jabbar's *Dobara Phir Se*. Television credits include ABC's *Final Witness*, Discovery's *A Crime to Remember*, The New York Times' series *The Weekly*, Showtime's *Love Fraud* and ABC's *The Last Defense*. Documentary credits include Elisabeth James' *In So Many Words* and Purcell Carson's *La Vida No Termina*.

3 This project was made possible thanks to project partners Asia Society and New England Foundation for the Arts and grants from Asian Cultural Council, Henry Luce Foundation, Germeshausen Foundation, G. Barrie Landry, Nancy Klavans, Betty Saks and Bart Kavanaugh.

stackable elements that fit together in order to add up to the project as a whole, the films are conceived as portraits rather than long-form story arcs, where individual cogs create a dialogue between the separate protagonists. While as filmmakers, we were acutely aware that no film series would be able to represent the breadth and complexity of Pakistan or its dynamic female population, our intention in creating a project comprised of discrete units was one where multiple film protagonists would coexist laterally instead of placing disparate narratives into a single, feature-length documentary with a central narrative thesis.

Each film in the project portrays an individual woman, her day-to-day activities, her context, and her ideas for the future in her voice. Slowly moving dolly shots and shallow-depth of field imagery complement on-camera interviews and intimate, observational scenes in the domestic sphere. Instead of voiceover narration, each protagonist tells her story in her own words, prioritizing personal narratives over on-camera interviews with experts in the field. The films and their protagonists seek to provide answers and, sometimes more importantly, to ask the questions: what are the social and cultural factors that determine women's lives in Pakistan, and what steps are women taking to reframe the conversation, improve the circumstances of their lives and advocate for women's advancement in their communities?

In addition, we felt that this project needed to demonstrate Pakistan's vast ethnic and linguistic diversity by showcasing stories from a range of regions, languages, and groups instead of prioritizing Pakistan's urban centers, as is common in mainstream Western media. In this effort, we were fortunate to collaborate with translators in Pakistan, the United States, and Germany who transcribed and translated footage in six languages: Urdu, Sindhi, Balochi, Punjabi, Pashto, and English.

In Pakistan, two women's organizations, All Pakistan Women's Association (APWA) and Shirkat Gah, served as advisors on the project and introduced us to potential subjects, including educators and community organizers who had received training or participated in conferences associated with each organization. In addition to this material, our team spent three months identifying protagonists outside of non-governmental organizations with the goal of expanding public perceptions of how female empowerment is traditionally understood in Pakistan. To this end, via an introduction to then Pakistan Cricket Board (PCB) Women's Wing Chairwoman Bushra Aitzaz, in early 2012 we were enthusiastic to meet Sana Mir and explore the idea of making a documentary film.

Sana Mir: women and public space

As the child of a Pakistan Army officer, Sana Mir frequently moved between different cities and towns in Pakistan. In each home, as she and her siblings adjusted to new routines, she noticed with interest how the informal games of cricket she saw unfolding in the streets served as a locus of unity and camaraderie, and how her natural talent for the game acted as a kind of social passport (00:14). By opening the film with a scene of boys playing street cricket intercut with an interview segment of Mir describing her childhood, our intention was to orient the viewer to the primacy and ubiquity of street cricket in Pakistan as well as to introduce Mir's lifelong interest in the sport. As she describes in *For My County* (04:37), her elder brother Humayun took her with him to the streets to play and insisted that she be included and taken seriously as a player. As she grew in skill and confidence as a player, Mir observed that the game of cricket had the potential to flatten social hierarchies and divisions based on faith and gender. As Mir told me in an interview in 2019,

I learned how to quickly forge connections with local children and adults through a shared love of the game. On the cricket field, I noticed that our family backgrounds, religious beliefs, and genders did not define us, despite their outsize influences off the field. In cricket, we were all equal.

Mir's anecdote echoes similar narratives shared by nearly every player we interviewed. Since for most Pakistanis, cricket is not played in a stadium, but in the traditionally male-dominated world of Pakistan's street life, many young women who have become professional players got their start in cricket breaking gender barriers in the lanes outside their homes. Mir's origin story as a street player unites her with the childhood experience of a vast majority of Pakistanis and demonstrates her early interest in cricket's ability to collapse class and gender barriers.

When Mir turned fifteen years old, her parents asked her to stop playing coeducational cricket, fearing repercussions for her behavior that might be read as flouting dominant social norms in Pakistan. After a brief hiatus from cricket while she attended college and pursued other sports, Mir learned about the existence of a women's cricket team taking shape in Karachi and tried out for the team.

Origins of the Pakistan women's cricket team

In 1996, two sisters based in Karachi who had attended boarding school in the United Kingdom, Shaiza and Sharmeen Khan, founded the first professional team of female cricket players in Pakistan. With financial support from the Khan family, the team toured Australia and New Zealand and went on to play the World Cup in India in 1997. The Khan family managed the team until 2004. During this period, the International Women Cricket Council (IWCC) merged with the International Cricket Council (ICC), and the women's boards merged with male cricket boards. After Sana Mir, at that time an engineering student and avid cricket player based in Karachi, wrote a letter to then-President Musharraf to request that neutral selectors give a fair chance to all prospective players, she was given an opportunity to audition for a team organized by the PCB. Mir was one of nine players who made their professional debuts in the Asia Cup in Karachi in 2005 against Sri Lanka. As Mir recollects:

I got a chance to give trials to the Khan sisters when I was eighteen and in Karachi, as my father changed jobs...There was no formal team operating at that point due to conflicts with the system, so I had to take a decision to leave university without having any idea what the future in cricket holds for girls in Pakistan.

Due to internal conflict between the board and players, the Khan sisters did not join the team that PCB established in 2005. Once PCB took over management of the women's team, Mir played an active role in recruiting and professionalizing the group. "I left engineering university and started building the team by arranging practices, motivating myself and other girls."

Cricket as female empowerment and embodied patriotism

Mir saw the opportunity to join the nascent Pakistan women's team not only as a chance to return to a game she loved, but a chance to demonstrate her strong sense of national pride and bring positive attention to Pakistan.

What if, I wondered, I was allowed to represent my country in sports? What if bringing glory to our country as international athletes was as possible for women as it is for men? Finally, confronted with my unwavering commitment to the sport, my parents relented, and I have never looked back.

The idea of cricket as means of transforming society and as a form of service to one's country emerged as a dominant theme in our conversations with female cricket players during the production of our film in 2012. In fact, this concept proved so central that it inspired the title of the documentary, *For My Country or Meray Mulk ke Liye*. Whereas Pakistan's men's team players are the most celebrated and highest paid public figures in the country, female cricket players frequently cite their interest in being role models for other women and in subverting gender norms as important reasons for their involvement in the sport, despite the comparatively lower salaries and smaller audiences associated with women's cricket.



Still from recorded footage of Sana Mir and Nashra Sundhu, Lahore 2012 ©Andreas Burgess

Between international matches, Mir and her teammates based in Lahore occasionally practiced with local teams. On our first day of filming in February of 2012, we observed and filmed Mir and members of her team practicing drills with their coach and the members of the all-male Paragon Cricket Club. In a society where many activities are typically segregated along gender and class lines, it was immediately clear that women's involvement in cricket provided an unexpected vantage from which to observe a rapidly changing Pakistan. Mir's skill as a leader on the field as well as her passion for cricket as a platform for women's empowerment was instantly apparent in our first meeting. In between drills, Mir noticed Nashra Sundhu, a fifteen-year old fan sitting on the sidelines patiently waiting to speak with her. Sundhu had traveled that day from Batapur, a small town outside of Lahore in the hopes of meeting Mir. When she got the chance to speak

to Mir, Sundhu asked her advice on how she might prepare for a career in cricket. We filmed the conversation between Mir and Sundhu, documenting Mir's suggestions for what Sundhu might do to prepare herself, encouraging her to focus on her fielding skills, asking her if anyone in her family had ever forbidden her to play and whom she practiced with at home. When Sundhu told her that she played with her father who supported her interest in cricket, Mir expressed her approval, telling the young woman how important it is for a cricket player to have a supportive family and to balance honing cricket skills with her studies. It was evident that even without the sponsorship deals, nationwide Pepsi campaigns and public attention that would come within the next decade, Mir was already actively inspiring young female players to pursue cricket at the professional level. While we ultimately determined that this scene was outside the scope of our film, this moment was instructive for us as a filmmaking team and provided a template for future observational filming with Mir. It was evident from this initial shoot that Mir was comfortable interacting with others in front of the camera and was interested in serving as a kind of informal ambassador for the idea that families supportive of their



Nashra Sundhu and family, Batapur, Pakistan 2012 ©Andreas Burgess

daughters playing cricket were critical to the proliferation of the sport among women in Pakistan. Mir remained passionate about this idea throughout production, reminding us that while Pakistani society was often depicted in monolithic terms as oppressive towards women, this had not been her experience or the experience of many of her teammates, who came from a wide variety of socio-economic backgrounds, regions and religious sects. At a film shoot the following day at the home of Nashra Sundhu in Batapur, we filmed a scene of Sundhu playing cricket in the backyard of her modest home with her father, younger brother and sister as well as an interview with her parents in which they expressed their pride in their daughter's ability and their fervent wish that she might become a professional cricket player.

As we filmed the women's team over the next several months as they played for a domestic team sponsored by Zarai Taraqati Bank Limited, or ZTBL, players often described their cricket careers to us as a means of transforming Pakistani society and frequently highlighted the ways that their male family members had encouraged them to defy gender norms. In a sequence that appears early in the film, we intercut players practicing at the National Cricket Academy and at the National Stadium in Karachi, where we see the physical power and high skill of the players with on-camera interviews where they describe their cricket careers as a means of changing Pakistani society. Right-handed batsman Nain Abidi says: "Cricket was something different...My brothers always told me 'Do something different in this society.' But they would never think of cricket" (2:07). All-rounder Qanita Jalil described the sense of awe and pride she feels representing Pakistan on the world stage. "It's a huge achievement to wear the Pakistan star on our uniforms. Not many people, let alone girls, come into this field" (2:19). By demonstrating the hard work and expertise that goes into the players' preparations as cricketers, we aimed to link the physical demands of cricket with the notion of the sport as a form of patriotism or national service for female cricketers. While some players shared that they initially saw their interest in cricket as a diversion, several described experiencing a personal transformation through their involvement in the sport. In our interviews, players articulated that their goals for the team, and for their individual careers, were rooted in the idea of cricket as a means of empowering women and in serving their country by advancing gender equality. As all-rounder Javeria Khan Wadoud shares, "In the beginning, I was playing just for fun. But at a certain stage, I thought about Pakistan. That I could do something for my country through cricket" (2:32).

Given existing gender norms in Pakistan there are unquestionably young women who play cricket despite family objections, as well as those who are discouraged or prevented

from pursuing the sport. With that said, in our discussions of family involvement with Sana Mir and her teammates stories of familial harmony surrounding women and cricket remained paramount. When we asked Mir in her on-camera interview in Qaddafi Stadium in Lahore about instances of families who did not support their daughters in playing cricket, she offered this response:

These girls have struggled a lot to come here. From their families, from cultural difficulties...But the best part is that people in their own families who were supportive. And I would say that those should be the ones we should be talking about (09:34).

As a filmmaking team, we made a choice to root our film in Mir's experience as the product of a supportive family and to follow Mir's example. We decided that our film, like Sana Mir, would, in her words, "salute all those families who are supporting their girls to play cricket." With this in mind, we simultaneously looked for ways that we might visually depict the cricket team as a unit with alliances that cross sectarian and class lines in ways that are atypical in Pakistan. In a scene on a bus while the ZTBL team is on tour (07:44), young women encourage one another to sing. After some initial teasing, wicket keeper Batool Fatima begins to sing a plaintive love song, and the bus goes quiet, held in the thrall of her haunting voice. In this scene, which intercuts shots of Fatima singing with reaction shots of women listening and reflecting, our aim was to depict the sense of closeness, simultaneous longing, and the collapsing of public and private spaces that life as a cricketer on the road makes possible.

Rising ascendancy of the team

Between 2005 and 2019, Mir represented the Pakistan Women's Cricket Team as a player for six years and as captain for eight years. Perhaps more than any other female player in Pakistan, Mir has played a vital role in developing women's cricket, working on and off the field to recruit and mentor athletes and to transform an informal group of players into an internationally ranked team. As captain, her job was to strategize on the field and utilize her teammates to their best abilities but also to serve as a bridge between her players, who hail from disparate regions and socio-economic backgrounds, and the Pakistan Cricket Board Women's Wing's mostly male officials, who largely come from Pakistan's urban centers. As a leader, she learned how to balance cultural sensitivities regarding women's roles in Pakistani society with her desire to increase female participation nationwide.

As captain, she rose to national prominence as she led the women's team to win two gold medals at the Asian Games, in 2010 and 2014. One of the contributions to cricket Mir is most proud of is the moment in her captaincy when eight players from the Pakistan women's team were placed in the top twenty ICC world ranking. In 2018, after a dedicated period of intense training, she was named the top One Day International female bowler in the world and became Pakistan's first bona fide female cricket star (Shamsie 2020). In 2019, Mir received an Asia Games Changer Award from the Asia Society and was invited to join Prime Minister Imran Khan's Youth Council.



Sana Mir, Islamabad 2012 ©Andreas Burgess

With the help of two observational scenes in *For My Country* I will demonstrate how Mir uses cricket and her public profile as a platform to advocate for greater gender equity in Pakistan.

Using these scenes as the basis of analysis, I will demonstrate the potentials that documentary film practice provides for the study of women's empowerment in Pakistan and ethnographic research in general. In order to do this, I will provide context on how these scenes were produced.

Observational film and the private sphere

In addition to filming scenes of women cricketers during practices and matches, we filmed interviews with cricket officials, coaches and mentors as well as observational scenes with players at their colleges, gyms, in hotels while traveling for matches, and in social settings on their nights off. In addition to this material we felt that it was important that our film portray the dynamic family lives and supportive male relatives that so many players described as central to their identities as Pakistani women and cricketers. While several players seemed initially enthusiastic about our team filming them in their private spaces, a pattern began to emerge where our plans to shoot in a player's home would often be abruptly cancelled before or on the day of the shoot. While players appeared comfortable being filmed in the public spaces of their professional lives, gaining access to their private spheres seemed likely to remain a continuous challenge. The notable exception to this rule was Sana Mir, who invited our team to spend several days filming her daily routines in Lahore, from her trainer sessions and bowling and nets practices to scenes in her family home with her mother, father, and elder brother. While Mir had not granted access to her home to a documentary film crew like ours previously, it was clear that her goal to demonstrate the power of a supportive family in the life of a female cricket player overlapped with our goal to expand our documentary to include more material from the private sphere. Access to Mir's daily life allowed our team to gain a much stronger sense of Mir not only as a leader and as an emerging national figure but also as a daughter and a sister. Through extended observation of Mir in her home environment and interviews with each of her family members living at home, it was clear that our film offered an opportunity to complicate dominant ideas about Pakistani men as repressive of their female family members and instead portray the supportive role that many brothers and fathers play in the lives of female cricket players. In a scene we filmed in the Mir's parlor (04:35), Mir's father tells Sana that she has been invited to a family friend's engagement and wedding, and she reminds him that she won't be able to attend because the events conflict with her upcoming training camp. Sana's mother appears taken aback while Sana's father reflects that playing cricket requires frequent sacrifices; Sana and her elder brother smile slightly as they register their parents' different reactions. Mir's father talks about their upcoming plans to attend her tournament matches, and it is evident that her family is accustomed to traveling to cheer on Sana and her team. How the camera's presence affects human behavior in observational cinema is a matter of ongoing debate, and how the Mir family might have reacted had there not been an international camera crew in their home is not certain.

With that said, we felt it was essential to include this scene to illustrate the apparent closeness of Mir's family and how her father plays a pivotal role in her career.

One afternoon following practice, Mir suggested we accompany her to a local cricket club where she occasionally mentored children in her neighborhood (02:59). With the camera following Mir as she enters the cricket club, several boys greeted her and then joined her in an informal conversation about girls playing cricket. As she casually interviews a group of young boys, she asks them if any of their sisters play the sport. Only one reveals that he has a cricket-playing sister, and when Mir asks him if he lets her bat or if he only lets her bowl, he sheepishly admits that his sister bowls while he bats. Mir smiles, gently chiding the boy and telling him that from now on, he must let his sister bat as well as bowl. In this sequence, which is filmed with a handheld camera and intercuts Mir's questions with reaction shots of the boys, we were interested in displaying how cricket can upend traditional gender hierarchies in Pakistan and how Mir's role as an emerging public figure gives her authority with the young boys which she uses to advocate for the boy's sisters, presumably at home.

Throughout the film, we felt that it was vital to visually represent the growing audience for women's cricket and the diverse audiences that attend women's cricket matches. Our strategy was to intercut observational footage of cricket players on the field and their daily life on the road with footage that shows how female cricket players are perceived in Pakistan, watched with curiosity and interest by spectators that include families, local children, and public figures. We also felt it was important to convey that Sana Mir was well known enough that young female fans were requesting to have their photographs taken with her. For this reason, throughout the film we weave in reaction shots of scorekeepers, groundskeepers, local street children, groups of men, visiting groups of schoolgirls, local media, and dignitaries, including Fahmida Mirza, a member of the national assembly. In a scene we filmed where Mirza addresses a group of journalists after a ZTBL match (11:31), she takes the opportunity to compliment the female players, saying, "I was very happy to see the passion and the dedication showed in their performance. And I think whenever they get an opportunity, our Pakistani women always perform." Rather than include an on-camera interview with Mirza, we chose to include this observational scene of her interaction with the media to demonstrate how female politicians see female cricket players as indicative of female potential in Pakistan.

“That’s where the change is going to be”: life after cricket

In 2020 Sana Mir retired from the Pakistan Women’s Cricket Team and is now a professional cricket commenter and a mentor to younger players as a players’ representative for the ICC Women’s Committee. In addition, Mir meets with international teams seeking leadership advice, including, most recently, teams in Hong Kong and Scotland. In 2022, Mir is scheduled to return to playing cricket in Fairbreak, Australia as the captain of a new international team with players from multiple cricket-playing countries.

As a leader off the field, one of her goals is to create innovative educational programs that engage with what sports can teach women about the value of grace in defeat and humility in success. “I have seen the power of sports to unite people,” she says. “My objective is to use sports as a tool to integrate different communities within Pakistan to fight racism, prejudice, and hate. Women and children in Pakistan are too often denied access to participate fully in public space, and I believe that the programs I want to create can generate opportunities for much needed social change.”

Now, nearly a decade after filming was completed, Mir sees her former teammates applying the lessons they learned as professional athletes to their current realities. In the conclusion of our film, Sana shares her belief that cricket is a “platform where you can touch the lives of different kinds of people and bring a change in them. After ten years, fifteen years, they’ll have their own families, and what cricket has taught them they can teach to their families...that is where the change is going to be” (12:45). In 2021, this prediction is coming true. Mir observes her former teammates using the negotiation and leadership skills they learned as cricketers as they advocate for themselves in what kinds of marriages they choose to enter, school choices for their children, playing cricket for teams outside of Pakistan, and, in the case of current team captain Bismah Maroof, procuring the first ever maternity contract for a female cricketer in Pakistan.

As I reflect on the production of *For My Country*, I note with interest that Nashra Sundhu, the young player we met on our first day of filming when she asked Sana Mir for career advice, is a current member of the Pakistan women’s team and scored four wickets against India in the 2017 World Cup in the U.K. As a new generation of female cricketers comes of age, Sana Mir is now a frequent media presence, commands a large Twitter following, recently launched a clothing line of athletic apparel and is a prominent voice on topics

including body shaming and women's empowerment. Mir is now a household name in Pakistan, a figure that every girl who aspires to play cricket can look up to.

Contributor's biography

Sadia Quraeshi Shepard is an Assistant Professor of Film Studies at Wesleyan University. The author of *The Girl from Foreign: A Memoir* (The Penguin Press), Shepard's writing has appeared in *The New Yorker*, *The Washington Post*, *The New York Times*, *Guernica*, *The Margins*, *The Forward*, *Vogue India* and *The Indian Express*. Her credits as a documentary film producer include *The September Issue* (A&E Films) and *The Education of Mohammad Hussein* (HBO). Her work as a director includes the independent documentary films *In Search of the Bene Israel* (New York Jewish Film Festival), *The Other Half of Tomorrow* (Margaret Mead Film Festival, Opening Night Selection), and *Reinvention* (Sundance Film Festival). The recipient of fellowships from Fulbright, Kundiman, and Yaddo, Shepard's research and teaching is primarily concerned with observational documentary filmmaking, the craft of literature to film adaptations, and autobiographical storytelling.

Bibliography

Shamsie, Kamilla. 2020. "Strong Arms: The Story of Pakistan Women's Cricket." Accessed October 2020. <https://www.thecricketmonthly.com/story/1202296/strong-arms--the-story-of-pakistan-women-s-cricket>