

ESTIMATES COMMITTEE (1967-68)

SECOND REPORT

(FOURTH LOK SABHA)

MINISTRY OF INFORMATION AND BROADCASTING

BOARD OF FILM CENSORS, BOMBAY



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CORRIGENDA

To

Second Report of the Estimates
Committee (Fourth Lok Sabha) on the
Ministry of Information & Broadcasting -
Board of Film Censors, Bombay.

- Page (iii), line 8, for 'Bharati' read 'Bharti'
line 11, for 'Basu' read 'Bosu'
line 12, delete 'Kumar'
after 'Tridib'
line 14, for 'Gowd' read 'Goud'
- Page (v), line 10, for 'pursued' read 'perused'
- Page 1, line 5 from below for 'Government' read 'Governments'
- Page 2, line 22, for 'consistant' read 'consistent'.
- Page 5, line 27, for 'lover' read 'love'
line 4 from below, for 'jealously' read 'zealously'
- Page 6, line 16, delete 'can' after 'understand'
- Page 14, line 9, for 'I' read 'It'
line 9 from below for 'inflamable' read 'inflammable'
line 8 from below, for 'Vales' read 'Wales'
- Page 17, line 15, for 'health' read 'healthy'
line 27, for 'enachronistic' read 'anachronistic'
last line, for 'has' read 'had'
- Page 18, line 8, for 'faminine' read 'feminine'

p.t.o.

- Page 18, line 11, delete 'been'
after 'has'
 line 23, for 'practice'
read 'practise'
- Page 20, line 3 from below, insert 'been'
after 'has'
 line 5 from below, for 'number'
read 'Number'
- Page 22, line 3, for 'deprive'
read 'deprave'
- Page 24, line 23, delete 'is'
after 'Board'
- Page 25, line 11, for 'of' read 'or'
- Page 26, line 15, for 'K' read 'X'
- Page 29, line 13, for 'questions'
read 'question'
 line 14, for 'type' read
 'types'
 line 19, for 'special'
read 'social'
- Page 30, line 3, for 'films' read 'film'
 line 15, for 'P.A.C.' read
 'P.C.A.'
- Page 33, line 22, for 'the' read 'a'
 line 25, for 'it' read 'if'
- Page 34, line 4 from below, for
 'taestes' read 'tastes'
- Page 52, line 7, for 'dislogue'
read 'dialogue'
- Page 54, line 2, for 'own' read 'won'
 line 10, for 'Exports'
read 'Export'
- Page 87, line 10 from below, for
 'Convenanted' read 'Convenanted'
 line 11, for 'Tabacco'
read 'Tobacco'
- Page 91, line 14, delete 'against'
- Page 94, line 31, for 'type' read 'types'
- Page 95, line 7 from below, insert '10'
 and '79' in cols. 1 and 2.

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ESTIMATES COMMITTEE

(1967-68)

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Shri B. K. Mukherjee—*Deputy Secretary.*
Shri K. D. Chatterjee—*Under Secretary.*

INTRODUCTION

I, the Chairman, Estimates Committee, having been authorised by the Committee to submit the Report on their behalf, present this Second Report on the Ministry of Information and Broadcasting—Board of Film Censors, Bombay.

2. The subject was examined by the Estimates Committee (1966-67) and necessary information obtained and evidence taken by them. That Committee, however, could not finalise their Report due to the sudden dissolution of the Lok Sabha on the 3rd March, 1967. The Estimates Committee (1967-68) have pursued the minutes of evidence and have come to their own conclusions which have been embodied in the Report.

3. The previous Committee (1966-67) took evidence of the representatives of the Ministry of Information and Broadcasting and Board of Film Censors on the 30th September and 3rd October, 1966. The Committee wish to express their thanks to the Secretary, Ministry of Information and Broadcasting; Chairman, Board of Film Censors and other Officers of Ministry of Information and Broadcasting and Board of Film Censors for placing before them the material and information they wanted in connection with the examination of the estimates.

4. They also wish to express their thanks to Shri Raj Kapoor of M/s. R. K. Films & Studios, Bombay; Shri Sunderlal Nahata, Vice-President, South Indian Film Chamber of Commerce; Madras; Shri J. P. Tiwari, President, Western India Film Producers Association, Bombay; Shri D. Pramanick, Secretary, Eastern India Motion Picture Association, Calcutta; Shri C. V. Desai, President Film Federation of India, Bombay and Shri Satyajit Ray for giving evidence and making valuable suggestions to the Committee.

5. The Committee also wish to thank the representatives of the Film Producers' Guild of India, Bombay; Indian Motion Picture Producers' Association, Bombay; Film Federation of India, Bombay; Eastern India Motion Pictures Association, Calcutta; Film Producers Guild, Madras; South Indian Film Chamber of Commerce, Madras; Cine Technicians Association, Madras; and South India Motion Pictures Producers' Association, Madras for making valuable suggestions to the Estimates Committee during their visit to Bombay, Cal-

cutta and Madras. The Committee also wish to thank the Indian Documentary Producers Association, Bombay; All India Women's Conference, New Delhi; Shri Jag Mohan, Bombay; Shri R. Padmanabhan, Madras; Shri M. S. Gore, Director, Tata Institute of Social Sciences, Bombay; National Parent Teacher Association of India, New Delhi and the Federation of Film Societies of India, Calcutta for furnishing Memoranda to the Committee.

6. The Report was considered and adopted by the Committee (1967-68) on the 8th May, 1967.

7. A statement showing the analysis of recommendations contained in the Report is also appended to the Report (Appendix VII).

NEW DELHI;
May 29, 1967.

Jyaistha 8, 1889 (Saka).

P. VENKATASUBBAIAH,
Chairman,
Estimates Committee.

CHAPTER I

HISTORY OF CENSORSHIP LEGISLATION IN INDIA

Historical Background

The present system of censorship in India was introduced by the Indian Cinematograph Act, 1918 as amended by the Cinematograph (Amendment) Act, 1919 and the Devolution Act of 1920. Under the 1918 Act, no film could be exhibited unless it received a certificate from one of the Boards of Censors which had been constituted at Bombay, Calcutta, Madras, Bangalore and in the Punjab.

2. The main objects of the Act of 1918 were (i) to provide for the safety of audiences, and (ii) to prevent the exhibition of objectionable films. The pre-existing law relating to (i) was scattered over various Provincial Police Acts and Municipal Acts, while as regards (ii) the only law applicable was contained in sections 292 and 298 of the Indian Penal Code, Section 144 of the Criminal Procedure Code and rules under the Presidency Act.

3. Under the Devolution Act, 1920 (XXXVIII of 1920) certain powers given by the original Act to Governor-General in Council devolved upon Provincial Governments.

4. Control of cinematographs was a Provincial Reserved subject but was subject to legislation by the Central Legislature in regard to sanction of films for exhibition.

5. Section 3 of the Cinematograph Act provided that "any Provincial Government authorised in this behalf by the Governor-General in Council may constitute such authorities as it thinks fit for the purpose of examining and certifying films as suitable for public exhibition. If such authority consists of a Board of two or more persons, not more than one-half of the members shall be persons in the service of Government." Under this section, Boards of Censors had been constituted at Bombay, Calcutta, Madras, Bangalore and in the Punjab. Rules had been made under the Act by each of the five Provincial Government concerned regulating the certification of films and prescribing the conditions of licenses. Under the Act there was an appeal from the decision of the Board to the Provincial Government [Section 7(3) (a)]. A certificate granted by any of these Boards of Censors was valid throughout India but

there were the following safeguards, namely (i) a District Magistrate or, in a Presidency Town, the Commissioner of Police was empowered to suspend at any time the certificate of any film pending the orders of the Provincial Government (Section 7(5) of the Act) and that Government could then declare the film to be deemed uncertified throughout the province or any part of it; (ii) the Provincial Government could take this action of its own motion; and (iii) a Board of Censors could re-examine any film which had already been certified and suspend the certificate in that province pending the orders of the Provincial Government.

6. Generally the Secretary of the Board or an Inspector deputed by him examined the film within the time prescribed by the Board and reported to it whether in his opinion it was suitable for public exhibition. In some cases the President of the Board or one or two members nominated by him witnessed the exhibition of the film. The Boards had no rigid rules of censorship but followed the lead of the British Board of Censors. The suggestions issued by the Bombay Board of Film Censors to the Inspectors of the films contained, *inter-alia*, the following general principles:

- (i) No generally and rigidly applicable rules of censorship can be laid down.
- (ii) It is essential to be consistent but impossible to aim at strictly logical decisions.
- (iii) Each film must be judged on its own merits.
- (iv) Nothing should be approved which in the Inspector's honest opinion is calculated to demoralise an audience or any section of it.

The following kinds of films were disapproved:

- (i) Films which extenuated crime;
- (ii) Films which undermined the teachings of morality;
- (iii) Films which exhibited indecorous dress or absolute nudity of the living or nude statues or figures in suggestive positions.
- (iv) Films which brought into contempt public characters acting as such, e.g. soldiers wearing H. M. Uniform, Ministers of religion, Ministers of the Crown, Ambassadors and official representatives of foreign nations, judges, the police civil servants of Government, etc.
- (v) Films which were calculated to wound the susceptibilities of foreign nations or of members of any religion;

- (vi) Films which were calculated to foment social unrest and discontent; and
- (vii) Films which were calculated to promote disaffection or resistance to Government or to promote a breach of law and order.

7. The suggestions to Inspectors of films also contained a list of films subjects which were likely to be objectionable.

Similar general principles had also been laid down by the Censor Boards of Bengal, Bangalore, Madras, Punjab and Mysore.

Complaints against Censorship Procedure

8. Film censorship as evolved in India in the early twenties had been the subject of a certain amount of discussion both in India and in England for several years. In 1921 Mr. W. Evans, a cinema expert, brought out by the Government of India to make a survey of the cinema industry in this country, stated in his report that the existing Boards of Censors were "weak and inexperienced" and suggested that the Government of India should urge the Provincial Government to "stiffen up, and raise to reasonable efficiency, the present censorship, which is largely nominal."

9. Letters and articles appeared from time to time in the British Press asserting that much harm was being done in India by the widespread exhibition of Western films. The general trend of the criticisms was that, owing to difference of customs and outlook, Western Films were misunderstood and tended to discredit Western civilisation in the eyes of the masses in India. Such criticism was chiefly directed against "cheap American films."

10. There were also sporadic complaints from the Trade of over-strictness on the part of the censors. Criticisms were also made of the methods of inspection adopted by some Boards, and of the whole system under which a film passed in one province might be banned in another.

11. The question had been discussed on two occasions in the Council of State. On the 22nd January 1925 the Hon'ble Mr. Ebrahim Haroon Jaffer moved the following resolution:

"That this Council recommends to the Governor-General in Council that in place of the various existing Provincial Boards a single salaried Board be appointed for the whole of India to regulate the import into India of cinema films and to exercise a stricter control over cinemas generally."

The resolution was negatived.

12. On the 21st March, 1927 the Hon'ble Mr. V. Ramadas Pantulu moved the following resolution in the Council of State:

"This Council recommends to the Governor-General in Council to improve the system of censorship and control over cinemas and other public resorts of amusements, and to adopt adequate measures to prohibit the exhibition therein of films and other shows which are calculated to corrupt the morals of the people."

The Home Secretary (the Hon'ble Mr. G. G. Haig) in accepting the resolution on behalf of Government agreed that it was desirable to improve the system of censorship but was not prepared to condemn the work of the Censor Boards which, on the whole making the allowance for the difficulties, had been carried out very successfully.

The resolution was adopted.

During the course of debates on these resolutions no voice was raised to deny that the cinema was having a harmful effect in the country.

13. On the 14th September 1927, the Home Member (the Honourable Mr. J. Crerar) moved the following Resolution in the Legislative Assembly:—

"That this Assembly recommends to the Governor-General in Council that he be pleased to appoint a Committee to examine and report on the system of censorship of cinematograph films in India and to consider whether it is desirable that any steps should be taken to encourage the exhibition of films produced within the British Empire generally and the production and exhibition of Indian films in particular."

14. In the course of his speech the Hon'ble Mr. Crerar referred to some of the criticisms which had been levelled against certain classes of films exhibited in this country, and against the machinery of the censorship.

15. On the following day a resolution in identical terms was moved in the Council of State by the Home Secretary (the Hon'ble Mr. Haig). Several members supported the Resolution and no opposition was expressed.

16. The Government of India in the Home Department by a Resolution No. D. 4169—Poll dated the 6th October, 1927 appointed the Indian Cinematograph Committee, with Diwan Bahadur T. Rangachariar, C.I.E. as Chairman. The Committee after visiting

nearly all the Provinces and recording evidence from a large number of witnesses submitted a report to the Government of India on 9th June, 1928.

Appointment of the Indian Cinematograph Committee

17. When the Indian Cinematograph Committee (1927-28) began its enquiry, it had to consider the validity of the criticism that the exhibition of many films certified by the Board of Censors had a demoralizing effect on those that saw them. The Committee, however, found that such criticism was almost invariably expressed in general terms. "Very few of those witnesses knew the canons of censorship adopted by the Boards, of which the Bombay Board's 'Suggestions to Inspectors', are typical, or seemed to realise that posters and advertisements frequently mislead and exaggerate, and that in many cases, the aim of the censorship was to exercise the very scenes to which they took *a priori* objection." The Committee noted that the canons of censorship adopted by the Boards were in every way adequate provided they were intelligently and consistently applied.

18. Some of the observations made by the Committee were as follows:—

- “(i) The overwhelming majority of films certified for public exhibition in no way tend to demoralise the Indian public, or to bring Western civilisation into contempt.
- (ii) Time and education, the latter partly supplied by the cinema itself, are the best remedies for any misunderstanding that may occur.
- (iii) Certain classes of film-scenes showing passionate love-making have a tendency to demoralise the youth of the country and cause distinct apprehension in the minds of some conservative and thoughtful Indians.
- (iv) Scenes showing long lingering kisses and passionate embraces, especially where emphasised by the fashionable expedient of the “close up” might well, in a few instances, have been cut or abbreviated.
- (v) Suggestive impropriety in dress, conduct and love-making should be somewhat more jealously discountenanced, not because such scenes harm European interests or Indian morals in particular but because they may have a tendency to corrupt the morals of adolescents of all communities.

By this it is not suggested that all scenes of low life, even all repellent scenes should be banned.

- (vi) The posters need greater control. Pre-censorship would be administratively very difficult and also most inconvenient to the trade. Therefore the Magistracy or Police should be given power to direct any objectionable poster to be forthwith removed, and disobedience to such an order should be punishable by a Magistrate with a fine.

19. The Committee realised that it would be contrary "to public policy that there should be dissension between different Boards and Provinces and it is not fair to the importer, producer or exhibitor of a film which has been duly certified by one Board for exhibition throughout the Indian Empire, that it should be banned in any province except on strong local grounds. The owner of the rights in an imported film which has been banned throughout India can, we understand, can usually recover the royalty paid therefor. But if a film is allowed to be exhibited in one province and banned in another, he has no remedy."

Suggestion for creation of a Central Board of Censors

To remedy this state of affairs, the Committee recommended the setting up of a Central Board of Censors whose certificate would be valid throughout India and would thus obviate the difficulty arising due to a film certified by one Board being banned by another. Such a Board, the Committee felt, would achieve uniformity which was lacking in the system of censorship then prevalent. Moreover, a Central Board would have the further advantage of stronger finances and could afford to employ more highly paid and better qualified stipendiaries than the existing boards.

20. The recommendations of the Committee in regard to censorship were accepted generally in principle, but no action was taken, as it required special legislation which the Government were not prepared to undertake at that stage since important constitutional changes were in the offing. A belated recognition of the value of the Indian Cinematograph Committee Report was the passing of legislation for Central censorship, a reform which, had it been accepted earlier, might have avoided certain undesirable trends which had then manifested themselves in the industry.

Cinematograph (Amendment) Act, 1949.

The Cinematograph (Amendment) Act 1949 which was passed on May 1, 1949 and came into force on September 1, 1949 provided for the first time classification of all films passed for commercial exhibition into the two broad groups 'A' and 'U'. Section 4 of the Act provided:

"If any such authority after examination considers that a film is suitable for unrestricted public exhibition, or that although not suitable for such exhibition, it is suitable for public exhibition restricted to adults and children in arms, below the age of three, it shall grant to the person applying for a certificate in respect of the film, a 'U' certificate in the former case and an 'A' certificate in the latter case, and shall in either case cause the film to be marked in the prescribed manner."

The Section also provided:

"If the person applying for a certificate in respect of the film is aggrieved by the decision of the authority to grant an 'A' certificate for it, he may, within thirty days from the date of such decision appeal to the Provincial Government. constituting the authority for a reconsideration of the matter, and the Provincial Government may either reject the appeal or direct the grant of a 'U' certificate instead of an 'A' certificate for the film."

In the Act the word "adult" meant a person who has completed his eighteenth year.

21. The Cinematograph (Amendment) Act, 1949, did not solve the anomaly of a film passed by one Provincial Board being banned by another. A State Government had the power to declare any film "uncertified" even if it had been approved by a Board in another State or even in the same State.

Cinematograph (Second Amendment) Act, 1949.

22. To rectify this defect, the Cinematograph (Second Amendment) Act 1949 providing in the main for the establishment of a Central Board of Film Censors for certifying and examining films meant for public exhibition was passed on December 20, 1949*. The Amendment Act while providing that certification would be done by the Central Government left the State Governments with the

*Received the assent of the Governor General on the 26th December, 1949.

power to declare films "uncertified" where this was necessary in the interests of law and order. Such a ban on the exhibition of a film could continue for a maximum period of two months and extension of ban would require the concurrence of the Central Government.

Appointment of Film Enquiry Committee.

23. An important event in the realm of the film industry was the setting up by the Government of India a Film Enquiry Committee on the 29th August, 1949, under the Chairmanship of Shri S. K. Patil, Member, Constituent Assembly. One of the terms of reference of the Committee was to examine what measures should be adopted to enable films in India to develop into effective instruments for the promotion of national culture, education and healthy entertainment. The Committee submitted its report to the Government on the 2nd March, 1951.

24. The Committee laid particular stress on the principles used for discriminating between films for general exhibition and those for adults only. In their view, the emphasis should be as much on the examination of the themes presented as on the actual manner of their presentation. In the opinion of the Committee, a clear directive of the Board of Censors on this point was called for.

25. On the question of who should be permitted to see films classified as 'A', the Committee felt that there was much to commend in the British practice of permitting children to see 'A' pictures provided they were accompanied by a parent or guardian. The Committee stressed that this recommendation, if accepted, should be taken into account when drafting the directive to Boards of Censors regarding the basis for distinguishing between 'A' and 'U' pictures.

26. The Committee felt that the enforcement of the rules also required change. They noted that it was the sole responsibility of the exhibitor to make sure that no persons below the prescribed age were permitted into the auditorium when an 'A' picture was being shown. The Committee were convinced that the difficulties in the way of such enforcement by exhibitors were very real. The Committee felt that this was a matter in which the primary responsibility rested with the State authorities for the enforcement of all the other regulations governing the cinema, including in particularly the police. The Committee also commended that all certificates granted to films should automatically lapse at the end of the five

years and that the films should be again seen by the Boards before the certificates were renewed.

While making this recommendation the Committee observed: "We feel that thereby any changes in the cinema habits and tastes to the cinema-goers, current judgements and any evidence of the actual effect on the audience as ascertained by research should be effectively reflected in the granting of fresh certificates. In view of our recommendation that fees for certification should be normal, this should not involve any hardship on the producers. On the other hand, we expect that the crystallisation of public opinion, the growing experience of the Boards and above all, intensive study of the effects of films on the minds of the cinema-goers would all contribute towards a more rational application of the principles of censorship."

27. In view of the fact that under the Constitution the certification of film for exhibition was entirely a Union subject whereas licensing of cinemas for the exhibition of films was in the States/sphere, it became necessary to separate the provisions of the Cinematograph Act into those which had to be operated by the Central Government and those which had to be operated by the State Governments. This was done by the Cinematograph Act, 1952, which also repealed the Cinematograph Act, 1928.

Cinematograph Act, 1952

28. The Cinematograph Act, 1952 authorised the Central Government to make rules for the purpose of carrying into effect the provisions of Part II (i.e. certification of films for public exhibition) of the Act.

29. The Cinematograph Act also authorised the Central Government to issue such directions setting out the principles which should guide the authority competent to grant certificates under this Act in sanctioning films for public exhibition. In exercise of the powers conferred by Sub-Section (2) of Section 5(B) of the Cinematograph Act, 1952 (37 of 1952) the Central Government issued by notification, the directions to the Board of Film Censors, setting out the principles which should guide the Board in censoring films for public exhibition. This notification was superseded by Notification dated 6th February, 1960 (SSR 168) (Appendix-I).

Cinematograph Act, 1959.

30. The Cinematograph Act, 1952 was further amended by the Cinematograph Act, 1959 (No. 3 of 1959). It was passed to carry out the directive of the Committee on Subordinate legislation of Parliament, which had suggested the incorporation into the Act itself of a number of provisions which were included in the rules. This Act in general was procedural and not substantive.

II

CENSORSHIP IN THE U.S.A. & U.K.

31. In the previous Chapter the history of the legislation in India regarding the censorship of films has been dealt with. In this Chapter, an attempt has been made to describe the procedure that obtains in the U.S.A. and U.K. in regard to censorship of films.

A. Censorship in America

32. In the U.S.A. many film producers and distributors had realised early in the 1920s the need for a trade association for protecting their interests. They formed themselves into the Motion Picture Producers and Distributors of America (MPPDA), later on designated as the Motion Picture Association of America, under the Presidentship of Mr. Will H. Hays. This organisation sought to raise the standard of the films in the U.S.A. and guided their production. By the middle of 1929, while the screen was engaged in the initial adjustments arising out of the acquisition of sound and the spoken word, Martin Quigley, industry trade journal publisher, observed a growing trend of the departure from the level on accepted moral standards. The causes were many, dominant among them being the influence of both material and precedent from the stage theatre which had come to serve principally sophisticated metropolitan minorities. Along with this he noted, among industry executives, a rising sense of responsibility and a purpose to accept the inherent responsibilities of the revolutionized medium.

33. After a study of the situation, Mr. Quigley undertook the formulation of a specific programme designed to render guidance to producers in the problems due to the moral and social implications of screen material. Reverend Daniel A. Lord, S. J., of St. Louis, a trained moralist with an interest in the theatre, was invited into conference and gave his active collaboration. Late in 1929 the document identified as "The Production Code" was completed.

The Production Code.

34. Mr. Quigley engaged the interest of Mr. Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., and in the ensuing January of 1930 the Code idea and document were presented by Mr. Quigley and discussed at a series of

meetings of the producers of the organised industry in Hollywood. In a subsequent formal meeting the Production Code was adopted by the Producers Association and its adoption was ratified on March 31, 1930, by the Board of directors of the Motion Picture Producers and Distributors of America Inc., which organisation is now known as the Motion Picture Association of America, Inc. Rather extensive revisions were made in the Code in 1956 in order to bring it up to date.

35. The Preamble of the Code reads thus:

"The Motion Picture Production Code was formulated and formally adopted by the Association of Motion Picture Producers, Inc. (California), and the Motion Picture Association of America, Inc., (New York), in March, 1930.

Motion Picture producers recognise the high trust and confidence which have been placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognise their responsibility to public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they know that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress for higher types of social life, and for much correct thinking.

On their part, they ask from the public and from public leaders a sympathetic understanding of the problems inherent in motion picture production and spirit of co-operation that will allow the opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all concerned."

36. The Production Code enunciated the general principles which should guide the production of films and also detailed the points which should guide the production of films in so far as they are related to (i) crime; (ii) brutality; (iii) sex; (iv) vulgarity; (v) obscenity; (vi) blasphemy and profanity; (vii) costumes (viii) religion; (ix) special subjects; (x) national feelings; (xi) titles and (xii) cruelty to animals.

37. The Production Code recognised that "entertainment can be of a character either helpful or harmful to the human race, and in consequence has clearly distinguished between (a) entertainment which tends to improve the race, or at least to create and rebuild human beings exhausted with the realities of life, and (b) entertainment which tends to degrade human beings, or to lower their standards of life and living."

38. The Code has stressed that the motion pictures have the same object as the other arts, the presentation of human thought, emotion and experience, in terms of an appeal to the soul through the senses.

39. The U.S. Code contains the universal dictum that "no picture shall be produced which/will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin."

40. Though the Code was based on moral principles and reflected ideals of the highest type, there was no effective provision for its interpretation and enforcement until July, 1934 when a new department called Production Code Administration, was established to control film materials through self-regulation. It may be emphasised that the Code only sets out broad outlines and it is left to the discretion of the Production Code Administration to interpret and enforce it.

41. The Production Code Administration is a body set up by the industry in order to advise them on the aspects which are likely to displease or offend the various sections of the public or the censors in countries where the film may be sent. This Administration insists on being provided with a complete copy of the shooting script for the purpose of examination before approving production.

42. It has been stated that the main influence of the Production Code Administration has not, however, been confined to the interpretation of the Code and to the censoring of pictures in accordance with it. At the outset, it was not considered advisable to bring in the Production Code Administration before or during the actual production of the picture the idea being that the picture when completed would be submitted to the Production Code Administration for approval. It was soon discovered that such an arrangement did not work since many producers, in the best of faith, submitted films which, in their judgment, appeared to be in conformity with the provisions of the Code, but which when examined by the Production Code Administration, were found to violate the Code in part or whole. Arrangement was, therefore, introduced under which the producer

submits to the Production Code Administration not merely the shooting script but even the manuscript of the story to be filmed as well as any background material that might be available. All this material is studied by the Production Code Administration before any advice is tendered to the producer. The assistance and guidance provided by the Production Code Administration cover the following heads: (a) theme; (b) script; (c) production; (d) approval; and (e) export.

43. I may be worthwhile mentioning that the head of the Production Code Administration in the U.S.A. is not a man drawn from the industry but one with a good record of public administration.

44. It has been stated that the Production Code Administration has achieved what it set out to do, and both the industry and the public are satisfied.

The Committee have learnt that the U.S. Production Code has recently been amended in regard to presentation of scenes depicting nudity. In a written note the Ministry have stated that "the recent amendment in the U.S. Production Code in regard to presentation of scenes depicting nudity has come to the notice of this Ministry through newspaper reports only. A full copy of the Code has not yet become available. Our Embassy in Washington has been requested to obtain a copy of the Code and to send it to this Ministry. The Code will be examined on its receipt."

The Committee would like to be informed in due course the result of such examination.

B. Censorship in Great Britain

45. In Great Britain, the Cinematograph Act of 1909 which was enacted primarily to safeguard the audience against the hazards of film fires, originally provided for the censorship of films. This Act empowered the U.K. Government to make provision for regulating public shows for which inflammable film was used. It was subsequently established that licensing authorities in England and Wales also had the right under the Act to supervise the character of the films exhibited. The Cinematograph Act, 1952, made this system apply whether films were inflammable or not, and throughout Great Britain. In judging the suitability of films, licensing authorities generally rely on the judgment of an independent body, the British Board of Film Censors, which was set up and financed by the industry but is outside its control.

46. The British Board of Film Censors, which dates from 1912, consists of a president, a secretary, and the examiners, usually six in number. The Secretary and the examiners who include three women, are appointed by the president as representative members of the general public having no connections with the cinema industry, and the qualities looked for include a sympathetic appreciation of the needs of children. The president is selected by a trade committee and is usually a man prominent in public life. The board's income is derived from the fees which are charged to distributors for censoring films.

47. The board views every film, whether British or foreign, which the trade proposes to release for public exhibition, with the exception of newsreels, which are accorded the same exemption from censorship as is given to the press. The board (which does not use any written code of censorship) may require cuts to be made before it will grant a certificate for a film; more rarely it will refuse a certificate. Films passed by the Board are placed in one of three categories: U (suitable for universal showing); A (more suitable for adults than children); and X (suitable only for adults). A child or young person under 16 may be admitted to a cinema showing an 'A' film only if accompanied by a responsible adult and may not be admitted on any condition if an 'X' film is being shown. Licensing authorities generally give effect to the judgments of the board by the insertion of suitable conditions in the licences they grant, but reserve the right to form and implement a different assessment, for example, refuse a licence for their area to a film passed by the board, or grant it to one the board does not pass.

III

CENSORSHIP POLICY

A. Censorship Code

Need for Censorship

48. The need for censorship of films has been widely recognised. Because of the power inherent in a film to influence the minds of millions, society has demanded a strict control over its exhibition. The pattern of censorship however varies from country to country. In United Kingdom, censorship is carried out by an independent body, the British Board of Film Censors. In the U. S. A., it is the industry itself which has set up a body—the Production Code Administration—‘to reform itself. This body censors pictures according to a comprehensive Code drawn up by it. During the formative years of the Indian film industry, divergent views had been expressed about the merits and demerits of film censorship. As the Cinematograph Committee (1927-28) stated in its Report:—

“A few witnesses of advanced views suggested to us that public opinion is strong enough to prevent the exhibition of undesirable films, and that no censorship at all is necessary. The vast majority of witnesses, however, consider that censorship is certainly necessary in India, and that it is the only effective method of preventing the import, production and public exhibition of films which might demoralize morals, hurt religious susceptibilities, or excite communal or racial animosities. We unanimously agree with the majority view. We also consider that the existing censorship has yielded on the whole satisfactory results, but that its machinery is capable of improvement.”

49. Twenty years later the Film Enquiry Committee (1951) in their report expressed a similar view. It stated:

“We have no doubt whatsoever that films as important means of communication of ideas, as an interpretation of life through art and a vehicle of artistic expression itself, as the productive effort of co-operation and collabora-

tion, at once a record and revelation of impressions and experience, and expliciting one of the very effective and subtle formative influences, namely entertainment, have an important and cultural and sociological significance and as such a valuable formative role. This role can neither be ignored nor under-estimated. To ignore it would be a public danger; to underestimate it would be an open display of ignorance. Obviously, therefore, these are aspects which make it incumbent upon the State and the community to shed their apathy or indifference and to ensure that the films which are passed for exhibition or which are seen, are healthy and desirable and make their due contribution to the building up of national character in its diverse aspects."

50. It is precisely for the purpose of ensuring that health and desirable films are passed for exhibition that the Central Board of Film Censors was established. As already referred to earlier the Central Government has given directions to the Board in regard to the principles that are to be observed while censoring films.

Divergent Opinions on Censorship Laws:

51. Although a period of 14 years has elapsed since the constitution of the Board of Film Censors, there has not been any dearth of complaints against the operation of the censorship laws. The film producers have regarded these laws as a menace or as a petty annoyance, depending on how seriously they interfere with their line of action. To many of them the present Censorship Code is "backward, puritanical and enachronistic." The general public on the other hand, has shown its impatience with low standard of films produced in the country. They consider the Censorship Code to be unduly lax encouraging sexy and thrilling pictures which undermine the social equilibrium.

Application of Censorship Code: Complaints by Producers/Film Critics

52. It has been represented to the Committee by some of the producers' organisations that censorship policy of the Government of India discriminates between one film and another. Though there is a uniform code and set of rules for the administration of censorship, "still we lag in achieving uniformity of censorship and the present machinery has not fulfilled the expectations of the industry which it has at the time of asking for Central Censorship."

53. The attention of the Committee has also been drawn to several articles and editorials appearing in newspapers in which the censorship policy of the Board of Film Censors has been criticised. It has been stated, for example, that "The Indian film censorship is extremely inconsistent and indifferent to its own principles....The inconsistent approach of the Censors has enabled spy thrillers of the James Bond type and the "by night" films to make a wanton exhibition of sex, promiscuity, symbolical exploitation of the feminine form through gadgets and what-not."

54. It has been contended that the present attitude of the censor has been resulted in unequal competition between Indian and foreign films. It has been alleged that "the censor, who is intolerant of sex in Hindi films, is indulgent in this regard to foreign films. His reason is that the audience which sees foreign films is different and a minority which does not view Hindi films. Therefore, the double standard of censorship is still the order of the day."

55. It has also been contended that application of double standard has deprived Indian films of their normal income as foreign films contain the very ingredients which are banned in Indian films. There is no justification for according a discriminatory treatment to foreign pictures on the Indian screen since admission to see foreign films is not denied to the same audience who see Indian films.

56. It has been urged that Indian feature and documentary producers, frequently victims of the constricting approach of the censors, have become so inhibited that they shy away from new, bold and provocative themes and refuse to venture on experimentation of any kind. "Years of experience," it has been suggested, "has made them practice self-imposed censorship at the production stage. Costly delays at the Board level in passing controversial sequences makes producers turn out hackneyed song-and-dance efforts in order to 'play safe' with the Censors."

57. Besides the application of double standards as between Indian and foreign films it has been alleged by certain film critics that double standards are also applied to foreign films. It has been stated that the "Polish Director, Andrej Wajda's *Ashes and Diamonds* was not passed the first time by the censors when it would have added so much to a Polish Film Festival in Delhi."

58. It has been alleged that the film *Mother Joan of the Angels* was banned on the plea that it might cause offence to Catholic sentiment in India. "Apart from the fact that the film was made and shown in Poland, the film has proved highly successful in Venezuela,

Brazil, Spain and France, where any anti-Catholic sentiment would certainly have brought forth public protests. The same film has brought laurels for Kawalerowicz". This film was given an 'A' Certificate (No. 1127 dated 17th August 1964) after a few cuts by the Board of Film Censors.

59. The categorisation of films into 'A' and 'U' has also been the subject of considerable criticism. It has been stated that this categorisation has led to strange anomalies. "Infants under three can be brought freely into the Indian cinemas and disturb serious film-goers because they are below the age of censorship. Similarly, while a 'U' film might be suitable for the age group 14—18, it might not be suitable for those between three and 14." It has been suggested that it might simplify things in India if there were films marked 'X' for those 21—the age for voting—and 'A' for a minor accompanied by an adult; 'U' could remain universal.

60. An eminent film Director of Bengal, when asked to offer his views about the censorship policy of the Central Board of Film Censors, has stated:—

"I have had no trouble with the Censors; may be I have been making certain types of films which have not caused any serious problems except for one instance which happened long ago and which I need not mention here. But I think it is a very complex problem because, considering the set of the audience, if certain things were passed by the Censors without cutting, they could be misconstrued by an audience which lacks discernment. . . . But, personally speaking, although there is a lot of talk of the Censors being strict, I know of instances where lots of things have been passed, but more or less similar things have been censored in certain other cases."

Views of Educationists/public men.

61. As against the views advanced by the film producers, directors and film critics about the incorrect or faulty interpretation of the Censorship Code, there are the views of eminent educationists/public men who consider that the working of the Code of Administration and Censorship has revealed many drawbacks in its implementation during the last several years.

62. Giving his reactions to the quality of the Indian films an eminent educationist has stated:

"Censorship is essentially a negative function. It is intended to prevent the inclusion of objectionable matter in the films which are screened for public exhibition. The rules of censorship in our country prohibit the showing of kissing and hugging on the screen. But the rule has worked negatively since some of the producers try to work round it by introducing scenes which are not obscene but are definitely in poor taste and often vulgar in their suggestiveness."

It has been suggested that better results can be achieved by associating the film industry in developing a set of norms and criteria which are socially acceptable.

63. A discussion on a non-official resolution proposing the appointment of a Committee to enquire into the working of existing procedure for sanctioning of cinematograph films for exhibition took place in the Rajya Sabha on the 7th May, 1965. The resolution was moved by Shri S. B. Bobdey (Maharashtra). During the course of discussion, the member stated:

"Although we accept that the code of censorship was formulated with the utmost good faith and due safeguard of the social sanctity, I am now convinced that the existing censorship procedure requires a radical change. The working of the code administration and censorship during the last ten years has revealed many serious drawbacks in its implementation. If this state of affairs continues further, a day is not far off which would witness the defeat of the purpose of the code."

The member also stated that:

"An undesirable aspect of the distinction between 'A' and 'U' certificates has been the tendency on the part of producers and distributors to exploit the fact that a particular film has granted an 'A' certificate, their advertisements tending to imply that an 'A' certificate vouches for the contents of the film being salacious."

The member also objected to some vulgar and derogatory titles given to pictures which were passed by the Censors. Another member suggested that "the good heritage of our nation should be projected in a proper way so that people begin to love their nation in all its varied and rich heritage."

64. Replying on behalf of the Government, the then Deputy Minister for Information and Broadcasting said, "it cannot be gainsaid that the films have, among all media of mass communication, the deepest and the most lasting effect on society, which can be both good or evil. The Government is interested in creating a climate in which films are made with a social purpose and also give proper place to the artistic values. Government would like to discourage films which lower the moral and aesthetic standards of the cinegoers."

The Minister welcomed the Resolution which was adopted by the House in the following amended form:—

"This House is of opinion that Government should appoint a Committee consisting of literary men, educationists, Members of Parliament and representatives of the film industry, more particularly producers, directors and artistes of note to enquire into the working of the existing procedure for sanctioning of cinematograph films for exhibition and the effect that these films have on the society keeping in view the development of the film industry and to make recommendations to effect improvements therein."

65. During the course of evidence the Estimates Committee were informed by the representatives of the Ministry of Information and Broadcasting that Government had not yet set up the Committee. It was not due to any lack of intention on the part of the Ministry but due to the pressing need for effecting economies in the wake of the Indo-Pakistani conflict.

Government's views

66. On the three major issues, viz., (i) the different standards and principles applied in the censorship of films, Indian and foreign; (ii) the proper implementation of the censorship code; and (iii) the award of 'A' and 'U' certificates, the Committee held discussions with the representatives of the Ministry of Information and Broadcasting and the Chairman of the Board of Film Censors and also obtained written information from the Ministry/Board of Film Censors.

67. On the question of double standards, the Board of Film Censors has in a written note stated as under:—

"the Board is guided by the same set of rules and directions in the matter of certification of Indian as well as imported

films. The relevant paragraph of the Directions issued under the Cinematograph Act, 1952, is quoted below:—

“Standards of life, having regard to the standards of the country and the people to which the story relates, shall not be so portrayed as to deprive the morality of the audience.”

According to the above Direction, the guiding principle to be followed in the censorship of all films, whether Indian or foreign, is that the films should reflect the culture of the countries depicted therein. The customs, traditions and culture of the people living in India vary considerably from those of people in the West and it is inevitable that this difference in the way of life of Indians and Westerners should be kept in view in the censorship of Indian and foreign films. Imported films are generally patronised by English knowing people who form a negligible percentage of cinegoers in the country as compared to the number of people who patronise Indian films. Out of about 5,500 cinemas in the country, less than 180 exhibited imported films regularly and the screening time of imported films works out to less than 5 per cent of the total screening time of all films in the country. Moreover, the cinemas showing imported films are located in big towns whereas the Indian films reach even the remote corners of the country. The impact of imported films is thus confined to a very limited section of the public, mostly of the enlightened and critical type, which would be inclined to make allowances for the difference in the culture and social behaviour of Western Society as depicted in imported films and to that extent, the projection and identification would be considerably less in the case of such audiences.

While every effort is made to apply the censorship directions uniformly to both Indian and foreign films, a different treatment to Indian and foreign films which come up for censorship cannot be avoided altogether in view of the different way of life of Indian Society and the different condition under which the film industry in India operates. This difference in treatment is confined to the following points:—

- (i) Scenes of kissing are allowed in imported films but not in the Indian films.

- (ii) 40 to 45 per cent imported films are certified for exhibition restricted to adults, thus permitting some latitude in the treatment of sex and violence in these 'Adult' category films. As against this, less than 5 per cent Indian films are certified in this category. The Board's experience is that Indian producers are generally reluctant to accept an 'Adult' certificate for Indian films, in view of the loss in box-office receipts, which thus involves, and are prepared to revise the films by making drastic cuts to make them suitable for Universal exhibition. This means that in the case of a large number of Indian films which are certified for universal exhibition, sequences of purely adult interest are considerably toned down to make the films suitable for non-adult audiences, which gives the false impression that stricter censorship is applied to Indian films. The alleged disparity can be narrowed down to a considerable extent if Indian producers are prepared to accept the 'Adult' category as freely as importers of foreign films do.
- (iii) About 7 per cent of foreign films are refused certificates as against NIL in the case of Indian films.

In actual practice, therefore, the difference in the treatment of Indian and foreign films for censorship purposes would appear to be more favourable in respect of Indian films than imported films.

Notwithstanding the position as explained above and keeping in view the limitation under which Indian censorship functions, the Board is conscious of the need for greater measure of consistency in the examination of imported and Indian films.

No charge of nepotism in the matter of censorship and issue of certificates has been brought to the notice of the Board."

68. The Chairman of the Board of Film Censors during official evidence stated that there was no uniform public opinion to guide the Board in this direction. "There are voices raised for and against in the name of tightening of censorship or in the name of liberalisation. In this context the Board choose a middle path, avoiding all the extremes." He further stated that the code was sufficiently comprehensive, was based on the constitutional provision and it required no amendment.

The representative of the Ministry of Information and Broadcasting also agreed that the censorship code did not require any change. It was "sufficiently comprehensive, sufficiently relaxing and gave enough direction to the Board of Censors."

69. As regards the proper implementation of the Directions issued by the Central Government, the Chairman of the Board of Film Censors in a written note stated:—

"The members of the Examining Committees of the Board which preview films for purposes of certification, and particularly the officer of the Board who presides over the Committees and conducts the discussions after the purview, take steps to ensure that the directions issued by the Government regarding censorship of films are correctly implemented. While conveying the decision of the Board to the applicant, the relevant directions under which the cuts, if any, have been ordered are indicated in each case. The Chairman of the Board to whom the recommendations of the Examining Committees are put up for orders, also satisfies himself that these are in conformity with the directions.

Moreover, there is adequate provision under the Rules for representations and appeals against the Board's decision in order to ensure that the directions are correctly implemented. The applicant is given an opportunity to make a representation within a fortnight, against the provisional decision of the Board is communicated to him on the basis of the report of the Examining Committee. If he is not satisfied with the final decision of the Board, he can apply for the purview of his film by a Revising Committee. Chairman also, of his own motion, can refer a film to a Revising Committee, if he disagrees with the recommendation of the Examining Committee. Further the applicant can appeal to Government against the decision of the Revising Committee and the Chairman, can, of his own motion, also refer a film to Government for advice in certain cases, e.g., where India's relations with foreign countries are involved."

70. On the question of award of 'A' and 'U' certificates, the Ministry in a written note have stated that the responsibility for ensuring that a film certified by the Board as suitable for public exhibition restricted to adults is not exhibited to any person who is not an adult, lies on the person who exhibits or permits it to be

exhibited. This is provided under Section 7(1) (a) (ii) of the Cinematograph Act, 1952. Section 2(a) of the same Act defines "adult" as "a person who has completed his eighteenth year." The Ministry have represented that it would be difficult, for various reasons, to accept the suggestion that this responsibility should be passed on to parents, guardians or school/college authorities. It is more practicable for the theatre management to ensure that no person who is below 18 years of age enters the cinema hall, where an "adult" film is being shown. It has been stated that "it would be difficult to locate the particular parent or guardian of the school/college authority responsible for non-adults attending an "Adult" show. Administratively speaking, it is easier for the authorities concerned to enforce the law, if the persons on whom the onus for on the spot prevention of its breach rests, are not difficult to locate and are not far too large in number. It does not even need mentioning that the number of theatres or even their total personnel responsible for actual admission in cinema houses is negligible compared with the number of parents or guardians and teachers and professors." It has also been stated by the Ministry "that in several other countries of the world, a position similar to ours seems to prevail in respect of the responsibility of enforcing age limit restrictions on cinema audiences."

71. It was also stated that the Board had under consideration a suggestion that a third category of certificates might be introduced in the age group of 11 to 18 to get admission into cinemas showing certain type of films. It was, however, felt by the Board that addition of a third category would add to the difficulties at present being experienced in preventing adolescents below 18 from seeking admission to 'A' category films.

72. The question of 'A' and 'U' certificates was also considered by the Film Consultative Committee to its meeting held on the 5th August, 1964. Although no decision on the subject was arrived at, it was felt by that Committee that the classification of pictures with 'A' and 'U' certificates was not always rational. The question of assigning 'A' and 'U' certificates to pictures was left to be considered along with the review of the censorship policy. The Film Consultative Committee also agreed that the responsibility of enforcing a law that the children below 18 should not get admission to a picture with 'A' certificate should continue to be of the theatre management.

73. During the course of evidence, the representative of the Ministry of Information and Broadcasting agreed that a more rigorous

application of 'A' and 'U' certificates to pictures should be made "because at the moment the trouble came when we try to give as many 'U' certificates as possible and you fail to differentiate between the adult world and the non-adult world."

74. On the question whether the age limit should be raised from 18 to 23-24 to enable mature persons to witness 'A' certificate films, the representative of the Ministry stated as under:—

"On this matter certainly people are greatly exercised both at the academic level and also on the experimental level and their opinion will be very valuable. The experience of a country like the U.K. may be very pertinent on this point. Now U.K. produces three categories of films. first one is 'U' where anybody can go including a child accompanied by parents. Second is 'A' category in which persons of certain ages can go with their parents or guardians. Third is 'K' where a person below the age of 18 cannot go under any circumstances. U.K. newspapers which are very conservative in their views are satisfied with these three categories and now they are producing some experimental films for pre-viewing by public..... I think on this matter just lay opinion will not be entirely desirable. I think some more probing or examination of particular films and opinion of real experts—psychology experts, social scientists and accredited leaders of the country will be very desirable."

The Committee realise that the question of censorship has become a major problem for the industry and the Government. The Board of Film Censors, a statutory body, has to satisfy itself fully before awarding a certificate that the film or any part of it does not violate the provisions of section 5(b)(i) of the Cinematograph Act and in so doing accept or reject a film or authorise cuts to be made therein. The industry which has large financial stakes in the production of a film has complained that scenes of harmless gaiety are sometimes rejected on the ground that they are frivolous and morally degrading. Without entering into the polemics of individual films which might or might not have received a rough treatment at the hands of the censors, the Committee consider that such complaint should be carefully looked into and the Board satisfy itself that the criticism is not justified.

The Committee are in agreement with the view of the Film Enquiry Committee that "lack of uniformity in treatment may be reduced but can never be eliminated. Individual judgments may be replaced by collective deliberations but such approach to censorship

depends to a large extent, on mental alertness, individual judgment and personal outlook; even collective deliberations of different individuals are bound at times to yield varying result." The Committee have reason to believe that the censors try to perform their onerous duties of interpreting the code, in the face of absence of uniform public opinion to guide them in this direction, honestly and conscientiously and it would be uncharitable to regard their judgments as coloured and biased in favour of one film or the other.

The Committee also realise that there is force in the argument that better results can be achieved by associating the film industry in developing a set of norms and criteria which are socially acceptable. The Committee are inclined to accept the views of an eminent film director and producer of Bombay that "the Cinematograph Act is a fine comprehensive Act and the Film Censor Board and the Film bodies should not remain like lion and the lamb but in fact and actual practice, they should be very friendly and vibrate in unison."

The Committee would urge that an attempt should be made to associate the film industry more actively with the deliberations of the Film Censor Board or its Examining Committees so that cases of friction or conflict are reduced to the minimum. There should also be joint meetings between the representatives of the Ministry of Information and Broadcasting and the film industry so that such of the clauses of the directive principles or the censorship code as do not reflect the spirit of the time could be suitably modified.

The Committee would also like to emphasise that our film censorship should conform to certain social standards so that the social fabric may not be undermined and a deleterious effect created on the impressionable minds of young people, mostly students and the working class which compose the bulk of the film audience. What is more important in censoring films is not the deletion of a scene or two which may be very passionate and intense or amorous and thrilling, but the totality of the effect of film as a whole on the audience.

The Committee are conscious that categorisation of cinematographic films into 'A' and 'U' entails considerable difficulties for the theatre management inasmuch as under the existing Cinematograph Act, the onus of preventing a non-adult from witnessing an adult film rests with them. While appreciating that it would be difficult to pass the responsibility to the guardians for ensuring that a film certified by the Board as suitable for adult exhibition is not exhibited to any person who is not an adult, the Committee

feel that with a view to getting the maximum cooperation from the public, specially parents, guardians and teachers it would be desirable to ensure that all the advertisements and publicity material of an adult film unambiguously and clearly state the adult nature of the film. The Central Government should also take up the question of stricter enforcement of the censorship law with the State Governments concerned.

In this connection, the Committee suggest that Government should seriously consider whether the exhibition of an "adult" film should be permitted to persons of 18 years of age. There is a view that the period 18—23 is the most sensitive period in the life of a young man—this being the adolescent period. The view will no doubt be examined and the desirability of raising the age limit for exhibiting films for adults to persons above the age of 21 considered.

As regards the controversial question of application of double standards between Indian and foreign films, the Committee are in agreement with the views of the Board of Film Censors that customs, traditions and culture of the Indian people being different from those of the people in the West, there is need for according a different treatment to foreign films coming up for censorship. Allowance has also got to be made for the fact that only 3% of the total films shown are in English and these too are confined to a limited section of the public, mostly of the discerning type. On the other hand, Indian films are exhibited to a much wider clientele which includes workers, farm labourers and people who are illiterate or semi-literate. The Committee, however, hope that the Board of Film Censors while keeping in view these basic differences will strive to achieve a greater measure of consistency in the examination of imported and Indian films.

The Committee are much concerned to note that a large number of films, specially certain types of Hindi films, which come up for censor before the regional office of the Board of Film Censors, Bombay, cannot be said to be inspiring and stimulating in concept, serving social and national purpose.

It has been stated that the bulk of the Hindi films are a mixture of stereo-typed romances, hybrid songs and dances, unrealistic situations and crude comedy. The stress in these is more on the various amorous and light ingredients which provide mass entertainment of not a very high order than on the story value. This obviously results in a number of films being regarded as of low taste by the discriminating and critical sections of the public.

The Committee do not consider that any amendment of the Cinematograph Act is called for to prevent production of films of low taste or prohibit the issue of certificates to such films, in view of the divergent views held by various sections in regard to the censorship of films. The Committee, however, would strongly urge that the Film Censor Board should take utmost care while certifying films—both Indian and foreign—to eliminate such visuals or dialogues, including song-lines, which even if not indecent and obscene are likely to create unhealthy effect on the audience. In fact, the censors should see that every film serves not only as a medium of mass entertainment but also as a medium of mass education and strives to achieve a social purpose.

The Committee would also suggest that the questions of improving the tone of the Indian films, specially certain type of Hindi films, should merit the closest consideration of the Government and the film industry so that the Indian films are not only of high artistic standards but also reflect the cultural heritage of the country. In this context, the Committee would also suggest that views of eminent educationists, special reformers and film societies, whose main interest is to ameliorate the content and the artistic quality of the films in general, should be obtained and a new national policy in regard to production and censorship of films evolved to the satisfaction of all concerned.

The Committee regret to note that although more than two years have elapsed since the resolution was adopted by the Rajya Sabha on the 7th May, 1965 for the appointment of a Committee to enquire into the working of the existing procedure for certification of films for public exhibition, nothing has been done by the Government to implement the same. The argument that it could not be set up due to the Indo-Pak Conflict and the consequent need for economy does not appear to be very convincing. The least that the Government should have done was to have made a statement in the Rajya Sabha explaining the reasons for delay. The Committee feel that the Government should have given due consideration to the resolution passed by Rajya Sabha.

The Estimates Committee would urge that the Committee in question should be constituted forthwith in pursuance of the resolution passed by the Rajya Sabha to go into the whole gamut of the procedure for certifying films. This Committee may inter alia consider whether it would be desirable to categorise films in India as in Britain in three categories, namely, 'U' (suitable for universal showing), 'A' (more suitable for adults than children) and 'X' (suitable only for adults) with the stipulation that a child or a

young person under 16 may be admitted to a cinema showing an 'A' film only when accompanied by a responsible adult and may not be admitted at all on any consideration if an 'X' film is shown.

B. Self Censorship (Production Code Administration)

75. Some of the witnesses who appeared before the Committee expressed themselves in favour of a self-regulation like the Production Code Administration of the U.S.A. A reference to the P.C.A. has already been made in an earlier chapter. As already stated, this body, set up by the industry, advises them on the aspects which are likely to displease or offend the various sections of the public or the censors in countries where the film may be sent. This Administration insists on being provided with a complete copy of the shooting script before approving production. The following excerpts from the Film Enquiry Report in regard to the role of the P.A.C. in the matter of scrutiny of scripts and approval of film are very relevant:

A. *Theme*.—There is a preliminary conference between the head of the Production Code Administration or members of his staff and the producer for considering the basic story before the screen adaptation is written. Sometimes a conference is held even before the story is purchased by the producer. At this point, the plot is discussed as a whole in its relation to the production Code. Whenever it appears that particular care will be required in the treatment of the basic theme, the head of the Production Code Administration is informed and he in turn officially warns the studio heads of the Company planning the production.

B. *Script*.—The script submitted by the producing company undergoes careful scrutiny. The examination is usually made by members of the staff who report to the head any violation of Code requirements or any points where particular care is necessary. The head of the Production Code Administration then communicates again with the producing company with a warning that the completed picture cannot be approved by the Production Code Administration if certain lines, scenes or action appear as planned. He also indicates the likelihood of censorship action with regard to specific lines, scenes or action. Scenario conferences are held with writers and others to effect necessary changes in the script. And the final script for production is again submitted to and approved in writing by the head of the Production Code Administration.

C. Production.—Continued conferences are held during production so that any changes made in the script as well as all lyrics, costumes and sets may be incorporated and passed. Whenever a producer is in doubt about the script and other details being in conformity with the Code, at his request, previews are held of separate consequences during the course of production. In such cases, the Production Code Administration often recommends that the producer should make "protection shots" of particular scenes. This is done to avoid the expense of retakes in the event of the original sequence becoming suggestive or offensive when seen in its context. "Protection shots" are also recommended for scenes which may not be acceptable in particular countries although acceptable in the U.S.A. (While the company is assembled and making the picture, "protection shots" involves little additional cost, whereas the cost of reassembling the company subsequently might easily be prohibitive and even perhaps be impossible by the time the finished picture is viewed by the Production Code Administration).

D. Approval.—Preview of the completed picture is held in the Production Code Administration projection room and is attended by two staff members who had previously worked on the script and by a third member of the staff who comes to the picture with a fresh mind. These three men report to the head of the Production Code Administration at the full staff meeting held every morning. Scenes, sequences, dialogue or action in violation of the Code are deleted from the finished picture. A certificate of approval is issued without which a picture cannot be distributed or exhibited by an member company or its affiliate.

E. Export.—During the war, the Export Review Board constituted under the office of Censorship, made it a practice to see the film when it was reviewed by the Production Code Administration so as to ensure that the picture did not reveal military secrets or information to the enemy or contain information detrimental to the interests of the United States.

76. The Film Enquiry Committee held the view that "there would be no escape from a Production Code Administration where all scripts will be scrutinised before shooting is commenced." That Committee also felt that in addition to the scrutiny of the original scripts the P.C.A. would have to advise on changes adopted later by the producers, to give a certain measure of positive guidance and exercise some control over the handling of the picture.

77. The Committee were informed during the course of evidence by the representative of the Ministry of Information and Broadcasting that "the film industry is not an organised industry and, of course, it cannot be expected that it will evolve a code and ensure its implementation."

The Committee regret to note that no serious attempt was made by Government during all these years to implement a positive and salutary recommendation of the Film Enquiry Committee for setting up a Production Code Administration. The Committee feel that the Government should take steps to reorganise the film industry in the first instance and thereafter make efforts to see that a system based on the Production Code Administration to suit Indian conditions is given a trial.

C. Voluntary pre-censorship of scripts

78. It has been stated by the Board of Film Censors that "voluntary submission of scripts for pre-censorship before undertaking the production of films, is helpful to the industry to some extent in avoiding infructuous expenditure on taking up the production of films or portions thereof which are likely to be considered objectionable by the Board. This facility is, however, availed of only by a few producers. It may be added that the pre-censorship advice given by the Board is purely informal and without prejudice to the decision the Board might take after viewing the film when completed. The work of pre-censorship falls outside the purview of the Cinematograph Act, 1952 and is an additional strain on the officers who are preoccupied with their administrative work. During 1965-66, scripts of 12 films were submitted to the Board for pre-censorship advice.

During informal discussions with the producers, and at meetings with members of the various producers' associations, the desirability of producers submitting scripts for pre-censorship advice has been emphasised. Our experience is that the industry has not shown much interest in seeking such pre-censorship advice. While the producers find it useful to some extent they are not inclined to place too much reliance on it because of its informal and tentative nature and because the final decision of the Board would depend on the presentation and treatment of the film in its completed form".

79. A representative of the film industry in the Eastern region has stated before the Committee that "we have advised our members to submit their scripts to pre-censorship where they have doubt about the ultimate result. Two or three pictures every year are produced on the result of this precensorship."

An eminent Producer|Director of Bombay has stated:—

“In the initial stage, the producers did go with their scripts to the Censor Board. I also did go with them. Fortunately, I found them saying it was all right. But still they asked me to show the film to enable them to come to judgment. Once you have given your scripts you have to get a certificate. I say that once they pass our script, they should allow us to proceed according to them. The content matter should not be disturbed.”

Yet another eminent representative of the film industry, when asked to state his views regarding the voluntary submission of scripts of film for pre-censorship, stated as under:—

“That will not be possible in this country. In our pictures the paper work is theoretically ready but this kind of work goes on changing as the pictures develop and then script is different from what is visualised. The same would not give an idea as to what it will look when produced and frequent changes are made at the time of shooting.”

The Committee feel that in the absence of a statutory obligation, pre-censorship of scripts by the Board of Film Censors on a voluntary basis is not likely to produce any appreciable results. In the preceding paragraph the Committee have stressed the necessity of setting up a system of self-regulation on the lines of the Production Code Administration of the U.S.A. The Committee hope it and when such an organisation is set up, it would take upon itself the task of scrutiny of shooting scripts in the background of the Production Code. Till the setting up of such a body, the Committee would suggest that pre-censorship of scripts on a voluntary basis may continue for the benefit of new comers in the production field—provided there is some understanding that so serious and radical deviation from the scripts would be made at the time of production.

IV

BOARD OF FILM CENSORS

A. Organisation of the Board of Film Censors

Membership

80. The Board of film Censors has been set up for the purpose of sanctioning films for public exhibition. The Board consists of a Chairman, a whole-time officer appointed by the Central Government, and nine non-official members who serve in an honorary capacity.

For the purpose of enabling the Board to perform its functions under the Act, the Central Government have appointed Regional Offices at Bombay, Calcutta and Madras. A chart showing the organisational set-up of the Central Board of Film Censors is given in Appendix II.

The Chairman and members of the Board are appointed for three years. It has been stated that the policy of the Government is to appoint on the Board eminent persons in public life of the country, who have distinguished themselves in different fields such as journalism, education, art and culture, women uplift, social work and film industry. A list of Members of the Central Board of Film Censors as on 1st September, 1966 is given in Appendix III.

It has been represented to the Committee that members of the Board should "reflect the tendencies and trends of the present and not of the dreamy past. They should be in tune with the modern times, fully conscious of the changing society and in tune with the reality. Only people who like the medium basically should be members of the Board. The Chairman too should be a person who has love, respect and real interest of this medium."

81. The representative of the Ministry of Information and Broadcasting stated during evidence that the method of selection of Members as laid down in Government regulations is fairly satisfactory. The Board of Film Censors is sufficiently broad-based. Inclusion of more representatives of the Film Industry in the Board, he said, would have a deleterious effect on the tastes of this country.

The Committee are of the view that the association of representatives of Film Producers' Association with the Board of Film Censors will be conducive to the maintenance of better liaison bet-

ween the Board and the Industry. The Committee hope that Government would ensure that out of nine members on the Board at least three are representatives of the Film Industry—one each from Bombay, Calcutta and Madras.

The Committee would also like to reiterate the recommendation made by the Estimates Committee in Para 3 of their 159th Report (Second Lok Sabha) that to give the industry a feeling of participation, the representatives of the film industry should be nominated by the Government out of a panel of names to be submitted by the premier organisations of the film industry.

The Committee also suggest that better care should be taken in appointing members to the Board so as to ensure that the policy of the Government laid down in this regard is strictly adhered to.

B. Appointment of the Chairman

82. The Estimates Committee in para 2 of their 159th Report (Second Lok Sabha) had recommended that "On the analogy of the recommendations of the Film Council and considering the qualifications and experience of the previous incumbent of this office, the Government may lay down that for appointment of Chairman of the Board of Film Censors, the person should be of a high judicial status commanding an eminent public position and possessing a depth of cultural background." Subsequently in their 14th Report (Third Lok Sabha) on the action taken by the Government on the recommendations contained in their 159th Report, the Committee had observed as under:—

"The Committee consider that having regard to the fact that the Chairman, Board of Film Censors occupies a pivotal position in the interpretation and enforcement of Government's policies on censorship of films and performs the function of appellate authority while presiding over the meetings of Revising Committee/Special Revising Committee and Reviewing Committee, it would be in the fitness of things if he has a judicial background. In any case, it would be desirable for Government to lay down certain basic qualifications for this important post."

83. The representative of the Ministry of Information and Broadcasting during the course of evidence admitted that it would be desirable to have as Chairman an esteemed public figure, but he did not think it would be necessary for him to have a thorough knowledge of the movie medium. "It is enough", he said, "if he has a general knowledge and has a very good understanding of the

potentiality of the movie as a medium and its capabilities." In his opinion the present Chairman of the Board of Film Censors is an enlightened public figure possessing a judicial and artistic temperament and has been in charge of the most extensive mass media in the country. He has been Director-General, All India Radio.

The Committee are generally in agreement with the views of the Government that the Chairman of the Board of Film Censors should be an enlightened public figure possessing a cultural background and a judicial and artistic temperament. They, however, feel that the Chairman should also have a wide understanding of the movie medium and appreciation of the film as a medium of art. The Committee hope that Government would lay down the basic qualifications for this post for future incumbents.

C. Location of the Office of the Chairman, Board of Film Censors

84. It has been represented to the Committee by the representatives of the film industry at Bombay that the Office of the Chairman, which is located in Delhi, entails delay in the censoring of films inasmuch as the Regional Officer has to refer the cases to the Chairman for decision. During the course of the evidence, the representative of the Ministry has stated that the Office of the Chairman, Board of Film Censors, is located at Bombay. But a personal exception has been made in the case of the present Chairman as he has been designated as *ex-officio* Adviser to A.I.R. and he has been allowed to operate from Delhi. He has also stated that at the present moment, the thinking of the Government has been that the Office of the Chairman should be located at Bombay.

85. It has also been suggested to the Committee that there are advantages in having the Office of the Chairman, Board of Film Censors, at Delhi, because if his office is set up at Bombay, then the other principal film centres, Calcutta and Madras are likely to feel themselves handicapped. While stationed in Delhi, the Chairman of the Board of Film Censors could be in a position to tackle many day-to-day problems in consultation with the Ministries of Information and Broadcasting and External Affairs in matters where foreign relations are involved.

While the Committee realise the need for maintaining the headquarters of the Board of Film Censors at Bombay because of large concentration of the film industry in that city, they feel that there is some force in the argument that the Board's Office should be located in a neutral place other than Bombay, Calcutta

and Madras. The Committee suggest that the question of locating the headquarters of the Board of Film Censors at a central place may be considered. In any case, the Chairman of the Board should stay at headquarters of the Board and not away from it as at present.

D. Functions of the Board and Staff

86. Rule 11 of the Cinematograph (Censorship) Rules 1958 lays down that the Board shall, in addition to other duties prescribed under these rules:

- (1) submit an annual report to the Central Government reviewing the work done by the Board during the preceding financial year;
- (2) prescribe the manner in which the registers, records and accounts of the Board shall be kept;
- (3) review the work of Regional Officers and members of the Advisory Panels;
- (4) issue directives to Regional Officers and members of the Advisory Panels regarding the principles to be observed in determining whether a film is or is not suitable for public exhibition or is suitable for unrestricted public exhibition or for public exhibition restricted to adults.

87. The Board of Film Censors has informed the Committee that as the Government is empowered under section 5B of the Cinematograph Act, 1952 to issue directive principles to be observed in determining whether a film is or is not suitable for public exhibition, the Board does not issue any separate directives in the matter. However, as and when any general questions are raised by the Examining or the Revising Committees in respect of the censorship of Indian or imported films, these are discussed at the meetings of the Board whose recommendations are communicated to the Regional Officers concerned for necessary further action. It has also been stated that the Board of Film Censors submits annual reports to the Central Government, reviewing the work done by the Board during the preceding financial year. The highlights of the Annual Report for the year 1965-66 issued by the Board of Film Censors are given in Appendix IV.

88. The Committee have been informed that over and above the functions laid down in the Cinematograph Act, the under-mentioned functions are being performed by the Officers of the

Board (including the Regional Officers) in addition to their normal work:

(i) *Pre-censorship advice on scripts of films sought by producers before undertaking production work.*—This advice is rendered informally, after examination of the script, without prejudice to the decision the Board may take after examining the film produced on the basis of the script. During 1965, 12 scripts were examined by the officers of Board for purpose of rendering such advice.

(ii) *Classification of films as 'Predominantly Educational' or otherwise at the request of the applicants.*—During 1965-66 as many as 1335 films were classified by the Board as 'Predominantly Educational'. The prints of Indian films in this category are allowed clearance without payment of excise duty, on production of certificates issued by the Board. The prints of imported films in this category are allowed clearance on production of a separate certificate without payment of customs duty. Besides, the prints of films classified earlier as 'Predominantly Educational' which are imported into India subsequently are examined by the Board afresh and the requisite certificates are issued for their clearance without payment of customs duty. During the year 1965-66, over 200 such customs certificates were issued for clearance of about 1000 prints.

The Board is performing this function on behalf of the Ministry of Finance (Department of Revenue) under the Sea Customs Act.

(iii) *Attending to public complaints regarding censorship of films.*—These are dealt with on the basis of the comments offered by the officer concerned who presided over the Examining Committees which previewed the film in question for purposes of certification.

(iv) *Collaboration with the Film Advisory Board by the Regional Officer in his capacity as ex-officio Secretary of the Board.*—This involves attending weekly and special meetings to examine newsreels, documentaries and shots submitted to the Board, preparation of agenda and minutes and follow-up action.

(v) *Assistance rendered to the Film Finance Corporation by the Regional Officer and the Additional Regional Officer of the Board at Bombay as members of the Script Committees of the Corporation.*—This involves scrutiny of, and discussion on, the scripts of films for the production of which loan applications are received by the Corporation. During 1965-66, 31 scripts were dealt with by these officers for the purpose.

(vi) Comments sent to the Ministry of Information and Broadcasting after persual of scripts or synopsis of the film as regards (a) the necessity for the release of foreign exchange for the production of films, portions of which are required to be shot on locations abroad, (b) suitability of films for rendering assistance by Defence Ministry, and (c) desirability of foreign film production units being given facilities for shooting in India.

(vii) Miscellaneous enquiries from Ministry of Information and Broadcasting pertaining to the film industry.

(viii) Liaison with the Ministry of Defence and the film producers with regard to the supply of prints of films for exhibition to the jawans in border areas.

(ix) All work in connection with the annual State Awards for Films, the Regional Officers at Bombay, Calcutta and Madras being the conveners of the respectively primary and Regional Committees. The work involves sending recommendations regarding membership of Primary, Regional and Central Committees, receipt and scrutiny of entries, arrangements for previews of entries by Primary and Regional Committees, finalising their recommendations and liaison with the film industry in connection with the annual Award function.

The Committee note that over the years the functions of the Board of Film Censors and the Regional Officers have expanded and the officers of the Board have to perform certain other functions besides the examination and certification of films. The Committee suggest that the Ministry of Information and Broadcasting and the Special Inspection Unit of the Ministry of Finance may make an assessment about the workload of the Board's office including the Regional Offices with a view to see that it has not to perform any extraneous functions and that the staff strength is adequate for the efficient functioning of the organisation.

E. Volume of work with the Board of Film Censors

89. In a written note furnished to the Committee, it has been stated that during 1965-66 the Board dealt with 5074 applications received for certification of new films, comprising 3355 in respect of Indian films and 1716 in respect of imported films.

The Board examined 2563 films during the year, including 1182 Indian and 1381 imported films.

The length of the films examined in the various gauges was as follows:—

12856.77	metres	(70 mm.)
2120561.708	„	(35 mm.)
168226.822	„	(16 mm.)

The total length examined, expressed in 35 mm. gauge was 2,547,587 metres approximately.

In addition, 106350.56 metres of films were examined at the office moviola for purposes of verification of cuts etc.

The total number of certificates issued by the Board during the year in respect of new films was 2701, including 1215 in respect of Indian films and 1486 in respect of imported films.

1333 films comprising 823 Indian and 510 imported films were classified by the Board as 'Predominantly Educational'.

90. Asked to state the reasons for the wide gap between the applications received for censorship and the number of certificates issued by the Board in respect of new films, the Ministry of Information and Broadcasting has, in a written note, stated that the difference in the number of applications and the number of films certified is mainly due to applications being received for the same film in many language versions. So while actually only one film may be screened the number of applications for the same film though in different language versions would be as many as 13 to 14 e.g. Films Division News Reels.

91. It has further been clarified that the difference in the number of applications received, the number of films examined and the number of certificates granted is due to the reason that separate applications are received for various language versions in case of a considerable number of films, whereas such films are examined only once (on the strength of the declaration of the applicant that the picturisation is identical to be master version and the commentary is the correct rendering of that of the version examined) and only a single certificate is issued carrying the endorsement in respect of the other language versions. There are hardly any arrears so far as the work of examining and certifying the films is concerned.

The Committee are glad to know that the Board of Film Censors is upto date in so far as examination and certification of films are concerned. They would however, suggest that in cases where a single certificate is proposed to be issued covering various language versions, the examiners should, before the issue of a certificate, carry a check with a view to see that the various language versions do not differ significantly or substantially from the originals in language and picturisation. The Committee do not think that a mere declaration by the applicant that the "picturisation is identical to the master version" is a sufficient authority for the issue of a certificate.

F. Advisory Panels

92. The Board of Film Censors in the discharge of their functions of certification of films for public exhibition is assisted by members of the Advisory Panels, which have been constituted at Bombay, Calcutta and Madras. It is stated that the Members of the Panels, who are qualified to judge the effect of films on the public, assist the Board in an honorary capacity in the examination of films and are drawn from different walks of life, such as social service, education, medicine, law, journalism, art, business etc. They represent a cross-section of society and apart from being experienced in their respective fields, have a mature outlook and a balanced judgement. An important consideration in appointing members to Advisory Panels is their proficiency in the language(s) in which the films are examined in their respective region. It is stated that due consideration is given to the cultural and academic background of persons before making their appointments. The Members of the Advisory Panels are appointed for a period of two years. The sanctioned strength of the memberships of the three Advisory Panels of the Board at Bombay, Madras and Calcutta is 35, 38 and 20 respectively. The Members are appointed by the Central Government in consultation with the Board of Film Censors to the extent of two-thirds of the total number of each panel, the remaining one-third being nominees of the Government.

A list of Members of the Advisory Panels at Bombay, Calcutta and Madras is given in Appendix V.

93. A statement indicating the existing strength, number of vacancies and the dates since when they are lying vacant in respect of the Advisory Panels is given below:

Advisory Panel	Existing Strength	No. of vacancies	Dates from which lying vacant
Bombay	35	2	31-10-66
Calcutta	20	{ 2 1 1	2-10-66 8-10-66 23-10-66
Madras	38	{ 4 1	24-10-66- 4-11-66

The Committee have been informed that the Chairman, Central Board of Film Censors has been requested to forward a panel of fresh names for consideration for appointment as members of the Panel.

The Committee have been informed that while the Advisory Panel at Bombay held only two sittings during the year 1965-66 and the Panel at Madras held one sitting only, the Panel at Calcutta did not hold any sitting at all.

The Committee would urge the early filling up of the vacancies so that the work of examination does not suffer.

In view of the fact that the Advisory Panel is a real body for censoring of films, the Committee suggest that while selecting members for the different panels, care should be taken to ensure the selection only of competent persons from the fields of literature, music, art, aesthetics and drama education, social service etc. capable of communicating new trends and tendencies in the field of cinematic art and having really the time at their disposal to witness the screening of films for purposes of certification.

The Committee are not happy that no sitting of the Calcutta Advisory Panel was held during 1965-66 and only two sittings of the Bombay and one of Madras Panels were held. They recommend that the Advisory Panels should meet more frequently.

G. Conveyance Allowance for Members

94. The Committee have been informed that each Member of the Advisory Panel is given Rs. 10 as conveyance allowance but no daily allowance is given to them. It has been represented to the Committee that the amount is inadequate in view of the rising transport charges. It has also been represented that the procedure for payment of conveyance allowance to the Members of the Advisory Panel at Bombay is very cumbersome and results in long delays in the payment of their dues.

95. The Committee were informed by the representative of the Ministry of Information and Broadcasting during the evidence that a proposal was under consideration for increasing the quantum of conveyance allowance and that the Board of Film Censors had recommended Rs. 25. The Ministry has also stated in a written note:

"The Regional Officer, Bombay has recently been declared as the Controlling Officer in respect of payment of Conveyance Allowance to the Members of the Advisory Panels, Central Board of Film Censors, Bombay as in the case of Regional Officers Calcutta and Madras. It is hoped that this would cut delays in the payment of their dues."

The Committee hope that an early decision will be taken in the matter of grant of suitable conveyance allowance to the Members of the Advisory Panels in all the three regions.

H. Procedure of Examination of Films

96. The films are examined initially by an Examining Committee consisting of a Regional Officer, and four members of the Advisory Panel in the case of a feature film and one member in the case of documentary short, etc. The detailed procedure for the examination and certification of films submitted to the Board is set out in the Cinematograph (Censorship) Rules, 1958. Revising Committees, presided over by the Chairman or in his absence by a member of the Board nominated by the Chairman may be constituted by the Chairman of his own motion, or at the request of the applicant for reconsideration of recommendations of the Examining Committee. An appeal against the decision of the Board lies with the Central Government under Section 5C of the Act. The same standard is applied in the case of examination and certification of foreign and Indian films.

97. In a written note furnished to the Committee the Board of Film Censors has explained the procedure followed for the examination of films:

"The day-to-day work of examination of films is carried out with the active participation of members of the Advisory Panel. During 1965, 706 meetings of Examining Committees were held. While no agenda is prepared for these meetings, members are supplied with a copy of synopsis of the film along with information regarding the title of the film, running time, date and venue of the examination. The meeting of each committee lasts (including discussion on the film after the preview) from 2½ to 4 hours, depending upon the length and nature of each film. In most of the cases, the recommendations of the Examining Committee (Consisting of 4 members of the Panel in the case of short films) are accepted by Chairman. Where he disagrees with the recommendation of the majority of the members, as provided in Rule 24(a), he refers the film to a Revising Committee under Rule 25(1). The number of such cases during the year 1965 was 5, the percentage being 0.7."

Asked about the time-lag between the receipt of application for certification and the actual issue of the certificates, the Board of Film Censors has stated in a written note that normally, the examination of an Indian film is taken up within a week of receipt of the application, in the order of receipt of applications, unless the applicant informs the Board's office of his inability to present the film for the purpose at the time for various reasons. In cases where it is decided to certify the film for unrestricted public exhibition without any cuts, the certificate is issued forthwith. Where it is proposed to certify the film subject to cuts, the applicant is informed accordingly and is given an opportunity to make a representation to the Board against the proposed action within 14 days. In such cases, apart from referring the representation to the members of the Examining Committee, or the Revising Committee as the case may be, for consideration, the applicant is also given an opportunity to place his point of view personally before the members of the Committee concerned. Where the applicant ultimately accepts the decision of the Board, subject to such modifications as may be agreed to by it, the certificate is issued after the applicant has carried out the requisite deletions in the film. The time lag between the receipt of the application and the issue of the certificate in such cases naturally depends on the factors explained

above. However, the position varies if the flow of films in a particular week is exceptionally heavy. It has also been stated that the tentative recommendations of the Examining Committees are informally conveyed to, and discussed with, the producers concerned immediately after the preview of the film. A communication is sent to the producers later, in confirmation, on receipt of Chairman's orders. However, in such cases, before formulating the recommendations of the Examining Committee, it often becomes necessary to scrutinise the script of the film. The officers are sometimes required to consult experts and specialists and to verify the authenticity of certain scenes or dialogues in the film by reference to the various books and literature on the subject. In such cases, subsequent meetings of the Examining Committee or Revising Committee have to be called to finalise the recommendations regarding the category of the film and/or the deletions to be ordered therein. This naturally involves some delay in the communication of the Board's decision to the applicant. In the case of films referred to the Revising Committees, where the Chairman happens to differ from the decision of the majority of the members of the Revising Committee, the film is referred to the Government for a final decision before communicating the Board's decision to the applicant. Such a reference necessitates the preview of the film by Government and the final decision in such cases can only be conveyed to the applicant after the receipt of orders from Government.

Association of Industry with the Examining/Revising Committee

98. Some of the organisations of Film Producers with whom the Committee held discussions at Bombay, Calcutta and Madras suggested the inclusion of some representatives of Film Producers' Associations in the various Committees of the Board, viz., Examining Committee and Revising Committee. The Board of Film Censors to whom the problem was posed by the Committee are definitely against the association of a representative of the producers with the day-to-day examination of films at the Examining Committee or Revising Committee levels. In their opinion such an association would not be in the interest of the Film industry as it would place the representatives in an embarrassing position vis-a-vis individual producers in certain cases. Moreover it would not be conducive, it is stated, to the smooth functioning of the Examining Committees and Revising Committees, in view of the conflicting view-points which are likely to be put forward in the course of the discussions after the examination of the films.

99. An eminent film Director of Calcutta expressed the view before the Committee that the Director of a film should have the

option to be present at the viewing of his own film by the censors. This was the practice some two years ago in the Calcutta Region Office. The Director, if present, could provide explanation in regard to the technical matters concerning the film under scrutiny.

100. The Committee during evidence asked the representative of the Ministry of Information and Broadcasting to state his view, regarding the presence of a representative of the Film producers at the meetings of the Examining Committee without a right to vote. In reply the official representative of the Ministry stated as under :—

“I want to make a submission here. In connection with the newsreels or documentaries that are produced by the Films Division on behalf of the Ministries, the Ministry of Information and Broadcasting is insisting now that the director, producers or some official of the Films Division should have opportunities during the screening to discuss the points with the Ministries concerned which would be sponsoring the films so that he will be able to justify them. A similar opportunity for the private producers when the Board of Censors are watching a film may not at all be undesirable because as you have yourself suggested, the producer should have the opportunity of discussing some details of the picture with the Board of Censors themselves. Whether this opportunity is best granted after the film has been screened or whether the opportunity can be granted while the film is screened when there can be a running commentary or running discussion, I have not sufficient experience of the activities of the Film Censors Board to express an opinion. Apparently, what you have suggested should not present any insuperable deleterious effect on the judgment of the Board of Film Censors, because the director or producer of a film should have an opportunity of defending himself.”

The Committee are of the opinion that the presence of a representative of the producer and/or producer himself or the Director of the relevant film at the meetings of the Examining/Revising committees without a right to vote would be conducive to the better appreciation of the film under scrutiny by the Panel members and perhaps lead to a more harmonious relationship between the industry and the Board. It would also help in ironing out differences then and there.

I Liaison with the Industry

101. The Committee have been informed that an informal panel of producers, consisting of four prominent members of the industry, has been set up at Bombay and is being consulted from time to time by the Chairman or the Regional Officer in regard to controversial questions arising out of censorship of certain films. This panel, it is stated, serves a useful purpose in ironing out difficulties which sometimes arise in the implementation of the decisions of the Board by individual producers.

The Committee consider that frequent meetings between the members of the Board/Regional Advisory Panels and the industry would be fruitful in bringing about a better understanding between them. The Committee suggest that joint Consultative Committees like the Bombay Panel, may also be constituted at Calcutta and Madras.

J. Quorum

102. Rule 23(2) of the Cinematograph (Censorship) Rules, 1958 lays down that—

“The Examining Committee shall consist of—

- (a) in the case of a newsreel, documentary shot, or a cartoon or in the case of a film predominantly educational, a member of the Advisory Panel and the Regional Officer or Assistant Regional Officer; or
- (b) in the case of any other film, four members of the Advisory Panel and the Regional Officer of the Assistant Regional Officer:

Provided that if the Regional Officer or Assistant Regional Officer is unavoidably absent at the examination of a film, the Examining Committee shall consist of two members of the Advisory Panel in a case falling under clause (a) and five members of the Advisory Panel in a case falling under clause (b)”.

103. The Committee have been informed that no formal quorum has been fixed but as a matter of convention meetings are not held unless three members are present. The representative of the Ministry

of Information and Broadcasting admitted during evidence that "it would be better if we lay down a minimum of three members including somebody from the Censor Board."

The Committee consider it imperative that in the case of a film other than a newsreel, documentary shorts, or cartoons or an educational film, at least three members of the examining Committee should be present before proceedings could commence. They suggest that the Rules may be amended to provide a quorum of three members for a meeting of the Examining Committee.

K. Pre-view Theatre

104. The Committee have been informed that the Board of Film Censors does not have its own building or its pre-view theatre. Pre-views of the films are at present held in hired theatres which are located at a distance from the office. It has been stated that it would be an ideal thing if the office of the Central Board of Film Censors could be housed in a centrally situated building in Bombay, with facilities for pre-viewing 16 mm and 35 mm films. The Committee understand that this matter has been considered more than once in the past but no suitable building has become available.

The Committee consider that the present accommodation available to the Board of Film Censors at Bombay, which is a rented one, is inadequate for its purpose. The building is situated at some considerable distance from the heart of the city. The Committee feel that steps should be taken to provide a suitable building complete with preview theatre to the Board of Film Censors.

L. Survey of Audience reactions

105. Rule 12 of the Cinematograph (Censorship Rules) 1958 lays down that with a view to determining the principles to be observed in certifying films, the Board may take such steps as it thinks fit to assess public reactions to films.

106. In a written note furnished to the Committee, the Board of Film Censors has stated that it has neither the budget provision nor the staff to undertake periodical public opinion surveys. However, the Board is of the view that the research of the kind outlined should appropriately be done by the Board itself rather than by the Institute of Mass communications. There are several advantages in such a proposal. Firstly, it is a good principle (which is already accepted by the Planning Commission and the Government) that the evaluation of specific programmes and policies should be done by the organisation operating those programmes, for, it alone is aware of the drawbacks in its working. Secondly, the evaluation work is likely to be of more practical application, as the Board is far more conversant than an outside organisation with topics which need to be given priority. Thirdly, it would widen the horizon of the officers of the Board and give them a more objective criterion for the interpretation of the code than plain common sense. Fourthly, it would be economical in the long run, as the Board has a clear idea about the areas in which research should be undertaken and would be in a position to collect various kinds of data which would serve as a useful guide in censorship work. It has been further stated that pending availability of funds and personnel, it is proposed to avail of the services of the Institute of Mass Communications.

The Committee note that a study of the cinema and its various aspects in relation to the public opinion in Greater Bombay was sponsored by the Board of Film Censors with the assistance of the Tata Institute of Social Sciences, Chembur in 1956. The Ministry of Information and Broadcasting had placed adequate funds at the disposal of the Board for purposes of that enquiry. The Committee consider that it would be useful to conduct a survey of audience reactions to films in Bombay specially and then in all the principal film-producing centres so that a fair judgment could be formed about the impact of the cinema on the people of different classes and particularly on children and adolescents in different areas. The Committee hope that the Board of Film Censors/Government would cause such a survey to be made with the assistance of the Institute of Mass Communications and the film industry. The Committee also suggest that Government may consider the desirability of setting up a Research Unit under the Board of Film Censors.

M. Finance

107. The Board of Film Censors derive its income from the fees which are charged for censoring films. The following table gives

the revenue receipts of the Board for the last three years and the budget estimates for the current year.

Year	Break-up of the Revenue receipts region-wise			Total income of the Board from fees
	Bombay Rs.	Calcutta Rs.	Madras Rs.	
1963-64	2,32,545	27,107	89,476	3,49,128
1964-65	2,16,294	24,576	98,517	3,39,387
1965-66	2,14,715	24,286	1,09,296	3,48,297
1966-67				3,63,000
				40,000*
				4,03,000

*Budget Estimates due to increase in fees from 1-7-66 from Rs. 40/1000' to Rs. 45/1000' for feature films and from Rs. 1/duplicate certificate to Rs. 4 duplicate certificate, during the period 1-7-66 to 31-3-1967.

The actual expenditure of the Board for the last three years and the estimates expenditure for the current year are given below :

1963-64	1964-65	1965-66	Estimates for 1966-67
3,99,238	2,91,888	4,54,807	4,35,100

The following fees are charged for the examination of the films:

Size of the film	Length of film	Scale of fee
35 mm	(a) 2000 ft. or below	Rs. 5 per 1000 feet or a fraction thereof.
	(b) Exceeding 2000 ft.	Rs. 45 per 1000 feet or a fraction thereof.
16 mm	(a) 800 ft. or below	Rs. 5 per 400 ft. or a fraction thereof.
	(b) Exceeding 800 ft.	Rs. 45 per 400 ft. or a fraction thereof.

A fee of Rs. 4 is also charged for a duplicate or a subsequent copy of the certificate.

It has been stated by the Ministry of Information and Broadcasting that the censorship fees have been raised with effect from 1st July, 1966, with a view to narrow the deficit.

The Committee note that despite the increase in the censorship fees, the Board of Film Censors is not yet a self-supporting organisation in as much as there would be a deficit of Rs. 32,100, according to the estimates for 1966-67. The Committee suggest that the Board may examine the feasibility of reducing administrative expenditure without affecting the efficiency to the extent possible so that the Board could become a self-supporting organisation.

N. Review Proceedings

108. Section 6(2) of the Cinematograph Act, 1952, lays down that "without prejudice to the powers conferred on it under sub-section (1) the Central Government may, by notification in the Official Gazette, direct that—

- (a) a film which has been granted a certificate shall be deemed to be an uncertified film in the whole or any part of India; or
- (b) a film which has been granted a "U" certificate shall be deemed to be a film in respect of which an "A" certificate has been granted; or
- (c) the exhibition of any film be suspended for such period as may be specified in the direction;

Provided that no direction issued under clause (c) shall remain in force for more than two months from the date of the notification.

(3) No action shall be taken under clause (a) or clause (b) of sub-section (2) except after giving an opportunity to the person concerned for representing his views in the matter.

(4) During the period in which a film remains suspended under clause (c) of sub-section (2), the film shall be deemed to be an uncertified film."

109. The Committee have been informed that over a period of time the Central Government have received complaints from various quarters regarding certain films, namely, America by Night, Universe by Night, Orient by Night, Women of the World, Paris Champagne, Sweet Sweet Nights, Tokyo by Night, Copacabana Palace and World by Night. The Government have viewed these films under the powers vested in them under Section 6 of the Cinematograph Act, 1952. Orders have been passed suspending the further exhibition of

these films with effect from 15th February, 1967, and action to uncertify the films is under way in accordance with the provisions of the law.

110. The procedure for initiating review proceedings under Section 6 of the Cinematograph Act, 1952 is briefly this. In compliance with the legal obligations, the films have to be viewed and objections in treatment, presentation, dislogue or visuals in terms of the provisions of the Cinematograph Act, its rules and directions issued by Government, are conveyed to the applicants with a show cause notice by a specified date why the films should not be uncertified. The applicants are also given a hearing before final orders are passed.

111. In a written note furnished to the Committee it has been stated that all these films were given 'A' certificates by the Central Board of Film Censors after making a number of deletions. It has also been stated that "most of these 'By Night' series films have been imported by Indian producers under the Export Incentive Scheme of the Ministry of Commerce, according to which an exporter of a film was given an import licence upto a percentage of the exports out of which he could buy exposed films besides raw film and studio equipment etc. On the recommendations of Information and Broadcasting Ministry this has been changed with effect from April, 1966. Now the import of exposed films under the Export Incentive Scheme has been banned. In this way the entry of films of the type of films under reference has been sealed."

Knowing fully well that the thematic content of the films in question is totally against Indian traditions and culture, the Committee fail to understand the considerations that weighed with the censors in giving them an 'A' certificate. The Committee would urge that a thorough probe should be conducted into the circumstances leading to the import of such films and their subsequent certification. If necessary suitable directions should be issued to the Board of Film Censors so that complaints regarding laxity in censorship are altogether eliminated.

The Committee hope that Associations like the Association of Moral and Social Hygiene in India, All India Women's Council, Federation of University Women, etc. would be vigilant enough to voice their complaints against any alleged laxity of censorship of films to the Board of Film Censors so that consequential action under Rule 33 of the Cinematograph (Censorship) Rules, 1958 may be initiated.

O. Censorship of Films intended for Export

112. The Film Enquiry Committee (1951) in its Report observed as under:

“At present there is no arrangement for the scrutiny of films made in India before they are exported for exhibition abroad. A number of witnesses connected with cultural organisations have stressed before the Committee the need for such prior scrutiny.....While there is no prior scrutiny of films before export from highly developed countries, such scrutiny is insisted upon in the case of some countries which, like India, have not yet developed fully and, therefore, suffer greater risk of misrepresentation. Suggestions placed before us for the scrutiny of films before export have covered the cases of full length feature films made in India as well as scenes shot in India for inclusion in foreign feature films or in newsreels or documentaries edited and compiled abroad, which are often sent out of the country without being processed. With regard to the former, some witnesses put forward before us the suggestion that no film should be exported unless it has been certified for public exhibition in this country. Others held the view that a higher and more rigorous standard must be applied in the case of films for export since they would be shown to those, who, being unaware of all the aspects of Indian life, are liable to draw incorrect conclusions from what they see on the screen.”

113. In a written note furnished to the Committee, the Board of Film Censors have stated that “the Cinematograph Act relates to exhibition of films in India only. Censorship directives are therefore applied with reference to the impact of films on Indian audiences and not from the point of view of their impact on the audiences abroad. It is felt, however, that there would be greater international appeal for Indian films if their themes and treatment are essentially Indian and not crude versions of hybrid Western or pseudo-Western types. Historical films or films reflecting Indian culture and film versions of great literary masterpieces set in Indian background are also likely to have a greater appeal for audiences abroad, than the stereotyped, social films based on romantic themes with modern, westernised settings and atmosphere.”

114. It has also been stated that “the present Cinematograph Act and the Rules or the directions issued thereunder do not stand in the way of making films with an appeal for international audiences. It is for the film industry to take up the challenge and to produce films of a high standard which would have an appeal for audiences abroad. A few Indian films produced recently have proved to be

popular in the Middle East and East Africa. Films like "Charulata" and "Nayak", produced by Satyajit Ray, have won awards at international film festivals held recently and have been very much appreciated by critical audiences abroad'.

115. During the course of the evidence, the Chairman, Central Board of Film Censors, stated that 'no censorship certificate is necessary in regard to films exported outside India. But in actual practice the customs authorities do insist on some kind of certificate just to ensure that the film does not contain obscene things. In addition to this there is a separate Exporta Committee, of which the Regional Officer, Board of Film Censors is a member, which has been set up at Bombay.' The representatives of the Ministry of Information and Broadcasting agreed that the films should not be allowed to be exported unchecked because there may be some episodes which are derogatory for the country.

The Committee realise that in terms of the Indian Cinematograph Act, 1952, the Board of Film Censors does not possess any authority to censor Indian films which are exported out of India and are intended for foreign consumption. Nevertheless, they feel that Indian films exported abroad should present a correct picture of Indian life and culture and also emphasise the values that our people cherish and hold dear. Hence they deem it desirable that all films intended for export should be subjected to a censorship by the Board of Film Censors with a view to see that a film intended for export does not contain anything derogatory to our national ideals, culture and traditions, or disparaging to the economic and political policy of the Government.

The Committee do not think that the certificate issued by the customs authorities should be considered adequate enough for an Indian film to be exported outside the country and would urge that the existing Cinematograph Act may be suitably amended so as to include a provision for the censorship of films intended for export by the Board of Film Censors. The Committee feel that pending the amendment of the Act, the Customs authorities may be asked to consult the Censor Board before allowing any film to be exported.

CENSORSHIP OF FILM POSTERS

116. While a scene in a film may have fleeting impressions, a poster on a road-side is seen by thousands of persons and can have undesirable impact. From time to time complaints have been made about the display of obscene film posters in public places. It has also been alleged that sometimes posters depict scenes which are not actually to be found in a film. The Press Commission in their Report have drawn attention to a large proportion of advertisements, particularly cinema advertisements, with illustrations or text which can be considered objectionable.

117. Recently, the attention of the Committee has been drawn to a resolution passed at the Conference of eminent writers, psychologists and social workers, organised by the Anuvrata Vihar at Bidasar (Rajasthan) in September, 1966, urging the Government to enact vigorous legislation and the film industry not to display vulgar, passion-rousing and sexy posters.

118. The Film Enquiry Committee in their Report has made the following observations in regard to scrutiny of publicity material for film:

“At present there is no prior scrutiny by the Central or State Governments, of the publicity material released by the film industry, consisting of photographs issued to journals and the daily press as well as for display in the lobbies of cinemas, posters for exhibition outside the cinemas, advertisements in newspapers and magazines, and bills, ‘throw-aways’ pamphlets, booklets, etc. The question whether there should be scrutiny of this material before release was examined by the last Cinematograph Enquiry Committee. Evidence placed before them favoured such scrutiny but they came to the conclusion that this was impracticable and that the common law of the country was adequate for the purpose of ensuring that objectionable material is not exposed to the public view. Many of the witnesses who have appeared before this Committee have also expressed their concern with the type of publicity which is current

and which not infrequently represents scenes not to be found in the picture actually exhibited. On the other hand, some witnesses have expressed the opinion that the publicity methods adopted by the film industry are not more offensive than those adopted by certain other industries."

119. The Committee discussed the question of censorship of film posters with the representatives of film producers, directors and distributors, and a general feeling that the Committee gathered was that there should be no laxity in regard to posters that are indecent, vulgar and crude and are generally more prone to appeal to the erotic and sensuous feeling than to artistic and literary sense. Two eminent film directors of Bombay and Calcutta held the view that there should not be regimentation in these matters unless the posters were "too obscene or vulgar", and by and large the people were immune to them.

120. The representative of the Ministry, during the course of the evidence has stated that "strong objection has been taken from many quarters of the country and letters have been addressed to our Minister and to our Secretariat against posters and other publicity material but this actually does not fall within the ambit of the competence of our Ministry but they are really subject to local laws, particularly the municipal laws of the place."

121. In a written note furnished to the Committee by the Ministry of Information and Broadcasting, it has been stated that so far as the display of vulgar, passionrousing and sexy posters is concerned, the position is that the printed material is not covered by the Cinematograph Act, 1952, which applies only to movie films. Obscenity or indecency in posters falls within the ambit of the provisions of the Indian Panel Code, which is administered by the State Governments. To guard against the display of objectionable posters in relation to films, the Central Government has taken two steps:

- (i) They have appointed an informal consultative Committee under the presidentship of the Chairman of the Central Board of Film Censors, and with representatives of the public and the film industry, to scrutinise the posters submitted to them before display. The submission of the posters is on a voluntary basis. The Committee is situated only at Bombay and it could not be said that all posters are submitted before it for scrutiny before release. This Committee is being reconstituted and re-vitalised.

- (ii) Central Government has drawn the attention of the State Governments to their exercising scrutiny over the posters before display under the provisions of the Indian Penal Code.

122. It has further been stated that the submission of posters to the informal committee is on a voluntary basis and the Central Government cannot enforce the distributors or the exhibitors to submit all posters or in particular sizes only. The matter is actionable under the Indian Penal Code, which is the responsibility of the State Governments.

123. The Committee have been informed that the question of amendment of the law of obscenity is under the consideration of the Ministry of Home Affairs at present. In the meantime, Information and Broadcasting Ministry is examining the possibility of evolving a procedure so that posters and other publicity material, which is objected to by the informal committee mentioned above, is not allowed to be exhibited by the State Governments, under the existing laws.

124. The Committee have been given to understand that the position is very satisfactory in so far as Calcutta region is concerned where a scheme for voluntary censorship is functioning successfully. Under the scheme of voluntary censorship of film posters evolved by the Government of West Bengal all materials excluding advertisements without any block are to be submitted to the Censor Officer, Home (Publicity) Department, Government of West Bengal. The Censor Officer has rights to reject any material or order modification of the same. The applicant (Producer/Distributor) has right to appeal against the decision of the Censor Officer. The appeals are considered by an Advisory Committee which includes a few representatives of the industry. No one is permitted to use any material for display unless such material is approved by the Censor Officer.

125. The Committee also understand that the scheme of voluntary censorship does not operate in regard to foreign films inasmuch as producers and distributors of foreign films are not members of the Eastern India Motion Picture Association, who have agreed to voluntary pre-censorship of film posters and other advertisement material in West Bengal.

The Committee are deeply concerned about the unrestricted display of film posters or advertisement materials which are crude in taste and vulgar and indecent inasmuch as they have a deleterious effect on the young and impressionable mind. The Committee feel that the industry in its own interest should see that such posters are not produced.

The Committee are firmly of the opinion that posters and advertisement materials relating to both Indian and foreign films should be censored in the same way as in the case of films and the existing Act suitably amended, if necessary.

NEW DELHI;

May, 29, 1967.

Jyāistha 8, 1889 (Saka).

P. VENKATASUBBAIAH,

Chairman,

Estimates Committee.

APPENDIX I

(Vide para 29 of the Report)

MINISTRY OF INFORMATION AND BROADCASTING NOTIFICATION

New Delhi-2, the 6th February, 1960.

SSR. 168.—In exercise of the powers conferred by sub-section (2) of section 5B of the Cinematograph Act, 1952 (37 of 1952), the Central Government, in supersession of the Notification of the Government of India in the Ministry of Information and Broadcasting, No. GSR 640, dated the 21st May, 1959, hereby issue the following directions to the Board of Film Censors, setting out the principles which shall guide the Board in sanctioning films for public exhibition, namely:—

Directions to the Board of Film Censors setting out the principles which shall guide the Board in sanctioning films for public exhibition.

General Principles

1. No picture shall be certified for public exhibition which will lower the moral standards of those who see it.

Hence the sympathy of the audience shall not be thrown on the side of crime, wrong-doing, evil or sin.

2. Standards of life, having regard to the standards of the country and the people to which the story relates, shall not be so portrayed as to deprave the morality of the audience.

3. The prevailing laws shall not be so ridiculed as to create sympathy for violation of such laws.

Application of General Principles

As it is desirable that there shall, as far as possible, be a uniform standard for determining whether a film is suitable or not for unrestricted public exhibition or for public exhibition restricted to

adults, the Central Government prescribes the following rules for the guidance of the Board—

1. It is not desirable that a film shall be certified as suitable for public exhibition, either unrestricted or restricted to adults, which:—

(A) deals with crime in such a manner as to:

- (i) extenuate criminal acts;
- (ii) depict the modus operandi of criminals;
- (iii) throw the glamour of romance and heroism over criminal characters;
- (iv) enlist the sympathy or admiration of the audience for criminal characters;
- (v) hold up to contempt those responsible for, or engaged in the prevention, detection or punishment of criminals;
- (vi) create the impression that crime pays or is a normal incident of ordinary life and not to be reprobated;

(N.B.—The mere fact that the picture shows the criminal as being punished for his crime shall not, by itself, be regarded as a good reason for certifying a picture if the general impression created by the picture is such as to incite people to crime).

(B) deals with vice or immorality in such a manner as to:

- (i) extenuate vicious or immoral acts;
- (ii) undermine the accepted canons of decency;
- (iii) depict vice or immorality as attractive;
- (iv) cast a halo of success or glory round the vicious or immoral;
- (v) enlist the sympathy or admiration of the audience for vicious or immoral characters;
- (vi) suggest that the attainment of a laudable end is justified by vicious or immoral means or improper motives;
- (vii) create the impression that vice and immorality are not to be reprobated;

(N.B.—The mere fact that the picture shows a vicious or immoral person as suffering the consequences of his vice or immorality shall not, by itself, be regarded as a good reason for certifying a picture).

(C) deals with the relations between the sexes in such a manner as to:—

- (i) lower the sacredness of the institution of marriage;
- (ii) suggest that illicit sexual relations are ordinary incidents of life and not to be reprobated;
- (iii) depict—
 - (a) rape, premeditated seduction, or criminal assaults on women;
 - (b) immoral traffic in women;
 - (c) soliciting, prostitution or procuration;
 - (d) Illicit sexual relations;
 - (e) excessively passionate love scenes;
 - (f) indelicate sexual situations;
 - (g) scenes suggestive of immorality;

(D) exhibits the human form, actually or in shadowgraphs;

- (i) in a state of nudity; or
- (ii) indecorously or suggestively clothed;
- (iii) indecorous or sensuous posture;

(E) brings into contempt the armed forces, or the public services or persons entrusted with the administration of law and order

(F) is intended or likely to:

- (i) wound the susceptibilities of any foreign nation or any community or the followers of any religion;
- (ii) foment social unrest or discontent to such an extent as to incite people to crime;
- (iii) promote disorder, violence, a breach of the law or disaffection or resistance to Government.

Explanation to Clauses (E) and (F):—

First.—The following types of films shall be considered unsuitable for public exhibition:—

- (i) A film which is likely to arouse disrespect of a foreign country or is liable to be looked upon by a foreign country

as derogatory to itself, or which is liable to embarrass the relations of the Government of India with any foreign Government;

- (ii) A film which preaches or is liable to incite people to acts of violence or which tends to encourage subversive activity with a view to overthrowing established authority or institutions;

Second.—In particular, the following matters shall be regarded as objectionable:—

- (i) Disparaging references to the people of a foreign country or the head of a foreign State;
- (ii) Picturisation of subversive methods or of guerilla technique.

II. In addition to the matter, dealt with generally in Section I, the following subjects may be objectionable in a context in which either they amount to indecency, immorality, illegality or incitement to commit a breach of the law:—

- (i) confinements;
- (ii) details of surgical operations;
- (iii) venereal disease or other loathsome disease such as leprosy or sores;
- (iv) suicide or genocide;
- (v) the unnecessary exhibition of feminine under-clothing;
- (vi) indecorous dancing;
- (vii) indecent dress, conduct, speech, song or theme, or indecent portrayal of national institutions, traditions, customs or culture;
- (viii) importunation of women;
- (ix) cruelty to children;
- (x) torture of adults;
- (xi) brutal fighting, gruesome murders or scenes of strangulations;
- (xii) executions;
- (xiii) excessive bleeding or mutilation;
- (xiv) cruelty to animals;

- (xv) drunkenness or drinking that is not essential to the theme of the story;
- (xvi) traffic in drugs and the use of drugs;
- (xvii) accentuation of class distinctions or stimulating class hatred;
- (xviii) realistic horrors of warfare;
- (xix) horror as a predominant element;
- (xx) scenes and incidents likely to afford information to the enemy in time of war;
- (xxi) exploitation of tragic incidents of war;
- (xxii) blackmail associated with immorality;
- (xxiii) intimate biological studies;
- (xxiv) crippled limbs or malformations;
- (xxv) gross travesties of the administration of justice;
- (xxvi) defamation of any living person.

III. It is not proposed that certification of a film should be refused altogether, or that it should be certified as suitable for adult audiences only, where the deletion of a part or parts, will render it suitable for unrestricted public exhibition or for exhibition restricted to adults, and such deletion is made, unless the film is such as to deprave the morality of the audience and even excisions will not cure the defects.

IV. It is undesirable that a certificate for unrestricted public exhibition shall be granted in respect of a film depicting a story, or containing incidents unsuitable for young persons.

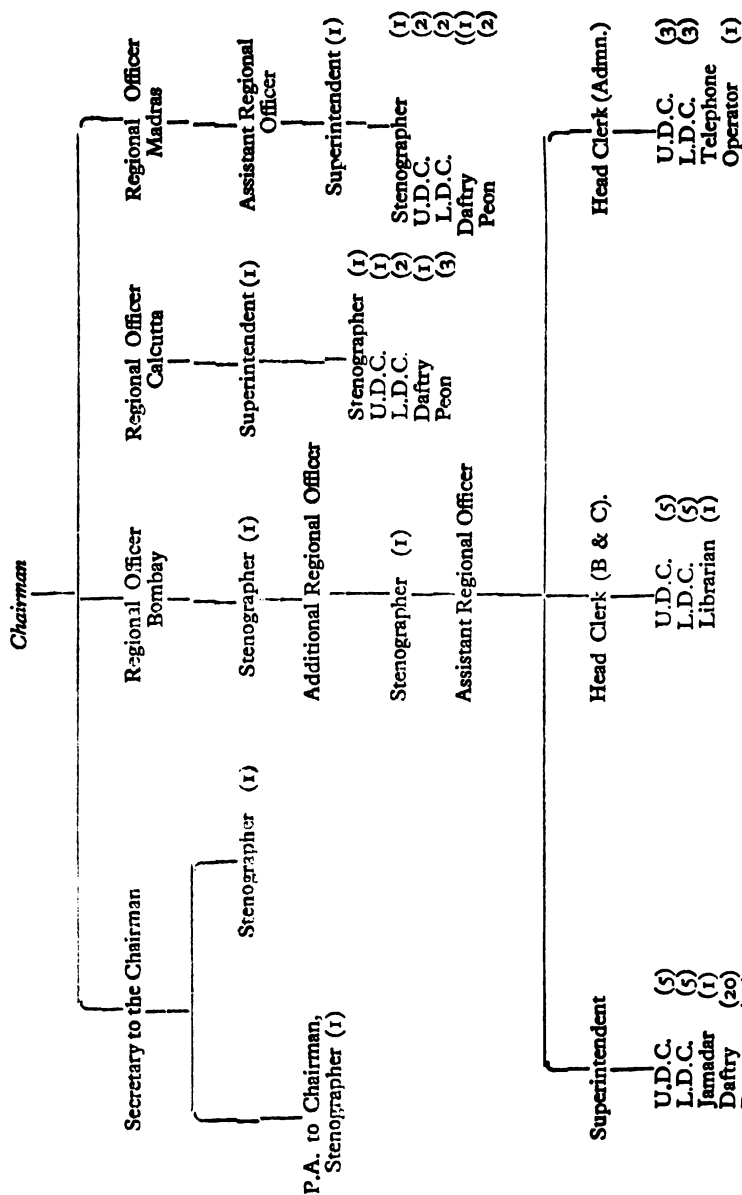
In particular, under this head, the following subjects are objectionable:—

- (i) anything which may strike terror in a young person, e.g. scenes depicting ghosts, brutality, mutilations, torture, cruelty, etc.;
- (ii) anything tending to disrupt domestic harmony or the confidence of a child in its parents, e.g. scenes depicting parents quarrelling violently, or one of them striking the other, or one or both of them behaving immorally;
- (iii) anything tending to make a person of tender years insensitive to cruelty to others or to animals.

APPENDIX II

(Vide para 80 of the Report)

Organisational set-up of Central Board of Film Censors (Chart)



APPENDIX III

(Vide para 80 of the Report)

List of members of the Central Board of film censors as on 1st Sept., 1966.

Sl. No.	Name	Date of Retirement
CHAIRMAN Shri B.P. Bhatt.		
1.	Shri S.R. Sarkar	12-3-1967
2.	Prof. R. Y. Singh	5-4-1967
3.	Shri Karl J. Khandalwala	25-5-1968
4.	Shri S. S. Vasan, M.P.	28-5-1968
5.	Shri Tara Shankar Banerjee M.P.	28-5-1968
6.	H. H. The Maharani Vijaya Raje Scindia M.P.	28-5-1968
7.	Shri Shamlal (Editor, <i>Times of India</i> New Delhi)	12-8-1968
8.	Shri Ved Rattan Mohan (Member of Legislative Council, U.P.)	26-7-1969
9.	Shri Balmukand R. Agarwal (Advocate Supreme Court)	26-7-1969
(Term of members three years)		

APPENDIX IV

(Vide para 87 of the Report)

CENTRAL BOARD OF FILM CENSORS

Annual Report for the year 1965-66.

COMPOSITION OF THE BOARD:

The composition of the Board as on 31st March, 1966 stood as under:—

1. Shri B. P. Bhatt	<i>Chairman</i>
2. Shri S. Govindarajulu	<i>Member</i>
3. Shri A. K. Chanda	”
4. Shri S. R. Sarkar	”
5. Dr. R. Y. Singh	”
6. Shri Karl J. Khandalawala	”
7. Shri S.S. Vasan	”
8. Shri Tara Shanker Banerjee	”
9. Rajmata Maharani Vijaya Raje Scindia	”
10. Shri Shamlal	”

CHAIRMAN OF THE BOARD:

Shri D.L. Kothari ceased to be Chairman of the Board with effect from 21-4-65, Shri B.P. Bhatt was appointed Chairman of the Board with effect from 22-4-65.

MEETINGS OF THE BOARD

During the year under report, two quarterly meetings of the Board, as indicated below, were held:—

1. At Madras on 31-7-65.
2. At Calcutta on 29-1-66.

OFFICERS OF THE BOARD:

Shri Uma Shanker continued to hold charge of the post of Regional Officer, Bombay.

Shri B.K. Nundee, was appointed as Regional Officer of the Board at Calcutta with effect from 1-4-65.

Shri K. Kasipati, continued to hold charge of the post of Regional Officer, Madras.

Smt. V. Mulay continued to hold charge of the post of Addl. Regional Officer at Bombay.

Shri V. S. Shroff continued to be Secretary to the Chairman.

Shri B.L. Kathewadi continued to be Assistant Regional Officer at Bombay.

Shri D. Ramalingam continued to be Assistant Regional Officer at Madras.

MEMBERS OF ADVISORY PANELS:

The Advisory Panels of the Board consisted of the following members as on 31st March, 1966.

Sl. No.	Name	Date of appointment or re-appointment
---------	------	---------------------------------------

BOMBAY

1	Kum. A. H. Ahmed	8-4-64
2	Kum. A. N. Nadkarni	13-6-64
3	Smt. Kanti Berry	29-8-64
4	Smt. Kamal Dua	19-9-64
5	Dr. (Smt.) Leela Thorat	19-9-64
6	Smt. Rita Ray	26-10-64
7	Shri Adi Marzban	26-10-64
8	Smt. Vijaya Khote	26-10-64
9	Smt. Minal Saran	30-11-64
10	Smt. Kundan Mehta	19-12-65
11	Shri F. K. Mistry	19-12-65
12	Smt. Madhuri Desai	20-4-65
13	Shri Mangesh Padgaonkar	8-6-65
14	Smt. Dina Pathak	28-8-65

Sl. No.	Name	Date of appointment or re-appointment
15	Smt. Phyllis Gore	28-8-65
16	Shri B.D. Garga	17-9-65
17	Shri Jag Mohan	18-9-65
18	Shri Nitin Sethy	1-10-65
19	Smt. Y. S. Adarkar	5-10-65
20	Smt. T. V. Dehejia	3-2-66

CALCUTTA

1	Smt. Mira Gupta	24-6-64
2	Shri Pulinbihari Sen	24-6-64
3	Smt. Nalini Debi Routroy	19-9-64
4	Shri K.P. Khaitan	3-10-64
5	Prof. P. Lal	3-10-64
6	Smt. Rani Majumdar	9-10-64
7	Shri Chidananda Das Gupta	24-10-64
8	Shri Atawar Rahman	3-12-64
9	Smt. Jayasree Sen	6-12-64
10	Shri S.C. Nandy	6-12-64
11	Smt. Geeta Mallik	5-2-65
12	Shri D. Roychoudhuri	6-2-65
13	Shri Ashis Barman	12-2-65
14	Smt. Pushpa Lata Das	10-9-65
15	Smt. Kumudini Devi Khaitan	6-12-65
16	Smt. Usha Khan	27-12-65
17	Shri Sookamal Kanti Ghose	30-12-65
18	Smt. Aditi Mukerjee	16-1-66
19	Smt. Ila Palchoudhuri	16-3-66

MADRAS

S. No.	Name	Date of appointment or re-appointment
1	Smt. Bertha Lobo . . .	20-3-65
2	Smt. P. V. Bhagirathi .	14-5-65
3	Smt. Indira D. Kothari . .	22-12-64
4	Smt. Kamala Menon .	18-11-65
5	Smt. Mahmooda Haja Shareef . . .	26-12-64
6	Smt. P. Mandakini Bai . .	31-10-64
7	Smt. Rajammal Anantharaman . . .	21-5-65
8	Smt. Raji Rangachary . . .	6-11-64
9	Smt. Sarojini Varadappan .	6-6-64
10	Smt. Soundara Kailasam .	30-11-64
11	Smt. S. Basheer Ahmad .	14-5-65
12	Shri Ayodhyanath .	18-11-65
13	Smt. Leela Menon .	29-4-65
14	Shri M. Bapineedu .	31-10-64
15	Shri V. K. Eradi .	22-12-65
16	Dr. K. M. George .	30-11-64
17	Shri M. S. A. Majid .	5-4-65
18	Shri P. Mallikarjuna Rao .	29-6-64
19	Shri A. R. Narayana Rao .	8-8-64
20	Shri Pakala Suryanarayana Rao . . .	14-5-65
21	Shri V. V. L. Prabhakar .	6-10-65
22	Shri S. Parthasarathy Ayyangar .	27-11-65
23	Shri S. Radhakrishna .	10-12-65
24	Shri P. V. Chalapati Rau .	28-4-65
25	Shri T. Sivakumar Reddi . . .	6-10-65
26	Shri K. Satyanarayana	29-4-65
27	Shri T. M. Ramchandran .	22-6-65
28	Shri K. Venkataswami Naidu . . .	27-11-65
29	Shri P. Veeraraghavan	10-5-65
30	Shri K. D. Tripathi	17-11-65

Reviewing Committee :

No meeting of the Reveiwing Committee was held during the year unde report.

Meetings of the Advisory Panels.—The following meetings of the Advisory Panels were held :—

Bombay—2

Calcutta—Nil

Madras—1

1st August, 1965

Applications for Certification of New Films :

During the year under review, the Board received 5069 applications for certification of new films, out of which 3355 were in respect of Indian films and 1714 were in respect of imported films. (*Vide* Appendix 'A').

The total length of films for which applications for certification were received during the year was :

28,11,147·636 metres in 35 mm.

2,28,393·378 metres in 16 mm.

The total length expressed in terms of 35 mm. was approximately 3374632 metres.

The Board examined 2563 films during the year, but out of which 1182 were produced in India and 1381 were Imported films (*Vide* Appendix 'B').

The total length of the films examined was as follows :—

12856·77 metres . . . in 77 mm.

2120561·708 metres . . . in 35 mm.

168226·822 metres . . . in 16 mm.

The total length expressed in terms of 35mm. gauge was about 2547557 metres.

The difference in the number and the length of films in respect of which applications for certification were received and of films examined, was due to the fact that although separate applications were made to the Board for certification of Indian and Imported short films in more than one language version, only one language version was examined in most cases by the Board, on the basis of a declaration by the applicant that the remaining language versions of the films were identical to the version examined, except for the spoken matter which was an exact translation of the text of the version examined by the Board.

Number of Certificates granted in respect of New Films :

The total number of certificates issued by the Board during the year was 2701.

The number of certificates in respect of Indian films was 1215 of which 1165 were in respect of films in 35 mm. and 50 in respect of films in 16mm.

The number of certificates issued in respect of Imported films were 1486 of which 634 were in respect of films in 35 mm., 850 in respect of films in 16 mm., 2 in respect of films in 70 mm. (*vide* Appendices—C-I (A & B) and C-II) (A& B).

Films Classified as Predominantly Educational :

The number of films classified by the Board as Predominantly Educational during the year was 1335 as under (Vide also Appendix ('D') :

801 Indian Films in 35 mm.

8 Imported films in 35 mm.

21 Indian films in 16 mm.

505 Imported films in 16 mm.

Films Refused Certificates :

Particulars of films in respect of which certificates were refused by the Board on the recommendation of Examining, Revising, Committees and the action taken by Government in cases of appeal preferred against the decision of the Board are given below :—

Sl. No.	Name of the film	Decision on Report of E.C.	Decision of R.C.	Action taken by Govt.
---------	------------------	----------------------------	------------------	-----------------------

INDIAN FILMS

- | | | | | |
|---|-----------|---------------------------|--|--|
| 1 | *'Santhi' | Refusal of a certificate. | | |
|---|-----------|---------------------------|--|--|

*A Revised version of the film was certified later on.

IMPORTED FILMS

- | | | | | |
|---|---------------------------------|---------------------------|--------------------------|--------------------------|
| 1 | Mother . | Refusal of a certificate. | | |
| 2 | Witchcraft | Do. | Refusal of a certificate | |
| 3 | Boccaccio '70. | Do. | Do. | Board's decision upheld. |
| 4 | Greatest Man In Siam | Do. | Do. | .. |
| 5 | Irma La Douce (Revised) | Do. | Do. | |
| 6 | The Money Trap | Do. | Do. | Do. |
| 7 | John Goldfarb, Please Come Home | Do. | Do. | Do. |
-

Sl. No.	Name of the film	Decision on Report of E.C.	Decision of R.C.	Action taken by Govt.
8	Trailer of John Goldfarb, Please Come Home	Refusal of a certificate	Refusal of a certificate	Board's decision upheld
9	Guarding Against Sabotage	Do.	Do.	Do.
10	Test For The West-Berlin	Do.	Do.	
11	Around The World in 90 Nights	Do.	Do.	Do.
12	Trailer of Around The World In 90 Nights	Do.	Do.	Do.
13	How To Make A French Dish	Do.	Do.	
14	Trailer of How To Make A French Dish	Do.	Do.	
15	The Virgin of Nuremberg	Do.	Do.	
16	Trailer of The Virgin of Nuremberg	Do.	Do.	
17	The Warriors Rest	Do.	Do.	..
18	Trailor of Rest	Do.	Do.	..
19	Maganga (Jungle Doctor)	Do.	Do.	..
20	Law Of The Jungle	Do.	Do.	
21	Mangsa Konfrantasi	Do.	Do.	..
22	Perpaduan Kebangsaan	Do.	Do.	..
23	Glamorous Woman of The World	Do.	Do.	..
24	The Secret Of Blood Island	Do.		
25	Trailer of Do.	Do.	..	..
26	Get Yourself A College Girl	Do.	Refusal of a certificate	Board's decision upheld

Sl. No.	Name of the film	Decision on Report of E.C.	Decision of R.C.	Action taken by Govt.
27	A Night Mare Ten Years Long	Refusal of a Certificate		
28	Secret Agent 353 Passport To Hell	Do.		
29	Trailer of Do.	Do.		..
30	Girls On the Beach	Do.		..
31	Trailer of Do.	Do.		..
32	The Skull	Do.		..
33	Trailer of the Skull	Do.		
34	Kiss Me Stupid	Do.		
35	Trailer of Kiss Me Stupid	Do.		
36	Black Sabbath	Do.		
37	Coplan FX Strikes Again	Do.		

The following films which were refused certificates by the Board on the recommendation of the Examining Committee, were subsequently certified in conformity with the decisions of the Revising Committee.

Sl. No.	Name of the film	Decision on the Report of E.C.	Decision of R.C.
1	Vice And Virtue	Refusal of a Certificate	Granted an 'A' Certificate subject to cuts.
2	A New Kind of Love	Do.	Granted an 'A' certificate subject to cuts.
3	Trailer of Do.	Do.	Granted an 'U' certificate subject to cuts.
4	Wives And Lovers	Do.	Granted an 'A' certificate subject to cuts.
5	Trailer of Do.	Do.	Granted a 'U' certificate subject to cuts.

Appeals in respect of the five films which had been refused certificates by the Board, were made to Govt. The decisions taken by Govt. thereon during the year under report are indicated below:

Sl. No.	Name of the film	Opinion of E.C.	Decision of R.C.	Action taken by Govt.
1	House of Wax	Difference of opinion	Refusal of a certificate	Granted an 'A' Cert.
2	The Servant	Refusal of a certificate	Do.	Granted an 'A' Cert.

TOTAL EXCISIONS:—The total length excised from the films during the year was 12,213.38 metres in 35 mm. and 150.93 metres in 16 mm.

Deposit of Scripts & Prints:—

The total number of scripts and prints received by the Board under Rule 27 of the Cinematograph (Censorship) Rules was as under:—

INDIAN FILMS

(A)	Feature films		Shorts films	
	35 mm.	16 mm.	35 mm.	16 mm.
Prints	23		1	..
Scripts . . .	299	..	842	50

IMPORTED FILMS

	Feature Films		Shorts Films	
	35 mm.	16 mm.	35 mm.	16 mm.
Prints	..			
Scripts	225		432	738
Tape records of Commentary	..	..	..	112

Recertification of Films Under rule 28:—Particulars of applications for recertification received during the year, are given below:—

	Indian	Imported	Total
1. No. of applications received . . .	375	313	688
2. No. of films re-examined before recertification	4	3	7
3. No. of revalidated Certificates—			
(a) (i) Subject to cuts after re-examination . . . . .	..	1	1
(ii) Without cuts after re-examination	4	2	6
(b) Without re-examination, after necessary scrutiny of wordings of songs etc.			
(i) With additional cuts . . . . .	..	..	..
(ii) Without additional cuts	225	288	513

No film was refused re-certification during the year.

Receipts and Expenditure:

The total revenue receipts during the year amounted to Rs. 3,48,297.00 The total expenditure incurred by the Board during the year was Rs. 443192.00.

An amount of Rs. 4348/- was refunded on account of fees paid in excess-and/or remission of fees in the case of films classified as 'Predominantly Educational' or as a result of withdrawal of applications.

Pre-censorship of Scripts :

14 scripts of films were received by the Board for informal advice prior to their production.

GENERAL OBSERVATIONS:

There was a noticeable increase in the number of Indian feature films (from 297 to 322) and a slight decrease in the number of imported feature films (from 216 to 204) certified during the year under review, over those certified during the previous year. As

usual the bulk of the Indian feature films certified were 'socials' and nearly one-third of these were in Hindi/Hindustani/Urdu and other dialects of Hindi. For the first time a film in the Chhatisgarhi dialect of Hindi was certified.

As many as 12 (about 4 per cent) Indian feature films were granted an 'A' certificate, i.e. for public exhibition restricted to adults, during the period under review, which shows a marked increase in the certification of Indian feature films in this category. Out of the imported films, 88 were granted an 'A' certificate, the percentage remaining the same as last year, viz. 43 per cent. Nearly 96 per cent Indian feature films were granted a 'U' certificate as against 57 per cent imported films and none of the Indian films as against 5 per cent imported films were refused a certificate. This shows that the bulk of the Indian films were passed after making appropriate deletions and modifications so as to make them suitable for exhibition to non-adult audiences, whereas nearly half of the imported films were certified without much modification, since they were intended for adult audiences. This would appear to have created an erroneous impression amongst Indian film producers that their films are subjected to stricter censorship than the imported films. As a matter of fact, the rules and standards of censorship are applied uniformly to both Indian and imported films. A substantial proportion of imported films, the exhibition of which is restricted to adults, are naturally allowed greater freedom and latitude in the treatment of love scenes and violence than the bulk of Indian films in which dialogues and visuals are required to be toned down to make them suitable for universal exhibition, i.e. for adults as well as non-adult audiences. The guiding principle followed in the censorship of all films is that these should reflect the culture and traditions of the countries depicted therein. It is inevitable, therefore, that the Indian and Western ways of life should be kept in view in the censorship of Indian and imported films respectively.

Quite a number of Indian films of above-average quality were certified during the period under review which is indicative of an effort on the part of some producers to break new ground in respect of the story content and production values. Another noticeable trend was production of Hindi versions of good quality films in regional languages which had proved to be popular. Amongst films in this category, "Mamta" (Hindi) which is a re-make of a Bengali film, deserves to be mentioned.

Amongst the imported films certified in the year under review, the most outstanding was "The Sound of Music" based on a popular Broadway musical of the same name. A notable feature of the bulk of imported feature films was the influx of spy-thrillers of the ersatz James Bond type, their main ingredients being sex and violence, which the Board has attempted to tone down to a level where it can have a cathartic effect on the adult audiences to which the exhibition of such films has been restricted.

APPENDIX V

(Vide para 92 of the Report)

BOMBAY ADVISORY PANEL OF THE CENTRAL BOARD OF FILM CENSORS

Board quota	20
Govt's. quota	10
TOTAL	30

GOVERNMENT QUOTA			BOARD'S QUOTA			TOTAL	
Sl. No.	Name and age of the member and date of retirement	Languages known	No. of terms serving	S. No.	Name and age of the member and date of retirement	Languages known	No. of terms serving

8

Govt. quota—10

1	1	Smt. Yashwanti Shrirang Adarkar 4-10-67	Marathi Hindi & English	2	1	Smt. Saraswati Gulrajani years. 15-1-66	43	Sindhi, Hindi & English.	2
2	2	Smt. Kundan J. Mehta 18-12-67		22	2	Dr. Smt. Leela Thorat years. 19-9-66	44	Punjabi, Hindi,	2

Board's quota—20

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3	Shri S. R. Damani	24-1-66		1	3	Kumari A. M. Nadkarni 42 years. 12-6-66	Marathi, Hindi, Gujarati and English	2
4	Smt. Maniben Desai	about 50 years. 24-1-66	Gujarati, English & Hindi	1	4	Smt. Madhuri Desai 20-4-67	Gujarati, Hindi and English.	2
5	Smt. Vijay Khote	31 years. 31-10-66	Marathi, English, Hindi and Gujarati	1	5	Smt. Kamla Dua 19-9-66	Punjabi, Hindi and English.	2
6	Shri Adi Marzban	51 years 31-10-66	Gujarati, English, Hindi & Marathi	1	6	Smt. Kanti Bery 28-8-66	Hindi, Urdu, Punjabi and English.	2
7	Prof. Mangesh Padgeonkar	8-6-67		1	7	Shri Fakirmohamed K. Mistry 18-12-67	Urdu, Gujarati and English.	2
8	Vacant							
9	Vacant							
10	Vacant							
					8	Shri Satyakam Vidyalankar 60 years. 10-3-66	Hindi	1
					9	Kumari A. K. Ahmed 33 years 7-4-66	Urdu	1

1	2	3	4	5	6	7	8
					<i>Board's quota.</i>		
	10				Prof. M. P. Rege, 40 years 30-3-66	Marathi, English.	1
	11				Shri Lalit Kumar Mulraj Khatau 50 Years. 30-3-66	English, Hindi, Gujarati, & Marathi.	1
	12				Smt. Rita Ray, 41 Yrs. 31-10-66	Bengali, Hindi and English.	1
	13				Mrs. Minal Saran 3-12-66	Gujarati, English, and Hindi.	1
	14				Smt. Dina Pathak 28-8-67	Gujarati, English and Hindi.	1
	15				Smt. Phyllis Gore, 28-8-67		1
	16				Shri Jag Mohan, 18-9-67		1
	17				Shri Nitin Sethy, 6-10-67		1
	18				Shri B. D. Garga 17-9-67		1
	19				Smt. Tarunika Vanilal Dehejia. 2-2-1968		1
	20				Prof. M. V. Rajadhyaksha 6-5-1968.		11

NOTE.—The Members who have retired or due to retire during this year. A panel of names have been approved and further action for Notifying their appointment is being taken.

MADRAS ADVISORY PANEL

LANGUAGE-WISE COMPOSITION OF THE MEMBERS OF THE MADRAS ADVISORY PANEL

Sanctioned strength .	30
Government's Quota	10
Board's Quota . . .	20

Language-wise Composition	Name of the Member & date of retirement.		No. of terms serving.	Name of Member & date of retirement		No. of terms serving.
1	2		3	4		5

TAMIL

Govt's Quota	3	1. Shri M.S.A. Majid (4-4-67)	2	1. Smt. S. Kailasam (29-11-66)	2
Board's Quota	6	2. Vacant	1	2. Smt. R. Rangachari (8-11-66)	2
	9	3. Shri T.M. Ramachandren (21-6-67)	1	3. Smt. Rajammal Anantharaman (19-5-67)	2
				4. Shri P. Veeraraghavan (9-5-67)	2
				5. Shri K. Venkataswamy Naidu (27-11-67)	2
				6. Shri S. Parthasarathy Ayyangar (27-1-67)	2

TELUGU

Govt's Quota	3	1. Shri M. Bapineedu (9-7-66)	2	1. Shri K. Satyanarayana(29-4-67)	1
Board's Quota	5	2. Shri T. Siva Kumar Reddi	2	2. Shri P. Mallikrajuna Rao	3
	—	(6-10-67)		(28-6-66)	
	8	3. Shri V.V.L. Prabhakar	2	3. Shri Pakala Suryanarayana Rao (9-5-67)	2
	—	(6-10-67)	2	4. Shri S. Radhakrishna(10-12-67)	2
				5. Shri P.V. Chalapati Rao (28-4-67)	1

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KANNADA

Govt's Quota	1	1. Smt. P. Mandakini Rai	2	1. Shri A. R. Narayana Rao	3
Board's Quota	3	(9-7-66)		(7-8-66)	
	—			2. Smt. Bertha Lobo (19-3-67)	1
	4			3. Smt. P. V. Bhagirathi (14-5-67)	1

MALAYALAM

	1	1. Shrimati Kamla Menon	1	1. Smt. P. Leela Menon(29-4-67)	1
		(18-11-67)		2. Smt. Suraya Basheer. (14-5-67)	1
Govt's Quota	4			3. Dr. K.M. George (29-11-66)	2
Board's Quota	5			(29-11-66)	
				4. Shri V.K. Eradi (22-12-67)	1

HINDI& URDU

Govt's Quota	2	1. Dr. K. D. Tripathi (17-11-67)	1	1. Smt. Haja Shareef (25-12-66)	2
Board's Quota	2	2. Shri Ayodhya Nath (18-11-67)	1	2. Smt. Indira D. Kothari (21-12-66)	2

4

CALCUTTA ADVISORY PANEL OF THE CENTRAL BOARD OF FILM CENSORS

Maximum number of members who can be appointed by Govt. in consultation with the Board	14
Maximum number of members who can be appointed by Govt. without consultation with the Board	6

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20

Sl. No.	Name and Age	Particulars	Mother tongue	Other Languages known	Date of retire- ment.	No. of terms serving	Quota
1	2	3	4	5	6	7	8
1.	Shri D. Roychoudhuri (51 years)	Graduate of Calcutta University. President of the Assamese Student's Literary Club in Calcutta. Trade Adviser to the Govt. of Assam.	Assamese	English and Bengali	5-2-67	4	Board's Quota.

1	2	3	4	5	6	7	8
2.	Smt. Pushpalata Das.	Ex-Member of Parliament.	Assamese	English and Bengali	10-9-67	2	Board's Quota
3.	Shri Sookamal Kanti Ghose—(54 years).	Editor of the well known Bengali Daily 'Jugantar' and Director of the 'Amrit Bazar Patrika Ltd. A promoter of Cultural and artistic functions and organisations.	Bengali	English	30-12-67	2	Do.
4.	Smt. Usha Khan (46 years)	Wife of Shri A. D. Khan a senior ICS Officer in the West Bengal Govt. Member of the Executive Committee of the Arts Society and Academy of Fine Arts. Well educated, highly cultured. Widely, highly and greatly interested in Indian Films in general and Bengali films in particular.	Do.	Do.	27-12-67	2	Do.
5.	Smt. Aditi Mukerjee	..	..	..	16-2-67	2	Do.
6.	Smt. Mira Gupta (43 years)	Wife of Shri R. Gupta a senior ICS Chief Secretary to the Govt. of West Bengal. A cultured lady with literary sensibilities. Has a good knowledge of Bengali films.	Do.	Do.	23-6-66	2	Do.

7. Shri Pulinbihari Sen (49 yrs.)	M.A. He was closely associated with the Poet Rabindranath Tagore, being incharge of the publication of his work for the last 20 years of his life. He is an acknowledged authority on Tagore literature whose services have been requisitioned by the Sahitya Academy, Delhi for compilation of compilete.	Do.	Do.	23-6-66	2	Do.
8. Smt. Rani Mazumdar. (51 years)	Member of the Managing Committee of the Government of West Bengal Sales Emporium She was closely associated with late poet Tagore and has very close ties with Tagore Family and Vishwa Bharati. She is a cultured lady.	Do.	Do.	8-10-66	2	Do.
9. Shri Chidananda Das. Gupta (43 years)	M. A. Convenanted Officer of Imperial Tobacco Co., Founder-Secretary of the Calcutta Film Society, since 1947. Has to his credit literary contributions both in English and Bengali.	Do.	Do.	23-10-66	3	Do.
10. Maharajkumar Somendra Chandra Nandy. (36 years)	Has written a number of plays and takes great interest in the development of drama.	Do.	Do.	5-12-66	2	Do.

t	2	3	4	5	6	7	8
11.	Shri Atawar Rehman (45 years)	Member Asiatic Society Calcutta and Board of Trustees Calcutta Music Trust. Founder-Member, Calcutta. He was President of the All Bengal Students Congress of the 1944-46 and Secretary to the Exhibition or Indian Art Through The Ages' visited Italy, Yugoslavia, Egypt Lebanon, Syria and Iran under the sponsorship of the Govt. of India 1954-55.	Bengali	English	2-21-66	2	Boards' Quota.
12.	Smt. Jayshree Sen (35 years)	Wife of Shri S. C. Sen, Bar-at-Law. She was educated at Shantiniketan. She is the Distt. Commissioner of All India Girls Guides. Secretary of the Education Committee of Saroj Nalini Dutta Association. General Secretary of All India Women's Food Council and of the National Women's Association. She is the daughter-in-law of late Sushil Chandra Sen and daughter of late Shri Arun Kumar Chandra	Do.	Do.	5-12-66	2	Do.

Bat-at-Law Leader of Assam Congress Party and member of Indian Constituent Assembly

2 Board's Quota.

18-9-66

English and Bengali.

ORIYA

Read upto B.A. Standard. Her present occupation is Social Welfare Work. Is the member of the State Welfare Board. Takes keen interest and Participate in cultural functions.

13. Smt. Nalini Debi Routory
(46 years)

2 Govt.'s Quota

5-12-67

Bengali and English.

Hindi

Stood first Class first in Hindi the B.A. Examination of Allahabad University and was spoken very highly by Shri Amar Nath Jha and Others. She is the Secretary of Jyotirmoyee Club of which many prominent Calcutta ladies are members. She is also the Secretary and Organiser of a refugee Handicraft Institutions.

14. Smt. Kumudini Devi Khaitan—(40 years)

15. Vacant.

1 Do.

2-10-66

16. Prof. Purushottam Lal. . St. Xavier's College, Calcutta.

1 Do.

16-3-68

17. Smt. Illa Palchoudhuri

1	2	3	4	5	6	7	8
18.	Shri K.P. Khaitan, M.A., L.L.B.	Ex-Advocate General Calcutta High Court, Born and Brought up at Buxer. Knows Bhojpuri, very well. Has made a deep study of the Purnas and is considered an authority on the subject. Has a member of the Calcutta Panel in the past and also Chairman of the Regional Committee for state Awards for films, Calcutta in 1963. Is a member of the Film Consultative Committee.	..	..	2-10-66	1	Govt's Quota
19.	Smt. Geeta Mullick	23, B-Ahiripukur 1st Lane, Calcutta.			5-2-67	1	Board's Quota.
20.	Shri Ashish Barman	Bureau Chief of 'Patriot' and 'Link' Calcutta.			12-2-67	1	Do.

APPENDIX VI

Statement showing the Summary of Conclusions/Recommendations of the Estimates Committee in the Report

Sl. No.	Reference to Para No. in the Report	Summary of conclusions/ Recommendations
1	2	3
1	44	The Committee would like to be informed in due course the result of the examination of the U.S. Production Code.
2	74	The Committee realise that the question of censorship has become a major problem for the industry and the Government. The Board of Film Censors, a statutory body, has to satisfy itself fully before awarding a certificate that the film or any part of it does not violate against the provisions of section 5B(i) of the Cinematograph Act and in so doing accept or reject a film or authorise cuts to be made therein. The industry which has large financial stakes in the production of a film has complained that scenes of harmless gaiety are sometimes rejected on the ground that they are frivolous and morally degrading. Without entering into the polemics of individual films which might or might not have received a rough treatment at the hands of the censors, the Committee consider that such complaint should be carefully looked into and the Board satisfy itself that the criticism is not justified.
3	74	The Committee are in agreement with the view of the Film Enquiry Committee that "lack of uniformity in treatment may be reduced but can never be eliminated. Individual judgments may be replaced by collective deliberations but such approach to censorship depends to a large extent, on mental alertness, individual judgment and personal outlook; even collective deliberations of different individuals are bound at times to yield varying result". The Committee

have reason to believe that the censors try to perform their onerous duties of interpreting the code, in the face of absence of uniform public opinion to guide them in this direction, honestly and conscientiously and it would be uncharitable to regard their judgments as coloured and biased in favour of one film or the other.

The Committee also realise that there is force in the argument that better results can be achieved by associating the film industry in developing a set of norms and criteria which are socially acceptable. The Committee are inclined to accept the views of an eminent film director and producer of Bombay that "the Cinematograph Act is a fine comprehensive Act and the Film Censor Board and the film bodies should not remain like lion and the lamb but in fact and actual practice, they should be very friendly and vibrate in unison."

The Committee would urge that an attempt should be made to associate the film industry more actively with the deliberations of the Film Censor Board or its Examining Committees so that cases of friction or conflict are reduced to the minimum. There should also be joint meetings between the representatives of the Ministry of Information and Broadcasting and the Film Industry so that such of the clauses of the directive principles or the censorship code as do not reflect the spirit of the time could be suitably modified.

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The Committee would like to emphasise that our film censorship should conform to certain social standards so that the social fabric may not be undermined and a deleterious effect created on the impressionable minds of young people, mostly students and the working class which compose the bulk of the film audience. What is more important in censoring films is not the deletion of a scene or two which may be very passionate and intense or amorous and thrilling, but the totality of the effect of film as a whole on the audience.

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(i) The Committee are conscious that categorisation of cinematographic films into 'A' and

'U' entails considerable difficulties for the theatre management inasmuch as under the existing Cinematograph Act, the onus of preventing a non-adult from witnessing an adult film rests with them. While appreciating that it would be difficult to pass the responsibility to the guardians for ensuring that a film certified by the Board as suitable for adult exhibition is not exhibited to any person who is not an adult, the Committee feel that with a view to getting the maximum cooperation from the public, specially parents, guardians and teachers it would be desirable to ensure that all the advertisements and publicity material of an adult film unambiguously and clearly state the adult nature of the film. The Central Government should also take up the question of stricter enforcement of the censorship Law with the State Governments concerned.

(ii) The Committee suggest that Government should seriously consider whether the exhibition of an "adult" film should be permitted to persons of 18 years of age. There is a view that the period 18—23 is the most sensitive period in the life of a young man—this being the adolescent period. The view will no doubt be examined and the desirability of raising the age limit for exhibiting films for adults to persons above the age of 21 considered.

As regards the controversial question of application of double standards between Indian & foreign films the Committee are in agreement with the views of the Board of Film Censors that customs, traditions and culture of the Indian people being different from those of the people in the West, there is need for according a different treatment to foreign films coming up for censorship. Allowance has also got to be made for the fact that only 3% of the total film shown are in English and these too are confined to a limited section of the public, mostly of the discerning type. On the otherhand, Indian films are exhibited to a much wider clientele which includes workers, farm labourers and people who are illiterate or semi-literate. The Committee, however, hope that the Board of

Film Censors while keeping in view these basic differences will strive to achieve a greater measure of consistency in the examination of imported and Indian films.

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(i) The Committee are much concerned to note that a large number of films, specially certain type of Hindi films which come up for censor before the regional office of the Board of Film Censors, Bombay, cannot be said to be inspiring and stimulating in concept, serving social and national purpose.

While the Committee do not consider that any amendment of the Cinematograph Act is called for to prevent production of films of low taste or prohibit the issue of certificates to such films, in view of the divergent views held by various sections in regard to the censorship of films, the Committee would strongly urge that the Film Censor Board should take utmost care while certifying films—both Indian and foreign to eliminate such visuals or dialogues, including song-lines, which even if not indecent and obscene are likely to create unhealthy effect on the audience. In fact, the censors should see that every film serves not only as a medium of mass entertainment but also as a medium of mass education and strives to achieve a social purpose.

(ii) The Committee would suggest that the question of improving the tone of the Indian films, specially certain type of Hindi films, should merit the closest consideration of the Government and the film industry so that the Indian films are not only of high artistic standards but also reflect the cultural heritage of the country. In this context, the Committee would also suggest that views of eminent educationists, social reformers and film societies, whose main interest is to ameliorate the content and the artistic quality of the films in general, should be obtained and a new national policy in regard to production and censorship of films evolved to the satisfaction of all concerned.

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The Committee regret to note that although more than two years have elapsed since the resolution was adopted by the Rajya Sabha on the 7th May, 1965 for the appointment of a Committee to enquire into the working of the exist-

ing procedure for certification of films for public exhibition, nothing has been done by the Government to implement the same. The argument that it could not be set up due to the Indo-Pak Conflict and the consequent need for economy does not appear to be very convincing. The least that the Government should have done was to have made a statement in the Rajya Sabha explaining the reasons for delay. The Committee feel that the Government should have given due consideration to the resolution passed by Rajya Sabha.

The Estimates Committee would urge that the Committee in question should be constituted forthwith in pursuance of the resolution passed by the Rajya Sabha to go into the whole gamut of the procedure for certifying films. This Committee may *inter alia* consider whether it would be desirable to categorise films in India as in Britain in three categories, namely, 'U' (suitable for universal showing), 'A' (more suitable for adults than children) and 'X' (suitable only for adults) with the stipulation that a child or a young person under 16 may be admitted to a cinema showing an 'A' film only when accompanied by a responsible adult and may not be admitted at all on any consideration if an 'X' film is shown.

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The Committee regret to note that no serious attempt was made by Government during all these years to implement a positive and salutary recommendation of the Film Enquiry Committee for setting up a Production Code Administration. The Committee feel that the Government should take steps to reorganise the film industry in the first instance and thereafter make efforts to see that a system based on the production Code Administration to suit Indian conditions is given a trial.

The Committee feel that in the absence of a statutory obligation, pre-censorship of scripts by the Board of Film Censors on a voluntary basis is not likely to produce any appreciable result. In paragraph No. 77, the Committee have stressed the necessity of setting up a system of self-regulation on the lines of the Production Code

Administration of the U.S.A. The Committee hope if and when such an organisation is set up, it would take upon itself the task of scrutiny of shooting scripts in the background of the Production Code. Till the setting up of such a body, the Committee would suggest that pre-censorship of scripts on a voluntary basis may continue for the benefit of new comers in the production field—provided there is some understanding that no serious and radical deviation from the script would be made at the time of production.

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(i) The Committee are of the view that the association of representatives of Film producers' association with the Board of Film Censors will be conducive to the maintenance of better liaison between the Board and the industry. The Committee hope that Government would ensure that out of nine members on the Board atleast three are representatives of the Film Industry—one each from Bombay, Calcutta and Madras.

(ii) The Committee would like to reiterate the recommendation made by the Estimates Committee in Para 3 of their 159th Report (Second Lok Sabha) that to give the industry a feeling of participation, the representatives of the film industry should be nominated by the Government out of a panel of names to be submitted by the premier organisations of the film industry.

(iii) The Committee suggest that better care should be taken in appointing members to the Board so as to ensure that the policy of Government laid down in this regard is strictly adhered to.

The Committee are generally in agreement with the views of the Government that the Chairman of the Board of Film Censors should be an enlightened public figure possessing a cultural background and a judicial and artistic temperament. They, however, feel that the Chairman should also have a wide understanding of the movie medium and appreciation of the film as a medium of art. The Committee hope that Government would lay down the basic qualifications for this post for future incumbents.

I	2	3
13	85	While the Committee realise the need for maintaining the headquarters of the Board of Film Censors at Bombay because of large concentration of the film industry in that city, they feel that there is some force in the argument that the Board's Office should be located in a neutral place other than Bombay, Calcutta and Madras. The Committee suggest that the question of locating the headquarters of the Board of Film Censors at a central place may be considered. In any case, the Chairman of the Board should stay at headquarters of the Board and not away from it as at present.
14	88	The Committee note that over the years the functions of the Board of Film Censors and the Regional Officers have expanded and the officers of the Board have to perform certain other functions besides the examination and certification of films. The Committee suggest that the Ministry of Information and Broadcasting and the Special Inspection Unit of the Ministry of Finance may make an assessment about the workload of the Board's office including the Regional Offices with a view to see that it has not to perform any extraneous functions and that the staff strength is adequate for the efficient functioning of the organisation.
15	91	The Committee are glad to know that the Board of Film Censors is upto date in so far as examination and certification of films are concerned. They would, however, suggest that in cases where a single certificate is proposed to be issued covering various language versions, the examiners should, before the issue of a certificate, carry a check with a view to see that the various language versions do not differ significantly or substantially from the originals in language and picturisation. The Committee do not think that a mere declaration by the applicant that the "picturisation is identical to the master version" is a sufficient authority for the issue of a certificate.
16	93	(i) The Committee would urge the early filling up of the vacancies so that the work of examination does not suffer. (ii) In view of the fact that the Advisory Panel is a real body for censoring of films, the

Committee suggest that while selecting members for the different panels, care should be taken to ensure the selection only of competent persons from the fields of literature, music, art, aesthetics and drama education, social service etc. capable of communicating new trends and tendencies in the field of cinematic art and having really the time at their disposal to witness the screening of films for purposes of certification.

- (iii) The Committee are not happy that no sitting of the Calcutta Advisory Panel was held during 1965-66 and only two sittings of the Bombay and one of Madras Panels were held. They recommend that the Advisory Panels should meet more frequently.
- 17 95 The Committee hope that an early decision will be taken in the matter of grant of suitable conveyance allowance to the Members of the Advisory Panels in all the three regions.
- 18 100 The Committee are of the opinion that the presence of a representative of the producer and/or producer himself or the Director of the relevant film at the meetings of the Examining/Revising Committees without a right to vote would be conducive to the better appreciation of the film under scrutiny by the Panel members and perhaps lead to a more harmonious relationship between the industry and the Board. It would also help in ironing out differences then and there.
- 19 101 The Committee consider that frequent meetings between the members of the Board/Regional Advisory Panels and the industry would be fruitful in bringing about a better understanding between them. The Committee suggest that joint Consultative Committees like the Bombay Panel, may also be constituted at Calcutta and Madras.
- 20 103 The Committee consider it imperative that in the case of a film other than a newsreel, documentary shorts, or cartoons or an educational film, at least three members of the Examining Committee should be present before proceedings

could commence. They suggest that the Rules may be amended to provide a quorum of three members for a meeting of the Examining Committee.

- 21 104 The Committee consider that the present accommodation available to the Board of Film Censors at Bombay, which is a rented one, is inadequate for its purpose. The building is situated at some considerable distance from the heart of the city. The Committee feel that steps should be taken to provide a suitable building complete with preview theatre to the Board of Film Censors.
- 22 106 The Committee note that a study of the Cinema and its various aspects in relation to the public opinion in Greater Bombay was sponsored by the Board of Film Censors with the assistance of the Tata Institute of Social Sciences, Chembur in 1956. The Ministry of Information and Broadcasting had placed adequate funds at the disposal of the Board for purposes of that enquiry. The Committee consider that it would be useful to conduct a survey of audience reactions to films in Bombay specially and then in all the principal film-producing centres so that a fair judgment could be formed about the impact of the cinema on the people of different classes and particularly on children and adolescents in different areas. The Committee hope that the Board of Film Censors/Government would cause such a survey to be made with the assistance of the Institute of Mass Communications and the film industry. The Committee also suggest that Government may consider the desirability of setting up a Research Unit under the Board of Film Censors.
- 23 107 The Committee note that despite the increase in the censorship fees, the Board of Film Censors is not yet a self-supporting organisation in as much as there would be a deficit of Rs. 32,100, according to the estimates for 1966-67. The Committee suggest that the Board may examine the feasibility of reducing administrative expenditure without affecting the efficiency, to the extent possible so that the Board could become a self-supporting organisation.

1	2	3
24	III	<p>Knowing fully well that the thematic content of these "By Night" films is totally against Indian traditions and culture, the Committee fail to understand the considerations that weighed with the censors in giving them an 'A' certificate. The Committee would urge that a thorough probe should be conducted into the circumstances leading to the import of such films and their subsequent certification. If necessary suitable directions should be issued to the Board of Film Censors so that complaints regarding laxity in censorship are altogether eliminated.</p> <p>The Committee hope that Associations like the Association of Moral and Social Hygiene in India, All India Women's Council, Federation of University Women, etc. would be vigilant enough to voice their complaints against any alleged laxity of censorship of films to the Board of Film Censors so that consequential action under Rule 33 of the Cinematograph (Censorship) Rules, 1958 may be initiated.</p>
25	II5	<p>The Committee realise that in terms of the Indian Cinematograph Act, 1952, the Board of Film Censors does not possess any authority to censor Indian films which are exported out of India and are intended for foreign consumption. Nevertheless, they feel that Indian films exported abroad should present a correct picture of Indian life and culture and also emphasise the values that our people cherish and hold dear. Hence they deem it desirable that all films intended for export should be subjected to a censorship by the Board of Film Censors with a view to see that a film intended for export does not contain anything derogatory to our national ideals, culture and traditions, or disparaging to the economic and political policy of the Government.</p> <p>The Committee do not think that the certificate issued by the customs authorities should be considered adequate enough for an Indian film to be exported outside the country and would urge that the existing Cinematograph Act may be suitably amended so as to include a provision for the censorship of films intended for export by the Board of Film Censors. The Committee</p>

1	2	3
26	125	<p>feel that pending the amendment of the Act, the Customs authorities may be asked to consult the Censor Board before allowing any film to be exported.</p> <p>The Committee are deeply concerned about the unrestricted display of film posters or advertisement materials which are crude in taste and vulgar and indecent inasmuch as they have a deleterious effect on the young and impressionable mind. The Committee feel that the industry in its own interest should see that such posters are not produced.</p> <p>The Committee are firmly of the opinion that posters and advertisement materials relating to both Indian and foreign films should be censored in the same way as in the case of films and the existing Act suitably amended, if necessary.</p>

APPENDIX VII

Analysis of Conclusions/Recommendations contained in the Report

I. CLASSIFICATION OF RECOMMENDATIONS:

A. Recommendations for improving organisation and Working:

Serial Nos. 2, 3, 4, 5, 6, 8, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 24, 25.

B. Recommendations on effecting Economy:

Serial No. 23.

C. Miscellaneous Recommendations:

Serial Nos. 1, 7, 9, 10, 17, 26.

II. ANALYSIS OF RECOMMENDATIONS DIRECTED TOWARDS ECONOMY

Sl. No.	Serial No. as per Summary of Recommendations Appendix VI	Particulars
I	23	The Committee note that despite the increase in the censorship fees, the Board of Film Censors is not yet a self-supporting organisation inasmuch as there would be a deficit of Rs. 32,100, according to the estimates for 1966-67. The Committee suggest that the Board may examine the feasibility of reducing administrative expenditure without affecting the efficiency, to the extent possible so that the Board could become a self-supporting organisation.

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