

11

STANDING COMMITTEE
ON COMMUNICATIONS
(1994-95)

TENTH LOK SABHA

NATIONAL FILM ARCHIVE OF INDIA
(MINISTRY OF INFORMATION AND
BROADCASTING)

ELEVENTH REPORT



सत्यमेव जयते

LOK SABHA SECRETARIAT
NEW DELHI

February, 1995/Phalgun, 1916 (Saka)

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LOK SABHA SECRETARIAT
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3. Shri S. K. Sharma — *Under Secretary*

INTRODUCTION

I, the Chairperson of the Standing Committee on Communications (1994-95) having been authorised by the Committee to submit the Report on their behalf, present this Eleventh Report on National Film Archive of India, relating to the Ministry of Information and Broadcasting.

2. The Committee took oral evidence of the representatives of the Ministry of Information and Broadcasting at their sitting held on 27 January, 1994. The Committee wish to express their thanks to the officers of the Ministry for giving evidence before the Committee and also for placing before them the material which they desired in connection with the examination of the subject.

3. The Report was considered and adopted by the Committee at their sitting held on 29 November, 1994.

4. For facility of reference and convenience, the observations and recommendations of the Committee have been printed in bold letters in the body of the Report.

NEW DELHI;
20 December, 1994

29 Agrahayana, 1916 (Saka)

KUMARI VIMLA VERMA
Chairperson
Standing Committee on Communications

NATIONAL FILM ARCHIVE OF INDIA — REPORT

(a) Introductory

The history of film making in India goes back to 1913 when the first Indian feature film, *Raja Harishchandra* was made. In the last 80 years, India has produced thousands of films, many of them counted amongst the world's finest. The motion picture is now recognised as an excellent medium for recording contemporary life and history. Film is now held to be the most important of the arts, the world over. Indeed, cinema in India also has grown as an important art form and a medium of cultural expression. If a country has to have a tradition of cinematic art, then it is imperative that cinema is preserved for the future.

(b) Origin and Growth

2. National Film Archive of India (NFAI) owes its inception to the realisation that films are as valuable as books and other historical documents and that the country's film heritage needs to be preserved for posterity.

3. NFAI was set up by the Government of India as a subordinate office of the Ministry of Information and Broadcasting, in Pune, in February 1964, as a "Plan Scheme". At present, it has got its own building complex with air-conditioned vaults of international specifications with a storage capacity of 1,20,000 reels. It has three regional offices at Bangalore, Calcutta and Thiruvananthapuram.

4. The main aims and objectives of setting up NFAI were as under:—

- (i) To trace, to acquire and preserve for the use of posterity the heritage of national cinema and a representative collection of world cinema.
- (ii) To classify and document data relating to film and to undertake and encourage research on cinema and publish and distribute them.
- (iii) To act as a centre for the dissemination of film culture in the country and to familiarise Indian cinema abroad.

Details of important activities are given in Annexure-II.

(c) Functions of NFAI

5. The functions of NFAI are:

- (i) Acquisition and preservation of Indian and international film classics, books, journals and other ancillary material relating to cinema.
- (ii) Classification and documentation of the material acquired.
- (iii) Publication of books/pamphlets/monographs/filmographies/programme notes on cinema.
- (iv) Conducting periodical courses, seminars, lectures on Film Appreciation/Teacher Training Workshops for the spread of film culture aimed at university students and the general public.
- (v) Building up an oral history of Indian cinema by interviewing eminent film personalities and others concerned with the development of cinema in the country and recording their interviews on audio and video tapes.
- (vi) Servicing film training institutions in the country with a regular supply of film classics and ancillary material required for their academic use.
- (vii) Instituting fellowships/study grants for encouraging film scholarship.
- (viii) Opening regional set-ups of the Archive at major film production centres and State Capitals.
- (ix) Circulation of film classics to film societies/film clubs/educational institutions for non-commercial study screenings through the Archive Distribution Library at Pune and the respective Regional Offices.
- (x) Extending facilities to film makers, research scholars and students of cinema for preview/study of rare films in the Archive collection within the premises.
- (xi) Providing guidance and advisory service to individuals and organisations interested in film research and film study activities.
- (xii) Preserving the heritage of national cinema for posterity and extending service to film makers, distributors, etc., for repair of their old negatives or video copying and also preparing compilation films, using extracts and clippings from archival material for academic use.

(d) Funding of NFAI activities

6. Budgetary provisions have mainly been made for seven continuing schemes of NFAI, as detailed in the table below:

Budgetary Provisions in Respect of NFAI

(In lakhs of Rs.)

Sl. No.	Programmes/Scheme	VIII Plan proposed outlay 1992-97	Outlay for 1992-93	Outlay for 1993-94	Outlay for 1994-95
1	2	3	4	5	6
Continuing Schemes					
1.	NFAI Complex at Pune, air-conditioned film vaults, Laboratory and Archive office building.	210.00	80.00	35.00	44.00
2.	Construction of specialised vaults for nitrate films and transfer of nitrate films to safety base.	100.00	3.00	2.00	1.00
3.	Acquisition of archival films (Indian & Foreign).	200.00	27.00	9.00	32.00
4.	Acquisition of ancillary film material: books, journals, stills and disc-records, audio tapes, etc.	30.00	5.00	3.00	4.00
5.	Computerisation of archival data.	5.00	1.00	1.00	5.00
6.	Archive screening on membership basis and organising film appreciation courses, lectures, seminars and photographic exhibitions.	10.00	2.00	1.00	2.00
7.	Publication of Indian filmography and other research documents, organising research and oral history projects and publications on cinema and subtitling of Indian and foreign films.	10.00	2.00	1.00	2.00

1	2	3	4	5	6
New Schemes					
1.	Construction of additional wing to NFAI building complex at Pune for setting up TV / Video Archive, Documentation Centre, film laboratory photolab, Computer Centre and guest room for research workers.	20.00	—	—	—
2.	Setting up a National Cinema Museum at Pune/ Bombay.	10.00	—	—	—
3.	Construction of staff quarters at Pune.	5.00	—	—	—
Total:		600.00	120.00	52.00	90.00

7. It will be seen that there has been a significant decrease in the budget outlay in 1993-94 as compared to 1992-93. The budget outlay for 1994-95, though higher than that for 1993-94, is also still considerably lower than for 1992-93. Asked about the reasons for decrease in allocation, a representative of the Ministry explained that:

“This is part of the overall resource cut being done in this particular sector. We have similar cuts in all the media units of the Ministry. Owing to the fact that there is a resource constraint, other priority areas have been given greater weightage.”

8. The Committee find that the VIII Plan proposed outlay (1992—97) for acquisition of archival films (Indian and foreign) has been Rs. 200 lakh. However, funds to the tune of Rs. 27 lakh, 9 lakh and 32 lakh have been provided in the years 1992-93, 1993-94 and 1994-95, respectively. It would thus be seen that only Rs. 68 lakh have so far been provided out of the plan outlay of Rs. 200 lakh. The anticipated expenditure for the year 1993-94 alone on this head was reported to be Rs. 50.60 lakh as against provision of just Rs. 9 lakh. (See Table above, and Annexure-III)

9. NFAI had utilised its funds for the previous three years, except under one scheme, *i.e.*, the purchase of a mobile storage system for its new vaults (scheme 1 of the continuing schemes). For the year 1992-93, out of the Plan outlay of Rs. 120 lakh, Plan utilisation was only Rs. 78.29 lakh. It is seen then that more than Rs. 30 lakh were surrendered. It was expected that the new equipment would be installed by the end of the current financial year.

10. In reply to a query regarding generation of revenue from different

sources, a representative of the Ministry said that 90% of the revenue came from the budgetary grant. Sometimes, however, distinguished organisations, film personalities and individuals donated useful material to the NFAI. Another representative of the Ministry clarified thus:

“We have to make the funds available either through the Governmental sources or tap private funds. The UNESCO is giving aid to some extent. Funding is what is retarding our progress.”

11. In this connection, the Director, NFAI, informed the Committee that they were “thinking of a National Film Heritage Trust which could collect funds....and convert it into some kind of film stock or it could be used to pay the producers. We need the approval of the Ministry in this regard. Earlier, we had suggested the creation of some fund within the Department. So far, it has not been approved.”

(e) Acquisition of films

12. The primary responsibility and task assigned to NFAI is to make concerted efforts to acquire and preserve Indian films of historical and artistic value and also to build up a library of Indian and international film classics for study purposes.

13. The Ministry of Information and Broadcasting has constituted an Advisory Committee on NFAI which meets frequently and decides about the nature, quantity *etc.*, of the films to be acquired. For acquisition of films and other material, the following procedure is reported to have been adopted:—

- (a) The first priority is to acquire any post 1955 films for preservation.
- (b) For other category of films and filmic material, the following categories are entitled:—
 - (i) National Award winning films;
 - (ii) Films entered in the Panorama Section of the International films Festivals;
 - (iii) State Award winning films are also considered for acquisition.
- (c) International film classics are acquired either on exchange basis with other Archives or direct purchase from foreign distribution agencies.
- (d) In addition to the above, the Archive also issues appeals and advertisements in the national newspapers whenever acquisition of material is considered.
- (e) Apart from films, ancillary material is collected by sending

circulars to the producers requesting them to provide such material to the Archive.

(Details of archival acquisition are at Annexure-II)

14. The Committee have been informed that most of the old nitrate base films have decomposed over the years and are lying scattered throughout the country and at times even in foreign countries. Efforts to procure nitrate base films through an open appeal to the general public have not proved successful.

15. In a note furnished to the Committee, the Ministry of Information & Broadcasting have stated that most of the pre-1955 material has not been collected. So far as films of the post-1955 (safety base) period are concerned, budgetary constraints are stated to have imposed limitation on acquisition of these films. The Committee enquired if NFAI has acquired a copy of the film *Gandhi* for preservation. In reply they were informed that even though NFAI had not acquired a copy of the film, it however had a video copy of the same. Asked why such an important film had not been acquired, a representative of the Ministry of Information and Broadcasting stated as under:

“Knowing well that NFDC has got prints, we do not have it in the archives.”

16. It has been further stated that the NFAI is not in a position to pay a competitive market price for the acquisition of films. The highest compensation for a film is reported to be about Rs. 25,000/-, if it is a good print (keeping in mind the quality of stock, the quality of processing and whether the film is 35 mm).

17. With reference to the well established archives in other countries of the world, the Committee desired to know how NFAI compared with them. A representative of the Ministry of Information and Broadcasting replied in evidence that:

“It is much higher than ours. In France where archiving has been done at least three decades before us they have more than 50-60 per cent of national cinematic heritage. Also, they have introduced compulsory deposit system for cinema in 1977. They are completely protected for the last 17 years and it is only part of the earlier cinema which has perished. So, more than 70 per cent would be considered very good statistics, given that film is perishable. Since internationally archives started very late, the first three decades of the cinema, at least, have suffered. In our country, the first four decades of..... cinema have suffered. Now, it varies from country to country..... But I think the best preservation of national cinema statistics would be that of Germany,..... U.K.,..... France, and U.S.A. These were the founding countries of the archives movement all over the world. They started in the 1930s.

18. A representative of the Ministry stated during evidence in reply to a query by the Committee that "any archive is judged by the size of its national collection and the number of films it has—whether feature films or documentaries." NFAI presently has 10% of the national film heritage in its collections. He further added that lack of funds was retarding progress.

19. In reply to a query on acquisition of television serials and films, the Ministry informed the Committee that a joint archives of Doordarshan and All India Radio was being planned, to preserve the various video tapes of Doordarshan as well as the audiotapes and other material of AIR. The representative of the Ministry further clarified:

"This is only as far as DD records are concerned. But the programmes of the independent producers, all the serials, for example *Buniad* and *Hum Log*, none of these are ours and there is no way by which these can be preserved because tapes degenerate faster than films. We have to depend on the owners, the copyright holders for its preservation. If they do not do, then a time will come fairly soon when these will not exist anymore. And unlike films where we can make a print from a negative and keep preserving that, here, even if we can keep making copies, the copies degenerate everytime a copy is made. The only answer is to transfer it to a durable format. This unfortunately has not been done."

20. Replying to a query on the preservation of television films and serials, the Secretary, Ministry of Information and Broadcasting informed the Committee that they were considering a legislation for the compulsory deposit of films, feature as well as video. He deposed as under:

"We are thinking in terms of enacting a law which would be like the Book Deliveries Act where a producer will be obliged to deposit one copy of each programme with the archives and the archives would then have to preserve it. The precondition to that is that we must have not only a plan but the thing is that we have to have infrastructure also and with the dwindling budget at our disposal, unless you help, I do not see our doing anything in particular."

21. In this connection, the Committee took note of an important recommendation made by the Working Group on National Film Policy in their Report in 1980. The Working Group had recommended that:

"Government should undertake legislation to introduce a scheme for compulsory deposit with the Archive of a video copy of every film made in India on the lines of the compulsory deposit scheme for the book trade. However, as a video copy will not serve the archival purpose fully, the scheme for purchase of a portion of the national film product, in the original form, by the National Archive should continue."

(f) Preservation and Restoration

22. Apart from acquisition of films, the preservation of films in ideal storage conditions is a primary objective of NFAI. Since old films are likely to deteriorate over the years, NFAI is charged with the task of identifying and copying them before they get completely decomposed.

23. NFAI has informed the Committee that a major difficulty as regards preservation is the non-availability of a fully equipped laboratory within its premises and lack of specialists in printing of old material. NFAI has to depend entirely on commercial laboratories in Bombay, Madras and Calcutta for copying of preservation material as well as for making fresh prints for acquisition. Currently, NFAI is reported to be redoing 5-6 films and at enormous cost. The restoration of a 16 mm full length film is stated to cost between Rs. 1.5 to 2 lakh. Similarly NFAI does not have a 'film to video transfer' unit. The new air conditioned film vaults of NFAI are stated to be adequate for the preservation of black and white material but not for nitrate and colour films.

24. The Committee noted that the VIII Plan proposed outlay (1992—97) on construction of specialised vaults for nitrate films and transfer of nitrate films to safety base by NFAI is Rs. 100 lakh. However, the outlay sanctioned for 1992-93, 1993-94 and 1994-95 has just been Rs. 3 lakh, 2 lakh and 1 lakh, respectively, which has been dwindling each year.

25. The Committee enquired as to the present condition of historical newsreel recordings of speeches of national leaders like Pandit Nehru. In reply, they were informed that some clips like those of Pandit Nehru's address to the nation on 15 August, 1947 were in poor condition and were getting worse with time.

26. The Ministry have informed the Committee that with the rapid development of electronic imaging and sound recording technology, it is now possible to digitally transfer images and sounds to laser discs. However, digital technology in its application to film archiving is at an early stage of development and it must improve considerably before it becomes a genuine archiving tool.

(g) Staffing Pattern

27. NFAI has sanctioned strength of 63 employees (including regional offices) out of which 8 posts are reported to be vacant (Annexure-IV). The Ministry have informed that the present staff strength is just enough for carrying out day-to-day work. Replying to a query on staff position, Director, NFAI stated in evidence:

"I would like to say that each one in my office is doing two persons job under all kinds of odd schedules. We are very much short of specialised staff. We have a new auditorium and we do not have a maintenance engineer. There are many restrictions. The Ministry of

Finance wants us to abolish 10% of the posts rather than have new posts. It is really a difficult situation for us."

He further added that "the scales were low for the post of film editor, computer operator and film checker. As a result the NFAI was not attracting specialised staff, or else, staff were leaving in search of better financial opportunities."

(h) Observations and Recommendations

28. The Committee note that the National Film Archive of India was set up in 1964 with the objectives which inter-alia included acquisition and preservation for the use of posterity the heritage of national cinema and a representative collection of world cinema. They, however, view with concern that the meagre plan allocations have imposed a severe limitation on NFAI to acquire films for this purpose. For instance for the seven continuing schemes of NFAI during 1993-94, an allocation of only Rs. 52 lakh has been made as against the anticipated expenditure of Rs. 106.60 lakh. For one of these schemes, viz., the scheme of acquisition of archival films in 1993-94, a meagre allocation of Rs. 9 lakh was made while the anticipated expenditure on this account was estimated to be as high as Rs. 50.60 lakh and actual expenditure was restricted to Rs. 18.84 lakh (see Annexure III). Evidently, the lack of resources has seriously affected the functioning of the NFAI. As the acquisition of films is of paramount importance for the survival of NFAI, the Committee recommend that the budget allocation should be increased to enable the NFAI to perform its functions properly.

29. The Committee are constrained to note that out of the total VIII Plan proposed outlay of Rs. 600 lakh, the outlays for the first three years of the Plan period (i.e., 1992-93, 1993-94 and 1994-95) add upto only Rs. 262 lakh, which accounts for just about 43% of the total Plan Outlay.

The Committee is further constrained to note under-utilisation of resources available for 1992-93, since the actual expenditure in that year was only Rs. 78.29 lakh as against outlay of Rs. 120 lakh. In 1993-94 also, the approved Plan outlay was Rs. 52 lakh. But the actual expenditure incurred was as low as Rs. 35.85 lakh. The Committee find that more than Rs. 30 lakh were surrendered in 1992-93. The amount of Rs. 16.15 lakh could not be utilized in 1993-94. Evidently, there has been lack of planning for this under-utilisation of available resources, which is a matter of serious concern.

30. In the context of preservation and restoration of films, the Committee note that the VIII Plan proposed outlay for 1992—97 for the continuing scheme, "Construction of specialised vaults for nitrate films and transfer of nitrate films to safety based", is Rs. 100 lakh. However, the annual outlay for 1992-93, 1993-94 and 1994-95 have been Rs. 3 lakh, Rs. 2 lakh and Rs. 1 lakh, respectively. The meagre amount of Rs. 6 lakh provided in the first three years of the VIII Plan period is not at all commensurate with the Plan provision of Rs. 100 lakh. To make things worse, it has been declining

steeply each successive year. It is a sad commentary on the functioning of NFAI. The Committee desire to know why the annual outlay for the previous three years for this important scheme have been a miniscule fraction of the Plan outlay. The Committee are of the view that with this negligible allocation for such an important and necessary activity like the construction of specialised vaults for nitrate films, NFAI will not be able to achieve the objective of preservation of films. Evidently, annual budgetary allocation on this scheme is required to be stepped up considerably to match the Plan target.

31. The Committee desire that NFAI, which is engaged in the activity of recording current history for posterity, must pay special attention to ensure that the films which are being preserved today remain in good condition 15—20 years hence, and even much later. The Committee draw specific attention to the films on Pandit Nehru, some of which are poorly preserved. The Committee feel that with the help of advanced technology which is currently available, it should be possible to ensure proper preservation.

32. The Committee desire that in the context of the severe financial constraints faced by NFAI for its various activities, serious attention should be paid to the creation of a National Film Heritage Trust, which could be used to purchase film stock or to pay for purchase of films. This can, to some extent, solve the problem of funding.

33. The Committee learnt that the UNESCO recommendations made in 1980, for safeguarding and preserving of moving images, is the genesis of the idea of a legislation prescribing that the film producers deposit a copy of each film produced in India with NFAI. The Committee feel that the UNESCO recommendations could be made the basis for a mandatory deposit system, on the lines of the Delivery of Books (Public Library) Act, 1954. The Committee see merit of this system, which had also been highlighted by the Working Group on National Film Policy in their Report in 1980, when they recommended that film producers (or television producers, as the case may be) will have to deposit with NFAI a copy of every film produced in India. Given that the pre-1955 collection has been lost and the acquisition of post 1955 films is hindered due to lack of funds, this system would be an effective way to boost the archival holdings.

34. The Committee are concerned over the negligible attention being currently paid to the preservation of good television films and serials made by private producers, which are also an important component of our national heritage. Presently, there seems to be no way for the acquisition of such films, unless the private producers oblige. As the tapes degenerate faster than films there is an urgent need to initiate steps for preserving good television films and serials for posterity. A compulsory deposit system if adopted, would help augment the collection in this direction as well.

35. The Committee were informed that just as in many other countries, it has not always been possible for film producing concerns in India to

preserve their products for several reasons. Film is a transient medium and needs special precautions to preserve it. Also, the producers tend to treat films as a commercial proposition and let it deteriorate when their commercial exploitation is over to provide storage space for new productions. Besides, in many cases, the life of the film producing company itself is limited. Most of the concerns lack the time, resources and the technical skill required for preservation. In fact, some of the landmarks of the Indian film industry have already been irretrievably lost due to neglect, fire or other hazards. The Committee emphasise that in the light of the above facts, it is all the more important that a specialised agency like the NFAI should be the repository of our film heritage. This can be possible only through a compulsory deposit system.

36. The Committee note that the Charter of NFAI is only to acquire and preserve the representative character of Indian cinema and not to acquire and preserve each and every film produced in the country. However, a compulsory deposit scheme would still leave the NFAI scope to decide which of the films it should retain for its archival collection, instead of, as at present, making the Archive dependent on random deposits. In this connection, the Committee are unable to understand how an important film like Gandhi is not a part of the NFAI collection. The Committee are not satisfied with the explanation that a video copy of the film is available and that the National Film Development Corporation has the prints of Gandhi film. The Committee desire that a copy of this film as also such other films of historic value be acquired by NFAI expeditiously.

37. The Committee stress that a legislation which provides for compulsory deposits would invariably entail the creation of a suitable infrastructure, especially storage and restoration facilities if its provisions are to be implemented in letter and spirit. Adequate Plan outlays should, therefore, be provided for this purpose.

38. The Committee strongly recommend an early switch over to digital technology for film archiving. This technology can also be tried on an experimental basis to transfer important films whose prints are at risk of being destroyed. The Committee believe that while this may involve a large initial capital investment, it would no doubt be advantageous in the long run.

39. The Committee regret to note that NFAI has not been provided with adequate staff, especially trained and specialised staff, which is affecting the effective functioning of this organisation. While it is true that pay scales are fixed by the Pay Commission and the Ministry of Information and Broadcasting on their own cannot upgrade pay scales, the Committee desire that the Ministry take up the matter with the Ministry of Finance for providing adequate incentives to the staff employed in NFAI. The Committee further recommend that the strength of the staff of NFAI should be increased commensurate with the volume and nature of work.

40. The Committee strongly believe that the objective of NFAI to preserve the heritage of cinema needs to be fully appreciated. Films make a major impact nationally. They are ambassadors of our culture abroad. Given the obvious importance of cinema in contemporary life, it is imperative that efforts are made to ensure that NFAI achieves and maintains the best standards, in terms of acquisition, storage and preservation. NFAI needs proper storage facilities, properly equipped laboratories and skilled personnel, well trained in restoration work. The Committee are distressed to find that current budget allocation are too meagre to support such activities. In the Committee's view, it would be prudent if budget allocations take into account the fact that a high initial investment made to set up the necessary infrastructure, could prove to be advantageous in the long run. A concrete proposal in this regard needs to drawn up and put into action expeditiously.

NEW DELHI;
November 29, 1994

Agrahayana 8, 1916 (Saka)

KUMARI VIMLA VERMA,
Chairperson,

Standing Committee on Communications.

ANNEXURE-I

Statistics in respect of all important activities of NFAI preservation

			No. of reels
(1) Detailed checking of films	56 spools	1212 reels	35mm
(2) Routine checking of films	1061 spools	19688 reels	16mm
(3) Nitrate reels transferred to safety base		57 reels	

Dissemination of Film Culture

1. Distribution Library Members	17	87	104
	fresh	renewal	members
2. No. of Films supplied to Distribution Library Members	156		
3. Films supplied for Special Occasion	108	+ video	141
4. Joint Screenings	165		
5. Films supplied for Film Appreciation Courses	65		
6. Films supplied to FTII for academic screenings	422	+ video	65
7. Films supplied for screening to Members of Parliament	23		
8. Films supplied for Producers/copyright owners video copying	45		
9. Viewing facilities extended to research workers	56 Indian		
	26 Foreign		
10. No. of Films shown	117 films		

ANNEXURE-II*Statement showing archival acquisition as on 30 November, 1993*

Items	As on 31.12.92	Jan.—Nov. 1993	As on 30.11.93
Films	12,747	175	12,922
Video Cassettes	875	194	1,069
Books	20,604	331	20,935
Periodicals	152	—	152
Bound volumes of periodicals	388	56	444
Scripts	21,403	—	21,403
Pre-recorded Cassettes	106	103	209
Stills	97,414	573	97,987
Wall posters	6,135	275	6,410
Song Booklets	5,943	309	6,252
Audio Tapes (oral history)	150	3	153
Press Clippings	1,30,273	6,000	1,36,273
Pamphlets/Folders	7,255	32	7,287
Slides	2,820	416	3,236
Microfische	42	—	42
Microfilms	1,957	—	1,957
Disc records	1,858	—	1,858

ANNEXURE-III

Plan Performance 1993-94

(Rs. in lakhs)

Sr. No.	Programme/Scheme	Approved Plan Outlay	Anticipated Expdr. 93-94	Expenditure upto Mar., 94
<i>Continuing Schemes</i>				
1.	NFAI Complex at Pune Air Conditioned film vaults, laboratory and archive office building.	35.00	46.00	11.72
2.	Construction of specialised vaults for nitrate films & transfer of nitrate films to safety base.	2.00	2.00	0.00
3.	Acquisition of archival films (Indian & foreign).	9.00	50.60	18.84
4.	Acquisition of ancillary film material: books, journals, stills and disc-records, audio tapes etc.	3.00	4.00	4.19
5.	Computerisation of archival data.	1.00	2.00	0.18
6.	Archive screenings on membership basis & organising film appreciation course, lectures, seminars and photographic exhibitions.	1.00	1.00	0.78
7.	Publication of Indian filmography and other research documents, organising research and oral history projects and publications on cinema & sub-titling of Indian & foreign films.	1.00	1.00	0.14

Sr. No.	Programme/Scheme	Approved Plan Outlay	Anticipated Expendr. 93-94	Expenditure upto Mar., 94
<i>New Schemes</i>				
1.	Construction of additional wing to NFAI building complex at Pune for setting up TV/Video Archive, Documentation Centre, film laboratory, photolab, Computer Centre and guest room for research workers.	0.00	0.00	0.00
2.	Setting up a National Cinema Museum at Pune/Bombay.	0.00	0.00	0.00
3.	Construction of staff quarters at Pune.	0.00	0.00	0.00
Total Rs.		52.00	106.60	35.85

ANNEXURE-IV

(a) Sanctioned Staff strength, vacancies etc.

The sanctioned strength, the present strength and the number of existing vacancies at each level are given below:—

Category	Sanctioned Strength	Present Strength	Number of existing vacancies
Group 'A'	5	3	2
Group 'B'	3	3	—
Group 'C'	28	22	6
Group 'D'	27	27	—
Total	63	55	8

(b) Pay Scales for various posts in NFAI are given below:

Sr. No.	Category of post	Pay scales
1.	Director	Rs. 4100-5300
2.	Dy. Director-cum-Curator	Rs. 3000-4500
3.	Regional Officer	Rs. 3000-4500
4.	Film Library Officer/ Film Preservation Officer/ Administrative Officer	Rs. 2000-3500
5.	Film Library Asstt./Senior Librarian/Documentation Asstt./Video Technician/ Projectionist/Accountant/ Hindi Translator/Film Editor Stenographer-II	Rs. 1400-2300
6.	UDC/Computer Operation/ Steno-III/Film Shipper	Rs. 1200-2040
7.	LDC/Driver/Asstt. Projectionist	Rs. 950-1500
8.	Jr. Librarian	Rs. 975-1540
9.	Film Checker	Rs. 800-1100
10.	Daftary	Rs. 775-1025
11.	Library Attendant/Pcon/Pcon-cum-Packer/ Chowkidar/Mali/Sweeper	Rs. 750-940

MINUTES OF THE TWENTY FOURTH SITTING OF THE
STANDING COMMITTEE ON COMMUNICATIONS (1993-94)

The Committee sat on Thursday, 27 January 1994 from 15.00 hrs. to 17.20 hrs. in Committee Room 62, Parliament House, New Delhi.

PRESENT

Kumari Vimla Verma - *Chairperson*

MEMBERS

Lok Sabha

2. Shri Surajbhanu Solanki
3. Shri N. Dennis
4. Shri Somjibhai Damor
5. Shri Lal Krishna Advani
6. Shri Shivsharan Verma
7. Shri Rupchand Pal
8. Shri Satyagopal Misra
9. Shri A. Asokaraj
10. Shri G.M.C. Balayogi
11. Shri Sanat Kumar Mandal
12. Shri Chandrajeet Yadav

Rajya Sabha

13. Smt. Kailashpati
14. Shri Virendra Kataria
15. Shri Mohammed Afzal *alias Meem Afzal*
16. Shri G. Prathapa Reddy
17. Smt. Sushma Swaraj
18. Shri Vizol

SECRETARIAT

Smt. Revathi Bedi—*Deputy Secretary*

Shri K.K. Dhawan—*Under Secretary*

WITNESSES

Representatives of the Ministry of Information and Broadcasting:

1. Shri Bhaskar Ghose, Secretary
2. Shri S.C. Mahalik, Addl. Secy. & Finance Advisor

3. Shri R. Basu, Addl. Secretary
4. Ms. Sharwaree Gokhale, Joint Secretary
5. Shri J.K. Sharma, Director
6. Shri K.S. Venkataraman, Dy. Secretary
7. Shri R. Krishna Mohan, chief Producer, FD
8. Shri John Shankaramangalam, Director, FTII
9. Shri Ravi Gupta, M.D., NFDC
10. Shri Shakti Samanta, Chairman, CBFC
11. Shri D.K. Dixit, Chief Executive Officer, NCYP

2. The Chairperson welcomed the Members as well as the representatives of the Ministry of Information and Broadcasting to the sitting. The Committee sought clarifications on various points relating to the wings of the Ministry of Information and Broadcasting with regard to National Film Archive of India, Pune, Film and Television Institute of India, Pune and National Film Development Corporation. The officials replied to various queries raised by the Committee.

3. Thereafter, the Chairperson thanked the officials for giving valuable information to the Committee during the course of evidence.

4. A verbatim record of the proceedings has been kept.

5. The Committee adjourned to meet again on 28 January, 1994 to consider the Draft Report on Films (Chapters on Films Division and National Centre of Films for Children and Young People).

MINUTES OF THE TWENTIETH SITTING OF THE STANDING COMMITTEE ON COMMUNICATIONS (1994-95)

The Committee sat on Tuesday, 29 November 1994, from 11.00 hours to 12.00 hours in Committee Room 'E', Parliament House Annexe, New Delhi.

PRESENT

Kumari Vimla Verma — *Chairperson*

MEMBERS

Lok Sabha

2. Shri Shravan Kumar Patel
3. Shri N. Dennis
4. Shri B. Devarajan
5. Shri Somjibhai Damor
6. Shri Mahesh Kumar Kanodia
7. Shri Lal Krishna Advani
8. Shri Ram Pujan Patel
9. Shri Shivsharan Verma
10. Shri Rupchand Pal
11. Shri A. Asokaraj

Rajya Sabha

12. Shri Prakash Yashwant Ambedkar
13. Shri Jalaludin Ansari
14. Shri Virendra Kataria
15. Shri Aas Mohammad
16. Shrimati Malti Devi
17. Shri Mohammed Afzal *alias* Meem Afzal
18. Shrimati Anandiben Jethabhai Patel
19. Shrimati Sushma Swaraj
20. Shri Janeshwar Mishra
21. Shrimati Veena Verma

SECRETARIAT

1. Shri G.C. Malhotra — *Joint Secretary*
2. Shri O.P. Ghai — *Deputy Secretary*
3. S.K. Sharma — *Under Secretary*

2. The Committee took up for consideration, the Draft Report on National Film Archive of India and adopted the same with additions/modifications as indicated in the Appendix.

3. Thereafter the Committee authorised the Chairperson to finalise the Draft Report in the light of factual verification and present the same to Lok Sabha.

The Committee then adjourned.

APPENDIX

Page No.	Para No./ Line	Amendments/Modifications
15	28/Line 14	<i>For the words</i> "estimated to be.....Rs.50.60 lakh..." <i>Read</i> "estimated to be as high as Rs.50.60 lakh and actual expenditure was restricted to Rs.18.84 lakh..."
16	29/Line 10	<i>Add after sentence ending "...Rs.120 lakh":</i> "In 1993-94 also the approved budget outlay was Rs.52 lakh. But the actual expenditure was as low as Rs.35.85 lakh."
	Line 12	<i>Add after sentence ending ".....1992-93".</i> "The amount of Rs. 16.15 lakh could not be utilized in 1993-94."
16 to 18	30, 31, 32, 33, 34, 35 respectively.	Renumber as: 32, 33, 34, 35, 36, 37 respectively.
19	36, 37	<i>Renumber as:</i> 30, 31 respectively.
20	38/Lines	<i>For the words</i> "The Committee are.....can be tried..."
...	1 & 2	<i>Read</i> "The Committee strongly recommend an early switch over to digital technology for film archiving. This technology can also be tried...."
	Lines 4 & 5	<i>Omit sentence</i> "This would alsocompletely viable."