

# **ESTIMATES COMMITTEE** **(1967-68)**

## **FIRST REPORT** **(FOURTH LOK SABHA)**

**MINISTRY OF INFORMATION AND BROADCASTING**  
**FILM INSTITUTE OF INDIA, POONA.**



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**LOK SABHA SECRETARIAT**  
**NEW DELHI**

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CORRIGENDA

First Report of the Estimates Committee (Fourth Lok Sabha) on the Ministry of Information and Broadcasting - Film Institute of India, Poona.

page 5, line 1, for 'making' read 'making',  
page 8, line 18, for 'udents' read 'students',  
page 8, line 19, for 'ctivities' read 'activities',  
line 20, for 'epartments' read 'departments',  
page 9, Insert 'United Kingdom' between lines 11 & 12.  
page 16, line 28, for 'stability' read 'ability',  
page 17, line 15, for 'talents' read 'talent',  
page 18, line 28, for 'Einstein' read 'Eisenstein',  
page 20, in heading, for 'course' read 'Courses'

P.T.O.

Page 32, line 18, for 'Matron' read 'Matron'  
Page 34, line 19, for 'Fritz' read 'Fritz'  
Page 34, for 'Sacher' read 'Sacher' : 2  
for 'Hitchcock' read 'Hitchcock'  
line 22, for 'Norman McLaren' read  
'Norman McLaren'

page 37, line 19, for 'whatsoever' read  
'whatsoever'  
page 38, line 14, for 'films' read 'film'  
line 18, for 'or' read 'on'  
last line, for 'on the basis'  
read 'Archive'

page 39, line 31, for 'Films' read 'Film'  
page 42, line 19, for 'un' read 'an'  
line 20, for 'really' read  
'readily'

page 58, line 19, for 'Film A' read  
'Film Acting'

page 60 line 31, for 'opening' read  
'openings'

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## ESTIMATES COMMITTEE

(1967-68)

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### SECRETARIAT

Shri B. B. Tewari—*Deputy Secretary*

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 First Report on the Ministry of Information and Broadcasting—Film Institute of India, Poona.

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 perused 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 Film Institute of India, Poona on the 29th September, 1966. The Committee wish to express their thanks to the Secretary, Ministry of Information and Broadcasting, Principal, Film Institute of India and other Officers of the Ministry of Information and Broadcasting 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 Pictures 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, Calcutta 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 X).

P. VENKATASUBBAIAH,  
*Chairman,*  
*Estimates Committee.*

NEW DELHI;

May 29, 1967.

*Jyaistha 8, 1889 (Saka).*

## INTRODUCTORY

## A. Origin and Historical Background

In the year 1949, the Government of India appointed a Film Enquiry Committee to enquire into the growth and organisation of the Film Industry in India and to indicate the lines on which further development should be directed. The Committee submitted its report in 1951 and one of its observations was that the Film Industry in India lacked facilities for training in the different branches of film-making. The Committee, therefore, recommended the setting up of a Film Institute for imparting training in the different aspects of film-making. The proposal of the Film Enquiry Committee for the development of the technical side of Film Industry was approved by the Government of India in 1954.

2. Subsequently a working party was appointed by the Government in 1955 for drawing up a detailed scheme for the setting up of the proposed Film Institute in this country. This Committee worked out the various requirements, equipment, staff etc. and also estimated the financial implications of the proposal. A Bill entitled the Cinematograph Bill, 1956 for setting up a National Film Board with the Film Institute as one of its constituent units was introduced in the Rajya Sabha in December, 1956. The Film Institute was expected to provide technical training in the production of films and to conduct research thereby helping in the improvement of technical and aesthetic standards. However, on grounds of economy, Government did not proceed with the proposal for the establishment of the National Film Board and withdrew the Bill from the Rajya Sabha on the 20th August, 1957. While asking for leave to withdraw the Bill, the then Minister of Information and Broadcasting, Dr. B. V. Keskar, *inter-alia*, stated that—

“In view of the imperative need for economy, the matter has been reconsidered by Government. It is felt that there is no urgent need to have an elaborate and expanded Board for the purpose envisaged in the Bill. The present Board can as well continue. This will result in considerable saving of recurring expenditure. It is, therefore, proposed to drop the idea of the National Film Board.

The proposals included in the Bill regarding a Film Institute and the Production Bureau for giving advice on scripts, will, however, be proceeded with as planned. Legislation for that purpose, if and when necessary, will be brought forward separately.”

Government subsequently decided that the Film Institute might be set up as a separate unit and this proposal was approved by the Expenditure-Finance Committee in March, 1958. Further action on the setting up of the Institute was held up on account of the non-availability of suitable accommodation to house the Institute. In April, 1960, the former Prabhat Studios in Poona was acquired for the purpose at a cost of Rs. 11.20 lakhs and the Film Institute of India was set up in April, 1960. The regular courses at the Institute started from the year 1961. After successful completion of the courses at the Institute, the trainees are awarded Diplomas in Cinema.

3. Asked to furnish the legal authority for the establishment of the Film Institute, the Ministry have in a written note stated—

“This setting up of the Film Institute which imparts training in different branches of film production, is covered by Entry 65 of the Union List. Legal advice was sought about the Institute's status and its competence to award diplomas. . . . The Institute was set up as an ‘Office’ of the Government of India by an executive order of Government (Appendix I). No formal resolution was considered necessary or adopted. The diplomas of the Institute in Motion Picture Photography and Sound Recording have since been recognised by the Board of Assessment for Technical and Professional Qualifications set up under the Ministry of Education for purposes of recruitment to services and posts under the Central Government. There is no legal bar to the award of diplomas under the existing arrangements.”

The Committee have also been informed that the Diploma awarded by the Institute is signed jointly by the Principal and the Secretary to the Government of India in the Ministry of Information and Broadcasting. A specimen copy of the Diploma is at Appendix II.

**The Committee are unable to appreciate why having decided to set up the Film Institute as early as 1956, its implementation was delayed till 1960. They are unhappy that an Institute involving considerable amount of initial and recurring expenditure should have been set up as an ‘Office’ of Government merely by an executive order of the Ministry of Information and Broadcasting. The executive order of the Ministry setting up the Institute does not give the Institute an authority to award Diplomas either. It is also doubtful whether the Secretary of the Ministry is legally competent to sign the Diploma as he does not hold any ex-officio post in the Institute. The Committee feel that the whole procedure followed in setting up the Institute was not correct. Government should have brought forward a Bill in Parliament for the setting up of the Institute. The Committee are of the opinion that failing the necessary legislative measure, there should**

at least have been a Resolution of the Government of India on the subject setting out the terms and conditions of its creation and the authority for the Institute to award Diplomas. The Committee suggest that the whole matter may be re-examined and placed on a sound legal footing—the best course being to have an Act passed by the Parliament.

### B. Objective

4. The Film Institute of India is intended to provide technical training in the production of films and to undertake research in the different fields connected with films. The main functions of the Institute are:—

(a) to impart training in the various aspects of film production and other allied subjects, namely—

- (1) Film Direction
- (2) Screenplay writing
- (3) Film Acting
- (4) Motion Picture Photography
- (5) Sound Recording and Sound Engineering
- (6) Film Editing
- (7) Film Appreciation
- (8) Film Production
- (9) Art Direction
- (10) Film Processing
- (11) Make-up
- (12) Costume Designing
- (13) Animation
- (14) Film Publicity and Public Relations
- (15) Film Distribution and Exhibition

For the present the Institute offers training in the first six subjects.

- (b) to grant Diplomas and Certificates to successful trainees who have completed the prescribed courses;
- (c) to coordinate the activities for training of film technicians in India; and
- (d) to maintain a library of important films produced in India and abroad.

In an article by the Principal of the Institute in the *Sunday Standard* dated the 25th September, 1966, it has been stated—

“Perhaps it is worthwhile foreseeing how the Film Institute of India may contribute to the development of the film industry in the country. The Film Institute is, and will perhaps continue to remain, primarily an academic institution for training film artistes and technicians, but we want to train film-makers with a “different” background and outlook.

Our students will undoubtedly know their craft being taught in a scientific and systematic manner, as is possible only in the detached atmosphere of an academic institution. But they will also be conscious of the potentialities of the film as an art form, and as a powerful means of mass communication.

It is the Institute's aim that the film-maker should have the sound technical training supplemented by the cultivation of a taste and a consciousness of the social responsibility of the artist. And then there is the elusive and rare quality called talent, which is a decisive element in a film-maker. Through its method of initial selection of students, the Institute is trying to attract “potential” talent, and through its training methods, attempting to develop as much as possible in a teaching institution.

If it succeeds in training such film makers, they may have an impact on the quality of Indian film. Thus the Film Institute of India may ultimately justify its historical role as a training ground for the future leaders of Indian cinema.”

During evidence the official witness stated that during the last five years the Institute has stabilised in the matter of conducting the existing courses, viz. Screenplay writing, Direction, Motion Picture Photography, Sound recording and Sound Engineering, Editing and Acting and that the time was now ripe for starting further courses.

The Committee have been informed that out of 148 students who have passed out of the Institute, 58 have been absorbed in the Film Industry, 31 in Government departments and six in other employing bodies in and outside the country so far.

The Committee appreciate that five years is too short a period to assess the working of a teaching institution like the Film Institute of India and the impact that it has made on the film industry. They would, however, hope that additional courses would be introduced in the Institute and that it will succeed in the ultimate aim of equipping its alumni for producing films of high artistic merit. They expect that the Government will take appropriate steps so that the Diploma holders may be able to set new trends and promote the development of films as a medium of culture.

education and healthy entertainment by making original, purposeful and creative films.

### C. All India Character of the Institute

5. Besides the Film Institute at Poona, there are two other institutions, viz. the Institute of Film Technology, Madras and the Jayachamarajendra polytechnic at Bangalore which aim at giving basic training to cameramen and sound engineers. The nature and scope of the training given in these two institutions are, however, limited. The Film Institute at Poona is the only one of its kind in India imparting training in theory, art and technique of cinematography and caters to the entire film industry.

Students are selected on the basis of an all-India competition consisting of a written test held in the four important cities of India, viz., Delhi, Bombay, Calcutta and Madras and followed by interviews at Poona. The Committee have been informed that wide publicity is given to the admissions in the Institute by way of advertisements in all the leading newspapers and film journal.

The statement indicating the region-wise break-up of the students admitted during the academic year 1966-67 is given in Appendix III.

The Committee note that the Film Institute has students from all the States except Jammu and Kashmir though there is a wide variation in the number from each State. They desire that the Institute will continue its efforts to maintain its all-India character by attracting students especially from States which are situated farther away from the Production Centres i.e., Bombay, Madras and Calcutta, by giving a wider publicity to its activities and programmes. The Committee further expect that the all-India character of the Institute will be maintained not only in the admission of students but also in the recruitment of staff to the extent possible.

### D. Medium of Instruction

6. It was represented by the Directors and Producers to the Study Group of the Estimates Committee while on a study tour of Madras and Calcutta that the Film Institute of India caters to Hindi films only and should impart training in other regional languages also. During the course of evidence it has been stated by the official witness that the medium of instruction for all the courses is English except for the Acting Course for which both English and Hindi are used. Techniques taught in all the courses are entirely independent of the language and can be used for making films in any language whatsoever. This is true of the scriptwriting, motion picture photography, sound recording, editing and also acting. An actor trained at the Film Institute of India learns the basic technique of acting which will enable him to act in his mother tongue without any

difficulty. The programme of training in English and Hindi is working satisfactorily at the Film Institute and is bringing about a sense of cohesion and integrity in the minds of the students drawn from every part of our country. Acting course has students from South India who are able to deliver dialogues in Hindi. Recently, a very successful play "Yatri" in Hindi produced by the Film Institute featured all the students from the Acting Course and was symbolic of the spirit of integration.

Asked during evidence as to whether it is not possible to introduce Acting Course in at least some of the principal regional languages, e.g., Bengali, Tamil, Telegu and Marathi, the official witness stated that if the Institute took up any regional language, it would be necessary to include every other language. He added that this matter of language had been discussed at one of the meetings of the Advisory Committee of the Film Institute which took the decision that course in acting should continue to be conducted in English and Hindi.

The Committee are inclined to agree with the decision of the Advisory Committee regarding the use of English and Hindi as the medium of instruction in the Film Institute i.e., English in all other courses and both English and Hindi in the Acting Course. This would appear to be in keeping with the all-India character of the institution which has among its alumni a substantial number from our neighbouring foreign countries like Afghanistan, Nepal and Ceylon and also from far off countries of Africa.

The Committee are inclined to think that the use of at least some of the regional languages in the Film Acting course will lend diversity and richness and ultimately lead to improvement in the quality of teaching. They, therefore, suggest that in due course when conditions permit efforts should be made to introduce some of the regional languages in the Acting Course, so that students from other regions do not find any difficulty in joining the Institute.

Incidentally the Committee suggest that the State Governments of Mysore and Madras may be approached for augmenting the facilities at the Jayachamrajendra Polytechnic, Bangalore and Institute of Film Technology, Madras and for upgrading them.

#### **E. Comparison with other similar Institutes abroad.**

7. The film has a language of its own, a language of pictures and sounds. This language has been evolved through the efforts of leading film makers in various countries over the past 60 years. Before using this language, one must achieve proficiency in it. There is a great difference between writing a story or a novel and writing for the films. Knowledge of filmic expression is essential for a film writer, director and editor. With rare exceptions, it is impossible for anyone to become a proficient film

maker without systematic study of filmic expression and film technique. It is in recognition of this fact that cinema schools have been started in Moscow, Paris, Rome and Lodz in Europe and cinema courses have been introduced in various universities in U.S.A. and Japan. As a result, more and more trained technicians are now occupying important positions in the film industry in those countries.

There are very few regular institutes in the world solely devoted to imparting instruction in different branches of film production. The Committee understand that the biggest institutes in the world today are in France, Italy and also in South East European countries. In the East European countries, the students go directly into the industry, which is nationalised. Being in the institute, they find themselves qualified for direct entry into the industry. They do not have to find employment. They will go into the industry in those fields where they are useful and for which they qualify. The Film Institute of India is modelled on the lines of the Institute—Des Hautes Etudes Cinematographiques at Paris which is run by the French Government. This Institute is one of the premier institutes in the world imparting training in film techniques. It was fortunate that the services of Monsieur Remy Tessonneau, Director of the Paris Institute, were available to the Government of India to advise in the planning of the courses of study at the Institute. Mr. Tessonneau visited the Film Institute of India at Poona in March 1961 and prepared a draft outline for the teaching programme in five courses, viz. Screenplay writing-cum-Direction, Motion Picture Photography, Sound Recording, Sound Engineering and Editing. This draft outline has served as a valuable basis for planning the various courses at the Institute. The scheme of teaching at the Film Institute is to a large extent patterned on the teaching programme followed at IDHEC, Paris which is given below:—

The Institute—Des Hautes Etudes Cinematographiques at Paris is a Government sponsored institution. The following courses are being taught in that Institute:—

1. Production Management.
2. Script Gril (Maintaining continuity).
3. Direction.
4. Architecture and Decoration (Art Direction).
5. Photography.
6. Sound.
7. Editing.

The admission to the French Institute is done on the basis of prescribed minimum qualifications and a competitive entrance examination, which



comprises both written and oral tests. Age limits for admission to the courses are also prescribed as will be seen from the note at Appendix IV.

The facilities provided in the U.S.A., U.K., U.S.S.R., Japan and West Germany in regard to the training of personnel in technical subjects relating to films are as indicated below:—

### *Japan*

Nihon University, Department of Cinema (first opened in 1932) is the only institution in Japan where training is given in film techniques. Department of Cinema has four-year courses leading to Degree equivalent to B.A. Four specialised areas of study are offered by this department, namely, Curriculum A (General), Curriculum B (Film Writing), Curriculum C (Direction) and Curriculum D (Technical).

Students are selected for admission entirely by competitive examination. Though no special efforts are made to recruit foreign students, there are a few students from Taiwan, Indonesia, Thailand, Turkey and Korea.

Post-graduate study—Upon completion of a four-year course, advanced work leading to a degree equivalent to an M.A. may be taken. Graduate students follow no set curriculum but they must supplement their tutorial activities in film production and research with heavy course work in other departments of the college of arts.

### *U.S.S.R.*

There are only two institutions in the U.S.S.R. which impart training in the film techniques. These are (i) All Union State Institute of Cinematography (VGIK) and (ii) Leningrad Institute of Cine-engineers (LIKI).

The 'All Union State School of Cinematography—Moscow (VGIK)' was founded in September, 1919.

It conducts courses in (1) Film Direction—4½ years (2) Motion Picture Photography—4½ years (3) Screenplay Writing—4 years (4) Art-Direction—5 years (5) Film Appreciation—4 years (6) Acting—4 years.

The students take an entrance examination. There are as many as 1,500 students studying half of these follow the courses through correspondence.

The LIKI was started in 1918 with Electrical Technical Faculty. There are now 500 students (Day Scholars) in this Faculty. Besides them, there are 200 students in the evening classes and 1,000 students for correspondence course.

### *Mechanical Faculty*

The Faculty was organised when sound recording equipment appeared and when net work of studies increased all over the country. The engineers trained here design, construct and operate the processing equipment and projection apparatus. In this Faculty, there are 400 Day scholars, 100 students in the evening classes and 500 for correspondence course.

### *Chemical, Technological Faculty*

In this Faculty, specialists for manufacturing and processing of film material are trained. There are 300 day scholars, 100 students in the evening classes and 500 for the correspondence course.

### *The London School of Film Technique*

This school was established in Chelsea in 1951. Moved to Brixton in 1956 and recently to its present premises at 96 Charlotte Street, W.I.

The School also subsidizes the Film Society. Meanwhile this organisation attempts to form a liaison between the movie-going public and the motion picture industry by organising a series of programme.

### *Specifications*

Length of Course: 33 working weeks (10.00 a.m.—5.00 p.m.)

Award: Diploma in Film Technique. Nature of Curriculum: Lecture (by visiting experts working in Industry and three resident lecturers):

1. Technical—Cameras, Lenses, Lighting, Sound, Editing.
2. Appreciation: Film Analyses, etc.
3. Screening: Mostly Continental, Russian and Polish Films.
4. Visits: Studies, Laboratories, Cinemas.

Practical work: Every group forms two or three crews which write budget, produce, direct, light and edit:

- (i) a 3—min—16 mm silent outdoor,
- (ii) an 8—10 min. 35 mm sound studio, and
- (iii) an 8—12 min. 16 mm sound or silent film.

### *Slade School*

In October 1960 the Slade School of Fine Art in the University College, London began a study of the film. The project is financed for five years by the Rank Charity Trust, the Associated British Picture Corporation and British Film Producers Association under the aegis of the British Film

Institute, with additional grants from the Leverhulme Foundation and Associated Rediffusion.

The school is said to be a limited one in the sense that the number is only about 2 or 3 students for one year.

*United States of America*

In the United States, instruction in the technical and other branches of the film industry is essentially a University matter. The following universities and institutes give a big place to professional training.

*University of Southern California Los Angeles, California.*

The University of Southern California includes film section. The department has been in existence for several years and many celebrities from the film industry have shown keen interest in it. The industry itself, however, has evinced no particular interest.

The University accepted students from all countries. Classes are limited to under-graduates and graduates.

A degree of Bachelor of Arts (Films) is granted. Candidates may major in this subject.

*University of California (UCLA). West Los Angeles, California*

There are no relations either direct or indirect between the UCLA Theatre Arts Department and the Hollywood studios.

*The City College Institute of Film Techniques, Stieglitz Hall, 133rd street at Convent Avenue, New York.*

The Institute conducts day time film courses leading to a Bachelor's degree and specialised evening courses for beginners and professional in film and T.V. Those who attend the evening courses are given the 'Certificate in Film Techniques' on the successful completion of courses totalling 75 weekly contact hours of class-room and workshop activities.

The Department of Television, Motion Pictures and Radio of the New York University, Washington Square, New York 3, N.Y. conducts graduate and under-graduate studies in T.V. motion pictures and radio.

This Department forms a sub-branch of Communication Arts Group of New York University.

### *Other Universities Possessing a Film Department*

Oregon State College. Cinematography: making cultural films for instructional purposes. The use and construction of audio-visual aids.

Baylor University. Film drama: film production and practical work.

The Ohio State University, Columbus (Ohio). Photography applied to the cinema. Recording on 16 mm film.

Standard University. Film technique, the history and aesthetic development of the cinema, stage and screen.

University of Minnesota (Minneapolis). Photography applies to the cinema, drama and film.

University of Denver (Colorado). Film technique, directing and artistic film, the instructional film.

University of South Carolina. Production and photography applied to the cinema.

University of Connecticut, University of Iowa, University of Kansas, University of Toledo (Ohio), Purdue University, Fordham University, Miami University. Film Art, film criticism.

Western Reserve University. Film production and scenario. West Virginia University, Columbia University, Scenario and production, scientific films, instructional films.

### *West Germany*

There are some autonomous Institutes (working independently of the universities) that impart the teaching on cultural and technical level. The Deutsches Institute Fur Film and Fernsehen (DIFF) at Munich includes more or less explicitly, the film, radio and television as a means of information.

The Committee have been informed that the syllabi and the standards which have been prescribed at the Film Institute compare favourably with those of the well-known foreign film institutions. It is stated that the Principal recently visited the Moscow Institute of Cinematography to study its working and he found that the standard of education and training in the Film Institute of India compared favourably with the training at Moscow although the courses at the Moscow Institute are longer which enable that Institute to give more practical training.

The Committee suggest that the Film Institute of India should establish closer liaison with its counterparts in other countries and keep itself in touch with what is happening in other similar institutions in the world and consider the feasibility of improving the curriculum consistent with India's cultural heritage and making the course longer as in other foreign institutes.

## **F. Affiliation to International Liaison Centre of Cinema and Television Schools**

8. The Committee understand that the Film Institute of India has been affiliated to the International Liaison Centre of Cinema and Television Schools which has its headquarters in Paris. All the leading film training institutes in the world are affiliated to this Centre. The affiliation would benefit the Institute since the objective of the Centre is to coordinate the activities of the institutions of advanced teaching in Cinematography and Television, for improving their knowledge and professional standards in the field of cinema. The Centre covers all the activities which in the pedagogic, cultural, artistic and technical aspects are appropriate for establishing effective relations between the participating members. The membership entitles this Institute to receive the services of experts on exchange basis. The affiliation gives international recognition to the Institute in the matter of standard of training and proficiency of Diploma holder. The Institute can now take part in all the activities of the Centre, including the annual congress attended by heads of cinema schools of the world at which important technical topics relating to cinema are discussed.

The Committee hope that consequent on the affiliation of the Institute with the International Liaison Centre of Cinema and Television Schools, Paris, it would be easier for the Institute to secure the services of foreign experts from other countries on exchange basis to initiate the students into the latest trends and techniques in film production. The Committee trust that members of the teaching staff of the Institute will keep abreast of the latest development in the field of films by taking advantage of the presence of eminent personalities and experts in the film line at Film Festival gatherings and similar other occasions.

## **G. Cultural agreements under the schemes of technical collaboration with France, U.S.S.R. and Poland**

9. The cultural agreements with the U.S.S.R., Poland and France provide for the following facilities :—

*In respect of the U.S.S.R. and Poland:*

...

- (i) inviting experts from the U.S.S.R. and Poland to the Film Institute of India,
- (ii) deputation of officers of the Film Institute of India to those countries,
- (iii) exchange of films.

*In respect of France:*

- (i) inviting experts with equipment ancillary to the functions of the experts.

(ii) deputation of officers of this Institute to France.

In pursuance of the aforesaid cultural agreements the following experts have visited India.

### *Visit of Foreign Experts*

#### *France*

- (i) Mr. Remy Tessonneau, Director of I.D.H.E.C., visited the Film Institute of India in the year 1961 and made recommendations regarding organisation of the Film Institute. These recommendations were accepted by the Ministry and this Institute set up accordingly.
- (ii) Other experts from France, namely, Mr. Serge Friedman, Mr. Michel Wyn and Mr. Goy Marcel Rophe, visited the Institute during the years 1962—64 for conducting courses in Film Appreciation, Script Writing and Sound Recording respectively. Suggestions made by them have been incorporated in the syllabus.

#### *U.S.S.R.*

Mr. V. G. Pell, Soviet Specialist in Applied Cinematography visited the Institute during 1963, and delivered lectures and gave demonstrations. He commended the work of the Film Institute of India. He did not give any suggestions for improvement.

Dr. Vaisefeld and Mr. Papava, Soviet experts in Film Appreciation and Script Writing respectively, visited the Institute in the beginning of this year, and delivered lectures in the subjects in which they are experts. They commended the work of the Institute.

#### *Poland*

Mr. Jerzy Teopltiz, Rector of Polish Film Institute, visited this Institute and delivered lectures on Film Aesthetics and History of Cinema in the beginning of this year.

The Committee have been informed that so far only the Principal of the Institute has visited the U.S.S.R. to study the working of the Moscow Film Institute and other film organisations. No other member of the staff or student of the Institute has yet been deputed abroad.

The Committee are of the view that it is not enough that foreign experts visit the country but that it is also desirable and necessary that the persons engaged in the running of the Film Institute also get similar opportunities of

being invited by other countries. The Committee think that it will facilitate exchange of ideas and effect a higher standard.

In this connection, the Committee also suggest that the possibility of having cultural agreements of similar nature with other countries may be explored.

## II

### ADMISSIONS

#### A. Selection of Students

##### *Entrance Examination*

10. It has been stated that the Institute attempts to attract potentially talented students from all over the country. For this purpose an entrance examination is held every year in Delhi, Calcutta, Madras and Bombay followed by interviews at Poona.

Admission to the various courses is made on the results of the entrance examination except in the case of foreign students. Foreign students are admitted on the basis of the scrutiny of their applications. The Entrance Examination for the courses in Screenplay Writing, Direction, Motion Picture Photography, Sound Recording and Sound Engineering and Film Editing comprises a written test and a *viva voce*. The written test is held at Bombay, Delhi, Calcutta and Madras in May and consists of two papers (i) English Composition and (ii) General Knowledge, each of two hours' duration. In addition to these the candidates for the courses in Motion Picture Photography and Sound Recording and Sound Engineering are required to take a test in Science, the paper for which also is of two hours' duration.

For admission to the Acting course, the entrance examination comprises the following successive steps :

(1) *Photography Test* : A test to judge the photogenic appearance of the candidates on the basis of the untouched photos attached to the applications for admission is held at Poona by a Committee consisting of the Principal, Professor of Film Acting and Professor of Cinematography soon after the last date for receipt of application for admission is over.

(2) *Audition Test* : Those candidates who are successful at the photogenic test are called for an audition test. A few test papers, both in Hindi and English, are sent to the candidates sufficiently in advance in order to enable them to get themselves prepared. The candidates are required to choose one of these pieces at the audition test. They are also allowed to have one piece of their own choice, but it must not be taken from the test paper; it should be of a contrasting character and should not take more than three minutes to perform.



(3) *Screen Test* : Immediately after the audition test, on the same day or the following day, the candidates selected are required to appear at the screen test. These candidates are advised to come in coloured clothes as this condition would suit better on the screen. At the screen test, the picture is taken on celluloid and the voice is tape-recorded. The footage thus taken is used later, duly exposed, for a final screen test at Poona.

The audition test and the screen test are held at four centres, viz., Bombay, Delhi, Calcutta and Madras, in first fortnight of June every year. The tests are held by a Committee comprising the Principal, Professor of Acting, Professor of Cinematography and generally three local non-official members from the film industry representing direction and acting (both male and female).

*Final Screen Test* : The final screen test of candidates who succeed in the screen test at the various centres, is held at Poona, in the second fortnight of June, by a Committee consisting of the Principal, Professor of Acting, Professor of Cinematography and two persons from the film industry representing acting and direction.

During their visit to Madras, etc., during June-July, 1966, it was represented to the Study Group of the Estimates Committee by the Film Producers' Guild that the Film Industry in South was not consulted in the matter of selection of students for admission to the Film Institute of India, Poona. It was suggested that the Institutes at Madras and Bangalore should also be consulted regarding admission of students.

The representative of the Ministry stated during evidence that in conducting audition and screen tests eminent producers, directors, actors and actresses of the region concerned were invariably included in the selection committee and further that the Members of the Committee were invited on an individual basis depending on their stability for conducting the tests and their eminence. The Ministry have also furnished a list showing names of persons associated with selection of students for admission to various courses during the last three years, *vide* Appendix V.

The Committee note that eminent persons from among directors, producers and film artists are associated with the selection of students for admission in the Film Institute. They would, however, suggest that the selection committee should be more broad based to include directors, producers and actors from all the regions on an equitable basis.

The Committee also suggest that the entrance examination for admission to the Institute may be held in all the State Capitals.

## B. Criteria for selection

11. It has been suggested to the Committee by some experts in Film Industry that better human material should be invited for the acting courses at the academy. Actors and actresses should not only be talented but exceptionally charming too, so that they may be accepted by the film makers and the masses alike. To attract these beautiful youngmen and women to join the Film Institute, the Government should fix some extra stipends and scholarships for this purpose.

Asked what efforts were being made to improve the selection procedure so that right type of students were picked up, the representative of the Ministry stated during evidence that "the Institute has prescribed Audition and Screen test for selection of students to the Acting course. These test ensure that only students who possess real acting talent, personality and photogenic appearance are selected. Appearance alone is not enough for an actor. Acting talents is very important. Our advertisements calling for applications for the Acting course appear in all the leading newspapers all over India. This year there were three insertions of advertisements. There were 268 applications from boys and 12 applications from girls and out of these 14 boys and 6 girls were considered suitable. Some prejudice against the profession is probably the reasons for a large number of people not applying for the course.

One handicap that the Institute suffers from and will continue to suffer from for still sometimes to come is the fact that we do not get our candidates from the top drawer so to say. Young boys and girls seek for other avocations before applying for this and so the standard and calibre will certainly be far from what is most desirable for sometime to come.

However the calibre of the students in each successive year is gradually improving."

The Committee are concerned to learn that the only effort that has been made so far for attracting better acting talent to the film Institute is that advertisements for admission to the Acting Course appear in the newspapers.

They are of the view that the amateur dramatic societies and clubs, schools and colleges as also professional dramatic clubs in various cities should provide the biggest single source of human material for being trained in the Film Acting course. They would accordingly suggest that concerted publicity drive be made regarding the scheme of training in the Institute among the dramatic clubs and societies. The Committee would also recommend that Government should institute more scholarships/

**fellowships schemes so as to enable poor but meritorious boys and girls to undergo training in the Film Institute of India.**

The Committee have been informed that while provision exists in the Institute for admission of 172 Indian students and 26 foreign students, the total number of students on the rolls of the Institute during the academic year 1965-66 was only 129 (122 Indian and 7 Foreign) and during academic year 1966-67 is only 135 (123 Indian and 12 Foreign).

**The Committee cannot overemphasise the importance of filling seats in the regular courses to the full capacity available so that the training facilities provided at considerable cost may be made use of fully. In this connection they would invite the attention of the Government to the recommendation made in para 53 of their 159th Report (Second Lok Sabha)—Ministry of Information and Broadcasting—Part II.**

### C. Seminars

12. It has been provided in the Prospectus 1966-67 of the Film Institute of India that Extension lectures on latest developments in various aspects of film production and lectures on film appreciation will also be conducted by the Institute from time to time. These lectures will be open to film workers and others interested in the medium.

The Committee have been informed during evidence that the Institute has so far arranged Extension lectures at Bombay, Calcutta and Madras by distinguished foreign experts. The representative of the Ministry stated that under this programme the following lectures were arranged in 1963 :—

(i) Mr. V. G. Pell, an eminent authority on Applied Cinematography gave lecture in Bombay, (ii) Prof. Jerzy Toeplitz, the Director of the Polish Film Institute, and an eminent authority on "Film Appreciation" delivered lectures at Bombay, Calcutta, Delhi and Madras, (iii) Prof. Ilye Vaisfeld gave talks on "Einestein and Film Aesthetics" at Bombay, Calcutta and Madras, (iv) Mr. N. G. Papava, a Russian script-writer gave lectures on script writing at Bombay and Madras. He added that the response to the lectures from the film workers and others interested in the medium has been very good.

Asked as to whether any seminar was organised on film production in conjunction with the film producers and directors, the representative of the Ministry replied in the negative.

**The Committee are constrained to note that very little has been done by the Institute in arranging seminars and symposia in various parts of the country. Such seminars and symposia provide useful forums for a thorough discussion of the subject matter and meeting of talents. They would, therefore, recommend that Film Institute should make a start in this direction without further delay.**

### III

#### COURSE OF STUDY SCHOLARSHIPS ETC.

##### A. Courses of Study and Nature and scope of Training

###### *Regular Courses*

13. The Institute provide training in the following courses :—

###### *Three Year Courses :*

- (1) Screenplay Writing
- (2) Direction
- (3) Motion Picture Photography
- (4) Sound Recording and Sound Engineering.

###### *Two Year Courses :*

- (1) Film Editing, and
- (2) Film Acting.

The first courses of study organised were the Refresher Courses during the months of March, April and May 1961. Refresher Courses were held in three subjects, namely Motion Picture Photography, Sound Recording and Film Editing. These Courses were inaugurated by Mr. Remy Tessonneau, Director of IDHEC (Institute of Higher Studies in Cinematography), Paris, who then happened to be in Poona. The refresher courses were meant for technicians already working in the film industry. Certificates were granted to these technicians on successful completion of their three months' training. In all 16 candidates obtained these certificates.

In 1963, a new course in Film Acting was introduced. There was considerable demand for a course in Histrionics from the Film Industry because it was argued that the greatest need of the Film Industry is for artistes. It is stated that the Institute has received the help and cooperation of leading directors and actors in conducting the courses and selection of candidates. The first batch of 12 Diploma-holders in Acting passed out in 1965.

It was represented to the Study Group of the Estimates Committee while on a tour of Madras that there was acute dearth of film artistes—actors and actresses in the industry due to which there is black marketing in securing the services of good artistes.

The Committee are of the view that introduction of the Film Acting Course would help in solving the problem of the film industry. They would suggest that the intake capacity of students for this Course should be increased so that a larger number of artistes are turned out every year.

#### *Course in Advanced Direction*

Till 1965-66 there was a combined two year course of Screenplay writing-Cum-Elements of Direction. At the end of the two years, final examination was held for diploma in Screenplay Writing-Cum-Elements of Direction. Those who got diplomas in Screenplay Writing-Cum-Elements of Direction had the option to discontinue their studies. Students who had shown special aptitude and talent for advanced directions were eligible for admission to one year course in Advanced Direction.

From 1966-67 the above two courses were reorganised into two separate courses—(1) Screenplay Writing, and (2) Direction, each of three years duration with a view to give intensive training in two different fields. From this year students have been admitted to the first year class of the three-year Direction course.

#### *Minimum Qualification for admission :*

For the present, the Institute offers only the following courses for which the number of students to be admitted, the minimum educational qualifications of students eligible for admission and duration of courses are :—

Course	Number of seats for		Minimum educational qualifications of candidates eligible for admission.	duration of Course
	(i) Indian students	(ii) foreign students		
I	2	3	4	5
(1) Screen Play Writing	7	2	Degree in Arts or Science or equivalent.	Three Years.
(2) Direction	13			
(3) Motion Picture Photography	10	2	Intermediate physics and Chemistry as subjects or equivalent. (Candidates who have passed the	Three Years.

1	2	3	4	5
			Higher Secondary Examination will be admitted after they have passed the First Year Examination of the Three Year Degree course in Science with Physics and Chemistry as subjects).	
(4) Sound Recording and Sound Engineering.	10	2	Intermediate with Physics Chemistry and Mathematics as subjects or equivalent. (Candidates who passed the Higher Secondary Examination will be admitted after they have passed the First Year Examination of three year degree course with Physics, Chemistry & Mathematics as subjects).	Three Years.
(5) Film Editing	10	2	Intermediate in Arts or Science or equivalent. (Candidates who have passed the Higher Secondary Examination will be admitted after they have passed the First Year Examination of the three Year Degree Course).	Two years
(6) Film Acting	10 (Male)	2 (Male)	Matriculation or Equivalent with English as one of the subjects Working knowledge of Hindi essential. Qualification relaxable in case of girl candidates in deserving cases.	Two years
	10 (Female)	Nil		

The Committee are not able to appreciate the laying down of 'Matriculation' as the minimum qualification for the Film Acting Course. Matriculation is now a vanished or vanishing standard and excepting Bombay and U.P. all other States have Higher Secondary Examinations. They

would, therefore, suggest that the minimum educational qualification may be raised to the Higher Secondary standard.

The representative of the Ministry stated during evidence that "in our institute only the editing and acting courses are for two years duration. Others are for three years. In these three years we are able to give a fairly thorough training. It is true that the students in U.S.S.R. could do more practical work. We are now planning for a programme of research and it will take another year or two after the diploma. It will be a post-graduate course." He further stated that the "Age limit is between 17 and 30 for five courses. For acting the age is between 16 and 25 for girls and 18 and 25 for boys."

The Committee are of the view that two years for Editing and Acting Courses and three years for remaining courses of study are not sufficient for the purpose of giving adequate training and experience to the students. The Committee recommend that a post diploma course of two years duration should be introduced to impart training in the making of a feature film to talented students after they have completed the diploma course. In the existing three years diploma course it is not possible for a student to go into feature film-making which usually takes about 18 months.

The Committee further recommend that the age limit for admission of girls to Acting Course should also be raised from 16 to 18 years as in the case of boys as 16 is too low even for a matriculate. In many States, the minimum age for School Final Examination is 16 and some months and the results are out after about 2 or 3 months.

#### *Board of Studies*

14. It has been stated that a Board of Studies has been constituted for various courses. It includes important personalities from the film industry, besides the Principal and the Professor of the subject concerned. The function of the Board is to advise the Institute in working out the details of the courses, syllabus, etc. The Board of Studies reviews the syllabi from time to time.

#### **B. Expansion Plan for the Fourth Five Year Plan**

15. The proposal for expansion of courses/advanced courses in the Fourth Five Year Plan, are given below:

##### *(1) New Courses :*

It is proposed to introduce the following four additional courses of training during the Fourth Five Year Plan :

1. Film Appreciation
2. Film Production



3. Art Direction
4. Film Processing.

An additional complement of staff required for each course is :

- |                           |              |
|---------------------------|--------------|
| 1. A Professor            | Rs. 700—1250 |
| 2. An Assistant Professor | Rs. 590—900  |
| 3. An Instructor          | Rs. 350—800  |

The cost of additional staff is estimated at Rs. 3,10,000 during the Plan period. The equipment and other consumable stores will cost about Rs. 5 lakhs, including Rs. 2,50,000 recurring.

During evidence the representative of the Institute has stated that "Actually we have received requests from the Industry to start courses in Film Productions and Film Processing. These are the two courses proposed to be introduced from next year. There is acute shortage of trained persons in the Film Production field and film Processing field and in the Film Appreciation field actually trained persons are non-existent".

It has been suggested to the Committee that there should be a course in "Effect" in the Film Institute which just does not exist in India today. Giving his reactions the representative of the Film Institute stated that "We agree to this suggestion. We have proposed to Government to send one of our Instructors in Cinematography to USSR for studying the special effect for a period of six months. It would be necessary to provide staff, equipment and funds for running this course."

## (2) *Research Schemes and Experimental Films*

16. The Institute also proposes to start Research sections for the various subjects being taught in the Institute and it is also proposed to start making experimental films. As film making is a dynamic art and its techniques keep on changing continuously at a rapid pace, it is proposed to have experimental and research schemes so as to keep abreast of the latest techniques in film making and also contribute towards its development. The Institute has already attempted an experimental film "One day".

It is proposed to appoint a Research Professor in the scale of Rs. 1100—1800 for each of the six courses now being taught at the Institute. It is also proposed to admit two Research Scholars and two Research Fellows in each course. Research students will make films both in black and white and in colour.

The entire programme would cost Rs. 1,62,000 in the first year and Rs. 2,34,000 in the second year and in each subsequent year. In the course of five years, the total expenditure would be about Rs. 11 lakhs.

In addition, the Institute would require an amount of Rs. 5,000 per year per scholar for research. The Research Scholars and Fellows will form a nucleus from which the Film Institute would be able to draw its future requirements of academic staff.

While the Committee feel that the new courses in Film Appreciation, Production, Processing and Art Direction would be helpful to the Industry, they do not think it is desirable at the present stage of development of the Institute to start a full-fledged Research Department at considerable expenditure. They rather feel there is hardly any need for it either. They would suggest that for the present a small Research and Reference Section may be set up in the Library of the Institute to provide facilities to the students to undertake research on the technical side as well as on the psychological side of film making and also assist the Professors in their teaching needs. The Committee would like the Institute to concentrate more on stabilising the present courses than on embarking on ambitious schemes of research.

### (3) *Refresher Courses (Screenplay etc.)*

17. The scheme is meant for persons already working in the film industry. The courses will be conducted by engaging leading film technicians as guest and part-time lecturers in a coordinated manner. The courses will be conducted at three centres, viz. Bombay, Madras and Calcutta.

### (4) *Refresher Courses in Film Appreciation*

18. If standards of films are to improve in India, it is necessary that a serious study of the subject of Films Appreciation be undertaken by all those who are concerned with films in some way or the other. Refresher courses are proposed to be introduced in Film Appreciation for the benefit of persons running film societies, the university teachers handling Film Clubs under the University Film Council and officials of the Government dealing with films. The courses are proposed to be held at Poona during the summer vacation in May-June. The scheme is still under the consideration of the Government.

The Committee hope that no expansion programmes of the Institute will be undertaken without a thorough examination with particular reference to its financial implications and the benefits likely to be derived by the film industry. They expect that only such programmes will be included in the Fourth Plan as will yield immediate results and prove useful to the film industry.

### C. Scholarships

19. It has been stated that Scholarships are awarded to meritorious candidates in indigent circumstances to the extent of ten per cent of the seats in each of the regular courses. Each scholarship is of the value of Rs. 75 per mensem.

Candidates desirous to be considered for grant of scholarships are required to furnish the requisite certificates of their indigent circumstances.

Rules and conditions governing the grant of scholarships are indicated in the Prospectus of the Institute.

In addition to Institute's scholarships, certain state Governments have also instituted scholarships.

The representative of the Ministry has stated during evidence that "The Institute awards scholarship to 10 per cent of the students. Out of 10 one gets scholarship". He has added that the selection is made initially on the basis of the entrance examination subject to review on the basis of the performance of the student at the first terminal examination. As in certain engineering institutions stipend is given on the basis of merit-cum-means.

The Committee have further been informed by the representative of the Institute during evidence that the Institute has approached the Government to increase the amounts of scholarships and also to provide some freeships.

The representative of the Institute has further stated during evidence as follows:—

"The scheme for institution of scholarships and fellowships in conjunction with the film industry was submitted to Government in 1963. Government of India did not agree to the Institution of scholarships on its behalf and directed in November, 1964 that this matter should not be pursued further."

The Committee have been informed by the Ministry that on the basis of the recommendations of the Estimates Committee contained in the 159th Report (Second Lok Sabha), the Institution of scholarships/fellowships in conjunction with the film industry was discussed at the meeting of the Advisory Committee of the Film Institute. A scheme was also submitted to Government by the Principal for the grant of scholarship/fellowship to deserving and talented students securing a first class degree or diploma in Cinema from a recognised Institute or University to undertake research in the field of specialisation or making experimental films. The scheme en-

visaged grant of scholarships both by Government and the film industry. The Ministry did not agree to the institution of scholarships on its behalf. The Ministry of Education and University Grants Commission also did not agree to accept it.

As regards the institution of fellowships, Government decided that it should be financed out of the donations made by the film industry. The industry had agreed to donate a sum of Rs. 60,000 for this purpose. They, however, desired that the amount which would be donated by them should be free from Income-tax. The Income-tax authorities have agreed to this proposal in January, 1966. When the film industry was approached again for making donations for instituting the fellowships, they stated that with the passage of time, the issue had become a little difficult to reopen immediately and to create enthusiasm among those who were originally willing to cooperate. However, the matter is being pursued with them by the Institute.

It has been stated that Film Industry being not well organised at present, it would be difficult to get the required amount for instituting fellowships from any central organisation. Any particular producer, distributor or exhibitor will also equally find it extremely difficult to provide this item of expenditure which is of a recurring nature.

The Committee regret to note that the Government have not implemented the earlier recommendation of the Committee contained in para 55 of 159th Report (Second Lok Sabha) namely that the Government may consider the desirability of instituting scholarships/fellowships scheme in conjunction with the film industry, in spite of the fact that the Government had accepted the recommendation *vide* 14th Report of Estimates Committee (Third Lok Sabha) .

The Committee suggest that the scholarships/fellowships scheme may be instituted by the Government in conjunction with the film industry as recommended by the Committee earlier, even if it cannot be financed exclusively by the Film Industry.

#### *Scholarships by State Governments:*

20. It has been stated that the following are the only six States which have not yet instituted regular scholarships for the students of the Film Institute:—

1. Madhya Pradesh
2. Uttar Pradesh
3. Himachal Pradesh
4. Rajasthan

## 5. Punjab

## 6. Jammu &amp; Kashmir.

The Committee have been informed that the Ministry of Information and Broadcasting have written to these States to institute Scholarships but so far they have not been able to do so due to financial difficulties.

It has further been stated that the Madhya Pradesh Government have a provision for scholarship for the courses taught at the Institute and they are awarding scholarships on an *ad hoc* basis. The Rajasthan Government have a scheme for the award of scholarships called "Extreme Poverty Scholarships" and the applications of the Institute students who satisfy the prescribed conditions are considered favourably by the Rajasthan Government and scholarships are also sanctioned by them on an *ad hoc* basis. The Uttar Pradesh Government have no regular scheme of scholarship for the students of the Institute; they have occasionally sanctioned award of National Scholarships for the purchase of books etc. Some students of the Institute have also obtained loan from Uttar Pradesh Government under their Technical Education Loan Scheme. The other three States namely: Himachal Pradesh, Punjab and Jammu & Kashmir have not yet been able to institute scholarships and the matter is being pursued with them.

The Committee are glad to note that most of the State Governments have either instituted regular scholarships for the students of the Film Institute or have made provision on an *ad hoc* basis. The Committee hope that the Union Government will be able to convince, at an early date, the remaining State Governments about the desirability of granting scholarships to students joining the Institute from those States.

#### *Foreign Scholarships:*

21. It has been stated by the representative of the Ministry that the question of including the names of students of the Film Institute in the list of students going abroad on foreign scholarships has been referred to the Ministry of Education and their advice as to how the diploma-holders of the Institute can be awarded scholarships for further studies abroad is awaited.

The Committee are surprised to note that no fruitful action has been taken in this direction so far. They feel that the matter is of the utmost importance as it is admitted on all hands that the standard of Indian films is not what it ought to have been. The students sponsored for going abroad will on their return be of great help to the Film Industry as they will have acquired both technical skill and fresh outlook on Cinematography etc.

**The Committee, therefore, recommend that the whole matter should be carefully considered and finalised by the Government in the shortest possible time.**

#### **D. Foreign Students**

22. The Committee have been informed that the foreign students from eligible Asian and African countries are sponsored by the respective Governments under the Colombo Plan and Special Commonwealth African Assistance Plan. Such foreign students receive living allowance prescribed under the rules. At present, the Institute has the following number of foreign students under the two schemes :—

Colombo Plan	7
Special Commonwealth African Assistance	3

The Institute does not offer any scholarship to foreign students.

The schemes under which the foreign students are admitted do not provide for any separate agreement being entered into with the sponsoring Governments.

It has been further stated by the Ministry that "Our Embassies in Asian and African countries have been requested to select candidate for admission to the Institute after scrutiny that the selected candidates possess the requisite qualifications prescribed for the courses.

At the Institute, foreign students live and work with Indian students. This provides them ample opportunities of getting to know the Indian way of life. Also the Institute's Course includes text-books like 'Discovery of India' which introduces the foreign students to Indian cultural life".

**The Committee note that the Institute does not offer any scholarships to foreign students. They also feel that very little is being done to ensure that the foreign students become fully acquainted with Indian culture and way of life. They recommend that concerted efforts should be made in this direction so that the foreign students may derive maximum advantage besides receiving technical training in the Institute.**

#### **E. Studios**

23. The Film Institute of India is housed in the famous Prabhat Studios at Poona. On the stages and grounds of the Film Institute some of the outstanding artistic films of an earlier generation had been made—films like 'Sant Tukaram' (which won international recognition at the Venice Film Festival way back in 1937), 'Ram Shastri', 'Admi' and 'Padosi' to name

a few. Thanks to the vision of the founders, the studio is beautifully and systematically laid out in an extensive area of 21 acres complete with small preserved jungle and a village pond for outdoor location work. Also the studio has all technical facilities including a laboratory to make films from the idea to the print stage. When the Prabhat Studios were acquired, there were five shooting stages, but no class rooms, demonstration halls, editing rooms, darkrooms, etc., to meet the requirements of teaching. Still the Institute has three shooting stages, one of which happens to be one of the largest shooting stages in Western India. The Institute also inherited the Laboratory of the Prabhat Studios which has now been reconditioned and put into service. Alongwith the studios, the Institute acquired all the equipment, property and setting material of the Prabhat Studios. Much of this material is quite old and unserviceable. But the availability of a full-fledged studio with at least a minimum of essential equipment made it possible to make a start. Subsequently, considerable new equipment has been added and more is said to be on the way.

The studios of the Institute are hired out to professional film-makers during vacations on the condition that the senior students are associated with the production. An effort is made to enable the students to observe and understand actual professional working conditions. Amount of revenue earned by the Film Institute of India by hiring out its studios to the Film Industry since its inception to date is indicated year-wise in the statement given below:—

Year	Revenue
	Rs.
1960-61	Nil
1961-62	3,400/-
1962-63	10,800/-
1963-64	21,570/-
1964-65	12,630/-
1965-66	1,350/-

It is stated that with the increasing number of students at the Institute, it has not been found feasible to hire out the studios of the Institute without detriment to the training schedules of the students of the Institute. During evidence the representative of the Institute has stated that the Institute possesses adequate facilities to give complete training both in theory and practice.

It is stated that the future plans of the Institute include construction of a Model Studio with air-conditioning etc. The studio will incorporate the

latest features in studio designing and will be equipped with the latest equipment and facilities. The model studio is expected to be a source of inspiration to the film industry which, at present, have no means of access to the latest development in the field of cinema.

A provision of Rs. 50 lakhs has been proposed for the inclusion in the Fourth Plan for construction of the model studio with air-conditioning etc.

The Committee have, however, been informed through written reply to a question that in view of the present financial stringency, this project of constructing a model studio has been given up for the time being.

The Committee note that the proposal for constructing the Model Studio at a huge cost of Rs. 50 lakhs has been dropped. They feel that there is no pressing need for such a costly studio as the existing studio owned by the Institute is stated to be of a very high standard and is better than any commercial studio in the country.

#### F. Hostels.

##### *Construction of Hostel*

24. A hostel for boys is under construction; girl students are accommodated in a requisitioned building close to the campus. It has been stated by the representative of the Institute during evidence that the hostel under construction has accommodation for 102 students and it is expected to be ready by November, 1966. The estimated cost is Rs. 4,94,600. The matter of building an extension wing of the Hostel has also been taken up.

The Committee are surprised to note that provision for accommodation in the hostel has been made for 102 students only whereas the Film Institute has even at present 135 students on its rolls and its intake capacity is 198 students (172 Indian and 26 Foreign). They feel that no proper thought has been given to this problem or else it would not have become necessary for the Institute to put up proposals for an extension wing even before the main hostel has been completed. However, the Committee suggest that the proposal for building an extension should be finalised soon and its construction started as early as possible so that the students of the Institute who come from various parts of the country and abroad are not faced with housing difficulties. Pending completion of the extension, the authorities may try to have a hired accommodation somewhere near the Institute or as near as possible.

##### *Hostel for Girl Students*

25. Regarding building hired for providing residential accommodation to girl students, it has been stated that the property known as Jayakar's



bungalow was requisitioned under the provisions of Section 3(2) of the Requisitioning and Acquisition of Immoveable Property Act, 1952 by the Collector, Poona. The possession of this building was taken over by the Administrative Officer, Film Institute of India on 26th June, 1964. The said premises have since been retained on rental basis. The rent for the requisitioned premises has not so far been fixed by the Collector, Poona. Collector of Poona has recently intimated that considering the condition of the bungalow, its designed arrangements of rooms, the rent of the bungalow would be in the neighbourhood of Rs. 750 p.m. According to the provisions of Section 8, the rent of the requisitioned premises is to be fixed by mutual agreement if such agreement can be reached. In the present case, the Indian Law Society who are owners of the building are not agreeable to accept the rent of Rs. 750 p.m. As desired by the Collector of Poona, an amount of Rs. 19,625 is being deposited with the Civil Court.

The number of girl students in this hostel is seven at present. The bungalow can accommodate about 10 girl students. There is messing arrangement at the hostel which is supervised by a Metron appointed by Government. The usual facilities which are provided to students in any other hostel are also available to the girl students at the hostel.

A portion of the bungalow is given rent free to the Principal as honorary warden of the Girls' Hostel.

It is proposed by the Institute to purchase this bungalow for use of the Film Institute. The local C.P.W.D. have already initiated action regarding assessment of reasonable price for the premises.

**The Committee are unhappy to note that a monthly rent of Rs. 750 is paid for the hostel accommodation for barely ten girl students of the Institute. They feel that it would be better to purchase the building rather than pay huge sums of money as rent. The Committee, therefore, suggest that the question of purchase of the requisitioned premises should be finalised immediately and the price properly assessed by the Central Public Works Department.**

#### G. Medical Attention

26. Candidates selected for admission are required to produce at their own cost a certificate of physical fitness from the Civil Surgeon, Poona, before they are admitted to the Institute.

The Medical standards prescribed for admission are given below :—

- (i) Normal medical standards adopted for students;
- (ii) Eyesight in the range of +2.5 and -2.5;

(iii) Ability to hear a whisper at a distance of one foot.

The standard regarding eyesight is relaxable in exceptional cases if the civil surgeon certifies that the candidate does not suffer from any disease which would prevent him from watching films for say six hours a day and provided the vision is corrected to normal with glasses.

#### *Medical Aid*

The representative of the Institute has stated during evidence that all students are admitted only after medical check-up. They also feel the necessity for a doctor who can visit the Institute for at least one hour every day. He has added that they have made proposal for that.

In view of the fact that the Film Institute is a residential institution, the Committee feel that provision of medical aid for the students is very essential. They trust that the proposal of the Institute for the provision of a doctor who can visit the Institute for specified hours every day will be accepted by the Government at an early date.

#### **H. Canteen**

27. The Committee have been informed that the Institute is running a departmental canteen in its premises which provides food and refreshments at reasonable rates.

During evidence the representative of the Ministry has stated: "There is also need for a well-run canteen. It is very essential for the Film Institute". He has added: "The canteen is run to the best of their ability. Even then there is no wire-netting. Kitchen is very unhygienic. These things create conditions for student indiscipline. These things have to be attended to and some funds made available for this purpose".

The Committee are constrained to note that the kitchen of the canteen has no wire netting and is very unhygienic. They suggest that this matter should be promptly looked into and necessary funds made available to the Institute for this purpose without any further delay. The Committee need hardly stress the importance of maintaining the canteen in hygienic conditions, and of the food being wholesome and nourishing.

## **IV**

### **LIBRARIES & ARCHIVES**

#### **A. Book Library**

28. The book library of the Institute has over 7,723 books and subscribes to 137 journals and receives 88 journals as complementary copies. Besides books on cinema, the Library has a collection of books on allied arts, philosophy, culture and fiction. The value of these books is Rs. 78,220 approximately.

**The Committee hope that adequate attention will be paid to the building up of a Library of Indian and International film classics for conducting courses in Film Appreciation, Indian Cinema and International Cinema.**

#### **B. Film Library**

29. The Film Library of the Institute is being built up to meet the immediate teaching needs for Film Appreciation and other subjects. A number of classics, foreign and Indian, have been acquired. The Library has films of the following directors: The Lumiere Brothers, Edwin S. Porter, Buster Keaton, Charlie Chaplin, D. W. Griffith, Sergei Eisenstein, John Ford, Frank Capra, Robert Weine, Rouben Mamoulian, Jean Epstein, Rene Clair, Fritz Lang, Sacha Guitry, Alfred Hitchcock, Basil Wright, Henri Georges Clouzot, Paul Rotha, Anthony Asquith, Gregori Chukrai, Mikhail Kalatazov, Kaneto Shinde, Lindsay Anderson, Karal Reisz, Alain Resnais, Jiri Trnka, Narman Melaren and Gregori Kozintsev. Of Indian directors there are amongst others, films of Satyajit Ray, Debaki Bose, V. Shantaram, Gajanan Jagirdar, Sohrab Modi, J. B. H. Wadia, Bimal Roy, Guru Dutt, Mehboob Khan, Chetan Anand, Uday Shankar and J. S. Bhowmery.

The representative of the Ministry stated during evidence that they had been able to get only two films of the Silent Era—Harish Chandra which was produced in 1916 and the other produced by Shri Phalke of Maharashtra in 1913. The Committee have been informed that the earlier films were nitrate-based and hence decomposed very rapidly. None of the producers really bothered to store the films. They just got rid of them after their commercial run.

The Committee have further been informed that there are at present 199 films in the Film Library of the Institute.

The Committee feel that the Film Library of the Institute is incomplete. They suggest that concerted efforts should be made to collect films produced during 1920's and 1930's and special efforts should be made to secure the films produced in the earlier years by the New Theatres, Calcutta and Bombay studios.

### C. National Film Archive of India

#### *Objectives*

30. The need for preservation of works of art and records of historical evidence has been recognised all over the world. Archives and Museums located in different countries do their best to preserve selected paintings, books, private papers, ceramics, costumes, etc. The motion picture is now accepted as an important art form besides being an excellent medium for recording contemporary life and history. It is, therefore, necessary that the most important films are preserved, so that students of film art, film technicians and the public can get an opportunity to study the finest films of the past. This would enable the cinema to acquire some sort of a tradition. Otherwise, the development of film art would be seriously handicapped. Of late, film archives have been set up in more than thirty countries which are now collaborating with one another through the International Federation of Film Archives.

No concerted attempts have so far been made for preserving films produced in India. Here, as in other countries, it has not always been possible for film producing concerns to preserve their products for several reasons. In the first place, the film is a transient medium and tends to decompose itself unless special precautions are taken to preserve it. Secondly, to the producers, films are primarily a commercial proposition. When a film has finished its run and the prospects for its commercial exploitation are over, it is often destroyed to provide storage space for new productions. Besides, in many cases, the life of the film producing company is itself limited. Most of the concerns do not have the time, the resources or the technical skill to preserve films for posterity. In fact, some of the landmarks of the Indian film industry have already been irrevocably lost due to neglect, fire or other hazards.

The National Film Archive of India has been set up by the Government of India as a subordinate Office of the Ministry of Information and Broadcasting, in the premises of the Film Institute of India, Poona-4, with effect from 1st February, 1964, as a "Plan Scheme".

*Functions:*

It has been stated that in the early stages National Film Archive of India will perform the following functions:—

- (i) To procure and preserve important films produced in India.
- (ii) To procure and preserve films (including television films and telecasts) which are important as records of contemporary history.
- (iii) To procure and preserve a selected number of films produced in other countries by purchase or through exchange of prints of Indian films.
- (iv) To procure and preserve still photographs, shooting scripts, posters and other material pertaining to films in the Archive and also relating to other important films which cannot be acquired.
- (v) To prepare synopses and other background material for the films in the Archive on a comprehensive cataloguing system.
- (vi) To undertake and encourage research relating to aspects of Indian cinema.
- (vii) To maintain a reference library of books and journals on film art.
- (viii) To encourage and propagate the study of film art. This will be gradually achieved by the following methods:—
  - (a) by making arrangements for showing of film classics to serious students of film art in the premises of the Archive;
  - (b) by setting up film distribution library for making a selection of the important films in the Archive available to film study groups for non-commercial showing;
  - (c) by providing lectures, courses and advice, to teachers and others who want to introduce the study of films in schools, clubs and other organisations;
  - (d) by organising a permanent exhibition of filmic materials, the exhibits of which would include still photographs, set designs, models of studios and sets, apparatus used in the production of early films and illustrations and charts explaining the process of film production;

- (e) by preparing and loaning travelling exhibits of stills, wall charts, posters, models etc. to museums, art galleries, exhibitions etc.
- (f) by setting up the National Film Theatre organisation which will undertake regular screening of important films produced in India and abroad.

*Types of films to be acquired.*

It has also been stated that the National Film Archive of India will be primarily concerned with the acquisition and preservation of Indian films. The following types of films will be acquired:—

- (1) Films which are awarded prizes and certificates of merit in the State Awards for Films in India and in the International Film Festivals.
- (2) Films which may be considered as landmarks in the development of cinematic arts and sciences.
- (3) Selected record films of historical importance and national development in the spheres of art, culture, technology, etc.
- (4) Any films whose loss might be regretted in the future, for any reasons whatsoever.

The National Film Archive of India proposes also to obtain selected films produced in other countries. For this purpose, the National Film Archive of India has become a Member of the International Federation of Film Archives in keeping with the practice which is followed by the Film Archives in other countries. More than 40 Archives from all over the world are affiliated to this Federation. A note on the working of the International Federation of Film Archives, Paris is given in Appendix VI.

*Selection of Films:*

It has been stated that the films to be acquired by the National Film Archive of India will be selected by a Selection Committee appointed by the Government and consisting of film critics, producers, film technicians and prominent people connected with humanities, education, arts etc.

Out of the lists suggested by the Selection Committee, Films would gradually be acquired depending upon the resources of the Archive.

The Committee understand that a total of about 176 films have so far been collected by the Film Archive. They consist of feature films or shorts—19 foreign and the rest Indian.

Apart from the films already acquired the Institute has obtained commitments for supply of more than 150 films from various producers at Bombay, Calcutta and Madras. The copying work in respect of these films is being done at various laboratories at the three production centres.

*Preservation of the Archive films:*

The Archive films are now stored in one of the vaults in the premises of the Film Institute of India. The vault has got a capacity to store about 300 feature films (about 4,500 tons). The vault is not air-conditioned but only has water tank on the roof. It is proposed to air-condition the vault for maintaining a constant low temperature and humidity as per international standards.

*Attempts for collection:*

It has been stated that there has been very good response from the various sections of the films industry for preserving films in the Archive. A number of established film makers have permitted the Archive to take out Masters/Dupes of their films for preservation with permission to take out copies for purposes of study, research and exchange with foreign Archives or purely non-commercial, non-exclusive basis. In all such cases, the prints are made at cost of the Archive which arranges for the necessary raw stock and pays for the laboratory charges. In some cases the copying work is done at the Film Institute of India Laboratory.

It has been stated that the budget grant of the Archive being limited (only Rs. 2.95 lakhs for the current financial year in Revised Estimates) it is difficult to cope up with the offers that are forthcoming from various quarters. At the moment priority is given to acquire films the negatives of which are on the nitrate base because the life-span of the nitrate negative is very short and the films may disappear due to self-combustion and self-ignition. All the films prior to 1950 are on nitrate base out of which a large number have been lost for ever. It has been stated that the Archive is taking due care to see that films that are still left are not destroyed due to want of proper storage facilities.

The Committee are informed that the National Film Archive of India is also pursuing the possibilities of getting films free by donations from enterprising producers, though the response on this score has not been quite encouraging. The National Film Archive of India is planning for a concerted publicity drive for possible donations of good used prints to be deposited with the Archive.

It has been stated that there has been good encouragement from foreign Archives which have given National Film on the basis of India, a number

of important films on the basis of exchange and also as free gifts. Such exchanges and free donations have resulted out of the membership of the International Federation of Film Archives. Further exchanges and free gifts of film classics have been promised by a number of foreign Archives. The procurement of these films through the normal channel will entail foreign exchange payment. Through exchange programme between foreign archive, the National Film Archive could procure a number of films classics without incurring foreign exchanges.

During evidence, the representative of the Ministry has stated that the idea of developing this National Archive is that the students may get a good enough appreciation of the development of the film industry in India and on the various art movements and commercial movements. The Committee have also been informed that the material of the National Film Archives is being utilised by the Institute for teaching and reference purposes.

In a written note furnished by the Ministry, it has been stated that "attempts have been made to obtain Japanese films for the Institute.

Information about film movements in Singapore and Malayasia is being collected. At present the Institute is very short of staff to attend to such work".

The representative of the Ministry admitted that the Archive is not sufficiently developed and is still in its infancy.

The Committee feel that a National Film Archive should be developed at an early date. They suggest that the whole question of developing the National Film Archive on proper lines should be considered and reviewed at an early date at a high level or through an appropriate committee.

The Committee are of the view that just as it is legally obligatory for every Author/Publisher to supply a copy each of the printed publication to the National Libraries, in the same way the desirability of every producer supplying at least one black and white copy of the film produced by him to the National Films Archive of India may be examined.

The Committee regret to note that no serious efforts have so far been made to obtain films for the National Film Archive either in India or in foreign countries. They hope that vigorous efforts will be made to build a representative collection of Indian and International classics as early as possible.



**The Committee feel that films can only be preserved permanently by a national organisation which has permanency and which enjoys the confidence of the film industry. It should also have adequate resources and competent staff so that it can give to the films the necessary technical care which is required for their preservation.**

## V

### LIAISON WITH FILM INDUSTRY

#### A. Present Position

31. The film Institute of India was established as a result of the recommendations of the Film Industry in respect of the trained technicians and artistes of the highest calibre. The ultimate justification for the existence of the Film Institute shall have to be judged by the extent to which the trained technicians and artistes are successful in bringing about a gradual change in the approach of the film industry to film making in the matter of planning and executing production, script-writing and direction. Trained writers, directors and technicians with certain ideals and vision are bound to bring an impact which may vitalise the industry. To achieve this objective, it is imperative for the Film Institute to maintain close liaison with the Film Industry.

Representatives of the Film Industry especially producers and directors who have appeared before the Committee or whom the members of the Study Group of the Committee had occasion to meet during its on-the-spot visits have referred to the absence of any liaison between the Institute and the Film Industry particularly in the Southern and Eastern Regions.

They have complained that the Film Industry in the Eastern and Southern Regions were not aware of the activity of the Film Institute. All that they got from the Institute was a copy of the Annual Prospectus.

On behalf of the Film Institute it has been stated that the Industry has been constantly associated with the setting up and the growth of the Film Institute. Besides helping the Institute in carrying out its teaching programme, leading personalities of the Film Industry have been associated with the selection of students to the various courses, setting of questions papers and examination, of answer scripts. Boards of studies have been constituted for opposing the syllabus for various courses. These Boards include leading personalities from the Film Industry. The Advisory Committee too includes a number of eminent persons from the industry.

Asked about the present machinery for maintaining liaison with the Film Industry, the representatives of the Film Institute stated that a number of Directors and Producers from the Film Industry have visited the Film Institute as guest lecturers and further that the Institute was

regularly sending Prospectus, Souvenir, tradeship booklet and diploma results invariably to every leading person at Madras, Bombay and Calcutta. The Convocation Addresses and Advisory Board meetings were covered in detail by the cinema press as well as by the general press.

The Committee regret that no concerted attempt has been made to get the industry interested in the Institute. The industry also has not taken any interest in it. The Committee would like to emphasise the necessity for the Institute maintaining a close liaison with the Film Industry. The Committee would recommend that with a view to make its activities better known to the Film Industry the Institute should publish a monthly or fortnightly journal of its own and circulate it to the Film Industry and other interests concerned in all regions of the country.

The Institute should also try to take measures to forge intimate links with the industry e.g., by inviting guest lecturers, organising seminars etc. They would also suggest that Government may consider the question of arranging better institutional links between the Institute and the industry.

#### B. Guest Lecturers from the Industry

32. It has been brought to the notice of the Committee that since its inception, there has been an acute shortage of staff. However, several leading personalities from the Film Industry have really offered to conduct the courses as part time and guest lecturers and it is with their cooperation that it has been possible to keep the teaching programme going at the Institute. It has further been stated that the shortage of teaching staff which led to this pattern of teaching has been a blessing in disguise. The eminent personalities have been able to impart training of a far higher standard than what would have been possible with regular employees. The Committee have further been informed that the following expenditure has been incurred on the part-time and guest lecturers during the last three years:

1963-64	Rs. 43,114.63.
1964-65	Rs. 37,104.05.
1965-66	Rs. 44,996.00.

On enquiring if the Institute was inviting producers, directors and technicians from Bombay only or from other regions too, the representative of the Institute stated that they were inviting guest lecturers from other regions also depending upon their suitability to conduct the courses. However, Bombay being conveniently near, generally, the number is more. It would be difficult to make arrangements for getting them from Madras, though some do come from Madras also.

The Committee feel that while a number of guest lecturers are visiting the Institute from Bombay, the number of guest lecturers visiting the Institute from other centres is very insignificant. The Committee would like to stress that in keeping with its all-India character the Institute should make greater efforts to invite guest lecturers from other film producing centres particularly because it would be helpful for the students in developing contacts with the film personalities of other regions which would help them in gaining employment after their training. This would incidentally also publicise the activities of the Institute in those regions.

The Committee are glad to note that the Institute has received full support and cooperation from the film industry in the implementation of the teaching programme especially in the beginning when there was acute shortage of regular staff.

### C. Advisory Committee

33. The Film Institute has an Advisory Committee consisting of eminent persons connected with Film Education. It has been set up to advise Government on all matters of policy pertaining to the Institute. On an average this Committee meets once a year. Since October 1961 the Advisory Committee has so far met 8 times. The Committee discusses matters of policy. On enquiry, the Estimates Committee were informed by the representative of the Institute that there had been no difficulty in getting the necessary quorum in the Advisory Committee meetings and there have been no occasion when the meeting called was not convened. The present composition is as follows:—

1. Minister of Information & Broadcasting	Chairman
2. Shri Ajit Bose	Production
3. Smt. Nargis Dutt	Acting
4. Shri Hrishikesh Mukherjee	Editing
5. Shri M. D. Bhatt	Chairman, Film Finance Corporation.
6. Shri B. N. Reddy	Direction
7. Smt. Karuna Banerjee	Acting
9. Shri S. Krishnaswamy	Film Appreciation
10. Shri R. D. Mathur	Motion Picture
11. Shri Gajanan Jagirdar	Direction
12. Shri E. Alkazi	Art Direction
13. Shri Ravi Shankar	Music
14. Shri Rajendra Singh Bedi	Screenplay Writing
15. Shri Dilip Kumar	Production, Direction and Acting.
16. Principal, Film Institute of India	Secretary

The Committee note that the Advisory Committee of the Film Institute consists mostly of the representatives of the Film Industry from the Bombay region. The Committee would suggest that the Advisory Committee should be made more broad-based by including adequate number of representatives of the film industry from Madras and Calcutta regions also, and some educationists and Social workers. They also consider that while selecting the representatives of the Film Industry for the Advisory Committee, various organisations of film producers and technicians in that region should also be consulted.

#### D. Student Films

##### *Exhibition of Student Films*

34. Training in all the courses in the Institute are imparted through practical work, against a background of a sound theoretical studies. A part of their training, students undertake intensive work on the actual production of short films with sound, dialogue and music. Before the final examination every student is required to make a diploma film. Student films units comprise a director, a writer, a cameraman a recordist, an editor and students actors and actresses join hand to produce a plan of requisite professional standard. The ultimate test of a student before he is allowed to pass out is that he can make films of professional standard and thus is able to take up independent assignments in the industry. The Committee have been informed that the Institute have so far produced 32 students films (12 films in 1963-64, 9 films in 1964-65 and 11 films in 1965-66). Out of these one film "Gaon Ki Seva" has been approved for an All India release by the Film Advisory Board. Moreover, members of the staff make training and demonstration films in which students work as artistes. Under this programme, 4 films have been completed and 4 are under production. One of these films "One Day" won the All India certificate of Merit in the documentary category of the State Awards for Film this year. The same film also won the coveted "Golden Gate Award" for the best entry under the category FILM AS ART in the eighth annual San Francisco International Film Festival. The film also won a certificate of merit at the Melbourne Film Festival in 1965.

During evidence, the representative of the Film Institute stated that the Films produced by the Institute were not intended for commercial exhibition. The Committee have been informed that an exhibition of students films was recently held on the 17th July, 1966 at the Maratha Mandir, Bombay with the Minister of Information and Broadcasting as the Chief Guest. Regarding the reactions of the representatives of the Film Industry to the exhibition, it has been stated that the response was very satisfactory and they had received letters of appreciation from eminent film industry representatives. The Institute is said to have proposal under consideration to hold such exhibition in other places e.g., Madras, Calcutta and Delhi.

The Committee need hardly emphasise the importance of maintaining a very high technical and artistic standard by the Film Institute in the production of films by their students and staff, so that the same may be able to initiate new trends in the industry and to elevate the cultural and ethical (social) contents of Indian films. What is important is that there should be freshness of approach. The Committee further recommend that shows of such films should be held more frequently and at other film centres like Calcutta and Madras since these shows would go a long way in introducing the talents of the Institute to the film industry and also in publicising the activities of the Institute.

#### **E. Production of Feature Films**

35. During evidence the representative of the Film Institute stated that the Film Institute had under consideration plans to make feature films as part of its training programme and to make at least one feature film every year. He has further stated that for these purposes the Institute is now thinking of new steps like the setting up of a production fund so that the diploma holders may get an opportunity to make certain films under the auspices of the Institute or they may be enabled to form youth co-operatives for making films with the assistance of the Film Finance Corporation.

The Committee are of the view that for effecting improvement in the quality and standard of feature films and for increasing their artistic, literary and educative value, the Film Institute should produce its own feature films. Incidentally the production of feature films by the Film Institute would also provide avenues of employment to the diploma holders of the Institute. The Committee accordingly recommend that for this purpose a suitable scheme may be evolved by the Government in consultation with the Films Division and Film Finance Corporation.

36. A suggestion has been made to the Committee by a Film Producers Association that the Film Institute should make efforts in the direction of joint production with private producers on a 50/50 or any other basis at which a deal can be struck since this would go a long way in giving practical training and confidence to the students. When asked to state their reactions to the suggestion, the representative of the Institute welcomed the suggestion and stated that the Institute was already exploring the possibilities of entering into such an arrangement with some eminent producers and directors. However, for this programme to materialise, it would be necessary to provide funds to the Institute and also to delegate necessary powers.

**The Committee recommend that the possibilities of joint productions with eminent film producers might be explored.**

#### **F. Periodical Get Together**

37. Asked whether the Film Institute have made any arrangements for the introduction of the diploma-holders of the Institute to the Film Produ-

cers and Directors in the different regions, the representative of the Film Institute stated during evidence that the Diploma holders are introduced on the occasions of convocation days, trade shows and press shows of films. In a written note furnished by the Ministry, it has been stated that the following steps have been taken to acquaint the film industry about the attainment of the trainees of the Institute :—

- (1) As soon as the results of the Diploma examinations are announced, a list of the successful candidates is forwarded by the Institute to all the leading Producers and Directors in the Film Industry with a request to consider the Diploma holders for appointment. Eminent film producers, directors, etc. are introduced to our diploma-holders on the following occasions :—
  - (a) Convocation Day.
  - (b) Trade Shows/Press shows of the films held at Bombay, Madras, Delhi and Calcutta.
  - (c) Visit of eminent personalities from the film industry to the Film Institute of India.
  - (d) At the time of Diploma examinations, which are conducted by eminent Producers, Directors and Technicians.
  - (c) When leading producers and directors are invited to this institute as Guest Lecturers.
- (2) Recently, the Institute completed a film on the Film Institute of India, entitled "SELF PORTRAIT". Its release would introduce Film Institute to large masses in our country. The film has already been approved by the Film Advisory Board and is now awaiting release through the Films Division.
- (3) It is also proposed to release some of the student films through the Films Division. One Film GAON KI SEVA has already been approved by the Films Division and is now awaiting release. Other suitable films would be similarly released.
- (4) The films of the Film Institute of India have also been shown over Television at Delhi. The programme of showing student films at Delhi TV would be continued.

The Committee would suggest that for the purpose of acquainting the film producers and directors with the excellence of the trainees of the Institute, there should be more consultations between the Film Institute and the Film Industry and towards that end, the Film Institute should arrange periodical get-together of the staff and students of the Institute with the eminent film producers, directors and technicians in different regions where the common problems of film production might be discussed.

### G. Practical Training for the students in Film Industry

38. As a part of their training, the students are required to have practical training in film making and for this purpose the Institute has a well-equipped studio. A suggestion has been made to the Committee that it should be made obligatory on the part of the students pursuing their studies in the Institute to undergo a period of practical training in the Industry before they are awarded diplomas. A number of representatives of the film industry who appeared before the Committee have stated that it would be possible for the Industry to give such a training.

Asked to state his reaction to the proposal, the representative of the Film Institute stated that it would not be desirable to make such training obligatory since the Institute possesses adequate facilities to give complete training both in theory and in practice and also during their course the students visit Bombay Studios on their study tours. He further stated that the purpose would be served much better by applying the Apprenticeship Act to the Film Industry so that it becomes obligatory for the film industry to take out diploma-holders as apprentices on completion of their course.

The Committee recommend that to inculcate among the students a wider outlook and knowledge of conditions of the film industry in the country, the students of the Institute should be taken on study tours to the important film producing centres in the country. Moreover, the Government should examine the question of applying the Apprenticeship Act to the Film Industry so that the students might get practical training in the Industry after the completion of the courses. The Committee understand that the Labour Ministry have already appointed a study group to go into the question of application of that Act to the Film Industry. The Committee hope that the study group would submit its report at an early date and necessary action would be taken to implement the recommendations of the study group.



## **VI**

### **ORGANISATIONAL SET UP**

#### **A. Teaching and Administrative Staff**

##### *Administrative Arrangements:*

39. The Film Institute of India is divided into two wings viz., Academic Wing and Administrative Wing. The Administrative Wing consists of the following sections:—

- (i) Establishment.
- (ii) Budget and Accounts Section.
- (iii) Tutorial Section.
- (iv) Stores and General.
- (v) Security Section.

The Academic Wing consists of the following Departments:—

- (i) Screenplay Writing.
- (ii) Film Direction.
- (iii) Film Appreciation.
- (iv) Motion Picture Photography.
- (v) Film Acting.
- (vi) Sound Recording and Sound Engineering.
- (vii) Film Editing.
- (viii) Film Production.
- (ix) Music Department.
- (x) Art Direction.
- (xi) Make-up.
- (xii) Laboratory.
- (xiii) Maintenance.
- (xiv) Research and Reference.
- (xv) Library (Books).
- (xvi) Library (Films).

The Administrative Wing is under the Administrative Officer and the various Departments in the Academic Wing are under the respective

Professors. Both the wings are under the Principal who is the Head of the Institute.

In their Hundred and Fifty-Ninth Report (Second Lok Sabha) the Committee had observed as follows:—

“The Committee understand that all the financial and administrative powers of the Institute are at present exercised by the Controller of the Films Division who has been declared as Head of the Department for the Film Institute also. There is an Officer on Special Duty in the Film Institute in the scale of Rs. 900—50—1,200 who exercises the powers of the Head of Office in respect of the Institute. The representative of the Ministry in his evidence stated that the Principal who was drawn from the industry was not acquainted with the work of Government administration. He added that at the initial stages, it was necessary to have a senior officer to perform administrative functions. Even so, it seems anomalous to the Committee that the powers of the Head of the Institute should be vested in the Officer on Special Duty who is in the scale of Rs. 900—50—1,200 whereas the functional head of the Institute is the Principal who besides is in the higher scale of Rs. 1,300—60—1,600. The Committee suggest that this anomaly may be rectified early.”

The Committee have now been informed that the Principal exercises all the administrative and financial powers as Head of the Department for the Film Institute under Supplementary Rules 2(10) of the Fundamental Rules and Supplementary Rules and under Delegation of Financial Powers Rules, 1958, while the Administrative Officer exercises all the administrative and financial powers of a head of office.

Administrative Officer has not been delegated any financial powers other than those which he is entitled to exercise by virtue of his being a head of office. On the Administration side, he has been delegated powers to execute contracts etc. In addition, he has been delegated powers as the appointing authority and disciplinary authority for Class III and Class IV posts, in the Institute, under the Central Civil Services (Classification, Control and Appeal) Rules, 1965.

**The Committee are glad to note that the anomaly pointed out by the Committee in their earlier Report mentioned above has been removed.**

*Sanctioned Strength of Staff:*

The number of sanctioned posts in the Teaching Department of the Film Institute together with the number of posts actually filled up are indicated below:—

Sl. No.	Name of the post	No. of posts sanctioned	No. of posts filled
<i>Principal</i>			
1	Principal . . . . .	1	1
<i>VICE-PRINCIPAL-CUM-HEAD OF THE DEPARTMENT OF DIRECTION.</i>			
1	Vice-Principal-cum-Head of the Department of Direction . . . . .	1	
<i>Professors</i>			
1	Professor of Screen-Play Writing . . . . .	1	1
2	Professor of Cinematography . . . . .	1	1
3	Professor of Sound Editing . . . . .	1	1
4	Professor of Sound Engineering . . . . .	1	1
5	Professor of Film Appreciation . . . . .	1	1
6	Professor of Acting . . . . .	1	..
7	Associate Professor of Direction . . . . .	1	..
<i>Assistant Professors</i>			
1	Asstt. Professor of Production . . . . .	1	1
2	Asstt. Professor of Acting . . . . .	1	1
3	Asstt. Professor of Cinematography . . . . .	1	1
4	Asstt. Professor of Sound Engineering . . . . .	1	1
5	Asstt. Professor of Music . . . . .	1	1
6	Asstt. Professor of Editing . . . . .	1	1
7	Asstt. Professor of Screenplay Writing . . . . .	1	1
8	Asstt. Professor of Direction . . . . .	1	
<i>Instructors</i>			
1	Instructor in Photography & Cinematography . . . . .	4	4
2	Instructor in Sound Engineering . . . . .	1	1
3	Instructor in Sound Recording . . . . .	1	1
4	Instructor in Art Direction . . . . .	1	1
5	Instructor in Editing . . . . .	2	2
6	Instructor in Screenplay Writing . . . . .	1	1
7	Instructor in Direction . . . . .	1	1
<b>TOTAL . . . . .</b>		<b>28</b>	<b>24</b>

Four posts are vacant:—

- (i) ~~Vice-Principal-cum-Head~~ of the Department of Direction.
- (ii) Associate Professor of Direction.
- (iii) Professor of Acting.
- (iv) Assistant Professor of Direction.

The Committee regret that some important posts have been allowed to remain vacant for a fairly long period. They have been informed that the Union Public Service Commission have advertised all these posts and selection is expected to be made shortly. The Committee hope that the posts which are still vacant will be filled up as early as possible.

#### *Scale of Pay:*

40. It has been stated that the scales of pay of the following posts in the teaching departments were fixed by the Ministry of Information and Broadcasting with concurrence of the Ministry of Finance:

1. Principal : Rs. 1300—60—1600.
2. Professors : Rs. 600—40—1000—50/2—1150 (Subsequently revised to Rs. 700—40—1100—50/2—1250 on the basis of Pay Commission's recommendations) *vide* Ministry of I & B Order No. 15(9)/59-FC(FI) dt. 12-4-1960.
3. Instructors . Rs. 300—25—500—EB—30—620 (Subsequently revised to Rs. 350—25—500—30—590—EB—30—800) on the basis of Pay Commission's recommendations).
4. Vice-Principal-cum-Head of the Direction Rs. 1300—60—1600.
5. Association Professor of Film Direction. . Rs. 700—1250.
6. Assistant Professors : Rs. 590—30—830—35—900—*vide* letter No. 1/21/62-FI(I) dated 15-1-1963.

It has been stated that the pay scales of the teaching staff were fixed on the basis of the standard scales for Class I and Class II Officers in the Government of India. Professor/Associate Professors are Class I Officers, whereas Assistant Professors are Class II (Gazetted) in senior scales and Instructors are Class II (Gazetted) in Junior scales of pay. Their scales are also comparable to those of the teaching staff in technical institutions recommended by the All India Council for Technical Education as accepted by erstwhile Ministry of Scientific Research and Cultural Affairs.

It has been further stated by the Ministry that the pay scales are inadequate as compared to the emoluments received by technicians and artistes in the film industry. It has not been possible to attract the best persons available for some of the posts. For example, the pay scale of the post of Principal is Rs. 1,300—1,600, on which it is difficult to secure the services of suitable person. Shri Jagirdar, the first Principal, who is a well known actor, left the Institute, after about one and a half years. Shri Ritwick Ghatak, who is a Director of standing, also resigned Vice-Principalship of the Institute and rejoined the industry. The present Principal had to be given a personal scale of Rs. 1,800—2,000. It was suggested that an all round improvement in pay scales is necessary to attract persons of the required calibre.

The Committee are of the view that the scales of pay of the teaching staff in the Institute are adequate and are comparable to those obtaining in similar institutions in the country.

### **B. Selection of Teachers**

#### *Qualification of Teachers*

41. It has been stated that the courses of the Institute are conducted by whole time members of the staff of the Institute consisting of a Principal, Vice-Principal, Professors, Assistant Professors and Instructors. Part-time and Guest Lecturers are also invited from among experienced persons in the film industry. The eminent personalities connected with the art and technique of film production, in other countries are also invited from time to time. It is claimed that the Institute has been able to recruit technically qualified teachers for imparting training to students in different courses of film making.

The qualifications required for the various posts for the teaching staff are prescribed by the Ministry on the recommendations of the Principal of the Institute, with the approval of the Union Public Service Commission.

Recruitment to the posts in Class I and Class II is made through the Union Public Service Commission. The Union Public Service Commission advertises the vacancies in principal newspapers of the country. While selecting the staff, the UPSC coopt an expert from the Industry, a representative of the Ministry of I. & B. and the Principal of the Institute. It has been stated by the Ministry that in addition, where necessary, they also locate contact candidates but it cannot be said that the best candidates have always become available, partly because of the dearth of candidates possessing the specialised qualifications and partly because of the low scales of pay for the various posts. Some of the staff members have been drawn from other Government Offices e.g. Films Division, All India Radio etc. with sufficient built-in experience.

The Committee hope that efforts will be continued for securing the services of suitable persons to fill up the posts of teachers in the Institute.

### C. Teacher-Pupil Ratio

42. The sanctioned strength of the academic staff *e.g.*, Professors, Assistant Professors and Instructors is 28. The teacher-pupil ratio works out to 1 : 5.

The representative of the Film Institute has stated during evidence that the Professors do 12 hours a week, the Assistant Professors 18 hours a week and the Instructors do 24 hours teaching a week. He has added that the ratio in similar institutions in foreign countries is still smaller, and that the Moscow Institute and the Polish Institute have a much larger teaching staff than the Institute here.

The Committee would urge that the staff strength be reviewed from time to time in consultation with the Staff Inspection Unit of the Ministry of Finance and the strength determined on the basis of actual workload.

## CHAPTER VII BUDGET ESTIMATES

43. The analysis of budget estimates and expenditure of the Institute for the last three years is as follows:—

	Original Estimates	Revised Estimates	Actual Expenditure	Variations (+)excess (—)savings
1964-65	12,00,000	12,78,000	12,35,529	(—)42,471
1965-66	12,70,000	11,00,000	13,04,764	(+)2,04,765
1966-67 (Estimated)		10,00,600		

During the year 1965-66, the Institute had incurred an excess expenditure to the tune of Rs. 2,04,765 over the sanctioned grant. This excess expenditure was mainly under the head "Other Charges" which was Rs. 1,90,960. The Film Institute has explained the excess as due to the fact that expenditure could not be restricted to the level of cut imposed on grounds of economy as it was already committed in most cases.

The Committee are not convinced with the explanation given. They feel that the very purpose of imposing a cut is defeated if the expenditure is allowed to exceed the sanctioned grant. The Committee hope that the Film Institute will in future exercise better control over the expenditure and ensure that such excesses over expenditure do not occur hereafter.

*Estimates for 1966-67:*

44. Broad details on which estimates for 1966-67 are based, are given below :

	Rs.
1. Pay of officers . . . . .	• 2,62,700
2. Pay of Establishment . . . . .	• 2,25,000
3. Allowances and Honoraria . . . . .	• 2,24,100
4. Other Charges.	• 2,88,800
	10,00,600

The amount under the head "Other Charges" include a provision of Rs. 1,50,000 under the head "Equipment and stores" which has been provided to enable the Institute to replace some of the old equipment.

The Committee note that the expenditure of the Institute on the head "Other Charges" which includes the cost of equipment and stores constitute only about 28% of the total expenditure while the percentage of expenditure on establishment and their allowances is as high as 72%. The Committee further note that for a strength of 129 students, the number of staff and establishment is 189. The Committee are constrained to observe that the expenditure on establishment is too high *vis-a-vis* expenditure on equipment etc.

The total expenditure incurred over the Institute during 1965-66 was Rs. 13,04,764 while the total number of students on the rolls were only 129. This means that the *per capita* expenditure in the Institute is as high as Rs. 10,114/- The Committee understand that even in U.P. Agricultural University and Roorkee University which are imparting instruction in technical subjects, the *per capita* expenditure is only Rs. 1,440.50 and Rs. 3,482.37 respectively.

The Committee note that the *per capita* expenditure in the Film Institute is on the high side even as compared to the *per capita* expenditure in other technical institutions. The Committee suggest that every possible endeavour should be made to bring down this expenditure.



## VIII

### EMPLOYMENT OPPORTUNITIES

#### A. Scope in the Film Industry

45. As has been stated earlier, the Film Institute was set up mainly to meet the growing needs of the Film Industry in respect of artistes and technicians. The Film Enquiry Committee noted that the persons in the industry had learned the things the hard way and while paying a tribute to the industry for the progress it had made to improve the quality of the films, observed that if the Indian film industry was to cover the last lap in the race, within a reasonable time, it was necessary to have the services of trained technicians of a higher calibre. The intention was that the Film Institute will train people to enter the Film Industry and to help to bring commercial production to a higher technical level and to make it more creative.

It has, however, been represented to the Committee by the spokesmen of Producers particularly from the Eastern and Southern Regions that there is already a surplus of staff in the film industry, the employment potential therein is practically nil and that there is hardly any scope for the absorption of diploma-holders coming out of the Film Institute of India in the Film Industry. They say that the alumni of the Film Institute would further swell the ranks of unemployed technicians.

A leading Producer and Director from the Bombay Region, however, was optimistic about the prospects of absorption of the diploma-holders in the film industry. He has suggested that the educated students from the Institute should be given preference for jobs by Film Producers over those who are not scientifically trained in fields connected with this medium. According to him this assimilation will lead to the intellectualisation of the medium and enrichment of art in the real creative sense.

During evidence the representative of the Institute stated that "The artistes and technicians trained in the Film Institute of India have been acknowledged to be proficient, capable and talented. These views had been expressed by important personalities from the Film Industry who have seen the student films at the Trade Show at Bombay or at the screenings specially arranged for them. The same views have been expressed by leading members from the film industry who have worked as examiners at the Diploma examinations. The supply of trained and talented technicians and artistes from the Film Institute of India has

started. It is now for the industry to make good use of it. The present position regarding employment of diploma-holders in the Film Industry is that 31 diploma-holders have been employed under the Government and 71 are today working in the industry."

The Ministry of Information and Broadcasting have furnished a statement showing the number of Diploma-holders, category-wise who have passed out of the Institute since its inception (Appendix VII). The present disposition of these Diploma-holders is indicated below :—

No. who have obtained employment with :—

(i) Government Departments, <i>e.g.</i> , Films Division, Television Centres of AIR, State Government, etc.	31
(ii) Film Industry—region-wise :	
Bombay .	55
Madras .	3
Calcutta .	Nil.
(iii) Other employing bodies in and outside the country	6
(iv) No. who have defected to other professions.	7
(v) No. who are still unemployed	29

Out of 17 remaining passed-out trainees, 4 are doing their own business, 6 have joined further training in Advanced Direction. There is no information in respect of 7 trainees.

Asked whether it was true that there was a sort of allergy on the part of Film Industry about taking the Diploma-holders in the private industry, the representative of the Institute stated that "It is partly true that some section of the Industry does not like to give chance to new-comers, particularly when they are trained and talented, but the position has slowly improved during the past five years because when the Institute started the prejudice was much greater whereas today it is less." Supplementing the above statement the Secretary of the Ministry said that "It is barely about two years when it started turning out diploma holders. So the quality of the diploma-holders being turned-out by the Film Institute has not still been appreciated. Secondly the Film Industry has so far been really fed on people who have risen the hard way, who started very young and had their entire career in pragmatic way with little academic training. I come from Bengal and have got some knowledge of the Bengal theatre. Upto 1952-53 it would be very difficult for a person, a very educated person, to get any hearing in the theatre work. People are somewhat sceptical of the academic training in Film Industry and, as such, are little hesitant so that the Diploma-holders coming from the Film Institute may not upset the apple cart. We had conversation last

week with the film industry people and they are anxious to get people from the Film Institute because they are convinced of the work of some of the people that have been turned out by the Film Institute. The ice has been broken and they wish to give a trial to these diploma-holders."

The Committee have been informed that the question of the application of the Apprenticeship Act to the film industry has been taken up with the Ministry of Labour and Employment and Rehabilitation. A Study Group has been set up for studying the problem and for considering what measures should be taken in this direction.

The Committee are unhappy to note that the employment opportunities so far provided by the Film Industry have been meagre in-as-much as out of 148 diploma holders of the Institute only 58 have been absorbed in the Film Industry. The break-up of this number is as follows:—

1. Screenplay Writing and elements of direction	3+7=10
2. Film Editing and Advanced Direction	14=14
3. Film Editing	6+4=10
4. Motion Picture Photography	5+5=10
5. Sound Recording and Sound Engineering	3+2=5
6. Film A	9
	<hr/>
	58

The Committee also noted that out of these 58 diploma-holders who have obtained employment in the film industry, 55 are in Bombay region, 3 in Madras region and no diploma-holder has been absorbed in Calcutta region. This position only confirms the opinion expressed earlier that the Film Institute is not paying sufficient attention for maintaining close liaison with the film industry in Madras and Calcutta regions.

Keeping in view the All-India character of the Institute, the Committee feel that the Film Institute should make special efforts to maintain closer liaison with the industry in all the regions of the country and persuade them to employ a percentage of diploma-holders every year in the industry. Failing that, the question of application of Apprenticeship Act to the Film Industry should be vigorously pursued.

In this connection, the Committee would like to observe that the capacity of the film industry to provide employment to the diploma-holders would depend upon the expansion of the Industry since in the ultimate analysis it is a question of supply and demand.

#### B Employment of Diploma-holders in Film Division

46. Another field where the diploma-holders of the Film Institute can be absorbed is the Films Division of the Government of India. Re-

garding the facilities provided for the diploma-holders in the Films Division, the Film Institute has stated in a written note that the apprenticeship scheme for the training of the diploma-holders of the Film Institute in the Films Division was introduced in the year 1965-66. It provided for apprenticeship training to six diploma-holders of the Institute (two from Motion Picture Photography, 2 from Direction and one each from Sound Recording and Sound Engineering and Editing). This scheme was implemented last year and proved very successful. It has been continued this year for a further period of one year with effect from October, 1966. The diploma-holders who were selected for the apprenticeship in the Films Division in 1965-66 were provided facilities for producing a documentary on 'Eradication of Malaria'.

It has further been stated that steps are under way to amend, in consultation with the UPSC, recruitment rules for some of the posts in the Films Division and A.I.R. and to make the diploma-holders of the Institute eligible for employment against suitable posts.

It has been suggested to the Committee by a representative of the Film producers that the Film Institute should produce Films Division shots and documentaries and other Government productions.

During the evidence before the Committee, the representative of the Film Institute stated that the Institute is fully equipped to produce documentaries and short films. It could be done independently by the Institute. In the programme for 1966-67 of the Films Division, it has been suggested that at least two or three documentaries should be given over to the Institute for production. For this purpose the Institute has requested the Government to set up a production fund from which such films could be made. With this fund the Institute can produce documentary films for the Films Division, Children's films, Television films, etc., on payment. As a result of these production activities, the fund would grow and it would be possible to take costlier projects in course of time.

The Committee need hardly stress that every possible effort should be made to provide employment to the diploma-holders of the Institute in the Films Division. They would stress that full apprenticeship facilities should be provided in the Films Division, for the diploma-holders of the Institute consistent with the availability of finance. The Committee think that having trained some young people, their talents and training should be fully utilised. They would suggest that some of the documentaries of the Films Division should be produced in the Film Institute on payment basis so that the students may be able to meet part of their expenses. The Committee are in agreement with the recommendations made by the Committee on Information and Broadcasting Media (Chanda Committee)

contained in their report on Documentary Films and News Reels that these diploma-holders of the Institute should be absorbed against existing vacancies and be given further in-service training.

### C. Future Prospects of Employment

47. In a written note furnished by the Ministry it has been stated that there are considerable employment opportunities for the diploma-holders of the Film Institute apart from those in the Film Industry and the Films Division and the All India Radio. The areas where those opportunities exist are shown in the statement at Appendix VIII.

The Ministry have further stated as under:—

“It is not felt that production of diploma-holders would further accentuate unemployment in the film industry. On the contrary, by promoting training consciousness, it might discourage unqualified persons from entering the industry. Most of the unemployment at present is due to large influx of unsuitable persons every year who are attracted by the glamour of the film profession.

Our experience is that there are enough openings for Diploma-holders in motion picture photography, sound recording and sound engineering, and acting. Students of the course of Direction have also been able to find suitable openings. However, prospects of absorption for diploma-holders in screen-play writing are limited. This is because the industry does not pay adequate attention to planned production, particularly stories and scripts. But in course of time, qualified persons in screen-play writing will be able to get absorbed in the industry, as a result of the fillip which Government is giving to the production of quality films”.

The Committee are of the view that altogether the picture regarding the employment of Diploma-holders is fairly bright. They would, however, stress that it would be necessary to pursue these opening systematically to realise the employment potential for the diploma-holders.

The Committee are glad to know that such of the diploma-holders as have got a foot-hold in the Industry are doing well. They hope that in the days to come the industry would take in a larger number of trained personnel for manning the various departments.

### D. Employment Advisory Service

48. The Institute maintains an Employment Advisory Service through

which it keeps constant touch with job openings for students in the Industry. The main functions of the Employment Advisory Service are:—

- (i) To maintain a follow-up of the Employment position of the students who have passed out.
- (ii) To maintain a central clearing house of job opportunities received through personal requests and advertisements and to inform ex-students of possible job opportunities. This is done through personal correspondence, and by sending circulars to ex-students about job opportunities.

It has been stated by the representative of the Film Institute of India that Employment Advisory Service has been successful in rendering useful assistance to a large extent. They have, however, stated that there is no separate officer in the Institute to undertake liaison with the film industry. It is proposed to entrust this work to an officer of Press Information Bureau at Bombay.

The Committee need hardly emphasise the importance of this service for the successful functioning of the Institute. The Committee would suggest that in addition to rendering assistance to the students, the service should also approach the prospective employers and private film producers, acquaint them with the capabilities of these diploma-holders and persuade them to offer suitable jobs to these people. The Institute should also spare sufficient staff from its existing establishment for the purpose.

P. VENKATASUBBAIAH,

NEW DELHI;  
May 29, 1967.

*Jyaistha 8, 1889 (Saka).*

Chairman,  
Estimates Committee

## APPENDIX I

Copy of Executive Order setting up the Film Institute of India.

(Vide para. 3 of the Report)

No. 15(9)/59-FC(FI)

GOVERNMENT OF INDIA

### MINISTRY OF INFORMATION AND BROADCASTING

New Delhi-2, the 12th April, 1960  
23rd Chaitra 1882.

#### ORDER

Sanction of the President is hereby accorded to the setting up of an Office to be named as "Film Institute of India" at Poona and to the creation of the following temporary posts therein from the 1st April, 1960 to 28th February, 1961:

Sl. No.	Designation of the post and its scale of pay	Classification	No. of Posts
1	Professor of Direction (Rs. 600—40—1000—50/2—1150)	Class: I	One
2	Professor of Cinematography (Rs. 600—40—1000—50/2—1150)	Class: I	One
3	Professor of Editing (Rs. 600—40—1000—50/2—1150)	Class: I	One
4	Professor of Screenplay Writing (Rs. 600—40—1000—50/2—1150)	Class: I	One
5	Professor of Sound Engineering (Rs. 600—40—1000—50/2—1150)	Class: I	One
6	Professor of Film Appreciation (Rs. 600—40—1000—50/2—1150)	Class: I	One
7	Registrar (Rs. 500—30—710)	Class: II	One

2. The expenditure involved will be met from the sanctioned budget Grant of the Film Institute under Demand No. 62-Miscellaneous Departments and Expenditure under the Ministry of Information and Broadcasting for the year 1960-61 and will be debitable to the head "47-A—Miscellaneous Departments—A-1(12)—Film Institute".

D. R. KHANNA,

*Deputy Secretary to the Govt. of India.*

Copy, with three spare copies for onward transmission to the Accountant General, Bombay, forwarded to the Ministry of Finance (E.A. Division), New Delhi. The proposal was concurred by that Ministry *vide* their U.O. No. 1637-I&B.FS/60, dated 9th April, 1960.

D. R. KHANNA,  
*Deputy Secretary to the Govt. of India.*



**APPENDIX II.**

Copy of diploma awarded by the Film Institute of India.

(*Vide* para. 3 of the Report)

**SEAL**

**MINISTRY OF INFORMATION AND BROADCASTING**

**Film Institute of India**

**DIPLOMA IN CINEMA**

---

Shri .....having successfully passed the  
prescribed examination in .....held in the  
year 19      is awarded this Diploma. He was placed in .....  
Division.

*Principal,  
Film Institute of India, Poona.*

*Secretary*

*Ministry of Information and Broadcasting  
Government of India.*

*Dated the .....19 .*

# APPENDIX III

(Vide para 5 of the Report)

Statement showing the region-wise break up of the students admitted during the academic year 1966-67.

Sl. No.	Name of the State	Screen Play Writing			Direction			Motion Picture Photography			Sound Recording and Sound Engineering			Film Editing			Film Acting			Total
		I Yr.	II Yr.	III Yr.	I Yr.	II Yr.	III Yr.	I Yr.	II Yr.	III Yr.	I Yr.	II Yr.	III Yr.	I Yr.	II Yr.	III Yr.	I Yr.	II Yr.	III Yr.	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18			
1.	Andhra Pradesh .	I		I	I	I	I	I		I	..		3	I	..	I	III			
2.	Assam .			..			..	..	..	..	I		..	I	I	I	4			
3.	Bihar .			I			2	2	2	I		..	..		2	I	9			
4.	Gujarat .						..	..		I		I	..		..	..	2			
5.	Jammu & Kashmir			..					..					..	..	..	..			
6.	Kerala .	I	3				..	..	..		..			I	..	..	5			
7.	Madhya Pradesh .			..		..	I	I	I	I	I				..	I	5			
8.	Madras .	I		..		I		..						..	I	I	4			
9.	Maharashtra	..		2		I	..	3					..	I	2	..	9			
10.	Mysore .	I		..	..	..	I	..	..	..	..	..	I	..	I	I	5			

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
11.	Orissa	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	1
12.	Punjab	.	1	1	1	.	.	.	1	3	1	1	2	1	3	1	16
13.	Rajasthan	.	.	1	.	.	.	.	.	.	.	.	.	2	1	.	4
14.	Uttar Pradesh	.	.	.	1	1	3	3	.	2	4	2	.	2	2	1	21
15.	West Bengal	.	.	.	.	3	.	1	.	1	1	1	3	1	.	1	12
16.	Union Territories	.	.	1	2	.	.	1	4	1	1	1	.	.	1	2	15
17.	Afghanistan	.	.	.	.	.	1	.	3	.	.	.	1	.	1	1	7
18.	Nigeria	.	.	.	.	.	.	.	.	.	.	1	.	1	.	.	3
19.	Nepal	.	.	.	.	.	1	1	.	.	.	.	.	.	.	.	1
20.	Ceylon	.	.	.	.	.	1	.	.	.	.	.	.	.	.	.	1
TOTAL .		.	2	8	11	.	7	12	10	8	13	8	7	10	12	15	135

## **APPENDIX IV**

### **A note on the working of the Paris Institute**

*(Vide para. 7 of the Report)*

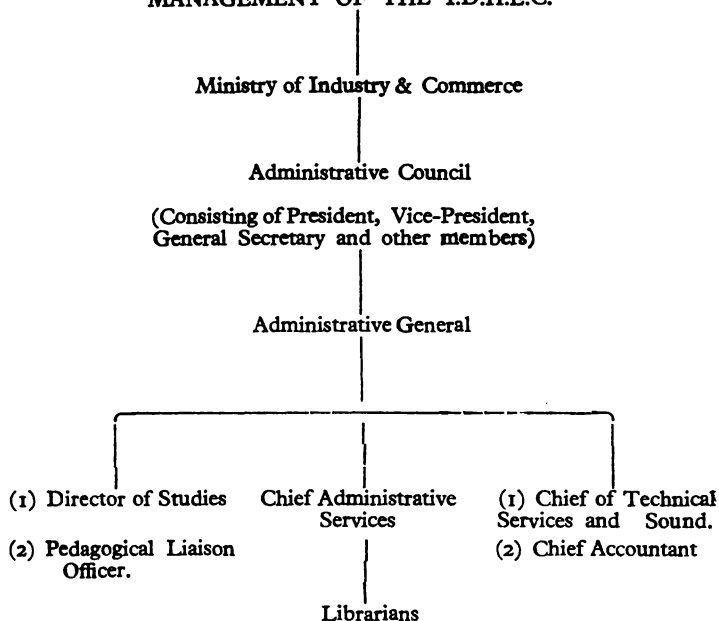
**The Institute at Paris is a Government sponsored institution. The following courses are being taught in that Institute:—**

- 1. Production Management.**
- 2. Script Gril (Maintaining continuity).**
- 3. Direction.**
- 4. Architecture and Decoration (Art Direction).**
- 5. Photography.**
- 6. Sound.**
- 7. Editing.**

**The Administrative Chart of the Institute at Paris is enclosed.**

**The admission to the French Institute is done on the basis of prescribed minimum qualifications and a competitive entrance examination, which comprises both written and oral tests. Age limits for admission to the courses are also prescribed. (For details, please see the enclosed note).**

**ADMINISTRATIVE, FINANCIAL AND TECHNICAL  
MANAGEMENT OF THE I.D.H.E.C.**



## **CONDITIONS OF ENTRY TO THE COMPETITIVE EXAMINATION**

### **Remarks:**

A candidate cannot present himself more than 3 times for a competitive examination.

The diplomas and degrees mentioned hereunder are demanded from French candidates. Other candidates can present equivalent degrees or diplomas.

### **1. SECTIONS : DIRECTION, PRODUCTION ORGANISATION AND MANAGEMENT, EDITING, CONTINUITY.**

**Maximum Age :** Less than 25 years on 1st January of the year of admission.

**Diploma :** Complete Bacallan reat (B.A.)

In exceptional cases the candidates can present for the inspection of the Administration, diplomas other than the bacallan reat but in this case they will have to successfully pass a preliminary examination of general knowledge both written and oral to be admitted for taking the competitive examination.

### **2. SECTIONS : ARCHITECTURE, DECORATION.**

**Maximum Age :** Less than 27 years on 1st January of the year of admission.

**Diploma :** Candidates will have to prove before a jury chosen by IDHEC that they possess sufficient knowledge of architecture and that their training corresponds to the level of the entrance examination of the Class II of the National Superior School of Fine Arts.

### **3. SECTION : SOUND**

**Maximum age :** Less than 27 years on 1st January of the year of admission.

**Diploma :** The following are admitted for appearing for the competitive examination.

1. Engineer who have diplomas from the following schools—30 recognised technical engineering and mechanical schools are listed.
2. Holders of certificate of superior training in the following :—  
General mathematics.

## General Physics.

## General electro-techniques.

3. Candidates who will have successfully passed a preliminary written examination of mathematical and scientific knowledge comprising of the following papers :

		Co-efficient
Written paper :	Industrial Drawing . . . . .	1
Oral Examination :	Electricity . . . . .	3
	General Physics and Chemistry . . . . .	2
	Electro technique and measures . . . . .	2
	Mathematics and Mechanics . . . . .	2
	Applied Mechanics . . . . .	1

This examination may be made compulsory for candidate whose diplomas do not appear sufficient. The fee for this examination is 2000 francs. Candidates are called to Paris to pass this examination in the week preceding the competitive examination.

## CHAPTER VIII

**Deals with the organisation of the Competitive Examination. The examination consists of written and oral tests. Only those who have passed the written test will be eligible for appearing in the oral test.**



## CHAPTER IX

### *Nature of the Tests at the Competitive Examination*

#### **1. Direction and Production Organisation and Management Sections**

##### *Written Examination*

*Co-efficient*

- (a) Compulsory : Each test will be judged both with regard to substance and with regard to form.
- |   |   |
|---|---|
| (i) A cultural paper—After screening of a full-length film or parts of film (Time allowed for writing 5 hours).   | 4 |
| (ii) Essay of dramatic imagination—(Time 6 hours)   | 3 |
| (iii) A written dissertation on history, the history of literature, history of the theatre, the social and psychological sciences, and history of Art (Time 4 hours). | 2 |
- (b) Optional:
- |  |   |
|--|---|
| (iv) Mathematical and scientific knowledge (Time 3 hours). | 1 |
|--|---|

Only marks above 60 per cent will be taken into account.

- |                            |   |
|----------------------------|---|
| (v) Drawing (Time 3 hours) | 1 |
|----------------------------|---|

Only marks above 60% will be taken into account. This test will be taken only by those who are admitted to the oral examination.

##### *Oral Examinations:*

##### (a) Compulsory :

- |  |     |
|--|-----|
| (i) Literature . . . . .   | 1.5 |
| (ii) History of the Show Business . . . . .  | 1.5 |
| (iii) Psychological and Social Sciences . . . . .  | 1   |
| (iv) History . . . . .   | 1   |
| (v) History of Art . . . . .   | 1   |
| (vi) Knowledge of film (Analysis and Criticism) and Study of a Scenario) . . . . .                         | 2   |
| (vii) Anthology of writing on the Cinema. . . . .  | 1   |
| (viii) Scientific and Mathematical knowledge . . . . .   | 1   |
| (ix) Descriptive initiation to the techniques of the Cinema and Television . . . . .                       | 1   |
| (x) Organisation—Legal, Administrative, Economic & Financial of the French Cinema and Television . . . . . | 1   |

**(b) Optional :****Co-efficient**

(xi) Music* . . . . .	1
-----------------------	---

Only marks 60 per cent will be taken into account.

(xii) Living languages . . . . .	1
----------------------------------	---

Candidates can offer with the exception of the French language, and if foreigner, excepting the mother tongue language, one language of their choice from among the following :—

German, English, Arabic, Spanish, Italian, Russian.

Only marks above 60 per cent will be taken into account.

**2. Architecture—Decoration section**

1. Ornamental drawing (Time 8 hours into sessions of 4 hours each) . . . . .	3
2. Examination in Decoration and Imagination (Time 10 hours in one continuous session). . . . .	3
3. Dissertation on general and artistic culture (Time 3 hours)	2
4. Elements of Architecture (Time 14 hours divided into 2 sessions, one session of 10 hours and second session of 4 hours) . . . . .	2

\*This test consists of an option between two types of knowledge (a) practical knowledge of music and (b) knowledge of the history of music and various musical forms. The candidate should indicate in writing his option when he submits his documents.

**Oral Examinations**

1. General culture . . . . .	2
2. Technical culture . . . . .	3
3. Artistic culture . . . . .	2
4. Criticism of the sets and decore of a film after screening .	1
5. Knowledge of Films (Criticism and Analysis). . . . .	1
6. Descriptive initiation to the techniques of the cinema and Television . . . . .	1
7. Organisation Legal, Administrative, Economic and Financial of the French Cinema and TV. . . . .	1

**3. Sound : Section :****Written Examinations**

1. Problems of electricity (Time 4 hours) . . . . .	4
2. Dissertation on general Culture (Time 3 hours)	2
3. Critical study of Film after screening (Time for writing 4 hours)	2

*Oral Examinations :**Co-efficient*

1. General Culture . . . . .	2
2. Knowledge of Film (Analysis and Criticism). . . . .	3
3. Musical tests . . . . .	3
4. Descriptive initiation to the techniques of the cinema and Television . . . . .	1
5. Organisation—Legal, Administrative, Economic and Financial of the French Cinema and Television . . . . .	1

**4. Editing and Continuity Section***Written Examinations:*

Examinations Nos. 1 and 3 of the Direction and Production Management Sections, with, in addition, the following tests for the Continuity Section :

Optional : Test in Steno-typing and typing.

Examination No. 5 of Direction and Production Management Section.

N.B. 50 per cent marks can be judged as the criterion for the capacity to take down 100 words a minute in Stenography and to type 40 words a minute in typing with perfect spelling and presentation.

*Oral Examinations:*

Tests Nos. 1, 2, 3, 4, 5, 6, 7, 9, and 10, of the Direction and Production Management Sections.

Optional : Nos. 11 and 12 of the same Section.

## APPENDIX V

(*Vide* para 10 of the Report)

*List showing names of persons associated with selection of students for admission to various courses, during last 3 years.*

### ACTING COURSE

1964

#### *Preliminary Selection at Centres.*

- |             |  |
|-------------|--|
| 1. Bombay   | 1. Shri Jagat Murari, Principal.<br>2. Shri B.R. Chopra.<br>3. Smt. Durga Khote.<br>4. Shri N.V. Ramanarasan, Professor of Acting.<br>5. Shri C.V. Gopal, Professor of Cinematography.                     |
| 2. Madras   | 1. Shri Jagat Murari, Principal.<br>2. Shri S.V. Sahasranaman.<br>3. Smt. P. Bhanumati.<br>4. Shri N.V. Ramanarasan, Professor of Acting.<br>5. Shri C.V. Gopal, Professor of Cinematography.              |
| 3. Calcutta | 1. Shri Jagat Murari, Principal.<br>2. Shri Subodh Mitra.<br>3. Smt. Kanan Devi.<br>4. Shri Ritwik Ghatak.<br>5. Shri Ramanarasan, Professor of Acting<br>6. Shri C.V. Gopal, Professor of Cinematography. |
| 4. Delhi    | 1. Shri Jagat Murari, Principal.<br>2. Shri H.N. Agarwal, Deputy Secretary to the Government of India.<br>3. Shri E. Alkazi.<br>4. Smt. Kamini Kaushal.  |

5. Shri N.V. Ramanarasan, Professor of Acting.
6. Shri C.V. Gopal, Professor of Cinematography.

*Final Selection Board at Poona.*

5. Poona . . . . .
  1. Shri Jagat Murari, Principal.
  2. Shri Gajanan Jagirdar.
  3. Smt. Durga Khote.
  4. Shri N.V. Ramanarasan, Professor of Acting.
  5. Shri C.V. Gopal, Professor of Cinematography.

**1965**

*Preliminary Selection at Centres.*

1. Bombay . . . . .
  1. Shri Jagat Murari, Principal.
  2. Smt. Leela Chitnis.
  3. Shri Balraj Sahani.
  4. Shri B.R. Chopra.
  5. Shri N.V. Ramanarasan, Professor of Acting.
  6. Shri Lall Jaswaney, Assistant Professor of Cinematography.
2. Madras . . . . .
  1. Shri Jagat Murari, Principal.
  2. Shri S.V. Ranga Rao.
  3. Smt. S. Janaki.
  4. Shri N. Krishnaswamy.
  5. Shri N.V. Ramanarasan, Professor of Acting.
  6. Shri Lall Jaswaney, Asstt. Professor of Cinematography.
3. Calcutta . . . . .
  1. Shri Jagat Murari, Principal.
  2. Shri Subodh Mitra.
  3. Shri Mrinal Sen.
  4. Shri N.V. Ramanarasan, Professor of Acting.
  6. Shri Lall Jaswaney, Asstt. Professor of Cinematography.
4. Delhi . . . . .
  1. Shri Jagat Murari, Principal.
  2. Smt. Bina Roy.
  3. Shri N.V. Ramanarasan, Professor of Acting.

4. Shri Lall Jaswaney, Asstt. Professor of Cinematography.

*Final Selection Board at Poona.*

5. Poona

1. Shri Jagat Murari, Principal.
2. Shri Gajanan Jagirdar.
3. Miss Subochana.
4. Shri N.V. Ramanarasan, Professor of Acting.
5. Shri Lall Jaswaney, Asstt. Professor of Cinematography.

1966

*Preliminary Selection at Centres.*

1. Bombay

1. Shri Jagat Murari, Principal.
2. Shri Gajanan Jagirdar.
3. Shri David Abraham.
4. Kumari Leela Naidu.
5. Shri R. Taneja, Asstt. Prof. of Acting.
6. Shri Lall Jaswaney, Asstt. Professor of Cinematography.

2. Madras

1. Shri Jagat Murari, Principal.
2. Shri Nimai Ghosh.
3. Smt. Bhanumati.
4. Shri R. Taneja, Asstt. Professor of Acting.
5. Shri Lall Jaswaney, Assistant Professor of Cinematography.

3. Calcutta

1. Shri Jagat Murari, Principal.
2. Shrimati Karuna Banerjee.
3. Shri Subodh Mitra.
4. Shri Ritwik Ghatak.
5. Shri R. Taneja, Assistant Professor of Acting.
6. Shri Lall Jaswaney, Assistant Professor of Cinematography.

4. Delhi

1. Shri Jagat Murari, Principal.
2. Col. H.V. Gupte.
3. Shrimati Kamini Kaushal.
4. Smt. Feny Bhowmagary.
5. Smt. Raushan Alkazi.

6. Shri R. Taneja, Assistant Professor of Acting.

7. Shri. Lall Jaswaney, Assistant Professor of Cinematography.

*Final Selection Board of Poona.*

5. Poona .

1. Shri Jagat Murari, Principal.

2. Shri G. Jagirdar.

3. Smt. Durga Khote.

4. Kum. Leela Naidu.

5. Shri R. Taneja, Assistant Professor of Acting.

6. Shri Lall Jaswaney, Assistant Professor of Cinematography.

*II. Courses Other than Acting.*

**1964**

1. Screenplay Writing-cum-Elements of Direction.

1. Shri Jagat Murari, Principal.

2. Shri Gajanan Jagirdar.

3. Shri Sadashiv Rao J. Kavi.

4. Shri Ram Gabale, Vice-Principal.

5. Shri K.A. Abbas.

6. Shri R.S. Pruthi, Professor of Screenplay Writing.

2. Motion Picture Photography 1. Shri Jagat Murari, Principal.

2. Shri Krishna Gopal.

3. Shri Bimal Roy.

4. Shri C.V Gopal, Professor of Cinematography.

3. Sound Recording [and Sound Engineering.

1. Shri Jagat Murari, Principal.

2. Shri B.M. Tata.

3. Shri C.E. Biggs.

4. Shri U.C. Sinha, Professor of Sound Engineering.

5. Shri G.S. Thapa, Assistant Professor of Music.

4. Editing .

1. Shri Jagat Murari, Principal.

2. Shri Subodh Mitra.

3. Shri Pran Mehra.

4. Shri R. K. Ramachandran, Professor of Editing.

5. Shri G.S. Thapa, Assistant Professor of Music.

## 1965

- |   |   |
|---|---|
| 1. Screenplay Writing-cum-<br>Elements of Direction | 1. Shri Jagat Murari, Principal.<br>2. Shri Gajanan Jagirdar.<br>3. Shri J.B.H. Wadia.<br>4. Shri R.S. Bedi.<br>5. Shri I.S. Johar.<br>6. Shri Ritwik Ghatak, Vice-Principal.<br>7. Shri R.C. Paul, Assistant Professor of<br>Screenplay Writing. |
| 2. Motion Picture Photography.                      | 1. Shri Jagat Murari, Principal.<br>2. Shri M.N. Malhotra.<br>3. Shri R.D. Mathur.<br>4. Shri C.V. Gopal, Professor of Cinematography.  |
| 3. Sound Recording and<br>Sound Engineering.        | 1. Shri Jagat Murari, Principal.<br>2. Shri B.M. Tata.<br>3. Shri P. Kapila.<br>4. Shri U.S. Saxena, Assistant Professor of<br>Sound Recording and Sound Engineering.<br>5. Shri G.S. Thapa, Assistant Professor of<br>Music.                     |
| 4. Editing .  | 1. Shri Jagat Murari, Principal.<br>2. Shri Uma Nath Rao.<br>3. Shri Ezra Mir.<br>4. Shri Ritwik Ghatak, Vice-Principal.<br>5. Shri R.K. Ramacandran, Professor of<br>Editing.  |

## 1966

- |   |  |
|---|--|
| 1. Screenplay Writing.<br>2. Direction. | 1. Shri Jagat Murari, Principal.<br>2. Shri Inder Raj Anand.<br>3. Shri Nitin Bose.<br>4. Shri Vishwamitter Adil.<br>5. Shri R. S. Pruthi, Professor of Screen-<br>play Writing.                     |
| 3. Filming Editing.                     | 1. Shri Jagat Murari, Principal.<br>2. Shri Ram Gabale.<br>3. Shri Amit Bose.<br>4. Shri R. K. Ramachandran, Professor<br>of Editing.<br>5. Shri R. S. Pruthi, Professor of Screen-<br>play Writing. |



4. Motion Picture Photography
1. Shri Jagat Murari, Principal.
  2. Shri Krishna Gopal.
  3. Shri Dalip Gupta.
  4. Shri Rajani Kant Pandya.
  5. Shri C.V. Gopal, Professor Cinematography.
5. Sound Recording and Sound Engineering.
1. Shri Jagat Murari, Principal.
  2. Shri B.M. Tata.
  3. Shri A.K. Parmar.
  4. Shri U.C. Sinha, Professor of Sound Engineering.

## APPENDIX VI

(Vide para 30 of the Report)

### *Note on the working of the International Federation of Film Archives, Paris*

#### Structure of the International Federation of Film Archives.

The INTERNATIONAL FEDERATION OF FILM ARCHIVES (F.I.F.A.) was founded in 1938 in Paris. The aims of the Federation are as follows:—

- (a) to promote the preservation of the artistic and historic heritage of the cinema and to bring together all organisations devoted to this end;
- (b) to facilitate the collection and the international exchange of films and documents relating to cinematographic history and art, for the purpose of making them as widely accessible as possible;
- (c) to develop co-operation between its members;
- (d) to promote the cultural development of cinema art and culture.

The Headquarters and the Secretariat are in Paris, located at 38 Avenue des Ternes, Paris 17, (Telephone ETOile 25.83) The Federation is composed of national, regional or local film libraries, archives and museums, whether official, semi-official or private, devoted to the history of esthetics of the cinema, and accessible to the public, the object of whose activity is the collection and preservation of films and the exhibition of documents non-commercially and for historic, educational and artistic purposes.

The different categories of membership are Full, Provisional and Corresponding Members.

The governing bodies of the Federation are the General Meeting held annually, and the Executive Committee elected by the General Meeting and charged with the direction of the activities of the Federation between the General Meetings.

The instruments of action of the Federation include:

- A Secretariat which serves to maintain relations between the members and to facilitate collective and individual activities;

**Research institutes, regional sections, specialized archives, members' international film services, specialised commissions etc.,**

**Congresses, conferences, publications, international exhibitions and commemorations, etc.**

**The federation is a member of the International Film and Television Council of UNESCO.**

**The Executive Committee of the Federation meets four times a year and is responsible for the direction of the activities of the Federation between General Meetings.**

**Any film archive wishing to become a full member of the Federation must first apply for provisional membership.**

**Provisional members are appointed by the General Meetings, and take part in all the activities of the Federation, except that they do not have the right to vote and their representatives cannot be members of the Executive Committee. They shall pay a part only of the subscription required from full members.**

**More than forty Archives from all over the world are affiliated to the Federation.**

## APPENDIX VII

(Vide para 45 of the Report)

**Statement showing the number of students (Diploma-holders), category-wise, e.g., Artists, technicians, etc., who have passed out of the Film Institute of India since its inception**

Sl. No.	Course	1963	1964	1965	1966	Total	Remarks
1	Advanced Direction		12	5	10	27	Out of the 27 diploma holders in Advanced Direction, 24 obtained diploma in Screen Play Writing also. Thus 24 persons hold double diploma.
2	Screenplay Writing/Elements for Direction	14	6	12	8	40	
3	Motion Picture Photography		9	10	9	28	
4	Sound Recording and Sound Engineering	..	8	8	8	24	
5	Film Editing	7	7	9	9	32	
6	Film Acting	..	..	12	9	21	
TOTAL							172
							Though the number of diplomas awarded is 172, the actual number of diploma holder is 148 (because 24 students hold double diplomas).

## APPENDIX VIII

(Vide para 47 of the Report)

### *Statement showing Employment opportunities for the diploma holders of the Institute*

Apart from the Films Division, All India Radio and TV Station, and Film industry employment opportunities exist in the following areas:—

- (1) State Government Film Units.
- (2) Teaching staff in the Film Institute of India and other Polytechnics.
- (3) Children Film Society.
- (4) Film Finance Corporation.
- (5) Film Censor Board.
- (6) National Institute of Audio-Visual Education.
- (7) Visual Aid Departments of State Governments.
- (8) Hindusthan Photo Films.
- (9) National Film Archives of India.
- (10) Institute of Mass Communication.
- (11) Photo Division.
- (12) Khadi and Village Industry Unit.
- (13) Directorate of Field Publicity.
- (14) Directorate General of Supplies & Disposals for Test Engineers for Audio and Recording Equipment.
- (15) ISI for test procedure on various motion picture equipment both recording and reproduction.
- (16) Canteen Stores, Army Units.
- (17) Defence Ministry—Film Units.
- (18) Photographers and Photo Journalists in Press Information Bureau.
- (19) Photographers in the Directorate of Publicity.
- (20) Photographers for Applied Scientific Work in University/Colleges.
- (21) Photographers in the Railways.

*Employment possibilities in the Private Sector :*

- (1) Studios.
- (2) With independent producers for production of feature and short films.
- (3) Advertising agencies.
- (4) Newspapers as Photographers.
- (5) Independent feature film production.
- (6) Independent short film production including documentaries, educational, instructional and advertising films.
- (7) Laboratories.
- (8) Animation and Special Effects.
- (9) Film Journalism and Film Society Movement.
- (10) Teaching Film Appreciation in School, Colleges and Universities.
- (11) Cinema Equipment manufacture, maintenance and servicing.
- (12) Making of films for TV for use in India and abroad.
- (13) Maintenance and servicing of audio-visual equipment, including projectors in Schools, Colleges and Theatres.
- (14) Testing and maintenance in workshops like Bharat Electronics, Westrex and RCA.
- (15) Jobs in public relations department and film units of large concerns like Burmah Shell, Lintex, etc.
- (16) It is also possible for Diploma holders to form Youth Co-operatives for production of films. Production would be possible with loan from Film Finance Corporation or the Co-operative Bank. The Chairman of the Film Finance Corporation has assured us of sympathetic consideration in respect of requests from diploma holders. FFC, Chairman has also assured us that he would himself speak to the producers to whom loans are sanctioned to employ our diploma holders.

**Employment possibilities in foreign countries:**

- (1) Employment in foreign concerns like TV station of West Germany at New Delhi.
- (2) Jobs in other countries like the TV stations at Singapore.

## APPENDIX IX

### *Summary of Conclusions/Recommendations contained in the Report*

Sl. No.	Reference to Para. No. of the Report	Summary of Conclusions/Recommendations
1	2	3
1	3	<p>The Committee are unable to appreciate why having decided to set up the Film Institute as early as 1956, its implementation was delayed till 1960. They are unhappy that an Institute involving considerable amount of initial and recurring expenditure should have been set up as an 'Office' of Government merely by an executive order of the Ministry of Information and Broadcasting. The executive order of the Ministry setting up the Institute does not give the Institute an authority to award Diplomas either. It is also doubtful whether the Secretary of the Ministry is legally competent to sign the Diploma as he does not hold any <i>ex-officio</i> post in the Institute. The Committee feel that the whole procedure followed in setting up the Institute was not correct. Government should have brought forward a Bill in Parliament for the setting up of the Institute. The Committee are of the opinion that failing the necessary legislative measure, there should at least have been a Resolution of the Government of India on the subject setting out the terms and conditions of its creation and the authority for the Institute to award Diplomas. The Committee suggest that the whole matter may be re-examined and placed on a sound legal footing—the best course being to have an Act passed by the Parliament.</p>
2	4	<p>The Committee appreciate that five years is too short a period to assess the working of a teaching institution like the Film Institute of India and the impact that it has made on the film</p>

1

2

3

industry. They would, however, hope that additional courses would be introduced in the Institute and that it will succeed in the ultimate aim of equipping its alumni for producing films of high artistic merit. They expect that the Government will take appropriate steps so that the Diploma holders may be able to set new trends and promote the development of films as a medium of culture, education and healthy entertainment by making original, purposeful and creative films.

3

5

The Committee note that the Film Institute has students from all the States except Jammu and Kashmir though there is a wide variation in the number from each State. They desire that the Institute will continue its efforts to maintain its all-India character by attracting students especially from States which are situated farther away from the Production Centres i.e. Bombay, Madras and Calcutta, by giving a wider publicity to its activities and programmes. The Committee further expect that the all-India character of the Institute will be maintained not only in the admission of students but also in the recruitment of staff to the extent possible.

4

6

(i) The Committee are inclined to agree with the decision of the Advisory Committee regarding the use of English and Hindi as the medium of instruction in the Film Institute i.e. English in all other courses and both English and Hindi in the Acting Course. This would appear to be in keeping with the all-India character of the institution which has among its alumni a substantial number from our neighbouring foreign countries like Afghanistan, Nepal and Ceylon and also from far off countries of Africa.

The Committee are inclined to think that the use of at least some of the regional languages in the Film Acting course will lend diversity and richness and ultimately lead to improvement in the quality of teaching. They, therefore, suggest that in due course when conditions permit efforts should be made to introduce some of the regional languages in the Acting Course, so that students from other regions do not find any difficulty in joining the Institute.



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1	2	3
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(ii) Incidentally the Committee suggest that the State Governments of Mysore and Madras may be approached for augmenting the facilities at the Jayachamrajendra Polytechnic, Bangalore and Institute of Film Technology, Madras and for upgrading them.

5	7	<p>The Committee suggest that the Film Institute of India should establish closer liaison with its counterparts in other countries and keep itself in touch with what is happening in other similar institutions in the world and consider the feasibility of improving the curriculum consistent with India's cultural heritage and making the course longer as in other foreign institutes.</p>
---	---	---

6	8	<p>The Committee hope that consequent on the affiliation of the Institute with the International Liaison Centre of Cinema and Television Schools, Paris, it would be easier for the Institute to secure the services of foreign experts from other countries on exchange basis to initiate the students into the latest trends and techniques in film production. The Committee trust that members of the teaching staff of the Institute will keep abreast of the latest development in the field of films by taking advantage of the presence of eminent personalities and experts in the film line at Film Festival gatherings and similar other occasions.</p>
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7	9	<p>The Committee are of the view that it is not enough that foreign experts visit the country but that it is also desirable and necessary that the persons engaged in the running of the Film Institute also get similar opportunities of being invited by other countries. The Committee think that it will facilitate exchange of ideas and effect a higher standard.</p>
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In this connection the Committee also suggest that the possibility of having cultural agreements, like the cultural agreements under the scheme of technical collaboration with France, U.S.S.R. and Poland, with other countries may be explored.

8	10	<p>The Committee note that eminent persons from among directors, producers and film artists are</p>
---	----	---

---

1

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associated with the selection of students for admission in the Film Institute. They would, however, suggest that the selection committee should be more broad based to include directors, producers and actors from all the regions on an equitable basis. The Committee also suggest that the entrance examination for admission to the Institute may be held in all the State Capitals.

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(i) The Committee are concerned to learn that the only effort that has been made so far for attracting better acting talent to the Film Institute is that advertisements for admission to the Acting Course appear in the newspapers.

They are of the view that the amateur dramatic societies and clubs, schools and colleges as also professional dramatic clubs in various cities should provide the biggest single source of human material for being trained in the Film Acting course. They would accordingly suggest that concerted publicity drive be made regarding the scheme of training in the Institute among the dramatic clubs and societies. The Committee would also recommend that Government should institute more scholarships/fellowships schemes so as to enable poor but meritorious boys and girls to undergo training in the Film Institute of India.

(ii) The Committee cannot overemphasise the importance of filling seats in the regular courses to the full capacity available so that the training facilities provided at considerable cost may be made use of fully. In this connection they would invite the attention of the Government to the recommendation made in para 53 of their 159th Report (Second Lok Sabha)—Ministry of Information and Broadcasting—Part II.

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The Committee are constrained to note that very little has been done by the Institute in arranging seminars and symposia in various parts of the country. Such seminars and symposia provide useful forums for a thorough discussion of the subject matter and meeting of talents. They would, therefore, recommend that Film Institute should make a start in this direction without further delay.

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(i) The Committee are of the view that introduction of the Film Acting Course would help in solving the problem of the film industry. They would suggest that the intake capacity of students for this Course should be increased so that a larger number of artistes are turned out every year.

(ii) The Committee are not able to appreciate the laying down of 'Matriculation' as the minimum qualification for the Film Acting Course. Matriculation is now a vanished or vanishing standard and excepting Bombay and U.P. all other States have Higher Secondary Examinations. They would, therefore, suggest that the minimum educational qualification may be raised to the Higher Secondary standard.

(iii) The Committee are of the view that two years for Editing and Acting Courses and three years for remaining courses of study are not sufficient for the purpose of giving adequate training and experience to the students. The Committee recommend that a post-diploma course of two years duration should be introduced to impart training in the making of a feature film to talented students after they have completed the diploma course. In the existing three years' diploma course it is not possible for a student to go into feature film-making which usually takes about 18 months.

(iv) The Committee further recommend that the age limit for admission of girls to Acting Course should also be raised from 16 to 18 years as in the case of boys; as 16 is too low even for a matriculate. In many States, the minimum age for School Final Examination is 16 and some months and the results are out after about 2 or 3 months.

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While the Committee feel that the new courses in Film Appreciation, Production, Processing and Art Direction would be helpful to the Industry, they do not think it is desirable at the present stage of development of the Institute to start a full-fledged Research Department at considerable expenditure. They rather feel there is hardly any need for it either. They would suggest that for the present a small Research

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and Reference Section may be set up in the Library of the Institute to provide facilities to the students to undertake research on the technical side as well as on the psychological side of film making and also assist the Professors in their teaching needs. The Committee would like the Institute to concentrate more on stabilising the present courses than on embarking on ambitious schemes of research.

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The Committee hope that no expansion programmes of the Institute will be undertaken without a thorough examination with particular reference to its financial implications and the benefits likely to be derived by the film industry. They expect that only such programme will be included in the Fourth Plan as will yield immediate results and prove useful to the film industry.

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The Committee regret to note that the Government have not implemented the earlier recommendation of the Committee contained in para 55 of 159th Report (Second Lok Sabha) namely that the Government may consider the desirability of instituting scholarships/fellowships scheme in conjunction with the film industry, in spite of the fact that the Government had accepted the recommendation *vide* 14th Report of Estimates Committee (Third Lok Sabha).

The Committee suggest that the scholarships/fellowships scheme may be instituted by the Government in conjunction with the film industry as recommended by the Committee earlier, even if it cannot be financed exclusively by the Film Industry.

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The Committee are glad to note that most of the State Governments have either instituted regular scholarships for the students of the Film Institute or have made provision on an *ad hoc* basis. The Committee hope that the Union Government will be able to convince, at an early date, the remaining State Governments about the desirability of granting scholarships to students joining the Institute from those States.

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16	21	<p>The Committee are surprised to note that no fruitful action has been taken in the direction of awarding scholarships to the diploma-holders of the Institute for further studies abroad so far. They feel that the matter is of the utmost importance as it is admitted on all hands that the standard of Indian films is not what it ought to have been. The students sponsored for going abroad will on their return be of great help to the Film Industry as they will have acquired both technical skill and fresh outlook on Cinematography etc.</p> <p>The Committee, therefore, recommend that the whole matter should be carefully considered and finalised by the Government in the shortest possible time.</p>
17	22	<p>The Committee note that the Institute does not offer any scholarships to foreign students. They also feel that very little is being done to ensure that the foreign students become fully acquainted with Indian culture and way of life. They recommend that concerted efforts should be made in this direction so that the foreign students may derive maximum advantage besides receiving technical training in the Institute.</p>
18	23	<p>The Committee note that the proposal for constructing the Model Studio at a huge cost of Rs. 50 lakhs has been dropped. They feel that there is no pressing need for such a costly studio as the existing studio owned by the Institute is stated to be of a very high standard and is better than any commercial studio in the country.</p>
19	24	<p>The Committee are surprised to note that provision for accommodation in the hostel has been made for 102 students only whereas the Film Institute has even at present 135 students on its rolls and its intake capacity is 198 students (172 Indian and 26 Foreign). They feel that no proper thought has been given to this problem or else it would not have become necessary for the Institute to put up proposals for an extension wing even before the main hostel has been completed. However, the Committee suggest</p>

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that the proposal for building an extension should be finalised soon and its construction started as early as possible so that the students of the Institute who come from various parts of the country and abroad are not faced with housing difficulties. Pending completion of the extension, the authorities may try to have a hired accommodation somewhere near the Institute or as near as possible.

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The Committee are unhappy to note that a monthly rent of Rs. 750 is paid for the hostel accommodation for barely ten girl students of the Institute. They feel that it would be better to purchase the building rather than pay huge sums of money as rent. The Committee, therefore, suggest that the question of purchase of the requisitioned premises should be finalised immediately and the price properly assessed by the Central Public Works Department.

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In view of the fact that the Film Institute is a residential institution, the Committee feel that provision of medical aid for the students is very essential. They trust that the proposal of the Institute for the provision of a doctor who can visit the Institute for specified hours every day will be accepted by the Government at an early date.

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The Committee are constrained to note that the kitchen of the canteen has no wire-netting and is very unhygienic. They suggest that this matter should be promptly looked into and necessary funds made available to the Institute for this purpose without any further delay. The Committee need hardly stress the importance of maintaining the canteen in hygienic conditions, and of the food being wholesome and nourishing.

The Committee hope that adequate attention will be paid to the building up of a Library of Indian and International film classics for conducting courses in Film Appreciation, Indian Cinema and International Cinema.

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The Committee feel that the Film Library of the Institute is incomplete. They suggest that concerted efforts should be made to collect films

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produced during 1920's and 1930's, and special efforts should be made to secure the films produced in the earlier years by the New Theatres, Calcutta and Bombay studios.

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(i) The Committee feel that a National Film Archive should be developed at an early date. They suggest that the whole question of developing the National Film Archive on proper lines should be considered and reviewed at an early date at a high level or through an appropriate Committee.

(ii) The Committee are of the view that just as it is legally obligatory for every author/publisher to supply a copy each of the printed publication to the National Libraries, in the same way the desirability of every producer supplying at least one black and white copy of the film produced by him to the National Film Archive of India may be examined.

(iii) The Committee regret to note that no serious efforts have so far been made to obtain films for the National Film Archive either in India or in foreign countries. They hope that vigorous efforts will be made to build a representative collection of Indian and international classics as early as possible.

(iv) The Committee feel that films can only be preserved permanently by a national organisation which has permanency and which enjoys the confidence of the film industry. It should also have adequate resources and competent staff so that it can give to the films the necessary technical care which is required for their preservation.

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(i) The Committee regret that no concerted attempt has been made to get the industry interested in the Institute. The industry also has not taken any interest in it. The Committee would like to emphasise the necessity for the Institute maintaining a close liaison with the Film Industry. The Committee would recommend that with a view to make its activities better known to the Film Industry the Institute should publish a monthly or fortnightly journal

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of its own and circulate it to the Film Industry and other interests concerned in all Regions of the country.

(ii) The Institute should also try to take measures to forge intimate links with the industry e.g. by inviting guest lecturers, organising seminars etc. They would also suggest that Government may consider the question of arranging better institutional links between the Institute and the industry.

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The Committee feel that while a number of guest lecturers are visiting the Institute from Bombay, the number of guest lecturers visiting the Institute from other centres is very insignificant. The Committee would like to stress that in keeping with its all-India character the Institute should make greater efforts to invite guest lecturers from other film producing centres particularly because it would be helpful for the students in developing contacts with the film personalities of other regions which would help them in gaining employment after their training. This would incidentally also publicise the activities of the Institute in those regions.

The Committee are glad to note that the Institute has received full support and co-operation from the film industry in the implementation of the teaching programme especially in the beginning when there was acute shortage of regular staff.

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The Committee note that the Advisory Committee of the Film Institute consists mostly of the representatives of the Film Industry from the Bombay region. The Committee would suggest that the Advisory Committee should be made more broad-based by including adequate number of representatives of the film industry from Madras and Calcutta regions also, and some educationists and social workers. They also consider that while selecting the representatives of the Film Industry for the Advisory Committee, various organisations of film producers and technicians in that region should also be consulted.



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29	34	The Committee need hardly emphasise the importance of maintaining a very high technical and artistic standards by the Films Institute in the production of films by their students and staff, so that the same may be able to initiate new trends in the industry and to elevate the cultural and ethical (social) contents of Indian films. What is important is that there should be freshness of approach. The Committee further recommend that shows of such films should be held more frequently and at other film centres like Calcutta and Madras since these shows would go a long way in introducing the talents of the Institute to the film industry and also in publicising the activities of the Institute.
30	35	The Committee are of the view that for effecting improvement in the quality and standard of feature films and for increasing their artistic, literary and educative value, the Film Institute should produce its own feature films. Incidentally the production of feature films by the Film Institute would also provide avenues of employment to the diploma holders of the Institute. The Committee accordingly recommend that for this purpose a suitable scheme may be evolved by the Government in consultation with the Films Division and Film Finance Corporation.
31	36	The Committee recommend that the possibilities of joint productions of feature films by the Film Institute with eminent film producers might be explored.
32	37	The Committee would suggest that for the purpose of acquainting the film producers and directors with the excellence of the trainees of the Institute, there should be more consultations between the Film Institute and the Film Industry and towards that end, the Film Institute should arrange periodical get-together of the staff and students of the Institute with the eminent film producers, directors and technicians in different regions where the common problems of film production might be discussed.
33	38	The Committee recommend that to inculcate among the students a wider outlook and knowledge of conditions of the film industry in the country, the students of the Institute should be

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taken on study tours to the important film producing centres in the country. Moreover, the Government should examine the question of applying the Apprenticeship Act to the Film Industry so that the students might get practical training in the Industry after the completion of the courses. The Committee understand that the Labour Ministry have already appointed a study group to go into the question of application of that Act to the Film Industry. The Committee hope that the study group would submit its report at an early date and necessary action would be taken to implement the recommendations of the study group.

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(i) The Committee are glad to note that the anomaly pointed out by the Committee in their 159th Report (Third Lok Sabha) regarding the powers of the Principal and the officer on Special Duty has been removed.

(ii) The Committee regret that some important posts have been allowed to remain vacant for a fairly long period. They have been informed that the Union Public Service Commission have advertised all these posts and selection is expected to be made shortly. The Committee hope that the posts which are still vacant will be filled up as early as possible.

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The Committee are of the view that the scales of pay of the teaching staff in the Institute are adequate and are comparable to those obtaining in similar institutions in the country.

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The Committee hope that efforts will be continued for securing the services of suitable persons to fill up the posts of teachers in the Institute.

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The Committee would urge that the staff strength be reviewed from time to time in consultation with the Staff Inspection Unit of the Ministry of Finance and the strength determined on the basis of actual workload.

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The Committee are not convinced with the explanation given for the excess expenditures incurred during 1965-66. They feel that the very

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purpose of imposing a cut is defeated if the expenditure is allowed to exceed the sanctioned grant. The Committee hope that the Film Institute will in future exercise better control over the expenditure and ensure that such excesses over expenditure do not occur hereafter.

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(i) The Committee note that the expenditure of the Institute on the head "Other Charges" which includes the cost of equipment and stores constitute only about 28 per cent of the total expenditure while the percentage of the expenditure on establishment and their allowances is as high as 72 per cent. The Committee further note that for a strength of 129 students, the number of staff and establishment is 189. The Committee are constrained to observe that the expenditure on establishment is too high *vis-a-vis* expenditure on equipment, etc.

(ii) The total expenditure incurred over the Institute during 1965-66 was Rs. 13,04,764 while the total number of students on the rolls were only 129. This means that the per capita expenditure in the Institute is as high as Rs. 10,114. The Committee understand that even in U.P. Agricultural University and Roorkee University which are imparting instruction in technical subjects, the per capita expenditure is only Rs. 1,440.50 and Rs. 3,482.37 respectively.

The Committee note that the per capita expenditure in the Film Institute is on the high side even as compared to the per capita expenditure in other technical institutions. The Committee suggest that every possible endeavour should be made to bring down this expenditure.

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(i) The Committee are unhappy to note that the employment opportunities so far provided by the Film Industry have been meagre inasmuch as out of 148 diploma holders of the Institute only 58 have been absorbed in the Film Industry. The Committee also note that out of these 58 diploma holders who have obtained employment in the film industry, 55 are in Bombay region, 3 in Madras region and no diploma holder has been absorbed in Calcutta region. This position only confirms the opinion expressed earlier that

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the Film Institute is not paying sufficient attention for maintaining close liaison with the film industry in Madras and Calcutta regions. Keeping in view the All-India character of the Institute, the Committee feel that the Film Institute should make special efforts to maintain closer liaison with the industry in all the regions of the country and persuade them to employ a percentage of diploma holders every year in the industry. Failing that, the question of application of Apprenticeship Act to the Film Industry should be vigorously pursued.

In this connection, the Committee would like to observe that the capacity of the film industry to provide employment to the diploma holders would depend upon the expansion of the industry since in the ultimate analysis it is a question of supply and demand.

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The Committee need hardly stress that every possible effort should be made to provide employment to the diploma holders of the Institute in the Films Division. They would stress that full apprenticeship facilities should be provided in the Films Division, for the diploma holders of the Institute consistent with the availability of finance. The Committee think that having trained some young people, their talents and training should be fully utilised. They would suggest that some of the documentaries of the Films Division should be produced in the Film Institute on payment basis so that the students may be able to meet part of their expenses. The Committee are in agreement with the recommendations made by the Committee on Information and Broadcasting Media (Chanda-Committee) contained in their report on Documentary films and News Reels that these diploma holders of the Institute should be absorbed against existing vacancies and be given further in-service training.

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The Committee are of the view that altogether the picture regarding the employment of Diploma holders is fairly bright. They would, however, stress that it would be necessary to pursue these openings systematically to realise the employment potential for the diploma-holders.

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The Committee are glad to know that such of the diploma holders as have got a foot-hold in the industry are doing well. They hope that in the days to come the industry would take in a larger number of trained personnel for manning the various departments.

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The Committee need hardly emphasise the importance of the Employment Advisory Service for the successful functioning of the Institute. The Committee would suggest that in addition to rendering assistance to the students, the service should also approach the prospective employers and private film producers, acquaint them with the capabilities of these diploma-holders and persuade them to offer suitable jobs to these people. The Institute should also spare sufficient staff from its existing establishment for the purpose.

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## APPENDIX X

### *Analysis of Conclusions/Recommendations contained in the Report.*

#### 1. CLASSIFICATION OF RECOMMENDATIONS:

##### A. Recommendations for improving the Organisation and working:

Serial Nos. 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 17, 18, 25, 26, 27, 28, 32, 33, 34, 35, 36, 43, 47.

##### B. Recommendations for effecting economy:

Serial Nos. 12, 13, 18, 20, 37, 38, 39.

##### C. Miscellaneous Recommendations:

Serial Nos. 14, 15, 16, 19, 21, 22, 23, 24, 29, 30, 31, 40, 41, 42.

#### II. ANALYSIS OF THE RECOMMENDATIONS DIRECTED TOWARDS ECONOMY:

Serial No.	Serial No. as per Summary of Recommendations	Particulars
1	2	3
I	12	While the Committee feel that the new courses in Film Appreciation, Production, Processing and Art Direction would be helpful to the Industry, they do not think it is desirable at the present stage of development of the Institute to start a full-fledged Research Department at considerable expenditure. They rather feel there is hardly any need for it either. They would suggest that for the present a small Research and Reference Section may be set up in the Library of the Institute to provide facilities to the students to undertake research on the technical side as well as on the psychological side of film making and also assist the Professors in their teaching needs. The Committee would like the Institute to concentrate more on stabilising the present courses than on embarking on ambitious schemes of research.

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2	13	The Committee hope that no expansion programmes of the Institute will be undertaken without a thorough examination with particular reference to its financial implications and the benefits likely to be derived by the film industry. They expect that only such programmes will be included in the Fourth Plan as will yield immediate results and prove useful to the film industry.
3	18	The Committee note that the proposal for constructing the Model Studio at a huge cost of Rs. 50 lakhs has been dropped. They feel that there is no pressing need for such a costly studio as the existing studio owned by the Institute is stated to be of a very high standard and is better than any commercial studio in the country.
4	20	The Committee are unhappy to note that a monthly rent of Rs. 750 is paid for the hostel accommodation for barely ten girl students of the Institute. They feel that it would be better to purchase the building rather than pay huge sums of money as rent. The Committee, therefore, suggest that the question of purchase of the requisitioned premises should be finalised immediately and the price properly assessed by the Central Public Works Department.
5	37	The Committee would urge that staff strength be reviewed from time to time in consultation with the Staff Inspection Unit of the Ministry of Finance and the strength determined on the basis of actual workload.
6	38	The Committee are not convinced with the explanation given for the excess expenditure incurred during 1965-66. They feel that the very purpose of imposing a cut is defeated if the expenditure is allowed to exceed the sanctioned grant. The Committee hope that the Film Institute will in future exercise better control over the expenditure and ensure that such excesses over expenditure do not occur hereafter.
7	39	(i) The Committee note that the expenditure of the Institute on the head "Other Charges" which includes the cost of equipment and stores

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constitute only about 28 per cent of the total expenditure while the percentage of the expenditure on establishment and their allowances is as high as 72 per cent. The Committee further note that for a strength of 129 students, the number of staff and establishment is 189. The Committee are constrained to observe that the expenditure on establishment is too high *vis-a-vis* expenditure on equipment etc.

(ii) The total expenditure incurred over the Institute during 1965-66 was Rs. 13,04,764 while the total number of students on the rolls were only 129. This means that the *per capita* expenditure in the Institute is as high as Rs. 10,114. The Committee understand that even in U.P. Agricultural University and Roorkee University which are imparting instruction in technical subjects, the *per capita* expenditure is only Rs. 1,440.50 and Rs. 3,482.37 respectively.

The Committee note that the *per capita* expenditure in the Film Institute is on the high side even as compared to the *per capita* expenditure in other technical institutions. The Committee suggest that every possible endeavour should be made to bring down this expenditure.



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