

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

**COMMITTEE ON ESTIMATES  
(2013-2014)**

**THIRTIETH REPORT**

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**(FIFTEENTH LOK SABHA)**



**LOK SABHA SECRETARIAT  
NEW DELHI**

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**Presented to Hon'ble Speaker, Lok Sabha on 04 January, 2014**

**Presented to Lok Sabha on 05 February, 2014**



**LOK SABHA SECRETARIAT  
NEW DELHI**

**19 December, 2013/ 28 Agrahayana, 1935(S)**

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## **COMPOSITION OF THE COMMITTEE ON ESTIMATES (2013-14)**

Shri Francisco Sardinha – Chairman

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- 3 Smt. Bijoya Chakravarty
- 4 Shri Harish Chaudhary
- 5 Shri Khagen Das
- 6 Shri Pralhad Joshi
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1. Shri A. Louis Martin - Joint Secretary
2. Smt. Anita B. Panda - Director
3. Dr. Yumnam Arun Kumar - Deputy Secretary
4. Shri L. Shantikumar Singh - Committee Assistant

## **INTRODUCTION**

I, the Chairman of Committee on Estimates (2013-14) having been authorized by the Committee to present the Report on their behalf, present this Thirtieth Report on 'National Film Archive of India (NFAI)' pertaining to the Ministry of Information and Broadcasting.

2. The Committee took oral evidence of the representatives of the Ministry of Information and Broadcasting on 1 August, 2013.

3. The Report on the subject was considered and adopted by the Committee at their sitting held on 18 December, 2013.

4. The Committee wish to express their thanks to the representatives of the Ministry of Information and Broadcasting, who appeared before them and placed their considered views on the subject. The Committee also wish to thank them for furnishing the information required in connection with the examination of the subject.

**NEW DELHI;**  
**19 December, 2013**  
**Agrahayana 28,1935(Saka)**

**FRANCISCO SARDINHA,**  
**CHAIRMAN,**  
**COMMITTEE ON ESTIMATES.**

**PART - I**  
**Background Analysis**  
**CHAPTER I**  
**INTRODUCTORY**

**Background**

Today, the Indian Film Industry has a distinction of being one of the oldest and the most prolific, producing the highest number of films in the world, numbering almost a thousand per year. These films are a significant record of our culture and heritage and its evolution over time, across generations. Preserving film as an art and historical document has been recognized all over the world as an important effort to rescue decaying film stock so as to assure that a film will continue to exist as close as to its original form. As per the Ministry of Information and Broadcasting (MoIB), the task of preserving cinema in all its varied expressions and forms is best entrusted to a national organization having adequate resources, a permanent set-up and the confidence of the film industry.

1.2 The National Film Archive of India (NFAI), established in 1964, is the outcome of the Government's realization that films are as valuable as books and other historical documents and to ensure that the country's film heritage is preserved for posterity. It is the only media unit of the MoIB which is engaged in the task of preserving the rich cinematographic heritage of the nation.

**The Existing Scenario**

1.3 India has been a film producing country for almost 100 years. In the year 1913, Dada Saheb Phalke made the first Indian feature film, ***Raja Harishchandra***. However, according to the MoIB, no substantial efforts to conserve our filmic heritage have been made in consonance with the volume of production. It is evident from the fact that out of the 1000 films produced in the country during the Silent Era, less than 20 films are available now. Similarly, many valuable films of the Sound Era, including ***Alam Ara (1931)***, the first talkie made in India, have been lost forever. Countless number of

valuable items like screenplays, posters, stills, costumes, properties and vintage equipment have also been damaged or completely lost during the past decades.

1.4 The Committee were informed in a presentation made to them on 1<sup>st</sup> August, 2013 that NFAI houses 9000 movies and availability and condition of the rest of 34000 movies is unknown.

1.5 Realizing that significant damage has been done to a vast number of Classic films, due to negligence and faulty technique of storing them, the Government felt the need to preserve the films of both the silent and sound era for posterity and for their significance as moving image history.

1.6 According to the MoIB, NFAI has collected around 9000 films, 2 lakh posters/stills/photographs, 37,785 scripts and other items like song books. Besides, it has initiated digitization and restoration under the Plan Scheme "Acquisition and exhibition of archival films". During the year 2012-13, it had acquired 36 films, 455 Books, 1134 scripts, 1549 stills, 1047 wall-posters, 92 song booklets, 34 pamphlets and 481 DVDs and also released DVDs of three silent films with music. Though NFAI regularly collects such materials for preservation, the vast majority still remains untouched in private collections, which has not been surveyed, catalogued, conserved, preserved, digitized and commercially exploited. Moreover, hardly any studies or research has been conducted based on these collections.

### **Organizational Set-up**

1.7 With its headquarters at Pune, NFAI has three regional offices located at Bengaluru, Kolkata and Thiruvananthapuram. These regional offices are primarily engaged in the task of diffusing film culture in the respective areas through film societies, educational institutions and cultural organizations. The functioning of these regional offices is administered by a Director with the help of Deputy Director-cum-Curator who heads the technical and administrative wings at the headquarters. Presently, the staff strength of NFAI inclusive of its three Regional offices is 49 (26 posts under the Administrative Wing and 23 under the Technical Wing).

## **Objectives of NFAI**

1.8 According to the MoIB, NFAI was mainly established to attain the following goals and objectives:

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

## **Functions of NFAI**

1.9 As per the MoIB, NFAI is mandated to carry out the following functions:

- (i) Acquisition and preservation of Indian and International film classics, books, journals and other ancillary material relating to Cinema.
- (ii) Classification and documentation of the material acquired.
- (iii) Publication of books/pamphlets/monographs/filmographies/programme notes on cinema.
- (iv) Conducting periodical courses, seminars, lectures on Film Appreciation/ teacher training workshops for the spread of film culture among university students and general public.
- (v) Building up an oral history of Indian Cinema by interviewing eminent film personalities and others concerned with the development of Cinema in the country and recoding their interviews on audio and videotapes.
- (vi) Servicing film training institutions in the country with a regular supply of film classics and ancillary material required for their academic use.
- (vii) Instituting fellowships/ study grants for encouraging film scholarship.
- (viii) Circulation of film classics to film societies/film clubs/educational institutions for non-commercial study, screenings through the Archive Distribution Library at Pune and the respective Regional Offices.
- (ix) Extending facilities to filmmakers, research scholars and students of Cinema for preview/study of rare films in the Archive collection within the premises.
- (x) Providing guidance and advisory service to individuals and organizations interested in film research and film study activities.



- (xi) Preserving the heritage of national cinema for the sake of posterity and extending service to filmmakers, distributors, etc. for repair of old negatives or video copying and preparing compilation films, using extracts, clips from archival material for academic use.

1.10 According to the MoIB, despite being the sole organization to undertake the task of film acquisition, preservation, restoration and digitization, NFAI has been plagued with certain issues regarding organizational, administrative and financial matters like shortage of manpower, shortage of funds, lack of equipment and infrastructure for proper storing and preserving films.

1.11 As regards a policy on the matter, according to the MoIB, NFAI has got only Film Acquisition Policy made on 9<sup>th</sup> January, 1981 but there is no policy on preservation and restoration of films. Besides, the rate of restoration and digitization of films is not proportionate to the number of films acquired by NFAI for archival purposes. As per the MoIB, due to shortage of funding, there is constraint in carrying out the restoration and digitization work of the acquired films in time. This has led to deterioration in the condition of a number of films and has almost led to the point of destruction forever.

1.12 According to MoIB, there is no legal compulsion on the part of the filmmakers or the whole film fraternity to contribute and preserve their films for posterity. The lack of awareness of the significance of film preservation and lack of interest among the film fraternity is one of the important factors leading to loss of many a classic, of both the silent and sound era, especially those films made before 1955, forever.

1.13 In the light of the above, the subject 'National Film Archive of India (NFAI)' was taken up by the Committee on Estimates for detailed examination and report to Lok Sabha. Based on consolidated written and oral information, the Committee examined the subject in detail and identified certain critical issues, as enumerated in the succeeding Chapters of this Report.

## CHAPTER II

### ACQUISITION

According to the MoIB, NFAI has been entrusted with the primary task of acquiring and preserving the heritage of India Cinema. The Archive has also got a secondary objective of acting as a centre of diffusion of a healthy film culture in the country and to promote research on various aspects of cinema. It is not only the largest repository of India cinema but is also considered to be the best resource centre for cinema in India attracting researchers and scholars from within the country and abroad.

#### (i) Acquisition of Archival Films and Film Material

2.2 The details of physical performance for the scheme of Acquisition of Archival Films and Film Material in 11<sup>th</sup> plan period are as under:

#### Number of films acquired during the 11<sup>th</sup> Five Year Plan

(in Numbers)

Year	Target	Fresh films	Duplicate prints	Films Received as Free Deposits	Total
2007-08	250	48	88	237	373
2008-09	250	66	52	365	483
2009-10	300	22	36	447	505
2010-11	300	15	22	86	123
2011-12	100	84	20	387	491
<b>Total</b>	<b>1200</b>	<b>235</b>	<b>218</b>	<b>1522</b>	<b>1975</b>

2.3 From the above data, it can be seen that during the 11<sup>th</sup> Plan period (2007-12), as against the target of acquiring 1200 films, only 453 were acquired, though 1522 films were received as free deposits.

2.4 In the digitization of films, the achievement fell short of targets during the 11<sup>th</sup> Plan period as indicated in the Table below:

Year	Number of films Digitized		Number of films Restored	
	Target	Achievement	Target	Achievement
2007-08	nil	nil	nil	nil
2008-09	80	nil	nil	nil
2009-10	150	148	50	48
2010-11	300	245	100	152
2011-12	100	173	50	129
<b>Total</b>	<b>630</b>	<b>566</b>	<b>200</b>	<b>329</b>
2012-13	-Nil-	-Nil-	-Nil-	-Nil-

2.5 As for the reasons for showing nil for both digitization and restoration targets for the year 2007-08 and 2008-09, the MoIB has stated that in first two years digitization and restoration work could not be taken up due to delay in receipt of Delegation of Financial Powers in this regard to Director, NFAI, Pune. Delegation of Powers was received on 17<sup>th</sup> November, 2008. Subsequently, the Government formalities were completed to award the work of digitization and restoration of films.

2.6 When asked to explain further the reasons for NFAI not being able to complete work targeted during the 11<sup>th</sup> Plan period, the Committee have been informed as under:

"The acquisition of films and ancillary material is a continuing ongoing process which is done subject to availability of funds. It is mentioned that film are made every year and related ancillary material are also constantly being created. Thus, the left over material of the previous years or even previous decades including fresh films and ancillary material needs to be acquired in the coming years if not already done. NFAI is always on the lookout of acquisition of unique, rare and classic films and related ancillary material to enrich its archival collection which an ongoing process at the archive."

2.7 The Table below shows the Year-wise 11<sup>th</sup> Plan Budget Allocation and Actual Expenditure during the period 2007-08 to 2011-12:

Name of Plan Scheme	Year	S.B.G.*	R.E.	(₹ in lakh)	
				Final Grant	Actual Expenditure
Acquisition and Exhibition of Archival films.	2007-08	101.00	101.00	90.00	89.92
	2008-09	300.00	300.00	177.10	176.23
	2009-10	400.00	700.00	700.00	699.88
	2010-11	500.00	890.00	999.00	998.64

	2011-12	2000.00	2000.00	1907.00	1906.52
	<b>Total</b>	<b>3301.00</b>	<b>3991.00</b>	<b>3873.10</b>	<b>3871.19</b>

\* Special Budget Grants

2.8 As per the MoIB, the total SBG allocation was ₹ 3301.00 lakh and NFAI received Final Grant allocation to the extent of ₹ 3873.10 lakh during the 11<sup>th</sup> Plan period. According to the MoIB, as far as financial performance of the 11<sup>th</sup> Plan period is concerned, the shortfall in the actual expenditure is marginal.

2.9 Details of physical performance of the Scheme during the current 12<sup>th</sup> Plan period (2012-13, 2013-14 upto 30.06.2013) are as under:

(in Numbers)

Year	Target		Achievements	Achievements	Films Received as Free Deposits	Total
	Fresh	Internegative	Fresh films	Duplicate prints		
	<b>Fresh</b>	<b>Internegative</b>				
2012-13	50	15	32	04	156	<b>192</b>
2013-14 (upto 30.6.2013)	50	15	18	04	17	<b>39</b>

Internegative-Nil.

## (ii) Film Collection

2.10 As per the MoIB, one of the main functions of NFAI is collection/acquisition of films of both national and international. With annual production of films in India amounting to almost 1000 feature films and equally large number of short films, news reels and documentaries, the NFAI is compelled to be selective in its acquisition.

2.11 On being enquired about the criteria/norms adopted by NFAI for selecting films for archiving, the MoIB has stated as under:

“... the main criteria for acquisition policy framed by NFAI’s Advisory Committee vide Secretary, I&B letter No. 135/Secy/I&B/81 dated 9<sup>th</sup> January 1981 is as below:

### **i. Nitrate period films**

Archive should acquire all available Indian Films of the pre-1955 period. This is in view of the fact that a large number of films made in this country before 1955 being on highly inflammable nitrate base, have already been destroyed and are no longer available. As such the Advisory Committee felt that there is no point in making a selection from a very few left over films of this period.

### **ii. Post-1955 period films**

As regards post-1955 period, the said Committee recommended the following criteria to be kept in view for archival acquisition of films:

- Films which are awarded prizes and Certificates of Merit in the State Awards for Films in India and in the International Film Festivals.
- All National Award winning films under various categories including technical award and other citations.
- Films shown in International Film Festivals and Indian Panorama section of International Film Festivals held in India.
- All films financed by National Film Development Corporation (NFDC).
- Films depicting National Freedom Struggle.
- Selected children films produced by the Children's Film Society of India (CFSI) as well as various State Governments and private agencies.
- Selected student films made by Film and Television Institute of India (FTII) and other centers.
- Films which may be considered as landmarks in the development of cinematic arts and sciences.
- Selected record films of historical importance and national development in the spheres of art, culture, technology etc.
- Any films whose loss might be regretted in the future, for any reasons whatsoever.

Also, under the Indian Cinematograph Act, 1952 censored portions of all films exhibited in India are deposited with the Archive by the Central Board of Film Certification (CBFC).”

2.12 On being asked the reasons for not being able to save some of the pioneering films of both silent and sound eras such as ***Alam Ara (1931)***, the MoIB has stated that film producers make films only for mass consumption and not for any historical record and it has been a major factor for the very poor representation of early Indian Cinema in

the Archive Collection. Elaborating further, the MoIB has informed that by the time NFAI started collecting films in an organized way (after inception of the Archive in 1964), it was found that nearly 62-70 percent of the films produced in the country were no longer available, their negatives having crumbled, distorted and turned into powder, one significant example being the case of ***Alam Ara***, the first Indian talkie, which is still not traceable.

2.13 On the same issue, the Committee have also been apprised that the idea to have a repository of important films produced in the country was mooted way back in 1954 when the State Awards (now known as National Awards) were instituted. The proposal then was limited to keeping record of award winning films only. But, later on, in keeping with the international practice, all significant films were preserved and brought into the ambit of the Archive. However, there is ambivalence regarding the historical importance of films meant for public entertainment. In fact, this is the common doubt being faced by film archivists all over the world.

2.14 During the course of oral evidence, the Committee were informed that as on December, 2012, approximately 13000 prints of Indian as well as foreign films have been collected by NFAI.

2.15 Among the NFAI's film collection are treasures of Dadasaheb Phalke and Baburao Painter, as well as the silent films of Himanshu Rai and Franz Osten. A number of films of the film companies and studios of the 1930 and 1940 such as Prabhat Film Company, New Theatres, Bombay Talkies, Shri Bharat Laxmi Pictures, Minerva Movietone, Wadia Movietone, Gemini Vijaya Vahini and others are a part of NFAI collection. Excellent prints of major works of the authors of new Indian Cinema such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Adoor Gopalkrishnan, Shyam Benegal, Mani Kaul, G. Aravindam, Kumar Shahani and others have also been preserved by NFAI.

## CHAPTER III

### PRESERVATION

NFAI is a full-time member of International Federation of Film Archives (FIAF) since 1969. It received international aid through UNESCO because of FIAF membership by way of specialized equipment and technical expertise. The aid provided is as given below:

- (i) NFAI got Film Conditioning Apparatus (FICA) (Swedish make) in 1984 as a UNESCO donation in recognition of the role played by NFAI in safeguarding India's moving image heritage. Couple of viewing machines of German and Russian make was also received as gift from UNESCO in 1980's.
- (ii) NFAI could organize the first Asian Seminar on developing film Archives in February 1984 in Pune with UNESCO's assistance involving a large number of film archives in Asia and other FIAF representatives.
- (iii) NFAI is also receiving quite a lot of print material like quarterly journal of film preservation directly from FIAF headquarters at Brussels (Belgium). In addition to this, international member archives are sending their publication/information brochures on complimentary basis. This is very useful for the preservation section.

3.2 The Committee have also been informed that being a member of FIAF, a number of senior officers of NFAI attended various training programmes on film archiving, archival practices and restoration of films in various film archives. For instance, in 2012 during June-July, Film Preservation Officer attended the FIAF summer school on Restoration of Films in Italy. The MoIB has also apprised the Committee that NFAI has also received technical knowhow on preservation/restoration/storage during the last 5 years from FIAF and these have been suitably implemented.

#### **(i) Digitization and Restoration**

3.3 Digitization is the process of converting the film format into a digital format for easy access and duplication and to save film reel from total decay. During the course of oral evidence, the MoIB informed the Committee that it is not possible to correct the

existing damages on the film reel using the process of digitization. Digital restoration is an extension of digitization process wherein the digitized film content which has scratches and other image damages are corrected by using special software. The core idea is to restore the film to its original level, without scratches and image damage.

3.4 In this regard, the Committee have also been informed that all types of films are composed of chemicals, which, if not stored in ideal conditions, are subjected to decay. A further toll is taken by poor storage leading to the decomposition due to mold and fungi, and poor handling resulting in dirt, scratches, tears and other physical damage. When further enquired about the reasons for the fast deteriorating condition of the films collected by NFAI, the MoIB informed the Committee as under:

- (i) In most of the cases, conditions of the films were not good at the time of their entry into NFAI
- (ii) Vaults with controlled temperature and humidity were installed and made operational only in the year 1991
- (iii) Excessive use of the film material for screening over the years, and
- (iv) Lack of manpower with the technical knowledge in film preservation and archiving.

3.5 As far as resolving the above mentioned problems, the MoIB has informed the Committee that the practical solution to counter film deterioration is to convert and archive information stored on film and magnetic media to digital formats as this has revolutionized restoration of films by enabling to significantly repair damage and deliver versions, that are visually appealing and close to their state of initial release.

3.6 NFAI has also digitized ancillary material like posters, photographs, song booklets, etc. and those are being preserved through preservation. The original material, however, needs further treatment like de-acidification and cleaning and support of banana fibre paper to increase its shelf life.

#### **(ii) Storage Facility - Film Vaults**

3.7 NFAI follows the preservation methods laid down by FIAF. Presently, the film storage vaults with NFAI have a capacity to store about 3,00,000 reels in a controlled



environment. As on date, 1,50,000 reels are kept in the vaults and same number of more reels can be accommodated. The Committee were informed that the Black and White films are stored in three vaults with temperature of about 15 °C and relative humidity of 50 percent and Colour films are kept in the 16 specialized vaults constructed at Phase-II about 3 km away from Pune headquarters of NFAI maintaining condition of 2 °C temperature and 25 percent of relative humidity. The Committee have also been informed that these vaults are also nearly full with films.

### **(iii) Infrastructure for Preservation**

3.8 NFAI has been performing the important task of preserving the film heritage of the country since its inception in 1964. As per the MoIB, over the years, the number of archival material has increased and thus, the responsibility of the NFAI has also increased manifold. Therefore, constant upgradation of the existing infrastructure of NFAI is required, so that it is fully equipped to take on not only the future requirement but also adapt itself to latest technology available in the field.

3.9 According to the MoIB, the Scheme envisages the following two major activities/components under the scheme:

- (a) Upgradation of infrastructure of NFAI
- (b) Development of Jayakar Bungalow, a heritage building within the NFAI complex into a digital library.

#### **(a) Upgradation of infrastructure of NFAI**

3.10 According to the information furnished by the MoIB, the NFAI's Phase-I building, which also houses the Phase-I vaults, needs upgradation. The scheme envisages number of works like replacement of air-conditioning system for the old vaults, auditorium and replacement of diesel generator, fire fighting system, etc. at Phase-I building. All the three vaults of Phase-I have a total area of 657 sq.m (approx. 7100 sq.ft.). These vaults are already in use and films are already kept in these vaults. Air-conditioning system and plant have now become 20 years old and for maintenance purposes, spare parts are not available. Moreover, the electricity consumption by these outdated air conditioners is also very high. The required temperature and relative

humidity are not maintainable due to old and outdated air-conditioning system. After upgradation/renovation of these vaults, they can be utilized to its full capacity. This space will partly be available for the films, which will be digitized under the new plan scheme "National Film Heritage Mission". As such, it is necessary to keep the vaults in use for better management for the preservation of films as well as future acquisition purpose.

3.11 As per the MoIB, taking into consideration the importance of the NFAI, the Government of India allocated ₹ 10 crore in the 10<sup>th</sup> Plan towards construction of Phase-II building with a state-of-the-art facility for preservation of colour films. It was commissioned in January, 2008 and films of NFAI, National Film Development Corporation (NFDC), Films Division, Children's Film Society of India (CFSI), Film and Television Institute of India (FTII) have been stored in these specialized colour film vaults. The new vaults (16 nos.) that were commissioned in Phase-II building are almost full with the films. All the films pertaining to Films Division, NFDC, CFSI and FTII are also kept in these 16 new vaults.

3.12 The MoIB has further informed the Committee that the sound system in the existing NFAI theatres at Phase-I is poor and non-effective and has become irreparable. Due to non-availability of Dolby system, producers/filmmakers cannot organize their special screenings at the existing NFAI theatre which is 20 years old and needs to be replaced with Dolby sound system. Moreover, the projection system also needs to be upgraded with the latest projection system. Security fencing is required to be constructed around the Phase-II building and the existing security fencing at slum dweller side is to be strengthened. Cement concrete internal roads are required to be constructed at Phase-II premises.

**(b) Development of Jayakar Bungalow, a heritage building within the NFAI complex into a digital library**

3.13 As per the MoIB, Jayakar Bungalow is required to be preserved as this building is historically important and holds the interest of film researchers and film buffs/cinegoers.

3.14 While preserving the building, it is proposed to utilize this building by setting up digital screening/video library and would involve preservation of the building and setting up of computer server, computer terminals, LAN, storage and other hardware/software required for setting up a digital library.

3.15 For the plan scheme, an amount of ₹ 19 crore has been allocated. According to the MoIB, Budget allocation for the scheme "Upgradation of Infrastructure of NFAI including Jayakar Bungalow and setting up of Digital Library will be as under:

Sl. No.	Name of Scheme	Approved Outlay (2012-17)	2012-13	2013-14	2014-15	2015-16	2016-17
1	Upgradation of infrastructure of NFAI including Jayakar Bungalow and setting up of digital library.	19.00	----	3.00	8.00	8.00	----

2.16 The work is scheduled to be completed on 31.03.2016. Latest status of the scheme as provided to the Committee on 16.06.2013 was that Expenditure Finance Committee (EFC) of the scheme has been approved.

## CHAPTER IV

### RESEARCH, DOCUMENTATION AND DISSEMINATION OF FILM CULTURE

#### Research and Documentation

NFAI is well-equipped to promote research on Indian Cinema by awarding research fellowships, monographs and audio visual projects. In an effort to encourage research on Cinema, NFAI invites applications for research fellowships, monographs and audio-visual history projects. NFAI encourages and promotes research and academic activities on every aspect of cinema especially in the area of Indian film history. Monographs on eminent Indian filmmakers, research fellowships on themes related to Indian Cinema, oral history recordings of senior artists and technicians are being assigned to interested individuals/researchers from time to time.

4.2 According to the MoIB, 9 monographs have been published so far out of 23 completed monographs and research projects. Besides, NFAI has acquired a large number of foreign films through purchase or exchange from other activities for study purposes.

4.3 It is observed from the information furnished by the MoIB that during the last 10 years (2003-13), the number of research fellowships awarded was 7 and there was publication of 2 monographs and 10 other titles, as well as 14 recording projects (oral history and audio-visual history).

4.4 As per the MoIB, NFAI has reportedly proposed for award of research fellowship, monographs, audio-visual project in the 12<sup>th</sup> Plan period which has commenced from 01.04.2012. However, delegation of financial powers to Director, NFAI with enhanced rates is awaited. The details of fellowship grants given during 2008-09 to 2012-13 are given below:

Year	₹ (in lakh)
2008-09	1.46
2009-10	--
2010-11	0.13
2011-12	--

4.5 The MoIB has informed that films are also loaned to the FTII for its academic programme. Distribution libraries at Pune provide films to various organizations. Its distribution library has about 30 active members throughout the country. For more than two decades, the NFAI has also been conducting an annual Film Appreciation course of four weeks duration in collaboration with FTII. The major topics taught include the basics of the film medium, cinema as an art, film history, film theory and the relationship of cinema to other arts.

4.6 When asked about the reasons for lack of significant number of research works on India cinema, the MoIB has stated as under:

“The subject of “film studies” in India is not given much importance in Indian Universities. Only handful of universities like the Jadavpur University, Jawaharlal Nehru University, Jamia Milia Islamia University offer research work on cinema with low grants. This is one of the reasons which contributes to insignificant research work on Indian Cinema.”

### **Dissemination of Film Culture**

4.7 According to the MoIB, NFAI has three theatres and festivals/programmes are organized throughout the year. NFAI is making its presence felt through lending films for various film festivals within and outside the country.

4.8 For instance, in order to commemorate Centenary of India Cinema in the year 2013, NFAI participated in various events some of which *inter-alia* include:

- (i) First Centenary Film Festival at state capitals was held at Puducherry by DFF, NFAI in collaborated with the Government of Puducherry.
- (ii) NFAI released a DVD of three silent films on 31.08.2012 with specially composed music of the two surviving reels of **Raja Harishchandra**, DG Phalke's masterpiece **Kalia Mardan**, and a comedy **Jamai Babu** by Kalipada Das which is the only Bengali Silent film.
- (iii) A special programme "Towards Centenary of India Cinema" organized by NFAI, FTII and Ashay Film Club showcasing the films and biopics on the

eminent Phalke Award winning personalities whas held on every 2<sup>nd</sup> and 4<sup>th</sup> Monday of the month for eight months duration.

- (iv) NFAI presented a special package of 13 landmark films as a part of Cinema Centenary package at the International Film Festival of India held at Panaji from 20<sup>th</sup> to 30<sup>th</sup> November, 2013.
- (v) NFAI and Pune Film Foundation organized Pune International Film Festival during January, 2013
- (vi) Three films *Light of Asia*, *Amrit Manthan* and *Mahal* were sent to Toronto International Film Festival, held in Canada in October, 2012.

4.9 On enquiring about the use of the Social Media platform of the internet for uploading and sharing of films for their widespread reach, especially classics and regional films, the Secretary, MoIB during the course of the evidence held on 01.08.2013 deposed as under:

“We already have a YouTube facility, and the hits are growing day by day. At the moment, it is about 40,000 hits, which have already taken place, there is also a social media cell, which has been created in the Ministry. This is the first attempt of the Ministry of I&B to create a cell in which Twitter, Blogs, Facebook, WhatsApp issues are addressed on a day to day basis, and a 24x7 cell that is operative in the Ministry. We are trying to popularize this, and I think that your suggestions are very valuable to use this facility to put classics also on it.”

4.10 It has also been stated that downloads from the websites will also be a source of revenue of the MoIB.

### **National Film Heritage Mission (NFHM)**

4.11 According to the MoIB, NFHM is a 'project to restore and archive films for preservation and dissemination of Indian film cultural heritage'. All existing plan schemes of various film units of the MoIB towards digitization and restoration of films will be merged under this scheme. On the need to come up with a comprehensive scheme like NFHM, the MoIB has stated that there is a complete absence of film preservation culture in India. A film is seen as a one-time commercial product and its preservation is completely ignored.

4.12 NFAI is stated to be still following traditional preservation methods unsuitable to tackle the problem at hand. Its storage facilities need modern technical inputs and process which blend with existing sound practices. To save the films, preventive conservation and restoration of NFAI's existing collection on urgent basis is an immediate necessity. There is an urgent need to conserve and preserve the films and filmic material since these are likely to be lost forever within a period of 10 to 15 years due to hot and humid weather conditions of our country and the present techniques of preservation. There is also lack of awareness and technical knowledge among the custodians of these materials as to how to conserve, preserve, disseminate and commercially exploited them. This calls for taking up of conservation and related activities on a Mission mode. The isolated efforts of individuals and organizations in collection, conservation, preservation, commercial exploitation, studies and research will be brought under one umbrella by this Mission.

4.13 The above intervention would generate synergies and result in greater output and help in achieving economies of scale. The comprehensive strategy of NFHM evolves from the three processes - Preventive Conservation, Digitization and Restoration and accordingly, it has been proposed to start a new plan scheme called 'National Film Heritage Mission' for preservation/digitalization/restoration and archiving of film heritage lying with various Government agencies and private bodies in the country with an outlay of ₹ 597 crore.

4.14 The Secretary, MoIB during the course of the evidence further elaborated as under:

"This whole project in the Mission mode has come up because we felt in the Ministry that there is an extreme need for the Government to intervene and save the legacy because the private guys are there to conserve and restore the films. They have the technical knowhow but the private guys are not there to say that we will contribute also in restoring the films meaning thereby they will not contribute the funds. So, we will have to contribute the funds. There are various labs which have the kind of facility, both technical and otherwise, to preserve and restore the films."

4.15 Further, the representative of the MoIB stated that another reason for going in as Mission mode is that the Ministry “wants to up the ante in terms of funding so that the Ministry can substantially go in for preserving and restoring the films”.

4.16 According to the MoIB, NFAI would be the nodal agency for implementing this Plan Scheme. Other Media Units associated with this Plan Scheme would be Films Division, NFDC and CFSI.

4.17 On being asked as to in what capacity these Government media units are going to be associated with the Plan scheme and how are they going to be synergized with NFAI in implementing NFHM, the MoIB in a written reply stated as under:

"To ensure that the Indian film heritage is passed on to future generations for educational, academic, research purposes, urgent action towards centralized cataloguing assimilation, preservation and restoration is the need of the hour. The Ministry has envisioned a major initiative, the National Film Heritage Mission (NFHM), with an objective to identify/trace accumulate, centralize the film content. It will also provide comprehensive platform and solution for the cataloguing, digitization, digital restoration, preservation, dissemination and monetization of film content. The mission is critical for the benefit of society at large and aims to create an archival and preservation policy through strategic direction and leadership, partnership and collaboration between the film sector departments under the Ministry of I&B like NFAI, Films Division, NFDC, CFSI, FTII, DFF, State Government Institutions and other private libraries. EFC for the scheme is being revisited keeping in mind all the above factors."

4.18 The Committee have been informed that ‘in-principle’ approval of Planning Commission for the Mission was sought in December, 2009. The Planning Commission has conveyed support to the proposal and has advised that a Detailed Project Report (DPR) may be formulated keeping in view their observations along with physical and financial parameters and phasing of expenditure before ‘in-principle’ approval could be accorded. The said DPR has been prepared and a revised EFC memo is being submitted for appraisal and approval by respective competent authority. The Mission is yet to be launched. However, during the course of the evidence, the Secretary, MoIB deposed as under:

"... The Planning Commission, in principle, has approved this project for ₹ 597 crore split into two Five Year Plans, based on which we will have to bring a proposal in the EFC, go to the Cabinet, get their approval and then launch the project."



4.19 As per the MoIB, the scope of NFHM after its implementation is enumerated as follows:

- (i) To undertake film assessment of the film collection and ascertain left over life of the film.
- (ii) Preventive conservation of film reels.
- (iii) 2K picture & sound restoration of landmark films of Indian Cinema.
- (iv) Digitization of films where good quality negatives already available that do not require restoration.
- (v) Acquisition of digitized material where original digitized material is already available.
- (vi) Construction of archival and preservation facilities for preservation of material restored under NFHM in dust free, low humidity, and low temperature conditions.
- (vii) Training workshops and courses in the field of preservation and archiving in coordination with international agencies who are experts in this field.

4.20 According to the MoIB, the greatest benefit of the Mission will be to enable the preservation of the invaluable filmic heritage of the country which is an integral part of our socio-cultural heritage. 8000 films will be digitized and 2000 films will be digitally restored under the proposed plan scheme. However, there will also be financial benefit due to preservation of the film materials. The catalogue of films can be commercially exploited world-wide. Publications based on the collections, sales of footages, exhibition of costumes, posters, etc. can also fetch revenue for the custodial organizations /individuals. Downloads from the websites will also be a source of revenue. It is expected that the Mission will be the first major step towards preservation of our socio-cultural heritage enshrined in the form of films when the country is celebrating the Centenary of India Cinema in 2013.

4.21 On a query made by the Committee inviting attention to a press report which reported that digitization and restoration work in NFAI has come to a standstill after the NFHM was set up, the MoIB in a written has stated as under:

"It is a fact that digitization and restoration work in NFAI has come to standstill after the NFHM was set up by the Ministry of I&B. Reason being the component of "Digitization/restoration of films" which was included in 11<sup>th</sup> Five year plan was discontinued in 12<sup>th</sup> Five Year Plan. The EFC memo for the scheme under NFHM has already been circulated to the concerned Ministries such as Department of Expenditure, Planning Commission and Department of Economic Affairs. Presentation of the proposed scheme has been made before Hon'ble Minister for Information and Broadcasting in May, 2013 and scheme has been reviewed by Hon'ble Minister since the presentation. Due to some changes required to be made in the scheme, the same is being revised."

4.22 In this Connection, Secretary, MoIB during the course of the evidence deposed as under:

"...we want to appoint a Committee of Experts who is actually performing these jobs on the field. We will take people from the industry, from the business houses and those people should be able to design the RFI. Based on which we will proceed accordingly."

## CHAPTER V

### PROBLEMS FACED BY NFAI

According to the MoIB, NFAI is facing certain issues regarding organizational, administrative and financial matters which need to be resolved quickly. The Committee have been informed that besides the shortage of manpower and funds, there are issues of lack of technical knowhow and lack of proper infrastructure for storing and preserving the films in NFAI.

5.2 Some of the major issues being faced by NFAI in carrying out its mandated task of archiving of films are discussed in the subsequent paras.

**(i) Limitation of Funding and Need for a National Film Preservation and Restoration Policy**

5.3 According to the MoIB, NFAI has got only film acquisition policy made on 9<sup>th</sup> January, 1981 but there is no policy on preservation and restoration of films which leads to want of sufficient funds for restoration and digitization after having acquired a large number of films. The rate of restoration and digitization of films is not proportionate to the number of films acquired by NFAI for archival. Shortage of funds is a major constraint, due to which condition of a number of films got worsened almost to the point of destruction forever. According to the MoIB, as a result of shortage of funds, less than 20 percent of the national production is preserved at NFAI.

**(ii) Shortage of Manpower**

5.4 According to the MoIB, NFAI had a total number of 64 staff. However, seven posts were abolished due to 10 percent economy drive by the Government of India in 1994. And remaining posts were abolished under the Annual Direct Recruitment Plan scheme in course of a decade. The posts of Director and Deputy Director-cum-Curator are lying vacant for the last five years.

5.5 As per the MoIB, out of the 49 sanctioned staff strength (26 posts under the Administrative Wing and 23 under the technical wing), only 31 staff are in place at

present. These posts have been lying vacant since 7-8 years. As far as Group 'A' posts are concerned, it has been stated that the MoIB is initiating the action to fill up the same. Elaborating on the issue, the Committee have also been informed that in 2012 the post of Deputy Director-cum-Curator was advertised and after due selection process of UPSC, a candidate was interviewed and selected, but the candidate did not join. For the post of Director, NFAI had advertised it in 2010 and till date, it has not been filled up. As regards filling up of posts under Group 'C' and 'D' is concerned, the Committee have been informed that the MoIB has given the NOC to NFAI in June 2013, to approach Staff Selection Commission (SSC) for filling up these posts. The details of the staff strength and vacant position in NFAI, Pune is given in Appendix - I of this Report.

5.6 With regard to having staff with technical knowledge in film preservation and archiving in NFAI, the MoIB has stated that presently, NFAI has only one Film Preservation Officer (FPO) who has knowledge in film preservation and archiving, however, this is not adequate. The Committee have also been informed that keeping in mind the requirement of additional manpower with requisite technical knowledge in film preservation, archiving including digitization and restoration, the NFAI has proposed the plan scheme, namely National Film Heritage Mission (NFHM).

5.7 When asked about non-achievement of the target of acquisition of films during the 11<sup>th</sup> Plan period, the Committee have been informed that it is due to shortage of manpower that the target of acquisition of films could not be achieved during the 11<sup>th</sup> Five Year Plan.

### **(iii) Inadequate Equipment and Facility**

5.8 One of the major constraints faced by NFAI is lack of adequate equipment and gadgets for proper restoration, digitization, storage and screening of films. The followings initiatives would reportedly be taken up for upgradation/replacement of equipment and supporting infrastructure:

- (i) Replacement of air conditioning system, which is 20 years old.
- (ii) Renovation of auditorium and replacement of fire fighting systems.
- (iii) Replacement of diesel generator.

- (iv) Replacement of existing sound system with Dolby Digital sound system in the Main Theatre at NFAI Headquarters.
- (v) Procurement of two 35 MM projectors at Preview Theatre at Phase-II building.

5.9 On being asked as to why the sanction for upgradation of infrastructure received EFC as late as 14<sup>th</sup> June, 2013, the MoIB has stated that the air conditioning system at vault at Phase-I were installed and commissioned in the year 1990, since then the maintenance and upkeep of this system is being carried on by the Civil Construction Wing (Electrical) [CCW (Electrical)], All India Radio. The Air-Conditioning and Humidity Control system has a total technical life of 15 years. The CCW (Electrical) has been maintaining the system based on the availability of the spare parts in the market. The scheme for construction of 16 new temperature-controlled air conditioned vaults was approved under 10<sup>th</sup> Five Year Plan (2002-2007) for which Standing Finance Committee (SFC) approval was received in the year 2004. However, the upgradation/replacement of air conditioning system could only be included in 12<sup>th</sup> Five Year Plan because:

- (i) There was no need to upgrade/replace the air conditioning system till 2005 as the system was fully operational. For next three years i.e. 2008 CCW (Electrical) could manage with the available spare parts. In the meantime the new vaults at Phase-II were ready in March 2008, and the films at Phase-I vaults were shifted to those newly constructed vaults to avoid any deterioration.
- (ii) The CCW (Electrical), in 2008 had suggested replacing the existing Air-Conditioning and Humidity Control system at Phase-I. Since the components for replacement as suggested by CCW (Electrical) had a small monetary value, it was not viable to make the same a part of total plan scheme under 11<sup>th</sup> Five Year Plan. The scheme was then revised after including associated civil works and was included under 12<sup>th</sup> Five Year Plan as a full-fledged new plan scheme.

5.10 Elaborating on the issue, the MoIB has informed the Committee that NFAI has since received EFC sanction for "Upgradation of Infrastructure of NFAI and setting up of

Digital Library in Jayakar Bungalow.” It was also confirmed that there was no damage caused to the archival material.

**(iv) Lack of Interest and Awareness**

5.11 As per the MoIB, there is no legal compulsion on the part of the filmmakers or the whole film fraternity to contribute and preserve their films for posterity. The Committee have been informed that the main reason for the total neglect of the historical importance of films is primarily due to the fact that cinema had always had a low priority in the overall developmental needs of the country and unfortunately, such thinking continues to persist even today among certain circles which is partly responsible for the low acquisitions of the Archive.

## PART - II

### Recommendations/Observations of the Committee

The National Film Archive of India (NFAI) was established in the year 1964 with the objective to trace, acquire and preserve the heritage of national cinema. The Committee's examination of NFAI reveals that it has miserably failed in achieving this objective. Admittedly, no substantial efforts to conserve our filmic heritage have been made in consonance with the volume of production. Consequently, less than 20 films out of the 1000 produced in the country during the Silent Era are available now. Even valuable films of the Sound Era, including *Alam Ara* (1931), the first talkie made in India, have reportedly been lost forever. Countless number of valuable items like screenplays, posters, stills, costumes, properties and vintage equipment have also been damaged or completely lost during the past decades. NFAI houses only 9000 movies whereas availability and condition of the rest of 34,000 movies is unknown. A vast majority of filmic material still remains untouched in private collections. All these indicate that something is seriously wrong in the functioning of NFAI. The Committee desire that the Government institute a comprehensive review of NFAI with a view to revamping the organization and ensuring that NFAI achieves the objectives for which it was established.

2. It is the duty of the Government to ensure that the Indian Film Heritage is passed on to future generations. The Committee have been informed that there is no legal compulsion on the part of the filmmakers or the whole film fraternity to contribute and preserve their films for posterity. With the result, countless number of films and filmic material appear to have been lost. This points to the need for modification in the existing film acquisition policy and incorporation of an appropriate legislative provision

to ensure that the filmmakers/private collectors part with a copy of films to NFAI for preservation. It has been stated that though there is a film acquisition policy made in 1981, there is no policy on preservation and restoration of films. The Committee desire a comprehensive National Policy be formulated incorporating the existing film acquisition policy as may be modified and also covering other areas viz. restoration, digitization and preservation of films and filmic material.

3. The Government have envisioned a National Film Heritage Mission (NFHM) with an outlay of ₹ 597 crore and with the goal of synergising the isolated efforts of individuals and organizations in collection, conservation, preservation, commercial exploitation, studies and research under one umbrella. The Committee are disappointed to note that digitization and restoration work in NFAI has come to a standstill during the last two years pending implementation of NFHM. The Committee note that unless NFHM is launched immediately, the films and filmic materials collected by NFAI may be lost forever, due to hot and humid weather condition of our country. The Committee, therefore, emphasize that NFHM must be launched without any further delay and the Committee be informed of its implementation during the current year.

4. The Committee note that NFAI is facing infrastructural constraints. There is an urgent need to construct additional vaults, as the existing 16 specialised vaults in NFAI for storing colour films are nearly full with film reels. Another area which need immediate intervention is replacement of air conditioning system of the film vaults which does not maintain the required temperature and relative humidity and consumes excess electricity due to its over utilization of around 20 years. There is also a need to upgrade the sound system of NFAI main theatre with the Dolby Digital sound system; procurement of two 35 mm projectors; and replacement of fire fighting systems. Upgradation/replacement of air-conditioning system in NFAI is stated to have been included under 12<sup>th</sup> Five



Year Plan as a full-fledged Plan Scheme. The Committee urge that immediate measures should also be taken to construct specialised vaults in a phased manner and to procure projectors and sound system needed for NFAI to enable it to function effectively.

5. NFAI is headless during the last five years. The posts of Director and Deputy Director-cum-Curator are lying vacant since 2008. With the result, the performance of NFAI has left much to be desired. NFAI is also constrained by shortage of manpower, both in its administrative and technical wings. There are 18 posts which are vacant against the total strength of 49 in NFAI. Consequently, work of restoration and digitization of films in NFAI is stated to have been adversely affected. The Committee desire that the authority that may undertake comprehensive review recommended by the Committee should also make thorough assessment of additional manpower required at different levels in NFAI. The Committee also wish that, in the meantime, immediate steps be taken to fill up the post of Director and all other vacant posts in NFAI. The Committee hope that with the appointment of Director and recruitment of additional staff, NFAI will be in a position to discharge its functions effectively.

6. The Committee find that promotion of 'film studies' is a neglected area in the scheme of things in NFAI. Only seven research fellowships have been given during the last ten years. During the years 2009-10, 2011-12 and 2012-13 no research fellowship was granted to any one. The Committee have been informed that only a very few universities offer research work in cinema. The Committee feel that it is for NFAI to find ways and means to encourage 'film studies' and ensure that adequate research work is undertaken. The Committee would like to be apprised of NFAI's plans and proposals in this regard. Incidentally, the Committee would like to know why the issue of delegation of enhanced financial power to Director, has not been sorted out which is reportedly holding up launching of research fellowships during the Twelfth Five Year Plan.

7. **The Secretary, Information and Broadcasting was receptive to the idea of uploading regional classics in the social media of the internet as it would ensure wider reach besides fetching revenue from downloads. The Committee, therefore, recommend that the MoIB should explore the possibility to optimize the use of social media platforms of the Internet like YouTube, Facebook, Twitter, etc. as a way of popularizing and disseminating Indian Cinema all over the world. They would like to be apprised of the efforts made in this direction.**

.....

## Appendix - I

Sl. No.	Name of the posts, pay band and Grade Pay	Group/ Class	Sanctioned Strength	Staff in position	Vacant Posts	Vacant since when
1	Director (₹ 37400-67000) 8700	A	1	--	1	1.4.2008
2	Dy. Director-cum-Curator (₹ 15600-39100) 6600	A	1	--	1	1.2.2008
3	Regional Officer (₹ 15600-39100) 6600	A	2	--	2	11.3.02/ 1.7.12
4	Administrative Officer (₹ 9300-34800) 4600	B	1	1	--	---
5	Film Preservation Officer (₹ 9300-34800) 4600	B	1	1	--	---
6	Library & Information Asstt (₹ 9300-34800) -4200	C	3	2	1	1.8.2011
7	Stenographer Gr.II (₹ 9300-34800) 4200	C	1	1	--	---
8	Accountant (₹ 9300-34800) 4200	C	1	1	--	---
9	Jr. Hindi Translator (₹ 9300-34800) 4200	B(NG)	1	--	1	1.11.2009
10	Film Library Assistant (₹ 9300-34800) 4200	C	1	--	1	1.12.2012
11	Projectionist (₹ 9300-34800) 4200	C	1	1	--	---
12	UDC-3 (₹ 5200-20200) 2400	C	3	2	1	1.9.2012
13	Computer Operator (₹ 5200-20200) 2400	C	1	1	--	---
14	Jr. Librarian (₹ 5200-20200) 1900	C	1	--	1	1.2.2013
15	LDC (₹ 5200-20200) 1900	C	5	3	2	1.2.11/ 1.2.13
16	Driver (₹ 5200-20200) 1900	C	1	1	--	---
17	Asstt. Projectionist (₹ 5200-20200) 1900	C	1	1	--	---
18	Sr. Film Checker (₹ 5200-20200) 1900	C	1	1	--	---
19	Film Checker (₹ 5200-20200) 1800	D	11	11	--	---
20	Daftary (₹ 5200-20200) 1800	D	1	--	1	1.5.2013
21	Chowkidar (₹ 5200-20200) 1800	D	3	2	1	1.7.2010
22	Peon-Cum-Packer (₹ 5200-20200) 1800	D	4	--	4	1.7.2010
23	Peon (₹ 5200-20200) 1800	D	1	1	--	---
24	Mali (₹ 5200-20200) 1800	D	1	1	--	---
25	Sweeper-cum-farash (₹ 5200-20200) 1800	D	1	--	1	1.8.2009
	<b>Total</b>		<b>49</b>	<b>31</b>	<b>18</b>	

**Annexure -I**

**MINUTES OF EIGHTH SITTING OF THE COMMITTEE ON ESTIMATES (2013-2014)**

**The Committee sat on Thursday, the 1<sup>st</sup> August, 2013 from 1100 hrs. to 1220 hrs. in Committee Room 'E', Parliament House Annexe, New Delhi.**

**PRESENT**

Shri Francisco Sardinha – Chairman

**Members**

- 2 Shri K. Bappi Raju Kanumuru
- 3 Dr. Thokchom Meinya
- 4 Shri Prabodh Panda
- 5 Shri Jagdish Singh Rana
- 6 Shri S. Semmalai
- 7 Shri M.I. Shanavas
- 8 Shri Adhi Shankar
- 9 Shri Neeraj Shekhar
- 10 Shri Jagadanand Singh
- 11 Shri Om Prakash Yadav

**SECRETARIAT**

1. Shri A. Louis Martin - Joint Secretary
2. Smt. Anita B. Panda - Director
3. Dr. Yumnam Arun Kumar - Deputy Secretary

## **WITNESSES**

### **MINISTRY OF INFORMATION AND BROADCASTING**

1. Shri Bimal Julka Secretary (I&B)
2. Shri Raghvendra Singh Joint Secretary (Films)
3. Shri B. Brahma Economic Advisor

### **NATIONAL FILM ARCHIVE OF INDIA (NFAI)**

4. Shri Prashant Pathrabe Director, NFAI

2. At the outset, the Chairman welcomed the Members and the representatives of the Ministry of Information and Broadcasting to the sitting of the Committee in connection with the examination of the subject 'National Film Archive of India' and drew the attention of the latter to Direction 55(1) of 'Directions by the Speaker, Lok Sabha' regarding confidentiality of the proceedings of the sitting of the Committee.

3. The representatives of the Ministry of Information and Broadcasting then made a power-point presentation on NFAI highlighting its present organizational, administrative and financial problems, its activities and facilities such as film collection, film vaults, film festivals, research and documentation, etc, shortage of manpower and need for modernization, financial and physical performance during the Eleventh Plan, plan schemes for the Twelfth Plan, future digitization and restoration of films by taking up projects such as 'National Film Heritage Mission (NFHM)' and inviting of global expression of interest for the same.

4. Thereafter, the Committee discussed various issues regarding the performance of NFAI with regard to preserving, digitizing and restoring of films in India and its challenges which *inter-alia* included shortage of manpower and technical expertise, lack of proper lab facility, coordination with private individuals or organisations in preserving films, acquisition policy and norms, acquisition of more regional films, preservation and

restoration work thereafter, review meetings of NFAI, possibility of adopting climate control walls like the one in USA, budgeting on National and International Film Festivals both by Centre and States, earning capacity from the various film festivals organised at National and International levels, etc.

5. The representatives of the Ministry responded to various queries raised by the Committee. The representatives were asked to furnish written replies to the points for which they could not readily respond.

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

***The Committee then adjourned.***

**MINUTES OF TWENTY-FIRST SITTING OF THE COMMITTEE ON ESTIMATES**  
**(2013-2014)**

The Committee sat on Wednesday, the 18<sup>th</sup> December, 2013 from 1045 hrs. to .... hrs. in Room No. 52-B, (Chairman's Chamber), Parliament House, New Delhi.

**PRESENT**

Shri Francisco Sardinha – Chairman

**Members**

- 2 Shri Khagen Das
- 3 Shri K. Bapi Raju Kanumuru
- 4 Dr. Thokchom Meinya
- 5 Shri Prabodh Panda
- 6 Shri Subodh Kant Sahai
- 7 Shri S. Seemmalai
- 8 Shri Radha Mohan Singh
- 9 Smt Annu Tandon
- 10 Shri Mukul Wasnik
- 11 Shri Omprakash Yadav

**SECRETARIAT**

1. Shri M. Louis Martin - Joint Secretary
2. Smt. Anita B. Panda - Director
3. Shri Srinavasulu Gunda - Additional Director
4. Dr. Yumnam Arun Kumar - Deputy Secretary
5. Shri U.C. Bharadwa j- Deputy Secretary

2. At the outset, the Chairman welcomed the Members to the sitting of the Committee. Then, the Committee took up for consideration the following draft Reports:

(i) Report on 'National Film Archive of India (NFAI)' pertaining to the Ministry of Information and Broadcasting;

(ii) \*\*\* \*\*\*,

(iii) \*\*\* \*\*\*,

(iv) \*\*\* \*\*\*,

3. The Committee adopted the abovementioned Reports without any modification.

4. The Committee then authorized the Chairman to finalise the above reports after factual verification by the Ministries concerned and present the same to Lok Sabha.

**The Committee then adjourned.**