

like to draw the attention of this august House towards an important issue.

Since the Central Government passed Wild Life Protection Act the number of 'Neel Gay' in different parts of Rajasthan particularly in Ajmer district has increased to a great extent; as a result of which the crops of farmers is in great danger. These 'Neel Gay' in groups 10-10 or 15-15 enter the fields at night and destroy the crops which they sow with hard work. The farmers have to watch their crops throughout the night. Now these 'Neel Gay' have become violent and attack the lonely person, many incidents have already taken place. The crops sown in every season are being damaged heavily by them. Farmers of that area are in great difficulty and are disturbed because of them. If any of these 'Neel Gay' die due to the barriers raised by farmers, then they are prosecuted under the law. The number of these 'Neel Gay' is increasing constantly and the danger to crops is also increasing. A number of farmer organizations and public representatives have already apprised the State Government of the situation but they also find themselves helpless due to the Environment laws of the Central Government. Therefore, I would urge upon the Central Government to take necessary measures to control the increasing number of these 'Neel Gay' in Ajmer district and other areas. These 'Neel Gay' which damage crops heavily should be sent to save safe Wild Life Sanctuary so as to prevent the loss occurred due to them every year.

There is a need to amend the Wild Life Protection Act.

[English]

Mr. Speaker : The House stands adjourned for lunch to re-assemble at 14.30 hrs.

**13.21 hrs.**

*The Lok Sabha then adjourned for lunch till thirty minutes past fourteen of the clock.*

**14.37 hrs.**

[English]

*The Lok Sabha re-assembled after Lunch at Thirty-Seven minutes past Fourteen of the clock*

(SHRI TARA SINGH - *in the Chair*)

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STATUTORY RESOLUTION RE: DISAPPROVAL OF KALAKSHETRA FOUNDATION ORDINANCE, 1993 AND KALAKSHETRA FOUNDATION BILL

**As passed by Rajya Sabha**

MR. CHAIRMAN : Now, the House will take up item nos. 17 and 18 together, SHRI RASA SINGH RAWAT.

[Translation]

PROF. RASA SINGH RAWAT (Ajmer) : I beg to move :-

"that this House disapproves of Kalakshetra foundation Ordinance, 1993 (Number 31 of 1993) promulgated by the president on 29 th of September, 1993."

Mr. Chairman, Sir , the Government has adopted a wrong means to fulfil a laudable object . It appears that the Parliament is being ignored. It is no exaggeration if I may say that this Government has become an 'Ordinance ' Government' Ap-

proximately 34-35 Ordinances were issued this year and this practice is not favorable to democracy. In this way on one hand the Parliament is being ignored on the other hand ,the Government is dared to start wrong tradition .

According to Article 123 of the Constitution , the Government can enact law through ordinance provided that neither House of the Parliament is in session at that time, or the President is satisfied that circumstance exist which render it necessary for him to take immediate action, he may promulgate, such ordinances as he deems absolutely necessary in the given circumstances. The Government wants to make the Kalakshetra Foundation an institution of national importance and its intention in this regard is good . This institution was established by the eminent dancer of Bharatnatyam, Shrimati Rukmini in 1940. Management problems cropped up in the institution in 1985 and inter fractional groups were formed which . resulted in internal disputes and constantly posed problems for the Government . Shrimati Rukmini had aspired that this institution which imparts training in dance may become an institution of national importance, but earlier the Government did not pay any attention towards this institution. This Ordinance, which has been promulgated with a view to shape the Kalakshetra Foundation as an institution of national importance , was not necessary because the monsoon session had concluded just a few days back and the winter session was to start from 2nd of December. What were those special circumstances which prompted the Government to promulgate the ordinance on 29th of December ,1993.

The first speaker of the Lok Sabha . Shri Mavlankar had said,

[English]

"it is desirable to restrict the use of ordinance making power."

[Translation]

He always gave this ruling.

[English]

that,"The procedure of promulgation of ordinance is inherently undemocratic one."

[Translation]

If the Government wanted to show so much fancy for national art, it should have enacted this law while the House was in session. Nothing special would have happened if this Bill had been brought on 2nd of December but it was not done . In between the period of two sessions the Government of India got this ordinance promulgated by the Hon. President on 29th of September. For this tendency of issuing ordinances. I disapprove this resolution. This is a wrong tendency .

I would like to pay tributes to Shrimati Rukmani and the land of Tamilnadu, where such a great artist was born. She all alone established this institution and nurtured it. Through this law, it is going to become an institution of national importance. It had been said that "Sahitya, Sangeet, Kala vihin, sakshat pashu pucch vishanhin" A person who lacks taste in literature, arts or music is like an animal which has neither tail nor horns. Our art is held at a high esteem. In regard to our country , poet Iqbal had said that, Sare Jahan se Acchha Hindostan Hamara . Hum Bulbule Hain Iski . Yeh Gulsitan Hamara.

Shri Jaishankar had said that "Arun yeh madhumay desh hamara. jaha pahunch anjaan Kshitij ko milta ek sahara."

From ancient times various forms of art, such as sculpture, dance, music or painting has been highly esteemed in our country. Rukmini ji established such a big institution. There is saying that a sing person cannot do anything but she turned the impossible into possible. This training institution is spread over an area of 100 acres at Thiruvanamayur in Madras.

THE DEPUTY MINISTER IN THE MINISTRY OF HUMAN RESOURCE DEVELOPMENT (DEPARTMENT OF EDUCATION AND DEPARTMENT OF CULTURE) (KM. SHELJA): She did so much inspire of being a woman.

PROF.RASA SINGH RAWAT: It is matter of pride and greatness. I would like to pay tributes to her. If a person has devotion and dedication, he can single handedly do a lot. This was shown by Srimati Rukmini.

"Kriyasidhi satve bhavati mahatam nopakarane." Great people achieve success through their deep rooted dedication and not through outer means. Sir, The intention behind setting up of this institution was very good, but later on there were disputes, litigations, training was stopped, two rival groups were formed and salaries were not paid to the employees managing the institution. So, It become necessary for the Government to take over the institution by nationalising it. But it is ironical that whichever institution is taken over by the Government, its condition becomes worse. There are several public sector undertakings which are going to be transferred to the private sector. There are Lalit Kala Academy and Rashtriya Sahitya Academy in Delhi which are run by the Government. If we observe

the condition there, we will find how much disrespect and neglect is shown towards the artists there. This big institution Kalakshetra Foundation might also meet the same fate. So, I would like to tell the Government through you that besides Bharatnatyam, training should be imparted in other forms of dance also, such as Kathak, Manipuri and odissi etc. Our spiritual feelings are attached with our dances.

Sir, I would like to tell the hon. Minister that in Thiruvanamayur, where the Kalakshetra Foundation is situated, Lord Shiva is considered as the God of dance and he is called Nataraj there. His dancing posture, which is the symbol of Kalakshetra Foundation, expresses that we may shun obscenity in our dances and follow spirituality and holiness in them.

Sir, the programme telecast today by Zee T V or MTV are causing cultural pollution in our country. Disco, break dance and other vulgar dances are shown in the name of dance. ....(interruptions) .....

Sir, our classical dances express different forms of Rasas-Vir, karun, raudra, vibhatsa or shringar. Through different postures underlying holiness and spirituality and express feelings of peace, communal harmony and emotional integration. All these things should be conveyed through this institution ...(interruptions).... I oppose this ordinance, because 2-3 shortcomings are still there in it. This Ordinance was issued on 30th of October, 1993 and on the same day, a committee consisting 11 members was constituted under the chairmanship of the former president Shri Venkentaraman. The Members of the committee are artists of high repute. I do not want to mention on the names, since it will take time but there are two names of industrialists. What the industrialists would do in this institution. In the

name of providing economic protection to the institution and in the name of exploitation of the artists, two industrialists, one is Shri R.V. Rawani and the other is Shri Vanshidhar alongwith an I.F.S. Officer Shri Krishnan have been included in the Governing body. The inclusion of other artists like Shri Amjad Ali Khan etc. in this body can be well understood. There are the name of directors of Sangeet Kala and Natak Kala Academy but why there are the industrialists in this body. Secondly, there is a provision for the post of director, who will be the executive officer, to look after this whole institution, but about his qualifications nothing has been mentioned any where in this Bill.

Sir, the Hon. Minister should go through it carefully since there is no mention about the qualifications and the tenure for the post of director.

Thirdly, about the employees of the institution the services of the employees are secure but there is no mention in the bill as to whether the pay scales and facilities at par with the Central Government employees will be provided to the employees or not?

In order to encourage the art of dance, Government should pay continuous attentions towards this but the Ministry of Human Resource Development has always been neglecting this art. The Central Government can arrange funds to publish souvenirs with the title "SAHMAT" and "TULSI DAL" in playing with the sentiments of the people but it can not arrange other facilities like training of the artists and scholarships for them to encourage the art. The Governments should pay attention towards it. Let the bureaucracy not flourish in it, the Government should pay special attention towards it otherwise this institution of national

importance will not succeed in achieving its aims and objectives.

Mr. Chairman, Sir art speaks itself while the artist keeps mum. Therefore, the Government should be attentive towards it. There is our ancient folk arts, dance, bhanga of Punjab, the Jhumaṛ dance of Rajasthan, the Garwa dance of Gujarat, the Oriya dance of Orissa and all other such arts should be encouraged. The arts should not be presented in unproper way by the Electronic media. I would like to draw the attention of the Government to check it. With these words I disapprove this Bill. I extend my gratitude for the time given to me to speak on this Bill.

THE DEPUTY MINISTER IN THE MINISTRY OF HUMAN RESOURCE DEVELOPMENT (DEPARTMENT OF EDUCATION AND DEPARTMENT OF CULTURE) (KUMARI SELJA): Sir, I beg to move :

"That the Bill to declare Kalakshetra of Madras to be an institution of national importance, to provide for the establishment and incorporation of a Foundation for its administration, to make provisions for further development of Kalakshetra in accordance with the aims and objects for which Kalakshetra was founded and for matters connected therewith or incidental thereto, as passed by Rajya Sabha, be taken into consideration."

As most of you are aware, the Kalakshetra, Madras was established by late Shrimati Rukmani Devi Arundale in 1936. With her imaginative and effective leadership, this institution grew in stature and become a renowned cultural institution. It has carved a niche for itself both nationally and internationally. The objectives of the Kalakshetra as established by the founder are: one, to emphasis the essential unity of

all true arts; two, to work for the recognition of the arts as vital to individual, national, religious and international growth; and three, to maintain the highest traditions of art and culture in their pristine purity, to conform to our traditions and to arrange for the training, research, study, teaching and development of art and science, music, Bharatnatyam dance, drama etc., and other fine arts in conformity thereto.

These aims and objectives were pursued by the founder Director and her followers with great vigour and today Kalakshetra has earned for itself an international status and recognition because of the excellence of the training it has given to its students and other activities.

This great institution suffered a set back in the year 1987 on the death of its founder Shrimati Rukmani Devi Arundale. Thereafter, the institution was beset with lots of financial, managerial and other administrative problems. There was also pressure from vested interests to take over the institution. There has been litigation between the society and the trust. These problems threatened the very existence of such a great institution. To add to these problems, a brutal attack on the surviving trustees took place recently. There was also a clear threat of usurpation of the property of the Kalakshetra. It is in this context, the Government felt the imperative necessity for taking immediate action. As the authorities of the Kalakshetra, Madras themselves requested the Government in the year 1991-92 to declare it and its constituent units as an institution of national importance and having regard to the urgency, it was decided to promulgate an ordinance to declare the great institution as an institution of national importance and to provide for its management and finances.

I, therefore, move that the House may kindly consider and pass the Bill as passed by Rajya Sabha which seeks to replace the ordinance.

MR. CHAIRMAN: Motions moved:

"That this House disapproves of the Kalakshetra Foundation Ordinance, 1993 (No. 31 of 1993 promulgated by the President on the 29th September, 1993."

"That the Bill to declare Kalakshetra of Madras to be an institution of national importance, to provide for the establishment and incorporation of a Foundation for its administration, to make provisions for further development of Kalakshetra in accordance with the aims and objects for which Kalakshetra was founded and for matters connected therewith or incidental thereto, as passed by Rajya Sabha, be taken into consideration."

[*Translation*]

SHRI RAMESH CHENNITHALA (Kottayam): Mr. Chairman Sir, I support the Kalakshetra Establishment Bill. It was established in Madras. It was established by the renowned artist of Bharatnatyam of our country late Shrimati Rukmani Devi Arundale. It is an internationally known institution. Our friend from B.J.P. has highlighted the incidents which took place after the death of Shrimati Arundale. Without achieving the aims & objectives for which this institution was established, these people went on fighting among themselves. When there were litigations in the administrative, financial and educational fields, the Government decided to take over the institution and steps taken to run it

smoothly. Some people had made efforts to run this institution after this litigation and then Government has taken steps to foil such move. Not only the artists of Madras but also of other states have raised the demand of declaring this institution as national institution so that lowering dignity of this institution could be improved. How the aims and objectives will be achieved for which this institution was established? The Government has brought this Bill in this regard. According to this Bill we are trying to improve its working so that the ideals of its founder may be kept alive. The continuity of norms purity established by the art and the highest standard of various type of arts and fine arts should be maintained. In order to ensure the future activities of the institution a solid base should be provided to the institution. I am satisfied with the aims and objectives, and the procedure to improve the working provided in the Bill. An effort has been made in the bill to remove the lacunae in the governing board, Legal committee and the financial committee.

15.00 hrs.

I know that nowadays there are a number of such institutions in the country and many of them are being run with the financial aid provided by the Government and some of them are being run independently. The complaints are received from most of the Government owned institutions that the bureaucracy is dominating in these institutions therefore these are not functioning properly, for example the Rashtriya Natya Academy. There is no bureaucratic set up there that is why the artists, the art and the culture are being attacked therein. These institutions were set up for development of art but due to the dominance of bureaucracy these aims are not achieved. I would like to submit to the

hon. Minister that the dominance of bureaucracy should also be checked. These Institutions are set up for the development of our arts and providing proper teaching so that new generation of our country may acquire knowledge about our arts and cultures.

A comprehensive policy should be formulated with regard to our own culture. I know that the hon. Minister had declared in this august House that he will bring a comprehensive policy with regard to our own culture. A policy paper was also circulated.

There must be a comprehensive policy to understand the arts and the artists of our country. Therefore the Government should bring a policy on the next session in this regard so that the problems of our artists can be discussed. Our colleague Shri Rasa Singh Ji has rightly asserted that we are giving much importance to the foreign arts. There is an art of Japan known as 'Karate' and like wise there are such other arts which are being given much importance. In each State of our country there are various cultures and arts to which sentiments of people are attached but we are lagging behind to encourage them. We must ponder over it seriously. Arts are not only a means of entertainment, although it is a fact that these provide entertainment, but there are other objectives also. We the people of one State can unite with the people of other State through arts and culture. The unity and development of the country are underlying in it. Each state of our country has its own art and culture, but it is only the art which associates people with one another. Despite our different language and dresses we associate ourselves with one another and understand each other through art and culture. Therefore, the Government should pay greater attention in this regard. The culture of our country is like a precious gem. For the progress of culture of

[Sh. Ramesh Chennithala]

the country the progress of the arts of the country is must. We do not think about these people who are working in the various fields of different arts. During their old age when they fell ill nobody looks after them. Some States provide pension to artists whether they work in cinema or in the fields of art. The Government should think about these artists and financial assistance must be given to them. We have got an opportunity to discuss the matters relating to artists through this Bill.

It has been decided to constitute committee through this Bill. Eminent artists should be made members in these committees so that they may work in the fields of art. I would like to thank you for bringing this Bill. I would like to urge upon you that a policy regarding the culture of India should be brought in next session. With these words I conclude.

SHRI SARTAJ SINGH CHHATWAL (Hoshangabad): Mr. Chairman, Sir, Shri Chennithala has delivered a speech in Hindi just now. All of us are surprised and happy to hear him in Hindi. It is absolutely correct that it does not look nice if we talk about our art and culture in English. He deserves to be congratulated for this. There is an institution connected with art which is significant in this field. Shrimati Arundale, who has high reputation in society, is associated with this institution. She has made a great contribution in keeping art and dancing alive. The Government deserves felicitation in taking over its charge. We should make efforts to fulfil the dreams and the objectives for which Shrimati Arundale had established this institution. We expect this institution will run properly after taking over by the Government.

Though a number of institutions are

doing the job of preserving the folk arts, music and dancing, a great cultural heritage of us, people think that this cultural heritage, which has taken a long period to flourish, should not be vanished. The art is bloomed in all the parts of the country, whether it is south, North, West or East. Therefore we should set up four separate institutions in all these four parts of the country in order to preserve our cultural heritage. To preserve art, dancing and music of South we should set up an institution there and such institutions should be set up in Eastern, Northern and Western parts of the country also. If we establish four such institutions in all these four parts our arts will remain alive and flourish. After taking over the name of this Institution has been changed as Kalakshetra. While the meaning of Kalakshetra and fine arts is the same, it will be better if it is named as Arunadale College of Fine Arts in memory of Shrimati Arunadale. Secondly, I would like to give some suggestions regarding the governing body of this institution proposed to be set up. The tenure of this committee is three years which is not sufficient. Therefore its tenure may be extended from three years to five years and responsible person should be made members of this committee.

There is provision of twelve members in its Board of Directors. If a members are nominated from general public out of the remaining there members who should be nominated from Members of Parliament and one from legislative Assembly I allege that whenever any institution is taken over by the Government, the bureaucracy becomes dominant there. Therefore, it is necessary that representation of public representative must be there. As you know that this esteemed institution situated in Tamilnadu, therefore one member of that Assembly be taken as a member for Public Representation. Thus out of 12 member of

its Board of Directors 2 members will belong to Parliament and 1 to Assembly.

With these 2-3 suggestions, I conclude my speech and hope that the hon. Minister would pay attention to these suggestions.

SHRIMATIGIRIJADEVI (Maharajganj)  
: Mr. Speaker, Sir, I rise to support this Bill. My friends have raised the question regarding not issuing ordinance in time.

Late Rukmani Devi understood its value five decades ago and recognised its deteriorating state. She was aware of the importance of Gandharva and Natya Kala, and realised that all round development of the community cannot be achieved by neglecting any particular field. It was her efforts only. She became active in this direction at a time when people associated with Gandharva art were not respected in the society. I bow to her efforts and struggle. I am also thankful to the Government that it has taken concrete steps in time for the preservation of culture.

In the field of art she alone worked 4 decades with full dedication. After her death no one was there to look after and maintain this institution. No doubt, the building and the funds of the Institution are still there but the main will a power and the pole inspiration which was working behind the institution, are missing. As a result of which the institution has become the centre of controversies.

India is a country where culture cannot be separated from the society. All of our Gods and Goddesses have their own musical instruments and they all are masters of some art. It looks very odd when art is neglected in this country. There is a reference of Gandharava art in Natya Shastra. When Tridevas (i.e. Brahma, Vishnu and

Mahesh) and Indra etc Gods requested Bharat Muni to compose such a Veda which could give them solace and which would be above from the constraints of caste and creed, the Muni composed Natya Shastra which is fifth Veda. This fifth Veda is above from all constraints. It speaks only of peace. All Gods took part in the exhibition of his Natya. For which Vishvakarma constructed stage. Tridevas mobilised all the resources and facilities. This is our cultural heritage. With such a background when any controversy arises or people quarrel with each other, it seems our cultural heritage is on the brink of extinction.

We have taken step but belatedly. We are deeply aggrieved to note that the image of this respected institution has been tarnished. I also strongly oppose the steps taken in the field of Kalakshetra. The artists as well as bureaucrats and profiteers have also been included though a dispute had started earlier also over the inclusion of profiteers, bureaucrats and now the forthcoming generation have also been embroiled in it. Your resolution is correct. You have included 12 people in the Board of Directors, Mr. Menon is its life member and he has been associated with it since 1936 but has he any say in its affairs. He incessantly kept this institute functioning and it is still functioning. No norms have been prescribed for those 12 people who would be coming from different field with their vested interests. Will they be the experts in the field of art? It is difficult to rope in bureaucracy and chalk out a proper strategy. Until it is made clear the purpose of bringing this Bill would be defeated. The hon. Minister has made resolution with a view to save this Institute and it will prove to be a big step in this direction and in his opinion it is necessary to bring about national integrity. There are many things which only the experts in the field of art are aware.



[Smt Girija Devi]

Our country is progressing but in the field of art we are dividing the country in South and North. There are talks about the music of North and South. I also talk that way. There is only one book which is the 'Natyashastra' of the whole India irrespective of North India music or South India music. If we have no differences on the basis principles, then, I think nobody would talk of the music of North and South and it would be a matter of great pride for us. I would like to say that only the experts in the field of art should be included in the board. The artists are not known as an individual in such fields in South India and nor are they meant to provide means. In fact, Thyagraja is worshipped as a deity and Shyama Shastri and Muthu- Swami are worshipped as 'Kalatrahi' or these deities. But when stones are pelted at these Institutes, then, it seems that, now, nothing remains in the name of culture in the country. The principles and 'talas' are same for our 'ragas-raginis.' There are different 'gharanas' region, language-wise and style-wise. If we talk of different 'gharanas' and do not coordinate them then the introduction of this Bill would only amount to protection of buildings and we would not be able to protect the philosophy as envisaged by Arunadaleji. When we talk of other faculties all the dances other than Bharatnatyam originated in South India. The Kathakali, Kuchipudi, Bharatnatyam etc. all these are different styles of dances. Only one style does not constitute art it ranges from romantic arts to architectural art. If they propose to make it an institute of national and international importance then this art should also be included in it to give it a wider perspective. This wider perspective should include 'Swayambhu Nadbhram' which should have a wider form and which should be worshipped. Certain things were said here about the real temple of art and there

was a dispute about it, also involving some people. The employee should be regularised and any such employees who is found indulged in fraudulent practices should be removed so that Sarasmatı Temple becomes a holy place. With these words, I pay my tributes to Arunadaleji.

[English]

SHRIMATI MALINI BHATTACHARYA (Jadavopur): Sir, I rise to support the Bill. When an ordinance is brought when the Parliament is not in Session, usually we feel that it is a deviation from the procedure that ought to be followed. Yet, in this case, I think there is some justification for this ordinance because of the situation that had been prevailing at Kalakshetra. Since Kalakshetra is associated with the hallowed name of Rukmini Devi Arundel, we are particularly happy that the Government has taken note of the serious situation that had been prevailing there and has taken remedial measures. We have been told that there had been large scale deterioration in the atmosphere. There was infighting and all these factors led to a serious financial crunch. This is the background against which the Government in order to ensure the revival of Kalkshetra, declared it as a Centre of National Importance. This would also mean that the Government would ensure financial support to the institution.

The next stage in the Bill is the setting up of a foundation which would make the policy decisions on behalf of Kalakshetra and also for the overall management of this institution. I support this measure also. After having taken over the Kalakshetra, Government, at least on paper, is allowing a certain degree of autonomy. I would have preferred that the Bill contained more promise of autonomy. But at least, some autonomy has been promised through the setting up of the

foundation. This is a welcome measure. In fact, the effort of the Government is particularly notable at a time when its overall policy is geared in a different direction. Today, we find that nationalised institutions in the industry sector are being privatized. Only yesterday, we had been at loggerheads over the IISCO Bill. Now, in this atmosphere of an overall policy of privatization of the Government, I think the trend of this decision regarding Kalakshetra is rather exceptional.

However, here I would like to mention that our experience in respect of nationalized industries such as coal and steel shows that it is not enough for the Government to take over and nationalize an institution. It is only the first step. Unless there is investment, unless there is, planning, monitoring and caring, in short, unless there is political will to nurture the nationalized institutions, they may languish and become moribund.

Of course, culture is a project different from coal and steel and sometimes its regarded as something less important than coal and steel. May be that explains why we have the discussion on National Cultural Policy coming right at the fag end of the session and maybe we may not even get a chance to participate in it. In fact, I think culture is no less important than the production of coal and steel. After the nationalization of Kalakshetra, unless adequate measures are taken to see that the institution functions on a proper footing, the same thing that has happened to many of our nationalized institutions may happen to this cultural institution too.

In this context, I would like to mention that a couple of years back, the Haksar Committee gave its report on various cultural institutions such as our Akademies sponsored by the Government in the country.

In this Report of the Haksar Committee, the Committee has very clearly said that it is necessary for the State to have a vital role in the sphere of culture, the State cannot remain inactive. On the other hand Haksar Committee has also pointed to the possible dangers of such State intervention in the sphere of culture. It is because, the State represents certain political interests, certain political hierarchies, certain political and ideological proclivities. And very correctly the Haksar Committee had said the rash political intervention into cultural production cannot but lead to disastrous consequences. The point is that the Government is required to provide funds for protecting the arts from the depredations of the market forces. The role of the State had to be clear. The State must give some protection to the arts and therefore public funds must be allocated. But sometimes, the Government forgets that this is being done to stimulate the natural progress of culture not to manage or organise culture or try to see it as a space for extending power relationships. Alas! In our country, in the case of Government intervention in culture, too often, we have found this kind of hamhanded or crude political intervention. A charge of political appropriation has been made in the running of the akademies and other such bodies although they are supposed to be autonomous bodies. Saddest of all, when culture is organised in the form of akademies, it is sometimes found that not only does external politics but into the sphere of culture, intrude into the sphere of culture but the community of artistes themselves seem to be infected by these power relationships within the akademies. Mr. Chennithala has been speaking of the evils of bureaucratisation within cultural organisations. We sometimes find that this infection of bureaucratisation spreads to artistes' community themselves. The artistes organise themselves into certain power

*Disapproval of Kalakshetra*

[Smt. Malini Bhattacharya]

relationships.

There are people who have more say than others. There are people who have more lobbying power than others. Whereas those who keep alive the cultural traditions of the vast majority of the people are often the least empowered. We find this, particularly, in the case of the total neglect of folk traditions, folk cultures so far as Government assistance is concerned. So far as folk culture is concerned, there is a gross neglect, also sometimes it is exploited with a commercial purpose by the market forces so that Rajasthani folk tune is pilfered and translated into vulgarity of the choli ke peeche. There is no question of copyrights here. It is because the folk artistes cannot plead for copyright. So any one can pilfer, any one can steal. This is how folk culture is exploited. You know how it is used for commercial purposes by unscrupulous people.

This predominance of so-called high culture in our society, high culture as distinguished from so-called low culture which is in fact the culture of the majority of our people, the culture of our rural people viz. folk culture tradition, this is something which is basically wrong with our culture activities at the State level and also at the official level.

I will give just one instance of this. For the Republic Day Celebrations this year, West Bengal had sent a tableau showing folk and tribal masks. The Selection Committee of the Ministry of Defence rejected this, although the one expert on masks who was present there had recommended this tableau. It was rejected because some officials made some ridiculous observations, like these masks might scare children. This is the kind of respect that we show for our folk tradition. This is the understanding that the

bureaucrats show of folk tradition.

Now that the Government is also taking certain responsibility in this respect institution like Kalakshetra should take this into account and see how for the vast majority of our people, who are holding our cultural traditions on their shoulders, who are landless peasants, small artisans, how culture can be utilised to empower these people. How to give them back their sense of dignity which has been taken away from them by economic and political pressure?

Again Kalakshetra is known for its nurturing Bharatnatyam. Now Bharatnatyam is one of the richest dance traditions in our country which upto a certain point when there was very little interest about it among the intelligensia, has been kept alive by Devadasis in the temples. Devadasis' nurtured beauty, but they were themselves exploited economically and sexually.

Now we find that Devadasi system has been banned legally but yet this girl from Karnataka, Swarnaya trying to fight against the exploitation which has continued. She came from a Devadasi family. She came out of the tradition. She became literate and was an Anganwadi worker. She joined the literacy programme and because of this she was considered to be dangerous enough by certain vested interests so that ultimately she was raped and killed. The Anganwadi workers of Karnataka are launching a movement against this. This has come out in the newspapers.

I think this is the kind of social reality that a place like Kalakshetra should respond to. It must not remain just an elite institution, it must respond to social realities and see what can be done to accommodate, to extend facilities to those men and women who belong not only a very old cultural

tradition but who because of their economic circumstances cannot use these for restoration of their own dignity.

The last point that I would like to make is regarding the Bill itself. I want to make one or two important points about the Bill, before conclusion, about the composition of the Kalakshetra Foundation, the way in which it has been structured. It should have some inbuilt safeguards so that it is above this kind of possible reproach that I have referred to in my speech.

On one hand there has to be true freedom from political intervention. I find that in the two clauses in the Bill, i.e. Clause 27 and Clause 28, in fact, there is too much scope for intervention.

Clause 27 says that the Government may direct the Kalakshetra Foundation in certain respects. What was the need for this clause? That is what I would like to know because it circumscribes the autonomy of the Foundation in a very definite way.

Under Clause 28 the government has the rights, ultimately, if it so choose to dissolve the Foundation. This is a very severe limitation on the autonomy of the Foundation.

If this amount of autonomy is not given, if the need for dissolution comes, why should the Government take the decision there? Let it be decided by Parliament. That authority may be given to Parliament. But by giving it to the Government I think the scope for political intervention is still kept open.

The other side of these in-built safeguards that I am talking of is internal democ-

racy; not just autonomy, but autonomy must be combined with a certain degree of democracy within the organisation. That is why I think, I agree with Prof. Rasa Singh Rawat that the Director's qualifications have to be specified; it has to be carefully sifted what kind of a Director would be appropriate. Administrative power must not be over centralised and there must not be any permanent or semi permanent appointment at no one can make this area a space for promoting one's own self-interests.

Also I think that in the academic committee where it had been said that the head of each constituent should be there, instead of having just the head it would be better to have one member from the constituent units by rota. Not just the head but all the members, or all the senior members, can come by rota. This would be more democratic.

Finally in the First Schedule the list of constituent units has been given and in this list there are two entries. One is Theosophical Senior Secondary School in the name of Mrs. Anne Besant and the other is also in her name a Theosophical High School. If these are just ordinary schools just with the name of Mrs. Anne Besant, whose name is associated with our nationalist movement, I have nothing to say. However, theosophy as a branch of knowledge has very little standing. At best it is a very esoteric branch of knowledge. I wonder whether it can be called any branch of knowledge at all. So, that is why I wonder whether there is any reason why the Government — any private person can take up theosophy and go into it — should patronise theosophy as a branch of knowledge.

With these cautionary words I support the Bill and I thank you very much for giving me the time.

SHRI P.KUMARASAMY (Palani): Mr. Deputy - Speaker, Sir I rise to speak on behalf of the All India Anna DMK. As this is my maiden speech, I thank our respectful leader, the Chief Minister of Tamil Nadu, Puratchi Thalaivi but for whose shower of benevolence I would not have been here.

Though promulgation of Ordinances has become the order of the day, the Ordinance regarding Kalakshetra Foundation was necessary in view of the breakdown of the administrative machinery there, leading to violence. Though Kalakshetra is situated in Tamil Nadu the representation of the State of Tamil Nadu on the Governing Board and also the Academic and Finance Committee is very poor. In the Governing Board with 19 Members, the State is represented by just three Members. The representation in the other two Committees is no better.

Therefore, I request the Hon. Minister to reconsider this and give more representation for Tamil Nadu in the Foundation.

The qualifications prescribed to be appointed a member of either of the Academic Committee or the Governing body, speak of eminent artists, expert in art, culture, folk arts, dance and crafts and patrons of art and culture. There is no exclusive provision for appointing exponents in Bharatnatyam and Carnatic music for which Kalakshetra was founded by Shrimati Rukmani Devi Arundale. I am not saying that eminent persons in Bharatnatyam and Carnatic music will not be appointed members of the Foundation under these Clauses. I am only pointing to a distant day when Bharatnatyam and Carnatic music could take a back seat in Kalakshetra or even disappear giving place to other forms of dances and music. I am not against promoting other forms of arts. I am only worried

that the concept of Rukmini Devi to keep Kalakshetra as the supreme institution of Bharatnatyam and Carnatic music should not be lost. Because, after the death of Rukmini Devi in 1987, Kalakshetra has become the centre for various other arts. People with vested interests have been attempting to push Bharatnatyam and Carnatic the background to gain supremacy in Kalakshetra. That is why, I make a forceful plea to the Hon. Minister to see that majority members of the Foundation are exponents of Bharatnatyam and Carnatic music.

Shrimati Rukmini Devi Arundale was not only an exponent of arts and music with rare gifts, but was an institution herself. She was a patriot who strove hard to amalgamate various forms of Indian arts and music to show to the world that Indian cultural thought is eternal and the source of strength to all the countrymen.

Kalakshetra is just not an institution of dance and music, but a national symbol which had brought glory after glory to the cultural ethos of this cradle of civilization. It was unfortunate that such an institution should have suffered at the hands of few self-centred people for seven years after the demise of Rukmini Devi in 1987. The Government has done the right thing in taking over this premier institution of dance and music through the establishment of a Foundation.

I just have a word of caution for the Government. Whenever anything is nationalised there is an attempt to impose unwarranted ideologies to establish the supremacy of the Delhi Raj. So, there is genuine fear that Kalakshetra might become another Hindi Prachar rather than being an institution of dance and music. Since Kalakshetra has taken roots and flourished

in Tamil Nadu, it has imbibed a great variety of Tamil ethos - both cultural and linguistic. Therefore, I want an assurance from the hon. Minister that, because of the Kalakshetra passing into the hands of a Foundation, there shall not be any attempt to change the character of it in any way.

With these words, I conclude.

SHRI SOBHANADREESWARA RAO VADDE (VIJAYAWADA): Mr. Chairman, Sir, first of all I would like to congratulate the Government for bringing forward this Bill to replace the Ordinance. I feel that it is a right step in the right direction.

Shrimati Rukmini Devi Arundale has devoted her entire life for the cause of arts, particularly by founding this Kalakshetra at Madras she had served so much to train a large number of people in dance and music and other fine arts. She was a great personality by herself. I would urge upon the Government to see that after taking over this institute and establishing a board for the governance, the Government must take all necessary steps to achieve the ideals and objectives for which Shrimati Rukmini Devi Arundale had established this Kalakshetra and had struggled all her life. In this connection, I want to make one small suggestion to the Government. In Andhra Pradesh, in Krishna District, at Kuchipudi, there is Siddhendra Kalakshetra.

Siddhendra, a yogi, a devotee, a singer has organised so many kirtans on Muvva Gopal; a and he was instrumental in propagating kuchipudi dance. It has become world famous now. Vempati Satyam and many others have become well-known throughout the continent and many a time they go and perform their performances abroad. I suggest to the Government, though not imme-

diately, to examine this particular aspect of taking over the Siddhendra Kalakshetra to propagate, to encourage the great kuchipudi dance which we have inherited from time immemorial.

With these words, I thank you for giving me an opportunity to support this Bill.

SHRI V. DHANANJAYA KUMAR (MANGALORE): Mr. Chairman, I rise to welcome the measure at last initiated by the Government in giving support to uphold the culture and art, especially the fine art to which South India has given a place of pride in the entire country. The art and culture would really integrate the nation. Kalakshetra was founded by late Shrimati Rukmani Devi Arundale, a renowned Bharatanatyam artist, a singer and also an eminent personality. I would like to remind you, Sir, that Shrimati Rukmani Devi's eminence was such that Shri Morarji Desai, the then Prime Minister of India, had once thought of proposing Shrimati Rukmani Devi to be the President of India. In fact, he had made the proposal also. But, somehow, she could not become the President of India. Let that be today. The Kalakshetra Institution, founded by such an eminent personality, is being sought to be managed under the guidance of the Government of India, through this enactment.

Sir, when we talk of national integration, one should forget that culture, art or fine art belong to any region or belong to people of any caste or religion. It is above all these and it really binds the nation. It helps to integrate the nation. As we know, Lord Rama, who was born in Ayodhya in Northern India, travelled the whole of India down to the South and he went upto Sri Lanka and thereby he contributed in integrating the whole of India.

SHRIMATI MALINI BHATTACHARYA

: In which year was he born?

SHRI V. DHANANJAYA KUMAR :

Whenever the opportunity comes, we all will know where exactly he was born and in which year he was born.

Anyway, dealing with this enactment, there are certain welcome measures in this Bill. My only fear is about the proposed Kalakshetra Foundation under which a governing body is to be nominated by the Government. At this juncture I am reminded of the management of the Bharat Bhavan in Bhopal. We know how the whole affairs of Bharat Bhavan were politicised.. how people in high places in politics wanted to convert Bharat Bhavan into a political institution and convert it into a family institution owned by individuals and how the field of art and culture was tried to be misused. Of course, later on when Shri Sunderlal Patwa became the Chief Minister, he really respecting the sentiments of the artists - gave it the real place of pride by nominating people of eminence in the field of art, culture, music, dance, folk dance, etc.

Here, in this Bill also, the Government of India wants to keep the power of nominating the whole governing body. A provision is made to nominate such persons who have got some connection or knowledge of art, culture, folk art and craft. I am afraid, people who claim that they have got some sort of connection with an artist or some sort of connection with people who are connected with art also get in through this clause. That is how it will be misused. I am sure, the Minister will definitely ensure that they would not like the people who would get training in this Kalakshetra to dance to the tunes of the Government that will be in power. But, still, care will have to be taken at this initial stage itself that the

Kalakshetra Foundation should manage the affairs of this Kalakshetra institution in such a manner that really the Kalakshetra could be given its place of pride and it could be given the fame and name for which the founder Shrimati Rukmini Devi Arundale had constituted this institution.

The first schedule shows that already certain institutions have been set up in this Kalakshetra, i.e. Kalakshetra College of Fine Arts and also the Craft Education and Research Centre, consisting of a weaving department and also a kalankari unit; the Besant Arundale Theosophical Senior Secondary School, Besant Theosophical High School, and Besant Cultural Centre and Hostel.

The Bill makes a provision for making regulations by the governing body to manage the affairs of all these institutions and also powers are vested with the Government to make certain rules to implement the provisions contained in this Act. My only request is that the body which would be consisting of people who are nominated by the Government should not be allowed to misuse the institutions which are already existing to their advantage.

**16.00 hrs**

The institutions will have to be maintained well specially for upholding the culture, art and folk dances and also to uplift the Bharatanatyam art for which Shrimati Rukmini Arundale had, in fact, given her whole life. So, care will have to be taken by the Government while managing such institutions of fame and really this should become an ideal institution which can uplift the culture and art of our country and in the real sense integrate the whole of India. So, I support the Bill and I would make an earnest request with the Minister that care should be

taken while the rules and regulations are formulated and provisions are made to safeguard the interests of the institution.

16.01 hrs

[SHRI SHARAD DIGHE - *In the Chair*]

THE DEPUTY MINISTER IN THE MINISTRY OF HUMAN RESOURCE DEVELOPMENT (DEPARTMENT OF EDUCATION AND DEPARTMENT OF CULTURE) (KUMARI SELJA) Mr. Chairman, Sir, I would like to thank all the hon. Members who evinced keen interest in the Kalakshetra Foundation and all those who have supported this Bill. I have already spoken about the necessity for promulgating the Ordinance and so, I need not go into the circumstances again. I also about the attack on the surviving members that necessitated the promulgation of this Ordinance.

Now, I would like to respond to some of the specific points raised by the hon. Members. Prof. Rasa Singh Rawat has raised some points. One of the points was about the pay scales of the employees. I would like to inform the hon. Member that the pay scales of the employees of the constituent units will be in line with those of the corresponding posts of the State Government. The pay scales of the administrative posts in the Central Office will be according to the equivalent posts of such organisations in the Government of India, the reason being the posts in the constituent units are mostly teaching posts under the State Board.

Sir, a number of other hon. Members have spoken about the Director. They have some apprehensions also about this post. I would like to assure them that all these will be taken care of at the time of formulating the rules. Shri Mohan Singh wanted that the College of Arts should be renamed. It can be

considered. Regarding the nomination of the Members of Parliament, I might say "yes" because there is no separate provision for the Members of Parliament. But the Members of Parliament can be considered if they fulfil the qualifications under section 2 (b) of sub-clause (i) to (iv).

Sir, another point raised was about the Cultural Centres. We have seven Zonal Cultural Centres which are taking care of other aspects. Shrimati Malini Bhattacharya spoke very well about the folk in which she is interested. Our Zonal Cultural Centres are doing a lot in this direction. Shrimati Girija Devi also spoke about the Director. Prof. Malini Bhattacharya specifically spoke about the clauses 27 and 28. The provisions have been made with adequate safeguards. Under clause 27, directions will be issued very sparingly and that too after recording the reasons for doing so. In the second instance, under clause 28, dissolution will be resorted to only after giving an opportunity to the Foundation to represent against it. This clause is only a general provision and there may not be an opportunity to resort to this.

Regarding constituent unit, the Theosophical High School. I would like to inform them hon. Member that these are regular schools and theosophy is not taught there. Mr. U.S. Rao spoke about Shashindra Kalakshetra. That suggestion can be considered at the appropriate time, later on.

Mr. Kumara Swami spoke about the need to protect Carnatic Music and Bharat Natyam. Clause 9 which is enunciating the objects clearly reproduces the objectives as originally propounded by Shrimati Arundale and we have not deviated from that in any way.

I think, these are some of the major



[Kumari Selja]

points raised by the hon. Members. About the other suggestions, in fact, we welcome the suggestions made by the hon. Members. I would like to inform the hon. Members that the cultural policy will be taken up and I think, it could be taken up in the evening as it is slated for discussion today. We welcome other suggestions too in this field. I would like to thank all the hon. Members for evincing keen interest in this Kalakshetra Foundation Bill and I request this House to pass the Bill.

[Translation]

PROF. RASA SINGH RAWAT : Sir, I seek one clarification in this respect. What criteria has been followed by nominating two industrialists, namely Mr. Bansidhar and Mr. R.V. Ramani and IFS officers in the board? The Government will provide cent per cent grants to this organisation because their budgetary expenditure is about Rs. 55 lakhs, and they have been giving Rs. 27 lakhs so far. What policy will be followed by the Government in this regard? It would be better to clarify these two points as this institute is of the national importance.

[English]

KUMARI SELJA : I would like to inform the hon. Member that the two industrialists he has been talking about, namely Mr. Bansidhar and Shri Ramani are included in the board as nominees in terms of clause 2 (b), sub-clause (1). They have rendered valuable service to Kalakshetra. Earlier also, they have been connected with the Kalakshetra. It is not that suddenly we have put them on the board. Shri Krishnan, as we all know, is well-known in the field of culture. He has been connected with culture in his capacity as Director of UNESCO also.

I do not think this requires that an industrialist or an Officer is to be debarred from such Organisation if he has rendered valuable service in the field of culture.

MR. CHAIRMAN : Does the hon. Member want to press his motion?

PROF. RASA SINGH RAWAT (*Ajmer*): I seek leave of the House, to withdraw my motion.

THE STATUTORY RESOLUTION WAS,  
BY LEAVE, WITHDRAWN.

MR. CHAIRMAN: I shall now put the motion for consideration of the Bill to the vote of the House.

The question is :

"That the Bill to declare Kalakshetra of Madras to be an institution of national importance, to provide for the establishment and incorporation of a Foundation for its administration, to make provisions for further development of Kalakshetra in accordance with the aims and objects for which Kalakshetra was founded and for matters connected therewith or incidental thereto, as passed by Rajya Sabha, be taken into consideration".

*The motion was adopted.*

MR. CHAIRMAN : The House will now take up Clause by Clause consideration of the Bill.

The question is:

*"That Clauses 2 to 4 stand part of the Bill."*

*The motion was adopted.*

*Clauses 2 to 4 were added to the Bill.*

CLAUSE 5 - GENERAL EFFECT OF  
VESTING

SHRI AHAMED (MANJERI) I beg to move:

Page 3, line 20. —

after "b  
ody" inser

"or person" — (1)

I do not know whether the hon. Minister will reply but I do not want to persist. It will be in the fitness of things if the hon. Minister accepts this amendment to put "body" because clause 5 is with respect to the vesting of the right title in Central Government under Section 4. It is also mentioned here about the possession, ownership, power or control of the Board of Trustees or any other Body which, according to me, any other person because the Government is taking over an Institution. It may be within the possession of a Board of Trustees or any other body. There are bodies also there. But it may be in the hands of some person. If it is not included recovery of that interest or something in possession of a person, the Government will have to invoke Section 7 (2). Instead of this any person shall not be excluded also. A Body is consisting of several persons. But a person is only an individual. Therefore, it is only in the fitness of things that the word 'person' should also be included in such cases.

KUMARI SELJA : The amendment is not necessary at all and I request the hon. Member to withdraw it as the Board of Trustees as defined in Clause (b) and (c) of the Bill has been in possession, ownership,

power or control of the assets and properties of the Kalakshetra. The expression "other Body in whatever capacity" is by way of abundant caution.

SHRI E. AHAMED : I have no objection. If the hon. Minister is fully convinced that there will be not even any person in whom the possession or title or interest is there. But I say it is only in respect of an institution, Board of Trustees and not any person. If the hon. Minister is very much fully confident that there is nothing in it, I will withdraw it.

MR. CHAIRMAN: The hon. Minister is confident. You withdraw.

SHRI E. AHAMED : I seek leave of the House to withdraw my amendment.

*Amendment No. 1 was, by leave, withdrawn.*

MR. CHAIRMAN : The question is:

"That Clause 5 stand part of the Bill"

*The motion was adopted.*

*Clause 5 was added to the Bill.*

MR. CHAIRMAN : The question is:

"That Clauses 6 to 35 stand part of the Bill"

*The motion was adopted.*

*Clauses 6 to 35 were added to the Bill.*

MR. CHARIMAN The question is :

*"The First Schedule, the Second Schedule Clause 1, the Enacting Formula and the Long Title stand part of the Bill"*

*The motion was adopted.*

The First Schedule, the Second Schedule, Clause 1, the Enacting Formula and the Long Title were added to the Bill.

KUMARI SELJA: Sir, I beg to move :

"That the Bill be passed."

MR. CHAIRMAN : Motion moved:

"That the Bill be passed."

[Translation]

SHRI GEORGE FERNANDES (MUZAFFARPUR): Mr. Chairman, Sir, I rise to support this Bill. One or two issues which have been discussed here I would like to express my views in that context. This Bill has been introduced at such a time when foreign civilisation and culture are invading in our country. Many hon. Members have expressed their views firmly as to how we can maintain national unity through folk art. In my views unless we carry the folk art to the people in real sense, we cannot achieve this goal. And the prosperous people of our country who get opportunities to attend all these institutions and functions can do it very conveniently because they do not know as to how to pass their time. The art has no meaning for the working people who struggle hard to earn their livelihood. If we envisage national unity in this internal conflict then the art must be promoted. I postulate that by promoting art we would be able to link art with national unity and culture. There is no dearth of such art in India. There are many kinds of arts for entertainment in this country. There are such arts also as has been depicted nicely by Shri Ramesh Chennithala in our national language. These

arts have established harmony and amity among people for the last 40 to 45 years and have led the country to a stage now which is known to us. The hon. Minister introduced the Bill today and held the discussion here. I would particularly like to know as to how the art would be brought to the doors of common man in every corner of the country. I was also a Minister during 1977. We took part in the activities of Culture and art which is still going on in the Ministry of Education and Shri Pratab Chandra Chandar was the Union Minister of Education at that time. I had given him a detailed suggestion in writing. In that suggestion I had pointed out how lofty was the art and music of the people of the Purvanchal and their folk dances, songs are beautiful and melodious as the folk dances and songs of other parts of the country are. The Manipuri dance is not an ordinary dance whosoever in the world sees it, becomes bewitched to see it. There are good singers in Nagaland and Mizoram. The Mizo choirs are so famous that they visit America three times a year and give entertainment to the people. The same is the case with the Naga choir. It seems that the people of Southern and Western India and even people living in the capital also do not know that their art and civilisation is confined to Five Star Hotels only. I had put forth a proposal that the Bhangra dancers of Punjab should go to Karnataka, Tamil Nadu and Kerala on behalf of any department of Government only. If the handsome youth and children display their art in Punjab and the people of South display their Yaksha gan and 'Mailta' in Uttar Pradesh and Bihar, the National integrity and harmony in arts and culture will automatically be created, which it is said is lacking. It will enable the people of the country to see and understand the different arts and cultures of our country.

In my suggestion to Shri Pratap Chandra Chandar I had also suggested that

the Central Government should evolve a machinery in consultation with the State Governments for sending groups of the artists of one State to other. The salary expenses of these groups should be borne by both the Governments. Today the Railways issue free passes to the retired persons in the name of freedom fighters even they were born after 1942 or they travel for their business purposes. They should work for the welfare of people also in order to attain national integrity. The Railways should issue free passes to these artists numbering not more than 2000. The Central Government should also earmark an amount of Rs. 50 lakh per annum in its budget so as to meet the expenses of salary and service security of these artists. The State Governments or the Municipal Corporations and municipalities should give opportunity to these groups exhibit their arts at public places. Everyday we read about shares in newspapers. Such news free of cost. These days the advertisement of foreign radios and television are published free of cost in those newspapers who are indulged in showing vulgarity. They want to invade our minds with this culture. If these newspapers publish the news about the programmes of these groups, it would help inculcating a sense of national integrity and it would also preserve our culture. Neither it involves any expenditure nor any publicity. There is a saying "Clean and the wholesome entertainment". But this type of entertainment is missing in India today. If it is implemented, it will not only soothe our minds but also will delineate the imagery of the beauty of that State in the minds of the people. But the recreation programmes being transmitted at present cast shadow on our own art and culture. I, therefore, urge upon the hon. Minister to think over it and provide assistance for this purpose. The Government is likely to spend Rs. two to two and a half crores in this field only. Since there has been dynastic culture in India,

many of the institutions in Delhi be it the institution related to art or aerodromes are run in the name of such dynasties alone. If 10 per cent or even 5 per cent of the funds are spent for this purpose, I am sure that through these artists we will successfully bring about national integrity with the help of art, culture. Therefore, while supporting this Bill I remember Shrimati Rukmani Arundale and I would like to urge upon the Government and the august House that while passing this Bill, we should keep in mind that we have to bring about national integrity through these groups immediately so that we can succeed in curbing the disruptive forces in this country.

KUMARI SELJA Mr. Chairman, Sir, I am grateful to all those hon. Members who have given a number of good suggestions. The Government will look into the matter.

There are seven zonal cultural centres in our country which preserve and undertake documentation work of folk and tribal art. Moreover, there is mutual agreement among the cultural centres under which they make programmes of visits for one another. It encourages the artists for better performance. The Government has chalked out a scheme under which exchange of artists from one State to another is possible.

Once again, I express my thanks to the hon. Members who have shown their interest and given good suggestions.

SHRI RAM KRIPAL YADAV (PATNA)  
Mr. Chairman, Sir, I would like to say one thing.

[English]

MR. CHAIRMAN : After the third reading and after Minister's reply, no question is allowed.

MR. CHAIRMAN : The question is:

"That the Bill be passed."

The motion was adopted.

16.27 hrs

SICK INDUSTRIAL COMPANIES  
(SPECIAL PROVISIONS) AMENDMENT  
BILL

**As passed by Rajya Sabha - Contd.**

[English]

MR. CHAIRMAN : Now, we shall take up further consideration of the motion moved by Dr. Abrar Ahmed on the 18th December, 1993.

(Interruptions)

KUMARI MAMATA BANERJEE (CALCUTTA SOUTH): Sir, I have given my name.

MR. CHAIRMAN : The Minister has not yet completely moved the motion.

[Translation]

THE MINISTER OF STATE IN THE MINISTRY OF FINANCE AND MINISTER OF STATE IN THE MINISTRY OF PARLIAMENTARY AFFAIRS (DR. ABRAR AHMED): Mr. Chairman, Sir, Sick Industrial Companies (Special Provisions) Act, 1985 was enacted to timely detect sick and the industries likely to fall sick and to constitute a Board of experts to suggest remedial measures and other practical measures to revive the sick industries. As per provisions of this Act, Industrial and Financial Reconstruction Board (BIFR) and Appellate Au-

thority for Industrial and Financial Reconstruction (AAIFR) were set up and both started functioning w.e.f. 15th May, 1987 and April, 1987 respectively.

Since the operating of BIFR the rehabilitation work of sick industries is going on smoothly and systematically and since then many drastic changes have also taken place. As on November, 1993, 1418 sick industrial companies were registered with BIFR. Out of these 290 were not found suitable for revival and in other 124 cases, the concerned companies have prepared their revival schemes with the consultation of financial institutions. In 308 cases the BIFR has itself chalked out the rehabilitation schemes and approved them and in 250 cases BIFR has advised to liquidate them.

A number of difficulties were experienced during the implementation of the Act, and therefore, it became necessary to get the various provisions of the Act reviewed. In this connection we have consulted BIFR, AAIFR, RBI, financial institutions and trade and industry representatives. The recommendations made by the Estimates Committee of Lok Sabha in their report presented on 4th January, 1991 were also considered. Therefore, to expedite the revival of procedure of sick industries and to make more effective the functioning of BIFR and AAIFR and with regard to their structure and comprehensive provisions it is proposed to bring some amendments in the said Act.

The proposed amendments could be divided in three categories. In the first category the amendments are with regard to the jurisdiction and the objective of which in the detect the sickness of the company in the very beginning so that remedial measures could be taken speedily. It can be done by the changing the definition of the categories of the companies coming under the purview