

**EIGHTH REPORT
STANDING COMMITTEE ON
COMMUNICATIONS
(1994-95)**

(TENTH LOK SABHA)

**MINISTRY OF INFORMATION AND BROADCASTING
CENTRAL BOARD OF FILM CERTIFICATION
AND RELATED MATTERS**

*Presented to Lok Sabha on
Laid in Rajya Sabha on*



**LOK SABHA SECRETARIAT
NEW DELHI**

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COMPOSITION OF STANDING COMMITTEE ON
COMMUNICATIONS (1994-95)

Kumari Vimla Verma— *Chairperson*

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3. Shri S.K. Sharma — *Under Secretary*

INTRODUCTION

I, the Chairperson of the Standing Committee on Communications (1994-95) having been authorised by the Committee to submit the Report on their behalf, present this Eighth Report on "Ministry of Information and Broadcasting — Central Board for Film Certifications and Related Matter".

2. The Committee called for memoranda and took oral evidence of a broad spectrum of society representing, *inter-alia*, film critics, journalists, representatives of the film industry, Media studies, Members of Parliament as well as the representatives of Ministry of Information and Broadcasting, on 29 October 1993, 1-2 June, 27-28 June and 2 August 1994.

3. The Committee wish to express their thanks to the non-official witnesses for their valuable suggestions. The Committee also wish to express their thanks to the Officers of the Ministry of Information and Broadcasting for furnishing the material and information which the Committee desired in connection with the examination of the subject, and sharing with the Committee their views concerning the matters which came up for discussion during evidence.

4. The Report was considered and adopted by the Committee at their sitting held on 27 September 1994.

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

NEW DELHI;
September 27, 1994

Asvina 5, 1916 (Saka)

KUMARI VIMLA VERMA,
Chairperson,
Standing Committee on Communications.

CHAPTER I

INTRODUCTORY

A. Indian Films : An Overview

1.1 The Indian Film Industry has been expanding rapidly both in size and techniques. Every year growing number of films are being produced in India. Production of feature films in the country is mostly in the private sector. There is no Government control or regulation during production except in the case of films produced by Doordarshan and National Film Development Corporation where the script is approved in advance.

1.2 Films are a popular and powerful medium of entertainment, information and education and a catalyst of social change, despite the growth of various other kinds of audio-visual medium of communication. Films or film based programmes occupy a major portion of the software for Indian television today. As important disseminators of popular culture, films have great potential for moulding public opinion and influencing the behavioural patterns of the public.

1.3 However, a gradual decline is manifest in the quality of commercial films both subject-wise and content-wise. Scenes of 'crime', 'excessive violence', 'cruelty' and 'un-related sex' are on the increase in Indian films, which cast an adverse influence on the people, particularly the youth. Repeated projection of such scenes creates a dehumanising effect on the people and makes them insensitive to cruelty, perversion and corruption in society.

1.4 Film making has become a highly commercial activity, where the investor naturally seeks to recoup the finance involved in the production of a film. Prices of every commodity required for film making have been going up year after year including the payments made to film stars. In course of evidence, the Film Industry has also mentioned about a host of difficulties faced by them such as high entertainment tax-rates in some States, excise and other duties on raw stock and equipment as well as on film prints, the video boom and challenges posed by satellite television, etc. At the same time, cinema halls are closing down and some of them are being converted into market complexes which make them more profitable.

1.5 Production of film to a great extent depends upon finance available for films. Since film financing is not treated on par with other business activities which can obtain funds from financial institutions in order to attract investors, film producers are banking on "surefire" formula, which

in simple terms means projection of "sex" and "violence" so as to be assured of some returns on such huge investments incurred.

1.6 It is also a general experience that the small budget films sometimes experimental and path breaking, produced with less known artists find no takers. Today if the producer has to sell his film, he has to go in for top stars by paying exorbitant fees which forces him to raise his finance at usurious rate of interest to make big budget production. The vicious circle almost strangulates the film producers.

1.7 Further, there has been a lot of criticism in recent years regarding alleged nexus between the under-world, film producers, law enforcers, etc. Huge amounts of black money are being reportedly poured in to finance film production.

1.8 Some of the members of the Film Industry, in course of evidence tendered before the Committee argued that if 'sex' and 'violence' can be shown through foreign television networks, Indian networks should not be barred to do so. The Committee are unable to accept the contention of a section of the Film Industry that Indian films should also be allowed to show sex and violence like foreign films and television network. Its acceptance would mean allowing competition in vulgarity. The Committee feel that some of the scenes, particularly the dance sequences in several recent films are extremely vulgar and repulsive. In India, trends are being set which do not reflect the realities of Indian society. Box Office success of a film cannot be taken as an index of popular demand and popular demand by itself cannot confer justification on something which is patently pernicious. In the name of modernisation, one is today witnessing erosion of traditional Indian values, folk art and culture. The Committee are strongly of the view that the basic moral values of our rich Indian tradition should not be allowed to be compromised, eroded or diluted at any cost. With the opening of the skies and unrestricted beaming of TV programmes from different parts of the world, the challenge that Indian Film Industry faces today is how to blend the changing realities all around the world with the imperatives of Indian cultural values and traditions. There is also a larger question as how to guard against films which may pose a danger to the social fabric and communal harmony and encourage films which foster and harness the edifice of a pluralistic society. The task is also for checking against films which have a baneful influence on children and adolescents.

1.9 The Committee feel that there is a need to formulate a comprehensive National Film Policy. Films, even as entertainment medium must contribute to refining sensibility, elevating standards and ennobling values. The high cost of film production should not be allowed to become an alibi for lowering and debasing standards and tastes. The basic thrust of the proposed policy may well be summarised in the following words of Gandhiji:

"I do not want any house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible but I refuse to be blown off my feet by any."

B. State Regulation Vs. Self Regulation

1.10 Today, while there is no censorship of published material, pre-censorship for films has been felt to be necessary because of the far-reaching effect of the audio-visual medium on the people. In the case of *S. Rangarajan vs. P. Jagjivan Ram* (Civil Appeal No. 1668 and 1669 of 1988), the Supreme Court observed on 30th March, 1989 as follows:

"11..... The movie cannot function in a free market place like the newspaper, magazine or advertisement. Movie motivates thought and action and assures a high degree of attention and retention. It makes its impact simultaneously arousing the visual and aural senses. The focusing of an intensive light on a screen with the dramatizing of facts and opinion makes the ideas more effective. The combination of act and speech, sight and sound in semi-darkness of the theatre with elimination of all distracting ideas will have an impact in the minds of spectators.... It has as much potential for evil as it has for good. It has an equal potential to instil or cultivate violent or good behaviour. With these qualities, and since it caters for mass audience who are generally not selective about what they watch, the movie cannot be equated with other modes of communication. Censorship by prior restraint is, therefor, not only desirable but also necessary."

1.11 During evidence before the Committee, the Film Industry argued that it would be wrong to malign the Film Industry as a whole because of a dozen or so undesirable films songs. They suggested introduction of some kind of self censorship mechanism by the Industry itself.

1.12 The Committee are of the view that ordinarily self-regulation by the Film Industry would have been ideal. A section of the Film Industry does appreciate that some level of self-discipline needs to be brought in, if the films are to improve qualitatively. However, considering the recent trends in Indian Cinema, the Committee are of the opinion that a system of voluntary censorship or code of conduct by the Film Industry by itself is unlikely to yield results. In fact, taking into account these trends and also the sudden proliferation of satellite television, scrapping of official censorship can have dangerous consequences. The purpose of state controlled film certification, therefore continues to be important. The question to be pondered upon is why has the film certification machinery not been able to stimulate growth of clean entertainment that adheres to basic social and cultural norms. In this context it is worthwhile to review the existing infrastructure for film

certification and analyse the factors that have rendered it ineffective. Piecemeal attempts have been made in the past to resolve various issues pertaining to Indian films/Film Industry, but a holistic approach is required at this juncture.

1.13 With regard to portrayal of violence and sex in films, both the theme as well as the picturisation should be taken into account at the time of certification. The Committee strongly feel that the obligations of the producers/artists of the films should be properly enforced by the Central Board of Film Certification so that the quality of films is maintained and the influence of film media is not abused. Film is a combined team effort involving the talent and skills of the directors, the script writers, the cinematographers, the editors creative artists and host of other technicians. It is only a concerted effort which would restore to the Indian cinema some of the lustre lost by neglecting values of quality and excellence. It is, therefore, desirable on the part of Central Board of film certification to bring about greater professional efficiency and improvement in the quality of performance of this medium, harmonising it with public aspiration and requirements of a pluralistic society. The unique power of the film media to shape perception, develop taste and influence attitudes and actions needs adequate recognition.

C. Legal and Constitutional basis for Certification of Film and Film Publicity Material

1.14 Article 19(1) of the Indian Constitution gives the right to freedom of speech and expression to all citizens subject to reasonable restrictions. Further, Article 19(2) lays down the broad scope of reasonable restrictions in the interest of the "sovereignty and integrity of India, the security of the State, friendly relations with foreign states, public order decency or morality, or in relation to contempt of court, defamation or incitement to an offence".

1.15 Therefore, both the production and exhibition of films which is a part of the freedom of expression, is subject to reasonable restrictions in the interest of decency and morality contained in the Constitution itself.

1.16 Even the Directive Principles of State Policy and Fundamental Duties as enshrined in the Constitution call for reasonable restrictions in the interest of children and women. Enunciating a directive principle, Article 39(f) enjoins upon the state to ensure that "children and youth are protected against exploitation and against moral and material abandonment". Further, Article 51A(e) makes it incumbent upon every citizen of India to renounce practices derogatory to the dignity of women.

1.17 The Indecent Representation of Women (Prohibition) Act, 1986 lays down penalties for using the female figure to "deprave, corrupt or injure public morals" and protects such use only if it is in the interest of science, literature, art or learning.

1.18 Under entry 60 of the Union List in the Seventh Schedule of the Constitution, the Central Government is responsible for sanctioning cinematograph films for public exhibition in India.

1.19 The Cinematograph Act, 1952 was enacted to provide for the certification of Cinematograph films for exhibition. The Board of Film Censors (re-named as the Board of Film Certification from 1.6.83) is set up by the Central Government under section 3 of the Cinematograph Act, 1952 for the purpose of sanctioning films for public exhibition.

1.20 The basic principles for the guidance of the Board in certifying films for public exhibition in India are laid down in Section 5B of the Cinematograph Act, 1952 which is reproduced below:—

“5B(1)— A film shall not be certified for public exhibition, if, in the opinion of the authority competent to grant the certificate, the film or any part of it is against the interests of the sovereignty and integrity of India, the security of the State, friendly relations with foreign States, public order, decency and morality or involves defamation or contempt of court or is likely to incite the commission of any offence.

(2) Subject to the provisions contained in sub-section (1), the Central Government may issue such directions as it may think fit setting out the principles which shall guide the authority competent to grant certificates under this Act in sanctioning films for public exhibition.”

1.21 In exercise of the powers conferred by sub-section(2) of section 5B of the Act, the Central Government has issued direction (S.O.836-(E) dated 6th December, 1991 superseding that of 7.1.1978) that in sanctioning films for public exhibition, the Board of Film Certification “shall” be guided by the following principles:—

- “1. The objectives of film certification will be to ensure that:—
- (a) the medium of film remains responsible and sensitive to the values and standards of society;
 - (b) artistic expression and creative freedom are not unduly curbed;
 - (c) certification is responsive to social change;
 - (d) the medium of film provides clean and healthy entertainment; and
 - (e) as far as possible, the film is of aesthetic value and cinematically of a good standard.

2. In pursuance of the above objectives, the Board of Film Certification shall ensure that—

- (i) anti-social activities such as violence are not glorified or justified;
- (ii) the *modus operandi* of criminals, other visuals or words likely to incite the commission of any offence are not depicted;
- (iii) scenes—
 - (a) showing involvement of children in violence as victims or as perpetrators or as forced witness to violence, or showing children as being subjected to any form of child abuse;

- (b) showing abuse or ridicule of physically and mentally handicapped persons; and
- (c) showing cruelty to, or abuse of, animals, are not presented needlessly;
- (iv) pointless or avoidable scenes of violence, cruelty and horror, scenes of violence primarily intended to provide entertainment and such scenes as may have the effect of desensitising or dehumanising people are not shown;
- (v) scenes which have the effect of justifying or glorifying drinking are not shown.;
- (vi) scenes tending to encourage; justify or glamorise drug addiction are not shown;
- (vii) human sensibilities are not offended by vulgarity, obscenity or depravity;
- (viii) such dual meaning words as obviously cater to baser instincts are not allowed;
- (ix) scenes degrading or denigrating women in any manner are not presented;
- (x) scenes involving sexual violence against women like attempt to rape, rape or any form of molestation, or scenes of a similar nature are avoided, and if any such incident is germane to the theme, they shall be reduced to the minimum and no details are shown;
- (xi) scenes showing sexual perversions shall be avoided and if such matters are germane to the them, they shall be reduced to the minimum and no details are shown;
- (xii) visuals or words contemptuous of racial, religious or other groups are not presented;
- (xiii) visuals or words which promote communal, obscurantist, anti-scientific and antinational attitudes are not presented;
- (xiv) the sovereignty and integrity of India is not called in question;
- (xv) the security of the State is not jeopardised or endangered;
- (xvi) friendly relations with foreign States are not strained;
- (xvii) public order is not endangered;
- (xviii) visuals or words involving defamation of an individual or a body of individuals, or contempt of court are not presented. EXPLANATION: Scenes that tend to create scorn, disgrace or disregard of rules or undermine the dignity of court will come under the term "contempt of Court" and
- (xix) national symbols and emblems are not shown except in accordance with the provisions of the Emblems and Names (Prevention of Improper Use) Act, 1950 (12 of 1950).

3. The Board of Film Certification shall also ensure that the film:—
 - (i) is judged in its entirety from the point of view of its overall impact; and
 - (ii) is examined in the light of the period depicted in the film and the contemporary standards of the country and the people to which the film relates, provided that the film does not deprave the morality of the audience.
4. Films that meet the above-mentioned criteria but are considered unsuitable for exhibition to non-adults shall be certified for exhibition to adult audience only.
5. (1) While certifying films for unrestricted public exhibition, the Board shall ensure that the film is suitable for family viewing, that is to say, the film should be such that all the members of the family including children can view it together.
 - (2) If the Board, having regard to the nature, content and theme of the film, is of the opinion that it is necessary to caution the parents/guardian to consider as to whether any child below the age of twelve years may be allowed to see such a film, the film shall be certified for unrestricted public exhibition with an endorsement to that effect.
 - (3) If the Board, having regard to the nature, content and theme of the film, is of the opinion that the exhibition of the film should be restricted to members of any profession or any class of persons, the film shall be certified for public exhibition restricted to the specialised audiences to be specified by the Board in this behalf.
6. The Board shall scrutinise the titles of the films carefully and ensure that they are not provocative, vulgar, offensive or violative of any of the above mentioned guidelines."

1.22 As far as the film publicity material is concerned, the Committee were informed that Publicity Screening Committees had been set up by the Film Industry to scrutinise film posters or film advertisements and other publicity material on voluntary basis. Such a mechanism comes under the common law of the land relating to obscenity, particularly section 292 of the Indian Penal Code. The Committee note that the responsibility for enforcement of these provisions rests with the State Governments and Union Territories. The Indecent Representation of Women (Prohibition) Act, 1986 is administered by the Department of Women and Child Development, but the responsibility of enforcement is with the local authorities including police. The Committee gather that the West Bengal Government have enacted the "West Bengal (Compulsory Censorship of Film Publicity Materials) Act, 1974" to deal with obscene and indecent film posters. The Committee feel that the Government should initiate steps including necessary legislation to ensure that the increasing practice of using obscene posters to publicise films is curbed.

CHAPTER II

CBFC : ORGANISATIONAL STATUS AND ITS COMPOSITION

A. Organisational Status

2.1 The Central Board of Film Certification enjoys complete autonomy and functions within the parameters set by the Act, The Cinematograph (Certification) Rules, 1983 and the guidelines issued under Section 5B of the Act in the matters relating to certification of films. The Central Government have the powers to (i) constitute the Board, appoint its Chairman and members (Section 3); (ii) constitute Advisory Panels (Section 5); (iii) appoint regional officers of the Board (Section 5 (2)); and (iv) provide budget for the Board. The Central Government can intervene only under Section 6 of the Act (relating to revisionary powers) which states:—

“Notwithstanding anything contained in this part, the Central Government may, of its own motion, at any stage, call for the record of any proceeding in relation to any film which is pending before, or has been decided by, the Board, or as the case may be, decided by the Tribunal (But not including any proceeding in respect of any matter which is pending before the Tribunal) and after such inquiry, into the matter as it considers necessary, make such order in relation thereto as it thinks fit, and the Board shall dispose of the matter in conformity with such orders.”

2.2 Under Rule 10 of the Cinematograph (Certification) Rules, 1983, the Board is required to submit an annual report to the Central Government reviewing the work done by it.

2.3 Under Section 7E of the Cinematograph Act, 1952 all members of the Central Board of Film Certification and the members of the Advisory Panels of the Board, when acting or purporting to act in pursuance of any of the provisions of the Act, are deemed to be public servants within the meaning of Section 21 of the Indian Penal Code.

B. Composition

2.4 According to section 3 of the Cinematograph Act, 1952 the Central Government may, by notification in the official Gazette, constitute a Board to be called the Board of Film Certification consisting of a Chairman and not less than twelve and not more than twenty-five other members.

2.5 With regard to constitution of Advisory Panels, Section 5(1) of the Cinematograph Act, 1952 states:

"For the purpose of enabling the Board to efficiently discharge its functions under this Act, the Central Government may establish at such regional centres as it thinks fit, advisory panels each of which shall consist of such number of persons, being persons qualified in the opinion of the Central Government to judge the effect of the films on the public, as the Central Government may think fit to appoint thereto.

(2) At each regional centre there shall be as many regional officers as the Central Government may think fit to appoint, and rules made in this behalf may provide for the association of regional officers in the examination of the films.

(3) The Board may consult in such manner as may be prescribed any advisory panel in respect of any film for which an application for a certificate has been made.

(4) It shall be the duty of every such advisory panel whether acting as a body or in committees as may be provided in the rules made in this behalf to examine the film and to make such recommendations to the Board as it thinks fit.

(5) The members of the advisory panel shall not be entitled to any salary but shall receive such fees or allowances as may be prescribed."

2.6 The Central Government has set up Advisory Panels at the following nine Regional Centres with the existing strength shown against each:

Bombay	87
Calcutta	54
Madras	89
Bangalore	45
Tiruvananthapuram	31
Hyderabad	75
Delhi	63
Cuttack	19
Guwahati	13

2.7 Both the members of the Advisory Panels and the Board hold office during the pleasure of the Central Government. However, subject to this provision, every member of the Board and Advisory Panels holds office for a period not exceeding three years and two years, respectively. A retiring member of the Board or Panel is eligible for re-appointment.

2.8 In the course of their evidence, the representatives of the Ministry stated that people from Film Industry were not represented on the Advisory Panels from which the Examining Committees and Revising Committees are constituted. On the other hand, the CBFC in its Annual

Report, 1993 states that the members of the Panels are appointed by the Central Government and include, among others "film producers, directors, artists," etc.

2.9 The Committee note that no specific qualifications have been laid down in the Cinematograph Act for the Chairman and the members of the CBFC and Advisory Panels. The Ministry, however, informed that eminent persons from different walks of life, such as social sciences, law, teaching, art, film production/direction, etc. who in the opinion of the Central Government are qualified to judge the effect of films on the public mind are appointed as Board members. A list of members of the Central Board of Film Certifications alongwith their background, for the last five years is given at Annexure-I. The Committee find that a large number of members on the CBFC and the Advisory Panels are the persons who belong to and who may, therefore, have a vested interest in Film Industry. During evidence, both the representatives of Ministry and Chairman of CBFC acknowledged the fact that those in Film Industry (like any other industry) are basically for monetary consideration. With that background, they may at time, be unable to discharge their functions with total impartiality and may unwittingly become susceptible to influence of their colleagues. The adage — 'no one should be a judge in his own cause' applies equally in case of censor of films.

2.10 The Committee recommend review of the yardsticks followed for constituting the Advisory Panels and the Board. Representation should be given to eminent social workers, educationists, intellectuals, historians, writers, and people associated with art and culture on the Advisory Panels and the Board. Fifty percent of them must be women. As far as the Advisory Panels are concerned, no person who is directly involved with the Film Industry should be allowed to be a member. In case of the Board, the Committee are of the opinion that as a rule the members should not be from the Film Industry. The criteria for appointment of the Chairman and members of the CBFC should be specified in the Act itself.

2.11 The Committee strongly feel that the CBFC needs a full time Chairman to do justice to the enormous work load.

2.12 During course of evidence, the Committee learnt that at times persons were also selected for Advisory Panels who were not resident of that area or region. The Committee strongly feel that immediately this practice should be done away with. It should be made mandatory that only the local residents or residents of same State/Region should be allowed to be members of a particular regional Advisory Panel.

2.13 The Committee note that the Regional Centre at Delhi has certified only one film during the year 1993, whereas the strength of Delhi Advisory Panel is 63. The Committee recommend that the number of members on such panels should be commensurate with the expected overleaf at various centres.

CHAPTER III

CBFC : ROLE AND FUNCTIONS

A. Procedures followed for Examination of Films

3.1 The Regional Offices of the Board are under the Regional Officers (ROs) who are appointed by the Ministry of Information and Broadcasting. On receipt of an application from a producer for a certification of a film for public exhibition, the Regional Officer appoints an Examining Committee (EC) to examine the film. The films are examined initially by an Examining Officer and four members of the Advisory Panel in the case of a feature film and one member in the case of a documentary film. The quorum for the Examining Committee for a long film is four. The role of the Regional Panel members and the Regional Officer, who appoints the EC and conducts the Committee's proceeding is extremely crucial. They are responsible for the passing of a majority of films screened in cinema halls and the small screen. The Central Government has issued specific guidelines to be observed by CBFC in sanctioning films for public exhibition (reproduced in para 1.21). While examining films, the members are to satisfy themselves that none of the guidelines is violated. Any part of the film violating any one or more of the guidelines is to be deleted before the certificate is granted; and if the objectionable impact of the film cannot be removed by the deletion, the film is to be refused a certificate. According to Rule 22(13) of the Cinematograph (Certification) Rules, 1983 it is the personal responsibility of the Examining Officer to examine whether each and every guideline issued by Government has been followed and to bring any lapse or deviation to the notice of the Chairman. It may be noted that the task of judging films and interpreting the guidelines is carried out by some 500 members of Advisory Panels. The Chairman and the members of the CBFC are never involved in viewing of films at the Examining Committee stage, where almost more than 80% of the films are issued certificates. Resultantly, the Chairman and the members of the Board do not have any personal knowledge as to whether the guidelines are scrupulously followed.

3.2 The recommendation of the Examining Committee is submitted for approval of the Chairman of the Board. If the Chairman approves it, a written communication is sent to the applicant indicating the decision of the Board and giving him an opportunity to represent his views. If the applicant does not accept the decision of the Board, based on the recommendation of the Examining Committee, he can ask for a Revising Committee. Also, if the Chairman does not accept the Examining

Committee's recommendation on the basis of the Examining Officer's report under rule 22(13) *ibid*, the film is referred to a Revising Committee.

3.3 Hence, Revising Committees are constituted by the Chairman if considered necessary, on his own motion or at the request of the applicant/producer for reconsideration of the recommendations of the Examining Committee. A Revising Committee consists of the Chairman of the Board and not more than nine other member, being members of the Board, or members of the Advisory Panels. This Committee is presided over by the Chairman of the Board or in his absence by a member of the Board nominated by him. The quorum of a Revising Committee is five. Thus, by having a Revising Committee, a wider opinion is obtained by the Board in respect of the film under examination.

3.4 As per Rule 24(12) *ibid*, the decision of a Revising Committee is that of the majority of the members attending the examination of the film and in the event of an equality of votes, the Presiding Officer has a second or casting vote. Further, if the Chairman of the Board disagrees with the majority view of the Revising Committee, the film is examined by the Board itself or got examined again by another Revising Committee and the decision of the Board or the Second Revising Committee as the case may be, is final. An appeal against the decision of the Board lies with the Film Certification Appellate Tribunal under Section 5C of the Cinematograph Act, 1952.

3.5 The Committee are surprised to learn that despite the stipulation of law to this effect, the Chairman CBFC, never attended any meeting of the First Revising Committees or the Second Revising Committees. During evidence, the Chairman, CBFC informed the Committee that after the Examining Committee had viewed the film and recommended for its certification, he simply signed the documents, without watching the film himself. He also stated that it was not possible for him to personally watch around 800 films every year before their certification. On an average almost 40% films were being referred to the Revising Committee every year. While explaining the procedure, he stated—

“When there is no unanimous decision (at EC level), the Chairman sends it to the Revising Committee. If there is again some difference of opinion then we are told to send it to the Second Revising Committee to reassess and present it again.”

On being asked whether he ever felt it necessary to personally watch at least such films which had been referred to the Revising Committees, the Chairman CBFC replied in the negative and stated that if he did so in case of one film, he would be flooded with such requests in regard to other films. The Committee are of the opinion that atleast when the Board refers the examination of the film to a Second Revising Committee, the Chairman, CBFC must preside over the meeting.

3.6 The Committee were informed that no "single individual takes a decision" in the matter of certification of films. Objectivity in this regard is, therefore, achieved by associating as many members of the Board in the Committee as provided in the Cinematograph (Certification) rules, 1983. The Ministry maintained that the above procedure ensures that guidelines are followed as far as possible. The Board certifies the films with or without deletions only if one of its Committees is satisfied that there is no violation of the guidelines. Examination of films for certification as a quasi-judicial function. Therefore, The Board and its Committees are quasi-judicial authorities. A quasi-judicial authority applies its own mind and takes its own decision without being influenced by any other person or authority. The Committee were informed that a kind of code of conduct in form of a list of DO's and DON'Ts for the members of the Board and Advisory Panels has been prescribed whereunder the members are not supposed to keep contact or have discussions with the producers or keep any links with them which will affect their functioning as members of the certification Committee in an impartial manner. Instructions prescribing such "DO's" and "DON'Ts" are given in Annexure-II.

3.7 Errors of judgement may occur on the part of the Board. To deal with such cases, the Central Government has been vested with revisional powers under section 6 of the Cinematograph Act, 1952. Under this provision, Government have power of *suo motu* revision in relation to any film which is pending before, or has been decided by the Board or, as the case may be, decided by the Tribunal (but not including any proceeding in respect of any matter pending before the Tribunal). Government have also power to suspend or revoke a certificate under section 5E of the Act, where it is satisfied that the certified film was being exhibited in a form other than the one in which it was certified; or the film or any part thereof is being exhibited in contravention of the provisions of the Act or the Rules made thereunder.

3.8 Before any order prejudicially affecting the applicant of a film is passed by the Board/Tribunal/Government, he is given an opportunity to represent his views in the matter.

3.9 The objectives of Film Certification is to serve laudable public objectives. However, the Committee are of the opinion that the CBFC has proved to be ineffective to meet the above objectives of film certification.

3.10 A number of film songs with dual meaning and sexual innuendos, particularly those which have been released of late, have evoked protest from the people. The Satellite Channels particularly Zee TV, Star TV and even Doordarshan on its Metro Channel have been dishing out such songs/dance sequences, during prime time almost regularly.

3.11 Asked about the criteria followed for clearing some undesirable film songs with dual meanings, the Chairman CBFC, stated during the evidence before the Committee that these songs and dance sequences from films were

shown on television even before the respective films were certified by the CBFC. According to him, by the time films with these undesirable songs reached the Central Board of Film Certification and its Regional Panels for mandatory film certification, the songs had already been telecast and had also established their popularity in programmes like "Super Hit Muquabla", etc. Therefore, no necessity was felt to delete these songs and dance sequences at the time of certification. This argument is not acceptable to the Committee.

3.12 The Committee were informed that the preview procedure for programmes to be telecast on Doordarshan-II and Doordarshan-I have been tightened. Doordarshan has now decided not to accept any film based material including film songs for telecast unless it bears a certificate from the Central Board of Film Certification. This is welcome in so far as it goes, but with regard to Doordarshan; which caters principally to family audience, the Committee expect it to exercise even greater caution about telecasting film based material even though it many have been cleared by the CBFC. In non-film based programmes, scenes which offend public decency or those not produced in conformity with the 'broadcast code' are deleted before telecast. The Indian High Commission in Hongkong has been approached to impress on the Hongkong authorities to advise Star TV to desist from telecasting songs and clips from Hindi films that have not been certified by the CBFC. Instructions have also been issued to the Central Board of Film Certification to ensure that guidelines especially relating to sex and violence are strictly adhered to, so that certified films do not attract charges of obscenity and excessive violence.

3.13 In view of Rule 23 (13) of the Cinematograph (Certification) rules, 1983, which states that it is the personal responsibility of the Examining Officer to examine whether each and every guideline issued by the Government has been followed and to bring any lapse or deviation to the notice of the Chairman CBFC, the Committee desired to know about the criteria followed and procedure adopted for certifications specifically with regard to films like "Khalnayak", "Rajababu", "Mohra", "Ladla", "Anjaam", and "Andaaz" by the concerned Examining Officer. The Examining Officer of the film "Mohra" stated with regard to a controversial song in the film,:

"There was no discussion held on the song. It was a quawwali and it was presented in such a manner that the Committee (Examining Committee) did not consider its picturisation to be vulgar. Therefore, the song was cleared".

As regard the film "Anjaam", the concerned Examining Officer stated, "It is not violative of the guideline."

3.14 Today more and more films whose themes are primarily dominated by "unrelated sex" and "excessive violence" are being churned out and

circulated. Crime is increasingly becoming the main theme of the story of the films. It is projected in a manner giving the impression that violence, theft, robbery etc. are normal incidents in ordinary life. Further, vice is shown in a heroic form, even though retribution follows. The Committee are not impressed by this reasoning and regret to find that the Examining Officers have not been paying required attention to the stipulations and conditions (para 1.21) for clearing a film. It has come out from the evidence that films are not judged by the touchstone of each of the 19 elaborately explicit conditions but only subjectively according to the declining standards of morality. This seems to have sent a message amongst some producers that they can get away with only minor cuts or excisions. Determination and firm action is necessary to reverse this trend and create an environment where producers do not succumb to the temptation of making films that violate the guidelines hoping little resistance from the CBFC.

3.15 The Committee have been informed that recently the Regional Officers of the Board have been asked to ensure that the guidelines are strictly adhered to while certifying films. They have been made personally responsible to see that the guidelines particularly those relating to sex and violence are not violated.

3.16 Considering the fact that films play a vital role in moulding public opinion, attitudes, in imparting knowledge and in understanding of our culture and traditions, the Committee strongly recommend that the CBFC should strictly adhere to the guidelines/objectives with regard to projection of violence and sex in films and do not certify films/songs on the grounds that they have already been shown on various channels like Zee T.V. etc.

3.17 The Committee strongly recommend that the display of such vulgar scenes and dual meaning songs by Doordarshan should be immediately banned and such songs should also not be played on All India Radio. The government should also call for the record of the proceedings of the CBFC, if any and its Advisory Panels' meetings which gave clearance for these controversial film songs. The Committee hope that after examining these records, the Government will take appropriate action to ensure that slip ups of this nature.

3.18 The representatives of the Film Industry Associations in their evidence before the Committee expressed their resentment and stated that a policy of double standard was being followed by the CBFC with regard to certification of Indian *vis-a-vis* foreign films. It manifested most in case of dubbed films, they said. The Committee strongly feel that same standard should be applied for certification of both the Indian and foreign films, as the viewers of the films are the same.

3.19 The Committee were informed that only four meetings of the Central Board of Film Certification have been held since 1990. The names of places of the meetings and the number of members who attended those are given below:

	No. of members attended
1. Bombay (April, 1990)	19
2. Bangalore (June, 1990)	16
3. Madras (March, 1992)	20
4. Hyderabad (March, 1993)	14

3.20 According to Rule 14 of the cinematograph Rules, 1983, the Board should ordinarily meet once every quarter for the transaction of Business. They regret to note that in clear violation of the rules, only four meetings of the Board were held during the past four years. The Committee desire that the provision in the rules should be strictly adhered to in future. Further, the Committee note that majority of the members who attended such meetings were the persons from Film Industry only [See Annexures-III (A), (B), (C) and (D)].

3.21 It has been provided in Rule 16 of the Cinematograph (Certification) Rules, 1983 that at least seven clear days notice of all meetings of the Board is to be given to each member but an urgent meeting can be called by the Chairman at three clear days' notice. The Committee strongly feel that notice of 7 days is inadequate. About three weeks notice should be given for convening a meeting to ensure greater participation.

3.22 The Committee observe that in a large number of cases the film certifications are awarded without even any member of the CBFC having seen the film. The Regional Officer who is a government officer constitutes the Examining Committee and in practice the entire powers of the CBFC are exercised by him. Therefore, more than the Chairman or any other members of the Board, the opinion of the CBFC is controlled by a government officer appointed as the Regional Officer. The Committee strongly feel that this practice needs to be improved with a view to make members of the Board and Advisory Panels more active and accountable for their decisions. The Committee, therefore, recommend a radical overhaul of the Rules so as to ensure that the Central Figure responsible for setting up of the Examining and Revising Committees is some member of the CBFC.

3.23 During the course of evidence, the Committee were informed that the CBFC and Regional Panel members work in an honorary capacity. They are paid a token "Sitting Fee". The amount is insufficient even to cover conveyance expenses. Therefore, there is no attraction for the members to attend the meetings of these Committees. The Committee recommend that the amount of the fees should be suitably increased so as to give some incentives to the members to attend the meetings of these Committees.

3.24 The Committee note that quite a good numbers of films of one region get certification from the other Regional Centres (See Annexure-IV). A Member of Parliament in a written note to the Committee stated, "I remember once a lady member on the Board from North, not knowing Tamil was viewing a Tamil film, only by inquiring about the film from her fellow member. I do not know what justice she could have done to this invaluable job." Keeping in view the multi-lingual, multi-cultural realities of Indian society, the Committee feel that the social/cultural implication of the films on the society can best be judged and assessed by the people who understand the language of that film. It may therefore be ensured that majority of the members of the Examining Committee or the Revising Committee who examine or review a film must understand the language of that film.

B. Measures undertaken by the Board for Uniform Application of Guidelines

3.25 In view of the fact that a body of about 500 examiners in all the Regional Centres with different professional backgrounds are associated with the examination of the films at the initial stage, there is definitely a need to ensure uniformity in the application of guidelines. In this connection, the Board has taken certain measures to ensure uniformity in the certification of films like:—

- (i) holding workshops of Advisory Panel members for discussing the application of guidelines and other related issues; and
- (ii) holding seminars on topics related to film certification and to receive feedback from the people belonging to different strata of society about the Board's decisions relating to films certified.

3.26 The Committee were informed that workshops had been arranged at various Regional Centres for the benefit of the members of the Advisory Panels and Examining Officers. At these workshops *inter alia*, screening of portions deleted from certified films were arranged and reaction of the members elicited. At some of these workshops the texts of cuts made in films by other Regional Centres were discussed and difficulties experienced by the members considered.

3.27 Recent scientific studies conducted in Britain, USA, Canada and Singapore have revealed a very strong and undeniable link between violence on television and films and juvenile aggression and crime.

3.28 The Committee strongly recommend to undertake long term behavioural and scientific studies and audience research to gauge the impact of screen images and messages on different sections of society and in particular on children and youth. "Film studies" should be encouraged. Findings of such studies should also be made available to the members of the CBFC and its Advisory Panels.

3.29 Periodic training of the members of the Central Board and Advisory Panels may be undertaken to promote awareness of their social responsibility. An attitude has to be cultivated for discouraging blind imitation of the western culture/values which are not in tune with the Indian way of life.

C. Type of Films Certification and Details of Films Certified by the Board during 1993

3.30 There are four categories of film certificates, viz. 'U' 'A' 'UA' and 'S'. Criteria followed by the Central Board of Film Certifications to certify various films are as follows:—

a. Films that are considered unsuitable for exhibition to non-adults (below 18 years) are certified for exhibition to adult audiences only. Such films are granted 'A' Certificates.

b. While certifying films for unrestricted public exhibition, the Board ensures that the film is suitable for family viewing, that is to say, the film should be such that all the members of the family including children can view it together. These films are given "U" Certificates.

c. If the Board having regard to the nature, content and theme of the film, is of the opinion that it is necessary to caution the parent/guardian to consider as to whether any child below the age of twelve years may be allowed to see such a film, the film is to be certified for unrestricted public exhibition with an endorsement to that effect. 'UA' certificate is granted to such a film.

d. If the Board, having regard to the nature, content and theme of the film, is of the opinion that exhibition of the film should be restricted to members of any profession of any class of persons, the film may be certified for public exhibition restricted to the specialised audiences to be specified by the Board in this behalf, and granted 'S' certificate. This classification has been introduced *w.e.f.* form 1st June 1983.

3.31. The Board issued a total of 2888 Certificates during 1993. The number of Indian feature films certified was 812. Region-wise, and language-wise details of these films are given at Annexure IV. Out of these, 182 were Hindi films and 504 were certified from the four southern regional offices viz Bangalore, Hyderabad, Madras and Thriuvananthapuram. The percentage of Southern films during the last three years of the total was 70.76 in 1990, 67.80 in 1991 and 67.46 in 1992.

3.32. Of the 812 Indian feature films 657 films were on social themes and 91 on crime; 607 were granted 'U' certificates (unrestricted public exhibition) (74.75%), 80 'UA' certificates (Parental guidance for children below 12 years of age) (9.85%) and 125 'A' certificates (exhibition restricted to adults only) (15.40%). Among the 174 foreign feature films certified in 1993, 32 were granted 'U' certificates (18.39%), 22 'UA' certificates (12.65%) and the remaining 120 were granted 'A' certificates (68.96%).

3.33. The Board also certified 911 Indian short films, 175 foreign short films, 5 long films other than features (2 Indian and 3 foreign) and 749 video films during the same year.

3.34. During the year, 7 Indian feature films and 16 foreign feature films were refused certificates as they were found violative of one or more of the statutory film certification guidelines. Some of these films were certified later either in a revised form by the Board itself or by the Film Certification Appellate Tribunal. The total length of portions deleted from celluloid films for being violative of the guidelines was 14,602 metres. Out of this, 12,003 metres were excised from Indian feature films, 2,449 metres from foreign feature films, 77 metres from Indian short films and 73 metres from foreign short films.

3.35. Concept of film censorship was started in an era where there was no television, satellite, video, cable or anything of that kind. Cinema was the only audio-visual medium existing at that time. Therefore, perhaps a purely negative role for film censorship was envisaged. The need today is also to introduce a positive role of the CBFC. The concept of censorship of Indian films and foreign films entering India and whole concept of the film certification need to be redefined and re-examined in a changing environment, where all types of programmes around the world are coming to us through satellite. The Committee strongly feel that despite the fact that production of films in India is primarily in private sector and Government have no control over it, the films which are of good quality or healthy entertainment could be encouraged by the Government. The Government should find ways and means as how to give financial help to the producers of such films.

3.36 The Committee appreciate the Khosla Committee recommendation that the Censor Board should also give "outstanding merit certificate to films having outstanding, artistic, aesthetic, cultural and educative qualities." The Committee feel that Quality (Q) certificates may be given to the films which have definite artistic, aesthetic or educative value; promote national objectives and offer wholesome entertainment. Producers of the films which portray freedom struggle or promote national integration, moral values as also of good children films should be given tax benefits. One of the ways which could be experimented with is to rotate back at least 50% of the entertainment tax earned from a "Q" film to the producer of that film so that he may be encouraged further to produce more of such kinds of films. However, the Committee strongly feel that "Q" Certificates may be given judiciously to films which actually show excellence in all respects. Such films may also be given preference by Doordarshan for telecasting.

3.37 The Committee note that the purview of the Central Government is only confined to certifying cinematograph films for public exhibition. The grant of licences to cinema theatres and levy of entertainment tax on the exhibition of films falls within the purview of the State Governments.

Keeping view the limitations of the Central Board of Film Certification with regard to the levy of entertainment tax, the Committee recommend that the Ministry of Information and Broadcasting may issue clearcut guidelines to the States with regard to incidence of entertainment tax on "Q" certified films.

3.38 The Committee feel that the loss in revenue to the Government on account of sharing entertainment tax on "Q" certified films and children films with the producers of such films would be nominal in comparison to cultural enrichment of society.

D. Steps Undertaken to Curb Violation of Film Certification

3.39 The violations of the provisions of the Act in exhibition of films have been on the increase and are a cause of great concern. Violations normally noticed are:

- (i) Interpolation in certified films *i.e.* portions which are disallowed by the Board or which were not shown to the Board during certification are exhibited as portions of certified films. In addition, 'bits' of blue films are shown alongwith certified films.
- (ii) Exhibition of a film which was not presented for certification at all.
- (iii) Exhibition of a decertified film. This relates to cases of films which were "uncertified" by the Government under Section 6 of the Act.
- (iv) Exhibition of 'A' certificate films to non-adults.
- (v) Exhibition of 'S' certificate films to those for whom the films are not meant.
- (vi) Non-display of the censor certificate in the cinema house for the public.
- (vii) Advertising the film with a title other than the one for which the certificate was issued.

3.40 Most of the cases of violations that come to the knowledge of CBFC and the Central Government relate to interpolations.

3.41 With regard to violation of Film Certification and the problems of interpolation, the Ministry stated that while the Board issued certificates to films, either after deleting objectionable portions from them or without any deletions, the responsibility for enforcing the decisions at the time of public exhibition rests with State Governments and Union Territory Administrations. The Ministry acknowledged that films are not always exhibited in the form in which they are certified or shown to the audience they are specified for. Non-adults also gain entry into Cinema houses to see 'A' Films.

3.42 The Ministry stated that while the Board takes adequate precaution to remove objectionable portions from films, sometimes interpolations and other violations render censorship a futile exercise to an extent. Under the Cinematograph Act, neither the Board nor the Central Government have power to enforce the Board's decisions at the time of public exhibition of the films. The Board has, from time to time, impressed upon the enforcement authorities the need for an effective action in this regard.

- 3.43 (i) From time to time, the Board and the Central Government have brought the growing problem of interpolations to the notice of the State Governments/Union Territory Administrations.
- (ii) This has been discussed in meetings of State Information Secretaries/Directors of Information and Conference of State Information Ministers held in the past.
- (iii) Under the Cinematograph Act, 1952 all offences involving violations of the provisions relating to certification of films in the Act have been made cognizable and non-bailable.
- (iv) The Central Government is also empowered to suspend or revoke censor certificates in cases of interpolations in films.

3.44 The Committee have been informed that from time to time seized prints of film are referred to Board's office. These seized prints are then sent to the Regional Offices for verification to detect whether any interpolation has been done. In the Regional Offices, verifications is done by comparing the seized prints with the video copy of the film submitted to the Regional Office. If any interpolations are detected in the seized prints, the police authorities are informed accordingly to enable them to take further legal action. List of film where interpolations/violations were detected in the last three calendar years is enclosed. (Annexure-V).

3.45 The Committee were told that video copy of the censored version of each film is obtained by the Board as one of the pre-conditions for issue of censor certificate. The Committee recommend that the labs must be made legally enjoined that except for the print required for certification no other prints of a film are prepared until the film has been certified.

3.46 The Committee note that the problem of violation of film certification and of interpolation has been very serious in some of the states; worst affected being Kerala. The problems are particularly acute in case of dubbed films. The Committee strongly recommend enactment of stringent laws to deal firmly with producers, artists, distributors and exhibitors who violate the law.

3.47 The Ministry have contended that from time to time they have been bringing this practice to the notice of the State Governments. The Committee feel that there is no adequate machinery to detect interpolations in films. The CBFC has no personnel at its disposal to go from cinema halls

to video parlours to detect such interpolations. Most of the offenders get away with their acts because the existing machinery simply cannot keep pace with them.

3.48 The Committee note that with the mushrooming of video parlours which also run a brisk trade in pirated films, blue films, etc. detection of interpolation in films has become a formidable task. Moreover, the law enforcing agencies are preoccupied in grappling with more basic and urgent law and order problems.

3.49 The Committee were apprised during course of evidence that the legal process involved in obtaining conviction even after detecting interpolation is quite lengthy and cumbersome. The Committee notice that for an offence with such social dimension, only a nominal fine is imposed. Therefore, the unscrupulous elements in the trade take undue advantage of this. The Committee strongly recommend that the law be amended to enhance penalties for such violations.

3.50 The Committee are of the strong view that pending the decision on cases of interpolation in a court, some deterrent action such as suspension of the licence of the concerned cinema house for a specified period of time or imposition of deterrent penalties on defaulters may be considered. The Committee recommend that all the State Government/UTs should be asked to nominate one officer each to coordinate in the matters relating to cases of interpolation with the CBFC.

3.51 Further, the State authorities should be impressed upon to take stringent measures in case a cinema house exhibits an 'A' film to non-adults or exhibits a 'S' film to audiences who are not members of a group or a profession for whom the film has been certified and take actions against the exhibitors in both these cases. State authorities should take measures against non-display of censor certificates at prominent places in the cinema houses, etc.

3.52 Acknowledging the fact that production of good quality films depends largely on the conduct of the people who are associated with the films, the Committee recommend that a Film Council somewhat on the lines of Press Council may be set up to oversee and regulate the code of conduct for the film producers, directors, artists on the basis of Indian value systems.

E. Import of Foreign Feature Films/Video Films Under the New Import Policy 1992-97

3.53 During the year 1992 an additional item of work relating to grant of certificates for import of foreign feature films and foreign video films was entrusted to the Central Board of Film Certification. Prior to this, this work was being handled by the National Film Development Corporation. During 1993, the work relating to grant of NOCs for import of feature films/video films under the new import policy 1992-97 continued to remain

with the CBFC and the Administrative Officer, CBFC continued to act as competent authority for issue of NOCs to the imported feature/video films.

3.54 As per the revised procedure, a film can be imported by any person including Non-resident Indians and foreign parties. The film proposed to be imported should have:

- (a) Either won an award in any of the International Film Festival notified by the Central Government in the Ministry of Information & Broadcasting.
- (b) Or participated in any of the official section of the notified International Film Festivals.
- (c) Or received good reviews in prestigious film journals notified by the Central Government in the Ministry of Information and Broadcasting.

3.55 An application for import of a feature film is to be made in the prescribed proforma accompanied by a scrutiny fee of Rs. 5,000/- (rupee five thousand only) per film by a demand draft.

3.56 As per the revised procedure, the Administrative Officer, CBFC, Bombay started receiving the applications for import of foreign feature films/video films w.e.f. 29.10.1992. During the year 1992-93, 208 applications were received, out of which 203 applications were for import of English feature films, 2 for import of video films and 3 for import of Hindi feature films. During the year 1992-93, in all 212 NOCs were issued. Out of this 183 NOCs were for the film applied for in 1993, 20 for films applied for in 1992, 2 for video rights, 3 for Hindi feature films, 1 for import of unmarred music magnetic sound track and 3 for trailers. As on 31.12.93, twenty-one applications were under process. An amount of Rs. 10,40,000 was received on account of scrutiny fee and credited to the Government account.

3.57 The Committee recommend that imported films should not be released to the importers till certification is over so that the reported practices of making dupe negatives before certification are curbed. The films could be brought under customs escort to the Board for examination and certification.

CHAPTER IV

FINANCES OF THE BOARD

4.1 It was informed to the Committee that the revenue of the Board is by way of collection of certification fee as per the scales provided in the Cinematograph (Certification) Rules, 1983. A fee is chargeable for the examination of every film at the rates laid down in the table under Rule 36 and the same is payable either in cash or by postal order to bank draft to the Regional Centre of the Board where the film is to be examined.

4.2 The table of Fee is:

Part I—35 millimetres/70 millimetres films

- (i) Rs. 20 per 300 metres or part thereof where the film does not exceed 600 metres in length.
- (ii) Rs. 100 per 300 metres or part thereof where the film exceeds 600 metres in length.

Part II—16 millimetres films

- (i) Rs. 20 per 120 metres or part thereof where the film does not exceed 240 metres in length.
- (ii) Rs. 100 per 120 metres or part thereof where the film exceeds 240 metres in length.

Part III—8 millimetres/super-8 films

- (i) Rs. 20 per 60 metres or part thereof where the film does not exceed 120 metres in length.
- (ii) Rs. 100 per 60 metres or part thereof where the film exceeds 120 metres in length.

Part III—A Video films

- (i) Rs. 40 for every 10 minutes of duration or part thereof where the video film does not exceed 20 minutes of duration.
- (ii) Rs. 200 for every 10 minutes of duration or part thereof where the video film exceeds 20 minutes of duration subject to a minimum of Rs. 600/-.

Part IV—Film classified as predominantly educational/children's films.

- (i) Rs. 20/- per every 300 metres or part thereof in 35 millimetres or in 70 millimetres; or

- (ii) Rs. 20/- per every 120 metres or part thereof in 16 millimetres or
- (iii) Rs. 20/- per every 60 metres or part thereof in 8 millimetres or super-8, irrespective of the total length of the film;
- (iv) Rs. 40/- for every 10 minutes of duration or part thereof in the case of video films;

4.3 The Central Board of Film Certification continues to collect on behalf of Government, an amount of Rs. 1,000 as cess fee from each applicant of Indian feature film, even though the administration of the fund is looked after by the Ministry of Labour. The Board also levies projection charges in respect of screening of films done in the Regional Offices. The total income that accrued during the period January to December, 1993 was Rs. 17.73 lakhs. The revenue so collected is credited to the Consolidated Fund of India. The Board does not operate any bank account. The Board receives grants from the Ministry under non-plan and plan schemes. Budget allocation for non-plan expenditure for the year 1993-94 was stated to be Rs. 63.42 lakhs.

4.4 The Committee note that the CBFC receives grants from the Ministry of Information and Broadcasting under non-plan and plan-schemes. The Committee feel that the certification fee charged by the Board both for Indian films and imported foreign feature films is very nominal and is not related to the total expenditure incurred and service rendered. The Committee feel that CBFC must be a self-supporting body and its expenses must be met from the collection of previewing fees. The Committee recommend that certification fees should be increased suitably, commensurate with the services rendered and CBFC must be made financially self supporting.

NEW DELHI;
September 27, 1994
 Asvina 5, 1916 (Saka)

KUMARI VIMLA VERMA,
 Chairperson,
 Standing Committee on Communications.

LIST OF MEMBERS OF THE CENTRAL BOARD OF FILM
CERTIFICATION

As on 1.1.90

Sl. No.	Name of the Member	Date of appointment	Background
1.	Prof. M.B. Vanamali (has worked as Chairman from 20.2.89 to 24.4.90)	11.5.84	Educationist
2.	Ms. Shanta Gandhi	21.5.81	Social worker
3.	Dr. (Smt.) Saryu V. Doshi	21.5.81	Educationist
4.	Shri Bhupan Hazarika	21.5.81	Film Producer/Director
5.	Shri P. Bhaskaran	11.5.84	Was Chairman, Kerala Film Development Corporation
6.	Ms. Aparna Sen	11.5.84	Film Actress/Director
7.	Shri Samik Banerjee	11.5.84	Journalist
8.	Shri D. Ramanujam	11.5.84	Connected with Film Industry
9.	Shri C.V. Sridhar	11.5.84	Film Director
10.	Shri G.P. Sippy	2.7.84	Film-maker
11.	Shri T. Subbarami Reddy	19.9.84	Film-maker
12.	Dr. V.S. Venkatavaradan	5.5.86	Educationist
13.	Smt. Shaila Parikh	5.5.86	Social worker
14.	Smt. Vijaya Mehta	5.5.86	Film Director
15.	Shri V. Lakshmipathy	5.5.86	Social Worker
16.	Ms. Malthreyi Ramadurai	5.5.86	Social Worker
17.	Smt. Raji Rangachari	2.9.86	Social Worker
18.	Shri Vinay Kumar Sinha	30.10.87	Connected with film
19.	Smt. Jhansi Rani	12.10.89	Social Worker
20.	Smt. Sujatha S. Shetty	24.11.89	Social Worker
21.	Shri N.K. Venkateshwar	24.11.89	Social Worker
22.	Dr. (Smt.) S. Leelavathy	24.11.89	Social worker

N.B.:—The above Board was reconstituted on 20.2.90 with new members.

Sl. No.	Name of the Member	Date of appointment	Background
1.	Shri Shakti Samanta	20.2.90 to 18.2.91	Film producer/director
2.	Shri Manmohan Shetty	20.2.90 to 18.2.91	Film producer, film laboratory owner
3.	Prof. Vasant Bapat	20.2.90 to 18.2.91	Academician, poet and writer
4.	Ms. Vijaya Mehta	20.2.90 to 18.2.91	Theatre personality, film director and actress
5.	Shri Rajesh Bahadur	20.2.90 to 18.2.91	Business executive, film and art lover
6.	Shri U. Visweswara Rao	20.2.90 to 18.2.91	Film producer and director
7.	Shri A.S. Raman	20.2.90 to 18.2.91	Columnist and writer
8.	Shri Gemini Ganesan	20.2.90 to 18.2.91	Film actor
9.	Shri M. Bhaktavatsala	20.2.90 to 18.2.91	Connected with film industry
10.	Shri D. Sitaramiah	20.2.90 to 18.2.91	Auditor and social worker
11.	Shri Ajoy Dey	20.2.90 to 18.2.91	Vice-President, Federation of Film Societies of India
12.	Shri D.K. Sircar	20.2.90 to 18.2.91	Film producer and director
13.	Ms. Ruma Guha Thakurta	20.2.90 to 18.2.91	Film actress and singer
14.	Shri Appukkuttan Nair	20.2.90 to 18.2.91	Academician and film book writer
15.	Shri N.P. Mohammed	20.2.90 to 18.2.91	Novelist and dramatist
16.	Ms. Kamala Mankekar	20.2.90 to 18.2.91	President, Authors' Guild of India
17.	Dr. Gurnam Singh Tir	27.2.90 to 18.2.91	Advocate, Supreme Court
18.	Shri Dev Anand Mishra	7.3.90 to 18.2.91	Lawyer
19.	Ms. Reena Ramachandran	10.4.90 to 18.2.91	Public sector executive
20.	Dr. P.N. Chopra	19.4.90 to 18.2.91	Historian
21.	Shri V.K. Sthanunathan	16.5.90 to 18.2.91	Retired Chairman, Railway Board
22.	Shri D.M. Nanjundappa	6.11.90 to 18.2.91	Ex-Vice Chancellor, Bangalore University

1	2	3	4
23.	Shri A.R. Raju	6.11.90 to 18.2.91	Former President, Karnataka Film Chamber of Commerce
24.	Shri Justice K. Punniah	20.2.90 to Nov., 90	Retired High Court Judge
25.	Shri T. Subbarami Reddy	31.12.90 to 18.2.91	Film producer
26.	Shri N. Ramakrishnamachrya	20.2.90 to Nov., 90	Former Chairman Official Language Commission, Andhra Pradesh
27.	Shri A.V.M. Balasubramanian	31.12.90 to 18.2.91	Film producer

N.B.:—1. The above Board was reconstituted on 19.2.91 with new members.

2. Shri B.P. Singhal, Retired IPS Officer was Chairman from 25.4.90 to 31.3.91.

Sl. No.	Name of the member	Date of appointment	Background
1.	Shri Shakti Samanta	19.2.91 to 6.10.91	Film producer/director
2.	Shri Manmohan Shetty	19.2.91 to 6.10.91	Film producer, film laboratory owner
3.	Shri R.K. Sinha	19.2.91 to 6.10.91	Social worker
4.	Smt. Pranayani Munshi	19.2.91 to 6.10.91	Social worker
5.	Ms. Dipti Naval	19.2.91 to 6.10.91	Film actress
6.	Shri Basu Bhattacharya	19.2.91 to 6.10.91	Film producer
7.	Smt. Devaki Muthiah	19.2.91 to 6.10.91	Social worker
8.	Shri A.V.M. Balasubramaniam	19.2.91 to 6.10.91	Film maker and studio owner
9.	Shri Gemini Ganesan	19.2.91 to 6.10.91	Film actor
10.	Shri V.R. Venkatchalam	19.2.91 to 6.10.91	Industrialist
11.	Smt. Nandita Krishna	19.2.91 to 6.10.91	Social worker
12.	Shri Ajoy De	19.2.91 to 6.10.91	Film society movement

1	2	3	4
13.	Shri P. Sengupta	19.2.91 to 6.10.91	Social worker
14.	Shri Harsh Kumar Neotia	19.2.91 to 6.10.91	Business
15.	Smt. Jeevaraj Alva	19.2.91 to 6.10.91	Social worker
16.	Smt. N. Kaleeswaran	19.2.91 to 2.5.91	Social worker
17.	Shri P. Bharkaran	3.5.91 to 6.10.91	Film industry
18.	Shri Basheer M. Picha	26.2.91 to 6.10.91	Business
19.	Shri T.Subbarami Reddy	19.2.91 to 6.10.91	Film producer
20.	Shri J. Bhaskara Rao	19.2.91 to 6.10.91	Hotel and film business
21.	Shri. Amarendra Saran	19.2.91 to 6.10.91	Advocate
22.	Shri Raj Bisaria	19.2.91 to 6.10.91	Connected with theatre
23.	Smt. Sara Mohammed	19.2.91 to 6.10.91	Retired Principal
24.	Smt. Kamala Mankekar	19.2.91 to 6.10.91	Journalist
25.	Shri Daljit Singh Pannun	19.2.91 to 6.10.91	Social worker
26.	Smt. Urvashi Talwar	19.2.91 to 6.10.91	Business

N.B.:—1. The above Board was reconstituted on 7.10.91 with new members.

Sl. No.	Name of the member	Date of appointment	Background
1.	Shri N.D. Kothari	7.10.91	Producer and director
2.	Smt. Pranayani Munshi	7.10.91	Social worker
3.	Smt. K.H. Bansali	7.10.91	Educationist
4.	Smt. Devaki Muthiah	7.10.91	Social worker
5.	Shri A.V.M. Balasubramaniam	7.10.91	Film maker and studio owner
6.	Shri V.R. Venkatachalam	7.10.91	Industrialist
7.	Smt. Hema Choudary	7.10.91	Dancer and artiste
8.	Shri Sabitabrata Datta	7.10.91	Connected with theatre business

1	2	3	4
9.	Shri Harsh Kumar Neotia	7.10.91	Business
10.	Shri Sebarate Gupta	7.10.91	Film journalist
11.	Smt. Polly Ayyappa	7.10.91	Social worker and ex-MLA
12.	Shri C.V.L. Sastri	7.10.91	Film maker and distributor
13.	Shri Basheer M. Picha	7.10.91	Business
14.	Shri T. Subbarami Reddy	7.10.91	Film producer
15.	Shri J. Bhaskara Rao	7.10.91	Hotel and film business
16.	Shri K.J. Jain	7.10.91	President, Jaipur Stock Exchange
17.	Shri Lachman Singh	7.10.91	Ex-Minister of Rajasthan
18.	Smt. Sara Mohammed	7.10.91	Retired Principal
19.	Smt. Urvashi Talwar	7.10.91	Business
20.	Shri Amar Singh	7.10.91	Business
21.	Shri Zuber Khan	7.10.91	Ex. M.L.A. of Rajasthan
22.	Shri Nawab Zafar Jung	7.10.91	Social worker
23.	Smt. Kamala Mankeker	7.10.91	Journalist
24.	Prof. B.B. Das	7.10.91	Educationist and ex-Vice-Chancellor
25.	Prof. Satya Prasad Barua	21.1.93	Educationist/Social worker

N.B.:—1. Shri Shakti Samanta, a film-maker, was appointed as a member of the Board from 7.10.91. He was looking after the duties of Chairman from 1.4.91 to 3.9.92. He was appointed as Chairman from 4.9.92 for three years.

**INSTRUCTIONS PRESCRIBING "DO's" AND "DON'Ts"
FOR THE GUIDANCE OF THE MEMBERS
OF ADVISORY PANELS AND
THE BOARD**

DO's

1. Do please sign the attendance sheet each time when you attend the meetings of the Examining Committee/verification of cut portions or any other meeting connected with film certification process so that necessary bills for payment of consultancy fee could be prepared and the fee disbursed expeditiously.
2. Do bring to the notice of the Chairman, CBFC, if payment of your consultancy fee has remained pending for more than one month.
3. Do please make full use of the official cinema passes issued to you, see the films in public theatres and send your reports to the Regional Officer as and when you have seen a film.
4. Do kindly accommodate the request of the Regional Officer to sit on an Examining Committee/Revising Committee. In normal circumstances a member may have to attend 2 or 3 meetings in a week. Strict punctuality and abiding by your effort will be made by the regional office to give reasonable notice to the members as regards their bookings. However, in case of emergencies, members may be required to attend the certification work, at very short notice as well. The Board shall stand obliged to members who help it on such emergencies.
5. In the rarest of rare cases, if you are unable to attend a meeting, you **MUST** please inform the Regional Officer/Programme Assistant at least two hours in advance about your inability as well as the reason for the same, to enable the office to arrange a substitute member for the Committee to function without a handicap.
6. Do inform the Regional Officer about the days you are going to be out of station.
7. Do memorize each and every guideline because then alone you shall be able to detect a violation/offence while viewing a film.
8. Do give your free, frank and unbiased opinions about a film on the form given to you. The change in your opinion **AFTER** discussions can be entered later on the same form.

9. Do always mention the specific guideline that has been violated because of which you had to recommend a cut.
10. During discussions among the Committee members do insist on knowing the specific guideline from the member who desires to recommend a cut in any film.
11. Do sign the form before you leave the theatre after the preview.
12. Do make sure that no unauthorised person is present in the preview theatre while you are examining a film.
13. Do inform the Chairman promptly if ever you are approached by any applicant in connection with the certification of a film.
14. Do feel free to express your relation to the Examining Officer/ Presiding Member of R.C. however direct or indirect, with any producer or director of a film for which you may have been called for an E.C. or R.C. obviously you will know of the producer/director only when you commence seeing. In such case, a member is expected to voluntarily abstain from assessing that film.

DON'Ts

1. Under no circumstances, even at a much later date, should a member indicate to any one whatever, the name of the film that he/she has examined in E.C. or R.C., nor should anything that transpires therein is to be told to any one. All proceedings of E.C. and R.Cs. are strictly confidential and their confidentiality has to be conserseed altogether.
2. No member of an E.C. or R.C. is to intereact or discuss any film examined by him/her with the applicant or his associates, provided that after an E.C. only the Presiding member can give an oral hearing which too shall be limited to informing the applicant about the cuts proposed and the category of the certificate that was likely to be considered and obtain his defence for those cuts and the category. The other members of the R.C. will remain within hearing distances of the conversation between the Presiding member and the applicant, but shall under no circumstance participate in the discussions.
3. No member should feel obliged to give up the opinion about a film under any pressure.
4. No member is expected to give a recommendation of a cut in any film EXCEPT when a guideline is seen to have been violated, even if any thing may be not to his liking or belief.
5. No member shall accept any gift or any other obligation from any Producer/Director or anybody having connections with films.

6. Under no circumstance are members to grant a hearing on the telephone or grant interviews to film producers or directors or any one else whose film is under consideration for certification by the Board.
7. No member is expected to absent himself if once he has confirmed and made a commitment to attend an E.C. or R.C. Violations of this rule can render the member ineligible for being retained on the panel.

ANNEXURE III(A)**3. MEMBERS PRESENT AT THE 93RD MEETING OF THE C.B.F.C.
HELD AT BOMBAY ON APRIL 27, 1990**

Sl. No.	Name of the Member	Background
1.	Shri B.P. Singhal, Chairman	Retired IPS of DGP rank.
2.	Smt. Kamla Mankekar	Journalist.
3.	Dr. (Smt.) Reena Ramachandran	Public Sector Executive.
4.	Smt. Ruma Guha Thakurta	Film actress and Singer.
5.	Shri N.P. Mohamed	Novelist a dramatist.
6.	Shri Appukuttan Nair	Academician & film book writer.
7.	Shri Manmohan Shetty	Film producer, film laboratory owner.
8.	Shri Shakti Samanta	Film producer/director.
9.	Shri Rajesh Bahadur	Business executive, film and art lover.
10.	Shri D.K. Sircar	Film producer and director.
11.	Shri Ajoy Kumar Dey	Vice President Federation of film societies of India.
12.	Shri Gemini Ganeshan	Film actor.
13.	Shri A.S. Raman	Columnist and Writer.
14.	Shri U. Visweshwar Rao	Film producer and director.
15.	Shri M. Bhaktavatsala	Connected with film industry.
16.	Shri Justice K. Punniah	Retired High Court Judge.
17.	Shri Sitaramaiah	Auditor and Social Worker.
18.	Shri Ramakrishnamacharya	Former Chairman, Official Language Commission Andhra Pradesh.
19.	Shri Dev Anand Misra	Lawyer.

ANNEXURE III (B)

**MEMBERS PRESENT AT THE 94TH MEETING OF THE C.B.F.C.
HELD AT BANGALORE ON JUNE 16 AND 17, 1990**

BACKGROUND	
1. Shri B.P. Singhal, Chairman	Retired IPS of DGP rank
2. Smt. Kamla Manekar	Journalist
3. Dr. (Smt.) Reena Ramachandran	Public Sector Executive
4. Shri M. Bhaktavatsala	Connected with film Industry
5. Shri U. Visweshwar Rao	Film Producer and Director
6. Shri. A. S. Raman	Columnist and Writer
7. Shri Manmohan Shetty	Film Producer, Film Laboratory Owner
8. Shri Appukuttan Nair	Academician and film book writer
9. Shri N.K. Mohammed	Novelist and dramatist
10. Shri Dev Anand Misra	Lawyer
11. Shri Gemini Ganesh	Film actor
12. Shri Gurnam Singh Tir	Advocate Supreme Court
13. Shri Ajoy Kumar Dey	Vice President Federatica of Film Societies of India
14. Shri Shakti Samanta	Film Producer/Director
15. Shri D.K. Sircar	Film Producer/Director
16. Shri V.K. Sthanunathan	Retired Chairman, Railway Board

ANNEXURE III(C)

**MEMBERS PRESENT AT THE 95TH MEETING OF THE C.B.F.C.
HELD AT MADRAS ON MARCH 27 AND 28, 1992**

BACKGROUND

- | | | |
|-----|-------------------------------|----------------------------------------|
| 1. | Shri Shakti Samanta, Chairman | Film Producer/Director |
| 2. | Smt. Pranayini Munshi | Social Worker |
| 3. | Smt. Kamla Mankekar | Journalist |
| 4. | Smt. Polly Aiyappa | Social Worker and
ex-MLA |
| 5. | Smt. Sara Mohammad | Retired Principal |
| 6. | Smt. Urvashi Talwar | Business |
| 7. | Smt. Hema Choudhary | Dancer and Artist |
| 8. | Smt. Devaki Muthaiah | Social Worker |
| 9. | Smt. K.H. Bhansali | Educationist |
| 10. | Shri N.D. Kothari | Producer and Director |
| 11. | Shri Harsh Kumar Neotia | Business |
| 12. | Shri M. Balasubramanian | Film Maker and Studio
Owner |
| 13. | Shri V.R. Venkatachalam | Industrialist |
| 14. | Shri Basheer N. Picha | Business |
| 15. | Shri Nawab Zafar Jung | Social Worker |
| 16. | Shri B.B. Das | Educationist and
Ex-Vice Chancellor |
| 17. | Shri Lakshman Singh | Ex-Minister of Rajasthan |
| 18. | Shri J. Bhaskar Rao | Hotel and Film business |
| 19. | Shri T. Subbarami Reddy | Film Producer |
| 20. | Shri C.V.L. Sastry | Film Maker and
Distributor |

ANNEXURE III(D)

**MEMBERS PRESENT AT THE 96TH MEETING OF THE C.B.F.C.
HELD AT HYDERABAD ON MARCH 13 AND 14, 1993**

BACKGROUND

- | | | |
|-----|-------------------------|----------------------------------------|
| 1. | Shri Shakti Samanta | Film Producer/Director |
| 2. | Smt. Pranayini Munshi | Social Worker |
| 3. | Smt. Kamla Mankekar | Journalist |
| 4. | Smt. Polly Aiyappa | Social Worker and
ex-MLA |
| 5. | Smt. Sara Mohammad | Retired Principal |
| 6. | Smt. Hema Choudhary | Dancer and Artiste |
| 7. | Shri N.D. Kothai | Producer and Director |
| 8. | Shri M. Balasubramanian | Film Maker and Studio
Owner |
| 9. | Shri Nwab Zafar Jung | Social Worker |
| 10. | Prof. B. Das | Educationist and Ex-Vice
Chancellor |
| 11. | Shri J. Bhaskar Rao | Hotel and Film business |
| 12. | Shri T. Subbarami Reddy | Film Producer |
| 13. | Shri C.V.L. Sastry | Film Maker and
Distributor |
| 14. | Shri Amar Singh | Business |

ANNEXURE IV

INDIAN FEATURE FILMS CERTIFIED DURING THE YEAR 1993

S.No.	Language	Bombay	Calcutta	Madras	Bangalore	Regions Thiru- vantha- puram	Hydera- bad	Cuttack	Delhi	Total
1.	Hindi	146	3	14	3	2	13	—	1	182
2.	Tamil	1	—	115	11	3	38	—	—	168
3.	Telugu	1	—	50	6	4	87	—	—	148
4.	Kanaada	—	—	—	78	—	—	—	—	78
5.	Malayalam	—	—	60	—	10	1	—	—	71
6.	Bengali	3	53	1	—	—	—	—	—	57
7.	Marathi	35	—	—	—	—	—	—	—	35
8.	Oriya	2	2	1	—	—	—	15	—	20
9.	Punjabi	14	—	—	—	—	—	—	—	14
10.	Assamese	4	4	1	—	—	—	—	—	9
11.	Nepali	7	—	—	—	—	—	—	—	7
12.	Rajasthani	5	—	—	—	—	—	—	—	5
13.	Gujarati	3	—	—	—	—	—	—	—	3
14.	Manipuri	—	2	1	—	—	—	—	—	3
15.	Haryanavi	1	—	—	—	—	—	—	—	1
16.	Bhojpuri	2	—	—	—	—	—	—	—	2
17.	Gujjar	1	—	—	—	—	—	—	—	2
18.	Tulu	—	—	—	1	—	—	—	—	1
19.	Kodawa	—	—	—	1	—	—	—	—	1
20.	English	—	—	2	—	—	—	—	—	2
21.	Garhwali	1	—	—	—	—	—	—	—	1
22.	Kok Borok	—	1	—	—	—	—	—	—	1
23.	Urdu	1	—	—	—	—	1	—	—	2
Total		227	65	245	100	19	140	15	1	812

**LIST OF FILMS IN WHICH CENSORSHIP VIOLATIONS
(ESPECIALLY INTERPOLATIONS) WERE DETECTED
Years 1990, 1991, 1992**

Year	S.No.	Title of Film	Language
1	2	3	4
1990	1	Three Way Love	English
1990	2	Sirocce	English
1990	3	Diary of Forbidden Dreams	English
1990	4	Garden of Eden	English
1990	5	And God Created Woman	English
1990	6	Trl. of Podlatch	English
1990	7	Trl. of Haloa	English
1990	8	Trl. of Garden of Eden	English
1990	9	Trl. of S.A.S. Terminator	English
1990	10	Intezar Ki Raatein	Hindi
1990	11	Jawani Ki Qurbani	Hindi
1990	12	Jawani Solva Saalki	Hindi
1990	13	Quatil Jawani	Hindi
1990	14	Meri Pyas Bhujao	Hindi
1990	15	Malayathi Pennu	Malayalam
1990	16	Ratrikal Ninakkuvendi	Malayalam
1990	17	Avasanatha Rathri	Malayalam
1990	18	Aayisam Chirakulla Moham	Malayalam
1990	19	My Dear Rosy	Malayalam
1990	20	Kaikeyi	Malayalam
1990	21	Kanana Sundari	Malayalam
1990	22	Ambadithannilorunni	Malayalam
1990	23	Prayapoorthisayavarkku Mattum	Malayalam
1990	24	Oppandum	Tamil
1991	25	Gumrah Jawani	Hindi
1991	26	Rangeen Jawani	Hindi
1991	27	Lut Gayee Pyar Mein	Hindi
1991	28	Khoon Ki Pyasi	Hindi
1991	29	Reshma Ki Jawani	Hindi
1991	30	Aag Aur Shabab	Hindi
1991	31	101 Raatein	Hindi
1991	32	Gulabi Raatein	Hindi
1991	33	Jungle Main Oye Oye	Hindi
1991	34	Urvasi	Malayalam
1991	35	Apoorva Sangamama	Malayalam
1991	36	VIP	Malayalam
1991	37	Peddalaku Mathrama	Telugu
1991	38	Andala Seethakala Chilukalu	Telugu
1991	39	Shanthy Muhurtham	Tamil

1	2	3	4
1991	40	Sirrocco	English
1992	41	Karthavyam	Malayalam
1992	42	Rangam Anu Raagam	Malayalam
1992	43	Vysakha Rathri	Malayalam
1992	44	Thalim	Malayalam
1992	45	Kowmaré Swapnagal	Malayalam
1992	46	Bhiecarran	Malayalam
1992	47	Kayam	Malayalam
1992	48	Moham	Malayalam
1992	49	Charavalayam	Malayalam
1992	50	Aarundivide Chodikkan	Malayalam
1992	51	Ammavanu Pattiya Amali	Malayalam
1992	52	Khooni Panja	Hindi
1992	53	Meri Pyas Bujhao	Hindi
1992	54	Havas College Girl	Hindi
1992	55	On Manju	Tamil
1992	56	Amaran	Tamil
1992	57	Cancerum Inba Suga Noigalum	Tamil
1992	58	Chilka	Telugu
1992	59	Arriving Tuesday	English
1992	60	High Seasons	English
1992	61	Convey Buster	English
1992	62	A Summer Night	English
1992	63	Just Married	English

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

The Committee sat on Friday, 29 October, 1993 from 11.00 hrs. to 13.15 hrs. in Committee Room 'C' Parliament House Annexe, New Delhi

PRESENT

Kumari Vimla Verma — *Chairperson*

MEMBERS
Lok Sabha

2. Shri R. Jeevarathinam
3. Shri Shravan Kumar Patel
4. Shri Lacta Umbrey
5. Shri Surajbhanu Solanki
6. Shri N. Denis
7. Shri Jagmeet Singh Brar
8. Shri Pawan Kumar Bansal
9. Shri Kodikkunil Suresh
10. Shri Somjibhai Damor
11. Shri Mohan Lal Jhikram
12. Shri Lal Krishna Advani
13. Shri Ram Pujan Patel
14. Shri Shivsharan Verma
15. Shri Rupchand Pal
16. Shri Satyagopal Misra
17. Shri A. Asokaraj
18. Shri Raj Kishore Mahto

Rajya Sabha

19. Dr. Z.A. Ahmad
20. Shri Prakash Yashwant Ambedkar
21. Shri M.A. Baby
22. Shri Virendra Kataria
23. Shri Mohammed Afzal *alias Meem Afzal*
24. Shri Vizol
25. Shri Brahmadeo Anand Paswan

SECRETARIAT

Smt. Revathi Bedi — *Deputy Secretary*
Shri K. Dhawan — *Under Secretary*

WITNESSES

1. Shri R.K. Bhargava — Secretary
2. Shri Bhaskar Ghose — O.S.D.
3. Shri R. Basu — Addl. Secretary
4. Shri S.C. Mahalik — Addl. Secy. & Fin. Advisor
5. Shri N. Chawala — Joint Secretary
6. Shri K.S.Venkataraman — Dy. Secretary
7. Shri R. Krishna Mohan — Chief Producer, F.D.
8. Shri John Shankaramangalam — Director, F.T.I.I.
9. Shri Ravi Gupta — M.D., NFDC
10. Shri Shakti Samanta — Chairman, CBFC
11. Shri D.K. Dixit — Chief Executive Officer NCYP

2. The Committee resumed the discussion of films with the representatives of the Ministry of Information and Broadcasting and Central Board of Film Certification.

3. As regards the role and composition of the Central Board of Film Certification, the Committee showed their dissatisfaction especially over the manner of selection of the members of the Board, the number of meetings being held by the members per year, their actual attendance and non adherence to the guidelines given by the Ministry while censoring films, ect.

4. The Committee decided to take further evidence of the representatives of the Ministry of Information and Broadcasting on the subject of Films.

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

6. The Chairperson thanked the representatives of the Ministry of Information and Broadcasting for giving their free and frank views.

The Committee then adjourned.

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

The Committee sat on Friday, 11th February, 1994 from 1100 hrs. to 1315 hrs. in Committee Room No. 50, Parliament House, New Delhi.

PRESENT

Kumari Vimla Verma — *Chairperson*

MEMBERS

Lok Sabha

2. Shri R. Jeevarathinam
3. Shri Laeta Umbrey
4. Shri N. Dennis
5. Shri Jagmeet Singh Brar
6. Shri Pawan Kumar Bansal
7. Shri B. Devarajan
8. Dr. B.G. Jawali
9. Shri Somjibhai Damor
10. Shri Lal Krishna Advani
11. Shri Ram Pujan Patel
12. Shri Shivsharan Verma
13. Shri Rupchand Pal
14. Shri Satyagopal Misra
15. Shri A. Asokaraj
16. Shri G.M.C. Balayogi
17. Shri Sanat Kumar Mandal
18. Shri Chandrajeet Yadav

Rajya Sabha

19. Shrimati Kailashpati
20. Shri Virendra Kataria
21. Shri Mohammed Afzal *alias* Meem Afzal
22. Shrimati Sushma Swaraj
23. Shri Brahmadeo Anand Paswan

SECRETARIAT

Shri R.V. Warjri — *Director*

Shri K.K. Dhawan — *Under Secretary*

The Committee considered the draft chapter on role and functions of Central Board of Film Certifications. After deliberations, the Committee decided to hold further discussions with the Members of Parliament and eminent personalities associated with "Films" on the role and functioning of the Central Board of Film Certifications.

The Committee then adjourned.

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

The Committee sat on Wednesday the 1st June, 1994 from 1000 hrs. to 1315 hrs. and in continuation from 1500 hrs. to 1830 hrs. in Committee Room 'C', Parliament House Annexe, New Delhi.

PRESENT

Kumari Vimla Verma — *Chairperson*

MEMBERS

Lok Sabha

2. Shri Shravan Kumar Patel
3. Shri N. Dennis
4. Dr. B.G. Jawali
5. Shri Somjibhai Damor
6. Shri Lal Krishna Advani
7. Shri Shivsharan Verma
8. Shri Sanat Kumar Mandal
9. Shri Chandrajcet Yadav

Rajya Sabha

10. Shri Prakash Yashwant Ambedkar
11. Shri Jalaludin Ansari
12. Shri Aas Mohammad
13. Smt. Malti Devi
14. Shri Anandiben Jethabhai Patel
15. Smt. Sushma Swaraj
16. Shri Kishore Chandra Suryanarayana Deo Vyricheria
17. Shri Mohammed Afzal *alias* Meem Afzal
18. Shri Janeshwar Mishra

SECRETARIAT

Shri K.K. Dhawan — *Under Secretary*

WITNESSES

1. Shri I.K. Gujral, M.P.
2. Shri Arvind Trivedi, M.P.
3. Shri Raj Babbar, M.P.
4. Representatives of the Film Federation of India, South India Film Chamber of Commerce and Film Distributors Council
 - (i) Shri S.S. Jain
 - (ii) Shri Shakti Samanta
 - (iii) Shri G.P. Shirke

- (iv) Shri R.M. Ramanathan
- (v) Shri P.K. Bose
- (vi) Shri A.V. Sarvanan
- (vii) Shri Sultan Ahmed
- (viii) Shri J. Om Prakash
- (ix) Shri Yash Chopra
- (x) Shri Sreeram Bohra
- (xi) Shri K.D. Shorey
- (xii) Shri K. Bikram Singh
- (xiii) Shri DVS Raju
- (xiv) Shri N.N. Sippy
- (xv) Shri G.S. Mayawala
- (xvi) Shri G.P. Sippy
- (xvii) Shri Pahlaj Nihalani
- (xviii) Ms. Shabnam Kapoor
- (xix) Ms. Sushma Shiromani
- (xx) Shri Pappu Verma
- (xxi) Shri K.G. Dossani
- (xxii) Shri Prabhat Bhushan
- (xxiii) Shri K. Mirchandani

2. In the forenoon session of the sitting of the Committee on Communications, the Chairperson welcomed Sarvashri I.K. Gujral, Raj Babbar, Members Rajya Sabha and Shri Arvind Trivedi, Member Lok Sabha to the sitting of the Committee to share their views with the Committee on the role and effective functioning of the Central Board of Film Certification to curb the excessive depiction of sex, obscenity, violence etc. in the films. The Committee also sought certain clarifications. Thereafter, the Chairperson expressed her thanks for sparing their valuable time for the purpose.

3. The Committee then adjourned to meet again at 1500 hrs. on the same day.

4. When the Committee re-assembled, the Chairperson welcomed the representatives of the Film Federation of India and South India Film Chamber of Commerce and Film Distributor Council. The Committee desired to know their views on the role and functions of the Central Board of Film Certifications and sought clarifications. Thereafter, the Committee thanked the representatives for appearing before the Committee and for giving free and frank views on the subject.

5. A verbatim record of the discussions has been kept.

6. The Committee then adjourned to meet on 2.6.94 at 1000 hours.

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

The Committee sat on Thursday the 2nd June, 1994 from 10.00 to 11.45 and in continuation from 15.00 to 17.00 hrs. in Committee Room No. 'C', Parliament House Annexe, New Delhi.

PRESENT

Kumari Vimla Verma— *Chairperson*

MEMBERS

Lok Sabha

2. Shri Shравan Kumar Patel
3. Shri N. Dennis
4. Shri Jagmeet Singh Brar
5. Shri Kodikkunil Suresh
6. Shri B. Deverajan
7. Shri Somjibhai Damor
8. Shri Lal Krishna Advani
9. Shri Ram Pujan Patel
10. Shri Shivsharan Verma
11. Shri Rupchand Pal
12. Shri Satyagopal Misra
13. Shri G.M.C. Balayogi
14. Shri Raj Kishore Mahto
15. Shri Sanat Kumār Mandal
16. Shri Chandrajeet Yadav

Rajya Sabha

17. Shri Prakash Yashwant Ambedkar
18. Shri Jalaludin Ansari
19. Shri Aas Mohammad
20. Smt. Malti Devi
21. Smt. Anandiben Jethabhai Patel
22. Smt. Sushma Swaraj
23. Shri Kishore Chandra Deo Vyricheria

24. Shri Janeshwar Mishra

SECRETARIAT

Shri K.K. Dhawan— *Under Secretary*

WITNESSES

1. Shri P. Upendra, M.P.
2. Shri Narendra Kumar, Editor, Film Duniya
3. Shri Anil Saari, Film Critics, Hindustan Times
4. Shri Bacchan Srivastava, Film Critics.

2. In the forenoon session of the sitting of the Committee, the Chairperson welcomed Shri P. Upendra, Member Rajya Sabha to the sitting of the Committee for sharing his views on the role and effective functioning of Central Board of Film Certification. The Committee also sought certain clarifications. Thereafter, the Chairperson expressed her thanks to Shri Upendra for sparing his valuable time for the purpose.

3. The Committee then adjourned to meet again from 15.00 hrs. on that day. When the Committee re-assembled, the Chairperson welcomed S/Shri Anil Saari and Bacchan Srivastava, Film Critics and Narender Kumar, Editor, Film Duniya.

4. The Committee desired to know their views on the role and functions of the Central Board of Film Certification and sought clarifications. Thereafter, the Chairperson thanked them for appearing before the Committee and for giving free and frank views on the subject.

5. The verbatim record of the discussion has been kept.

The Committee then adjourned.

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

The Committee sat on Monday the 27th June, 1994 from 1500 hrs. to 1815 hrs. in Committee Room No. 'C', Parliament House Annexe, New Delhi.

PRESENT

Kumari Vimla Verma— Chairperson

MEMBERS

Lok Sabha

2. Shri R. Jeevarathinam
3. Shri Shravan Kumar Patel
4. Shri N. Dennis
5. Shri R. Anbarasu
6. Dr. B.G. Jawali
7. Shri Somjibhai Damor
8. Shri Mohan Lal Jhikram
9. Shri Mahesh Kumar Kanodia
10. Shri Lalit Oraon
11. Shri Lal Krishna Advani
12. Shri Ram Pujan Patel
13. Shri Shivsharan Verma
14. Shri Rupchand Pal
15. Shri Satyagopal Misra
16. Shri A. Asokaraj
17. Shri Sanat Kumar Mandal
18. Shri Chandrajeet Yadav

Rajya Sabha

19. Shri Jalaludin Ansari
20. Shri M.A. Baby
21. Shri Virendra Kataria
22. Shri Aas Mohammad
23. Smt. Malti Devi

24. Smt. Anandiben Jethabhai Patel
25. Smt. Sushma Swaraj
26. Shri Kishore Chandra Suryanarayana Deo Vyricheria
27. Shri Janeshwar Mishra
28. Smt. Veena Verma

SECRETARIAT

Shri K.K. Dhawan— *Under Secretary*

WITNESSES

1. Prof. Mihir Bhattacharya, Professor of Film Studies, Calcutta.
2. Smt. Latika Padgaonkar, Film Critic.
3. Smt. Meenakshi Nath, Representative of Media Advocacy Group, New Delhi.

2. At the outset, the Chairperson welcomed Prof. Mihir Bhattacharya to the sitting of the Committee. The Committee heard the views of Prof. Bhattacharya on the role and functions of the Central Board of Film Certification and sought clarification on the points raised by members. The Chairperson then thanked Prof. Bhattacharya for appearing before the Committee and for giving free and frank views on the subject.

3. After the tea break, the Committee heard the views of Smt. Latika Padgaonkar and Smt. Meenakshi Nath on the role and effective functioning of Central Board of Film Certification. Thereafter, members sought clarifications. The Chairperson then thanked Smt. Padgaonkar and Smt. Nath for appearing before the Committee and expressing free and frank views on the subject.

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

5. The Committee then adjourned to meet on 28th June, 1994 at 1100 hrs.

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

The Committee sat on Tuesday the 28th June, 1994 from 1100 hrs. to 1350 hrs. in Committee Room No. 'C', Parliament House Annexe, New Delhi.

PRESENT

Kumari Vimla Verma— Chairperson

MEMBERS

Lok Sabha

2. **Shri R. Jeevarathinam**
3. **Shri Shravan Kumar Patel**
4. **Shri N. Dennis**
5. **Shri Jagmeet Singh Brar**
6. **Shri Pawan Kumar Bansal**
7. **Shri B. Devarajan**
8. **Shri R. Anbarasu**
9. **Shri Somjibhai Damor**
10. **Shri Mohan Lal Jhikram**
11. **Shri Mahesh Kumar Kanodia**
12. **Shri Lalit Oraon**
13. **Shri Lal Krishna Advani**
14. **Shri Ram Pujan Patel**
15. **Shri Shivsharan Verma**
16. **Shri Rupchand Pal**
17. **Shri Sanat Kumar Mandal**
18. **Shri Chandrajeet Yadav**

Rajya Sabha

19. **Shri Jalaludin Ansari**
20. **Shri Virendra Kataria**
21. **Shri Aas Mohammad**
22. **Smt. Malti Devi**
23. **Smt. Anandiben Jethabhai Patel**

24. Shri G. Prathapa Raddy
25. Smt. Sushma Swaraj
26. Shri Kishore Chandra Suryanarayana Deo Vyricheria
27. Shri Janeshwar Mishra
28. Smt. Veena Verma

SECRETARIAT

Shri G.R. Juneja — *Deputy Secretary*

Shri K.K. Dhawan — *Under Secretary*

WITNESSES

1. Smt. Kavita Nagpal, Actress
2. Shri Vinod Nagpal, Actor
3. Prof. P.C. Joshi, Ex-Chairman, Committee on Software Planning for Doordarshan, New Delhi.
4. Shri Mohan Upriti, President, Parvatiya Kala Kendra, Former Professor National School of Drama.
5. Smt. Sai Paranjpe, Film Producer.

2. At the outset, the Chairperson welcomed Shri Vinod Nagpal and Smt. Kavita Nagpal to the sitting of the Committee. The Committee heard their views on the role and effective functioning of the Central Board of Film Certification, and sought clarifications on the points raised by the members. Thereafter, the Chairperson thanked them for sparing their valuable time for the purpose.

3. After the tea break, when Committee re-assembled the Chairperson welcomed S/Shri P.C. Joshi and Mohan Upriti and Smt. Sai Paranjpe to the sitting of the Committee. The Committee heard their views of the role and effective functioning of Central Board of Film Certification and sought clarifications.

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

The Committee then adjourned.

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

The Committee sat on Monday, 18 July, 1994 from 15.00 hrs. to 18.15 hrs. in Committee Room 'E', Parliament House Annexe, New Delhi.

PRESENT

Kumari Vimla Verma — *Chairperson*

MEMBERS

Lok Sabha

2. Shri R. Jeevarathinam
3. Shri Pawan Kumar Bansal
4. Shri Kodikkunil Suresh
5. Shri R. Anbarasu
6. Shri Somjibhai Damor
7. Shri Mohan Lal Jhikram
8. Shri Lal Krishna Advani
9. Shri Shivsharan Verma
10. Shri Rupchand Pal
11. Shri Satyagopal Misra
12. Shri A. Asokaraj
13. Shri Sanat Kumar Mandal
14. Shri Sultan Salahuddin Owaisi
15. Shri Chandrajeet Yadav

Rajya Sabha

16. Shri Prakash Yaswant Ambedkar
17. Shri Jalaludin Ansari
18. Shri Virendra Kataria
19. Shri Aas Mohammad
20. Smt. Malti Devi
21. Shri Mohammed Afzal *alias* Meem Afzal
22. Smt. Anandiben Jethabhai Patel
23. Smt. Sushma Swaraj
24. Shri Janeshwar Mishra
25. Smt. Veena Verma

SECRETARIAT

Shri R.V. Warjri — *Director*
Shri K.K. Dhawan — *Under Secretary*

2. The Committee took up for consideration the draft Report on Central Board of Film Certification and the Chairperson invited suggestions from the Members.

3. The Committee after some discussions decided to consider the draft Report para by para. The suggestions for modifications/additions/deletions in Chapter I of the draft Report were considered and suitably incorporated by the Committee.

4. The Committee then adjourned at 18.15 hrs. to meet again at 10.00 hrs. on 19 July 1994 to continue consideration of the draft Report.

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

The Committee sat on Tuesday, 19 July 1994 from 10.00 hrs. to 13.30 hrs. in Committee Room 'E', Parliament House Annexe, New Delhi.

PRESENT

Kumari Vimla Verma — *Chairperson*

MEMBERS

Lok Sabha

2. Shri R. Jeevarathinam
3. Shri N. Dennis
4. Shri Pawan Kumar Bansal
5. Shri Somjibhai Damor
6. Shri Mohan Lal Jhikram
7. Shri Lal Krishna Advani
8. Shri Shivsharan Verma
9. Shri Rupchand Pal
10. Shri G.M.C. Balayogi
11. Shri Sanat Kumar Mandal
12. Shri Chandrajeet Yadav

Rajya Sabha

13. Shri Prakash Yaswant Ambedkar
14. Shri Jalaludin Ansari
15. Shri Virendra Kataria
16. Shri Aas Mohammad
17. Smt. Malti Devi
18. Shri Mohammed Afzal *alias* Meem Afzal
19. Smt. Anandiben Jethabhai Patel
20. Shri. G. Prathapa Reddy
21. Smt. Sushma Swaraj
22. Smt. Veena Verma

SECRETARIAT

Shri R.V. Warjri — *Director*
Shri K.K. Dhawan — *Under Secretary*

2. The Committee continued consideration of the draft Report.
3. The suggestions for modifications/additions/deletions in Chapter II and part of Chapter III were considered and suitably incorporated by the Committee.

4. The Committee postponed consideration of the draft Report and decided to further examine the officials of the Ministry of Information and Broadcasting and Central Board of Film Certification including the following officers at next sitting:—

- (i) Regional Officer—Bombay Regional Centre.
- (ii) Regional Officer—Madras Regional Centre.
- (iii) Examining Officers of Examining/Revising Committees in respect of following films:
 - (a) Khal Nayak
 - (b) Anjaam
 - (c) Rajababu
 - (d) Ladla
 - (e) Mohra

5. On attention being drawn to the press report regarding the proposal to telecast MTV programmes on Metro Channel of Doordarshan, the Committee desired the Secretariat to call for a factual note from the Ministry of Information and Broadcasting for their information and use.

The Committee then adjourned.

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

The Committee sat on Tuesday, 2 August, 1994 from 15.20 hrs. to 17.00 hrs. in Committee Room 'D', Parliament House Annexe, New Delhi.

PRESENT

Kumari Vimla Verma — Chairperson

MEMBERS

Lok Sabha

2. Shri R. Jeevarathinam
3. Shri Shravan Kumar Patel
4. Shri Laeta Umbrey
5. Shri N. Dennis
6. Shri Pawan Kumar Bansal
7. Shri Mohan Lal Jhikram
8. Shri Lalit Oraon

Rajya Sabha

9. Smt. Veena Verma

SECRETARIAT

1. Shri S.C. Gupta — *Joint Secretary*
2. Shri R.V. Warjari — *Director*
3. Shri K.K. Dhawan — *Under Secretary*
4. Shri S.K. Sharma — *Under Secretary*

WITNESSES

1. Shri Bhaskar Ghose, Secretary
2. Shri R. Basu, Add Secy. & Director General, Doordarshan
3. Ms. Sharwaree Gokhale, Joint Secretary.
4. Shri Shakti Samanta, Chairman, Central Board of Film Certification (CBFC).
5. Shri K.S. Venkataraman. Dy. Secretary (Films)
6. Shri K.P. Pandian, Dy. Secretary (Finance)
7. Shri A. Ramakrishnan, Regional Officer, CBFC Bombay.
8. Shri Kailash Prakash, Regional Officer CBFC, Hyderabad
9. Shri N.A. Singh, Asstt. Regional Officer, CBFC, Bombay

2. The Committee took into account the announcement made by some of the opposition political parties in the Parliament to dissociate from all the Parliamentary Committees consequent upon the impasse over the

Action Taken Report by the Government on the recommendations of JPC on Securities Scam. The Committee however finally decided to proceed with the scheduled business as the sitting was fixed primarily to take evidence from some of the officials of the Regional Centres of the Central Board of Film Certification (CBFC), coming from far-off places like Bombay, Madras and Hyderabad.

Thereafter, the officers of the Ministry of Information and Broadcasting and CBFC were asked to take their seats for tendering evidence before the Committee.

3. During the course of evidence, the Members of the Committee raised various points regarding the functions of Central Board of Film Certification particularly the role and functions of the Regional Officers and the Examining Officers in certification of films, etc.

4. The representatives of the Ministry of Information and Broadcasting replied to the clarifications sought by the Members.

5. A verbatim record of the proceedings was also kept.

The Committee then Adjourned

**MINUTES OF THE ELEVENTH AND TWELFTH SITTINGS OF THE
STANDING COMMITTEE ON COMMUNICATIONS (1994-95)**

The Committee met on Monday, the 26th September, 1994 from 15.00 hrs. to 17.00 and from 11.00 hrs. to 12.45 hrs. on 27th September, 1994 in Committee Room 'C', Parliament House Annexe, New Delhi.

PRESENT

Kumari Vimla Verma — Chairperson

MEMBERS

Lok Sabha

2. Shri R. Jeevarathinam
3. Shri Shravan Kumar Patel
4. Shri Sarajbhanu Solanki
5. Shri Jagmeet Singh Brar
6. Shri Pawan Kumar Bansal
7. Shri Somjibhai Damor
8. Shri Mohan Lal Jhikram
9. Shri Lal Krishna Advani
- *10. Shri Ram Pujan Patel
11. Shri Rupchand Pal
- *12. Shri Satyagopal Misra
- *13. Shri Sanat Kumar Mandal
- \$14. Shri Leata Umbrey
- \$15. Shri N. Dennis
- \$16. Shri Kodikkunil Suresh
- \$17. Shri B. Devarajan
- \$18. Shri R. Anbarasu
- \$19. Shri A. Asokaraj
- \$20. Shri G.M.C. Balayogi
- \$21. Shri Chandrajeet Yadav

Rajya Sabha

22. Shri Prakash Yaswant Ambedkar
23. Shri Jalaludin Ansari
- *24. Shri Virendra Kataria
25. Shri Aas Mohammad
- *26. Smt. Malti Devi
27. Smt. Anandiben Jethabhai Patel

* Attended sitting on 26.9.1994.

\$ Attended sitting on 27.9.1994.

- *28. Shri G. Prathapa Reddy
- 29. Shri Vizol
- 30. Shri Kishore Chandra Deo Vyricheria
- 31. Shri Janeshwar Mishra
- 32. Shrimati Veena Verma
- \$33. Shri Mohammed Afzal *alias* Meem Afzal

SECRETARIAT

- 1. Shri S.C. Gupta — *Joint Secretary*
- 2. Shri R.V. Warjri — *Director*
- 3. Shri S.K. Sharma — *Under Secretary*

The Committee took up for consideration the Draft Report on Central Board of Film Certification and related matters and adopted the same with additions/modifications as indicated at the Annexure. The Committee decided to drop Chapter V relating to Foreign Television Programmes. Their influence on Indian Films from the draft Report and consider this aspect in greater details separately at a later date.

Thereafter, the Committee authorised the Chairperson to finalise and present the Report to Lok Sabha.

2. The Committee also decided to take up for examination during the year 1994-95, the following specific subjects—

- (i) Telephone Services in rural areas.
- (ii) Research and Development in Telecommunications with specific reference to C-DOT.
- (iii) Publications Division.
- (iv) Doordarshan — Production of programmes; in-house and by outside producers.

3. The Committee also decided to hold meetings on 26th and 27th October, 1994 for consideration of Cinematograph (Amendment) Bill, 1992.

The Committee then adjourned

* Attended sitting on 26.9.1994.

\$ Attended sitting on 27.9.1994.

APPENDIX

<i>Page Para No./Line No.</i>	<i>Amendments/Modifications</i>
16. 1.22/Line 243	<i>Delete</i> "Committee feel that some kind of Certification is required there too. The"
17. Line 1	<i>Add</i> "The Committee gather that" before "the West Bengal Government have"
Line 3	<i>Add</i> "Film" before posters
Lines 3 to 7	<i>For</i> "Therefore.....by West Bengal Government." <i>Read</i> "The Committee feel that the Government should initiate steps including necessary legislation to ensure that the increasing practice of using obscene posters to publicise films is curbed."
21. 2.9 Lines/12-13	<i>For</i> "CBFC and.....belong to and" <i>Read</i> "a large number of members on the CBFC and Advisory Panels are the persons who belong to and who may, therefore"
Line 13	<i>For</i> "Atleast and have". <i>Read</i> "and who may, therefore have"
22. 2.10/Line 6	<i>For</i> "Atleast one third" <i>Read</i> "fifty percent"
2.12	<i>Add</i> at the end of the para "The Committee note that the Regional centre at Delhi has certified only one film during the year 1993, whereas the strength of Delhi Advisory panel is 63. The Committee recommend that the number of members on such panels should be commensurate with the expected workload at various centres".
29. 3.12	<i>Add</i> after Film Certification. "This is welcome in so far as it goes, but with regard to Doordarshan, which caters principally to family audience, the Committee expect it to exercise even greater caution about telecasting film based material even though it may have been cleared by the CBFC."

1	2	3
30.	3.14/Line 1	<i>Insert at the beginning</i> "Today more and more films whose themes are primarily dominated by "unrelated Sex" and "excessive violence" are being churned out and circulated. Crime is increasingly becoming the main theme of the story of the films. It is projected in a manner giving the impression that violence, theft, robbery, etc. are normal incidents in ordinary life. Further, vice is shown in a heroic form even though retribution follows."
	Line 3	<i>Add after</i> "the films" "mentioned above,"
32.	3.16/Lines 2&3	<i>For</i> "opinion and attitudes and also in imparting knowledge and understanding"
		<i>Read</i> "opinion, attitudes, in imparting knowledge and in understanding."
	3.17/Lines 8to16	<i>For</i> "on the consideration.....in future".
		<i>Read</i> "The Committee hope that after examining these records, the Government will take appropriate action to ensure that slip ups of this nature do not recur in future."
33.	3.20/Lines 1to3	<i>For</i> "The Committee.....for Board to"
		<i>Read</i> "According to Rule 14 of the Cinematograph Rules, 1983, the Board should ordinarily."
34.	3.20/Lines 1to3	<i>For</i> "as per the notification..... 9th May, 1983".
		<i>Read</i> "They regret to note that in clear violation of rules, only four meetings of the Board were held during the past four years"
	Line 4	<i>For</i> "guidelines in this regard."
		<i>Read</i> "the provision in the rules."
35.	3.22/Lines 3to5	<i>For</i> "The Chairman.....the films."
		<i>Read</i> "The Committee, therefore, recommend a radical overhaul of the Rules so as to ensure that the central figure responsible for setting up of the Examining and Revising Committees is some member of the CBFC."
36.	3.24/Lines 3to9 Line 9	<i>Delete</i> "Therefore,.....Zone/Region. Further."
		<i>For</i> "it may be ensured"
		<i>Read</i> "it may therefore, be ensured"

1	2	3
38.	C/Line 1	<i>Delete "AS EXISTING IN INDIA".</i>
42.	3.36	<i>Add at the end "such films may also be given preference by Doordarshan for telecasting".</i>
43.	3.37/Last line	<i>For "imposition" Read "incidence".</i>
49.	3.53	<i>Delete the para 3.53</i>
56.	4.4	<i>For "Self-sufficient" Read "self-supporting"</i>
57 to Chapter V		<i>Delete "the chapter"</i>
