



# PARLIAMENT OF INDIA RAJYA SABHA

171

DEPARTMENT-RELATED PARLIAMENTARY STANDING  
COMMITTEE ON TRANSPORT, TOURISM AND CULTURE

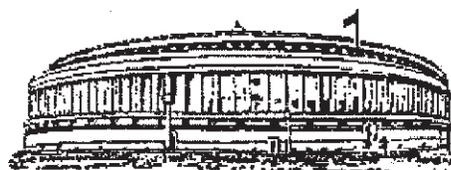
ONE HUNDRED SEVENTY FIRST REPORT

ON

THE FUNCTIONING OF SAHITYA AKADEMI, LALIT KALA AKADEMI,  
SANGEET NATAK AKADEMI AND NATIONAL SCHOOL OF DRAMA

(PRESENTED TO THE RAJYA SABHA ON 17<sup>TH</sup> AUGUST, 2011)  
(LAID ON THE TABLE OF THE LOK SABHA ON 17<sup>TH</sup> AUGUST, 2011)

RAJYA SABHA SECRETARIAT  
NEW DELHI  
AUGUST, 2011/SRAVANA, 1933 (SAKA)



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COMPOSITION OF THE DEPARTMENT-RELATED PARLIAMENTARY  
STANDING COMMITTEE ON TRANSPORT, TOURISM AND CULTURE  
(2010-2011)

1. Shri Sitaram Yechury – *Chairman*

**RAJYA SABHA**

2. Shri Ramdas Agarwal
3. Shri Shadi Lal Batra
4. Shri Narendra Kashyap
5. Shri Pyarimohan Mohapatra
6. Shri Syed Azeez Pasha
7. Shri Thomas Sangma
8. Shri Satish Sharma
9. Prof. Saif-ud-Din Soz
10. Shri Vikram Verma

**LOK SABHA**

11. Yogi Aditya Nath
12. Shri Avtar Singh Bhadana
- #13. Shri V. Kishore Chandra S. Deo
14. Shrimati Bhavana Gawali Patil
15. Shri Mahesh Joshi
16. Shri P. Karunakaran
17. Shri Jose K. Mani
18. Shrimati Ranee Narah
19. Shri Rajaram Pal
20. Shri Bal Kumar Patel
21. Shri Nama Nageswara Rao
22. Shri S.D. Shariq
23. Shri Madan Lal Sharma
24. Shri Dushyant Singh
- @25. Shri Jitendra Singh
26. Shri Rakesh Singh
27. Shri Shatrughan Sinha
28. Shri K. Sugumar
29. Shri Kabir Suman
30. Shri Anurag Singh Thakur
- \*31. Shri K.C. Venugopal

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# Ceased to be a Member of the Committee *w.e.f.* 12<sup>th</sup> July, 2011.

@ Ceased to be a Member of the Committee *w.e.f.* 12<sup>th</sup> July, 2011.

\* Ceased to be a Member of the Committee *w.e.f.* 19<sup>th</sup> January, 2011.

**SECRETARIAT**

Shri N.K. Singh, *Joint Secretary*

Shri Jagdish Kumar, *Director*

Shri Swarabji B., *Joint Director*

Shrimati Nidhi Chaturvedi, *Assistant Director*

## INTRODUCTION

I, the Chairman, Department-related Parliamentary Standing Committee on Transport, Tourism and Culture, having been authorized by the Committee to present on its behalf, do hereby present this One Hundred Seventy-first Report on the “Functioning of Sahitya Akademi, Lalit Kala Akademi, Sangeet Natak Akademi and National School of Drama”.

2. The Department-related Parliamentary Standing Committee on Transport, Tourism and Culture received inputs from media and other agencies regarding the state of affairs of three national Akademis and National School of Drama. The Committee also took note of the recommendations made by the P.N. Haksar Committee constituted by the Government way back in 1988 to study the functioning of National Akademis and National School of Drama. The Committee found that Haksar Committee had examined the activities of the three Akademis and NSD in details and made very comprehensive recommendations. The Committee, therefore, decided to review the action taken by the Government on the recommendations made by the Haksar Committee.

3. Apart from a background note obtained from the Ministry of Culture, the Committee heard the views of the Secretary, Ministry of Culture, representatives from Sahitya Akademi, Lalit Kala Akademi, Sangeet Natak Akademi and National School of Drama in its meeting held on the 18<sup>th</sup> January, 2011. A questionnaire was sent to the Ministry, replies of which were considered by the Committee.

4. The Committee wishes to express its thanks to the Secretary and other officers of the Ministry of Culture for providing necessary inputs and clarifications during deliberations on the subject.

5. The Committee considered and adopted the Report at its meeting held on the 11<sup>th</sup> August, 2011.

NEW DELHI;  
August 11, 2011  

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Shravana 20, 1933 (Saka)

**SITARAM YECHURY**  
*Chairman,*  
*Department-related Parliamentary Standing*  
*Committee on Transport, Tourism and Culture.*



## REPORT

The Parliamentary Standing Committee on Transport, Tourism & Culture is aware of the significance of art and culture to the lives of the people. It concerns with creative activities in the field of literature, visual and performing arts and to various forms of expressions by the individual or community which gives a purpose to the human existence. The culture plays a very important role in maturing of the good society. Thus, the social processes cannot remain disconnected with the cultural activities. Our conventional wisdom says that a society bereft of art, music and literature will consist of people as good as animals with no horns and tails. The main challenge before us today is to protect and promote our tangible and intangible cultural assets at a right perspective.

2. Our founding fathers like Dr. S. Radhakrishnan, Pandit Jawaharlal Nehru, Maulana Azad and Dr. Rajendra Prasad, therefore, decided to set up independent cultural bodies such as Lalit Kala Akademi, Sangeet Natak Akademi, Sahitya Akademi and National School of Drama for protection, preservation and promotion of literature, song and dance and visual and performing arts as prescribed in their constitutions.

3. A brief on the activities and mandate of the three academies and the National School of Drama is given in succeeding paragraphs.

### **Sangeet Natak Akademi**

4. Sangeet Natak Akademi was created by a resolution of the (then) Ministry of Education, Government of India, dated 31 May, 1952. The first President of India, Dr. Rajendra Prasad, inaugurated it on 28 January, 1953. The Akademi's charter of functions was expanded along the original lines in 1961, when Natak Akademi was reconstituted by the Government as a society and registered under the Societies Registration Act of 1860 (as amended in 1957).

5. Since its inception the Akademi has been functioning as the apex body in the field of arts in the country, preserving and promoting the vast intangible heritage of India's diverse culture expressed in forms of music, dance and drama. In furtherance of its objectives the Akademi coordinates and collaborates with government and arts academies of different States and Union Territories of the Union of India, as also with major cultural institutions in the country. The Akademi establishes and looks after institutions and projects of national importance in the field of the performing arts. Two national institutions of dance – Jawaharlal Nehru Manipur Dance Academy in Imphal and Kathak Kendra in New Delhi - were set up in 1954 and 1964 respectively. National Projects of Support to Kutiyattam, the age-old Sanskrit theatre of Kerala, to Chhau dance of eastern India, and Sattriya traditions of Assam have been launched subsequently. After ten years of intensive work under the Kutiyattam project, the UNESCO declared Kutiyattam as a Masterpiece of Oral and Intangible Heritage of Humanity in May 2001. The Akademi inaugurated its Center for Kutiyattam-Kutiyattam Kendra in Thiruvananthapuram on 27 May, 2007.

6. As a new initiative the Akademi set up the Sattriya Kendra (Centre for Sattriya dance, music and theatre traditions) in Guwahati, Assam on 15 July, 2008 with the objective to promote, propagate and preserve these traditions. The Akademi has also set up its North East Centre in Shillong on 20 August, 2008 for purpose of preservation of traditional and folk performing art and traditions of entire North East.

7. To look after puppetry traditions and practices of India Akademi has also recently set up a Putul Kendra with its office in Delhi. The Akademi Awards are the highest national recognition

conferred on practicing artists. The Akademi also confers Fellowships on eminent artists and scholars of music, dance and drama.

8. The Akademi subsidizes the work of institutions engaged in teaching, performing, or promoting music, dance or theatre; gives grants-in-aid for research, documentation, and publishing in the performing arts; organizes and subsidizes seminars and conferences of subject specialists; and documents and records the performing arts for its audio-visual archive.

9. The Akademi's archive, comprising audio/video tapes, photographs, and film is one of the largest in the country and is extensively drawn upon for research on the performing arts. The Akademi maintains a specialised library consisting of books in English, Hindi, and some regional languages. It also has a documentation unit, which has recorded maestros in the field of music, dance and theatre. The Akademi also publishes literature on relevant subjects regularly. Besides its well known quarterly Sangeet Natak which publishes high quality research articles on performing arts, Akademi is shortly launching a Hindi quarterly also.

10. The management of Sangeet Natak Akademi vests in its General Council. The general superintendence, direction and control of the affairs of the Akademi vests in the Executive Board, which is assisted by the Finance Committee, Grants Committee, Publication Committee and Advisory Committees for Music, Dance, Theatre, Documentation and Archives, Puppetry and Folk & Tribal arts. The objectives of the Akademi are more specifically stated in its Memorandum of Association.

### **Sahitya Akademi**

11. Sahitya Akademi (National Academy of Letters) was formally inaugurated by the Government of India on March 12, 1954 to work actively for the development of Indian letters and to set high literary standards in all the Indian languages. Sahitya Akademi has Regional Offices in Bengaluru, Kolkata, Mumbai and centres in Chennai and Agartala with Head Office in New Delhi.

12. Sahitya Akademi is the central institution for literary dialogue, publication and promotion in the country and the only institution that undertakes literary activities in 24 Indian languages including English. Over 57 years of its dynamic existence it has ceaselessly endeavoured to promote good taste and healthy reading habits, to keep alive the intimate dialogue among the various linguistic and literary zones through seminars, symposia, discussions, readings and performances, to increase the pace of mutual translations through workshops and individual assignments, and to develop a serious literary culture through its publications.

13. Sahitya Akademi annually conducts around 400 programmes *viz.* International and National Seminars on different literary genres and trends, Literary Forum on current issues relating literature and language, translation workshops which culminate into publications, Kavi Sandhi, in which eminent poet is invited to read from his/her latest works followed by an interaction, Katha Sandhi, where again an eminent fiction writer reads followed by an interactive section, Mulaqat, a programme in which young writers get an opportunity to read, Meet the Author, features a distinguished author who not only reads but talks about his literary journey, People and Books, Loka: The Many Voices, is a programme on folklore consisting of lecture as well as demonstration. Akademi lays a lot of importance on women writings and has a special programme called Asmita under which they are invited to read from their works and also interact with the audience.

14. A special emphasis is laid on the celebration of birth centenaries of legends of Indian literature. Seminars and Symposia are organized during the occasion and papers presented during these seminars are brought out in a book form.

15. Sahitya Akademi is an active collaborator in the Cultural Exchange with various countries taken up by the Department of Culture. Akademi nominates Indian writers for the Cultural Exchange Programmes, arranges literary programmes for foreign writers-delegates and promotes translations from foreign language into Indian languages and *vice-versa* to promote understanding between different cultures.

### **Lalit Kala Akademi**

16. Lalit Kala Akademi, National Academy of Art, New Delhi was set up by the Government of India as an autonomous body. The first Prime Minister of Independent India, Pandit Jawaharlal Nehru conceived and set up these agencies to rejuvenate and formulate the diverse Indian cultural practices and promote them to play a comprehensive role in the making of the nation. These national organizations were established with a strong focus on artistic excellence. Lalit Kala Akademi, one among such national organizations, emerged as the principal establishment of culture that focuses its activities in the field of Visual Arts.

17. The Akademi was inaugurated on August 5, 1954 by the Honourable Minister for Education, Maulana Abul Kalam Azad. The Akademi was given statutory authority in 1957 under the Societies Registration Act, 1860. Since its establishment it has been serving the entire country by promoting creative endeavours of Indian artists and bringing their arts to bear upon a large number of people thereby playing an important role in defining and redefining, the sensibility of an entire culture falling under the visual arts spectrum.

18. Lalit Kala Akademi is an institution that has rendered service to the arts and through the leadership of its members and staff, Lalit Kala Akademi manifests a commitment to the service of arts by establishing, preserving and documenting art of the highest order that reflects the vitality, complexity and unfolding patterns of modern and contemporary art in India. All through the year it presents exhibitions and educational programs of unparalleled significance. It sustains a library, art collection, archives, conservation laboratory and publishes books and journals of intellectual merit.

19. The Lalit Kala's mission is the encouragement and deeper understanding of modern and contemporary art to the diverse local, national and international audiences. The National Exhibition of Art and the Triennale-India are endeavours that have been held for its quest for discovering new artistic trends.

### **National School of Drama**

20. The National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India. In 1975, it was registered as an autonomous organization under the Societies Registration Act XXI of 1860, fully financed by the Ministry of Culture. It was set up as a centre of excellence to provide training in Dramatic Arts. The 3-years post graduate course provides comprehensive training in drama & theatre. The School has two performing wings, Repertory Company and Theatre-in-Education Company (renamed Sanskar Rang Toli).

21. The objectives of NSD include (i) development of suitable patterns of teaching in all branches of drama, (ii) to raise the technical standards of Indian plays, (iii) to provide undergraduate and post-graduate teaching in the art & craft of drama and its allied subjects, (iv) to conduct and promote research in classical, traditional and modern drama in India and abroad, (v) to establish a Repertory Company and regional schools, (vi) to produce, direct and perform plays, (vii) to undertake translation and publication plays in Hindi and other regional languages, etc.

22. National School of Drama has taken many measures to reach out to theatre workers in various States through the Extension / Outreach Programme and also by organizing theatre Festivals like Bharat Rang Mahotsav, Jashnebachpan and Bal Sangam, which is a festival for children practicing traditional performing arts.

23. The Committee had received inputs from various quarters, governmental and non-governmental including Media, about the working of our premier cultural bodies - Sangeet Natak Akademi, Sahitya Akademi, Lalit Kala Akademi and National School of Drama. The issues ranged from their constitution, composition, mandate and mainly their general functioning. It was felt that most of these institutions were not able to live upto the original mandates set out by their founding fathers. Controversies of different kind involving these institutions that keep cropping up from time to time, had caught this Committee's attention. Questions were also raised about the indifference and helplessness shown by the Ministry of Culture to do anything in the face of autonomy enjoyed by these institutions.

24. In view of this, the Committee wanted to find out if these institutions set up during the initial years, were able to make the desired contribution towards enriching, promoting and preserving our arts and culture. Therefore, the Parliamentary Standing Committee on Transport, Tourism & Culture decided to look into these issues in respect of the three Akademis and NSD and to make a Report to Parliament containing the Committee's suggestions and recommendations.

25. To begin with, the Committee prepared a questionnaire and sent to the Ministry of Culture for furnishing replies, based on which it could begin its deliberations. During the deliberations, the Committee came to know that similar sentiments about the functioning and activities of these institutions had existed even during the sixties and thereafter, which is why different Committees had to be set up for going into their working. For example, the affairs of National Akademis had been reviewed earlier on two occasions - first by a Committee headed by Dr. H.J. Bhabha in 1964 and second one by Justice G.D. Khosla in 1970. But by far the most comprehensive review of the affairs of these Akademis was done by a 'High-Powered Committee', headed by Shri P.N. Haksar constituted in the year 1988.

26. The Committee asked for a copy of the High-Powered Committee Report (Haksar Committee) from the Government and it was surprised to know that files relating to action taken to most of its recommendations had gone missing and the Ministry of Culture was trying to locate them. However, a copy of the Haksar Committee Report was furnished to this Committee. The recommendations/observations of this Committee, in fact, were an eye-opener to this Committee that were found to be as relevant today as they would have been more than two decades ago when it was submitted to the Govt. of India in the year 1990. This Committee consisted of very eminent people including those from the field of art and culture, had produced a widely discussed and well-researched Report containing valuable observations and recommendations concerning different aspects of working of these institutions. The Haksar Committee consisted of eminent people from the fields of art, culture and other areas, with the following composition:-

1. Shri P.N. Haksar, Chairman, Former Deputy Chairman, Planning Commission,
2. Shri E. Alkazi, Former Director of National School of Drama,
3. Prof. Gulam Sheikh, Department of Fine Arts, M.S. University, Baroda,
4. Dr. Premlata Sharma, Vice-Chancellor, Indira Kala Sangeet Vishwavidyalaya, Khairagarh, Madhya Pradesh,
5. Prof. Indira Parthasarthy, Tamil, Delhi University, Delhi,
6. Shri K.V. Ramanathan, Former Member-Secretary, Planning Commission,

7. Shri H.Y. Sharada Prasad, Media Adviser to the Prime Minister,
8. Shri M. V. Ramakrishnan, Member Secretary.
27. The term of reference of the Haksar Committee, was:-
- (i) to review the working of the three Akademis, alongwith their affiliates and subsidiaries and the NSD with reference to the objectives for which they were set up, and keeping in mind the recommendations of Committees set up in the past in this behalf;
  - (ii) to recommend structural and/or other changes that may be necessary in the Memorandum and Articles of Associations and Rules and Regulations of these bodies, consistent with their autonomy and public accountability; and
  - (iii) to make recommendations on the role and functioning of the three Akademis and the NSD as apex national institutions in their respective spheres, and suggest steps, *inter-alia*, for their networking with similar State/Central bodies and other cultural institutions of eminence in the country.
28. The Haksar Committee had relied on statistical data and questionnaire method to arrive at its conclusion. On one hand, it had scrutinized the records of the institutions including the agenda and proceedings of their policy-making bodies, executive and academic bodies and internal committees; on the other hand, it contacted a across section of people active in the fields of performing and visual arts, language and literature, education and cultural administration over the country.
29. It was, therefore, felt that it would be unnecessary duplication of efforts and resources for the Parliamentary Standing Committee to start another exercise of reviewing the working of these institutions as it had initially decided. This Committee thereafter, took a decision to review the implementation of the recommendations of the Haksar Committee and report its observations/recommendations to Parliament which might sensitize the Government, Akademis, NSD and the people at large, about the significance as well as the neglect of these bodies in our nation's life.
30. The Committee while reviewing the (non) implementation of recommendation of the Haksar Committee, called Sangeet Natak Akademi, Sahitya Akademi, Lalit Kala Akademi and National School of Drama for the Action Taken by the Government. The Committee considered the recommendations of the Haksar Committee and Action Taken by the Government thereon. The observations and recommendations of the Committee in respect of these institutions are given below:

#### SANGEET NATAK AKADEMI, NEW DELHI

Recommendations of the HPRC	Action Taken/Present Status	Observations/recommendations of the DRPSC
1	2	3
The artists who receive the Akademi's annual awards may be offered an opportunity, subject to their willingness, to perform in a few places of their choice in the country during the year following the Award <b>(9.109)</b>	Accepted Awardees and Fellows are included in events and programmes specific to their specialization. They are also supported as and when they request the Sangeet Natak	<b>The action taken reply by the Ministry does not truly reflect the spirit/idea behind the recommendation of the HPRC, which was aimed at organizing performances by the award-winning artists at more and more places of their choice in</b>

1	2	3
<p>Although the constitution of the Akademi provides for the election of Associate Fellows, in practice none has been elected. The provision may be deleted <b>(9.110)</b></p> <p>The Akademi should step up its support for research schemes by the grant of research fellowships, and by undertaking research ventures in collaboration with other institutions and individuals <b>(9.111)</b></p> <p>The Akademi's collection of audio-visual material could be more extensive, considering the immense potential <b>(9.112)</b></p>	<p>Akademi for assistance for their performances.</p> <p>Accepted</p> <p>This clause has been deleted from the Rules &amp; Regulations of the Akademi with the approval of the General Council and the Government of India.</p> <p>Accepted</p> <p>Since 1992-93 the Akademi through its scheme titled "Project Grants to Individual Workers" in the field of performing arts has stepped up its support for research undertaken by individuals. Research ventures by institutions are supported from the Akademi's scheme of Financial Assistance to Cultural Institutions. During Eleventh Plan a Scheme of grants for academic research has already been introduced.</p> <p>Accepted</p> <p>During the last several years extensive documentation and recordings of identified forms, styles, gurus and performers were undertaken. The priorities were laid out by the Advisory Committees for Music, Dance, Theatre and Documentation and approved by the Executive Board.</p>	<p><b>the country. The Committee does not know the frequency as well as the number of other places where such performances have been held. Without these details, it would not be possible to know if this recommendation of HPRC has really been implemented. It would like to have details in this regard.</b></p> <p><b>Reply Noted</b></p> <p><b>The Committee would like to have details indicating the performance of the Scheme of grant of akademik research during the XI Plan. It should include details about research support provided to individuals as well as institutions.</b></p> <p><b>The idea behind the recommendation of HPRC was to ensure that "no major musician or school of music, no dancer of repute or dance system or school is left unrepresented in its collection". The action taken replies, however, is non-specific and evasive. It does not show efforts made by the Akademi for documenting of identified forms,</b></p>

1	2	3
<p>The vital need for a matching collection of written material to support the recordings, through appropriate research, should not be overlooked <b>(9.113)</b></p> <p>The serious deficiencies which exist in classifying, indexing and cataloguing the archival material must be made good <b>(9.114)</b></p> <p>The facilities for retrieval and reference available on the Akademi's premises need great improvement. The Akademi must also improve the accessibility of its archives country-wide <b>(9.115)</b></p>	<p>Accepted</p> <p>Transcripts of recorded discussions, seminars and workshops were made. Research scholars and others are also persuaded to use the archival material for publication. Data of recordings is entered in as much detail as possible.</p> <p>Accepted</p> <p>The deficiencies in classification, indexing, cataloguing the voluminous archival material available in the Akademi have been removed to considerable extent. The entire data has been computerized.</p> <p>Accepted</p> <p>An information system for the Akademi's Archives has been developed with the assistance of the Regional Computer Centre, Chandigarh. Data entries for the material stored are regularly being made. The entire information about the archival holding has been uploaded on Akademi's website. Plans are afoot to keep a copy of archival collection pertaining to the particular field at Akademi's constituent units and centres. Besides, one parallel archive in Bangalore has also been approved by Executive Board, but could not be started due to shortage of funds.</p>	<p><b>styles, gurus and performers. The Committee is of the view that the collection of materials has to be done more seriously as it could serve the basis of study and research in the fields of music and dance.</b></p> <p><b>The Committee finds the reply of Ministry with regard to entering of data of sound/visual recording of the performing arts, vague. There should be proper research to ensure that there is coherence between the written material and audio-visual recording of the performing arts.</b></p> <p><b>Use of computers for these purposes, the Committee hopes, would have taken care of this to a large extent.</b></p> <p><b>The Committee notes that the entire information about the archival holdings available with the Akademi has been uploaded on the Akademi's website. The Committee recommends that funds may be made available for starting one parallel archive in Bangalore without any delay.</b></p>

1	2	3
<p>More space and funds must be found for the Akademi's Library and collection of musical instruments (9.116)</p>	<p>Accepted</p> <p>The Ministry of Culture was requested to find adequate space for the expansion of Museum activities of the Akademi and to take up the matter with the Ministry of Urban Development for providing a suitable building for it. A proposal for setting up of the National Museum of Performing Arts had been sent to the Department of Culture for inclusion in the IX Plan. The Ministry has sponsored SNA request to DDA for allotment of suitable land in Delhi. Meanwhile, the NMPA is expected to be set up soon in a new building in Chanakyapuri, New Delhi.</p>	<p><b>The decision to set up a National Museum for Performing Arts deserves appreciation. However, the progress in respect of a permanent space, manpower, funds and other infrastructure for this Museum has been astonishingly slow. Request of the Akademi for all these are yet to fructify. In the information supplied to the Committee, it is not clear whether it is ultimately going to be set up in Chanakayapuri or Dwarka in Delhi or somewhere else. A clear position in this regard needs to be provided to the Committee. The entire process needs to be taken up on a fast track basis by the Ministry.</b></p> <p><b>Reply from the Ministry does not say anything about the need to increase space in the library as recommended by HPRC.</b></p>
<p>A national institution concerned with the performing arts must necessarily present the very best of performances, the guiding considerations being quality and the promotion of taste (9.117)</p>	<p>Accepted</p> <p>Performances built around special themes like Kathakali, Kutiyattam, Kuchipudi and Odissi have been organized during 1990 and to enable audiences understand these forms in depth. The performances were carefully worked out in consultation with scholars and experts from the region and were supported by lecture demonstrations, special publications and brochures as well as video films. Special interviews and demonstrations of these forms were also recorded.</p>	<p><b>Although the Ministry agrees in principle with the recommendations of the HPRC regarding organizing performances built around quality and promotion of taste. Reply given by the Ministry, however, does not reflect the activities organized in keeping with the core idea behind the recommendation of the HPRC for organizing only those performances which have referral value, taste and are not of routine kind. Moreover, most of the performances indicated in the reply were organized in 1990 and 2000 only. Details of such performances held thereafter have not been provided. The Committee would also like to have the names of areas/places where these performances were held in the country. The</b></p>

1	2	3
<p>There must be a planned building programme in the Kathak Kendra and the Jawaharlal Nehru Manipur Dance Academy (9.118)</p>	<p>Festivals focusing on traditional theatre forms, puppetry and regional traditions of music of the country were also organized and extensively recorded.</p> <p>The Akademi also organized Music and Dance festivals on national level during golden jubilee of Indian Independence and 50 years of the Republic featuring outstanding artists.</p> <p>Akademi regularly organizes festival of young artists of music, dance and theatre to promote the best talents of the new generation.</p> <p>Accepted</p> <p><u>a) Kathak Kendra:</u> A new building of Kathak Kendra is under construction in Chanakyapuri. Meanwhile, it has been decided to house Akademi's National Museum of Performing Arts in this building. As an alternative arrangement it is being planned to locate Kathak Kendra in North Delhi in rented buildings available in the campus of Harijan Sevak Sangh. An alternative site for Kendra's own building will be requested.</p> <p><u>b) JNMDA</u> The Govt. of Manipur has</p>	<p><b>Committee feels that these performances should not be held mainly in the big cities and urban areas but also in the cities/town and rural areas.</b></p> <p><b>The concern of the HPRC about being very selective in organizing these performances so as to leave enough time and resources for academic work like research, seminar, etc. has not been reflected in the replies given by the Ministry.</b></p> <p><b>The Committee would like to have a complete response from the Ministry on this point.</b></p> <p><b>As regards having a planned building programme for Kathak Kendra, the Committee notes with concern that even after twenty years, a suitable and permanent accommodation for this Kendra could not be arranged and the proposal for an alternative site for the Kathak Kendra is yet to be made. Similar is the position about JNMDA also.</b></p> <p><b>In view of the useful purpose being served by these Institutions in imparting training in respective dance styles, it is imperative that they should have independent</b></p>

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<p>The remuneration offered to faculty members in these institutions should be improved, and disparities remedied. The status and salaries of the Directors of the Kathak Kendra and the Manipur Dance Academy may be upgraded. The conspicuously low emoluments of the visiting gurus in the Manipur Academy need review. (9.119)</p>	<p>provided an adjacent school campus next to JNMDA and an integrated campus is being developed in a planned manner.</p> <p>Accepted</p> <p>The specific recommendations made by the Haksar Committee relating to improvement in status of the Directors of the Kathak Kendra, New Delhi, and Jawaharlal Nehru Manipur Dance Academy, Imphal are linked with the increase in status and emoluments of the Secretary of the Sangeet Natak Akademi as recommended by the Committee in para 3.63 of its report. The Akademi has in the past requested the Ministry of Culture to consider the matter of revision of the pay of the Secretary, Sangeet Natak Akademi. Response from the Department of Culture on this issue is still awaited. The recommendations of the Review Committee for Jawaharlal Nehru Manipur Dance Academy set up by the Akademi have been implemented which includes structural changes in the staffing pattern of the teaching unit and upward revision of salaries of faculty members and visiting gurus.</p> <p>A similar review for the Kathak Kendra was also undertaken by the Akademi and the recommendations implemented. With the introduction of the</p>	<p><b>and adequate accommodation. It appears that it has not received serious attention from the Government. The Committee would like to have the latest status in this regard.</b></p> <p><b>The Committee notes the efforts made in implementing the recommendations of the HPRC regarding rationalizing remuneration, salary, etc. of the faculty members and the Directors. It, however, fails to understand that the proposal sent by the Akademi to the Ministry about revising the pay of the Secretary, Sangeet Natak Akademi has not evoked any response. The Committee does not know for how long it is pending and in what manner pay of Secretary, SNA is related to the pay of the Directors of the Kathak Kendra and Manipur Dance Academy. The Committee is constrained to say that in this case also even after twenty years, the issue could not be sorted out. A detailed status report alongwith the reasons for delay may be supplied to the Committee.</b></p> <p><b>Reply submitted by the Akademi to the Ministry in this regard, has been forwarded to the Committee without adding its response about the alleged delay being made on its part on this issue.</b></p>

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<p>This budget allocation for the two institutions need to be increased (9.120)</p>	<p>Sixth Pay Commission recommendations, remunerations have improved substantially.</p> <p>Accepted</p> <p>While the budget allocation of the two institutions has been increased to some extent, it is subject to adequate enhancement in the Akademi's own allocation from the Govt. of India. With the availability of funds under North East grant in recent years situation has improved with regard to JNMDA, Imphal.</p>	<p><b>The Committee notes with concern that due to want of sufficient funds, some activities/programmes had to be rolled back. The Committee, therefore, feels that in view of the useful work being done by these Kendras, there is an urgent need to augment their allocations considerably.</b></p>
<p>The question of according the University Grants Commission's recognition to the diplomas and certificates given by the two institutions must be resolved soon (9.121)</p>	<p>Accepted</p> <p>Akademi does not favour UGC recognition as it would impinge on the character and independent programmes and structures of the institutions. Though, at one time efforts were made at the initiative of the then Governor of Manipur to obtain Deemed university status for Jawaharlal Nehru Manipur Dance Academy, Akademi is now keen to secure equivalence for the teaching courses of the two institutions with existing universities. The Indira Kala Sangeet Vishwavidyalaya, Khairagarh has already granted equivalence to Kathak Kendra's diploma with its own diploma programme of Visharad. The Manipur University has also expressed its willingness in this regard. Similar recognition from IGNOU is also under consideration.</p>	<p><b>The Committee notes the reply. The issues regarding recognition of its diplomas and certificates with various universities as shown in the reply, must be settled as soon as possible.</b></p>
<p>The Akademi should start an institute of Choreography (9.122)</p>	<p>Not accepted</p> <p>The Sangeet Natak Akademi has not favoured the setting up of the institute of Choreography by</p>	<p><b>The Committee is also in favour of encouraging voluntary effort in the field of culture but at the same time, it should be seen that</b></p>

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<p>The Akademi should undertake a systematic drive to record musical, dance and theatrical performances of great living artistes. It must search out rare items of classical, traditional and folk music, dance and drama, as well as rare and old manuscripts (9.123)</p> <p>There is a need to produce a large body of literature on the performing arts and commercially available recordings for listening and viewing. Commercial houses could be persuaded to issue audio and video cassettes bearing the Akademi's stamp (9.124)</p>	<p>the Govt. and has stated that financial assistance to the continuing programmes done by individuals and groups may be encouraged. This is also in line with the recommendation of the Haksar Committee elsewhere that voluntary effort in the field of culture should be encouraged.</p> <p>Accepted</p> <p>Akademi is regularly and systematically recording performances of leading artistes as well as varied traditions of music, dance, theatre and puppetry. Recording of plays by leading directors has also been made.</p> <p>Accepted</p> <p>The publication programme is gradually expanding and a number of publications have been brought out. Akademi has entered into Co-publication agreements with leading publishers to ensure wider reach and distribution of its publications. In the recent years, participation in Delhi Book Fair and other Book Fairs has begun. A Hindi quarterly journal of Akademi is being launched this month. A publication on the Fellows and Awardees will be shortly released. A much larger publication programme is under consideration in different languages, subject to availability of adequate resources.</p>	<p><b>the Choreography does not remain a neglected area in the performing arts. Specific reasons for SNA not favouring the setting up of Institute of Choreography by the Akademi should be given.</b></p> <p><b>If the Akademi has been doing all these recordings as claimed in the reply, the Committee fails to understand why had the HPRC given this recommendation? Or maybe Akademi was not doing it at the required scale and manner. Since the reply does not say anything about rare and old items, the Committee would like to have a factual/specific reply in this regard.</b></p> <p><b>The Committee notes that the production of large body of literature on performing arts as well as commercially available recordings for listening and viewing are not currently being done at the required scale and there is no publicity about their availability in the market. The much larger publication, as claimed by the Ministry, would require substantial funds. The HPRC was perhaps aware of the problems regarding mobilization of the funds for this purpose, therefore, it has suggested to approach the commercial houses. The Committee desires that the pros and cons of private association and having in-house production cell should be considered and an appropriate decision be taken in this regard. And efforts be made to ensure</b></p>

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<p>The Akademi must recognize and support genuinely creative innovations in music and dance (9.125)</p> <p>Teachers who are part of the institutionalized system of education in music and dance, who are themselves products of the same system need to be brought up to the mark through refresher courses. (9.126)</p>	<p>As regards releasing audio and video records from the archive, Akademi has resolved the copyrights issue with the advice of the Ministry of Law and started releasing CDs and DVDs. An agreement was also entered into with SA RE GA MA for some time. But now Akademi is marketing them under its own label "Akademi Music". Recently Akademi has also obtained Trade Mark registration of its name and logo for this purpose. Several audio recordings of 1950s and 1960s vintage have been issued for the public. But any large scale programme in this direction will require setting up in-house production cell and substantial funds.</p> <p>Accepted</p> <p>Through its schemes of Financial Assistance to Cultural Institutions, Awards and honours, festivals etc., the Akademi has been encouraging genuinely creative innovations in music and dance.</p> <p>Festival of innovative choreography is regularly held. Recently on the occasion of Commonwealth Games 2010, a series of innovative performances by leading actors and dancers based on Commonwealth literature was conceived and presented by Akademi</p> <p>Accepted</p> <p>Refresher courses for teachers are being run in Akademi institutions now and then.</p>	<p><b>that these are widely available to the ordinary people at the affordable rates. Necessary funds need to be made available for this purpose.</b></p> <p><b>The Committee notes the claim by the Akademi to have been encouraging genuinely creative innovations in music and dance. It, however, does not provide specific details regarding schemes, etc. made for this purpose.</b></p> <p><b>As regards the innovative performances during the Commonwealth Games, much has been said about this in Media and cultural circle. The Committee would like to know the details about the innovative programmes and amount spent on them during Commonwealth Games 2010.</b></p> <p><b>Is it being done occasionally or regularly? Please give details.</b></p>

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<p>In order to foster the guru-shishya parampara the Akademi's schemes of fellowships to masters and disciples must be augmented. The Akademi, in collaboration with agencies like the NCERT and the UGC, should be involved in the preparation of teaching material in music and dance, and in evolving a pattern of training suited to the conditions of the country on the model of gurukulas and conservatories. (9.127)</p> <p>The performance of western classical and church music should not be overlooked by the Akademi. The few dedicated organizations in the</p>	<p>Accepted.</p> <p>The Akademi's scheme of training in rare Art forms was recast and broad based as training and preservation of Traditional performing arts in 1994, with the objective of supporting specialised training programmes under eminent masters. Several training programmes have been added to the ongoing programmes such as in Yakshagana Gombetta, Nadaswaram, Sufiana Kalam, Panchmukhavadya, Rajasthan folk stringed instruments, Kuchipudi Yakshagana music and female roles etc. Training programmes in Mayurbhanj, Seraikella Chhau and Kutiyattam are also part of the SNA projects for support to Chhau and Kutiyattam. Currently training in guru-shishya parampara is going on in Dhrupad, Pakhawaj, Sarangi, Shehnai, Thumri, making of musical instruments and masks, Nattuvangam, Jawalis, Ragam- Tanam-Pallavi etc. Under Akademi's Sattriya Kendra a number of training programmes in Sattriya traditions of dance, music and theatre have been started in guru-shishya parampara. Training in some traditional theatre forms and puppetry have also been supported.</p> <p>Accepted.</p> <p>Under its scheme of Financial Assistance to Cultural institutions the Akademi has</p>	<p><b>Reply Noted.</b></p> <p><b>The Committee notes from the reply that there is no specific scheme for this purpose and the Akademi itself feels that more work in this area has to be done.</b></p>

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<p>country which concern themselves with serious western music deserve its support and encouragement. (9.128)</p> <p>The cause of culture is not served by the cultural extravaganza and utsavs sponsored by the Government agencies. The tempo of organization of festivals whether held abroad or within the country needs to be slowed down. Traditional artistes whether folk or tribal should not be treated as museum pieces to be exhibited in India or abroad. (9.129)</p> <p>Artistic activity of our folk and tribal people should be viewed in its authentic context. External elements ought not to be brought into any given cultural milieu in the name of promotion or progress. (9.130)</p>	<p>supported institutions concerned with Western music. The Akademi also supports presentation of choral music including Church music. More work however in this areas has to be done.</p> <p>Not accepted.</p> <p>The Festivals of India had a tremendous impact on the countries where they were held which was not temporary, but served as a basis of an increased awareness and interest in India. It has, however, never been the policy of the Government to treat our traditional artistes as museum pieces. The skills of Indian artistes abroad have been universally admired and respected. It is therefore not possible to agree with the observations of the Haksar Committee on this point. However, at the same time, it is necessary that the nature of the festivals be re-examined but their value in bringing the various aspects of Indian culture into the awareness of different countries cannot be minimized.</p> <p>Accepted.</p> <p>The Akademi tries its best to support and project artistic activity of folk and tribal people in its authentic context. As such presentation and recording of music and dance of tribals of some States were done in the field and in the context of their life styles.</p>	<p><b>The Committee emphasizes the need to step up its support to serious organizations dedicated to western music with a view to promoting universalist outlook that constitutes the very core of our civilization.</b></p> <p><b>The Committee nowhere finds that the HPRC had even remotely intended to say that the festivals held abroad or within the country need to be stopped or they do not have any cultural significance. It had suggested to slow down the tempo of organizing such festivals, mainly because of the problems, like emergence of new class of cultural contractors, cultural patronage, cultural bureaucracy, middle men, etc. in organizing these festivals. The Committee is also of the opinion that our emphasis should be on the quality of such festivals rather than quantity. The Committee feels that policy of holding these festivals in India and abroad should be re-examined in the light of the recommendations made by the HPRC and implemented at the earliest.</b></p> <p><b>Reply sounds casual. India has a highly varied and rich folk and tribal art that needs to be preserved/protected in their natural context. It appears that we do not have a specific plan for doing this. The Committee would like to have detailed response, particularly in the context of North-Eastern region of the country.</b></p>

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<p>The Akademi's General Council and other bodies may be restructured on the lines recommended in section 8 Chapter 6. <b>(9.131)</b></p>	<p>Accepted.</p> <p>The amendments suggested by the Haksar Committee were brought to the notice of the General Council which accepted most of the recommendations of the High Powered Committee. Based on the acceptance of the recommendations of the General Council and the Government of India the Rules and Regulations of the Sangeet Natak Akademi 4(iv), 4(v) and 14(iv) have been amended.</p>	<p><b>Reply Noted.</b></p>

## SAHITYA AKADEMI, NEW DELHI

Recommendations of the HPRC	Action Taken/Present Status	Observations/recommendations of the DRPSC
1	2	3
<p><b>Literary Awards</b> The Sahitya Akademi needs to take note of the general dissatisfaction regarding the present system of deciding its annual awards. (9.46)</p> <p>The right forum for the final decision for the awards should be a jury of three eminent persons who sit together and come to a joint decision. The jury's decision should not be subject to review or confirmation by the Executive Board. (9.47)</p> <p>Members of the Executive Board should not be included in the jury. At least one member of the jury should be a Fellow of the Akademi or an author who had won a Sahitya Akademi award in the past. (9.48)</p> <p>The Language Advisory Boards may be closely associated, as consultant bodies, with the process of selection of literary works for awards. (9.49)</p> <p>In addition to the present award for a book in each language published in the preceding three years, a new award may be instituted, to be given (at intervals to be</p>	<p>Sahitya Akademi does not agree to this, as there has been no objection over our present system of selection.</p> <p>Recommendation accepted. Generally the Executive Board is guided by the recommendations of the jury. It is only in special circumstances that it intervenes. As it is the Akademi does include the Fellows and Award-winners in the Final Panel.</p> <p>Recommendation already implemented, and is been done successfully for many years.</p> <p>Recommendation accepted. The existing procedure continues to maintain confidentiality. The members of the Advisory Board make recommendations in their individual capacities.</p> <p>Recommendation is not accepted as the Akademi is already giving Awards in each of the 24 recognized languages and the institution of more awards could create</p>	<p><b>The Committee endorses the recommendation of the HPRC and is of the view that selection process is not without any controversy. It is true about Sahitya Akademi (SA) award also. What is needed is to follow a very transparent and comprehensive selection process with least scope for favouritism, etc. The existing selection process may be re-examined accordingly and intimated to the Committee.</b></p> <p><b>Reply to this is in contradiction to the reply to recommendation contained in paragraph no. 9.46 above. The Committee fails to understand how would the new awards create complications,</b></p>

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<p>decided) to a distinguished writer in each recognized language for his or her total contribution to its literature. <b>(9.50)</b></p> <p>The juries must apply the most exacting standards. If no book or author in any given language comes up to the mark, no prize need be awarded. The existing guideline to this effect should be strictly enforced. <b>(9.51)</b></p> <p>Before any changes are implemented the Akademi may organize a national symposium on the subject in which our recommendations may be discussed, so that the community of authors themselves, through a free and frank exchange of views, can evolve a system of awards which is likely to gain general acceptance all over the country. <b>(9.52)</b></p> <p><b>Translation</b> The Akademi should undertake a comprehensive survey of the existing translations of literary works, identify important gaps, and set out to fill them in a well-conceived order of priority. <b>(9.53)</b></p> <p>Selected works of authors receiving an Akademi award a for his or her total contribution to literature (in the new scheme envisaged) may be taken up for translation, alongwith award-winning books in the normal category. <b>(9.54)</b></p>	<p>complications, controversies and unavoidable criticism.</p> <p>Recommendation implemented.</p> <p>This is a procedural recommendation. Sahitya Akademi appointed a committee to go into the entire question of Awards before accepting the recommendation.</p> <p>Recommendation accepted and is being implemented.</p> <p>Since the recommendation about instituting a new award (9.50) has not been accepted. This recommendation being consequential to that, is also not accepted.</p>	<p><b>controversies and criticisms?</b></p> <p><b>Reply Noted.</b></p> <p><b>Has the Committee appointed by Sahitya Akademi to go into questions raised by the HPRC given its report, if so, have its recommendations been processed/implemented?</b></p> <p><b>It is not clear if any study or survey of the existing translation of literary works to identify important gaps, etc. as recommended by the HPRC was ever undertaken. If it was, the Committee would like to have the detailed findings of it.</b></p>

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<p>The Akademi has recently instituted an annual award for the best translation in each recognized language. The process of selection bristles with serious complications which are inherent and may not be remediable. It may be a better idea to honour distinguished translators of literature on the basis of their total contribution which has won critical and public acclaim. Meanwhile, the principle of consulting source language experts, which was given up after a single year's experience, may be restored. (9.55)</p>	<p>Recommendation about restoring the principle of consulting source language experts is accepted. However, the institution of a new award is not favoured.</p>	<p><b>While the recommendation of HPRC about principle of consulting source language experts has been accepted, no response has been offered about the serious complications pointed out by the HPRC in the process of selection for the annual awards for best translation in each recognized language. The Committee would like to have the Akademi's response on this point.</b></p>
<p>The translation of books from and into foreign languages seems at present to have a low priority. The Akademi might review its approach in this regard. (9.56)</p>	<p>Recommendation accepted and is implemented successfully.</p>	<p><b>The Committee would like to have a list of books translated from and into foreign languages after the implementation of this recommendation.</b></p>
<p>The Akademi's activities should promote appreciation of the literary wealth of all the languages of India and thus counter the regrettable trends of linguistic chauvinism. (9.57)</p>	<p>Recommendation accepted and already implemented.</p>	<p><b>Reply is very causal, does not contain the required details based on which the Committee could believe that such an important recommendation has really been implemented. The Committee would like to have details about this. It disapproves furnishing such cryptic replies to a Parliamentary Committee not indicating anything.</b></p>
<p><b>Publications</b> The Akademi must improve the quality of its journals, especially Indian Literature. It might also take note of the criticism that certain languages are not receiving the attention they deserve. (9.58)</p>	<p>Recommendation accepted and already implemented.</p>	<p><b>-do-</b></p>

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<p>The Akademi may sponsor a set of one hundred great Indian classics, ancient and modern; these could first be published in Hindi and English, and then in the other languages. (9.59)</p>	<p>Recommendation accepted and implemented.</p>	<p><b>Reply is very causal, does not contain the required details based on which the Committee could believe that such an important recommendation has really been implemented. The Committee would like to have details about this. It disapproves furnishing such cryptic replies to a Parliamentary Committee not indicating anything.</b></p>
<p>The Akademi should be in regular consultation with the National Book Trust, the Publication Division of the Ministry of Information and Broadcasting, and the Akademis in the States and Union Territories, in regard to its publication programmes. (9.60)</p>	<p>Recommendation accepted and is implemented.</p>	<p><b>-do-</b></p>
<p>The sale and distribution of the books and other publications are far from adequate. The Akademi should have country-wide retail outlet and effective arrangements with professional publishers and distributors. (9.61)</p>	<p>Recommendation accepted and is implemented.</p>	<p><b>-do-</b></p>
<p><b>Library</b> Offering advice in the matter of acquiring books for the Akademi's library should be an important function of the Language Advisory Boards. (9.62)</p>	<p>Recommendation accepted and is implemented.</p>	<p><b>-do-</b></p>
<p>There should be specific allocation of funds for acquiring books in each language. Audio-visual material available in the library should be augmented. (9.63)</p>	<p>Recommendation accepted and is implemented.</p>	<p><b>-do-</b></p>
<p>The equipment and facilities in the library must be modernized. A computerized information</p>	<p>Recommendation accepted and is already implemented.</p>	<p><b>-do-</b></p>

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<p>storage and retrieval system is necessary. (9.64)</p> <p>Timely steps should be taken to provide enough space for the library's future needs. (9.65)</p> <p>Tulsi Sadan, an extension of the Central Secretariat Library which is located close to the Akademi, may be transferred to the Akademi, where its collections would be more useful. (9.66)</p> <p><b>Language Advisory Boards</b> The concept of Language Advisory Boards has added a welcome dimension to the organizational structure of the Sahitya Akademi, but the status, formation and functions of the Boards are not defined in the Akademi's constitution. This might be done now. (9.67)</p> <p>The Boards must meet more often than they do at present, and consider the Akademi's programmes in greater depth. They may be associated with the selection of the members representing the respective language in the General Council. (9.68)</p> <p>The Boards may be reconstituted in the manner recommended in Chapter 4. (9.69)</p>	<p>Recommendation accepted in principle.</p> <p>The Delhi Public Library has already agreed to absorb the Tulsi Sadan Library. It is not possible to reopen the issue.</p> <p>The status of the Language Advisory Boards is not mentioned in the Constitution. However, they make a valuable contribution in selections of awards, implementation of programmes and publications.</p> <p>The Boards meet more often when the agenda demands and help in implementing its programmes.</p> <p>The present practice should continue. However, the Convener may prepare the tentative list of names in consultation with the other members of the General Council representing the respective language for the approval of the President.</p>	<p><b>The Committee would like to know the present position about the space for the library as also for its future needs and the efforts made, if any, therefor.</b></p> <p><b>Reply Noted.</b></p> <p><b>The Committee reiterates the recommendation of the HPRC for defining the status, constitution, composition, functions, etc. of the Language Advisory Boards in the Akademi's constitution. It should also provide for the number of meetings, etc. Doing so, would impart transparency in the functioning of the Language Advisory Boards to avoid possible complications and controversies.</b></p>

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<p><b>Literary Associations</b> Literary associations have an important part to play in the Akademi's affairs. But in the matter of giving them recognition the Akademi has been facing problems which are still to be sorted out. Several languages are not well represented. Most of the State Sahitya Akademis have not been accorded recognition. Each Language Advisory Board should study the local contexts in depts., and help to find appropriate solutions. (9.70)</p> <p>It should be the Akademi's concern, as well as that of the Central and State Governments, to evolve ways of encouraging the growth of vibrant literary institutions. (9.71)</p> <p><b>Other Activities/Aspects</b> The existing provision in the constitution for electing Associate Fellows, which has been inoperative right from the outset, may be deleted. (9.72)</p> <p>The activities of the Akademi's four regional offices should be more widely known. Meanwhile no new regional offices need be opened. (9.73)</p>	<p>Recommendation accepted and implemented.</p> <p>Recommendation accepted and implemented, as Akademi organize programmes in collaboration with literary organizations.</p> <p>Deletion is accepted.</p> <p>All the four centres are working very actively and has made its presence felt at national level.</p>	<p><b>The Committee is happy to note that the recommendation of HPRC with regard to recognition of literary association has been accepted and implemented. The Committee, however, is skeptical about the extent to which the recommendation has been implemented. The Committee while going through the Report of HPRC observed that after the work of review of the status of the recognized association in the light of Prabhakar Committee was taken up, a number of literary associations which were earlier recognized could not be recognized for one reason or the other and as a result thereof, some of the languages went unrepresented in the Sahitya Akademi. In order to encourage the healthy literary institutions in the country, the Sahitya Akademi should make renewed efforts with the help of Central and State Governments so that all Indian languages are adequately represented in the Sahitya Akademi.</b></p> <p><b>Reply Noted.</b></p> <p><b>The Committee finds the reply vague as no information has been provided about the steps taken to make the presence felt of the regional offices of the Akademi. The Committee would like to be informed of the steps taken to strengthen the regional offices so as to make them lively centres of culture as observed by HPRC.</b></p>

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<p>Activities like the Samvatsar Lectures and 'Meet the Author' programmes might be undertaken in cities other than New Delhi also. (9.74)</p> <p>The travel grants available to writers are insignificant, and might be substantially raised. (9.75)</p> <p>In undertaking comprehensive and historical studies of Indian literature, the emphasis should be on our common cultural heritage in regard to oral communication, aesthetics, ethical tradition and social philosophy. Research studies by individuals on special themes may be encouraged. (9.76)</p> <p><b>The Constitution</b> The provisions of the Akademi's constitution may be reviewed and appropriately amended in the light of our recommendations in Section 8 of Chapter 4.</p> <p>The constitution of the Akademi shall be amended to the effect that:</p> <p>(a) The President of the Sahitya Akademi will be appointed by the President of India from a small panel drawn up by a search committee consisting of three members, one of whom shall be nominated by the General Council of the Akademi, while</p>	<p>Recommendation accepted and is already implemented successfully.</p> <p>Recommendation accepted and is already implemented.</p> <p>Recommendation accepted and is implemented and has started a new programme 'Writers in Residence' in which writer/scholar does research work on a special theme.</p> <p>Recommendation not accepted. General Council deliberated over the proposed change in electing the President and found it unacceptable as it involve change in the basic structure of the constitution affecting the autonomy of the Akademi, and will go against the very basic ideas and spirit which inspired its founding</p>	<p><b>The Committee notes the comments. It would, however, like to have the details of the cities other than New Delhi where activities like the Samvatsar Lectures and 'Meet the Author' programmes have been undertaken.</b></p> <p><b>The Committee would like to know the number as well as grants made during the last three years along with the guidelines, if any, in this regard.</b></p> <p><b>The Committee finds that the reply does not cover all the aspects on which the recommendation of the HPRC has desired to lay emphasis. It is also not clear if the programme 'Writers in Residence' covers all those aspects. The Committee would like to have more specific details on this.</b></p> <p><b>The Committee notes that HPRC had made important recommendations for reviewing and appropriately amending the constitution of the Akademi including selection of its President. While some of the recommendations have been accepted, the one relating to the selection of the President has evoked a strong reaction from the Akademi. The suggestion of HPRC to select its President through a search committee mode by the President of India, the Committee feels, was worth serious consideration for avoiding the inevitable complications of the existing system of elections. The Committee fails to appreciate the contention of the Akademi that</b></p>

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<p>the President of India will nominate the other two members, of whom shall be past President of the Akademi. The Committee might draw up a panel of three names (arranged in alphabetical order) and submit it to the President of India who will make the appointment.</p> <p>(b) Selection of persons representing each language and the universities in the succeeding General Council will be made by the full outgoing General Council. In the case of language representatives, the outgoing Language Advisory Board will make recommendations for the consideration of the General Council. As regards the State representatives, wherever a State Sahitya Akademi or equivalent institution exists, it shall specifically nominate a person; in other cases the State Government will make the nomination. In either case, the nominee must be a person who is eminent in the field of letters, and not a functionary of Government.</p>	<p>fathers to constitute the Sahitya Akademi. For the 57 years the election process has not only come to stay but is now identified with the supreme values of autonomy which the bulk of writers in India consider to be vital to the healthy growth of the Akademi and creative literature.</p> <p>Recommendation accepted and implemented.</p> <p>Recommendation implemented, except Central Institute of Indian Languages, Mysore which can be considered on the Language Development Board and regarding All India Radio and Doordarshan, it is already represented by the representative of the Ministry of Information and Broadcasting.</p>	<p><b>the search committee mode would go against the basic structure of the constitution (of Akademi), affecting its autonomy adversely.</b></p> <p><b>This recommendation of the HPRC was, in fact, made for the sake of bringing uniformity in the selection of chairpersons of all the Akademis which are currently different. The search committee mode is already being followed in the case of Lalit Kala Akademi. The Committee would like to have considered view of the Akademi as well as of the Ministry on this issue.</b></p> <p><b>The Committee learnt that Ministry's decision to do so in the past had been opposed by the Akademi on the ground that it would undermine its autonomy the corner-stone of their working. The Committee would like to know how two other Akademis were protecting/preserving their autonomy that are following search committee mode for electing their Presidents; and was the opposition by the Akademi to this proposal unanimous by all the writers throughout the country?</b></p> <p><b>Had the opinion of Law Ministry taken on this issue before back tracking on this decision by the Ministry.</b></p>

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<p>Similar nominations shall be obtained from each of the Union Territories also.</p> <p>(c) The Sangeet Natak Akademi and the Lalit Kala Akademi shall be represented in the General Council by its Chairperson, Indian Council for Cultural Relations by its Director General. The Central Institute of Indian Languages, Mysore, shall be added to this list and be represented by its Director. The Indira Gandhi National Centre for the Arts shall be represented by its Member Secretary and the Akashvani and Doordarshan shall be represented by their Director Generals.</p> <p>(d) One representative of publishers and another of libraries in India shall be selected by the General Council as members and a suitable procedure of their choice will be devised and incorporated in the constitution.</p> <p>(e) The 8 persons from the category of eminent persons to be selected by the General Council shall include among them two Fellows of the Akademi.</p> <p>(f) The Vice-President of the Akademi shall be the Chairman of the Finance Committee and the Financial Adviser of the Akademi will be the Member-Secretary. The rest of the composition of the Finance Committee shall remain the same.</p>	<p>Implemented; publishers representative and also representative of Raja Rammohan Roy Library Foundation.</p> <p>Implemented.</p> <p>Vice-President shall be the Chairman of the Finance Committee. General Council did not agree to Financial Advisor as Member Secretary as according to Article 8 (i) of our Constitution according to which Secretary of the Sahitya Akademi is its Principal Executive Officer.</p> <p>The status of the Language Advisory Boards is not mentioned in the Constitution. However, they make a valuable contribution in selections of awards, implementation of programmes and publications.</p> <p>Implemented.</p>	<p><b>As regards the recommendation about mentioning the status of Language Advisory Board into the Akademi's constitution, the Committee reiterates its recommendation made in respect of its Sangeet Natak Akademi. Language Advisory Boards in Para No. 9.67.</b></p>

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<p>(g) The Language Advisory Boards shall be accorded formal status and functions and method of their formation shall be incorporated in the constitution of the Akademi and reconstituted in accordance with the decision as against Recommendations No. 9.69.</p> <p>(h) The provision relating to Associate Fellowships may be deleted. <b>(9.77)</b></p>		

**LALIT KALA AKADEMI, NEW DELHI**

Recommendations	Present Status	Observations/recommendations of the DRPSC
1	2	3
<p><b>Exhibitions and Awards</b> There is a widespread feeling that in recent years the selections for the Lalit Kala Akademi's National Exhibitions and annual awards are not always fair, and that there is a decline in standards. The Akademi must adopt a system of appointing a jury which would generate confidence, in the art world. The General Council may prepare a special roll of distinguished artists, art historians and art critics, from among whom the members of the jury for the National Exhibition and, Akademi awards may be selected. <b>(9.78)</b></p> <p>The cash prize accompanying the Akademi awards may be raised to Rs.25,000, as in the other two Akademis. The Akademi may secure ten works from each award-winning artist and organize a special exhibition. The conferment of the award may be restricted to a single occasion. <b>(9.79)</b></p> <p>The Akademi must maintain the highest standards in the</p>	<p>Following the recommendations of Haksar Committee the Administrator had approved a special roll of Juries recommended by the Advisory Committee of the Akademi during the year 1999 and all the Jury members were expected to give undertaking to convey their withdrawal from the Jury in case of any of their next to Kin's work is under consideration for selection by the Jury where the said Jury member is a member. At present the Jury is nominated by the General Council after an open house debate, however the Jury members will continue to give undertaking as mentioned above.</p> <p>At the present time the amount of award has been raised to Rs.1.00 lakh for the Lalit Kala Akademi National awards. It has been proposed by the General Council that there will be a two-tier Jury for selection of the works to participate in the exhibition and selection for the awards. The General Council has also decided awards winning works will be retained by the Lalit Kala Akademi and the Akademi will evaluate the value of the works to be paid by the artist.</p> <p>Recommendation accepted.</p>	<p><b>The Committee notes the reply.</b></p> <p><b>The Committee hopes that the amount of such awards have been raised proportionately in case of awards in case of other Akademies as well.</b></p> <p><b>The Committee would like to have a clarification with regard to retention/evaluation/payment of award-winning works for exhibition.</b></p> <p><b>Reply noted.</b></p>

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<p>selection of exhibits to be sent abroad for international exhibitions. <b>(9.80)</b></p> <p>More retrospectives of our eminent artists (apart from those of the Akademi's Felloes) may be organized, as also exhibitions featuring specific themes and art movements. <b>(9.81)</b></p> <p><b>The Triennale</b> There is no need to have a separate organization for the Triennale. It should be the prerogative of the Akademi. There must be a continuing special cell which functions as a clearing house for information on developments in the international art scene. <b>(9.82)</b></p> <p>There is no virtue in the idea of restricting the Triennale to non-aligned nations. <b>(9.83)</b></p> <p>The decline in the standards of the Indian exhibits in the Triennale must be checked. It is better to select not more than ten artists and exhibit a substantial number of their works, than to have a very large number of artists. <b>(9.84)</b></p> <p>The Commissioners might be drawn from the panel suggested above (9.78), of eminent artists, art historians and art critics. They must have complete freedom to select the exhibits and organize the Indian section of the Triennale. <b>(9.85)</b></p>	<p>Recommendation accepted.</p> <p>Recommendation accepted.</p> <p>Recommendation accepted.</p> <p>Recommendation accepted.</p> <p>Recommendation accepted.</p>	<p><b>Reply noted.</b></p> <p><b>Details about the current system in place for this purpose may be provided.</b></p> <p><b>Reply Noted.</b></p> <p><b>Reply Noted.</b></p> <p><b>Reply Noted.</b></p>

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<p><b>Research and Documentation</b> Greater priority should be given to research and documentation in contemporary art, in collaboration with State Akademis. Attention should be paid to cataloguing archival material and on having proper facilities for conservation, restoration and retrieval. <b>(9.86)</b></p>	<p>Recommendation accepted.</p>	<p><b>Reply does not reflect the specific efforts made or steps taken for implementing this recommendation of the HPRC in letter and spirit. The Committee would like to have these details.</b></p>
<p><b>Publications and Dissemination</b> The Akademi might consider bringing out its journals at regular intervals. The journal dealing with our traditional art has attained a very high international reputation; the other publications must also aim at achieving similar standards of editing and printing. <b>(9.87)</b></p>	<p>Recommendation accepted.</p>	<p><b>Reply does not reflect the specific steps taken to implement this recommendation. It would like to have the number of publications/periodicals and efforts made for ensuring regularity, quality, etc.</b></p>
<p>The Akademi must find more effective ways of selling its publications, in collaboration with commercial distributors. <b>(9.88)</b></p>	<p>Recommendation accepted.</p>	<p><b>Information about steps taken to make the publications widely available be provided.</b></p>
<p>An extensive collection of significant art reviews appearing in newspapers and journals in India and abroad must be built up, and should be easily accessible to artists and scholars. <b>(9.89)</b></p>	<p>Recommendation accepted.</p>	<p><b>Reply noted.</b></p>
<p>For the dissemination of art, the Akademi might work in close collaboration with other organizations like the State Akademies, universities, museums, National Book Trust, Indira Gandhi Centre for the Arts, etc. Full</p>	<p>Recommendation accepted.</p>	<p><b>Information about steps taken for the dissemination of art may be provided.</b></p>

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<p>advantage should be taken of the medium of television. <b>(9.90)</b></p> <p><b>Other Activities/Aspects</b> The Akademi's programme of purchasing works of art from contemporary artists is a marginal one, but has given rise to intense controversy and charges of favoritism. It has no special merit, and should be given up. <b>(9.91)</b></p> <p>A fresh set of enforceable guidelines for the occupation and vacation of the studios in the Garhi Centre in New Delhi must be framed. This task would be much simplified if the distinguished artists who have been indefinitely occupying some of these studios came forward in a co-operative spirit to enable a solution to be found. <b>(9.92)</b></p> <p>It is not necessary to have State-wise representation for art organizations in the Akademi's General Council. Ten members co-opted by the Council to represent these organizations would be sufficient. <b>(9.93)</b></p> <p>The Akademi must, jointly with State Akademi and Governments, promote the proper growth and functioning of art associations. <b>(9.94)</b></p> <p><b>Art Education</b> Among the most neglected areas of culture is art education. The Akademi must generate</p>	<p>Based on the recommendations, the process had been discontinued.</p> <p>Recommendation accepted. The guidelines for selection of the studios in Garhi Centre have already been framed. The process for implementation is being worked out.</p> <p>Recommendation not accepted.</p> <p>The Lalit Kala Akademi is in close coordination with the State Akademies, State Government and recognized Art Organizations to work for promotion of art and also functioning of the Associations.</p> <p>The Akademi is in close coordination with State Akademies, State Government and Recognized Art</p>	<p><b>Reply noted.</b></p> <p><b>The Committee would like to have the latest position in this regard.</b></p> <p><b>The Committee would like to have specific reasons for not accepting this recommendation.</b></p> <p><b>The information about the efforts made for promoting art associations in those States where they are not there or to activate the existing associations, may be provided.</b></p> <p><b>Reply noted.</b></p>

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<p>constructive discussions on this issue. <b>(9.95)</b></p> <p>The Akademi should provide expertise to set up art museums in the States and Union Territories. <b>(9.96)</b></p> <p>The Akademi must have close links with museums all over India. <b>(9.97)</b></p> <p><b>Incentives to Artists</b> The production of art materials within the country needs to be augmented, and better quality ensured. Import of art materials should be placed on Open General Licence. There should be no import duties, or only a nominal one. <b>(9.98)</b></p> <p>The Government of India's policy of setting aside a portion of the outlay on public buildings to include the making of murals and the purchase of works of art should be strictly enforced. The State Governments may also be approached with a view to getting such a provision adopted and incorporated. <b>(9.99)</b></p> <p>A rebate for corporate expenditure on the acquisition of artistic works for the purposes of income tax, on the basis of the present provision for recognized donations, might be adopted. <b>(9.100)</b></p> <p>The Government may, in consultation with the Akademi</p>	<p>Organizations to holds camps and exhibitions for promotion of Art Education.</p> <p>Recommendation accepted.</p> <p>Recommendation accepted.</p> <p>Recommendation accepted.</p> <p>Recommendation accepted.</p> <p>Recommendation accepted.</p> <p>Recommendation not accepted.</p>	<p><b>Specific details may be provided.</b></p> <p><b>Details about the steps taken to augment production and quality of art materials and orders of the Finance Ministry regarding OGL and Import Duties may be provided.</b></p> <p><b>This recommendation appears to be too complex to be easily accepted by the Akademi. How had the Akademi ensured the compliance of State Governments in this regard? The Committee would like to be enlightened about this.</b></p> <p><b>Relevant Orders of the Finance Ministry in this regard may be provided.</b></p> <p><b>No reply would have been better than such a evasive reply to a</b></p>

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<p>and the ICCR, look into the problems faced by artists intending to take their works abroad for participation in exhibitions. The insistence on including an Indian Commissioner when exhibitions on contemporary Indian art are organized by foreign art organization might be given up. The procedures for selling works of contemporary Indian art abroad may be liberalized. <b>(9.101)</b></p>		<p><b>very specific and pointed recommendation. The reasons for not accepting the recommendation should be supplied.</b></p> <p><b>The details of mechanism in place to address the problems faced by our artists in taking their works abroad for exhibition/sale.</b></p>
<p>The Akademi should have a practical scheme for subsidizing the transport of works of art for the National Exhibition and the Triennale from distant places in the country. The co-operation of the Railways must be secured in this context. <b>(9.102)</b></p>	<p>Recommendation accepted.</p>	<p><b>Specific steps taken to implement this recommendation may be provided.</b></p>
<p><b>Artist's Constituency</b> Although serious a controversies have arisen over the election of fifteen members to the Akademi's General Council from the artists' community, the system must be continued, with important modifications. <b>(9.103)</b></p>	<p>Recommendation accepted.</p>	<p><b>The Committee would like to know the important modifications made in this regard.</b></p>
<p>The number of General Council members belonging to the category of those elected from the artist's constituency who may sit on the Executive Board may be restricted to two. <b>(9.104)</b></p>	<p>Recommendation accepted.</p>	<p><b>Reply Noted.</b></p>
<p>The electoral roll for the artists' constituency should consist of all artists who have won an award or an</p>	<p>Recommendation accepted.</p>	<p><b>Reply Noted.</b></p>

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<p>honourable mention in any of the Akademi's national or international exhibitions held since the beginning, and also the living Fellows of the Akademi (instead of the present system by which anyone who has exhibited at least once in the National Exhibition is allowed to vote). <b>(9.105)</b></p> <p>All members of the electorate, and all other artists whose works have been shown at least once in the Akademi's national or international exhibitions, may be eligible for being considered for election. <b>(9.106)</b></p> <p><b>Internal Conflicts</b> The affairs of the Akademi in recent years have been clouded by conflicts leading to mutual allegations made against one another by important functionaries of the Akademi. In order to generate confidence, the existing General Council may be dissolved and the revised structure and procedures recommended by the Committee may be adopted. <b>(9.107)</b></p> <p><b>The Constitution</b> The General Council, Executive Board and Finance Committee of the Akademi may be restructured on the lines recommended in section 10 of Chapter 5. <b>(9.108)</b></p>	<p>Recommendation accepted.</p> <p>Recommendation not accepted.</p> <p>Partially accepted. The present General Council of the Akademi consists of the following members:-            (i) Chairman            (ii) Vice-Chairman            (iii) Financial Advisor            (iv) Five nominees of the Government of India, Department of Culture.</p>	<p><b>Reply Noted.</b></p> <p><b>'No reply' would have been better than such a evasive reply to a very specific and pointed recommendation. The reasons for not accepting the recommendation should be supplied</b></p> <p><b>Details regarding recommendations not accepted may be provided alongwith the reasons.</b></p>

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	<p>(v) Eight nominees of the Government of India, Department of Culture holding office under its control.</p> <p>(vi) Fellows of the Akademi</p> <p>(vii) State Representatives: In rotation from one of the three groups A, B and C.</p> <p>(viii) Ten persons of high integrity and record management and service in promotion of art nominated by the Government of India, Department of Culture out of the 30 names proposed by General Council.</p> <p>(ix) Fifteen persons to be elected from Artist Constituencies</p> <p>(x) An expert from sphere of Handicrafts and Folk Art; art critic; two art historians; an eminent person; an architect; a creative photographer</p> <p>(xi) Nine eminent artists residing in India nominated by the General Council.</p> <p>The Executive Board of the Akademi consists of the following members:</p> <ol style="list-style-type: none"> <li>i. Chairman</li> <li>ii. Vice-Chairman</li> <li>iii. Financial Advisor</li> <li>iv. Three nominees of the Government of India from among their nominees of the General Council failing under sub clauses 10(iv) &amp; 10(v).</li> </ol>	

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	<p>v. a. Two persons to be elected by the General Council from among those nominated to the General Council falling under sub clauses 10(vii).</p> <p>b. Two persons to be elected by the General Council from among the members of the General Council falling under sub clause 10(viii).</p> <p>c. Two persons to be elected by the General Council from among the members of the General Council falling under sub clause 10(ix).</p> <p>vi. Three persons to be nominated by the Chairman from among members of the General Council falling under sub clause 10(vi), 10(x) &amp; 10(xi).</p> <p>The Finance Committee of the Akademi consists of the following members:</p> <ol style="list-style-type: none"> <li>1. Financial Advisor</li> <li>2. One nominee of the Government of India from among its nominees on the General Council.</li> <li>3. Two representatives of General Council nominated by it from among its members.</li> <li>4. One representative of the Executive Board nominated by its from among its members.</li> </ol>	

**NATIONAL SCHOOL OF DRAMA, NEW DELHI**

Item/Recommendation	Status	Observations/recommendations of the DRPSC
1	2	3
<p><b>Courses of Study</b> The courses of study in the NSD as they are imparted today, whether in acting, dramatic, literature or theatre techniques, should become wider in scope, more intensive in treatment, and progressively more strenuous as the students advance from year to year. <b>(9.132)</b></p> <p>The whole question of syllabus must be viewed in the perspective of a conceptual framework for the NSD as a school of advanced learning in theatre, and should not be approached in an adhoc manner. <b>(9.133)</b></p>	<p>Syllabus of NSD has been reviewed from time to time and changes have been made keeping in view the changed scenario of the theatre environment of the country. The first year of the 3-year course is a combined course with skill development and the study of self. From the second year, the students specialize either in acting or theatre techniques &amp; design. In the third year, the application of skills <i>via</i> learning through production cycles is in place. The course work is graded to allow the students to move from skills, their application and finally the ability to improvise on the skills imparted. Syllabus for specialization in Children's theatre has been prepared and is likely to be introduced soon. Theatre involves both theory and practice. Since theory is ultimately tested in very palpable terms in front of an audience, a balance between theory and practice is of critical importance.</p> <p>The NSD syllabus is graded from skills acquisition to their application. It is within this general framework that inputs of learning are adjusted in the teaching routine. New areas of learning, such as, computer based technology applicable to theatre has been introduced. These effect the</p>	<p><b>The Committee would like to know the modality adopted to review the NSD courses and when was it done/implemented? Was any feedback taken or received particularly from the students, faculty and the experts? Details may be provided.</b></p>

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<p>The NSD can contribute artistic and educative material to Doordarshan and the educational programmes of the NCERT. A comprehensive course of study in respect of children's theatre must be developed. (9.134)</p> <p>The School must keep up with innovations, new technology and social attitudes in the world theatre. Members of the teaching faculty may be sent abroad for advanced training and to exchange ideas with their counterparts elsewhere. The NSD should establish a close working relationship with prestigious theatre training institutions abroad. (9.135)</p>	<p>practical manifestations of training work in terms of production and scene work.</p> <p>Three productions of the NSD were commissioned by Doordarshan and telecast. The NSD realized the importance of theatre for education and established Theatre-in-Education Company in 1989. The Company was later renamed as Sanskar Rang Toli. The TIE comprises a group of actors-teachers who aimed to educate children through creative and meaningful theatre. The TIE produces plays by adults for children and organizes performances in schools. It also organizes summer workshops for children and trains teachers to acquire skills to make classroom learning more enjoyable. In June 2006, the NCERT approached the NSD for the preparation of drama syllabus. The syllabus was prepared and handed over to the NCERT in 2007. It is understood that the NCERT has already approved it.</p> <p>From time to time, members of the teaching Faculty are deputed abroad for participation in workshops and for exchange of ideas with colleagues from other institutions. Faculty members have had exchanges with institutions in Bulgaria, Italy, Sri Lanka, Australia, China, Poland among others. Some of these programmes have come under the aegis of CEP. Distinguished faculty from the</p>	<p><b>The interface between NSD and Doordarshan is there but activities and outreach of the Sanskar Rang Toli is not adequately visible and widespread at the required scale. Whether such Tolis are active at regional and other levels down the line? The product of the NSD, it appears, are not being adequately utilized by mass media for education and dissemination.</b></p> <p><b>The Committee would like to know the steps taken to ensure that students get exposed to the learnings available in the Film Institute, Pune and whether the studios with appropriate facilities and teachers with special knowledge of film and T.V. media have been provided in NSD.</b></p> <p><b>The Committee would like to know about the adequacy of funds for this purpose.</b></p>

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<p>Better techniques of training can be developed by bringing expertise from outside. Visiting theatre exponents can breathe new life into the School. (9.136)</p> <p>The Committee finds no validity in the view that the NSD should be far away from the larger cities. The achievements of the faculty and the students can be effectively tested out only in a major cosmopolitan environment where there is a well-informed and critical audience. The institution, however must be protected from political pressures. (9.137)</p>	<p>U.K. (RADA), from Australia (NIDA), from Switzerland, Poland, Bangladesh, Germany, Russia, Uzbekistan among other countries have been invited to lead workshops and to direct plays for the students.</p> <p>Practicing professionals from India as well as abroad, such as, from UK, Poland, Australia, Switzerland etc. have been invited to bring in their expertise for the benefits of students of the School. These visits have provided for opening up new areas of performance and dramaturgy.</p> <p>The Haksar Committee has recommended that it is necessary to develop, on a planned basis, a campus for the School which would have all the essential infrastructure and its existing location in Bahawalpur House is an ideal one as the achievements of the faculty and the students can be effectively tested out only in a major cosmopolitan environment where there is a well-informed and critical audience. The MOC transferred the entire campus to the NSD <i>vide</i> letter No.17-9/91-Desk (PA), dated 24<sup>th</sup> June, 1994 for constructing its own campus subject to the condition that sister organizations will find a suitable alternative accommodation elsewhere. However, till date, the NSD has not got full possession of the campus. The redevelopment plan of the</p>	<p><b>The Committee feels that in view of a portion of land in the Bahawalpur House already taken over by the DMRC and its subsequent demand for more land (which is pending with Ministry of Culture), as also the sister organizations of the NSD not moving out of the Bahawalpur House, recommendations of the HPRC for operating NSD from the present campus, needs re-consideration. It is not clear from the reply if the present campus with the depleted space would be sufficient enough for NSD to function from the Bahawalpur House. The Committee would like to have the latest details/ proposals in this regard.</b></p>

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<p>Members of the teaching faculty should be given UGC scales of pay. The issue has been tending to drift indefinitely, and must be resolved soon. The teaching staff may also be provided residential accommodation in the improved campus. (9.138)</p>	<p>NSD which was initiated in 2006 envisages the School's future in the Bahawalpur House but due to sister organizations' not moving out, the redevelopment plan is at a stand still. Further, DMRC is also wanting to requisition a portion of the land for the second time for its plans of expansion which is also likely to disturb the redevelopment of the campus. A proposal on DMRC's requisition of land has been sent to the MOC recently. However, a decision on the same is still awaited.</p> <p>A self-contained proposal for adoption of UGC pay scales for the teaching faculty of the NSD was submitted to the Ministry of Culture, in August 1999 which has not been accepted by the Government till date. However, <i>vide</i> Ministry's letter No.F.5-9/95-Desk (PA) dated 03.10.2000, the pay scales of the post of Director and Professors have been revised. But these still fall short of the UGC pay scales in case of Professors and in the case of Director, NSD at par with the pay scale of Director's, IIT's as recommended by the Haksar Committee. Further, the pay scale of Associate Professors in NSD still remains un-revised till date despite several proposals sent to the Government.</p> <p><b>Action Taken</b></p> <p>The pay scales of the Professors and Director in NSD have been revised last on 3<sup>rd</sup> October, 2000 as under:-</p>	<p><b>The Committee desires to know the reasons for the delay in taking a decision on the proposal submitted to the Ministry as far back in 1999 for adoption of UGC pay scales for teaching faculty. The Committee regrets to note that revisions made in 2000 in the pay scales of the Director and Professor, fell short of UGC pay scales, and the scales of the Assistant Professors in the NSD are yet to be revised. The Committee would like to know the reasons as to why the Assistant Professors have been left out and why the pay scales of NSD faculty cannot be at par with the UGC. The National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India. The Committee is of the view that teaching fraternity of the institution should not be discriminated against on this count. The Committee, therefore, recommends that the pay scales of Director, Professor and</b></p>

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<p>The strength of the teaching faculty has not grown commensurately with the responsibilities of its members. The theatre demands intense, individualized training. The staff strength should be suitably structured department-wise. (9.139)</p>	<p>Director Rs.18400-22400 (Fifth Pay Commission) Professors Rs.12000-16500 (Fifth Pay Commission)</p> <p>It will be seen that the above revised pay scales are below the UGC pay scales in case of Professors and below the IIT Directors' pay scale in case of Director, NSD as per the recommendations of the Haksar Committee.</p> <p>A <b>Work Study Team</b> from the Ministry of HRD (Department of Culture) examined the proposal to augment the teaching Faculty and had made recommendations for additional teaching posts at various levels. A self-contained proposal based on the recommendations of the IWS Unit was sent to the Department of Culture. Though, the posts were agreed in principle, but could not be formally approved as funds were not available. The NSD informed the Government that it cannot accommodate the required funds for these posts within its own budget and had requested the Government to sanction the posts along with budget. Till date, it has not been approved.</p> <p>Further, the NSD has made additional requirement of teaching posts keeping in mind the new and expanded courses as well as expanded student intake. This proposal has been sent to the Government and is still pending.</p>	<p><b>Assistant Professors should not only be revised but be brought at par with that of UGC.</b></p> <p><b>As regards the residential accommodation for the NSD fraternity, while it may not now be possible to provide it in the campus, efforts may be made in this regard in consultation with the DDA, MCD, and concerned authorities to construct such residential units for them.</b></p> <p><b>The Committee finds that some vital information have been withheld in the reply such as when was the Works Study Team constituted, when the self-contained proposal of IWS Unit was sent to the Department of Culture, how and when was self-contained in-principle agreement of the Department was conveyed to the NSD and when was the additional requirement of the NSD given to Department?</b></p> <p><b>In the absence of these vital inputs, it is difficult to know where and at what level the things are held up. The Committee, in this situation, is constrained to observe that the issue of expansion has been taken in a highly casual manner, particularly in view of the fact that the recommendation by the HPRC was given in 1999 and till date, the proposal of expansion has not seen light of the day and unfortunately, the things are held up in the Ministry. The Committee would like to have status report on this.</b></p>

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<p>The minimum qualification for admission to the NSD should be a degree plus deep involvement in the theatre. (9.140)</p>	<p>A degree from a recognized University along with deep involvement in the theatre is one of the essential qualifications for admission in NSD. To assess the aptitude &amp; involvement of candidates in area of theatre, the screening is done at 2 levels, firstly with auditions at the Regional level and secondly a week-long workshop in Delhi. All steps are taken to ensure that meritorious candidates are selected for the Diploma Course.</p>	<p><b>Reply noted.</b></p>
<p>Auditions and interviews for the selection of students must be far more severe than at present, so that the candidates get a clear idea of the high standards required of them. (9.141)</p>	<p>As part of the Screening tests for admission to 3-year Diploma course, auditions &amp; interviews of the candidates are already being done. A rigorous workshop over a five day period held at Delhi, examines the students aptitude and skill.</p>	<p><b>Reply noted.</b></p>
<p>Under no circumstances can students justify resorting to strikes. Demands for lowering the academic and professional standards should not be acceded to. (9.142)</p>	<p>The academic &amp; professional standards of the NSD are being maintained.</p>	<p><b>Earlier the Committee has noted that there has been delay in acceding to the additional requirement of teaching post which leads to frustration among teaching fraternity as well as students. The Committee, therefore, recommends that in order to ensure discipline among the NSD community, the Government should be sensitive to the problems that may exist in the School.</b></p>
<p>There is need for strict discipline among the staff also. (9.143)</p>	<p>The staff of National School of Drama works with discipline and commitment to further the objectives of the Institution.</p>	<p><b>Reply Noted.</b></p>
<p>There should be a certain degree of openness in the system of training as well as examinations. The number of outside experts associated with the examinations might be increased. (9.144)</p>	<p>Outside experts are invariably associated with the conduct of examinations, in directing plays and conducting teaching workshops.</p>	<p><b>Reply Noted.</b></p>

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<p><b>The Language Problem</b> Intensive courses in Hindi and English should be provided in the first year of training for students who are weak in these languages. <b>(9.145)</b></p> <p>The very diversity of languages can be a means of enriching the students with the cultural wealth of the country as a whole. The use of the student's tongue in classes and even examinations must be encouraged. <b>(9.146)</b></p>	<p>It is already being provided. Language awareness and diction classes for both English and Hindi are in place.</p> <p>Students are admitted from various parts of the country with diverse mother tongues and cultural backgrounds. It is not feasible to use the student's mother tongue in all teaching processes. However, studies of regional literatures and theatre forms from various parts of the country is part of the academic syllabus of the School. There have also been several regional plays in translation that have been performed. On occasion, multi-lingual plays have also been performed and the students present some projects in their mother tongue.</p>	<p><b>Reply Noted.</b></p> <p><b>Reply Noted.</b></p>
<p><b>Future Status of NSD</b> The NSD must in course of time develop into an institution of learning, a centre for advanced studies in drama and theatre, to be called the National Academy of Dramatic Arts. It should evolve a conceptual framework for this transition. Intensive courses in Indian, Western Asian and children's theatre must be developed. There should be close links with the Sangeet Natak Academy and Doordarshan. <b>(9.147)</b></p>	<p>The NSD Society in April 2005 constituted a Broad Based Committee for making an in-depth study of the entirety of the NSD. The said committee consisted of eminent theatre persons, educationists, representatives of faculty, students and staff. One of the main recommendations of the Committee is to make the NSD an Institute of National Importance. A proposal is under process and will be sent to the Government.</p> <p>About renaming the NSD as National Academy of Dramatic Arts, the NSD Society has welcomed the</p>	<p><b>The Committee is surprised to know that a Broad Based Committee was constituted in the year 2005 consisting of eminent theatre persons, educationists, representatives of faculty, student and staff of the NSD for "making in-depth study of the entirety of the NSD" which was not made available to the Committee during its study. The Committee is at a loss to see that the report of the Broad Based Committee is still lying with the NSD and they are yet to send a proposal to the Government.</b></p> <p><b>The Committee, however, will welcome if NSD is declared as an Institute of National Importance.</b></p>

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<p>Encouragement should be given to the setting up of well-equipped drama schools in various places in India to impart initial training. An essential adjunct to such a school would be a State repertory company. Such institutions should be established and supported by the States. <b>(9.148)</b></p> <p>Graduates from state drama schools and university drama departments must get preference for admission to the proposed National Academy of Dramatic Arts. <b>(9.149)</b></p>	<p>recommendation. However, the Society is of the view that much thought needs to be given in formulating the objectives and structure of the NADA to avoid duplication in the context of other institutions like the SNA and IGNCA.</p> <p>The NSD is already working on a Scheme to open Regional School of Drama in five States, <i>i.e.</i>, North-East, Maharashtra/Goa, J&amp;K, Kolkata and Bangalore. The Bangalore Chapter is already in process. For the purpose of opening of the centres, the required funds have to be sanctioned by the Government of India/State Governments as the NSD does not have budget for this.</p> <p>As regards establishment of Repertory Companies in States, this is a very important initiative and the State Governments need to take a positive decision in this regard. However, the NSD's support apart from funding will always be available to the State Governments.</p> <p>There is a duly approved laid down criteria for admission to the School. Keeping in view the limited number of seats available, giving preference to the graduates of state drama schools/university drama departments may not be appropriate. All candidates desirous of admission to the</p>	<p><b>Renaming the NSD as National Academy of Dramatic Arts, which was made by the HPRC is still in consideration stage and the NSD society is of the view that much thought needs to be given to this aspect. The Committee fails to understand that they were unable to apply their mind even during two decades after the submission of the HPRC report.</b></p> <p><b>The Committee would like to have the latest position for opening regional school of drama in different places in the country.</b></p> <p><b>The Committee would also like to know the efforts made to have the State Repertory Companies set up by the State Governments.</b></p> <p><b>Reply Noted.</b></p>

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<p>The drama departments which exist in some universities tend to offer academic courses, the emphasis being on theory and classroom instruction. It is important to stress the performance aspect. There must be close interaction between the proposed NADA and the university drama departments. <b>(9.150)</b></p> <p>There should be no insistence on the possession of a Ph.D degree by teachers of drama in the Universities. What is really important is experience in, and aptitude for, drama. <b>(9.151)</b></p> <p>The NADA could perhaps be a pioneer of therapeutic theatre in our country, working in co-operation with institutions concerned with health. <b>(9.152)</b></p> <p><b>Campus and Infrastructure</b> It is necessary to develop, on a planned basis, a campus for the School which would have all the essential infrastructure. Its existing location in Bahawalpur House in the Capital is an ideal one. Some of the non-theatre activities housed here may be moved elsewhere, and a well-designed building or set of building</p>	<p>School have to take the 2-tier admission process of audition and workshop to successfully procure a seat in the School.</p> <p>The NSD has been offering practical know-how to drama departments by deputing teachers and holding workshops under its Extension.</p> <p>In the Recruitment Rules for the Faculty posts, Ph.D. is not an essential qualification. Moreover, the NSD has also written to UGC not to insist on the degree of Ph.D. as an essential qualification for recruitment to teaching posts at the level of Assistant Professors/Associate Professors.</p> <p>Therapy via theatre is an important and developing concept. The NSD may make attempts to develop this in the course of time.</p> <p>The recommendations of the Haksar Committee are very pertinent for the future of the NSD. On the recommendations of the Broad-Based Committee, a committee constituted by the NSD Society in 2005 to make in-depth study of entirety of the NSD, the redevelopment plan of NSD campus and</p>	<p><b>Reply Noted.</b></p> <p><b>Reply Noted.</b></p> <p><b>Reply Noted.</b></p> <p><b>In addition to the Committee's observations in this regard elsewhere in this report, the Committee expresses its displeasure over the delay in the sanction and execution of the re-development of the NSD that is again pending with the Government.</b></p>

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<p>constructed for the NSD, providing studies, workshops, theatres and a hostel. <b>(9.153)</b></p> <p>Greater use must be made of video equipment as teaching aids. The library needs to be expanded and integrated with the teaching process. There must be a script bank storing important plays in all Indian languages and English. <b>(9.154)</b></p> <p><b>Repertory Company</b> It is hoped eventually there will be a repertory company in every State, and also resident theatre companies and smaller theatre groups in all major cities, with help from the Central and State Government. <b>(9.155)</b></p> <p>The NSD's own Repertory Company, while it has done some good work, must accomplish much more. It must be constantly active, build up a wide-ranging repertoire, and tour widely in</p>	<p>modernization of the infrastructure of the School was devised and is under consideration of the Government.</p> <p><b>Action Taken</b> Proposal for redevelopment plan of the NSD campus and its modernization has been sent to the Government and is under process.</p> <p>The NSD has got a separate video library which has got a rich collection. The main library of the NSD is functioning on modern lines. It is fully computerized and provides On-Line Public Access Catalogue (OPAAC). It has got a rich collection of plays, critical texts in English, Hindi and other regional languages about the art and craft of the theatre. The National School of Drama is in the process of setting up a Documentation and Archiving Unit.</p> <p>It is for the Government of India to extend help to the State Governments in setting up Repertory Companies and resident theatre companies and also smaller theatre groups in all major States of India. This will provide a great impetus to theatre activities in India.</p> <p>Since its inception in 1964-65, the Repertory Company has produced a variety of plays ranging from the stylized musicals to realistic contemporary works of Indian drama and also adaptation of</p>	<p><b>The Committee may be informed about the latest position of setting up a Documentation and Archiving Unit.</b></p> <p><b>The Committee has made its observations about this in succeeding para.</b></p> <p><b>The Committee had made recommendations of far-reaching significance regarding setting up of Repertory Company in the States including the Repertory Company under the NSD. A glance at the reply submitted to</b></p>

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<p>the country. It should have a close rapport with the Sangeet Natak Academies at the Centre and in the States, and offer technical and artistic support to its counterparts in the States. <b>(9.156)</b></p> <p>The Repertory Company should be a relatively independent unit under a full-time Director, working under the umbrella of the NSD. The Director's status and emoluments should be equal to those of a Professor in the School. <b>(9.157)</b></p> <p>The remuneration and service conditions of the artists in the Repertory Company must be improved. There should be an artist's hostel. The artist's strength also needs to be increased. <b>(9.158)</b></p>	<p>foreign language plays. The Repertory travels extensively all over India and also abroad whenever possible. It is, however, not feasible to offer technical and artistic support to the Repertory Companies in the States.</p> <p>The Repertory Company is headed by a full time Chief of the Repertory who is in the Professor's scale of pay. It is functioning under the umbrella of the NSD.</p> <p>The remuneration of the artists in the Repertory Company has been revised from time to time but this is not commensurate with the excellence of the artistes and needs to be looked at in a sustained manner. Further, the facility of mandatory provident fund contributions, the usual medical benefits, LTC and residential accommodation has not been given to the artistes. However, the NSD has sent its proposals to the Government to provide these facilities to the artistes which are yet not approved by the</p>	<p><b>the Committee reveals that nothing concrete has been done in this regard and the proposals relating to remuneration of the artists in the Repertory Company, facility of mandatory Provident Fund, medical benefit, LTC, residential accommodation are pending with the Government. The proposal to increase artists is also waiting the clearance from the Government. So is the case of structure and pay scale of technical and artistic staff. Re-development plan is also stuck with the Government. The Committee expresses its anguish over such a state of affairs.</b></p>

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<p>The structure and pay scales of the technical and supporting staff in the Company need to be reviewed in the light of its future needs. <b>(9.159)</b></p> <p>The ‘Meghdoot’ premises, where an open-air theatre is located, can be developed, into a full-fledged set-up for the Repertory Company’s activities. <b>(9.160)</b></p>	<p>Government. This needs an urgent consideration.</p> <p><b>Action Taken</b> The remuneration of the artistes in the Repertory Company has been revised from time to time by the competent authority and the last revision has been made in July 2010. Their gratuity, LTC and medical facility have not been revived.</p> <p>There is no hostel for the artists of the Repertory Company. The fund required to provide the hostel has to be sanctioned by the Government and thereafter necessary steps will be taken.</p> <p>In order to further extend the artistic reach of the Repertory Company, increase in the number of artistes is of paramount importance and proposals have been made to the Government in this regard.</p> <p>The structure and pay scales of the technical and supporting staff in the Repertory Company needs to be revised and a proposal in this regard along with the redevelopment plan of the campus has been sent to the Government and is under consideration.</p> <p>Under an administrative arrangement at the direction of the Government, the ‘Meghdoot’ premises in Rabindra Bhavan have been vacated by the NSD. However, keeping in view the</p>	<p><b>The Committee would like to have latest about NSD’s request to transfer the Meghdoot Premises of Ravinder Bhawan back to NSD.</b></p>

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<p><b>The Constitution</b> The NSD's memorandum of association and allied rules and regulations may be appropriately amended along the lines of the recommendations in Section 10 of Chapter 7. <b>(9.161)</b></p> <p><b>Director's Status</b> The salary, perquisites and powers of the School's Director should be on par with those of the Directors of the Indian Institutes of Technology. <b>(9.162)</b></p>	<p>expanding space requirement of the School, the Meghdoot is an ideal performance venue for the NSD and it is NSD's request that the same is transferred back with some mutual adjustment of space between NSD and SNA.</p> <p>With regard to appropriately amending the NSD's Memorandum of Association and allied rules, the NSD Society has adopted the following alterations:-</p> <p>Item 7.97 section (b) to read as follows:- (b) 5 persons from theatre/drama departments of universities, theatre training institutes, repertory companies from all over the country, to be co-opted by the Society.</p> <p>Item 7.97 section (1) to read as follows:- 1. President – to be appointed by the President of India, on the basis of panels drawn up by search committees consisting of eminent persons.</p> <p>As per the recommendations of the Haksar Committee, the Government has to take a decision on the revision of the pay scale of the Director, NSD at par with those of Directors of IITs. However, it may be mentioned that the present pay scale of Director, NSD is Rs.37400-67000 with Grade Pay of Rs.10000/-- which is below the pay scale of the Directors of IITs.</p>	<p><b>The Committee would like to have one-to-one response to the recommendations of HPRC regarding amending the NSD's MOA and allied rules, as contained in Section 10, Chapter 7 of the Report.</b></p> <p><b>The Committee has elsewhere commented about this.</b></p>

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<p>The Director should have a minimum term of five years.</p> <p><b>Chairperson</b> The Chairperson of the NSD should be a person of high eminence in public life who has deep interest in culture and particularly in drama. He will be appointed by the President of India and will work in an honorary capacity. (9.163)</p>	<p><b>Action Taken</b></p> <p>The Government has agreed for a five years term or more or 60 years of age whichever is earlier to the Director, NSD.</p> <p>Chairperson of the NSD Society is appointed by the President of India. He/She is invariably a person of high eminence in the field of theatre and works in an honorary capacity.</p>	<p><b>Reply Noted.</b></p>

#### GENERAL OBSERVATIONS/RECOMMENDATIONS

31. Haksar Committee thus, was a path breaking report on the issues concerning these Akademis and NSD and its recommendations are as relevant today as they were about two decades ago, when its Report was submitted. The Haksar Committee, in fact, had pointed out many grey areas in the working of these institutions that needed to be rectified urgently. The Committee is at a loss to find that the major recommendations of the Haksar Committee were waiting to be taken up till today, not to speak of their implementation. The Government appears to have given up or forgotten this Report as was evident from the missing files relating to this Report. There appears to be no sense of urgency in this regard, neither with the Akademis nor the Government.

32. The action taken replies submitted by the Ministry presents a disappointing picture. The Ministry had conveniently passed on action taken replies obtained from the Akademis and NSD to this Committee without adding its comments/response thereon. It reflects either a lack of seriousness or helplessness on the Ministry's part in improving the working of our premier cultural institutions. It appears that things have got stuck between Government's helplessness/inaction and the Akademis' autonomy. The element of accountability was conspicuous by its absence both in the case of Akademis and the Ministry.

33. The Committee feels that the Akademis' autonomy and Government's role remain sensitive aspect till date which needs to be resolved soon to the satisfaction of all. The Committee is of the view that there should be a fine balance between institutional autonomy and their financial accountability to Parliament. The Committee hastens to add that while it does not favour the Government's control over the Akademis, the Parliament's right to know if the moneys sanctioned by it were being spent in the intended manner and the purpose, also cannot be denied. Having said this, the Committee recommends that the Government should set up a mechanism to resolve the issues relating to Akademis' autonomy and their accountability in consultation with all the stakeholders including the

Akademis, Union as well as State Governments. The Committee would like to be informed about the efforts made in this regard.

34. The Committee notes that the Indira Gandhi National Centre for the Arts (IGNCA) which was set up in the year 1987 could not be reviewed by the Haksar Committee since it was just set up. Now, that it has completed more than two decades, the Committee feels that the functioning of IGNCA also needs to be similarly reviewed.

35. The Committee feels that the Government should have been more serious while dealing with the matters of our premier cultural bodies that are responsible particularly in this fast changing world when there is a greater need to reinforce our cultural values. Our cultural institutions have to be more pro-active and careful in sensitizing the public in general and youth in particular.

36. In this context, the Committee would like to quote the observations made by the Haksar Committee, which appropriately echoes this Committee's views as well, on the entire issue:

“...those concerned, in one way or another, with the entire field of culture have to sensitize themselves to the fact that our country is involved in complex and even turbulent processes of our economic, political, social and cultural transformation. Factors of continuity are constantly in tussle with factors of change. We recognize the validity and creative role of the market forces in the area of production, material goods and services. That recognition does not blind us to the dire necessity of relating development processes to the critical need for culture and education. In our view, our biggest challenge lies in relating education, culture and development. The integral nexus between these has yet to be conceptualized. Our Departments of Culture and the Central Akademis as well as State Akademis have devoted hardly any attention to finding an answer to the nagging question: Are culture and education necessary pre-conditions to the development of a good society and for ensuring the quality of life, howsoever defined, of millions upon millions of our people? Must our response to the “hunger of the heart” and the “famine of the brain” await, in a sequential manner, the response to the minimum needs dictated by hunger of the body?”

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# MINUTES

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VI  
SIXTH MEETING

The Committee met at 3.00 P.M. on Tuesday the 18<sup>th</sup> January, 2011 in Committee Room 'C', Ground Floor, Parliament House Annexe, New Delhi.

**MEMBERS PRESENT**

1. Shri Sitaram Yechury — *Chairman*

**RAJYA SABHA**

2. Shri Ramdas Agarwal
3. Shri Shadi Lal Batra
4. Shri Narendra Kashyap
5. Shri Pyarimohan Mohapatra
6. Shri Syed Azeez Pasha
7. Shri Thomsa Sangma
8. Prof. Saif-ud-Din Soz
9. Shri Vikram Verma

**LOK SABHA**

10. Shrimati Bhavana Gawali Patil
11. Dr. Mahesh Joshi
12. Shri P. Karunakaran
13. Shrimati Ranee Narah
14. Shri Sharief-ud-din Shariq
15. Shri Shatrughan Sinha
16. Shri K.C. Venugopal

**SECRETARIAT**

Shri Jagdish Kumar, *Director*

Shrimati Nidhi Chaturvedi, *Assistant Director*

**MINISTRY OF CULTURE**

1. Shri Jawhar Sircar, Secretary
2. Shri N.C. Goel, Joint Secretary
3. Ms. Rubina Ali, Deputy Secretary

**INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS**

1. Prof. Jyotindra Jain, Member Secretary
2. Shri Pyarelal, Joint Secretary

**SANGEET NATAK AKADEMI**

1. Ms. Leela Samson, Chairperson
2. Shri J.P. Kastuar, Secretary

**SAHITYA AKADEMI**

Shri A. Krishnamurthy, Secretary

**LALIT KALA AKADEMI**

Shri Sudhakar Sharma, Secretary

**NATIONAL SCHOOL OF DRAMA**

Dr. Anuradha Kapur, Director

2. The Chairman while welcoming the Members of the Committee and representatives of Ministry of Culture and those of the autonomous bodies *viz;* Indira Gandhi National Centre for Arts, Sangeet Natak Akademi, Sahitya Akademi, Lalit Kala Akademi and National School of Drama, also extended good wishes for the New Year to everyone. Then, the Committee took up for examination, the functioning of three National Akademies, National School of Drama and Indira Gandhi National Centre for Arts (IGNCA) - the premier bodies engaged in promotion of our civilization through art, culture and literature. There was a common perception that their working left much to be desired and these cultural institutions have not been able to achieve the desired objectives. The Committee sought explanation for this. It also wanted to know about the status of implementation of various recommendations of the Haksar Committee Report that went into working of the three National Akademies and the National School of Drama.

3. The Secretary, Ministry of Culture gave an overview of the functioning of the three National Akademies, National School of Drama and Indira Gandhi National Centre for the Arts and various issues and constraints faced by them. The representatives of the organizations also presented their views/problems one-by-one. The Director, National School of Drama emphasized the need to create cultural awareness through education in children in coordination with Ministry of Human Resource Development. Further, he apprised the Committee about the need for strengthening National School of Drama as training school. The Member Secretary, IGNCA, briefed about the activities and problems being faced by IGNCA. The Secretary, Lalit Kala Akademi elaborated the plans of Lalit Kala Akademi for future development. The Committee emphasized the need for the translation of the books in Indian Languages while discussing issues with the Sahitya Akademi.

4. Members raised several queries to which the representatives replied, the Chairman directed the Secretary, Ministry of Culture to furnish written replies to some of the queries raised by the Members at the earliest.

5. A verbatim record of the proceedings was kept.

6. The meeting adjourned at 5.36 P.M.

XII  
TWELFTH MEETING

The Committee met at 3.30 P.M. on Thursday, the 11<sup>th</sup> August, 2011 in Room 62, First Floor, Parliament House, New Delhi.

**MEMBERS PRESENT**

1. Shri Sitaram Yechury — *Chairman*

**RAJYA SABHA**

2. Shri Ramdas Agarwal
3. Shri Shadi Lal Batra
4. Shri Thomas Sangma
5. Prof. Saif-ud-Din Soz
6. Shri Vikram Verma

**LOK SABHA**

7. Dr. Mahesh Joshi
8. Shri Sharief-ud-Din Shariq
9. Shri Dushyant Singh
10. Shri Rakesh Singh
11. Shri Shatrughan Sinha
12. Shri Anurag Singh Thakur

**SECRETARIAT**

Shri N.K. Singh, *Joint Secretary*

Shri Jagdish Kumar, *Director*

Shri Swarabji B., *Joint Director*

Shrimati Nidhi Chaturvedi, *Assistant Director*

2. The Committee considered the draft 171<sup>st</sup> Report on the “Functioning of Sahitya Akademi, Lalit Kala Akademi, Sangeet Natak Akademi and National School of Drama” and 172<sup>nd</sup> Report on the “Development of Tourism in North-Eastern Region”. The Committee, after some discussion, adopted both the Reports with some additions/modifications.

3. The Committee also authorized its Chairman to nominate the Members of the Committee and fix the date for presentation/laying of these Reports to the Parliament.

4. The Committee decided to meet again during the current session to review the work done by it, during the year gone by.
5. The meeting then adjourned at 4.00 P.M. to meet again on 17<sup>th</sup> August, 2011.

