

REPORT

REVIEW COMMITTEE ON NATIONAL AKADEMIES
AND INDIAN COUNCIL FOR CULTURAL RELATIONS



MINISTRY OF EDUCATION AND SOCIAL WELFARE
GOVERNMENT OF INDIA, NEW DELHI. 1972

R E P O R T

OF THE

COMMITTEE APPOINTED TO REVIEW

THE WORKING OF

THE NATIONAL AKADEMIES.

AND

THE INDIAN COUNCIL FOR CULTURAL

RELATIONS



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AND SOCIAL WELFARE
GOVERNMENT OF INDIA

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CHAPTER ONE

INTRODUCTORY

The White Rabbit put on his spectacles.

"Where shall I begin, please your Majesty?" he asked.

"Begin at the beginning," the King said gravely, and go on till you come to the end: then stop."

Lewis Carrol—*Alice's Adventures in Wonderland*

1.1 This Committee was appointed in pursuance of Resolution No. F. 16-35/69-CA. II(3) notified by the Government of India in the Ministry of Education & Youth Services on February 19, 1970. The text of the Resolution is in the following terms:

"The question of reviewing the role played by the three National Akademies, viz., Sangeet Natak Akademi, Lalit Kala Akademi and Sahitya Akademi, and the Indian Council for Cultural Relations in stimulating the development of fine arts, dance, drama, music and literature in the context of the promotion of the cultural unity in the country, and in promoting of the cultural contacts with foreign countries, has been engaging the attention of the Government of India for some time. The Government of India have now decided to appoint a committee consisting of 14 members to review the working of these bodies and make recommendations to the Government.

2. The Chairman of the Committee will be Shri Justice G.D. Khosla. The names of the members will be announced shortly.

3. The following will be the terms of reference to the Committee:

- (a) To review the working of the three National Akademies and the Indian Council For Cultural Relations with reference to their overall objectives and the recommendations made by the Bhabha Committee;
- (b) To suggest measures for improving the working of these bodies and strengthening their activities in relation to broad priorities; and

- (c) To recommend a suitable pattern of organisation and suggest changes as may be necessary in the articles of association (rules and regulations) consistent with the requirements of autonomy and public accountability.

4. The Committee is requested to submit its report within a period of six months."

1.2 The term of the Committee was later extended for reasons which are stated at the end of this chapter.

1.3 A list of the members appointed to serve on the Committee and who had intimated their acceptance of the assignment was sent to the Chairman on March 12, 1970. There were 9 names on the list, namely, Shri Amrit Nahata, M.P., Prof. Hirendra Nath Mukherjee, M.P., Shri D.N. Tiwari, M.P., Shri Loknath Misra, M.P., Prof. Saiyid Nurul Hasan, M.P., Dr. Narayana Menon, Shri Sham Lal, Prof. A.K. Narain and Dr. Umashankar Joshi. Another name mentioned was Shri Satyajit Ray, but he had not till then signified his willingness to serve on the Committee. There was some delay in appointing the Secretary of the Committee and making available adequate staff to perform the ministerial and clerical duties relating to the work of the Committee. So, the first meeting of the Committee was held only on April 28, 1970 at which matters of procedure and the future programmes of meetings and tours were discussed.

1.4 Since the original Resolution of the Government of India had envisaged a Committee of 14 members, and the appointment of no more than 10, including the Chairman had been finalised, the Government authorised the Committee to co-opt 4 more persons to complete the total quota. At the meeting held on June 1, 1970, Prof. Rasheeduddin Khan, M.P., Smt. Girija Devi, Smt. Rukmini Devi Arundale and Shri M.F. Husain were named as co-opted members and were invited to join the Committee. They signified their acceptance, thus completing the number 14. Subsequently, however, Prof. Nurul Hasan resigned from the Committee, on being appointed the Education Minister of State, and Prof. A. K. Narain also resigned because of his absence from the country to undertake an assignment abroad. As much of the investigation undertaken by the Committee had by now been carried out and the deliberations of the members were entering the final stage of taking decisions and making recommendations on the various matters under enquiry, it was not considered necessary to ask the Government to fill the vacancies occasioned by these resignations.

1.5 The Committee held 29 sittings at Delhi at which 84 witnesses were examined. The Committee also paid visits to the various States to make an on-the-spot assessment of the impact made by the Akademies and the ICCR on the cultural life of the people, and in particular, to study the involvement of the creative artists in the national pattern of culture and art. Detailed questionnaires, aimed at eliciting views and suggestions, were drawn up and sent to hundreds of selected persons whose interest and activity in the various fields of visual and performing arts and literature was expected to reveal the viewpoint of the widest possible spectrum of intellect in the country and to yield fruitful and rewarding assistance to the Committee. In this manner, as many as 229 witnesses were examined at various places in the States visited, and a large number of cultural institutions, schools and colleges of art, dance and music were studied by personal visits.

1.6 Lists of meetings held by the Committee at Delhi and at various places in the different States visited, and of the witnesses examined will be found at the end of this report in Appendices I and II. The various akademies and cultural institutions visited are listed in Appendix III.

1.7 After making a most careful study of all the evidence submitted to or called by the Committee, we are now in a position to present our report on the working of the National Akademies and the ICCR. Our recommendations will be found in Chapter VI of the report and a chapter-by-chapter summary forms the seventh and the concluding chapter of this work.

1.8 We feel that some explanation is due to the Government and to the public for the seeming delay in submitting our report.

1.9 The Committee realised at the very start that the original estimate of six months, within which the enquiry was to be completed was not commensurable with the vast amount of work involved and the important nature of the investigation. When this aspect of our review was brought to the notice of the Minister of Education, he intimated his approval of the steps we had taken and were taking to make our enquiry truly meaningful. In his letter, extending the term of the Committee, he wrote—he was “glad that you have toured some of the States to make an on-the-spot assessment of the impact which the Central Akademies are making.” The journeys to the various States, spread over dates which were suitable to the largest number of members,

made it difficult to compress the investigation within the narrow limits originally prescribed, and a request for the extension of the term of the Committee had to be made on more than one occasion.

1.10. But quite apart from the volume and nature of the work undertaken by us, there were certain difficulties and unanticipated events which hampered a prompt and speedier progress in the deliberations of the Committee and in the formulation of our final recommendations. The Chairman of the Committee was entrusted with two more important and time-consuming assignments, viz., the inquiry into the disappearance of Netaji Subhas Chandra Bose, entrusted to him on July, 11, 1970, and an inquiry into the working of the Film and Television Institute of India, which he was asked to undertake on November 12, 1971. The former enquiry necessitated a number of sittings in Delhi and various other places in India and abroad, while in connection with the latter, he had to visit Poona (three times), Calcutta, Bombay and Madras. At these sittings a vast amount of evidence was tendered, and the study of the voluminous record needed a great deal of time. The other members, too, had other demands which could not be neglected, and the synchronisation of the availability of as many members as possible for each meeting was not an easy matter.

1.11. The unprecedented events in what was East Pakistan and the urgent need for India's assistance in setting up an administrative machinery in the newly-born State of Bangla Desh constituted another factor in stalling the work of the Committee for a period of nearly 3 months. Shri D.K. Das, the Secretary of the Committee, was withdrawn so that his services could be placed at the disposal of the Government of Bangla Desh. No substitute was appointed for two months, and it was not possible to conduct the business of the Committee during this period without the Committee's administrative officer. The State Legislative Elections in the beginning of 1972 made compulsive demands on the time and energies of those members of the committee, who are also Members of Parliament, and so, half the members of the Reviewing Committee found it impossible to attend meetings when their services were needed in their respective Constituencies or States. The consequent adjustment and postponement of our meetings was another reason for delay in completing our deliberations.

CHAPTER TWO

HISTORICAL

The man who knows nothing of literature, music or art is nothing but a beast without the beast's tail and horns.

—Ancient Indian proverb.

Culture is what remains when all the rest has been forgotten.

2.1 Soon after India gained independence, the cogent need for setting up state sponsored organisations for the promotion of cultural values and the stimulation of the creative arts was recognized, and steps were taken in this direction mainly at the initiative and under the guidance of Maulana Abul Kalam Azad. The Government of India accordingly set up autonomous bodies.

- (i) The Indian Council for Cultural Relations, for establishing, reviving and strengthening cultural relations between India and other countries and for promoting cultural exchanges with foreign countries, established in 1950.
- (ii) The Sangeet Natak Akademi, for promoting and encouraging Indian music, dance and drama in the national and regional forms, inaugurated in January 1953 and registered under the Societies Registration Act on September 11, 1961.
- (iii) The Sahitya Akademi, to work actively for the development of Indian letters and to set high literary standards, to foster and coordinate literary activities in all the Indian languages and to promote, through them all, the cultural unity of the country, inaugurated in March 1954 and registered under the Societies Registration Act on January 7, 1956, and

- (iv) The Lalit Kala Akademi, to foster and co-ordinate activities in the sphere of visual and plastic arts and to promote thereby the cultural unity of the country, inaugurated in August 1954 and registered under the Societies Registration Act on March 11, 1957.

2.2 In essence, the aim of the Indian Council for Cultural Relations is to establish relations with national and international organisations in the field of culture, and of the three Akademies to help people to appreciate better the arts (including music, drama and literature) and thus raise public taste and to help artists, musicians, dancers, actors and writers to do their work better.

2.3 It has been aptly observed by the Chairman of the Arts Council of Great Britain in the course of his 22nd Annual Report for the year 1966-67:

“We have no evidence that poets, authors, painters or composers—or any creative workers—are the more fertile because we exist and give them our support. It would be complacent to entertain such beliefs. But that does not detract from the relevance of a body with a function to improve the working conditions of artists and to preserve and enlarge their public. For it is this latter function that constitutes our major activity, and the highest service that we can render to the artists. And it is to this objective that the bulk of our resources and energies have been and will continue to be devoted.”

2.4 The setting up of our three cultural Akademies and the appropriation of public funds for their administration and their activities is clearly an expression of a conviction that the State must undertake the important task of fostering, promoting and disseminating the native creative arts and cultural values. We do not wish to reinforce this argument by a tiresome recital of historical events in India and elsewhere, but because a measure of reluctance in spending money on art and culture is frequently observable, and because often a low priority is accorded to matters pertaining to culture when national plans are prepared, we deem it apposite to draw attention to the recurring patterns of the ruler's attitudes towards these aspects of human activity, through the ages, and the government's ready assumption of full responsibility for the raising of artistic standards and patronising the creative artists.

2.5 The significant achievement of the Guptas was to secure the maximum measure of political unity and solidarity. The Emperors of this dynasty strove to establish a powerful unitary State. The reign of Chandragupta II and the period which followed it saw a constant dissemination and interchange of religious philosophy and cultural ideas throughout the country. There was intense activity in the literary sphere, and some of the great master pieces of Sanskrit literature, e.g. *Shakuntala*, *Raghuvansha*, *Mrichhchhakatika* belong to this period which has been justly called the golden age of Indian art and culture. The best sculptors and the best paintings of ancient India were created in the Gupta period. This was made possible by a most generous and enthusiastic patronage of the Ruler. Training in painting formed a necessary item in the cultural make-up of the Gupta citizen, and every cultured man and woman tried to attain excellence in it. But there was no royal directive on the content and form of creative art. There were no imperatives and no taboos. The art of this period was marked by refinement and restraint. Vatsyayan enumerates 64 arts which, in his view, were the mark of a highly cultured man or woman. The court of Chandragupta II was adorned by 9 brilliant artists and writers including (according to some historians) Kalidas.

2.6 The impetus provided by the Rulers of Gupta period persisted for several centuries, and some of the most glorious examples of the artists' imagination and craftsmanship were created. It may truly be said that culture is what remains when all the rest has been forgotten. The magnificent temples of ancient India are not only evidence of the unquestionable skill and imagination possessed by our artists but of the ceaseless and unstinted munificence of the Rulers who commissioned these temples and paid the artists to create some of the most beautiful things the world has seen. Belur, Halebid, Mahabalipuram, Khajuraho, Konarak, the glory of Madurai and the wonder of Ajanta and Ellora were born of royal patronage and generosity. In later years, the Mughal passion for beauty and the arts gave us monuments of incomparable grandeur at Fatehpur Sikri, Agra, Delhi and elsewhere, and left a heritage of music, painting and literary wealth.

2.7 It would be unjust to say that Kings patronised the arts merely for the acquisition of greater personal glory. It was considered a part, and an important part, of their royal duty to foster the arts, because artistic and aesthetic accomplishments were considered a mark of civilised men and women and because there was genuine appreciation of the artists' contribution to society.

Attached to all courts were the best painters, poets and musicians, dancers, dramatic players, and wits. Even as late as XIX century, in the decadent court of the last Mughal, there was a great deal of artistic activity, especially among poets. The poems of Zauq and Ghalib are today sung by the best singers. It is recorded that Ghalib was anxious to obtain royal favour, though he found it difficult to curb his prestine pride and independence. Whatever the virtue of Ghalib's poetry, he might have died in oblivion had he not become the court poet and King's ustad after Zauq's death. It was during the reign of the Vijyanagar Kings that art saw its heyday. But with the fall of the Vijayanagar Empire the artists lost all royal patronage and found shelter elsewhere. A band of them turned southwards to seek the royal patronage of Mysore Kings. A few went further, and settled near Madurai of modern Tamil Nadu and flourished around the court of Thirumala Nayak. Under the loving patronage of the Mysore kings, the Karnataka traditional art flourished. Encouraged by Mummadi Krishnaraja Wadeyar the traditional artists produced numerous pictures for the palace and for the temples

2.8 During British rule the arts began to languish. Indian music and Indian dancing were derided and looked down upon as something inferior, nay something infamous because for the puritan middle class of Indians, these activities were associated with libertinism and permissiveness of an extreme and undesirable type. As for the white rulers, they disdained to understand the exotic forms of arts practised by an inferior race of subjects. Indian music and Indian dancing were anathema to them. Indian literature was incomprehensible except to a few esoteric scholars. Indian architecture was looked upon as something grand, but there were not wanting persons in the administration who were ready to demolish and raze to the ground the Jama Masjid at Delhi and the Taj Mahal at Agra. As for poets and writers, they were totally neglected and were discouraged lest they raised their voice against the political and cultural oppression practised by the rulers. So, for 150 years, the artists were muted and suppressed. The Indian elite were inveigled into adopting similar attitudes. Only in some sections of the country, like some of the princely States, were there signs of a little artistic and cultural life, sometimes faint and often decadent.

2.9 There were a few notable exceptions, but in the vast wilderness of the cultural field these were no more than lone cries endeavouring to proclaim the existence of an aritstic and cultural

urge which was finding it difficult to make itself manifest. The work done at Shantiniketan, the Uday Shankar Ballet Troupe, Ram Gopal's revivalist activity and some writers and poets were indications that culture was not quite dead in the land where it had, in ancient and medieval times, achieved several lofty pinnacles of art, song, dance, drama and literature. But the struggle against an unappreciative middle class, against hostile rulers and against financial difficulties was hard to sustain. So, Indians as well as foreign visitors deplored the poverty of contemporary culture, and thought nostalgically of India's past glory. So much so that repetitive references to the past become a tiresome excuse and a mock justification for present inactivity.

2.10 With the attainment of independence, a self-analysis and an inquiry into the moribund state of our culture began. Very soon it was realised by our leaders that along with political and economic development, a rebuilding of our cultural structure must occupy high priority. If, as observed by an Italian writer culture means the awareness possessed by a human community of its own historic evaluation, by reference to which it tends to assert the continuity of its own being and to ensure its development, it is of the utmost importance that the Government should meaningfully involve itself in the cultural sphere.

2.11 Definitions of culture are not wanting and different thinkers have stated more or less the same thing in different words. In our present context, however, we may usefully quote a passage from the Unesco tract on the Cultural Policy in Czechoslovakia:

There is perhaps no other term with more interpretations than the word 'culture'. It is usually interpreted as art. We speak of culture in connection with the behaviour of people in the sphere of moral values and human relations. We denote by it action, behaviour and attitudes considered useful for the interests of society or of a certain social group. We mean standard of living, of habitation and clothing, of physical culture. We appraise by it the culture of language, or thought, of work, and so on.

The term 'spiritual culture' is usually applied to an aspect of the cultural process oriented in the human soul, which creates and forms a man's intellect, ideas, feelings, ethical and aesthetic standards, attitudes and behaviour; cultural values influence among others a man's psychology

and mode of living, and represent in principle the material results of human findings and knowledge in science, art and in the sphere of social standards. The human individual is not just an object, but also a subject of the actions of cultural values, a subject who applies the accepted cultural values in a creative way, and who creates new values himself.

2.12 We may also draw attention to the groundwork for the definition of cultural policy contained in a report prepared as a result of the Round-Table Meeting on Cultural Policies held by Unesco in Monaco:

For a definition of cultural policy: '(1) that "cultural policy" should be taken to mean the sum total of the conscious and deliberate usages, action or lack of action in a society, aimed at meeting certain cultural needs through the utilization of all the physical and human resources available to that society at a given time; (2) that certain criteria for cultural development should be defined, and that culture should be linked to the fulfilment of personality and to economic and social development.'

2.13 The establishment of the three Akademies and the Indian Council for Cultural Relations was designed to meet the increasing demand for a cultural revival and an urge engendered by our newly acquired freedom and confidence; to do more than merely talk nostalgically about our past. The aims and objectives of these bodies, as stated in their respective constitutions, were high but no means unattainable. To give confidence and prestige to the Akademies and to enable them to work unhampered by political and bureaucratic interference, an autonomous status was conferred upon them. As the years progressed funds in increasing measure were placed at their disposal. Thus, the appropriation for the Sangeet Natak Akademi increased from Rs. 2.25 lakhs in the year 1953-54 to Rs. 25.03 lakhs in 1969-70. Similarly the Lalit Kala Akademi was allotted a sum of Rs. 85,649 in 1954-55, and this has been augmented, through the years, to the figure of Rs. 20 lakhs in 1969-70. There was also an additional appropriation of Rs. 150 lakhs as part of the Fourth Five Year Plan Projects. The Sahitya Akademi received a sum of only Rs. 1 lakh in 1954-55, and the allotment steadily increased to the figure of Rs. 13.25 lakhs in 1969-70. For the Indian Council for Cultural Relations, the amount of government grant in the year of its inception, 1950-51, was only Rs. 1 lakh. In the year 1969-70, the grant after a steady growth through the years, assumed the figure of Rs. 11.45 lakhs. A further annual provision for specific activities has been a feature of the ICCR

finances since 1955-56, when a special grant of Rs. 12,366 was made. In the year 1969-70, the special grant had swollen to the figure of Rs 4.17 lakhs.

2.14 With increasing funds appropriated by the Government, there has been a corresponding extension and enlargement of the activities undertaken by each of these bodies. The successive annual reports placed at our disposal bear witness to the multifarious tasks performed by them. The record is not unimpressive.

2.15 All the Akademies are housed in different wings of the Rabindra Bhavan. Each Akademi has its separate administrative complex and staff. Each Akademi has its own telephone exchange, its own library and its own arrangements for publishing books, and advertises its plans and activities. Awards for excellence in their respective spheres of art are an annual feature of each of the Akademies. The Lalit Kala Akademi holds national and international exhibitions. The Sangeet Natak Akademi arranges recitals of music and dance. The National School of Drama, which is a limb of the Sangeet Natak Akademi, gives training in dramatics and organises performances of plays and dramas of various schools and categories. Each Akademi gives grants to several institutions concerned with the relevant type of cultural activity. For instance, the Lalit Kala Akademi has given financial assistance to as many as 36 different institutions during the three years 1967-68 to 1969-70. Thus a total of Rs. 267,800 was disbursed during the three years in question. The Sangeet Natak Akademi, during the same period, gave grants to 166 institutions. The individual grants vary from Rs. 700 to Rs. 50,000. The total amount disbursed during the three years under review was Rs. 1,602,200. Some of these institutions impart training in music, dance or drama. The grants were sometimes given for specific projects. Financial aid is also being provided to a number of painters, singers and dancers in indigent circumstances. Each Akademi has published books dealing with subject matters falling within the scope of its objectives. The Sahitya Akademi has published nearly 400 books directly and 174 titles indirectly by sponsoring other publishers. The Lalit Kala Akademi has to its credit a number of books on art, as also illustrated monographs on some of the more eminent Indian artists. Colour reproductions of some paintings have been published and offered for sale. The Sangeet Natak Akademi has made a collection of music tapes, musical instruments, and objects of dramatic interest. The Indian Council for Cultural Relations has established a cultural liaison with several

countries. It has arranged exchanges of groups of performing artists and painters and sculptors. It looks after the foreign students who come here on scholarships or otherwise, and organises each year two holiday camps, one in the South at Ootacamund and one in the North in Kashmir. Lectures and exhibitions with an international interest are frequently arranged. Books about Indian cultural activities ancient as well as modern, are published and circulated to foreign countries. Cultural centres are being opened at a number of places abroad.

2.16 There has, nevertheless, been adverse criticism of the manner in which the Akademies and the ICCR function. Harsh things have frequently been said about the achievements of these bodies and their failure to make any worthwhile impact on any substantial section of our people or country. In March 1964, the Government appointed a Reviewing Committee under the Chairmanship of Dr. H. J. Bhabha: (i) to make an appraisal of work done by these bodies, (ii) to suggest items and schemes in the field covered by these organisations for inclusion in the Fourth Plan and the perspective plan for 15 years, along with estimates of financial outlay involved, and (iii) to make such other recommendations as the Committee might consider fit for improving the working of the said bodies and for strengthening activities in the fields covered by them.

2.17 The Committee presented its report to the Government on October 22, 1964. We have been furnished with a statement of explanations and replies made to the criticism of the Bhabha Committee and the action taken on its recommendations by each Akademi and by the Indian Council for Cultural Relations. We shall have occasion in the next chapter to examine some aspects of the Bhabha Committee's conclusions and the responses made thereto; here let it suffice to say that the French proverb *plus ça change plus c'est la même chose* would not be an inapt comment when we assess the overall impact made by the Bhabha Committee. This view is confirmed by the subsequent sense of extreme dissatisfaction voiced in the Parliament.

2.18 Shri Loknath Misra tabled a resolution in the Rajya Sabha for the appointment of a Parliamentary Committee to enquire into the working of the three national Akademies. Before the resolution could be formally moved, the Minister for Education made a statement announcing the decision of the Government to appoint a Committee, the membership of which would extend beyond an exclusive parliamentary content, to

review the working of the three Akademies and of the Indian Council for Cultural Relations. In the course of his statement the Minister referred to the report of the Bhabha Committee, and observed that some of the recommendations made by that Committee had not been implemented, because the management of the Akademies disagreed with the views of the Bhabha Committee. The Minister went on to say that "some kind of enquiry is indicated.....because we are anxious to see that all these cultural activities of our country are properly promoted not only within the country but also they project a proper image abroad". The Minister also commented on the "Excellent work" being done by the British Council in projecting "a very good image of British culture, British traditions, etc." Finally, the Minister stressed the importance of accountability whenever public funds are spent by an institution even though autonomy has been conferred upon it.

2.19 In view of the undertaking given by the Minister to appoint a Reviewing Committee, Shri Misra did not move his resolution. He, however, made some observations to which we may draw attention. He said in the first place: "My intention in submitting the resolution was that the high hopes that had been raised in the country by the formation of these institutions did not materialise very much. There were certain lapses and in some cases there were serious lapses." He pointed out some instances of these lapses which showed that the national Akademies had not lived up to their reputation. He reiterated the Minister's statement that as far as the management of the Akademies was concerned, "definitely they should be accountable to Parliament."

2.20 The dissatisfaction felt by Shri Misra was thus shared by the Minister for Education, and the present Reviewing Committee was consequently asked to enquire into every aspect of the administration and working of the Akademies. This is clear from the wide terms of reference contained in the resolution, cited in the previous chapter of this report, and from the Minister's explicit statement in the Rajya Sabha announcing the Government's intention to appoint the Committee. He said that the task of the Committee would be "to review the working of the three Akademies and the Indian Council for Cultural Relations.....with reference to the overall objectives and the recommendations made by the Bhabha Committee and in particular to suggest measures for improving the working of these bodies and strengthening their activities in relation to the broad priorities and recommend a suitable pattern of organisation and

such changes as may be necessary in the articles of association, rules and regulations, consistent with the requirements of autonomy and public accountability."

2.21 In view of what was stated by the Minister for Education and by Shri Misra in the Rajya Sabha on August 14, 1969 and the comprehensive terms of reference contained in the resolution appointing the Reviewing Committee, we have deemed it necessary to make a deep extensive study of the working of the three Akademies and of the overall impact they have made on cultural activities throughout the country. It was not possible to make a similar assessment of the working of the Indian Council for Cultural Relations because the Committee was unable to visit any of the foreign countries where the Council is endeavouring to project an image of Indian culture and Indian traditions. Our appraisal of this body had per force to be based on the recital of its performance by the Secretary of the Council and by the views expressed by a few witnesses who claimed knowledge of the Council's working. And since these views were by no means unanimous, and since we were unable to make an on-the-spot study of the Council's work in foreign countries, what we say on the subject will carry very little conviction. This is an unfortunate admission to make, but in the circumstances, it was not possible to conduct a more satisfying review or invest our recommendations with the same measure of conviction and confidence as have gone to shape our findings, conclusions and recommendations in respect of the three national Akademies. In respect of the Akademies, we venture to submit that our investigation has been thorough and our recommendations are designed to suggest what should be the Government's cultural policy. We make bold to say that a statement of Government's cultural policy, defining its scope and limitations is eminently desirable. Such a statement makes it possible to study what measures have been taken, what objectives have been achieved and what further plans must be devised by the administration and by the legislature.

CHAPTER THREE

CULTURAL POLICIES OF SOME FOREIGN STATES

I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any. I would have our young men and women with literary tastes to learn as much of English and other world-languages as they like, and then expect them to give the benefits of their learning to India and to the world like a Bose, a Roy or the Poet himself.

Mahatma Gandhi
—*Young India*

3.1 The culture of a people is the product of their past history and environment which finds manifestation in their actions, behaviour and attitudes evolved over a long period. And since the history and environment of a society are features peculiar to it, not duplicated elsewhere, the nature and quality of its culture cannot be compared to the essence and development of culture elsewhere. In this respect, but to this extent only, cultural policy of a country is oriented to the needs and requirements of that country, and savours of esotericism. But the problems concerned with promoting and disseminating culture, particularly the creative arts, have a measure of universality and ubiquity which compel us to look beyond our personal sphere and observe what is happening in other countries. All civilized nations attach importance to the development of cultural values, because these enrich life and help to create an atmosphere in which the fruits of intellectual and scientific advance and the benefits provided by civilization can be enjoyed to the best advantage. "The human individual is not just an object, but also a subject of the actions of cultural values, a subject who applies the accepted cultural values in a creative way, and who creates new values himself." (Unesco tract on Cultural Policy in Czechoslovakia).

3.2 The remarkable achievements of the U.S.S.R. in the visual and performing arts are a matter of common knowledge. The old Imperial, now Bolshoi Ballet, has in recent years reached new aesthetic heights: the progress made in drama and architecture is notable. In Italy, the *avant-garde* artists and films have not meant the neglect or the overshadowing of the opera and classical music. In France, there has been active and very rewarding intervention by the State in the field of art. In England, private foundations and the philanthropy of individuals have added to and supplemented the State effort. In the U.S.A., there has been a remarkable awakening and awareness of American art, as distinct from the imported art of the various countries from which their population was drawn. Many of our own problems present a similarity to the problems arising in other countries. For instance, we have, as in Japan, an old traditional culture which we wish to cherish and preserve and also the modern culture which is developing under the impact of foreign influences on our native habits, attitudes and values. As in the U.S.S.R., we wish to involve the people in the appreciation, creation and development of the arts. The entire conception of our cultural academies was borrowed by us from other countries, of which France is the most notable.

3.3 It is, therefore, instructive to study how other countries have tackled the problems of promoting and disseminating the arts, and what measure of success has been achieved by them. The similarity, if not the congruency, of these problems would suggest appropriate methods and remedies which we could, with advantage, adopt in our own country. With this end in view, the Committee, at a very early stage, unanimously passed a resolution that it was necessary to study the working of cultural and artistic promotion in other countries, particularly in the U.S.S.R. where the entire artistic and cultural activity is controlled, financed and encouraged by the State. In pursuance of this resolution, the Chairman was directed to request the Government of India to provide funds and facilities for visiting the U.S.S.R., Italy, France and the U.K. This request was not acceded to, apparently because it was felt that the expense involved was not commensurate with the results expected. In the circumstances the Committee, *faute de mieux*, made a study of these matters on the basis of information pulled from a number of tracts published by Unesco and from material supplied by the British Council and by the Embassies of the United States of America and France. A brief account of the cultural policy of seven selected countries, namely, France, the United States

of America, Japan, the United Kingdom, Italy, the Union of Soviet Socialist Republics and Czechoslovakia is set out in the following pages. A perusal of this recital will help to focus attention on many problems relating to the administration of our own cultural akademies and point to possible remedies and reforms.

France

3.4 In a study prepared by the French Ministry of Culture, some aspects of cultural planning for the promotion and dissemination of the creative arts are described. They may be summarised as follows :

Importance is attached to the State's responsibility in the matter of culture. It is assumed that cultural activity is part of the individual's freedom. The State does not seek to impose its own particular conception of culture on the people, but this does not mean that the State must remain inactive or indifferent to what happens in the cultural field. Planning in this context, relates to the means whereby culture is disseminated and can be shared by the people. So, the State's responsibility and action must be defined, and secondly, it must be considered how that action is complementary to the economic and social forms of action traditionally associated with planning.

The Republican State aimed at continuing the cultural patronage of the monarch, that is, organizing the official ceremonies of the State, backing a few artists, and presenting a limited number of stage performances and exhibitions to provide entertainment of quality for a strictly limited Parisian elite. But now, a new thinking has taken place. Also, technical factors have intervened. Records, films, broadcasting, television can bring a musical, dramatic or dance and ballet work to millions of individuals simultaneously and this is creating an appetite for information, images and communication. The raising of the general level of education works in the same direction. Urbanisation has aroused the majority to desire to know a style of life and a culture hitherto reserved for the privileged only.

The mode of planning takes the form of analysis and measurement of needs. The inquiry includes behaviour studies, the analysis of sample budgets and of the changing proportions of family expenditure on culture, the collection of attendance figures for theatres, museums and so on, the taking of opinion polls, though the figures are not always reliable, to make inquiries from cultural activities organisers and leaders of groups and associations.

The results thus obtained do not give a complete picture of cultural needs because fresh desires are raised by exposure to new impetuses, and if the public is shown different types of creative work, they begin to appreciate and want them. Supply should exceed the demand expressed, to awaken and stimulate demand, and thus help the public to discover new ways of achieving their cultural aspirations.

Promotion of arts is possible in four ways: (1) conservation of the literary, artistic and monumental heritage; (2) training; (3) creation ; and (4) dissemination of culture. Financial assistance can be made to associations; laws regarding copyright, etc., to protect and encourage writers, musicians and artists can be enacted; administrative control and the providing of facilities and institutions, e.g. theatres, museums, etc., help in developing art and bringing it to the people.

France's first two plans were prepared by a Commission of about 100 prominent members, including senior administrative officials and representatives of various kinds of cultural activity, sociologists, representatives of special interests, local elected representatives and leaders of trade unions, etc. The Commission had a Chairman independent of the State authorities and a number of specialised groups. The Commission split up into 10 specialised groups to deal with various subjects like cultural promotion, theatre and music, architecture, creative art, art education, etc. The Commission has operated by enlisting between the public and the culture and a better understanding of cultural needs and aspirations of the population.

Under the Fifth Plan, 1,790 million francs were allocated in 1966-67 for the period of 5 years. This included 307.6 million francs for the arts, and 265 million francs for cultural centres. Nearly half the money allocated was reserved for the preservation of historical monuments.

The cultural centres, or the *Maisons de la Culture*, were intended to be multi-purpose bodies designed to induce the general public under a single roof to share in all the forms of artistic expression, theatre, music, ballet, arts, films etc. The funds are provided on a 50:50 basis by the Central Government and the local government authorities. At first only 10 such centres are being opened. The essential requirements of these centres are many-sidedness and high quality. The centre must consist of:

1. A general-purpose hall for theatrical, musical and cinema performances or, if possible, two such halls; the larger seating

1,200 people, which appears to be the optimum capacity for drama while the smaller one would be more suitable, for instance, for certain experimental types of performances.

2. An exhibition hall with sufficient wall-space for every kind of exhibition, the necessary safety arrangement for all the works exhibited, and easy access for the works.

3. Rooms suitable for a variety of gatherings, e.g. lectures, small exhibitions, etc.

4. Rooms for special purposes: library, discotheque, television room—all with the latest equipment.

5. Amenities: restaurant, hall, bar, day-nursery, rest room.

6. Service premises: administrative offices, artistes' dressing rooms, green rooms and so on.

The administration of these centres is handled by a combination of three bodies:

(i) The General Assembly comprising equal groups of appointed members from the Ministry of Culture and of the municipality together with a group of elected members outnumbering the other two. It meets once a year.

(ii) The Council of Management, which is the decision-making body elected by the General Assembly; and

(iii) The Bureau or the executory organ.

The initiative is now being taken by the municipality to seek the assistance of the State in opening centres. The ones at Amiens, Grenoble and Rennes are the most important. The construction and equipment of the Amiens Centre cost 13½ million francs. The figures for Grenoble and Rennes are 26 million and 21 million francs, respectively.

The Director of the Centre is a whole-time employee and is responsible for the organisation and programmes. He is employed on a three-year contract terminable at any time on three months' notice. He has sole responsibility for the programmes. This independence is in pursuance of the principle laid down by the Minister: "Speaking of aesthetics exclusively, we have only one way of ensuring freedom, namely to choose the right men for particular tasks and, once appointed, to leave them in peace." The Present Directors of the Amiens and Grenoble Centres began as business managers of theatrical companies.

A general inventory of monuments and artistic treasures in France is being prepared. It will be a documentary epitome of the totality of the country's artistic heritage and will take several years to complete. In preparing this census or inventory, local teachers, members of learned societies and the clergy are being associated. Full dossiers is the ultimate aim in which the photographs, sketches, descriptions and history of each work of art will be given. The preparation of the inventory systematically yielding new information. It is forwarding cultural policy, putting the citizen more closely and more genuinely in touch with culture and his cultural heritage. It encourages the public's active participation in the census, specially in rural areas where it arouses the interest of people in their environment. In many areas, on-the-spot exhibitions have been arranged to stimulate interest in France's cultural heritage.

Assistance to artistic creation is intended to take the place of the monarch's patronage in olden days. Artistic creation must be encouraged to develop in a man the ability to reinvent man by fostering individual creative ability in the community as a whole. Excellence is aimed at and the frequent acquisition of indifferent works is discouraged. Special health, maternity and life insurance facilities to pay a levy of 1% of their turn-over for a special fund out of which artists are helped. To encourage the building of studios, the Ministry of Culture has introduced a system whereby a subsidy can be paid to private builders agreeing to include a studio or studios which can be hired out to artists at low rents. The balance of the rent is made up by giving a subsidy to the owner of the studio. The National Centre of Contemporary Art arranges for the exhibition of important foreign works, promotes aesthetic research, maintains information about artists, giving their biographies, careers and works with photographs. Between 2,000 and 3,000 artists have been listed in this manner. The intention is not to help needy persons but to provide certain facilities for artists and buy only what is excellent in their work. The Purchasing Committees of the Ministry of Culture consist of about 10 members each. Another plan is to allocate 1% of all school-building grants for the purpose of decoration. The architect, with the agreement of the municipalities, chooses the decorator so that school-buildings are given an artistic and aesthetic appearance. The designs for the bigger buildings are examined by the Ministry and approved. For the large-scale building work, the One per cent Committee meets in Paris. It has three members from the Ministry of Culture, one from the Ministry of Education, three artists appointed by the Ministry of

Culture, three by the artists' unions and three art critics. All of them have voting rights.

To bring the tapestry, carpets and furniture of quality within the reach of the people of moderate means the manufacture of these articles is being State sponsored. The Mobilier National conducts research, and a design shop, with a combined staff of industrial design experts, photographers, painters, etc. has been set up.

In the matter of music, the State is taking a hand in the three domains of teaching, creation and dissemination. The Paris Orchestra, started in November 1967, has 110 musicians, recruited after stringent selection. It is subsidized on a 50:50 basis by the State and by the city of Paris plus other public bodies. During its Paris season, the orchestra is required to produce a new programme every fortnight, to be given five times in different places. Similarly, there are regional orchestras. Two of these have been formed and 18 more are in contemplation. The Ministry of Culture gives substantial financial help to a number of good musical societies, conditional upon their performing for communities or associations.

Theatre

After the liberation (1945), there were 52 theatres in Paris and 51 in the rest of France. The State, however, now makes grants, and theatrical companies are making contacts in factories, schools, associations. Group bookings are started to enable people to attend the theatre at low prices. The new public is definitely younger with the under-thirties forming a large fraction of the audience. After the assistance by the State, a number of municipalities are assuming the responsibility for promoting drama and theatre. Each company is required to submit to the Ministry a draft budget, a profit-and-loss account and a balance sheet, plus a succinct profit and loss account quarterly. The company is required to make not less than three tours in its region, to present a minimum of three new plays of which one, at least must be an original work, and to give at least 100 performances during the year.

In this manner, several companies are being assisted by the State and the theatrical needs of the people are being met. Subsidies in the year 1967 amounted to 2½ million francs by the State to permanent companies and nearly 1½ million francs by the local authorities. The State gave more than 8 million francs to drama centres while the local bodies gave 1.2 million francs.

Italy

3.5 In the last 20 years there has been a substantial change in the vocational activity of the Italian people, and the agrarian sector has gradually diminished from 45% of the active population in 1948, to 22.2% in 1968. The industrial workers have increased from 30% to 42.2%. This has meant large increases in production and consumption, and the net income per inhabitant has been augmented $2\frac{1}{2}$ times. There has, at the same time, been observed a shift from the rural areas to the densely urban sectors. Italy's 8 principal cities, Milan, Rome, Naples, Turin, Genoa, Florence, Palermo and Bologna, account for one third of the total population of Italy. At the same time, there has been a modernisation of the road system, rapid expansion of transport facilities and the spread of mass media communication. There has, consequently, been a notable increase in the demand for cultural assets and the need to use leisure time.

The duty of the State is not merely to meet the people's cultural needs but also to stimulate cultural activity or undertake the 'organisation' of culture. The Constitution of the Italian Republic, promulgated in 1947, stipulates that the republic shall promote the development of culture consistently with the principle of freedom in art. A feature of Italian cultural policy is the correlation between public and private cultural activity. The rapid pace of social change and modernisation involves a danger that the traces of a rich artistic past may be affected to make way for an ill-understood modernity. This would give the progress made a chancy and insecure character. Of this risk the Italians, like us, are keenly aware.

Cultural policy in Italy is handled by (a) the Cabinet office, (b) the Ministry of Education and (c) the National Council for Research which is a public body with a large measure of autonomy. The essential task is to coordinate, encourage and sponsor the activities of cultural agents proper e.g. academies, foundations, libraries, radio and T.V. services, researchers and artists.

In 1944 the Lincei Academy was established. This body has been focussing on the great problems of contemporary culture. The Directorate General for Academies and Libraries recovers valuable bibliographical material from antique dealers. A collective catalogue of the works in all national libraries is being prepared. A separate Ministry for stage and film entertainment was established in 1959.

The academies in Italy began as free associations of scholars. Some of them are several centuries old. Their main function is to preserve and represent the supreme cultural values while promoting encounters between humanists and scientists. They stimulate cultural life and develop awareness of linguistic unity. They undertake publication of studies and treatises. They receive extraordinary grants and not fixed contributions expressly provided by law. The total grant is about 2 billion liras a year.

The bodies are products of private enterprise. They direct their energies to the collections of literature, art and local history, the protection of artistic heritage and monuments, and specialize in archaeological research.

By a draft law of 1966 donations and benefactions of all kinds to cultural institutions would be exempted from tax on the total value and from any inheritance duties.

The Higher Council of Academies and Libraries with the Minister of Education as Chairman and 14 other members, of whom 10 are selected from representatives of learned institutes, advises the government regarding the placement of funds, acquisitions of libraries of special value, conservation and protection of rare books etc.

The Directorate General of Antiquities and Fine Arts, established in 1875, protects the archaeological and artistic heritage of monuments. It works through local offices at regional level, of which there are 68. A commission of Inquiry appointed in 1964 recommended the suppression of clandestine excavations, thefts, illicit exports, acts of vandalism and damage of national property, the preparation of a complete and systematic inventory of historical and artistic heritage, the compulsory binding of private persons to observe restrictions regarding the use of lands and buildings, the use of museums as teaching media, the protection of historic centres threatened by the uncontrolled urbanisation, the sensitization of the general public to the problem of the protection of artistic and cultural property.

The Venice Biennale is the most renowned and important art festival in the world. It organises a whole series of artistic and cultural events, the exhibition of Figurative Art, the exhibition of Film Art, the International Theatre Festival, and the International Festival of Contemporary Music, the great contemporary movements in art, avant-garde experiments, cubism, futurism, abstract painting etc., are given a special place. In 1968, 34 nations took

part in this festival. The institution has full autonomy with an independent and responsible board consisting solely of well-known names in art and culture, without any outside interference. It became an international cultural institution for the arts concentrating on documentation, propaganda and promotion.

The Milan Triennale and the Rome Quadriennale are also important festivals.

The law on the execution of paintings and sculptures in public buildings enjoins on all State administrations and local public administrations to appropriate not less than 2% of the total cost of the building for the carrying out of art works. It is necessary that the building's work of art should form an integral part of the architectural project from the outset by collaboration between the artists and architects.

Assistance to artists is given from a Provident Fund for Painters and Sculptors which is made up of member subscriptions, 5% of admission fees to museums and 2% of the total cost of art works designed for public buildings, bequests, donations etc. Out of this fund, the sick and the aged artists are assisted and their medical and pharmaceutical expenses are reimbursed.

A certain percentage of the radio programme time must be devoted to culture and school programmes. It is necessary to avoid what is 'trite' without resorting to an esoteric language that might well exclude the great mass of the public. The films telecast are commented upon by leading critics as also in film clubs.

It is only recently that the State has intervened in the field of theatre. Now, there is a Directorate-General of Theatre and Music since 1937. There is a Royal Academy of Dramatic Art, the State School for training of actors and theatrical producers. There is freedom of action, and no censorship of theatrical performances. It is realised that theatrical activity is a cultural and artistic phenomenon and not so much a profit making enterprise. 2% of the gross revenue from radio and television licences goes to finance the Directorate-General. The allocation of funds is decided upon after consultation with a committee of experts. The State awards lump sums to theatres, varying in amount with their importance. First class privately managed companies receive subsidies in proportion to their gross daily takings. Secondly, companies are also awarded lump sums on certain conditions. Prizes, competitions, publications further help theatrical activity. The financial stability of the theatre is considered necessary.

The compulsory teaching of music in lower general secondary school was provided by law in 1962. Concert societies cannot exist without government aid. The traditional opera houses receive state aid. The State facilitates tours abroad for the concert societies of various Italian cities. The national and international festivals and competitions receive State aid.

A bibliographical journal is published in five languages and circulated to all parts of the world. In this, publications are classified to their content and a critical analysis is given. Surveys of reading habits were made in 1957 and again in 1965. A National Book Commission has been set up for promoting and coordinating book publication and distribution in Italy.

Japan

3.6 Japan's case is of special interest to us. There, as in India, has existed a traditional culture handed down from ancient days and still cherished by the people. But unlike India, Japan remained in insular isolation for centuries during which time there was no cultural intercourse with foreign countries because of a ban on foreign relations. Then, about a 100 year ago, when a new government took over the administration of the country, a lively traffic with foreign countries was restored. Since then "every effort has been made to promote the rapid introduction of Western Culture." The impact made by Western culture has resulted in "a new creative movement based on the traditional culture but breaking new ground."

It is to be observed that whereas in India the upsurge of nationalism and the restoration of a sense of pride since independence have caused the building up of a resistance against Western culture, in Japan there has been a deliberate and persistent import of Western culture, obviously because Japan had no mortifying memories of a foreign yoke, and Western culture represented freedom and affluence.

The existence of three different cultures side by side is a special and interesting feature of the Japanese scene. "The Western culture emerging from a century of imitation is now entering on a creative period," the traditional culture retains its pristine glory, and there is a new creative movement based on the traditional culture. For instance, there are "two schools of painting, one following the traditional Japanese technique and the other striving for creation without discrimination between the Japanese and the Western schools."

In 1968, the Government set up the Agency for Cultural Affairs. This body is composed of :

- (a) the Cultural Affairs Division, to promote culture and its dissemination
- (b) the Cultural Properties Protection Division : and
- (c) The Director-General's Secretariat, part of whose task is to handle cultural intercourse with foreign countries.

Some matters to which the Agency plans to give priority are :

- (1) Promotion and information of art and culture : (a) to renew and improve the status of art festivals; (b) to augment assistance for activities of art and cultural groups; (c) to offer youth access to masterpieces of art; and (d) to make efforts to find and train youthful artists.
- (2) Promotion of local art and culture : (a) to promote activities of art and culture in local districts; (b) to promote the completion of cultural facilities in local districts; and (c) to offer local people access to masterpieces of art.
- (3) Revision of the copyright system, to press for the enactment of the Copyright Bill.
- (4) Promotion of cultural exchanges between Japan and foreign countries : (a) to promote international exchanges of art and culture and of artists and eminent men of culture; and (b) to encourage the teaching of the Japanese languages to foreigners.
- (5) Improvement of administrative policy for the Japanese language, to improve the national language policy on the lines laid down by the decision of the council for the National Language.
- (6) Protection of national treasures and important cultural properties: (a) to strengthen renovation and fire protection measures for national treasures and important cultural properties; (b) to work for the training of new talent in important intangible cultural properties and of successors in techniques for the renovation of national treasures and important cultural properties; and (c) rigorously to enforce existing measures for nature protection and preservation, especially primeval forests, fauna and flora.

In 1968, the budget of the Cultural Affairs Division was Yens 866,450,000, which is equal to a sum more than Rs.17 million. The Cultural Properties Protection Division had a budget of more than Rs.7.25 crores and the appropriation for the Director-General Secretariat was Rs. 2.36 millions. Thus, the total amount placed at the disposal of the Agency in the very first year of its establishment was more than Rs. 9 crores. This amount must, however be related to the total national budget to obtain a true picture of what the Japanese Government is spending on the promotion of the arts. The total national budget in 1968 was Yens 5,818,598 millions, *i.e.* Rs. 11,637 crores. The Agency for Cultural Affairs obtained a little less than 0.1% of the total national revenues of the country. It may be mentioned that the budget of the Education Ministry in Japan for the same year was 11.2% of the national budget.

The encouragement of artistic creation in Japan is undertaken in various ways. It will be sufficient to mention some of the more important features.

Awards are given for excellent artistic creation. Artists are provided with opportunities to display their works, and financial aid is given for artistic activities. This form of encouragement is given to the less prominent and younger artists, because commercial companies give awards to well-known artists, as part of their own publicity campaign.

Art festivals are arranged by the Government. This activity is considered very important. Indeed, in 1945, the year of Japan's defeat and despair, the art festival was first inaugurated "in an attempt to give the people rest, peace and national pride". To take an example, in 1967 a sum equal to Rs.32 lakhs was appropriated for holding an art festival in commemoration of the Meiji Centenary. In 1968, Rs. 95 lakhs was made available for a festival of arts to be spent on performances, prizes, gratuities, etc. The art festival aims at giving "the general public access to first class works of art and to afford opportunities to artists to vie with each other in displaying their creative work". Performances cover music, drama, dancing, films, light entertainment etc. There are competitions and a chorus contest. Prize-winning works are broadcast.

The National Theatre of Japan is a semi-government body established by law. It receives a heavy subsidy from the Government. In the year 1968, its total budget was nearly Rs. 2 crores, and of this sum the government grant was Rs.85 lakhs while the remainder came from receipts for performances.

The incidence of entertainment tax has been reduced to 10% *ad valorem* on the price of seats.

A programme of providing cultural centres in all towns with a population of 100,000 and over during the next 10 years had been drawn up.

A survey of the cultural needs of the people is being made though there are difficulties in the way of arriving at a true assessment. It is certain that a hunger for culture does exist among the people, and so before knowing what the people are seeking, it is necessary to provide them with something to arouse their readiness to seek something in culture. The people must be exposed to various forms of culture before a correct assessment of their needs can be made.

A substantial percentage of all radio and television programmes must be of a cultural and educative type.

Great Britain

3.7 Before World War II, there was no cultural action initiated by official government policy, except in the matter of public libraries, museums etc. Nor did the local authorities do anything, and in 1931, it was said that there was almost complete neglect by the municipalities of the cultural elements in social life. In 1939, the Council for the Encouragement of Music and the Arts (CEMA) sponsored some music, drama and other art activity with financial help.

New financial aid to art and cultural bodies in Great Britain is made by (i) the Government, (ii) local bodies, (iii) private contributions and (iv) festivals and arts associations.

As far as the Government is concerned, it is laid down that its role is not to dictate taste or restrict the liberty of even the most unorthodox and experimental of artists. The State's responsibility is confined to (a) education (b) preservation, and (c) patronage of the arts.

Perhaps the most important and significant body which strives to further the interest of creative art is the Arts Council of Great Britain. This was originally incorporated by Royal Charter in August, 1946 and a second Charter superseding the first one was granted by the Queen in February, 1967. The aims and objects of the Council, as set out in this Charter, are:

- (a) to develop and improve the knowledge, understanding and practice of the arts;
- (b) to increase the accessibility of the arts to the public throughout Great Britain; and
- (c) to advise, and cooperate with departments of our Government, local authorities and other bodies on matters concerned, whether directly or indirectly, with the foregoing objects.

The Council is an independent body, as also are the institutions supported by it. The Council creates bigger audiences by providing theatres, halls and orchestras. Once it decides that an institution is worthy to be alive, it assesses the institution's needs on that basis and provides the necessary funds. Secondly, the Council encourages and assists the artists. The Council receives enough applications for financial help to render it unnecessary to seek suitable bodies for its bounty. Money is spent on direct grants, grants earmarked for new buildings, grants to enable companies to tour, transport subsidies to audience parties, training schemes for personnel, guarantees against loss or a contribution towards production, costs of old neglected classics or new works of merit unlikely to be commercial prospects, bursaries and travel scholarships to writers and theatre workers.

The Council consists of a Chairman, a Vice-Chairman and not more than 18 members. All the 20 members are nominated by the Government. The Chairman is specifically named, and the Vice-Chairman is elected by the Council from among the remaining members. The maximum term of membership of the Council is 5 years, but a member is eligible for reappointment after the expiry of one year from the conclusion of his previous term of office. A paid Secretary-General, appointed by the Council with the approval of the Government, acts as the principal executive officer of the Council. The Council appoints various committees and panels to give advice and assistance on matters of art, drama, literature, music and Young People's Theatre. The membership of these committees and panels is not confined to the members of the Arts Council. A practice has grown up of including not more than 2 junior members, i.e. students and ex-students, aged 19-25 with suitable qualifications and artistic interests, on these panels.

The accounts of the Council are submitted to the Government as and when required.

The grant-in-aid sanctioned by the Government is the Council's chief source of revenue. It is supplemented by income derived from art exhibition admissions, catalogue sales, directly promoted opera, ballet and concert activities. In the year 1962-63 the grant was £ 2,190,000; two years later it was increased to £ 3,205,000; in the year 1966-67 it was further increased to £ 6,700,000. The last year for which figures are available is 1969-70, when the grant-in-aid amounted to £ 8,200,000 or an equivalent of Rs.14.76 crores. It may be mentioned here that the total government expenditure on the arts in Great Britain was more than twice this amount and included an expenditure of £ 7 million on the running cost of national museums and galleries.

Local bodies do valuable work in encouraging arts, e.g. Birmingham maintains one of the finest museums in the country, partly finances an orchestra and has granted a loan to an amateur theatre; Manchester finances a civic theatre and makes grants to an orchestra and for other musical activities; Sunderland has added an arts centre to its museum: the Greater London Council makes contributions for four major orchestras, smaller musical groups, to the National Theatre, Sadler's Wells Opera and the Festival Ballet, etc.

In addition, many private organisations spend substantial sums of money on the promotion of the arts. The more prominent of these are the Carnegie United Kingdom Trust, the Pilgrim and Foyle Trusts, the United Kingdom branch of the Gulbenkin Foundation and the Rayne Foundation.

Festivals and Arts associations also promote art, and the most outstanding example is the Edinburgh Festival Society. Regional Cooperation in arts patronage is growing with support from the Government, which encourages the formation of regional arts associations.

Visual Arts

The growth of interest in the visual arts has been stimulated by an increasingly lively attitude towards display on the part of museums and galleries, and by the varied activities of many institutions, societies and private galleries.

Painting and sculpture receive state support by grants and indirectly through purchase grants.

Other activities which are fostered and encouraged are art exhibitions sent on tour, the Design Centre in London where a selective and changing display of modern British consumer goods is maintained, art education by encouraging the purchase, by schools, of original works of art and a loan scheme for reproduction of works of art used extensively by schools through the Arts Council.

Encouragement to the writers is given by support through the Arts Council in the form of bursaries and prizes and aid to literary projects. There are many literary prizes.

Societies for the promotion of literature include the English Association and the Royal Society of Literature.

A number of societies sponsor poetry readings and recitals. Poetry also plays an important part in various annual festivals.

Theatre

Through the Arts Council, assistance is given to certain theatrical managements, the principal ones of which are the National Theatre established in 1963, the Royal Shakespeare Theatre Company, the English Stage Company and the Mermaid. Professional theatres are also eligible for grants in respect of specific productions agreed with the Arts Council of Northern Ireland.

Music

A number of orchestras receive financial aid from the Arts Council and from local authorities. Some of them also receive assistance from commercial television and other business organisations. Several choral societies are supported with funds provided by the Arts Council.

The national opera and ballet receive a grant from the Arts Council.

The British Film Institute received £ 107,250 in 1964-65 and £ 410,000 in 1968-69.

The British Institute of Recorded Sound received respectively £ 13,750 and £ 30,000 in the same two years.

The North Eastern Association for the Arts (NAA) is doing good work. Its judgement in artistic matters is now widely

respected and trusted. In 1968-69, its income was £ 150,000. Of this 46% constituted a grant by the Arts Council, 15% was collected from individuals, industry and commerce, and 39% from local bodies. The latter contribution amounted to no more than .075% of the property tax collected, i.e. only a small fraction of the 2½% permitted by law. NAA has an elected Executive Committee of 31 and a Policy Advisory Committee of 8. It gives grants to a theatre and to an orchestra, arranges major exhibitions, organizes visits by national companies, implements award schemes for playwrights, painters, sculptors and writers. It also brings out a monthly magazine. Its sphere of activity is Durham Yorkshire, Cumberland and Westmoreland.

The B.B.C. plays an important part in the cultural life of Great Britain. Its declared policy is to assume its duty to (a) art, (b) art within the community and (c) art to the artist. It gives the best but also finds and trains new talent. It keeps an eye not only on the masters of today but also on masters of tomorrow. It maintains 6 permanent orchestras. One-third of all the symphony orchestra players in the country are on its staff, and it provides employment for more than half of the full time musicians in the country. It trains an orchestra at Bristol. Young musicians of sufficient merit are employed for three years, trained and coached and given concerts. There is no obligation on their part to stay with the BBC. It pays over £ 2½ million each year on account of copyright to authors and composers. It regularly commissions new music. About 300 new radio plays are broadcast besides an average of 500 adaptations from stage or television plays on 150 adaptations of novels. It has succeeded in producing an outstanding range of programmes in drama, music and critical or documentary surveys of the arts.

There are several art schools run by the education authorities or privately. There is a design and art diploma. In 1968, there were 100,000 trained artists, 40,000 art students, but of these only 50% were fully employed in painting and sculpture.

There are several drama schools including the Royal Academy of Dramatic Art, the London Academy of Music and Dramatic Art. 90% of actors, however, remain unemployed.

There is a large number of music schools, but these schools lay emphasis more on solo performances than on orchestra

participation. There is a greater demand for orchestra musicians and a solo programme is successful only if the performer is outstanding. Also, the schools do not give due consideration to the nature of the demand. Thus, there is greater demand for string instrument players, but there is undue emphasis on training wind instrument players. There is no training scheme for writers though such a scheme would give a literary man three years to devote himself to writing.

National Film Finance Corporation: Although this institution lost £ 5.2 million in 20 years, Government is putting in more money.

The British Film Institute: founded in 1933 maintains and preserves important films., It has an Education Department which provides lectures and other services to societies, schools and colleges, and an attempt is made to maintain cinemas for showing films of high quality.

The Midlands Art Centre for Young People at Birmingham aims to provide young people with comprehensive facilities of a high standard for the creation and appreciation of all forms of art. Of the £ 500,000 which the Centre spent up to May 1968, 10% came from local authorities and the remaining 75% from industry, educational trusts, trade unions and individuals.

Help to artists can be given by giving them bursaries, and purchasing their works; writer could be helped to tour and read their works, and discuss them at open seminars or sessions.

National Art-Collection Fund: This is a purely non-government fund. The money is provided by private donors from time to time, and out of the fund so formed, works of art are purchased. Many of the greatest paintings in the public collections of Great Britain were secured with substantial aid from the Fund. Among them are Leonardo's cartoon, Holbein's *Duchess of Milan*, the Velasquez *Venus*, several Rembrandts and Gainsborough's *Morning Walk*. Regular members of the Fund are enrolled who pay regular subscriptions.

The Tate Gallery: The idea of the Tate Gallery took shape in 1890. Henry Tate made a gift of 67 paintings and 3 sculptures. The building itself was constructed by Tate at his own expense. It was later added to by other donors. Originally the Tate Gallery was a part of the National Gallery. It was opened on the 21st July, 1897 and made an impact at once on

the British public. Ten years later Tate extended the Gallery. In later years the Tate Gallery became an independent institution. The support of independent painting and sculpture became a settled feature of the policy of successive Tate administrations.

The Tate Gallery is now the largest gallery. In 1959 with the enactment of the National and Tate Gallery Bill, it became fully independent.

For its first fifty years, the Gallery had no public purchasing funds, and was entirely dependent on private generosity. This should be remembered by those who, from time to time, complain that during that period so little advantage was taken of opportunities to buy works that are still needed but are now many times more costly. As recently as 1946, the Government, for the first time, allocated an annual grant of £ 2,000; this was increased to £ 6,250 in 1953 and to £ 7,500 in 1954. In 1959, a radical change in government policy, towards the arts, became evident when the Financial Secretary to the Treasury announced in the House of Commons that as from April 1, 1959, the Gallery's annual purchasing grant would be £ 40,000, and that, unless unforeseen circumstances arose, it would be maintained at that figure for the following four years. This has, in fact, happened, and the same rate of grant has persisted.

Grants are frequently given by donors. For instance, Courtauld established a fund of £ 50,000 for the acquisition of modern French pictures for the Gallery. Lord Duveen made the gift of a huge hall with two annexes.

There are now more than 4,000 exhibits in the Tate Gallery which are located in 35 different galleries or rooms including a 300 ft. long gallery for sculpture.

From time to time, foreign paintings of a whole period may be transferred from the Tate to the National Gallery. The Tate Gallery, therefore, is the source which feeds the National Gallery.

Commonwealth Arts Festival—United Kingdom: In 1965 a Commonwealth Arts Festival was arranged in the United Kingdom. Preparations began in 1966 and 22 countries participated. It was generally agreed that the Festival was a great success, and brought people of the various Commonwealth countries closer together by the exchange of arts and cultural programmes.

The total cost of holding the Festival was £ 497,000. there was a shortfall of £ 23,000. A sum of £ 20,000 was raised by appeal to industrial and commercial concerns who were asked either to become guarantors or to take advertisements in the Festival Programme Book. Originally a guarantee was given by the U.K. Government for £ 130,000 and by the Greater London Council for a sum of £ 80,000. The deficit of £ 23,000 was made good by a grant from the Government and by the Greater London Council.

Mention may also be made of the British Council, an important organisation which, though it does not function in Great Britain, has undertaken to display the best in British drama, music and the visual arts of Great Britain to people abroad. The purpose of the British Council, as defined in the Royal Charter granted to it in 1940, is the promotion of a wider knowledge of the United Kingdom and the English language abroad, and the development of closer cultural relations between Britain and other countries. The Council operates in as many as 75 countries, and with the support of the Foreign Office and a grant of £ 12.5 million, strives to achieve its aims. The work of the British Council corresponds, in some respects, to the task entrusted to the Indian Council for Cultural Relations.

The United States of America

3.8 The U.S.A. has a history of indifference and apathy towards the arts. Indeed, an anti-intellectual and anti-cultural attitude was at one time popular. The United States is a nation of immigrants only, and folk culture as it developed was a synthesis of European, African and Asian cultures. The people were originally farmers who were hardy, frugal, hard-working yeomen in whose lives cultivated music, dance or painting played no part. The Protestant religion acted as a strong inhibiting force. The practice of the arts was expressly forbidden by the Puritans. This state of affairs continued till almost the end of the XIX Century.

Then prosperity came, and Americans began to travel and see the culture of Europe. European merchants, craftsmen and artists were patronised by wealthy Americans. So, America began to enjoy imported culture. But a breakthrough took place in the 20th century. The world witnessed and recognised the identity of American culture, and this led the Americans to regard it as something individual and valuable. Jazz, dancing and musical comedy are three major contributions of American culture.

Thus, American culture is not an extension of its traditional culture, but a spontaneous emergence of a combination, a synthesis, of cultures of many countries severed from the traditional roots.

The U.S.A., "has no official cultural position". The powers of the national government are the powers given to it by the various States, and responsibility for cultural development is not entrusted to the Congress or to the President. This is an advantage, for each State develops its own policy and its own cultural activity, and by a pluralistic approach, the diversity of the country is preserved. The only official philosophy is that everyone is free to have his own philosophy. The federal role is only to assist and encourage.

One important step, taken in this direction is the setting up of the National Foundation.

By an Act passed in September 1965, the National Foundation comprising a National Foundation for the Arts and a National Foundation for the Humanities was set up. The Chairman of the Foundation is also the Chairman of the National Council for the Arts which is an advisory body. This body is composed of private citizens appointed by the President of the U.S.A., and includes prominent artists, educators and patrons. All applications for grants by cultural bodies must be reviewed by the Council before the Chairman can take action. But the Chairman is not bound by the recommendations of the Council. He reports directly to the President.

The Foundation cannot interfere in the execution of a project undertaken by any cultural body. Also, the contribution out of federal funds cannot exceed 50% of the cost of any project. So, each year, appropriation for matching grants is made to official state agencies. Private gifts by donors to the Foundation are matched by the Government and the donors are entitled to income-tax exemption in respect of the entire gift. Now gifts can be made for specific purposes.

The general objectives of the Arts Endowment are (a) to increase opportunities for appreciation and enjoyment to the arts through wider distribution of artistic resources throughout the nation; (b) to sustain and encourage individual performing and creative artists; (c) to help sustain and develop existing independent institutions of the arts; (d) to carry out special projects of research and undertake special experiments in arts

education; (e) to increase local participation in artistic programmes through cooperation with the states; (f) to open new national opportunities in all aspects of the arts where such do not exist; and (g) to support projects of an international nature which will benefit artists and educators in the United States.

Funds are appropriated annually. This rules out long range planning. The Foundation commissions works of art which remain the property of the artists. It commissions work by American composers by paying a sum equal to the amount paid by the orchestra, and his expenses, provided the work is played for the public at least once.

A sum of \$ 23.75 million was allotted to the National Endowment for the Arts in the year 1972, and the demand for 1973 is \$.38 million.

The Foundation publishes an annual anthology of young writers to encourage talent. The States are encouraged to set up State Arts Councils. \$ 5 million are being spent annually by the States. Nearly 700 projects are executed.

The dissemination of culture and assistance to the arts are carried out in a number of ways.

Aesthetic control over building activity is now a feature of many cities. In Puerto Rico, the Institute of Culture (the State Arts Council) helps the restoration of historical areas by paying architect's fees, granting tax relief and providing building material free. Estimates for federal buildings include 1% for fine art decorations.

No government can call great art into being, but it can create a climate in which great art can flourish. This can be achieved by encouragement, stimulation, emergency assistance and slowly developed informational campaigns. A revision of the Copyright Act will help musicians, artists and writers by creating a fund out of the sale proceeds of books, music scores, pictures, etc. Of 23,000 Foundations functioning in USA, 1,500 made grants to the arts. Total grants equalled \$ 60 million. Royalty income is spread over a number of years, and this gives tax relief to artists and writers.

Travelling exhibitions in truck trailers, store-front museums and packaged exhibitions, long-term loans of surplus works to smaller museums and galleries are other means of stimulating and supporting the arts. Works of art are hired by local

museums. Private donors make gifts for encouraging the arts. Theatres are built by public contribution. Corporations help in a large measure. The Johnson Corporation bought 300 paintings by living artists, and sent the exhibits round the world before giving the collection to the Federal Government for a museum in Washington. A firm gave \$ 600,000 for educational TV programmes. The National Foundation will match these grants. Projects for involving labour unions in culture are being formulated. Subsidizing of tickets for concerts and plays, paying the salaries of an arts organizer are working out well.

There is no difficulty about training artists, but the low salaries paid act as a deterrent. Training of art administrators is very necessary. Conservators of art works are in short supply.

Schools have failed to instill aesthetic values.

Increasing Federal revenues and dwindling local revenues have increased the measure of federal involvement in the arts. The Defence Education Act provides funds for research in new media, e.g. films, theatre, music and the visual arts. Schools in poverty areas receive as much as \$ 1,000 million. Orchestra, concerts, theatre and dance performances and visits to museums are planned. Art education has received its biggest boost in recent years out of Federal funds. For the first time in history, the place of aesthetic education in American schools is being seriously debated. A few schools have annual contracts with quality performing groups to play a short season on the campus.

With increasing affluence and increasing leisure time, there is felt a need for personal expression.

T.V. in U.S.A. is a profit-making enterprise. Some experts believe that most people will watch any programme and "good" programmes would be popular if no choice is given to the viewer. Other experts believe that mass audiences would forego the television if they are given highbrow shows.

In recent years art films have become popular because the people who want simple entertainment watch T.V. An American Film Institute was established in 1967. Theatre movement in U.S.A. has stimulated the setting up of 50 resident companies in as many cities. Theatre in the streets operates from mobile truck theatres. The actors perform at street corners, churches, schools, and are financed by public and private grants.

Opera is very costly, and only the Metropolitan Opera Company of New York has a full season annually. The National

Endowment for the Arts sponsors a truck-and-bus opera company. Symphony orchestras face a financial crisis.

200 cultural centres have been built since 1960. A study by the National Endowment for the Arts estimated that a total of \$ 7,500 million is needed to equip the nation with all the facilities necessary to give the arts first quality platforms from which to work.

Money collected from motorists using an express way finances an arts centre in New Jersey. Art centres serve to focus the arts activity in the community, and give the arts an identity of place. There, art happens and is preserved. "The ideal centre is a bridge between the old and the new ideas and issues. It should preserve and create, exhibit boldly and give sanctuary to the artists' work". The centre should combine the presentation of the best works from the best with the most arresting works of the present. The building should be well designed and comfortable to attract visitors. The centre should become a home for strong creative programmes.

The future of the arts in the United States depends, in a large measure, on the ability of all sectors to generate support and interest in the problems inhibiting our cultural growth. The future of the arts is important to the future well-being of the nation. The machine did not deliver civilization, but only provided leisure time to search for civilization.

The States were prompted by the Federal programme to establish Arts Councils. Private individual corporation and foundation contributions have increased because of the focus provided by Federal action. The Federal funds expended during the first two years by the National Endowment for the Arts have amounted to \$ 22.9 million, but \$ 31.4 million is State and private funds were generated to carry out the projects largely initiated at the Federal level. In short, the federal action has come to be as it was intended, a stimulating force for cultural development.

Union of Soviet Socialist Republics

3.9 A Unesco study by A. A. Zvpyrkin in cooperation with N. K. Golubtsova and E. I. Rabinovich sums up the situation as follows:

1. The USSR takes a totalitarian view of culture and its control and dissemination. The policy of the USSR in this

regard flows from Lenin's declaration that the "task of raising the cultural level is one of the most urgent". It is based on a number of accepted principles or axioms of communist philosophy, e.g.:

Culture is the aggregate of the material and spiritual values produced by the creative activity of man in society;

Cultural activity is valuable if it contributes to the progress of the society;

Culture is manifested in the form of material and spiritual values. Spiritual culture is composed of science, socio-economic and political ideas, theory and institutions. Also, there are aesthetic and ethical forms of culture;

Culture develops through the struggle between different classes and social forces, especially on the occasion of transition from capitalist culture to socialist culture.

Marxist-Leninist ideology forms the dominant of this culture.

2. *Stages in the evolution of cultural policy in the USSR*

- (a) 1917-27—Emphasis on education, old cultural elements assimilated and given to the masses. Schools, village reading-rooms, clubs, libraries, etc., set up.
- (b) 1928-58—Culture on purely socialist lines. Universal 7-year schools. Stimulation of the manual workers to study science and artistic culture.
- (c) Socialist culture transformed into communist culture. Secondary education made compulsory. Development of science, improving educational function of literature and art, more libraries, lecture halls, reading-rooms, theatres, houses of culture, clubs and cinemas, country-wide radio broadcasting, television stations covering all industrial and agricultural areas, people's universities, people's theatrical companies, network of scientific and technical laboratories and of art and cinema studios.

3. *Administration and finance*

Overall control of cultural activity by the Union Government, extending to upkeep of libraries, palaces and houses of culture, village clubs, museums, radio, television, theatres orchestra, music groups, unions of creative artists catering for a wide area.

The State's control on finance, establishment of local dramatic clubs and other cultural activities.

Cinemas, theatres and orchestras of self-supporting nature.

4. Teaching of art, drama and music are under the Ministry of Culture. Cultural promotion concentrates on spreading political and scientific knowledge, bringing people into contact with art and literature, encouraging amateur scientific, technical and artistic effort and organising leisure, spare-time pursuits.

5. Libraries have either their own budgets or are financed from the budgets of the trade union organisations, etc. Museums are State institutions.

6. Clubs, parks of rest and culture, lecture halls and people's cultural universities are financed by collective farms, local institutions of Ministries of Culture and other governmental and non-governmental organisations. There are many amateur artistic activities of a voluntary type. They receive technical advice and assistance from centres specially set up for the purpose. A special feature of the cultural work in the USSR is that it is, to a large extent, non-governmental. Funds are provided from (a) the State budget, (b) trade union funds, and (c) collective farm funds.

7. The unions are composed of creative artists, writers, painters, composers, etc. The unions have their own budget, fed by members' subscriptions and other revenues. For instance, the Union of Cinema Workers receives funds from publications issued and lectures and concerts organised. Entertainment companies are deemed to be self-supporting, but planned deficit is covered by a subsidy up to a maximum fixed by the Government.

8. The ascertainment of cultural requirement is a central feature of the USSR State policy. It is understood that the ratio between scientific and artistic culture is changing. The proportion of scientists is increasing and is likely to increase in the near future.

9. 80% of the cost of cultural activities, including capital investment, is paid from the State budget. The Government decides the amount of State subsidy to theatrical and concert organisations. There are many educational establishments now under non-government management.

10. *Dissemination of culture*—Literature, singing and drawing, history of art, music and visual arts are a part of the school syllabus. Dancing and eurhythmics are taught in all schools. There is a Special Institute of Art Education for doing research. It has drawn up curricula for the teaching of art, music and dancing at primary and secondary levels, for the teaching of art and music and the rudiments of aesthetic culture as optional culture and for out-of-school artistic activities.

11. In 1960, the workers of Leningrad took the initiative in providing a cultural lead to the districts making up the Leningrad region. They supplied collective farms with musical instruments, clubs, fittings, books and sports and cultural equipment.

12. *Some figures*—In 1967, there were 140,900 cinemas in USSR in addition to 11,900 mobile cinemas. In 1966, there were 21 feature film studios. In 1967 4,495 million people, visited the cinema, that is every inhabitant went to the cinema 19 times. A large proportion of broadcasting is devoted to music and literature. Everyday there are 68 hours of music broadcast on the various channels. Television transmits original theatrical and musical programmes, relays programmes from theatres and concert halls, and transmits ordinary films, special films art and educational programmes, features on exhibitions and from museums and meetings and interviews with writers and other personalities.

13. In the Amateur Arts Festival, more than 400,000 persons took part from rural clubs and there were more than 100,000 concerts and performances attended by 13 million spectators. It is now a tradition to organise an annual exhibition of children's drawings at all-union level. More than 80% of school children took part in amateur artistic clubs. (The amount of money spent on the various cultural activities is not deductible from the tables and figures given in the Unesco study).

14. To become a member of an Artists' Union one does not have to finish at an arts schools or an institution. The applications for membership are decided strictly on merits, and most of the artists in the towns are members of the Union. The advantages of belonging to the Union are that orders from various Government institutions, factories and clubs for paintings are placed with the Union and the Union assigns them to the various artists. This ensures that an artist is always employed and earns enough for his livelihood. An artist is not a wholtime employee

of the Union and he can get another job side by side, whether as a teacher or in a publishing house. Each member of the Union gets what amounts to two months paid holiday in the year, and he or she can go to any of the Union's health resorts. The artist is provided with a studio where he can work. Not all artists get studios, but the aim is to provide enough studios for all working artists, who are members of Unions. When an artist wants to have an exhibition of his work, he makes an application to the Union. There is always a waiting list and when his turn comes, he can get his works ready for the exhibition. Exhibitions are also held in many public places, in the foyers of theatres in cinema halls, in factories and other Government institutions.

Czechoslovakia

3.10 The Czechs and the Slovaks have been connected with linguistic and ethnic ties but they preserve their individual identities. After several centuries of political vicissitudes, a Czech national revival started in the latter part of the 18th Century, and the Slovak national revival in the first half of the 19th century. After World War I, the two nations gained independence and national recognition, resulting in the Czechoslovak Republic. During the years that followed the country consolidated its economic and cultural position and laid the foundations of a socialist culture. The economically backward and predominantly agrarian Slovakia developed into a modern, industrially advanced country.

Czechoslovakia's cultural policy has been aimed at making past and present cultural values available to increasing sections of the public, but the sphere of culture "has often been the subject of numerous regulations directives, rectifications and of excessive efforts to standardise the quality of various cultural values in accordance with immediate political views".

The guiding principle is the resolution of the Thirteenth Congress of 1966 which emphasizes the importance of "to the people through art" and "to art through the people" of aesthetic education in coordination with education for manual labour. In pursuance of this principle, an independent Ministry of Culture and Information was set up in 1967. The creative artists agreed to participate fully in preparing the new model of socialist culture. The aim is to provide optimum conditions for the free creation of cultural values, to contrive a workable system for disseminating cultural values to all citizens and to establish conditions for

the universal development of cultural activities. This aim is to be achieved by creating and preserving a social and cultural climate continually available to the development of culture, eliminating censorship, compulsion and unqualified interference, and ensuring free and socially useful activity of all scientists, artists and cultural workers, by enhancing awareness of the continuity of the historical development of Czech and Slovak culture, by providing possibilities of all citizens to remain in contact with the development of domestic and foreign spiritual culture. The measures to be adopted are: the systematic formulation of policies stipulating the pre-requisites for free expansion of cultural creation; the systematic creation of legal guarantees; the provision of economic, material and technical pre-requisites for the growth of cultural creation; and the provision for the training and education of cultural workers.

The machinery for implementing the cultural policy consists of:

1. State authorities
 - (a) Federal Assembly;
 - (b) National Ministries of Culture;
 - (c) National Committees;
2. Civic organisations.
3. Cultural institutions.
4. Productive enterprises.

As regards the Federal Assembly, it has appointed a Committee for Culture consisting of 29 Federal Assembly deputies, but it has decided to delegate the overall responsibility to one of the Ministers.

The National Ministries of Culture (Czech and Slovak) cover the scope of art by establishing artistic establishments, e.g. theatres, art galleries, musical bodies, circuses, etc., and creating favourable conditions for clubs, libraries, museums, amusement parks, by undertaking the preservation of monuments and the protection of nature and by encouraging international cultural exchanges. Some of the organisations administered by the National Ministries of Culture are: Institute for Cultural and Public Opinion Research, Theatrical Service Organisations, commercial organisations for the export and import of original objects of creative art, and for organising concerts, theatrical

and artistic activities at home and abroad, a Centre for Folk Art Production, the National Museum, the National Theatre, the State Song and Dance Ensemble—all of which are directly administered by the National Ministries of Culture.

The National Committees are either collective bodies composed of elected deputies or are drawn from administrative departments. They work in cooperation with civic organisations and administer and control facilities for culture and art, providing club facilities, cinemas, local lending libraries, museums, observatories, etc. The main burden of the National Committees is delegated to the scholastic and cultural commissions and to the Cultural Departments of the National Committees.

The civic organisations in Czechoslovakia represent an important cog in the production and implementation machinery of culture. They consist of unions of various types of workers, e.g. theatre and radio artists, film and television artists, writers, art critics, adult education workers, museum workers etc.

The industrial firms and factories also play their part in creating suitable conditions for creative arts. The industry cooperates with the National Committees in building, equipping and endowing cultural facilities, especially clubs. They provide for the expansion of culture among the employees. For instance, the North Moravia Region opened a cultural fund to which industrial firms contributed 30 million korunas to be used for joint cultural facilities. In 1967, the moneys made available by individual firms for cultural purposes amounted to 115 million korunas.

A thorough-going assessment of the cultural needs has been undertaken in Czechoslovakia. It was found that a growing interest in the books and periodicals was motivated by the need for a higher general education as also of cultural needs. The attendance rate at cinemas was higher for women than for men, and attendance at theatres and concerts increases with a higher level of education and a higher income. Attendance at cinemas, theatres and concerts also increases with the size of the locality, owing to the steady increase in cultural facilities. T.V. affects attendance at cinemas and theatres adversely.

An inventory of cultural projects and facilities was made in 1967. This enabled the Czechoslovak Government to prepare a long-term programme for cultural development. The aim is to define the extent of investment, and construction work upto 1980. The method to be followed is first to prepare a forecast

of the cultural needs of the society as a whole for the next development stage, secondly, to prepare a forecast of the cultural needs of the individual, and then devise measures to suit the needs and conditions of the various regional areas. One of the ways of protecting historical monuments is to sell them to individual citizens at a low price provided the buyer would ensure their preservation, maintenance and exploitation in accordance with specified principles.

Other activities for promoting art are: art competitions, commissioning works of art from individual artists, purchasing valuable works of art, government recommendation to spend 1% of the overall construction costs of a building on its aesthetic and creative decoration, social rewards for creative artists, state decorations, introduction of cultural foundations and relaxation of the tax policy. Artists are granted loans, fellowships and travel allowances. Clubs, recreation centres are set up and financial resources are provided by contributions from authors' royalties, from remuneration for the use of free artistic works and compulsory fees paid by users of works of art. Income-tax on literary and artistic work is calculated on the basis of total annual income less costs, which is 60% in sculpture and 30% of other creative arts. Also, there is an allowance of 6000 kos. for each person maintained by the tax-payer.

Artistic training is given to cultural workers and they are made to undergo a course on administrative law and cultural policy, on the theory of management, on aesthetics, etc.

In 1967, there were, in Czechoslovakia, 63 theatrical administrative units (85 stages and 103 professional troupes), 36 art galleries, 3,612 cinemas administered by National Committees, 2,133 cinemas attached to clubs, 250 museums, 16 State scientific libraries, 12,261 public lending libraries (with 2,082 branch libraries), 7,675 club, establishments, etc.

Special attention is paid to club facilities which occupy a special position in the structure of cultural facilities. They provide the full range of cultural services and satisfy all cultural needs and interests. There are certain relationships between the cultural services provided by clubs and some schools.

Finances—Many of the organisations are self-supporting e.g. Centre for Arts and Crafts, Centre for Folk Art Production, Exhibition Display Service, Theatrical Service. The State budget for culture provided a sum of 2,170 million kos. in 1967.

All professional cultural facilities (theatres, musical ensembles, regional art galleries) must be financed by the Regional Committee even if they are not located in the regional capital. The Ministry of Culture may contribute towards the wages of staff employed in clubs, the rent of premises, heating and upkeep.

A project which is now being prepared by Czechoslovakia (this relates to before the takeover of control by the USSR) contemplated a complete change from the budget system to the funding system. Under this system there is to be:

1. Transfer of cultural organisations from the budgetary system used hitherto to the funding system.
2. Creation of so-called funds corresponding to the administrative structure, *i.e.* at the level of ministries, regional, district and town committees.
3. The sole financial support of all cultural organisations is to be the relevant cultural fund, out of which the organisation will receive the necessary grants or subsidies, but into which it will pay the prescribed returns in the form of taxes.
4. The implementation of cultural policy is a process which cannot be limited to the budget year. The introduction of the funding system is designed to eliminate the necessity of using the resources within the relevant budgetary period and to enable the resources allocated by the State or produced by means of the organization's own activity to be carried forward to future periods.
5. The cultural funds should become an instrument for implementing cultural policy, and accordingly allocations to them under the State budget should be made for long periods to free them from the financial constraints of the annual budget.
6. Even although the majority of the financial resources, available for culture, will still be provided by the State, the entire cultural field, within the scope of the ministries and the national committees, will be separate from the overall State fiscal system and will, to some extent, become an independent sector.

7. The re-allotment of financial resources, designed to adjust regional disparities, will be carried out within the cultural sector itself without any reference to the financial authorities.

3.11 The foregoing study of the various ways in which the creative arts are encouraged, aided and disseminated in six of the more important countries of the world, amply demonstrates the importance of the State's responsibility in the preservation, development and stimulation of cultural values. We find that a policy of *laissez faire* in the domain of culture is fraught with danger. While there is no question of the State or the party in power imposing its own particular brand or conception of culture on the people, the State cannot remain inactive or indifferent to the various aspects of cultural activity. All States have given earnest consideration to the matter; they have taken steps to study the needs of the people and provide large amounts of public money for the conservation of their literary and artistic heritage, for training creative artists and for disseminating cultural products, so that there is a two-way reciprocal involvement of the people and the creative artists.

In Japan, France, Czechoslovakia and Russia, the State has set up cultural centres containing an auditorium, exhibition halls, conference rooms, library, restaurant, rest rooms, etc. Financial aid to artists takes the form of giving them commissions for decorating public buildings, providing them with facilities to exhibit and sell their work and buying their best work for display in public institutions and administrative offices. Most of the six States studied maintain a subsidized State Orchestra and give financial assistance to an opera company and a repertory theatre. The organising of art festivals is another rewarding method of disseminating art and culture. Such festivals are regular features of English, Italian and Japanese life. The funds for these festivals are provided by the government or public bodies. It will have been observed that vast amounts are unhesitatingly spent by governments in promoting cultural matters, because it is felt that the State has a duty and a responsibility not merely to meet the people's cultural needs but also to stimulate cultural activity and undertake the organisation of culture by encouragement, stimulation, financial assistance and slowly developed informational campaigns.

CHAPTER FOUR

CULTURAL PATTERNS AND RESPONSES IN STATES

The diversity of India is tremendous; it is obvious; it lies on the surface and anybody can see it. It concerns itself with physical appearances as well as with certain mental habits and traits.

Jawaharlal Nehru—*Discovery of India*

It is fascinating to find how the Bengalees, the Marathas, the Gujaratis, the Tamils, the Andhras, the Oriyas, the Assamese, the Canarese, the Malayalis, the Sindhis, the Punjabis, the Pathans, the Kashmiries, the Rajputs and the great central block comprising the Hindustani speaking people, have retained their peculiar characteristics for hundreds of years, have still more or less the same virtues and failings of which old tradition or record tells us, and yet have been throughout these ages distinctively Indian, with the same national heritage and the same set of moral and mental qualities. There was something living and dynamic about this heritage which showed itself in ways of living and a philosophical attitude to life and its problems.

Ibid

4.1 That a national institution must be of national importance possessing the capacity and means to extend its activities to the entire country is a truism which, like an axiom, needs no proof. Such an institution must take into account the needs of every State. It must study the responses of the people in all parts of the country, hear their grievances, their opinions and suggestions and the advice they tender, before the working of the institution can be made truly meaningful, effective and genuinely national in character. This is true, in a much greater measure, of an institution concerned with the development and dissemination of culture than of any other type of national organisation.

4.2 Among the reasons for establishing the national Academies, as set out in the Constitution of each body, is the desirability and the need to promote the cultural unity of the country.

This phrase is specifically used in the preamble to the Constitution of the Sahitya Akademi as well as of the Lalit Kala Akademi. In addition, the list of functions entrusted to the Sahitya Akademi envisages comprehensive all-India and inter-regional activities, e.g. "to promote cooperation among men of letters for the development of literature in Indian languages, to encourage and to arrange translations of literary works from one Indian language into another, to publish or assist associations and individuals in publishing.....bibliographies, dictionaries, encyclopaedias, basic vocabularies, etc. in the various Indian languages, to promote the teaching and study of regional languages and literature in areas beyond their own, to publish standard books of one Indian language in the scripts of the other languages." Similarly, among the functions of the Lalit Kala Akademi are included the coordination of the activities of the regional and State akademies, to encourage the establishment of regional art centres, to arrange the exchange of ideas between the various schools of art by organising conferences, seminars, exhibitions on an all-India basis and to encourage such conferences, etc. on a regional basis also, to foster cultural contacts within the country. Finally, among the objectives of the Sangeet Natak Akademi are the following: to coordinate the activities of regional and State akademies of music, dance and drama, to cooperate with such similar Akademies as there may be and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole, to encourage the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of music, dance and drama, to encourage the establishment of theatre centres, on the basis of regional languages, and cooperation among different theatre centres, to sponsor music, dance and drama festivals, seminars, conferences on an all-India basis and to encourage such regional festivals, to foster cultural contacts between the different regions of the country and also with other countries in the fields of music, dance and drama.

4.3 It will not be disputed that these functions cannot be fulfilled if the activities of the Akademies do not extend beyond the capital, which understandably is the seat of their location. There must be a constant and purposeful outgoing of the programming and performance of these bodies to all parts of India. Any committee charged with the duty of reviewing the working of the Akademies must consequently travel to the various States of the country and make an on-the-spot study of what the Akademies have done to achieve the aim of promoting the cultural

unity of the country and to fulfil the various functions to which the reader's attention has been drawn in the last paragraph. An assessment must be made of the impact made by the three Akademies in different parts of India. The cultural needs of the people residing in the different regions, the measure of their receptivity and the extent to which the regional needs of the people have been met by the national bodies must be examined. The Committee must hear the views of persons interested in the arts, examine their complaints, appraise their approval and make a just distinction between needs of a purely regional character and needs which have a national dimension and which must, therefore, be the concern of a national body. The Committee at its very first meeting considered these matters and decided that it was necessary to visit the different regions of the country to examine the cultural activity in each State, to see the nature and the measure of the impact on the cultural field made by the Central Akademies and to hear the views and criticisms tendered by persons who come forward to testify before the Committee, either in their individual capacity or as representatives of cultural institutions. In this manner, it was hoped that a wide and varied area of opinion would be surveyed, and we should be able to benefit by the criticism, advice and suggestions offered by a large number of persons interested in the cultural progress of our country. All States except Assam and Meghalaya were visited by us, and in each State we interviewed a number of persons prominent in the various spheres of art and culture and also visited the important cultural organisations and akademies. The exercise proved very rewarding and the results of our study of the various regions are set out in this chapter.

Let us say at once that this study does not pretend to be complete or comprehensive, nor has each and every aspect of the regional and national cultural activity in each State been described. This narrative is not an inventory of Indian artistic wealth, actual or potential. Not even all important cultural institutions have been named or discussed. The reader will look in vain for mention of some of our prominent practitioners in the field of visual and performing arts. But an endeavour has been made to examine a large cross-section of the cultural activity and the aspirations of the creative artists in various parts of our country, so that we could compose a true overall picture of what is happening in India, of what the creative artists and the people need and hope for, and in what manner, the Central Akademies can supply these wants and bring home to the people the importance of appreciating the arts and the importance of promoting and stimulating the inspiration of the creative artists.

Andhra Pradesh

4.4 The Government of Andhra Pradesh has had the distinction of setting up a separate Department of Culture with a separate Minister in charge of cultural affairs. Now, however, cultural matters are looked after by the Minister for Education and the Secretary of the Education Department.

In 1965, an All India Cultural Conference was held at Hyderabad to which delegates from all States and from the Central Government were invited. All aspects of culture, literature, music, dance drama and the plastic arts were discussed at this conference. An attempt to make an all-India conference of this kind an annual feature, however, did not succeed.

The State has set up three Akademies somewhat on the pattern of the National Akademies, with similar aims and objects but minor differences in Constitution and procedural matters. There is general satisfaction with the work being done by these Akademies, and the only real complaint voiced before us was the inadequacy of funds which hampered the achievement of truly meaningful results in the field of culture. We observed that the expenses on administration formed a low percentage of the total budget, and the good performance of the Akademies is due to the enthusiasm of the non-official Presidents and the interest they take in the day to day working of the institutions in their charge.

All the Akademies are located on two floors of the Kala Bhavan, which is situated near the Rabindra Bharati, an auditorium recently constructed as part of the Tagore Centenary celebrations. The building was constructed by the State Government and then handed over to the three Akademies who maintain it jointly, at their own expense. No rent is charged for the building by the State Government, and the Superintending Engineer of the Public Works Department helps in supervising repairs and other maintenance work.

The declared aim of the Sahitya Akademi is to promote literary activity and to raise literary standards in Telugu. The Akademi is a registered society inaugurated in August 1957. Its Chairman is Dr. Gopala Reddi, at present Governor of Uttar Pradesh. He naturally cannot devote much time to the day to day working of the Akademi, but his chairmanship seems to inspire the management *in absentia*. The Akademi has published

a number of books in Telugu, Urdu and Hindi, notable among them being a Dictionary of Dialect Words used by the local craftsmen in hand-weaving, fishing and pottery, a Dictionary of Proverbs which has run into two editions, a Dictionary of Idioms, 28 volumes of Telugu classics, 15 volumes of an abridged edition of the *Mahabharata*, 8 volumes of selections from classics and a translation into Telugu of Maulana Roomi's *Masnavi*. The pricing policy of the Akademi is aimed at securing prompt and wide sales of its books. The sale price of a book is fixed by adding 50% to the printing cost and then rounding it off to the nearest rupee. The remuneration or honorarium paid to the writer, translator or editor is excluded. The Akademi finds no difficulty in selling its publications, and a member claimed that their books "sell like hot cakes".

The Telugu Academy, an autonomous body set up in 1968 and entirely financed by the State Government, is another organisation for the promotion of Telugu literature. It is concerned mainly with the development of Telugu as a medium of instruction and administration at the higher levels. It has been doing excellent work through its three departments, dealing respectively with survey, training and publication. The Akademi has published a number of text-books and reading material for degree courses, in Telugu, and a dictionary of scientific and technical terms. The budget for 1970-71 was Rs. 17.40 lakhs, and the approved estimates for 1971-72 was Rs. 37.50 lakhs. These amounts include an annual allocation of Rs. 5 lakhs by the State Government and the State's share of the Central Government Rs. 18 crores plan for the development of regional languages.

There is yet a third organisation, the Abul Kalam Azad Oriental Research Institute, which is also concerned with the promotion of literature, though its declared objective is to conduct "research in history, philosophy, culture, languages and other allied areas of study". The Institute receives a grant of Rs. 9,500 from the State Government and Rs. 10,000 from the Central Government. The management expenses are less than Rs. 10,000 a year. The Institute is fortunate in having obtained good premises for its offices and library at a nominal cost, and it maintains a small staff. The Institute has published a number of books in Urdu and Telugu.

These three bodies, by their coordinated efforts, have achieved a great deal in promoting the cause of letters in the State. They have set high standards in the writing and publication of Telugu books and in reviving interest in Urdu which, not very long ago,

enjoyed a degree of popularity and patronage but had lately become the victim of neglect.

The Lalit Kala Akademi was established in 1960. It also has a non-official President and an Honorary Secretary. The Members of the General Council consist of (a) persons elected by recognised institutions, (b) Government nominees of which 4 are artists, and (c) eminent artists also nominated by the Government. There is a strong weightage of artists on the General Council. The President spends two hours a day regularly directing the affairs of the Akademi. Its annual budget is small, amounting to not more than Rs. 1 lakh, but by economising in the management expenses, the Akademi has succeeded in achieving a great deal. Art exhibitions are held each year at Hyderabad and other places in the State. Grants totalling nearly Rs. 20,000 were distributed last year to 12 affiliated art institutions. An Artists' Benevolent Fund made up of a 10% commission on sales effected through the Akademi, 7 scholarships to art students varying from Rs. 150 to Rs. 250 per mensem, purchase of paintings for its collection, an artists' camp, a graphic workshop with arrangements for reproducing the work of the students, exhibitions of foreign pictures, the publication of art books, including a volume of photographs of the Leepakshi temple, are some of the achievements of the State Akademi.

The Sangeet Natak Akademi has a normal budget of Rs. 1.50 lakhs. This has recently been enhanced to Rs. 2.15 lakhs. The staff of the Akademi consists of a paid Office Secretary, an Accounts Clerk, a Typist and two Peons. The Chairman and the Secretary act in an honorary capacity. It is to be noted that the Office Secretary is different from the Secretary of the Akademi. Music conferences of Karnatak and Hindustani music, in which eminent musicians take part, are arranged annually by the Akademi at Hyderabad and other places at intervals of three months, so that interest in music should not languish. Music, dance and drama competitions, awards to the best performers are other activities of the Akademi. A folk arts festival which proved a great success was recently organised. The Akademi owns an excellent mobile stage which we were told is frequently used.

Andhra Pradesh boasts of considerable literary and artistic activity, and evidence of this claim was forthcoming in sufficient measure, even during our brief stay in the State, to convince us that the State Akademies are discharging their duties and striving to achieve their aims as best as they can within their modest

means. There are several libraries in the State; poetic symposia and study circles are frequently held.

Here, as elsewhere, we heard adverse criticism of some aspects of the National Akademies. There is a general feeling that there is little or no rapport between the National and the State Akademies. The State Akademies are not consulted in the matter of awards for the best Telugu books or the best musicians and dancers of the State. This holds true also of grants given to cultural institutions. A criticism of the National Lalit Kala Akademi was a repetition of what we were told by quite a few artists in other States. It was said that when exhibits are sent for display at the National Art Exhibition, they are often damaged by careless handling. The frames are broken and the paintings are received back "in a most hopeless condition". It was suggested that the Chairman of each State Akademi should be an *ex-officio* member of the General Council of the corresponding National Akademi.

It was suggested that since the National Lalit Kala Akademi lacks sufficient space to display many of the paintings and sculptures owned by it, the pressure should be relieved by loaning some of the exhibits to schools and colleges or public offices and institutions. We heard criticism of lack of supervision and periodic assessment of the work done by those institutions which receive financial grants from the National Akademies. Often, neither the quality nor the quantity of the work is commensurate with the money allotted, and it would be far wiser to choose a few really good institutions in the country, give them adequate funds and keep a constant watch over the quality of their performance. Introduction of art appreciation courses in schools and colleges was another suggestion made. It was urged that art courses in schools and colleges should be in charge of practising artists. There should be a central sales organisation for marketing books on commercial lines. The restriction of the terms of the office-bearers and members of the Akademies to two terms was advocated in Andhra Pradesh as in almost all other States. It was pointed out to us that the entertainment tax collected in Andhra Pradesh amounts to nearly Rs. 4 crores each year. A considerable portion of this should, in all fairness and in the fitness of things, be used to promote cultural schemes in the State.

An interesting point about the regional language, Telugu, was mooted before us, and the point has relevance to the manner in which the Hindi language is being developed and encouraged. We were told that the universities lay undue emphasis on

the traditional or classical type of Telugu from which the everyday or spoken Telugu is becoming more and more alienated. All the popular literature, novels, story books, magazines and newspapers are adopting the more easily understood and more commonly used form of Telugu with fewer Sanskrit derivatives and grammatical constructions. The pedants and philistines deplore this trend, but inevitably the language actually in use is preferred by the majority of people. It is to be observed that this popular Telugu is not the colloquial and occasionally non-grammatical dialect used by the uneducated and semi-educated masses. A learned professor of Telugu, who is the Head of the Department of Telugu in the Osmania University, expressed the view that it is better to use the more liberalised language than cling to an archaic and inflexible form, and endeavour to refurbish it with the introduction of still more archaic words which are compelled to assume new meanings.

Bihar

4.5 Bihar has a total area of 1,74,000 sq. miles and a population of 4,64,55,000. The important towns from the cultural point of view are Patna, the State capital, Bhagalpur and Jamshedpur.

There is scarcely any organised cultural activity which is financed from private sources. There are no State academies corresponding to the three central academies. We were told that two unsuccessful attempts to start a State Sangeet Natak Akademi have been made.

The cultural activity in so far as it relates to music and dance is promoted by the Bharatiya Nritya Kala Mandir, which is a teaching institution for the classical forms of Indian dance, and the Hindi Sahitya Sammelan which runs a Kala Mandir where music is taught.

Bharatiya Nritya Kala Mandir

This is a 21-year old institution. It is housed in an adequate building containing class-rooms and a reasonably good auditorium. There are 14 teachers including musician accompanists. The number of students at present is 150. Folk dancing and Bharat Natyam and Kathakali are taught. Kathak is not being taught because of lack of good teachers. The course lasts four years. The present Director is Hari Uppal who has been associated with the institution from the very beginning. The managing body consists of 11 members who are nominated by the Government. Two of these members are officials. The

Governing Body enjoys autonomy in its day to day working, but the institution must be considered to be completely controlled by Government because it is financed out of State funds. The procedure is that the institution prepares a budget every year and submits it to the State Government. The Government, after examining it, makes a grant equal to the deficit. For instance, in last year's budget, the expenses were estimated at Rs. 1,30,000 and the income from various sources, such as fees from students, box-office receipts from public performances and rent of the auditorium was Rs. 37,000. The Government made up the deficit of Rs. 93,000 by giving a grant.

The Director told us that during the life-time of the institution, only two grants of small amounts had been made by the central Sangeet Natak Akademi. One grant was to support a museum of musical instruments and the other to hold a seminar. An application for grant is made every year, but the Sangeet Natak Akademi has not made any allotment.

An attempt was made by this institution to make contact with tribal areas and arrange folk dances with the collaboration of the tribal people.

The Director used to be a member of the Sangeet Natak Akademi council, but there has recently been no kind of collaboration or lively interest taken by the central body in the activities of the Nritya Kala Mandir.

The Committee, during its visit to Patna, witnessed a performance arranged by the Director, and the general standard was high for a teaching institution of this kind. We were told that there is need for a music college in Patna, because the work which is being done by the Kala Mandir, run by the Hindi Sahitya Sammelan, is not adequate or sufficient.

Bihar Hindi Sahitya Sammelan

Organised literary activity in Bihar is confined almost entirely to the promotion and development of the Hindi language. There are two bodies working in this direction; the Hindi Sahitya Sammelan and the Rashtra Bhasha Parishad, which is really a limb of the Government as it is run entirely by the State Education Ministry.

The Hindi Sahitya Sammelan is a private body which has a library, a Kala Kendra and an office. Formerly, it used to run a language school called Sarvabhasha Mahavidyalaya, where

a number of South Indian languages were taught. The school had to close down for lack of funds in 1961, after struggling for a period of 14 years. The average expenses of the school were Rs.24,000 per annum and the State Government gave a paltry grant of Rs.5,000 every year. The fees received from students were inconsiderable as there were, in all, 50 students in the school. The Sammelan has published about 20 books, but even this work has now stopped. The President, Shri R.D. Pandey, told us that some research work was being done, but it seemed to us that the Sammelan is neither an active nor a flourishing body. It has no connection with the central Sahitya Akademi, and receives no funds or grants from it. Paucity of funds, we were told, inhibits more fruitful activity by the Sammelan.

Rashtra Bhasha Parishad

This is really a government department and we heard the testimony of Dr. Kumar Vimal who is in charge of it. He told us that the Parishad aims at the development of Hindi, keeping in view the importance of the other languages. It undertakes the collection of old manuscripts, and after editing them, publishes them. It also undertakes the study of folk languages and dialects, and, lastly, it publishes important books for which no publishers are forthcoming. So far, about 120 titles have been published. The sales policy is somewhat unsatisfactory, and attempts are now being made to promote the sale of the published books. We were told that the Parishad is hopeful of improving its position in this respect. The Parishad also helps old writers who have not received recognition and promising young writers by giving them prizes. The budget is approximately Rs.1½ lakhs and the amount is provided by the Government from the Education Department of the State. There is no connection between the Parishad and the central Sahitya Akademi. Until 1969, three persons were nominated by the Parishad to sit on the General Council of the central body, but now this practice has been discontinued.

The Binar Arts Theatre

This is a private body which has been in existence for about 10 years. Shri Mukherjee is the Director, and has been in charge of the institution since its very inception. Shri Mukherjee painted a very rosy picture of his institution and told us that as many as 16 plays had been produced during the last 10 years. On an average about 70 performances are given each year and the institution is almost self-supporting. It gets a grant of about

Rs. 3, 000 or Rs. 4,000 each year from the State Government. There are some private donors and the rest of the revenue is derived from the box-office. It is an experimental theatre, run mostly by enthusiasts who are all amateurs. Once the theatre gave an open performance at the railway station which was highly successful. There are two local theatres where the plays are put up, the Rabindra Bhavan and the auditorium of the Bharatiya Nritya Kala Mandir. Shri Mukherjee was very critical of the policy of the Sangeet Natak Akademi in giving small grants to shortlived institutions which arrange a few performances for one or two years and then disintegrate or are dissolved. It will be far wiser and more purposeful, he said, to give a steady grant for a number of years to an institution of proved competence so that the institution could plan a worthwhile programme over a number of years.

The Bihar Art School

This is also a government institution, with a budget of about Rs. 35,000 per annum. In addition to this, the salary of the staff consisting of 13 teachers is about Rs. 5,000 per month. So, the total budget is just under lakh of rupees. There are, at present, 64 students who pay small fees of Rs. 3 and Rs. 5 per month. The course lasts 5 years; and painting, drawing, sculpture, etc., are taught. The School has also a collection of paintings which it acquires from time to time. We saw an exhibition of paintings done by the college students, but we were not impressed by their excellence. The commercial art pieces were not bad, but the portraits and landscapes were of very poor quality. In fact, we thought the work of the advanced students left much to be desired.

The Bihar madhubanis have now become well-known all over India and the Cottage Industries Emporium maintains a large stock of them for sale and export. Two of the best madhubani painters were recently brought to Delhi to give an exhibition of their craft, arranged under the auspices of the Lalit Kala Akademi. We were not told if there is any organised encouragement of this village art in the State.

In Bihar we examined 6 witnesses. The suggestions made by them for the most part were :

- (i) Art should be made a compulsory subject in all schools. This will make the young child aware of visual beauty;

train his eye and develop his aesthetic sense. Also, it will provide employment to the students of art schools who will go out as teachers of art.

- ii) Copies of good paintings by the more competent students should be made and sold to public institutions at low prices. Similarly, copies of good works of sculpture, old as well as modern, should be displayed in all schools and colleges.
- (iii) There should be State akademies in all States which should look after the cultural activities of various types in the State. These State bodies should keep in constant touch with the Central bodies and, whether any grants are received from the Central bodies or not, the Centre and the State should be in complete communication, so that the State knows what help the Central body is capable of giving, and the central body should know which institution requires help and what is the nature and measure of its performance.
- (iv) The Sangeet Natak Akademi should not give grants to short-lived amateur theatrical, musical or dance groups for single performances or performances lasting a few days only. Grants should only be given to well established bodies whose needs should be examined with a view to determining whether the institution is doing any worthwhile work and if its desire for expansion is justified, and whether the grant if given, would really enlarge the work of the institution both in quality and in quantity.

Goa

4.6 The nature and pattern of Goan culture is manifestly eclectic. This was inevitable in a region almost isolated from the rest of the country and subjected to foreign influences for a period of 450 years and yet tied to the motherland with a cultural umbilicus. There is a substantial quantum of native song, dance and drama of which the Goans are justly proud and which they wish to preserve. Apart from these native forms, Western light and classical music is widely appreciated and performed. There are as many as 1000 performances of folk drama and other plays performed in this small State, and they are very popular. Spectators are willing to pay admission fees for seeing these plays. Since the Liberation, national forces have been at work, and in

some quarters, we found indications of chauvinistic attitudes and a disinclination to foster anything which savours of Portuguese origin or Portuguese influences.

A Kala Academy has recently been set up by the State Government. Formerly, a government-sponsored body, called the Natya Akademi, arranged some dance and drama festivals. Its place was taken by the present Kala Academy in 1970 with the approval of the Central Government. The Constitution of the Kala Academy was approved by the three Central Akademies. The Kala Academy will be an autonomous body and try to bring into its fold the activities of other cultural institutions which are being financially assisted by the State Government. It encountered resistance from the Academia de Musica, Panjim, whose organisers feared a total eclipse of identity and a cessation of their activities after the contemplated amalgamation or take-over. The matter was taken to court and a stay order has been issued. In the meantime, the Academy is being managed by three persons appointed by the Government.

The Kala Academy plans to organise preliminary classes for the teaching of painting and the fine arts, to build a theatre and create a favourable atmosphere for Indian classical dancing. We were told that a site for the theatre has already been chosen. A cultural programme arranged by the Director of Education was viewed by the members of the Committee in Goa.

The Akademi is naturally too young to have achieved anything spectacular or even significant. So far, the dissemination of culture has been in the hands of one official and a few voluntary and private but government assisted bodies.

We interviewed 7 persons, including the Chief Minister of Goa, who was courteous enough to talk to us about the Government's attitude towards cultural activities in the State. We visited the following four institutions :

Academia de Musica

This institution was created by the Government in 1952. It started functioning in June, 1953. It is essentially a teaching institution and teaches Western music. There are classes for solfeggio, piano, violin and cello. It also maintains an orchestra of its pupils which gives occasional performances. It has produced some well known musicians who have distinguished themselves in the Western countries, e.g. Noel Flores, pianist, Leopoldina Figueiredo, singer, Margoerita Miranda, Pianist,

Alexandre Mascarenhas and Dr. Luis Miranda, violinist. The Academia receives a substantial grant from the Government. At present there are 100 students in the Academia.

Music Circle, Margao

This is a cultural and educational institution founded in 1965. Its major achievement is a choir, trained by the Rev. Maestro Camilo Xavier. There are also classes for solo singing and instrumental music. The Circle is affiliated to the Trinity College of Music, London, and the students take examinations of the Trinity College. There are at present 86 students. The Government gives a grant, but it is not considered sufficient as the expenses of the institution are far in excess of its income.

The Gomant Vidya Niketan, Margao

This institution began its life in 1912 under a different name. It was intended to promote socio-cultural and educational activities in the city. It maintains a library, and arranges for lectures on cultural subjects. The institution has recently constructed a building with shops and business premises on the ground floor and a well-equipped auditorium on the upper floor. The shops are let out to various persons, and the business premises are occupied by the Maharashtra Bank. There is also some income from the hiring out of the auditorium. There are 300 members who pay a nominal subscription of Re. 1 per month.

The Swami Vivekananda Society

This Society which has the Chief Minister of Goa as its President, is another teaching and cultural institution where Indian dancing and music are taught. The entire sixth floor of a building has been placed at the disposal of the Society by the Government. It has, therefore, the use of a large hall, classrooms and offices. The Society has no financial problems. They have built up a reserve fund, and their income usually exceeds the expenditure, even though the excess is small.

This Society also arranged a cultural show by its pupils for the Reviewing Committee.

There is another institution, called the Swar Manch, which is also a teaching institution.

The organisers of various institutions pleaded their cause for financial help by the State or the Central Government. We considered this matter and came to the conclusion that we cannot envisage the possibility of any of these institutions rising, in the near future, to the stature of a national cultural body, possessing and manifesting a truly high degree of excellence and virtuosity and thus making a national impact on the people of India or even of this small State. Recognition, support and financial assistance by the State Government must continue, and in course of time, will perhaps be augmented in proportion to the achievements of these institutions, their expansion and public recognition. They must find a place in the national inventory of cultural activities, for they are, within the limits of their means, capabilities and talents, doing worthwhile work. They, therefore, need to be encouraged. Inclusion in the national inventory will stimulate further effort, and will be an argument for claiming the financial assistance of the State Government, municipalities and private donors and patrons of the arts.

We examined a number of witnesses including the representatives of the cultural institutions in the State, both government sponsored and voluntary, local journalists and the Chief Minister. We were told that hardly anyone in Goa knew anything about the Central Akademies. The books published by the Sahitya Akademi are not available anywhere in the State. Those who knew something about the work of the Sahitya Akademi complained that the publishing policy was ineffective, the translation fees were far too low to attract good translators, the sales mechanism was faulty and there was no contact of any kind between the Central Akademies and the State Akademi. We were told that there was no theatre sponsored by the State or by the Central Government in Goa, although the Goans are extremely fond of seeing dramatic performances, and as many as 1000 performances are annually given by a large number of amateur and folk dramatic groups. It was suggested that the book section of the Akademies should insist on all important bookshops reserving a bookshelf or a corner, for the publications of the Akademies, and there should be constant exchange of information between the Central Akademies and the States.

Gujarat

4.7 The Committee paid a visit to Ahmedabad and Baroda on February 20, 1972 to examine witnesses and to make an on-the-spot assessment of the cultural activity in the State, and also to hear the views of prominent writers, painters, musicians

and dancers about the impact of the Central Akademies on the State and on the various cultural centres.

At Ahmedabad, the Committee visited the **સુભાષ કલા વિદ્યાલય** and the Darpana Akademi of dance, drama, music and puppetry and examined 14 witnesses. The studios of some prominent artists were also seen to get first hand information of the new trends in painting.

Two members of the Committee then proceeded to Baroda where they went round the Arya Kanya Mahavidyalaya, and saw a performance of folk dances by the students of the college. The Committee paid a visit to the Fine Arts College and examined 7 witnesses. On the way back to Ahmedabad on February 22, the members of the Committee paid a visit to the house and studios of the Sagar brothers. It may be mentioned that Shri P. Sagar was awarded a gold medal by the jury of the Triennale exhibition held in Delhi this year. The same evening the Committee witnessed a number of dance items arranged by the Darpana dance and drama institute. The Chairman later saw a dramatic performance by the members of the Drama Vibhag arranged by the courtesy of the well-known actor, playwright and producer, Mr. Jaswant Thakur.

Gujarat has a State Lalit Kala Akademi and also a State Sangeet Nritya Natya Akademi. There is no Sahitya Akademi, but a private body, called Sahitya Parishad, financed by a trust, does some of the work which a State Sahitya Akademi would be expected to do.

Lalit Kala Akademi

The Chairman is one of the State Ministers and Shri B.K. Shah is the Secretary. A sum of Rs. 65,000 was provided out of the State revenues to start with, and the grant was later increased. In the current year, the budget of the Akademi amounts to Rs. 2 lakhs.

The Akademi undertakes the following activities :

1. An annual art exhibition costing about Rs. 30,000. Of this sum, Rs. 20,000 is expended on prizes awarded to artists.
2. A number of one-man exhibitions.
3. The honouring of an individual artist by giving him a cash prize of Rs. 1,000 along with a *tamrapatra* and a shawl.

4. An annual artists' camp, where board and lodging are provided to artists and a sum of money is also paid for artists' materials. The work produced at the camp remain the property of the artists. We were told that these camps have proved very successful and have brought encouragement and profit to the participants. The particular instance of Shri Bendre was mentioned. It was said that he painted 13 pictures at the camp, and when sold, these pictures fetched Rs. 40,000 in Bombay.

5. Production of art books—So far only 2 volumes have been brought out, viz. *Mewar Paintings* and *Krishna Legend*. The letter press is in Gujarati and the reproductions of pictures were printed from blocks supplied by the National Lalit Kala Akademi. The Committee thought that this venture is very laudable, and this kind of collaboration between the Central and the State Governments can help to promote the appreciation of art by the public while the cost can be shared by the Centre and the State.

6. Helping indigent artists—For this purpose a sum of Rs. 5,000 is set apart annually.

7. Maintaining a library of books dealing with art.

8. Purchase of paintings for the Akademi collection. So far, about 40 paintings have been acquired at a cost of Rs. 30,000. There is a plan to start an art gallery as soon as funds are available and suitable accommodation can be procured.

9. A set of greeting cards, reproducing paintings of Indian artists, produced by the Akademi has proved very popular and has been much in demand. The cost of production, we were told, is Rs. 3.50 and the sale price Rs. 4.50. Each of the greeting cards is $7\frac{1}{4} \times 5\frac{1}{4}$.

10. Grants to recognised art institutions—So far only one such institution at Bhavnagar has been assisted in this manner.

11. The Akademi also owns a film projector and a slide projector, and pictures and slides are shown to cultural institutions from time to time.

Sangeet Nritya Natya Parishad

The annual budget of the Parishad is Rs. 5 lakhs. We were told that of this sum, only Rs. 40,000 is spent on administration and the remaining amount is utilised for the promotion

of music, dance and drama. Encouragement is given to the building of open-air theatres in the State. Money is provided for 2 or 3 theatres every year. The Akademi gives a grant of 40% of the total cost or Rs. 25,000 towards building expenses, whichever amount is less. The building is usually undertaken by local municipalities, panchayats and art institutions. So far 10 theatres have been built during the last 5 years. The target, we were told, is 15. The theatres are rented out at low cost, but they have not so far proved very popular. The construction of closed theatres is also being assisted, and the Parishad gives a grant of Rs. 1 lakh or 33% of the total cost, whichever is less. This amount is also paid to municipalities undertaking the construction of theatres. So far, two theatres have been built, one at Rajkot and one at Bhavnagar.

Assistance is given to writers and artists, an individual grant being not more than Rs. 150. The total cost under this head is Rs. 40,000.

The Parishad also organises festivals of music and dance, and there is an annual music and dance festival at which artists from all over the country are invited to participate. The Parishad also organises a folk dance festival every year. To this festival, 10 or 12 troupes of dancers are invited, and each of them is paid about Rs. 350 plus their travelling expenses and daily allowance.

Voluntary organisations, promoting dance and drama, are paid grants to the extent of Rs. 3,000 or 70% of the cost. Registered bodies are also paid grants upto Rs. 500 each to meet the deficit, if any. Every year there is a drama competition for amateur as well as for professional institutions. This item costs the Parishad about Rs. 45,000. The total number of affiliated institutions is 33, and the total grant given during the current year to these institutions was said to be Rs. 25,000.

Private Institutions

Of the private institutions, Darpana is the most important one in Ahmedabad. This institution has been organised by Smt. Mrinalini Sarabhai. The institution undertakes the teaching of three styles of dance, Bharat Natyam, Kathakali and Kuchipudi, drama, music and puppetry. The students give frequent performances, and the performance which the Committee witnessed was very impressive from the technical and aesthetic point of view. The Darpana has been getting a varying grant from the Central Sangeet Natak Akademi. In 1960, the first year in which the grant was given, a sum of Rs. 23,000 was

donated. The maximum single amount so far donated is Rs. 50,000 and for the current year a sum of Rs. 40,000 has been paid. Smt. Sarabhai told us that this amount was insufficient, having regard to the nature of the activities and the number of students in the institution. She pleaded for recognition of her institution as a national institution and its being financed totally like the National School of Drama. This is a matter which needs to be examined further. The performances of the institution have certainly been well received and applauded.

Sahitya Parishad

This body draws finances from a trust of Rs. 2 lakhs. The interest on this amount is paid to the Parishad. The Parishad publishes books of literary importance, and so far, about 50 titles have been published, including a four-volume history of Gujarat literature. Dr. Umashankar Joshi was President of the Parishad, but now he has been succeeded by Shri Sundaram. Shri Yashwant Shukla, Principal of the H. K. Arts College is the Vice-President. The Parishad has Sahitya Sabhas at Baroda, Surat, Bhavnagar and Ahmedabad. The institution awards a gold medal for the most significant contribution to literature each year. Other awards are also given and seminars and meetings are held by the Parishad.

The Gandharva Mahavidyalaya

This is a private body which gets a grant of 25% of its total expenditure from the Government. It was started in 1935, and has 250 sangeet vidyalays affiliated to it for the purpose of examinations. The Gandharva Mahavidyalaya is primarily a teaching body whereas the Gujrat Sangeet Samiti set up by it has wider activities. It holds Sangeet Sammelans and other functions. The grant to this institution is given not by the Central Sangeet Natak Akademi but by the Education Department of the State.

The Arya Kanya Mahavidyalaya, at Baroda, deserves mention if only for the reason that the artistic activity of the college is not inconsiderable. The folk dances, which were arranged by the college, were of a very high technical and aesthetic standard, and we were told that the dancing troupes of the students have been abroad several times, and have not only been greatly appreciated but they have also brought back money earned by performances given and by donations. The visits, instead of costing the country money in foreign exchange, have actually earned foreign exchange.

The Sheth C. N. Vidya Vihar is a teaching institution. The teaching of art is an important item on the curriculum, but the members of the Committee who went round the institution were disappointed by the quality of the work produced by the students. It was much inferior to the work which is being done at the Fine Arts College of Baroda. Indeed, the difference is so great that there is no question of a comparison. The Baroda College has a very high standard of teaching. Many of the pictures and sculptures produced by the students had considerable aesthetic value, and the members of the Committee were greatly impressed by the creative work being done by this College.

It is only necessary to say a word about the visit to the art studios of Shri Balkrishna Patel, Shri Janak Patel and the Sagar brothers. These artists have made a name for themselves in the country, and their works are considered among the best artistically. Shri P. Sagar's creations are somewhat unusual because he procures old teak doors and windows from village houses, and reshapes and recreates them into works of art. Shri Balkrishna Patel and Shri Janak Patel have left the well trodden rut of traditional art, and are experimenting with new visual forms. Balkrishna Patel is capable of producing works in traditional style of very high competence and beauty, but he has latterly chosen to undertake a quest for *shunya* (zero). His recent works have a tantic trend.

Oral evidence

The witnesses who deposed before the Committee, 14 at Ahmedabad and 7 at Baroda, were vehemently critical of the working of the Central Akademies. Almost without exception, they expressed the view that the Akademies were not doing the sort of work which national bodies financed out of public funds should perform in the field of art. Generally there was disapproval of the Sangeet Natak Akademi undertaking performances of dance, drama and music, of the Sahitya Akademi publishing books which were almost unsaleable, and of the Lalit Kala Akademi allowing itself to be influenced by factions to an extent which has all but paralysed its activity.

The oral evidence in Gujarat was concerned more with the defects in the constitution of the Central Lalit Kala Akademi and its functioning than with the other two Akademies, though some very material and thought-provoking suggestions regarding the Sangeet Natak Akademi were made by one of the witnesses.

Lalit Kala Akademi

The criticism, was two-fold: (a) with regard to the present constitution of the Akademi, and (b) with regard to its functioning.

(a) With regard to the constitution of the Akademi, it was pointed out by several witnesses that the practising artists and critics are in a hopeless minority and cannot make their voice heard in the General Council where the policies of the Akademi should be framed. A very strong plea was made for a reconstitution of the general body so that the practising artists and critics should have a distinct majority. It was suggested that the general body should consist of 60 members, of which 32 should be practising artists. Another criticism was that the representatives from the States are not artists or critics but civil servants who know nothing about cultural matters but are more concerned with regional loyalties. A third criticism made was that the members can hold office almost interminably. It was said that in dealing with cultural academies a period of three years is quite enough, and as trends in art change, younger members should take the place of the elder people who cannot be expected to retain the same hold on the new art trends and movement as the younger people.

(b) With regard to the working of the Lalit Kala Akademi, there was considerable criticism. It was said that it had failed to attain its objectives and gain the confidence of the artists, both because the artists were outnumbered by non artists and because its policies were not calculated to promote art. The deliberations of the General Council often resolved themselves into factional disputes. More than 50% of the grant given by the Government was spent on the establishment, and only between 19%-25% was directly spent on the promotion of art, including the publication of books. The standards of the National Exhibition were going down, and important painters now do not send their paintings or works of art to this exhibition. Even the selection of the jury was criticised, and the way exhibits were handled left much to be desired. It was said that often pictures and pieces of sculpture were badly damaged because incompetent hands were allowed to pack and unpack them. The international participation, it was said, was wholly inadequate, and whenever it was decided to send some Indian exhibits to an exhibition abroad, the notice given was too short and invitations to artists were often issued

indiscriminately. Several instances of mismanagement regarding international exhibitions were given by one witness. He said that the exhibits, sent from here to the San Paolo Biennale (1969), did not reach the exhibition in time, though our representatives on the jury did arrive there. The inference that can be drawn from this is that the persons concerned were more interested in making a visit abroad at public expense than in showing the work of our artists. Exhibits sent to this Biennale were badly damaged. A painting sent by an artist to the Paris Biennale was lost and the sculpture of some other artists sent to Japan and Australia were badly damaged. The claim for damages took more than 10 years to settle. Exhibits received from foreign countries for display here have sometimes been damaged and lost. On one occasion an Indian sculptor was invited to participate in an exhibition of graphics in Italy. The storage of exhibits left much to be desired and sculptures sent for exhibition were returned months and, sometimes, years after they had been received back from abroad. In one instance the exhibits sent to San Paolo in 1967 were returned to the artists in 1970.

Again, it was alleged that the members of the General Council distribute awards and perquisites among themselves, and there is too much emphasis on traditional art and old artists whose work has no contemporary significance. This results in the neglect of important contemporary artists like Raza, Padamsee, Samant, D'Souza, etc.

Basic facilities are not provided by the Akademi to the artists. The artists' studio at Delhi allows only 4 artists to work at a time. The books published are of very inferior quality and, therefore, do not sell. The present stock of unsold books has been valued at Rs. 5 lakhs. It was said that whatever books are sold are really not sold but are forced upon cultural institutions in lieu of monetary grants promised to them. If the Lalit Kala Akademi wishes to help a local cultural body, it was said, the proper way to do it is to give them a money grant and not to impose a condition that the major part of this grant must be utilised in purchasing books from the Akademi which no one else wants to buy.

Again, it was said that the journal issued by the Lalit Kala Akademi is not published regularly and its content is very poor in quality. One eminent artist suggested that the Akademi should consult prominent artists who are not members of the General Council, on important matters regarding its policies and functioning, and one of the major functions of the Akademi

should be to make information upon matters concerning art available to everyone. For instance, the Akademi should have a list of all exhibition halls available throughout the country giving the rental and the lighting available. It should have a list of all artists and of prevailing cultural trends. It should give information regarding the availability of artists' materials and what exhibitions are being held, not only throughout the country but also at places abroad, so that artists can take steps to send their exhibits to the places where they would like their work to be seen.

It was suggested that the National Exhibition should be held at different places each year.

In sending out exhibits to places abroad, a decision should be taken to present the most effective image of what is on our national scene instead of sending the work of 4 or 5 artists chosen at random.

The Central Akademi should concern itself with matters of national importance, and regional servicing should be left to the regional akademies.

The statement prepared by one witness supported his contention (already mentioned above) that the expenses on administration were 50% or more and the amount spent on the promotion of art was very small. For instance, it was pointed out that in 1967-68, out of a total budget of Rs. 12,28,000, Rs. 6,94,000 was spent on office expenses comprising 50% of the total. In 1968-1969, the percentage was even higher, i.e. 61%, but this was because the office expenses could not be curtailed whereas the grant was reduced from Rs. 12,28,000 to Rs. 10,91,000.

Sangeet Natak Akademi

With regard to the Sangeet Natak Akademi, a suggestion was made that the Akademi should not undertake or sponsor dance, drama and music performance. This business should be left to the artists or to the institutions who may be given a suitable grant if the performance is considered worthwhile and of national importance. The main business of the Akademi should be to constitute itself into a coordinating body between artists and cultural institutions so that information regarding the activities of singers, dancers and persons connected with the stage is readily available. It would be better to choose 10 or 12 major institutions in the country as national institutions,

and give them appropriate funds for a period of 3-5 years, so that they can make worthwhile plans and carry them out. The giving of *ad hoc* grants, year by year, to a large number of institutions does not serve the national cause. The local institutions can be given grants out of State funds. Only institutions of national importance should be financed by the National Sangeet Natak Akademi.

It was said that the General Council of the Akademi meets once a year and sits sometimes for a few minutes only and sometimes for an hour or so. This meeting achieves very little and involves a great deal of expenses. Either the central body should sit and prepare the entire policy or the matter should be left to the Chairman and the Secretary, who should be free to do the day to day business without having to refer it to the General Council for a period of a few minutes once a year.

The Akademi should also stimulate research and the collection of existing material, which is fast disappearing, e.g. it should undertake the taping of prominent musicians and the filming of front rank dancers of the various schools.

The magazine of the Sangeet Natak Akademi needs to be overhauled. It should be more regular, and each number should contain at least one play translated from some regional language into English or Hindi. The plays chosen should be of really high standard which can claim to be of national importance. New writers should be encouraged to write plays, and artists asked to undertake the decor of the stage. This would result in a purposeful collaboration between the functioning of the three Akademies, and would help to achieve greater speed in the spread and development of culture.

Sahitya Akademi

There was not much said by the witnesses in Gujarat on the working of the Sahitya Akademi. One witness said very emphatically that the Sahitya Akademi had become a part of the Establishment. The meeting of the General Council, which takes place once a year, usually lasts no more than 30 minutes. The main work of the Sahitya Akademi is to give awards and publish books. The publication of books was criticised on the ground that the choice is not happy and the books do not sell.

With regard to awards, it was said that the prizes were not substantial enough, and to give a prize of Rs. 5,000 is not really sufficient recognition of important national work. Some witnesses were against the giving of an award in each language and pleaded for the giving of awards only to books of national importance irrespective of the language in which they were written. But a contrary view, supporting the present practice, was also placed before the Committee. The method of choosing books for awards was criticised and it was said that writers and publishers should be entitled to submit their work either through the State Akademies or through some other screening body.

A view was expressed that the three Akademies should run a common library, which should not be a public lending library but a library of reference for research workers. From this library, no books would be lent out, but scholars and persons interested in culture should be permitted to read the books in the library itself.

Jammu & Kashmir

4.8 Five members of the Committee paid a visit to Srinagar on October 26, 1970. Two days were spent at Srinagar, during which some of the local institutions were visited and a number of witnesses were examined.

The State of Jammu & Kashmir has a State Akademi, called the Jammu and Kashmir Akademi of Art, Culture and Languages. This Akademi embraces the entire cultural activity, and makes an effort to promote the visual arts, song, drama and music, and also literature. It may, therefore, be said that instead of having three separate akademies, the State of Jammu & Kashmir has taken the course of combining them into one comprehensive body. The Akademi was set up in 1958, originally as a Department of the State Government, but in August 1963, it was declared to be an autonomous corporate body with a constitution of its own. The funds are provided entirely by the State Government. The amount provided this year is Rs. 12.6 lakhs. It has been increasing from 1966 when the amount was Rs. 9 lakhs. The headquarters of the Akademi are in Srinagar, for six months, and in Jammu, for six months. The Akademi, therefore, follows the course of the Government which moves down to Jammu during the six months of winter. There is a Sub-Office at Leh. The offices at Jammu and Srinagar remain open even when the headquarters are moved.

The President of the Akademi is the Chief Minister. The present Secretary is Shri Sharma, who belongs to a college department and is on deputation to the Akademi. Some other members are also taken from government departments, and there is a substantial representation of non-officials from among writers, musicians and artists. The General Council nominates a Central Committee which is the executive body of the Akademi.

The activities of the Akademi are manifold and, during the course of the evidence which we recorded, we were told that a great deal is being done in almost all branches of culture. The Akademi arranges art exhibitions, holds an artists' camp, awards prizes, publishes books in Urdu, Kashmiri, Dogari, Hindi and Punjabi. Subsidy is given to authors for publishing their manuscripts. Some books in Persian and Sanskrit have also been subsidized in this manner. There is a Language Department in the Akademi and the first volume of the Kashmiri-Kashmiri dictionary and Urdu-Kashmiri dictionary has been published. A Dogari-Dogari and Dogari-Hindi dictionary is under preparation. Music, dance and drama festivals are regularly organised by the Akademi. These festivals are subsidized and there is only a nominal charge for entry. An attempt has also been made to arrange readings of short stories by the authors, and we were told that Krishan Chander was, on one occasion, invited to read his stories. We were told that the function proved very successful. The construction of a modern theatre at Jammu has begun, and it is hoped that it will be completed before 1972.

The Committee was given a letter circulated by Shri Triloki Kaul, a local painter, who has taken objection to the constitution and the functioning of the Akademi. His main grievance would appear to be that he himself had been ignored though he considers himself a very prominent artist.

We were told that the establishment expenses of the Akademi do not exceed 30% of the total budget.

Altogether, the witnesses painted a very glowing picture of the activities of the State Akademi. We were not in a position to assess its achievements with any degree of conviction because there was little opportunity to do so. We had, therefore, to accept the statements of the official witnesses at their face value. But it will not be an overstatement to say that the State is taking a good deal of interest in the cultural field, and the fact that the Chief Minister of the State is the President of the Akademi

and the Finance Secretary is the Financial Adviser makes for smooth and quick working and for the prompt implementation of whatever policies are framed by the General Council. It is, therefore, clear that the work of the Akademi is certainly worthwhile.

A matter that was mentioned before us was the preservation of old frescos and paintings in the Buddhist monasteries. The State Government is alive to this problem and we were told that already steps are being taken in this direction. The question of preserving these paintings, however, needs funds and expert assistance. The latter is not always easy to obtain and there is a danger that the paintings may be ruined beyond repair by unintelligent handling.

Kerala

4.9 The Government of Kerala has set up three Akademies somewhat on the pattern of the National Akademies. There is, in addition, an important State sponsored institution, Kerala Kala Mandalam, where instruction is given *inter alia* in the Kathakali, Bharat Natyam and Mohini Attam forms of classical dance.

The President and Treasurer of each of the three Akademies and the President of the Kerala Kala Mandalam are appointed by the State Government. The mode of appointing the Vice-Chairman and the Secretary differs, but generally speaking, it may be said that the State Government has an important, indeed a decisive voice, in the management of the Akademies as also of the Kala Mandalam. The Education Secretary is a member of the General Council of the Sahitya Akademi and of the Sangeet Natak Akademi. The Director of Public Instruction is a member of the General Council of the Kala Mandalam. This would seem to indicate that the Government maintains a firm hold on the management of these cultural bodies. But, after a close study of the manner in which these four bodies function, we reached the conclusion that the officials who are appointed members of the General Council and of the Executive Board, act more as watchmen and observers than as committed or inspired guides in shaping the cultural policies of the four institutions. The Akademies as well as the Kala Mandalam seem to conduct their affairs like autonomous bodies, each shaping its individual policies and projects and giving effect to them in its own way. Were this not so, we should have noticed a similarity in the quantitative as well as qualitative performance

of all the four institutions. Instead of this, we found in the Sahitya Akademi and the Kala Mandalam a measure of dedication and unremitting pursuit of their respective aims and objects, a state of affairs which compared very favourably with the performance of the other two Akademies. The Sahitya Akademi, in particular, impressed us by its intense literary activity and its competent handling of a number of original and rewarding schemes. The Kala Mandalam has acquired a name in Kathakali circles, and it occupies a position of eminence among the music and dance training institutions of the country. The Sangeet Natak Akademi is naturally overshadowed by the Mandalam, but the Lalit Kala Akademi proved disappointing both in the matter of the enthusiasm manifested by its members and by our assessment of its performance in the field of art.

It would be unjust not to draw attention to some of the more important projects undertaken and completed by the Kerala Sahitya Akademi. It has published 44 literary works in original Malayalam or in translation, and has aided the publication of 217 books by private publishers. Among the books published are a Malayalam translation of Bharat's *Natya Shastra* and a critical edition of *Bhasha Ramayana Champu*. Financial aid has been given from time to time to indigent writers and to literary associations. Annual awards are given for original and creative writing and for children's literature. Cultural exchange programmes, the publication of a bi-monthly in Malayalam, a tape library of the voices of prominent writers, a bibliography of Malayalam books, written during the last two centuries covering 20,000 titles, a directory of writers and Malayalam translations of books in other regional languages are among the projects undertaken and accomplished. The pride of place to the Akademi's possessions must be given to its library containing the largest collection of Malayalam books in the State. There are 24,000 titles in the library including many rare and precious volumes. The members of the General Council and of the Executive Board are a body of eminent writers and thinkers who have earned the public's respect, not only by their individual performances but by the selfless work done by them in furthering the aims of the Akademi. Understandably, the annual government grant of Rs. 1,50,000 is more than the amount allotted to the other two Akademies put together. Even so, the management is hard pressed for funds and finds itself inhibited in taking up some important projects.

The main activity of the Sangeet Natak Akademi is to distribute grants, varying from a small pittance to Rs. 500, to as many

as 170 institutions (the figure given to us for the year 1971-72) and to give awards to musicians and dancers. Its government grant has now been increased to Rs. 75,000 as Plan provision and an equal amount for maintenance.

The grant of the Kala Mandalam this year was Rs. 2 lakh, Plan provision, and Rs. 2.25 lakhs, non-Plan provision; but since this institution has started the development and construction of its new premises and also because of the high cost of the work done by it, the Mandalam finds itself hampered by financial difficulties.

The Lalit Kala Akademi, we regret to observe, was not quite so dynamic or imaginative in the pursuit of its aims.

The witnesses who testified before us made some useful suggestions, aimed at improving the functioning of the National Akademies. There was a unanimous demand for much greater and closer rapport between the Central and the State Akademies. The manner in which the State Sahitya Akademi has been ignored in the matter of selecting Malayalam books for awards or the choice of books for translation was deplored. The Sangeet Natak Akademi and the Kerala Kala Mandalam had similar complaints. An instance was cited of how the award for the best Kathakali performer was given to a person who was not recognised either for excellence or for theoretical knowledge.

It was also suggested that the National Sangeet Natak Akademi, should, in the main, confine its activities to the preservation, development, propagation and enrichment of the classical stage arts like Kathakali, Kudiattam, Bharat Natyam, Mohini Attam, Kuchipudi, Kathak, Manipuri, etc., while the handling of the folk art forms should be left to the care of the State Akademies. But for special specific projects, e.g. the filming or tape recording of particular song or dance forms or for conducting research, the National Akademi may grant *ad hoc* funds.

A case for more meaningful representation of the State Akademies in the National Akademi was argued by more than one individual, and it was pointed out that a government official cannot adequately voice the State's achievements and demands in the sphere of art or literature. Greater coordination between the three Central Akademies and making some of their services joint would make for greater economy and avoid duplication. The appointment of the members should not be renewable more

than once, so that there is a continuous influx of fresh ideas and enthusiasm. There is strong opposition to the suggestion that the State might lay down the general objectives of art. "Give more money and ask less questions," said a well-known writer. It was suggested that the National Sahitya Akademi should take steps to train translators, and the device of adopting English or Hindi as the link language in translating words from one regional language to another might facilitate the task of translation and be also productive of better work.

Madhya Pradesh

4.10 The Committee visited Bhopal and Gwalior and spent three days interviewing a number of prominent artists, singers and dramatists and visiting several cultural institutions. We interviewed 15 persons at Bhopal and 10 at Gwalior.

The Government of Madhya Pradesh supports and finances two institutions which, between them, endeavour to encourage the growth and development of the creative arts and literature. The Madhya Pradesh Kala Parishad deals with painting, sculpture, music, dance and drama; while the Madhya Pradesh Shasan Sahitya Parishad undertakes the encouragement of Hindi literature. Each Parishad receives an appropriation of about Rs. 60,000 a year from the State Government. Of this, approximately half is earmarked for the expenses of administration, and the balance is utilised to give donations. The Sahitya Parishad gives 27 Awards for books and creative writing and also publishes a number of important books.

There is proliferation of funds, for the Kala Parishad has as many as 23 institutions affiliated to it, and each of them receives monetary aid from the Parishad. Therefore, in many cases, the amount paid each year is far too meagre to produce any meaningful results, but the recipients appear to consider this a fairly satisfactory way of assisting art and the artists. The Education Minister is the Chairman of the Kala Parishad, and there are 34 Members of the Governing Council. These include 23 representatives of the 23 affiliated bodies, 8 nominees of the State Government and 3 others who are co-opted. There are two sub-committees, the Sangeet Natak Samiti and the Lalit Kala Samiti. There is a State Art Gallery, and the Parishad organises art, dance and drama competitions. Two important festivals are held each year, the Tansen Music Festival and the Kalidas Drama Festival of which plays in Sanskrit and Ballet performances are popular features.

The Sahitya Parishad has published 15 original books. The Chief Secretary of the State Government is the Chairman of the Parishad, and the Governing Body is composed of 17 members including officials and some non-officials.

There are several private institutions receiving official financial aid. The more important of these are Rangasri or the Little Ballet Troupe where 170 students from several States of India are given training in Ballet, the Shankar Gandharv Mahavidyalaya which receives a grant of Rs. 9,000 from the State Government and Rs. 3,000 from the National Sangeet Natak Akademi, the Bharatiya Sangeet Mahavidyalaya getting grants of Rs. 3,600 and Rs. 2,000 from the State Government and the Sangeet Natak Akademi respectively, Indra Kala Sangeet Viswavidyalaya and Collges of art and music situated at various places in the State.

The large number of cultural institutions and the long standing tradition of music and dance would seem to be a manifestation of intense cultural activity on the part of the people and of a highly developed taste for the creative arts. But we learnt that the Rabindra Theatre at Bhopal lies idle and unused throughout the year, except for 15 or 16 evenings when it is used either by the Kala Parishad or is hired out to private performing groups. We were told that it is not possible to gather an audience for a dramatic performance or other cultural shows for more than a few evenings in the course of a whole year. This is probably due to mediocrity in the quality of the fare provided.

The functioning of the National Akademies was subjected to some mild criticism. It was said that the Akademies do not make any kind of real impact upon the artists and writers of the State. The selection of exhibits for the National Exhibitions and for the Triennale was adversely criticised. Amongst suggestions made by the various persons who testified before us were the following:

In the matter of book awards the names of the judges should be made public, and they should publicly state their reasons for the choice of the winning books. There should be one big National Award for a book of national importance. This Award should be of greater magnitude than the Gyanpeeth Award. Awards should be given for creative writing only and not for books which are little more than text books or a rehash of material already published. The publication of books should

not be undertaken by the Sahitya Academi, but should be entrusted to private publishers on terms agreed upon. If, however, it is decided to continue the policy of publication, the entire sales organisation must be revitalised. With regard to recognition of new national languages such as Maithili and Dogri, it was suggested that no further additions should be made to the list, and that the recognition of more regional languages should be done by the State Akademies. It was said that these languages are not of national importance, and the recognition of one will start a chain reaction for further demands which may be unlimited. There should be State representation by performing artists, and not by civil servants, on the National Akademies. The term of the Chairman should not exceed three years and the General Council should also be appointed for a similar period.

Maharashtra

4.11 There is so much cultural activity in the State of Maharashtra, both in the visual and the performing arts and so many institutions where these arts find occasion and facilities for development and communication that it was impossible for the Committee to do more than visit two such institutions and interview a few (15) of the more prominent individuals who have made a significant impact on the cultural field.

In Maharashtra, there are no State Akademies on the pattern of the Central Akademies. The promotion and the development of the arts are handled by the Department of Culture, which constitutes a separate portfolio in charge of the Minister for Education. This Department was set up in 1970, and works through the Director of Cultural Affairs. The Directorate has already begun to disseminate culture throughout the State, and among its prominent features, we were told, are the following:

1. A State drama festival or the State Natya Mahotsava is held every year. Dramatic competitions for amateur Marathi, Gujarati, Hindi and Sanskrit dramatic groups take place. There are usually nearly a 100 entries from the urban areas and 32 from the rural areas. Steps are also being taken to promote a children's theatre movement. A sum of Rs. 2.5 lakhs is spent on this item.

2. Sangeet Nritya Mahotsava, is a dance, song and instrumental music festival. Eminent musicians from all over the country and dancers take part. The festival lasts for a few

days, and the gate fee is low because the object is not to earn money but to disseminate culture, as widely as possible. Similar festivals are held in the outlying districts. A sum of Rs. 1 lakh per year is being spent on this item.

3. The State Tamasha Mahotsava, which is really a rural, folk dance and music festival, takes place at five different places in the State. Performing groups from the countryside are invited to take part in this festival, and we were told that it is extremely popular. A sum of Rs. 60,000 is being spent on this item.

4. A State festival of Gujarati and Marathi films is held every year. Prizes are awarded for the best films, and on this item a sum of Rs. 90,000 per year is being spent.

5. A State festival of folk arts in which traditional and tribal dances are performed, is held every year. On this item a sum of Rs. 30,000 is being spent.

6. The State maintains four theatres, of which three are owned by the State and the management of the fourth has been transferred to it by the owners. The theatres are being continuously used and the income from this source amounts to Rs. 3.5 lakhs per year.

7. Financial assistance is being given to indigent artists of the tune of Rs. 1 lakh per year.

8. Grants are given to cultural institutions in which the view of the State are doing useful work but need funds to remain alive. A sum of Rs. 1 lakh is spent on this item every year.

9. A camp for training in dramatic arts is held every year. So far, 10 such camps have been held and 200 trainees have taken part in them.

10. There are other minor items such as grant-in-aid to schools, the handling of foreign delegations sponsored by the Government of India, the sending of dramatic troupes to take part in the national drama festival, arranging the tableaux and folk dances for the Republic Day celebrations, etc.

Thus, the entire cultural activity in the State has been entrusted to the Directorate of Culture.

The Committee visited two institutions, the J. J. School of Arts and the National Centre for the Performing Arts.

The J. J. School of Arts is recognised to be perhaps the best institution of its kind in the country. It has established a high standard of excellence and its products command respect in the artistic as well as the commercial world. All branches of visual arts are covered by this institution.

The National Centre for Performing Arts, of which Dr. Naryana Menon is the Executive Director, has set an example of what a quality institution should be. This has been made possible by the munificence of the Tata group and the gifts made by patrons of art. A very well equipped, though modest in size, auditorium with 35 mm and 16 mm projectors and electronically operated lighting system, a high quality sensitive tape recorder and a library of books and gramophone records are part of the institution. The activity mainly consists of giving a higher form of instruction, or rather personal imparting of the more polished and exclusive virtuosity, by recognised masters of music, e.g. Smt. Annapurna and Ahmed Jan Thirakava. The masters do not hold classes but impart the benefit of their experience to individual pupils who are already advanced in the art. The Centre has also taken up the recording of the personal response, development, creation and composition of musical items by the recognised masters of music with their biographical and anecdotal illustrations. This appears to us a very laudable project whose operation should be extended so that the valuable recollections, methods and responses of the great musicians of this country can be preserved. Many of them will not be available in a few years' time, and there appears to be no record of their achievements in this form.

We examined 15 witnesses, including some eminent artists, Directors and teachers. There was an almost unanimous complaint from them of the shortcomings and failings of the Akademies. Since many of them were connected with the Akademies as members of the General Council or as members of the Executive Board, their views carry great weight. Among the witnesses were Mr. Khandalwala, now Chairman of the Lalit Kala Akademi. The general criticism may be summarised as follows:

The Akademies make little impact in Bombay and less in the outlying areas of Maharashtra.

The publishing policy is misconceived and ill-executed. Wrong books are selected for publication and the sales policy is completely ineffective.

The awards for the best books by the Sahitya Akademi are not always given on the basis of merit. There is a great deal of canvassing and the judges are blatantly approached.

The Constitution is defective in as much as there is not adequate representation of the creative artists. The State representation is defective because the States merely send persons who have no knowledge of and no contact with the arts. A Director of Information, an Education Secretary or a bureaucrat who has no knowledge of the arts can make no contribution to the deliberations of a body concerned with the creative arts.

The administrative expense ratio is very high. This could perhaps be remedied by eliminating some of the staff in the Akademies and having some common sections.

There is interference by the Government and the autonomous nature of the bodies is a misnomer.

The translation work commissioned by the Sahitya Akademi is of a very low standard. The chief reason is that the rates of payment are much too low.

Some of the witnesses suggested the adoption of an electoral college for selecting the members of the General Council of the Akademies as recommended recently by a majority of the artists who were called by Shri Khandalwala to discuss the whole matter of the Lalit Kala Akademi. Contrary views were also expressed and it was said that this electoral college will not solve the problem because the best artists preferred to stay away from anything which has to do with administration, and it is only the second rate and the more vociferous artists who push themselves forward and take possession of the institution. If this happens, the Akademi will not be able to achieve anything really worthwhile. The question of amalgamating the three Akademies and having separate branches was also discussed. The general view was against amalgamation, and it was said that the three Akademies perform distinct functions which do not overlap in any way. It would, therefore, not make for effective working if amalgamation takes place. There could however, be one library with three distinct sections, one telephone exchange and, perhaps one set of clerical staff. A view was

expressed that a coordinating body which should be small in size and which should have one or two members from each Akademi would perhaps prove very effective in coordinating the work of the three Akademies, in exchanging information and in preventing duplication of work in the matter of publication, etc.

With regard to awards, we were told that to avoid the abuse of canvassing, the names of the judges should be announced and the judges should give reasons for the choice of the book or painting which is recommended for an award.

Other suggestions made were that exhibitions from foreign countries should be arranged by the Lalit Kala Akademi, and should be taken round the country. Good prints of outstanding Indian paintings should be printed in large numbers to reduce the cost and sold cheaply to schools, colleges and other institutions so that the largest number of persons can be exposed to the best art in the country. Another suggestion made was that there should be no representation by the States as such, as this gives rise to jealousies, and regional loyalties are preferred to the pursuit of excellence. Publication of books should be entrusted to commercial firms and if a book which is worth printing is not commercially viable, the publisher should be given a subsidy by being assured of the purchase of a certain number of copies. Regional offices of each Akademi should be opened in the more important towns so that the States are aware of the activities of the Akademies and can make an adequate response and contribution to the national culture. The term of the office of the Chairman and other members of the Akademies should not be more than 3 or 4 years. In any case, the present system by which the members continue almost permanently should cease. There was a view that it would be a good thing to have national schools of dance song and art on the same pattern as the National School of Drama, and the activities of this school should be widened. The local museum in Bombay receives Rs. 50,000 from the Municipality, and it was suggested that municipalities of all towns should be encouraged to make financial contributions to the dissemination of culture. This is being done in France now, and the system could well be adopted in India. Some artists' materials are being imported by the Lalit Kala Akademi but the quantity is too small and the price demanded from artists too high. We were told that the J.J. School of Arts is able to import a substantial quantity of artists' materials and sell them to the pupils at lower than London prices.

Mysore

4.12 The Government of Mysore set up three ostensibly independent and autonomous Akademies several years ago. Until about a year ago, the State Minister for Education was the Chairman of all the three Akademies and the Deputy Director of Literary & Culture Department was the common Secretary. Neither the Minister nor the Deputy Director could spare sufficient time from their normal official duties to do justice to what the Akademies were designed to accomplish. Then in 1971, though the post of the common Secretary was retained and its incumbent continued to be the executive officer of all three Akademies, separate non-official Chairmen were appointed. This resulted in a prompt awakening of official cultural activity in the State, and a number of projects were taken in hand and executed.

Some of the old administrative features remained unchanged. There is a common office, common ministerial staff and, as already observed, a common Administrative Officer in the shape of the Deputy Director of Literary and Cultural Department acting as the Secretary of the three Akademies. The Sangeet Natak Akademi is the largest and the most important body, and controls the administrative staff. The grant of the Sangeet Natak Akademi is, therefore, the largest. The projects undertaken by this Akademi include a scheme of disbursing pensions, ranging from Rs. 40 to Rs. 100 per month, to 86 old indigent artists, giving financial assistance to teaching institutions in the State, holding traditional folk art festivals and dramas and music conferences. It was frankly conceded before us that there is no machinery for checking the nature and quantum of work done by the private institutions which receive a grant-in-aid from the Akademi or from the State Government. We saw an instance of this in an organisation which receives large government grants each year and has very little achievement to its credit. The budget figures shown to us seemed unrealistic and unconvincing, because, according to them, the management was each year giving loans and advances amounting to more than Rs. 25,000 without any prospect of recovering them. So, in the course of four years, a sum of Rs. 1,56,125 had been sunk into this institution. This is not a charitable institution, and had the budget been looked at even cursorily, and had the door performance of the institute's best pupils been seen, neither the Sangeet Natak Akademi nor the State Government would have sanctioned such large grants to the institution. We do not

say this in a spirit of harping criticism but merely to point out the need of some machinery for assessment and accounting whenever public money is spent. Another instance of the same kind was the printing of a book of sketches by a local artist. The sketches are apparently copies of published photographs of temple carvings. We found them inaccurate and unpleasing. Yet more than Rs. 50,000 has been spent in printing this book. The money, unfortunately, formed part of the Lalit Kala Akademi's appropriation.

The present chairmen of the Akademies were hopeful of promoting the cause of art and culture in the State, but they drew our attention to some handicaps and difficulties which hamper their work. They are extremely short of accommodation. The entire office staff of the three Akademies sits in one room in the Rabindra Kalakshetra which is scarcely adequate. Unfortunately, this building is under the complete control of the State Public Works Department and the requests of the Akademies to let them use some other rooms which can easily be made available do not find favour with the PWD.

We also heard a general complaint of too much interference by the Government.

Mysore has, at least in theory, a scheme for disseminating culture through the agency of District Akademies which are presided over by the Deputy Commissioner in each district. The Deputy Director of Public Instruction acts as the Secretary. But since neither of these officers holds a sinecure, and both of them are fully occupied in their normal duties, hardly any of the District Akademies functions at all. Many of them do not even ask for grants, nor do they formulate any plans. Some of them prepare plans, draw up a budget and ask for a grant, but fail to use the money allotted.

It is, perhaps, too soon to assess the working of the three Akademies because in their present form they have been functioning for less than a year. We, however, noticed signs which inspired us with a measure of hope, and the enthusiasm of the honorary Chairmen and their desire to promote the various arts in the State impressed us.

We must place on record our sense of satisfaction and appreciation of the work done by one or two private institutions. The first, not necessarily the most important, is the Mysore Pradesh Chitrakala Parishad, an association of artists and art lovers

numbering 136, formed in 1960. It is a registered society recognized by the State Akademi and has been receiving a grant-in-aid from it. The Parishad holds regular art exhibitions and art classes. It held a South India Tribal and Folk Art Exhibition, which was a great success, and made a collection of leather puppets by purchasing them from villages where they were rapidly deteriorating because of lack of understanding and appreciation on the part of the owners. The institution needs a site in the town to construct a building for its office, exhibition halls and other activities. We were told that there are enough art lovers in the State who can be persuaded to contribute liberally towards a building fund. We hope the State Government can see its way to making available a suitable centrally located site to enable the Parishad to continue its excellent work with redoubled vigour.

The Ayyangar College of Music is a modest organisation, carrying out its task of teaching classical Karnatak music in a private building which is in Rama Mandir. No financial aid is received by this institution, and the expenses, which are not considerable, are met out of student fees and donations.

The Kannada Sahitya Parishad, the Bangalore Gyan Samaj and the East-West Sanskriti Niketan are other voluntary bodies which succeed in achieving a substantial measure of success in promoting the arts by the enthusiasm and dedication of their honorary workers.

The Committee also paid a visit to the Jaganmohan Art Gallery where many paintings, art pieces and valuable objects are displayed, side by side with so called curios and ugly exhibits, collected over the years by the rulers of Mysore. The good pieces in this collection deserve better treatment. A fear was expressed before us that the owner is contemplating a sale of the entire collection to someone who will take or send the precious art treasures out of the country. We hope the State Government and the Government of India are alive to this danger and will take adequate steps to prevent such artistic loss to the country.

The witnesses who testified before us spoke of the high cost of administering the National Akademies, and advised a joint management and avoidance of duplication so that the money thus saved can be utilized for cultural purposes. They also deplored the lack of real rapport between the national and the State Akademies. The State Akademies, it was suggested,

should be invariably consulted in appraising the award books or artists. Indeed, some witnesses expressed the view that all donations to individuals or institutions, all awards and all forms of recognition should be routed through the State Akademies which are in a better position to speak about local merit. The State representatives on the National Akademies should be the Chairman of the corresponding State Akademi and not a nominee of the Government possessing no knowledge of the arts. It was suggested that representatives of States, with common or allied cultural patterns, should meet frequently to discuss matters of mutual interest. The representatives of State Akademies all over India should also meet once a year or once in two years to plan common programmes. The giving of grants to a larger number of cultural institutions was adversely criticised.

Orissa

4.13 Five members of the Committee visited Orissa, and during their stay of three days, they were able to examine a number of important witnesses and also see several cultural institutions in Bhubaneswar, Cuttack and Puri.

The State Government has recently* set up three Akademies to promote the creative arts and keep a watch over the development of the cultural institutions in the State. The Akademies have been named after the National Akademies, the Orissa State Lalit Kala Akademi, Sangeet Natak Akademi and Sahitya Akademi. For the better and smoother administration of these bodies, the Minister of Education has been appointed the President of all of them, and the Secretary of the Department of Culture is their Vice-President. The staff is, for the most part, common. There is one common library in charge of one Librarian. An Assistant Secretary handles the separate problems of the Sangeet Natak Akademi. The Sahitya Akademi has been provided with a Publication Officer and the Lalit Kala Akademi with a Gallery Assistant. The total budget of the three Akademies, for the current year, is slightly more than Rs. 7 lakhs. Of this, the major portion, constituting Rs. 4 lakhs, has been allotted to the Sangeet Natak Akademi, a sum of Rs. 2,45,000 to the Sahitya Akademi and the balance of

*We were told that the Akademies have been in existence since 1957 but they were registered under the Registration of Societies Act only recently, and the first general meetings of the three bodies were held for the first time in February 1972.

Rs. 60,000 to the Lalit Kala Akademi. Half of the allotment of the Sangeet Natak Akademi is appropriated for a grant to the Utkal Sangeet Mahavidyalaya, Bhubaneswar, where about 150 students learn the classical styles of dance and Hindustani as well as Karnatak music. Out of the amount allotted to the Sahitya Akademi, a sum of Rs. 1,45,000. is spent on the establishment of all the three Akademies.

The main activities of the Akademies are the giving of grants to deserving institutions, holding art exhibitions and a festival of the arts, at different places in the State, publishing books and promoting the Oriya language. Mention has already been made of a grant of Rs. 2 lakhs to the Utkal Sangeet Mahavidyalaya. Fifty other institutions in the State receive grants varying from Rs. 200 to Rs. 15,000. These are allotted on the principle that three-fourths of the deficit in the budget of a deserving institution will be made good by the Government. This, it will be seen, is similar to the pattern of apportioning aid adopted by the National Sangeet Natak Akademi. The significant work done by the Sahitya Akademi consists of maintaining a library, publishing a literary periodical, giving financial aid to some publishers and paying royalties to authors.

The institutions visited by the Committee were: Utkal Sahitya Samaj, Cuttack; Kala Vikash Kendra, Cuttack; Utkal Sangeet Mahavidyalaya, Bhubaneswar; Utkal Sangh Parishad, Puri; and Orissa Jatiya Byayam Krida Parishad, Puri.

We were greatly impressed by the excellence of dance technique imparted to the students of the Kala Vikash Kendra, Cuttack and of the Utkal Sangeet Mahavidyalaya, Bhubaneswar which we thought, was a close second to the Cuttack institution.

There is no real rapport between the State Akademies and the National Akademies, but it may be noted that in the year 1968-69, the National Sangeet Natak Akademi made a grant of Rs. 5,000 to the State Akademi for holding a Chau dance seminar.

The State Akademies feel neglected and ignored by the National Akademies, and we heard a complaint that the National Akademies are apt to bypass the State bodies, instead of consulting them and seeking their advice in matters of State interest, e.g., selecting the artists of Orissa for awards or for delegations sent abroad.

The witnesses who testified before us spoke of the lack of any impact made by National Akademies. This, we were told, was due to the absence of a definite workable procedure for a constant rapport between the State and Central Akademies. The State representative on the Central Akademies is an official who cannot truly speak of the needs and aspirations of the creative artists of Orissa. An ex Member of the Rajya Sabha argued that the State Akademies should be autonomous bodies, on the general and governing bodies of which there should be a majority of artists. They should be elected by artists and cultural institutions doing worthwhile work. Some members can be nominated but these should be persons interested in the arts and not bureaucrats. With regard to the relations between the Central and State Akademies, he deplored the absence of any present rapport. He said that the *History of Oriya Literature* published by the National Sahitya Akademi had many factual and critical errors which could have been corrected, had it been sent to the State Sahitya Akademi for scrutiny. The preparation of an Anthology of Modern Oriya Literature has been entrusted to a local lecturer without consulting the State Akademi. He suggested that in all matters in which the Oriya language, literature or art was concerned, the State Akademies should be invariably consulted, though their advice need not be taken as final. In the matter of giving grants also, the Central Akademi should process them through the State Akademi. The absence of this rapport had resulted in undue emphasis on the development of Chau dance to the detriment and neglect of the Odissi style of dancing. This witness thought that all States should set up Akademies which should be autonomous bodies. The National Akademies should consist of representatives sent by State Akademies and a few other persons nominated by the Central Government. In this way, the Central bodies would be more representative and would be able to safeguard the State interests more effectively. There should be constant consultation between the Central Akademies and the State Akademies. The Central Akademies should refuse to give grants to any State cultural body or artist, if the State Government has not set up the three State Akademies. This would guarantee that all States have Akademies which can send representatives to the Centre.

Grants should be of two kinds, (i) given for specific projects and, (ii) recurring grants for long-term plans. *Ad hoc* grants inhibited any kind of planning and development, and were quite ineffective in promoting cultural plans.

Pondicherry

4.14 Five members of the Reviewing Committee visited Pondicherry on May 22, 1971. The Committee interviewed 4 persons including the Chief Secretary and the Principal of the International University Centre. We were also shown round the Centre and the Library.

The only cultural institution wholly financed and sponsored by the Government is the Pondicherry State Sangeet Natak Sangam, which was conceived in 1967 and has not quite yet begun functioning. It was registered in 1970. Funds for it were collected by holding a 10 day Cultural Festival, which yielded Rs. 80,000. In theory it is an autonomous body, but it may be considered almost a limb of the Government because the Lt. Governor of the State is the ex-officio President, the Chief Minister is the ex-officio Vice-President, and presides over all its meetings and the Education Minister is also a Vice-President, who presides over the meetings in the absence of the Chief Minister. The Public Relations Officer of the State is the ex-officio Secretary of the Sangam and functions as its principal Executive Officer. We were told that this arrangement works admirably and makes for greater despatch and a smooth passage of the plans and schemes prepared by the Sangam. No real plans have so far been formulated, and we were told that the money is earning interest till the day when it will be put into use.

The objective of the Sangam is the promotion of music, dance and drama in the State. There is no State body corresponding to the Central Sahitya Academy entrusted with the task of encouraging literature and recognising merit in the literary field. We were told, however, that of late, there has been a spurt in literary activity in the State. Poetic symposia are becoming very popular, indeed, so popular that they are being used for political propaganda, and a recent session on Kamban's Ramayana attracted many participants. There were many speakers, and the audience evinced a very lively interest in the proceedings.

We do not propose to say anything about the university centre because it cannot be classed as a purely cultural body, and its dance, music and grill activities are part of the educational curriculum prescribed for the young people.

It was suggested by the persons who testified before us that there should be close cooperation and close coordination of

the work done by the Central Akademies. Every State should set up cultural ackdemies and also institutions for the dissemination of culture at the district level. These latter institutions should be financed by the State and the local authority, i.e. the municipality, on a 50-50 basis. This arrangement will arouse interest among a large number of not only urban but also rurul people. Young artists should find a place on the governing body of all cultural institutions, whether they are sponsored by the centre or by the state. A great deal of natural talent is available in the fields of dance, song and drama, but guidance in showmanship, costumes and presentation is necessary to use these talents to the best advantage.

Pondicherry, being a Union Territory, felt neglected because in the scheme of inter-state cultural programmes, organized by the Ministry of Education, Pondicherry had been forgotten, and no cultural troupe had been sent to Pondicherry, nor had Pondicherry been asked to send its own cultural troupe. There is a Municipal theatre in Pondicherry with a seating capacity of nearly 1200 persons. The theatre, however, lacks the usual equipment of lighting and sound absorbing material on walls to ensure good acoustics. Although centrally situated, it is not being used to the best advantage. There is no organised school of music in the state, although there are private schools of the Bharatnatyam style of dancing. Some groups in the state are interested in western music, but there is not enough enthusiasm to organise the teaching of western music or getting together an orchestra.

Punjab

4.15 A very attenuated Committee consisting of the Chairman and one member paid a 2-day visit to Chandigarh on November 27, 1970. The Committee went round the State Museum which contains a picture gallery, and were shown round the Art School. At a session for recording views of persons connected with or interested in artistic and cultural activity, 6 witnesses were examined.

Chandigarh is the centre and fount of whatever cultural activity there is in the Punjab State. The Government has set up a high-powered Arts Council of which the Chief Minister is the Chairman, and three Vice Chancellors of universities and prominent artists are members. This Council appoints the Chairman of each of the three State Akademies, viz. the Punjab

Lalit Kala Akademi, the Punjab Sahitya Akademi and the Punjab Natya Kala Akademi. Two other cultural bodies deserve mention; the Chandigarh Lalit Kala and the Prachin Lalit Kala. Despite the impressive array of these officially sponsored bodies, we found very little evidence of any worthwhile cultural activity in the State. The funds provided to the Akademies may almost be called derisive. For instance, the State Sahitya Akademi has an annual budget of only Rs. 1,000. It receives no aid from the Central Government or the National Sahitya Akademi. There is apparently no representation of the State body on the Central Akademi. None of the Akademies can boast of a building or office accommodation. The Lalit Kala Akademi has a budget of Rs. 8,000 but this seems to satisfy the members and the office-bearers of the Akademi. With this meagre sum, a somewhat skeletal programme is planned and carried out. An annual exhibition is held, there is a proposal to publish monographs on art subjects, e.g. the art of Amrita Shergil, the art of Dhanraj Bhagat. The Chairman of the Natya Kala was Prithviraj Kapoor who did not live in Chandigarh.

The art gallery, in the State Museum, has some good pictures bought by the Purchase Committee, and most of the artists represented are Punjabis, whether they work in the Punjab or not. There is also an excellent collection of 2500 miniatures, of which about 60% are by Punjabi painters.

We did not hear of any official or prominent private body concerned with cultural or artistic activity in any other town of the Punjab.

In Chandigarh, we also learnt about the Directorate of Languages of the Haryana State from Dr. Ranjan, who is its Director. This body is not really concerned with creative writing, but does a certain amount of work for literature and writing in the State. It has a budget of Rs. 6-7 lakhs and publishes books, awards prizes and professes to encourage Urdu, Hindi and Sanskrit writing. We were told that the Directorate has collected, on the tape, folk stories and folk songs from villages and fairs, but the total amount of recording can be played out in 15 hours. The Directorate also sponsors seminars, writers' conferences, competitions, dramatic debates and poetic recitations.

The Dance and Drama Division of the Punjab Government has a budget of Rs. 2 lakh, drawn entirely from the family planning

funds. With this money it is able to put up 50 different shows which are taken round the State. We were told the dances are good. But this activity can hardly be said to encourage or aid either the State or the national image of music or dance, though it does help to entertain people and give them a taste of clean entertainment.

A few suggestions regarding the working of the Central Akademies which were made by the witnesses may be mentioned. We were told that a 10 year tenure for members is too long and there is a tendency on the part of the members to perpetuate their hold on the affairs of the Lalit Kala Akademi. Too great interest is shown in the so-called modern art though this style is really not modern, because in the West it was developed 50 years ago and has now become out-moded. The traditional painters such as the artists of the Kangra school are dying out for lack of patronage. Only an official of the Education Department represents Punjab on the Central Akademi and he has no knowledge of art movements. We were told by one witness that Lalit Kala Akademi should conduct examinations and should lay down standards of art in its various branches. The State Akademies, in the view of this witness, should be affiliated to, though not controlled by, the Central bodies. The national exhibitions should be held at different places in the country and, if possible, should be taken on tour. The books published by the Lalit Kala Akademi are priced too high. To popularise them, they should be subsidized. There should be facilities where good artists can exhibit their work for sale, particularly where foreigners can have easy access to them. We were told that there is a good market for Indian paintings abroad, and there is no reason why tourists should not be encouraged to buy the paintings of modern artists. The Lalit Kala Akademi should give assistance in this matter.

Rajasthan

4.16. Only two members of the Committee were able to pay a visit for an on-the-spot enquiry to Rajasthan. They arrived at Jaipur on February 16, 1971 and spent two days there. They then proceeded to Udaipur where they stayed till the 20th February.

At Jaipur the Committee was shown the office of the State Lalit Kala Akademi and the members went round the Ram Singh Shilpa Kala Mandir, a teaching institution. They also paid a visit to the Murti Bazar in the city, and saw the marble

carvers and sculptors at work. At Udaipur, they were shown round the office of the State Sahitya Akademi and were conducted round the Rajasthan Vidyapith and its research Department, Sahitya Sansthan, as also the Vidyapith Lok Kala Mandal, a museum of folk art exhibits.

At Jaipur, 9 witnesses testified before the Committee. These included Shri Bhatnagar, Secretary of the State Lalit Kala Akademi, three members of its Executive Board, the Director and one member of the State Sahitya Akademi and a member of the State Sangeet Natak Akademi.

At Udaipur, the Committee examined 16 witnesses, the most important of whom was Shri Janardan Rai Nagar, the Chairman of the State Sahitya Akademi. He is also the Secretary of the Rajasthan Vidyapith and a writer in his own right. The Committee examined Shri Devlal Paliwal, Secretary of the Sahitya Sansthan, Rajasthan Vidyapith, Shri Vasishth, Education Secretary, Rajasthan Vidyapith. The remaining witnesses were, for the most part, writers and poets, many of whom had clearcut views about the part which governmental bodies, designed to promote art and letters, should play. We were also furnished the opportunity of meeting several of the more prominent writers, at three informal sessions, at which matters relating to the functions of the Central and State Sahitya Akademies were discussed.

The State Akademies

The Government of Rajasthan set up in 1958 three cultural Akademies; the Lalit Kala Akademi, with its headquarters at Jaipur, the Sahitya Akademi with its headquarters at Udaipur, and the Sangeet Natak Akademi with its headquarters at Jodhpur. A brief account of the activity and significance of these Akademies may be given.

1. Rajasthan Lalit Kala Akademi

The Constitution of this Akademi provides for a General Council consisting of 31 members. The Chairman is first appointed by the Government for a period of 2 years and the Treasurer and 5 other members are also nominated by the Government. These 7 proceed to choose 15 more unofficial members and the 22 so assembled elect or select 9 important artists. The Akademi is, therefore, seen to be a self-expanding organisation, starting with the Chairman and 6 members who are nominated by the Government. The General Council so formed elects

a Vice-Chairman as also the Executive Board. The Secretary of the Akademi is appointed first by the Government for a period of 2 years, but thereafter, he is appointed by the Executive Board. He acts as the Secretary of the General Council, of the Executive Board and of all committees appointed by the General Council or by the Executive Board. He is not, however, entitled to vote. The institutions or persons chosen for financial aid are selected by the Executive Board and their names are sent for approval to the General Council. Fellows of the Akademi are chosen by a three-quarters majority of the General Council. The Council can be wound up by a Government notification in the official Gazette.

The Akademi, in its first year, received a grant of Rs. 75,000. Thereafter, the grant varied between Rs. 50,000 and Rs. 75,000. For the current year, the grant is said to be Rs. 1,50,000. The activity of the Akademi consists of holding an annual exhibition and a number of smaller exhibitions at various places in the State. Prizes are awarded at the annual exhibition only.

The General Council meets once a year, the Executive Board four times a year, but the day to day work is done by the Secretary who seems to have a fairly free hand in administering the affairs of the Akademi.

There is only a nominal connection between the State Akademi and the Central Lalit Kala Akademi. The Chairman of the State Akademi is the State representative in the General Council of the Central Akademi.

The impression which the members of the Committee gained was that the State Lalit Kala Akademi is not making any significant or worthwhile impact on either the artists or on the field of the visual arts generally. The exhibition, held once a year, does not appear to arouse a great deal of enthusiasm, and the donations to the various institutions and individuals seem to be a matter of routine. Altogether, we felt that the more worthwhile activity in the State is in the field of letters rather than in the field of the visual arts. A visit to the Murti Bazar specially emphasized this point. We found that all the stone carvers and sculptors, who seem to be held in great esteem by the artistic circles of Jaipur, are no more than mere craftsmen who prepare bad and shoddily executed copies of the old stone figures of gods and goddesses, which the various temples in the country are quite happy to buy and instal. One or two of the stone carvers only were seen to be competent sculptors in producing figures of

public men. A statue of Govind Vallabh Pant, in particular, was very realistic, but there was not a single worker in the entire bazar who could be said to be a creative sculptor. We gained the impression that the artists of Rajasthan are bogged down in the old forms and traditions from which either they cannot or are reluctant to free themselves. Many of them make very competent copies or imitations of the old miniatures. These are pleasing enough in themselves, but since they do not attain the aesthetic standard of the original miniatures, the effort seems to be somewhat wasted except in so far as it helps to recreate a lost art on its old pattern.

The main criticism against the Lalit Kala Akademi in the State was that it does not really represent artists and its Constitution does not enable it to do anything substantial or worthwhile for the visual arts in the State. The Chairman is Mr. Mirdha, who is the Speaker of the Rajasthan State Assembly, and the practising artists are in a minority in the General Council.

2. Rajasthan Sahitya Akademi

The Constitution of the State Sahitya Akademi provides for a General Council of 52. The President and the Director are nominated by the Government as also 5 other members. Twenty-five representatives of the literary organisations recognised by the Council are then selected. In addition, 15 eminent literary persons are chosen by the General Council. Three well-known experts in Sanskrit, Rajasthani and Urdu literature or literary heads of university departments in these subjects, and, finally, two representatives, one each from the Sangeet Natak and the Lalit Kala Akademies, and one representative of the Sahitya Akademi are selected. These 54 constitute the General Council. The Governing Board consists of the President, the Director, the Treasurer, three nominees of the Government and 5 persons elected by the General Council from among its members. The first Chairman of the Akademi was Shri Janardan Rai Nagar, who held office for a number of years. He then resigned, but for the last two years he is again acting as Chairman, on being renominated by the Government. The Akademi originally received a grant of Rs, 1 lakh per year, but the present grant is Rs. 3 lakhs.

The Constitution and activity of the Akademi have provoked a great deal of controversy in the State. The details of this controversy are not relevant, nor is it necessary to examine the

reasons beyond stating the fact that objection has been taken to the Chairman, Janardan Rai Nagar, for the way in which he runs the Akademi. It has been said that he does very much what he likes and has his favourites. A view was also expressed that the disputes are due to rivalry among various groups who wish to assume power, and control the funds of the Akademi. No meeting of the Executive Council has been held for the last two years. This, we were told, is due to certain defects in the election and the appointment of the members of the General Council and the Governing Board. It may be mentioned here that a committee has been recently appointed by the Rajasthan State to inquire into and report on the dissensions between members of the Sahitya Akademi and the complaints of the writers in general.

The Sahitya Akademi has published a number of books in Urdu, Hindi and Rajasthani, the total output so far being 52 titles. Urdu plays a very prominent part in the activity of the Akademi, and apart from publishing books of Urdu poets in devanagari script, the Akademi publishes an Urdu journal, *Nakhlistan*. The issues appear somewhat sporadically, and after 5 single issues there was a consolidated issue of several hundred pages. We were told that a sum of Rs. 50,000 out of the total grant of the Akademi is reserved for helping Urdu writers. The publications of the Akademi do not sell very well, but this, we were told, is due to the fact that there is no sales organisation to publicise and promote the sale of Akademi publications.

The Akademi has a library of 6,000 books in Hindi, Rajasthani, English and Urdu. Books are lent out free. We were told the system of free lending works satisfactorily and there are no losses.

Udaipur also has a public library of about 40,000 books which are lent out free to members who make a deposit of Rs. 10 by way of security. There are 1,068 members who use the library and the daily issue of books is about 1,500. The library receives a grant of Rs. 5,000 a year for buying books and Rs. 3,000 a year for periodicals. The library subscribes to 143 periodicals.

3. Rajasthan Sangeet Natak Akademi

The Constitution of the Akademi provides for a General Council of 27 members. The Chairman, the Treasurer and 5 members are nominated by the Government of Rajasthan.

The Officer for Cultural and Literary Affairs, Rajasthan Government, the Secretaries of the State Lalit Kala Akademi and Sahitya Akademi, an office-bearer of the Central Sangeet Natak Akademi and the Director of Education, Rajasthan are *ex officio* members. Seven members are chosen as representatives of affiliated institutions of the Akademi by the General Council, and 8 eminent artists in their individual capacity elected by the General Council, of whom 2 are nominated by the Government and 6 are selected by the General Council. The General Council, therefore, is seen to be, mostly, a creature of the State Government, as by far the majority of members are the nominees of the Government, and the other members are the nominees of these nominees.

We were not able to learn much about the activity of the Sangeet Natak Akademi for the simple reason that its headquarters are at Jodhpur which we were not able to visit. We were told however that the Akademi has now a budget of Rs. 2 lakhs and it helps a number of teaching institutions and assists indigent musicians and dancers.

By far the most important educational and literary institution in the State is the Rajasthan Vidyapith. The Vidyapith was founded by Shri Janardan Rai Nagar, an important and controversial literary and political figure of Udaipur, in 1937, with funds donated by some businessmen. The institution from its very inception was given a patriotic colour with its declared aim of (i) promotion of the Hindi language and scholarship, and (ii) spread of literature.

The Vidyapith has, over the years, grown into an educational and literary colossus, enfolding within its scope a large number of educational bodies. There are two degree colleges at Udaipur and Ajmer, a school of social work, a music college, affiliated to the Bhatkhande Music School, a Teachers' Training College at Dabok, two higher secondary schools at Dabok and Zhodal, one secondary school at Udaipur, a number of adult education centres, 15 community centres, an institution for the training of officials for Panchayati Raj, a Janata college for teaching leadership where advanced training for agriculture is also given, a centre for training teachers for primary school education, and the Sahitya Sansthan, which is a research section.

The total budget is Rs. 25 lakhs per year. The various educational institutions receive Government grants of 80% to 90% according to their nature and the rules governing the giving of

government grants. Some, at least, of the work which a Sahitya Akademi should perform is being done by the Vidyapith, in particular by its Research Section which gives the impression of being a very active centre. The Sansthan has published a number of books and carries out research in history, literature, etc. It provides information to scholars and has a, by no means, small library. The Research Section gets a grant of Rs. 1,000 from the Education Department of the Rajasthan Government, and the Government also pays the staff numbering 21 to the extent of 90% of their salaries. We were told that there is a plan to expand the activities of the Section, but for this funds are needed. The sale of books published by it has improved, but needs to be much better before the publication scheme becomes really meaningful. There is a demand for a government grant for publishing projects. So far 57 titles have been published.

The Vidyapith has also a museum of folk art. There are exhibits of paintings, dresses, turbans, musical instruments, puppets and dance, drama models. The museum is interesting but is on a very small scale.

The witnesses examined by the Committee expressed various views, and it was suggested that the Central Sahitya Akademi should undertake research work into not only ancient literature but also into the present trends of writing in the various languages. It should prepare a history of the various languages, and take steps to edit and catalogue manuscripts in collaboration with the State Akademies and other bodies which are doing similar work. Translation work, from one language into other languages should be undertaken on a more comprehensive basis, and there should be closer support between the National Akademi and the State Akademies, so that schemes can be undertaken without duplication, and work which can be done in the State should be left to the State Akademies. There was a feeling that there should be no cash prizes for literary works, and it would be better and less invidious to award certificates or issue citations. In any case, the prize of Rs. 5,000 for a really good work of national importance was considered inadequate. There was a feeling that pensions should be given to old and indigent writers. The Central Akademi should not undertake the business of publishing books, because it cannot arrange for adequate sales, and books which cannot be sold should not be published however good they may be. It would be better to commission literary works and subsidize them, leaving the business of publishing and selling them to the publishers. There was a persistent demand

for the recognition of new literary fashions and trends. It was said that not enough attention was paid by the Central Akademi either in the field of letters or in the field of painting and sculpture. There should be good and authoritative dictionaries of various languages, particularly of the Hindi language. No really good etymological dictionary of Hindi exists, and this work should be entrusted to a team of scholars by the Central Sahitya Akademi and supervised adequately.

Another view expressed by several witnesses was that the Central Akademies should be statutory bodies. The Presidents should be whole-time Presidents who can give their full attention to the work. The Akademies should solicit the assistance of experts belonging to other bodies or disciplines to help enrich the language and for the furtherance of art. It was felt that the standard of the literary publications of the Sahitya Akademi was not high and did not justify the expense incurred.

Tamil Nadu

4.17 The Reviewing Committee paid a two-day visit to Madras on May 20 and 21, 1971. Seven members of the Committee interviewed a number of witnesses, including the Education Secretary of the State Government, and the Principal of the Government College of Arts and Crafts. A visit was also paid to the Museum and the Art College, and the Chairman also visited the Government School of Sculpture at Mahabalipuram and the Metal Crafts School at Kanchipuram. We saw the Regional Office of the Sahitya Akademi at Madras.

The State Government has set up a body to promote and disseminate the performing arts. The Tamil Nadu Sangeet Natak Sangam was set up in 1955. It is an autonomous body, and receives a grant of approximately Rs. 2 lakhs from the State Government. Of this amount about Rs. 75,000 is expended on administration, Rs. 60,000 on the development of music and the rest on the promotion of dance and drama. A substantial amount is spent each year on encouraging new and young artists. About 50 such artists are selected each year after an audition test, and they are encouraged to give 4 performances each. This scheme makes the new artists known to music-loving audiences, and provides them with an opportunity to establish themselves in the profession. We were told that out of 400 musicians, thus encouraged in the past 4 years, about one-third have become self-supporting. The Sangam gives varying grants to more than 40 institutions in the State.

We were told that the people of Tamil Nadu have a strong predilection for stage plays, and in the olden days, before the cinema captured the entertainment field and many municipal theatres were converted into cinema halls, there were several professional theatrical groups which toured the region and attracted good audiences everywhere. Now, the only available auditoriums are beyond the means of the amateur and professional drama groups. In Madras, for instance, there are three halls, the Music Academy, the Raja Annamalai Hall and the University Centenary Auditorium. The hiring charges of these halls per day are Rs. 1750, Rs. 1350 and Rs. 740, respectively. The Sangam has prepared a scheme for two mobile theatres, but there is, we were told, urgent need for a properly equipped theatre which should be available at low cost to drama groups. The State Government or the Sangam should be moved to undertake this task.

A State Lalit Kala Akademi was set up by the State Government some years ago. This was an autonomous body, and Mr. Justice Rajamannar, whose interest in and understanding of the arts is well known, was appointed the first President. But after he left the Akademi seems to have fallen from its place of pride, and the Government received many complaints about the misuse of its funds and property by the persons in control. Unable to do anything about the misconduct of an autonomous body, the Government took the only course open to it and stopped all financial grants to it. The Akademi, therefore, lies defunct, though, in name, it still continues to exist. There is a feeling, now, in the art circles, that the Akademi should be revived, and safeguards should be provided to prevent a recurrence of the kind of abuse which led to the cessation of its activities in 1968. The State Government is considering the proposal for revival.

There is no institution corresponding to the Sahitya Akademi, but there is a very active organisation, viz, the Tamil Development Department which is entrusted with the task of encouraging Tamil writing and Tamil writers as part of the scheme to implement the provisions of the Official Language Act. This Department took the place of the Tamil Development Council which was set up in 1955. The Council was a body of Tamil scholars and writers, and its primary function, now undertaken by the Tamil Development Department, was to give encouragement and incentive to Tamil writing. A Tamil Academy, working under its auspices, annually awarded prizes to books of out-

standing merit in Tamil. This function, too, is now being performed by the Government Department. The State is planning to constitute an International Institute of Tamil Studies. Funds for the project are expected to be contributed, in part, by Unesco, and in part, by the State and Central Governments.

There is also a Regional Office of the Central Sahitya Akademi in Madras which has an annual budget of Rs. 50,000. Its main activity is to programme and convene the meetings of the 4 Advisory Boards in the South Indian languages. The meetings are held twice a year and the Secretary of the Sahitya Akademi attends them. This office, thus, is a sort of clearing agency for the South Indian languages, books and translation works and acts as the liaison between the central organisation and the South Indian literary interests. There is a library, which is used for reference purposes by the local advisers and some selected individuals. The Regional Office undertakes translation work from Hindi, Gujarati, Marathi and other languages into the four major South Indian languages—Tamil, Telugu, Kanada and Malayalam.

Besides the two institutions, the Tamil Nadu Sangeet Natak Sangam and the Tamil Development Department, there are several institutions in the State which give instruction in the visual and the performing arts. Prominent among them are the Government College of Arts & Crafts, the Satguru Sangeet Vidyalaya, Madurai, the Central College of Music, Madras, the Kalakshetra organised by Smt. Rukmini Devi Arundale, the Music Academy, the Government School of Sculpture at Mahabalipuram, and the School of Metal Craft at Kanchipuram. The two last mentioned institutions seek to preserve and keep alive the ancient art of stone and bronze sculpture. Many of the students in these schools come from the old families of sculptors and craftsmen whose ancestors have, over the centuries, given worldwide fame to South Indian creations in stone and bronze. These schools are doing very commendable work. There are, at present, 25 students in the stone sculpture school at Mahabalipuram, and of these, 15 are descendants of the ancient sculptors who laboured to create the exquisite stone figures seen in the South Indian temples. The teaching of metal craft at Kanchipuram is less popular (we found only 4 students being taught) because of the more restricted demand of costly bronze figures. The students at these two schools follow the traditional designs and methods and all their work consists of making copies of old artistic creations. The show room at Mahabalipuram, where the products

of the two schools are stored, contains many beautiful and competently executed works of the trainees.

The Kalakshetra was founded by Smt. Rukmini Devi Arundale at Madras as long ago as 1936. In recent years, the institution has acquired a new and imposing stature. It educates boys and girls in the traditions of Indian art with a view to their acquiring professional skills; it strives to educate public taste in art by presenting music and dance recitals and arranging lectures and exhibitions; it encourages the revival and revitalising of indigenous crafts. The institution is situated in arcadian surroundings, not far from the city of Madras. The subjects taught are Bharat Natya, Kathakali, Folk Dancing, Music and General Education, including Tamil, Telugu, Hindi, Sanskrit and English Literature. Membership fees, a government grant and donations from various sources provide the finances of the Kalakshetra which is one of three institutions composing the educational centre known as the Besant Cultural Centre. The presence of eminent artists and gurus invests the Kalakshetra with a prestigious status, in the sphere of art and aesthetics, and the products of the institution are respected for the high degree of their proficiency and artistic virtuosity.

A group of 40 artists in Tamil Nadu have formed themselves into an association aimed at giving effect to the principle of self-help. The association has acquired an area of land, measuring a little over 9 acres, near the sea shore not far from Madras, and allotted residential plots to its members. About 20 artists live in this small artists' colony or village, named Cholamandal. Many of them have constructed houses or cottages, and live and work there. Since paintings and sculptures do not always find ready buyers, a steady and continuous source of income has been provided by co-operative effort in handicrafts. Batik work on cotton and silk and leather work have been started, and the products are sold regularly. We were told that last year the sales brought a sum of Rs. 1 lakh. So, the artists living in Cholamandal are assured of their livelihood. They have ample time to do individual creative work in painting and sculpture. The group holds exhibitions in Madras, Bombay, Bangalore and Delhi. The response of the public and art-buyers to these exhibitions, though not enthusiastic, has been encouraging. We came away from the village with a feeling that the experiment has already overcome the risks and initial fears of an adventure, and is well on its way to proving a scheme which is economically viable, intellectually stimulating and artistically satisfying. The centre deserves to be emulated.

The Committee interviewed 14 persons interested in art, music and cultural matters. Among the witnesses were a former President of the State Lalit Kala Akademi, the Principal of the Government College of Arts & Crafts, the Education Secretary of the State Government and several teachers of music.

A criticism voiced by nearly everyone who testified before us was that there is no meaningful contact between the Central Akademies and the cultural institutions functioning in the State. There would seem to be a shyness, indeed an attitude of near resistance against South Indian music and drama, though the South Indian dance forms are popular in all parts of India. The South Indian painters feel completely cut off from the activities of the Lalit Kala Akademi. They say that they are ignored when commissions for paintings are issued by the Government. When dancers or singers are invited to give recitals at the Rashtrapati Bhavan, the South Indians do not find adequate representation. In any case, it was suggested that these artists should be invited after consultation with the Central Sangeet Natak Akademi. The writers too, feel aggrieved, and we were told that the Tamil writers are not known in other parts of India, through translations of their works into Hindi and regional languages, although their works have been translated into European and other languages. We were told that Kalki Krishnamurthi's works have been translated into Russian and other European languages though he is almost unknown beyond the Tamil-reading public in India.

Of the various suggestions made, the following few may be noted:

There should be more schools of music, and the music and the visual arts should be made compulsory subjects in all schools. At present, the boys remain singularly and regrettably aloof from musical instruction and the musical impact of teaching institutions. For instance, in the school at Madurai, of the 40 students, only 3 are boys. It was also suggested that a regional music college for the training of music teachers at the graduate level should be opened. A scheme for opening such colleges at Madras and Delhi has already been taken up for consideration, but there is so far no implementation. In due course, it was suggested, such regional colleges should be started at other places also, e.g., Lucknow, Calcutta, Bombay. There is greater need, we were told, for the exchange of information and opportunity for appreciation of North and South Indian styles of music. Both types of music should be taught in the same institution.

With regard to the above matter, it may be pointed out that recently there was an attempt in Delhi, to give at a single function, the recital of the two styles of music by two musicians, one an exponent of Hindustani music and the other of Karnatak music. The recital they gave took the form of a duet in which the two singers sang alternately. The performance was not a success and provoked a certain amount of laughter because of the contrast in the two styles. Had there been greater understanding and appreciation by the audience of both styles of music, the recital might have had a different response.

We were told that musicians are not adequately represented on the General Council of the Sangeet Natak Akademi. The translation work was criticised and it was suggested that an Institute for Translators should be set up under the auspices of the Sahitya Akademi, and the rates of translation should be raised.

Every State should have a book sales-depot for the publications of the various Akademies.

There should be, in each State, more theatres of a size small enough to be within the means of amateur groups.

A special train carrying the various musical instruments from different parts of India should be taken round the country, and the use of these instruments should be explained by practical demonstration to urban and rural audiences. Hindi translations of works on South Indian music would help to familiarise the North with the Karnatak style of music.

More regional offices of Central Akademies should be opened so that the Akademies can make a greater and more meaningful impact in different parts of the country, and can also exchange information about local cultural activities which are of national importance.

Uttar Pradesh

4.18. Uttar Pradesh, with its population of nearly 88 million persons and extending over an area of 194,000 sq. Km., is one of the largest, in size, and the most populous State of India. Its historic past goes back to the earliest times when the first Aryans came and settled down on the lush and rich land of the Gangetic plain, and finding plenty of leisure from work on their fertile fields, learnt to stargaze and lay down the basis of Hindu astronomy. In more recent times, the Muslim rulers of India

gave encouragement to the creative arts, and left not only a rich heritage of architecturally beautiful buildings and monuments, but also their stamp on painting, music, dance and literature, which attained eminence because of the patronage, encouragement and appreciation of the ruling princes. The Hindustani music or the music of North India was nourished and developed to a high degree of sophistication, virtuosity and aesthetic patterns.

The Qawalli was a new form engendered and nourished in the State. The *Kathak* style of dancing, starting from a devotional exercise in temples, was metamorphosed into an expression of the aesthetic and erotic impulses of creative artists. Urdu and Hindi poetry rose to new heights. The Moghul style of miniature painting was a manifestation of the laborious and painstaking craftsmanship of those who felt the urge to create beauty in line and colour. Of this rich past, little more than the memory and the static examples of what was once achieved now remains, for the creative impulse, the discriminating appreciation and the willingness to give financial and moral support to the arts have receded to a low ebb.

We paid a visit to Varanasi and Lucknow, perhaps the two most important towns culturally in the State. At both places we interviewed a number of persons interested in the creative arts and cultural activities. We went to see some of the institutions to which we were invited to pay a visit, and came away with the feeling that the Central Akademies must make a much greater effort to interest the people in aesthetics and the importance of the impact which creative art makes on all aspects of every day life. In this context, attention may be drawn to a recent project of UNESCO for a study of the effect which culture has on every day life and for the preparation of a design for living calculated to give more meaning and purpose to life.

The State Government set up a State Lalit Kala Akademi in February 1962. It is in essence an autonomous body with a General Council consisting of 22 members, an Executive Board of 7 members and a Finance Committee of 5 members. The General Council has a substantive representation of artists and art organisation, but to maintain viability and make for smooth running, the official element predominates. It was argued that there is really nothing wrong or objectionable in this, as official representation on the General Council and the Executive Board makes for prompt execution of plans, and the financial implications tend to be realistic rather than imaginatively ambitious. The Chairman of the Board is Prof. K. N. Kaul and the official members include the Secretary to the Government of

Uttar Pradesh in the Department of Cultural Affairs, the Director of the Department of Cultural Affairs, the Principal of the Government College of Arts and Crafts and two civil servants. The funds placed at the disposal of the Akademi are, however, so meagre that no worthwhile or meaningful programme can be formulated or planned. Beginning with a sum of Rs. 15,000, allotted to the Akademi at its inception, and increasing to Rs. 50,000 or Rs. 60,000 per year in the following years, the grant has now crystallised at Rs. 25,000 per year. In addition, small grants are given, every year, from the Central Lalit Kala Akademi. The amount of grant varies from year to year, the smallest amount was Rs. 2,500 given in the years 1967-68 and 1968-69, and the largest was a sum of Rs. 10,000, paid in the year 1969-70. There is thus a financial link between the Central Akademi and the State Akademi and this link should tend to keep the Central Akademi and the State Akademi informed of each other's activity. But we found this mutual rapport lacking, so much so that, in Varanasi, no one knew that the Central Akademies were at all interested in the cultural work which was being done in Uttar Pradesh.

With regard to the aims and objects of this Akademi, on paper, its performance looks impressive. A number of exhibitions of foreign artists have been sponsored and arranged, the exact number mentioned in a statement, handed to us, being 11. In addition, 15 one-man shows and 18 other exhibitions were organised. The premises of the Akademi were, on several occasions made available to private individuals or bodies for holding exhibitions. Under this category a list of 35 one-man shows and a number of other exhibitions and functions such as film shows and lectures have been mentioned. This activity has, however, been spread over 9 or 10 years, and so, the various functions must have been sparsely spaced. According to the statement prepared by the Akademi, financial assistance, is, from time to time, given to individual artists for organising their one-man shows. Scholarships are awarded to students for higher studies in art. Grants-in-aid are given to recognised institutions. Books and paintings are acquired each year and the Akademi has set up a graphics workshop. Since, however, the entire annual expenditure of the Akademi on all its activities, including the expenses on administration, is not more than Rs. 60,000 or Rs. 70,000, the total achievement cannot be considerable.

The State has also a Sangeet Natak Akademi. This began its existence in 1963 as the Natya Bharati. In 1969, its name was changed to Sangeet Natak Akademi, and a fresh constitution was

drawn up. All the 24 members of the General Council were nominated in the first instance by the State Government for a term of 5 years. The mode of appointment for the subsequent terms is somewhat different, and has been specified in the Constitution of the Akademi, but substantially the members will be appointed and controlled by the State Government, though the various cultural interests in the State and art bodies are represented in the Council. Six eminent artists, 2 persons selected from nominees of institutions concerned with music, dance and drama, and 2 eminent persons connected with cultural and educational activities must be members of the General Council. The aims and objects of the Akademi are to promote the performing arts of music, dance and drama, to set up institutions for the teaching of these arts, to arrange for examinations and grant diplomas to successful candidates and to carry out research in the matter of folk song and dance.

The funds provided to the Akademi are not considerable. In the first year, when the Sangeet Natya Bharati was set up, a sum of Rs. 30,000 was allotted, but this was meant mainly to maintain the Bhatkhande College of Music. The grants have differed from year to year, and for the year 1970-71, there is a grant of Rs. 58,000. The establishment charges amount to Rs. 31,500. The main activity of the Akademi consists of organising festivals, seminars and musical symposia. The Akademi has a taperecorder, and the music of eminent musicians is being recorded. However, we gathered the impression that very little has been done in this direction. Paucity of funds is the usual excuse given.

There is no Sahitya Akademi in the State. There is, however, a body known as the Hindi Samiti which was established in 1947, but the aims and objects of this body are somewhat limited. Its professed object is to encourage Hindi and Urdu writers. A sum of Rs. 50,000 is spent annually in giving prizes and awards to writers. Publication of a number of books has also been undertaken, but the books are not selected for their literary merit only. We were told that in the last 5 years, books worth Rs. 8 or 9 lakhs have been sold against the expenditure of Rs. 15 lakhs on publishing.

Of the other cultural bodies in the State, mention must be made of the Nagari Natak Mandali Sabha, Varanasi, and the Bhatkhande College of Hindustani Music. The Nagari Natak Mandali Sabha is managed by a small group of drama enthusiasts who have been collecting funds and producing plays regularly.

Recently, due to the munificence of a donor, the construction of a theatre was undertaken. The theatre is not yet complete although the main structure has been erected. It is said that a little more than a lakh of rupees are required to furnish it and instal the necessary equipment. An appeal has been made to the Central Government for funds. We went to see the theatre, and we felt that this is a deserving cause, since a great deal has been done by the private effort of persons who are genuinely interested in drama and are anxious to provide a place for the performing artists. There is really no other adequate hall or auditorium in Varanasi, and the municipal hall is unsuitable for the purpose.

The Bhatkhande College of Hindustani Music is a well known institution which has set a very high standard of teaching in music. It has more than 400 pupils, and students from foreign countries also come to take instruction in Hindustani music. We were invited to a performance by some of the pupils, and found the music of a high standard.

The persons interviewed by us, both at Varanasi and Lucknow, were critical of the activities of the Central Akademies. It was said that the Akademies really have not made any kind of impact on the States. The general view was that there should be a rapport between the Central Akademies and the State Akademies. This would prevent too much centralisation and the National Akademi could act as a guide to the State Akademi. For instance, one of the important tasks which may be undertaken by the State Akademi under the guidance and assistance of the National Sangeet Natak Akademi is to make a survey of the music *gharanas* of Uttar Pradesh, specially at Banaras, Rampur, Agra and Lucknow, and prepare an authoritative account of the music and drama in U.P. in their historical perspective. This appears to us very important because, as already observed, Hindustani music and dance were developed to a very high degree of perfection in the State, and the performance of the eminent musicians needs to be preserved. The *gharana* tradition, particularly, is a peculiarity of the State and of the music of North India, and without an authoritative account, an understanding of the development of Hindustani music is not possible. We were told that there is general apathy among people in general regarding the creative arts. The Akademies could reach out to the artists and to the public and establish a mutual rapport in which the artists would be able to give their work to the public and the public could be educated in the appreciation of the arts.

At Banaras, we also paid a visit to the locality where most of the singers and dancers reside. They live in old houses, in narrow lanes. One or two of the houses of the more affluent artists have been reconditioned, but for the most part the residences are in a somewhat sorry state. Varanasi has produced some very eminent musicians and dancers, *e.g.* Bismillah Khan, Siddheshwari Devi, Girija Devi, Krishan Maharaj, Shanta Prasad, Sitara and many others.

At Lucknow, we paid a brief visit to the museum which has not yet developed to a stage where really worthwhile exhibits can be seen. The building is adequate, and we were told that there is a scheme to increase the number of exhibits and to display them in a manner calculated to prove more educative.

We also paid a visit to the Government Arts School, where we were conducted by the Principal.

More than one person interviewed by us emphasized the necessity of a close rapport between the National Akademies and the State Akademies. There should be Akademies or cultural bodies at the local or district level, then at the State level and, finally, at the Centre and there should be the widest possible contact between the institutions at these three rungs. More auditoriums should be provided so that musical and dramatic performances can be given by amateurs and professionals. These auditoriums should not be built on the style of luxury theatres, but should be simple and as inexpensive as possible, and they should be furnished with the necessary equipment and should be made available to the performers at a nominal rent. Interchange of cultural troupes was also recommended. We were told that some time ago the Ministry of Education had an inter State exchange scheme under which every State used to send its performing troupes to other States and also invited one or two artists from other States and the shortfall in the finances was met by the Central Government. This scheme has apparently been abandoned, but a view was expressed that it should be revived. It was also suggested that a national body should only deal with those projects which are of national importance, leaving the State Akademies to handle matters of local culture and State importance. This would prove economical both in finances and in effort, and would encourage the artists in each State to give of their best, because they would find more easily accessible audience if they were sponsored and encouraged by the State rather than by the far away Central body. A member of the Committee thought that

this was a very good suggestion and there should be no duplication in these matters, and a careful appraisal of the schemes which are of national importance and those which are of State importance should be made. The finances for even a State project may well come, in whole or in part, from the central body, but the handling and the management should be left entirely to the State body.

Allahabad

The Chairman paid a visit to Allahabad, and stayed there on the 23rd and 24th July, 1971. No other member of the Committee was able to visit Allahabad on this occasion.

The museum, the Hindi Sahitya Sammelan and the Prayag Sangeet Samiti were visited. A number of persons were also interviewed, including two of the foremost poets of Uttar Pradesh Firaq Gorakhpuri and Sumitranandan Pant. Smt. Rajan Nehru, recently appointed President of the State Lalit Kala Akademi also gave the benefit of her views upon certain matters.

The Museum

The museum contains one of the best collections of stone sculpture. A special feature of this museum is that it is being maintained by the Allahabad Corporation rather than by the State or the Central Government. There is not enough space for all the requirements of the exhibits. Funds were sanctioned and an extension of the building taken in hand, but then the construction work had to be stopped because funds were not made available. It is our view that the State Government or the Central Government should take a little more interest in the organisation of this important institution.

The Hindi Sahitya Sammelan

The Hindi Sahitya Sammelan is a private organisation which claims to be doing a great deal of work for the promotion of Hindi and for the publication of books in Hindi. One of the asks which it has recently completed is a comprehensive dictionary of the Hindi language in five volumes. The dictionary is not etymological and it will not help scholars to trace the origin of the words. There can be no authoritative dictionary in any language unless it traces the words to their original root and explains the development of the meaning through different stages and illustrates these different meanings by examples called from literary works. We hope that a scholarly and comprehensive revision of this dictionary will be undertaken in the near future. A great deal of other useful work has

been done, and the sale of books is said to be satisfactory. The Sammelar has a printing press of its own, and this is a good source of income. The Sammelan complained of shortage of funds. The Central Government has, occasionally given some grants, and till 1969, an annual grant of Rs. 50,000 was being given. At one stage the Central Government took over the body, but then the matter was taken to court and the body is once again functioning as a private institution. The Sammelan holds examinations in Hindi and other subjects. It has a university, grants degrees and awards prizes. The annual budget is in the neighbourhood of Rs. 7 lakhs. There is, however, a deficit every year.

The Prayag Sangeet Samiti

The Prayag Sangeet Samiti is a teaching body. It holds examinations and awards degrees, and these degrees are recognised. We were told that nearly 26,000 students at 705 centres in India are examined. The Samiti has a large auditorium which is used for their own cultural shows and is also hired out. The main source of income is from examination fees and the hiring out of the auditorium. The Samiti office-bearers complained about the paucity of funds and said that for the noble work they were doing, the State should be more sympathetic. They want to build a hostel, establish a university of music, complete the construction of the open air theatre, which has been partially built, and open a museum of old manuscripts, instruments of music, etc.

Of the views expressed by the persons who were interviewed, mention may be made of the following points. There was general agreement that the publishing policy of the Sahitya Akademi is not rewarding. The books published are not of the best and they do not sell. Even the translations are not well carried out. Some persons expressed the view that the Sahitya Akademi should abandon the programme of publication and entrust this task to professional publishers. With regard to translations, one view expressed was that a test of translators should be held and young scholars should be preferred to older ones, who sometimes entrust the work to younger and less competent persons at cheaper rates. The Sahitya Akademi should confine its activities to keeping abreast of what is happening in the literary world in India, catalogue the information received for scholars and research workers, organise seminars and lectures and encourage the use of the spoken Hindi in preference to the highly Sanskritised version which is now being

used in non-fiction writing. One writer, however, expressed the view that the written language is always more sophisticated and more scholarly and, therefore, more difficult than the spoken word.

It was said that there should be coordination in the cultural activities of the various States, and also of the Central Akademies and the State Akademies so that each knows what is happening elsewhere.

With regard to awards, various views were expressed. Some persons were in favour of continuing the awards in their present form provided the names of the judges are announced after the prize-winning books are selected and also provided the judges give their reasons in writing for making the choice. The present system, it was said, was unsatisfactory and did not inspire confidence regarding fair play in awarding prizes. A view was also expressed that the whole system of giving prizes should be abolished, as it does not do any good, and there are far too many complaints of unmerited books being awarded prizes. A view was expressed that the Sahitya Akademi should go to the people by organising seminars, folk plays, public readings of poetry and stories, translated from other languages.

The need for, at least one, if not more, suitable theatre or auditorium in Allahabad was emphasized. It was said that the auditorium of the Prayag Sangeet Samiti is not suitable for staging plays, because the stage is not deep enough. Sahitya Akademi and the Sangeet Natak Akademi were not doing enough work to discover new and young talent. In Allahabad, it was said, there are 15 groups which perform plays and of these 6 are active all the year round. However, there is no recognition of the work done by them, nor are they given any facilities in the way of a stage being made available for their plays.

Smt. Rajan Nehru had many suggestions for promoting art and for arousing greater appreciation of art among the people. She outlined a programme which the State Lalit Kala Akademi intends to implement during the coming months and years. This includes the holding of exhibitions of local artists so that they can sell their work, persuading other State institutions and departments to buy these works, holding seminars and lectures and involving the college and school students in the matter of cultural appreciation. She stressed the need of larger funds being made available by the State Government and all proper

facilities being granted for the President to tour in the State and to Delhi to attend the meetings of the Central Akademi.

We were given a copy of the Plan prepared by the State for the promotion of music, dance, drama and the fine arts. There are two or three points worth noting in the Plan. The Setting up of new building to provide accommodation for the museum of classical and folk musical instruments, an Institute of Dramatics, Library, Manuscripts, etc., at a cost of Rs. 7 lakhs, has been proposed. There is also a proposal to set up a building for the Sangeet Natya Bharati at an estimated cost of Rs. 7 lakhs. It would be of great advantage if these two schemes are consolidated, and a building of the type suggested in Chapter VI called a Cultural Centre is put up. This building will accommodate the State Lalit Kala Akademi and the Sangeet Natya Bharati and will also have an auditorium, lecture rooms, library conference rooms and accommodation for a museum of classical and folk musical instruments. The setting up of a Cultural Centre of this type will stimulate interest in the fine arts and in dance and drama.

We also approve of the suggestion to set up a University of Music and the Fine Arts. The Government College of Arts and Crafts and the Bhatkhande College of Hindustani Music, Lucknow, are two institutions which are well-known for the excellence of the teaching imparted. They are entirely financed by Government and they will be affiliated to the University proposed. The new University will set high standards of music and the fine arts and will also do away with many of the mal-practices which are a feature of examinations held by private bodies for music and art. These bodies, as has been pointed out in the report, shown to us, enlarge the scope of their activities in order to attract examination fees and lower the standards of examination in order to gain popularity. The setting up of a University on the lines proposed will go a long way to discourage these practices. We do not, however, think that the two Akademies should be amalgamated with the University. The functions of an Akademi are entirely different from the functions of a University and we are clearly of the view that there should be no amalgamation nor any subservience of the Akademies to the Universities. The prominent members of the Akademies can always be called upon to advise and help in the affairs of the University.

Unfortunately the Plan has not been accepted and the funds have been drastically cut down. We hope that instead of spending

small amounts of money on the various items listed in the Plan, an attempt will be made to postpone or give up some of the items altogether and implement others to the full extent. For instance, the proposed Institute of Dramatics can be postponed to some future date. Similarly, the Research Department is not entitled to very high priority.

West Bengal

4.19 The Government of West Bengal has not set up state academies on the pattern of the three National Academies. Cultural matters are, for the most part, handled by the Department of Education. There are some state financed institutions and several private institutions a few of which receive ad-hoc grants from the State Government. According to the Education Secretary the total amount disbursed is Rs. 5 or Rs. 6 lakhs annually.

The most important official organisations are (1) The Rabindra Sadan which does the work of the Sangeet Natak Akademi (2) Rabindra Bharati which has the status of a University recognised by the University Grants Commission and (3) the Government College of Fine Arts.

The Rabindra Sadan is managed by a Committee nominated by the State Government. The Minister of Education and, in his absence, the Secretary of the Education Department, acts as the Chairman of the Committee. The day to day administration of the Sadan is in the hands of the Administrative Officer who is a permanent Government servant. The Sadan owns a theatre, class rooms and conference rooms, and aims to sponsor performances of leading musicians, dancers and folk cultural troupes. The visual arts are not included in the scope of the Sadan's activities. The auditorium is let out at a rental of Rs. 1,000 for evening performances, and this constitutes the main source of the Sadan's finances. We were told that the auditorium is hired out for about 200 evenings in a year. Rabindra Sadans have also been set up in some of the more prominent districts towns. It is proposed to extend this activity to all districts in the State.

As regards Rabindra Bharati, all that need be said is that students are trained in music, dance and dramatics, and are awarded degrees and diplomas. We were told that diploma holding musicians and dancers find ready employment in cultural troupes of the Dance and Drama Division and in other

public and private organisations. The actors do not find easy entry into the professional theatre, but stage-craft technicians experience no difficulty in securing suitable employment. The Government College of Fine Arts seems to have fallen from its pristine glory, and needs handling by a dynamic principal with imagination and drive of an order which will inspire the students. The Academy of Fine Arts and the Birla Academy of Fine Arts are private institutions doing excellent work in encouraging the creative artists and in disseminating the visual and performing arts. Other institutions which we visited are the Children's Little Theatre, the Udai Shankar Centre of Culture and the Artists Fair near the New Market which has now become an annual feature in which about 250 artists take part and exhibit their work. The professional and amateur dance troupes in Calcutta are well-known for their excellence in stage craft and histrionic skill.

So, there is a great deal of cultural activity in West Bengal, particularly Calcutta, despite the non-existence of State Academies.

In the course of our three-day visit to Calcutta, we interviewed as many as 21 persons including artists, teachers, writers and members of the National Academies. Except for some grudging approval of the work done by the Lalit Kala Akademi and some praise for the initiative taken by the Sangeet Natak Akademi in sponsoring the Chhau dance of Purnea, the views expressed before us were highly critical of the Akademies, their indifference to any thing situated far from the capital, the element of favouritism in giving donations and awards, the un-wisdom of holding functions like the Triennale and the cogent-need to decentralise the work and activities of these national bodies. We were told that at the Triennale only poor specimens of foreign art were sent, and our artists are tempted to imitate these poor products. The national exhibition of arts does not inspire respect and confidence because the selection of exhibits is injudicious and the handling of exhibits is far from satisfactory. Often paintings and pieces of sculpture are damaged. The annual meetings and the General Council are no more than brief farces lasting only about 30 minutes at which no policy matters can be discussed and no administrative problem can be solved. So, several members just do not think it worthwhile to travel all the way to Delhi to attend them. The translations published by the Sahitya Akademi are of a very poor quality. There is duplication of work, in as much as some books, well written and attractively printed by private publishers, by the National Book Trust or by the Children's Book Trust are com-

missioned by the Sahitya Akademi. The ultimate product of the Akademi is of much inferior quality. There is no adequate sales organisation, and vast quantities of books lie unsold in the store rooms of the Akademi.

It was suggested by several witnesses that State Akademies should be set up in all States, and these should handle all local and regional cultural matters at the State level, maintaining at the same time, a close liaison with the National bodies. One person expressed the view that each of the National Akademies should have zonal branches or subsidiary bodies to coordinate the work of the regional or state bodies. There should be greater emphasis on art appreciation by the public. This should be achieved by displaying works of art in schools and colleges and in public buildings, by frequent lectures on art appreciation, illustrated with colour slides of the best works of art produced in this country as well as abroad.

An electoral college for selecting members of the General Councils of the national and state akademies was suggested by a witness who expressed the view that the general as well as governing body of each akademi must consist predominantly of performing and professional artists. The Chairman of each akademi should have his headquarters in Delhi so that he is always available for consultation, advice and direction. All public and private organisations should be asked to set apart some funds for the purchase of works of art, and a percentage of all public building estimates should be earmarked for artistic decoration. The Lalit Kala Akademi should, in addition to holding a national exhibition at the Centre, hold regional exhibitions in collaboration with state akademies.

4.20 This brief panoramic survey of cultural activity in the different States of our country reveals an earnest desire to meet the challenge of the cultural awakening which is taking place all over free India. Some States have followed the example of the Central Government in setting up three cultural akademies to foster and develop the plastic arts, the performing arts and literature. The Governments of some other States have established Lalit Kala Akademies or other organisations concerned with the plastic arts, and four States have Sangeet Natak Akademies. In Bihar, Maharashtra and West Bengal there are so far no Akademies, but this does not mean that cultural activity in these States is non-existent or dormant. Indeed, in West Bengal the arts are very much alive and active in all spheres. The Calcutta stage is famous for the excellence of the fare it

provides, music and painting are by no means languishing and the literary production is considerable in quantity and excellent in quality. There are, in many States, official, semi-official and private organisations which, sometimes with official aid and sometimes depending entirely on private effort, strive to promote artistic and cultural activity. There is not a single State the people of which do not realise the importance of cultural activity and the part which the National Akademies can play in furthering the cause of art and literature, by creating conditions conducive to the production of high standards in literature, painting, sculpture, dance, music, drama and indeed, in all forms of the creative arts. There is, however, general dissatisfaction with the manner in which the Central Akademies deal with the State cultural organisations, official as well as non-official, and with the procedures adopted for rewarding merit and assisting artists. The complaint that the Central Akademies ignore the State Akademies while selecting books or artists for recognition is universal, and we were repeatedly told that the State Akademies are better qualified than the Central bodies to appraise the excellence of writers and artists who belong to that State, whose language is more easily understood and appreciated in that State and whose performance has been frequently seen and adjudged in the local circles. It was vehemently argued that the State Akademies should be invariably consulted in these matters. We also found that the State Akademies look up to the National Akademies for advice, help and recognition. So, it is essential that a close and continuous rapport should exist between them. There is a realisation that there are some matters which should properly be the concern of the State and others which are of national importance. The former can well be looked after by the State Akademies, while the latter must receive the fullest attention from the national bodies. Almost everyone we interviewed expressed the view that State Akademies should be established in every State, according to the pattern of the National Akademies, and each State Akademi must be given representation on the corresponding National Akademi so that the needs and the problems of each State and region can be voiced before the national bodies. Above all, there is universal realisation of the importance of stimulating and promoting cultural activity in all its forms, in all parts of India, and a conviction that financial aid must come from the Government (State or Central) in increasing measure. The personnel of the General Council as well as of the Executive Board must be chosen with greater care and circumspection. The development and dissemination of culture deserves a

much higher priority than has been accorded to it. The Government must adopt a more understanding, a more sympathetic and financially more generous attitude towards the creative arts. In this way we can look forward to a wider and intenser artistic activity of all types, and hope to achieve a greater measure of national integration and a deeper rapport between the various regions of India which, though possessed of distinct and individual characteristics are yet inseparable parts of one whole, unified country and of a single nation with a continuous history and tradition going back for several thousand years.

CHAPTER FIVE

ACHIEVEMENTS AND FAILINGS

Who is he who can boast of a spotless pedigree? Where is the man who has never been assailed by any malady? Who is he whom danger doth not beset in life? Who can be sure of the perpetual favours of fickle fate? Who is he whom opulence filleth not with pride? Who is he who standeth above all probability of danger? Where is the man who is impervious to female charms? Who is he whom a king doth love in his heart? Who is he whom Time doth not sway? Who is he whom begging doth not lower? Who is he who being netted with the guiles of the crafty, has come off unscathed?

—*Garud Purana*.

5.1 In this chapter we shall endeavour to make an overall assessment of the achievements of the three National Academies and of the Indian Council for Cultural Relations, and also examine the criticisms and complaints made against these bodies. This is being done in pursuance of the direction contained in paragraph (a) of our terms of reference, as set out in the Resolution appointing this committee. Paragraph (a) is as follows :

(a) To review the working of the three National Academies and the Indian Council for Cultural Relations with reference to their overall objectives and the recommendations made by the Bhabha committee.

5.2 Let us first enumerate some of the more notable achievements of these bodies, for the three National Academies have, over the years, made a number of contributions to the cultural life of the country. These, though not in any way startling or glorious, nevertheless deserve mention in a just and fair appraisal of their total performance. In the same way, the Indian Council for Cultural Relations has achieved some measure of success in establishing friendly cultural contacts with a few foreign countries. We do not propose to set down a complete catalogue of what the Academies and the ICCR have done or tried to do over the years. The annual reports prepared by these bodies and presented to the General Council of each Akademi, each year, are

available and may be perused to obtain a full and detailed account of their working. We shall be content with drawing attention to some of the major and the more worthwhile schemes and achievements which, in our view, provide evidence of an attempt to recognize, encourage and stimulate the creative arts and the artists.

5.3 The Akademies have within their small, though not quite skimpy resources, furnished financial aid and encouragement to a large number of cultural institutions throughout the country. In the course of three years, 1967-68, 1968-69 and 1969-70, the Lalit Kala Akademi disbursed a sum of nearly Rs. 2.68 lakhs to as many as 36 institutions. The Sangeet Natak Akademi, during the same period, assisted 166 institutions by giving them grants varying from Rs. 700 to Rs. 50,000. The grants thus given total more than Rs. 16 lakhs. We took pains to visit several of these institutions during our tours, and we made an assessment of their performance. We came to the conclusion that, save for a few of the smaller institutions which mushroom overnight, ask for money to carry out a small project and then vanish from the cultural scene, the beneficiaries are engaged in continuous cultural activity. Among the organisations which received financial aid from the Lalit Kala Akademi and the Sangeet Natak Akademi, are some of the State Akademies, the Children's Little Theatre Group, Calcutta, the Kala Vikash Kendra, Cuttack, the Kalakshetra, Madras, Triveni Kala Sangam, New Delhi, Yatriik, New Delhi, Darpana, Ahmedabad and Ranga-Sri Little Ballet Troupe, Gwalior.

5.4 In addition to giving financial aid to cultural institutions, the Akademies have undertaken a number of projects aimed at promoting the creative arts and making the people aware of the cultural activity in the country. Art exhibitions at Delhi and other places, both national and international; the purchase of contemporary works of art, awards to the best artists, the publication of art books by the Lalit Kala Akademi; the sponsoring of music symposia; awards for excellence in classical dancing, in vocal and instrumental music, Hindustani as well as karnatak; a library of books and tapes; the publication of books on music, including Bhatkhande's standard work, the *sangeet shastra* in four volumes; a collection of musical instruments, stage appliances and puppets by the Sangeet Natak Akademi; annual awards for the best books in all the recognized Indian languages; the publication of nearly 600 books, published directly or sponsored by the Sahitya Akademi are evidence of something worthwhile having been accomplished in the field of art, literature and culture.

5.5 Some of the witnesses who testified before us conceded a word of praise to each of the Akademies, though, not surprisingly, fulsome compliments were bestowed only by the officials of the Akademies or some of the beneficiaries. But we may quote a passage from the statement of a disinterested witness holding a place of eminence in the field of art. He said: "On the whole, exhibitions arranged by the Lalit Kala Akademi have been good though there has not been enough exchange with other parts of the world."

5.6 The Indian Council for Cultural Relations can also boast of some success in establishing cultural relations with a number of neighbouring countries, setting up cultural centres at some of these places, arranging exchanges of cultural delegations and instituting a number of scholarships for foreign students. Two camps are regularly held every summer for foreign students. The members of the committee paid a visit to one of these camps and found that good work is being done by the organisers of these camps by giving the foreign students a taste of Indian life and culture. The schemes for the future are ambitious, but with the hope of increased funds, there is a possibility of giving effect to many of them.

5.7 In Chapter Two, we drew attention to the cultural renaissance which is manifesting itself in independent India and the resurging of artistic activity in all parts of the country. Although we cannot attribute this newly born activity wholly to the stimulus and the assistance provided by the Akademies, we have reasons for believing that, to some small extent, the Akademies have helped this cultural revival. Many small institutions with little or no funds of their own, as also individuals, possessed of some talent but no financial means, would not have taken the first step to enter to field of cultural activity, but for the hope of securing monetary aid from one of the Akademies. This is particularly true of the performing artists. A ballet recital, the staging of an opera, a music or poetic symposium, a dance recital, an exhibition of paintings involve a great deal of risk. In some cases, the Akademies have made grants to make a performance or an art exhibition possible. We are satisfied from personal observation that some, at least, of the institutions assisted in this manner have maintained high artistic and aesthetic standards. As regards the small and temporary institutions, their work may not be equal to the claims made by their sponsors, the financial aid received by them may have been partly misused, but whatever little they did was made possible by the fact that our national bodies exist and function, even though their functioning is, to a large extent, unimaginative and maladroit.

5.8 A comprehensive, though by no means exhaustive questionnaire was sent to nearly 1,500 individuals to elicit views and suggestions of a wide cross-section of persons concerned with cultural matters and others, interested in the promotion of the arts. More than 700 replies were received by us. The Indian Institute of Mass Communication was entrusted with the task of examining the various responses, categorizing them and submitting an overall report to us. The Institute has sent us a detailed report on the public attitudes towards the policies and programmes of the central and state units of the three National Akademies.

5.9 Of the 490 persons who appraised the performance of the Lalit Kala Akademi, 104 said that the Akademi had been successful in achieving its aims and objectives, 225 were of the opinion that there had been only partial success, and 131 were of the view that the Akademies had been unsuccessful; the remaining 30 said they "did not know". The replies in respect of the Sangeet Natak Akademi and the Sahitya Akademi fall into similar patterns. Out of 453 persons who gave their assessment of the Sangeet Natak Akademi, 109 said the Akademi had been successful in achieving its aims, 218 thought it had been only partially successful, 111 said it had not been successful at all, and 15 said they had no knowledge. The corresponding figures for the Sahitya Akademi are :

Total replies 441;

Performance successful 105;

Partially successful 198;

Not successful 118;

No knowledge 20.

5.10 The general conclusion reached by the Institute, upon an overall study of all the replies, is as follows:

(a) On the whole all occupational groups, and specially Academicians and Artists think that the Akademies have been unsuccessful in raising the standard of arts, bringing art nearer to the common man, strengthening the cultural unity of the country and evoking art consciousness among the public. The Sangeet Natak Akademi has succeeded to a greater extent than the other two Akademies in this regard. A large percentage of respondents think, however, that the Akademies have been partially successful in doing so.

(b) The Akademies have been unsuccessful in finding new talent. The Sangeet Natak Akademi has been more unsuccessful than the Lalit Kala Akademi.

(c) Though most of them think that these Akademies have been unsuccessful in locating new talent, only 20% have offered suggestions on how to find new talent.

(d) In general, they say that new opportunities should be created for young and shy artists. Experienced and enthusiastic persons and institutions should be consulted in the hunt for new talent. In the case of the Sangeet Natak Akademi, the stress is mostly on developing inherited talent. In the case of the Lalit Kala Akademi, the stress is on the point that experienced and enthusiastic persons and institutions should be consulted.

(e) The majority of the respondents think that the Akademies have not encouraged folk and traditional arts. They feel that the activities of the Akademies should not be geared to the needs of urban and sophisticated audience, but to those of the people of rural areas and towns and cities all over the country.

(f) So far, the Akademies have not done much to develop teaching and training in the field of arts. 92% of the respondents think that for a proper development, renowned masters in the various arts should be associated with the universities, and emphasis should be placed, in schools, on proper art education and training of children.

(g) Almost 78% of the respondents are of opinion that AIR and U.G.C. should help the Sangeet Natak Akademi to coordinate a policy for education and training in arts.

(h) The Akademies can improve their sources of income by taking donations from temples, leasing out auditoriums and premises for art exhibitions and cultural functions and holding art exhibitions and cultural functions on their own.

(i) The administration of the Akademies could be improved through the following ways:

For a proper handling of the finances, as suggested by 71% of the respondents, the audit of the Akademies should be carried out by Government agencies, and norms should be laid down for limiting administrative expenditure to only 20% of the total budget.

There is no need to change the aims and objectives of the Akademies.

At present there is no coordination among the Akademies. The governing body should select the office-bearers. The majority of those having a personal knowledge of the Sangeet Natak Akademi, are of the opinion that the tenure of the Chairman of the Akademi should be for five years but those having a personal knowledge of the Lalit Kala Akademi and the Sahitya Akademi are of the opinion that the tenure of the Chairman should be for three years.

Akademies should have more members on their governing bodies.

Most of the respondents are of the opinion that all the States should be represented on the Akademies, and that the States should select their representatives on the basis of merit alone.

State Akademies should select their representatives for the governing bodies of the Central Akademi, and the Chairman of each State Akademi should be a representative.

80% of the respondents think that Government grants-in-aid to the Akademies are inadequate and 71% are of the view that these grants should be given annually. All the Chairmen in the sample, however, strongly recommend that the grants should not be given annually but on a project basis of two to five years. Mostly Secretaries and Members of the Executive Board think that the Akademies cannot become self-sufficient, in course of time, but most of the Akademi Chairmen believe that the Akademies can become self-sufficient in course of time.

(j) 73% of the respondents are of the opinion that grants given by the Akademies to the institutions are not substantial enough to undertake substantial work. All the Akademi Chairmen think that the grants are substantial.

(k) The majority of the respondents are of the opinion that the Government should control the policy making and the finances of the Akademies, but not the day-to-day working of the Akademies. 63% of the respondents think that annual grants and annual reports of the Akademies should be debated in Parlia-

ment. They also agree that Government should lay down a national policy on art.

(l) But 94% of the Secretaries of the Akademies are of the opinion that the Government should not control the policy-making of the Akademies.

(m) Respondents are equally divided over the question whether the awards are being given strictly on grounds of merit. 32% of the respondents are of the view that awards, thus given, do not raise the standard of arts and that the quantum of the awards is too small. 19% of those having a personal knowledge of the Sangeet Natak Akademi are of the opinion that the Sangeet Natak Akademi is impartial in giving awards. But 58% of those having a personal knowledge of the Lalit Kala Akademi and the Sahitya Akademi are of the view that these two Akademies are not always just and impartial.

(n) The majority (70%) of the respondents are of the opinion that only the Central Akademies should give awards.

(o) The Central and the State Akademies should promote folk arts by mutual coordination. At present there is no coordination. The Central Akademies should give general guidance and financial assistance to the State Akademies. Projects of national importance should be taken up by the Central Akademies and the local projects should be handled by the State Akademies.

(p) Regarding the specific activities of the Sangeet Natak Akademi:

- (i) Most of the respondents are of the view that the State Akademies or the Sangeet Natak Akademi should organise a national school of drama in every regional centre.
- (ii) Teaching type of institutions may be set up with partial aid from the Sangeet Natak Akademi.
- (iii) The Sangeet Natak Akademi's degrees and diplomas should be recognised by the State Governments and Universities.

(q) As for the specific activity of the Sahitya Akademi, 95% of the respondents are of the opinion that the Sahitya Akademi should give awards only to books in languages which are listed in the Eighth Schedule of the Constitution. 51% of the respondents are of the opinion that the Sahitya Akademi should consider literary works in English also for awards.

(r) Most of them expressed the view that the Sahitya Akademi has, in its functions, emphasized the purity of languages and maintained a high standard of idiomatic languages.

(s) 99% of the respondents are of the opinion that the Sahitya Akademi should sponsor small writer's conferences.

(t) As for the specific activities of the Lalit Kala Akademi: 70% of the respondents are of the opinion that the Lalit Kala Akademi has not improved the marketability of works by the artists who have been able to sell their paintings.

Others were of the view that the Lalit Kala Akademi has not helped in procuring indigenous art materials for use by the artists.

5.11 Let us now turn to the oral evidence of the witnesses who testified before us. A large majority of them expressed opinions of a very unflattering and disparaging character about the performance of the Akademies. A significant exception was made when referring to the National School of Drama which evoked fulsome praise from a very large number of witnesses who lauded the excellent work being done by its Director, Shri Alkazi, and his complete dedication to the cause he has undertaken. We also heard some reluctant approval of some of the other projects sponsored by the Sangeet Natak Akademi.

5.12 The criticism offered covered almost all aspects of the Akademies and the way they function. The constitution of the General Council did not provide for an adequate representation of artists and persons possessed of knowledge and understanding of the creative arts. There is, according to these critics, a preponderance of officials. "Many members of the General Council," said one witness when speaking of the Lalit Kala Akademi and the Sangeet Natak Akademi, "do not possess sufficient knowledge of art to make any meaningful contribution. Each State sends two representatives, one is a member of the Government who knows nothing about art, and the other is usually the Chairman who is also a Government official. So, the contribution of the State representatives in the Council is zero. The General Council meets only once a year for a short time, and much of the discussion is influenced by regional pulls and unimportant matters." This complaint was heard in almost all the States we visited. Two members of the General Council told us that they found the annual meeting so futile and unproductive of any useful decisions. that they had discontinued atten-

ding the meetings. The exclusion of artists from State representation and the selection of officials to speak on behalf of the State in cultural matters is greatly resented by artists and writers. The constitution and working of the Executive Boards were subjected to the same criticism, and the weightage in favour of non-artists was deplored. The apathy and the lack of purpose in formulating and executing schemes and projects were attributed to the long tenure of many members and office-bearers. Said a literary critic: "The people in power in the Sahitya Akademi are too old and have been there too long. There is no one to look after the interests of the young writers." No one should hold office for more than two consecutive terms, said another writer, nor should members of the General Council be eligible after two consecutive terms. Another witness stated that long and inordinate terms of membership cause vested interests to come into play, and these, in turn, cloud the judgement of the members and stifle initiative.

5.13 The high expenditure, on administration, figured prominently in our discussions with several witnesses. In the year 1966-67, the Government grant to the Sahitya Akademi was Rs. 6.20 lakhs, while a sum of Rs. 4.91 lakhs constituting 80% of the whole grant was spent on staff salaries and allowances. If the figures of total income (Rs. 8.70 lakhs) and total expenditure on establishment (Rs. 5.5 lakhs) are compared, we find that more than 64% of total income was spent on establishment, leaving less than 36% available for the promotion of literature. In 1967-68, the establishment charges rose to more than 90% of the Government grant and to more than 67% of the total income. In 1968-69, the situation deteriorated further. In that year, the establishment charges were as high as 103% of the Government grant and 74% of the total income. In the Lalit Kala Akademi, more than 50% of the total income is spent on administration. In 1965-66, the figure, according to the Financial Adviser of all the four cultural bodies was 55.2%.

5.14 This state of affairs is, in some measure, due to the present proliferation and duplication of activities. There is no justification for three separate telephone exchanges for the three Akademies which are housed in the same building, for three separate libraries, three separate publication branches and three separate groups of ministerial and class IV servants and for three separate agencies for arranging the various functions and special celebrations. There are other wasteful causes, such as the failure to devise a sales organisation making a wrong

choice of books for publications, of spending inordinately large sum of money on the travelling allowance and daily allowance of members who came to attend meetings of the General Council lasting, sometimes, not more than a few minutes.

5.15 Another ground of adverse criticism was the failure of the National Akademies to establish and maintain a close and continuous rapport with the cultural institutions in the States, be they State sponsored Akademies, set up on the pattern of the national bodies, or semi-official or private organisations performing similar functions. This was a major grievance voiced by all sections of artists and representatives of cultural associations. Several instances of this have been narrated in Chapter Four, while discussing the impact made by the National Akademies in different parts of India. It was argued before us, with considerable force, that often recognition or favour in the form of awards, invitations to perform before a distinguished audience in India or the sponsoring of a foreign tour, are conferred upon writers and performing artists, without consulting the local organisations by whom the true merit of the artists and writers of that region can be, more adequately, assessed. This tendency of the Central bodies to retain all the authority and power in cultural matters, and their reluctance to decentralise and trust the State or regional authorities were greatly deprecated. The artist or writer thus chosen, without the consultation of the State organisation, is not always the most meritorious. The person so honoured flaunts his success in the manner of all undeserving winners, and the injustice gives rise to a sense of frustration and disillusionment. Ultimately, it is the stature and the image of the Akademi concerned which suffers the most. We were told, in Kerala that the person who was chosen as the best Kathakali dancer was certainly not the most deserving. Awards for books in South Indian languages were sometimes, conferred upon writers not known for the excellence of their writing. No one is infallible, and not everyone can be trusted to act with complete impartiality. There is no guarantee that the choice made by the State cultural organisations will be invariably just and deserving. But the Central Akademies cannot claim the monopoly of integrity and objectivity and of the wisdom always to choose correctly. Indeed, so we were told, it has been proved that the National Akademies have often erred in their judgement either because of lack of wisdom or of integrity. It was suggested that decentralisation of many of the schemes of the National Akademies and the collaboration of the State Akademies in these matters would im-

prove the quality of the works undertaken and reduce expenses. Indeed, we feel that the greater the rapport between the National Akademies and the State cultural organisations, the more rapidly will the creative arts be promoted and the greater the satisfaction among artists. Such rapport and collaboration can promote national integration to a much larger extent and in a much more natural manner than many other so-called schemes of national integration.

5.16 On the matter of awards, we have heard some very harsh pronouncements. A popular Hindi writer said: "The awards procedure is faulty. Old writers are preferred, even though young ones have greater merit." It often happens, said the Secretary of the Sahitya Akademi, that a mediocre book in a particular language gets an award because it is the best book in *that* language. An experienced administrator and writer said: "The prize system is based on a defective principle. Awards should be given as recognition of literary output, the merit and total output of an author, rather than for a single book published in a particular year." Another writer expressed disapproval of the awards system: "People run after awards. It is disgusting. The awards do not always go to the best people. Instead of cash awards it will be better to give a year's railway pass so that the writer can travel about the country and perhaps visit some foreign lands." Another statement contained an astonishing revelation: "The award-winning books are known beforehand. It is inadvisable to have the literary advisers of publishers as advisers of the Awards Committee." Another writer said: "Awards are not given on merits. There is a great deal of canvassing and members help each other." A well-known writer complained that the Sahitya Akademi seemed to be actuated by extraneous considerations, and on one occasion, an award was given to a college professor who had written a book which was not original. The names of the judges, ostensibly secret, are known to award-seekers and a great deal of canvassing takes place. One witness said, somewhat cynically, that out of 10 awards for Punjabi books, 7 were received by the members of the Advisory Board for the Punjabi language. This statement is factually correct, though the inference sought to be derived from it is unjust. The members of the Advisory Board do not select the award winning books. They are appointed because of their eminence in the field of letters, and it is not surprising that many of them should be honoured as the best writers. So, it cannot be said that they are mutually benefiting each other. But an impression is naturally created on the man-in-the-street, not familiar with the details of the awards procedure, that the Advisory Board is a kind of

mutual benefit club. We are told that a convention has now been established whereby members of the Executive Board are not given any awards.

5.17 The Akademies have attracted a great deal of censure with regard to the giving of grants to cultural associations. We have drawn attention to one or two instances of misapplied generosity in a previous chapter. It is not enough to say that the individuals and institutions ignored by the Akademies, in the matter of donations, have naturally complained of partiality and unjust favouritism. We have pointed out that there is no adequate machinery for examining and appraising the performance of the beneficiaries. So, even with the best of intentions and with all the will in the world to be just and fair, a mistake or an act of misjudgment may well occur. Even the institutions which had received grants complain that the amount applied for was liable to be reduced, not for any cogent or convincing reasons but because it is the established practice to cut down all demands as a matter of routine. Grants were sometimes received too late, only towards the end of the financial year, when they could not be purposefully utilised, and grants were made from year to year on an *ad hoc* basis which precluded long term planning and continuity in cultural activity already undertaken. An officer on the staff of one of the Akademies said: "The members of the Grants Committee usually make up their minds before coming to the meeting. Many institutions which have done good work over the years do not get grants and there are institutions which have a very nominal stature and their grants are increased eight times. This is due to pulls and pressures and not to merit."

5.18 We are satisfied that there are instances of misapplied generosity in the matter of grants to institutions, and not all such instances can be ascribed to inadvertent errors of judgement or honest mistakes.

5.19. It is convenient at this stage to mention a matter which occasioned a great deal of recrimination and ill-feeling among the artists, *viz.*, the revolt of a group of painters and sculptors, their organised act of protest against the Lalit Kala Akademi and their boycott of the Second Triennale held in Delhi.

5.20 Some artists felt aggrieved by the manner in which exhibits for the Second Triennale were selected, and the artists whose work was, contrary to their expectations, ignored expressed their resentment in a number of ways. A few of the artists who

had been invited to send their exhibits also joined the protest group. The complaint made manifest was that the Lalit Kala Akademi had undertaken the task of preparing for the Triennale in a bureaucratic manner. There was inadequate representation of artists on this body and, "the policy decisions regarding the Second Triennale were not made sufficiently 'democratically.'" It was said that the Lalit Kala Akademi, "could, at latest, have communicated its proposals regarding the mode of preparations to some important individual artists, affiliated art organisations, non-affiliated but important organisations, State Lalit Kala Akademies, art educational institutions, important art critics and historians of contemporary art, for their opinion, before finalising the arrangements."

5.21 The resentment of these artists found expression in a number of letters published in *Vrishchik* in its issues of November and December, 1970. This was followed by the formation of a group of protesting artists and by a meeting of the group, on the lawns of Rabindra Bhavan on December 20, 1970. The group planned a Convention of artists and the formation of an Artists' Council. The Triennale was boycotted by a considerable body of artists, and to mark their protest, they came to the Inaugural Function, wearing mock medals in the form of large cardboard discs, advertising their abstention from the exhibition.

5.22 We made an attempt personally to hear the grievances of the young artists, but they did not respond to our invitation. One or two artists promised to testify before us, but even they failed to come.

5.23 When Shri Khandalwala succeeded Shri Mulk Raj Anand as Chairman of the Akademi, he called a conference of artists, art critics and art historians, at the end of March, 1971. The conference was attended by 75 persons, and they elected a committee of 13 persons to draft a new Constitution of the Akademi. We have been furnished with a copy of the draft Constitution prepared by this Committee. The most significant changes proposed are:

- (a) a smaller General Council consisting of 32 persons,
- (b) a larger proportion of representation by artists,
- (c) the introduction of an electoral system for 75% of the members of the General Council to ensure a larger representation of the artists,

- (d) a reduction in the term of the office-bearers, the members of the General Council and the Executive Board from 5 years to 3.

The election of the members in category (c) will be by an electoral college of 200 members formed in the following manner. The Lalit Kala Akademi and the *Ad Hoc* Committee of protesting artists will draw up two separate lists of 200 members each. A body comprised of the names common to both the lists will then be formed with the responsibility of completing the quota of 200. The list so finalised shall constitute the first electoral college. New members may be co-opted to the electoral college by the General Council from time to time. While constituting the electoral college, adequate representation must be given to young artists.

The other changes proposed are not material and need not be reiterated here. No provision has been made by the drafting committee for the representation of the regional interests of the various States as such.

5.24. Some other matters were also discussed at the artists conference. It was pointed out that the present Akademi undertakes too many schemes, and there is no need for an Akademi of this type to handle the business of publishing art books, to administer museums and deal with folk art. It was suggested that these activities of the Lalit Kala Akademi should be discontinued, as they can be much better performed by other bodies, e.g., professional publishers, museum committees and State bodies, which can, more adequately and with greater ability, deal with books, art exhibits and the development of folk art. The manner in which the States are represented on the Akademi was also severely criticised. It was said that the State representatives were often persons who had no knowledge of, or contact with, art. A civil servant was frequently sent to represent the State, and he could make no substantial contribution to the deliberations of the Akademi¹.

5.25 Another matter brought up at the conference was a complaint we have heard almost universally, namely, the concentration of attention upon the activities of senior artists, to the detriment and neglect of the younger elements. The paucity of funds provided to the Akademies was stated by an artist to be one of the reasons for their failure to act more purposefully. It was pointed out that the Akademies are required to pay large

amounts of money by way of rent for the premises occupied by them. The result is that the total grant made to the Akademies is substantially reduced by payment of rents. Some artists alleged that the members of the Executive Board and the General Council had wasted interests in the Lalit Kala Akademi, and they tended to benefit themselves in one way or another. It was also alleged that the autonomy guaranteed to the Lalit Kala Akademi by its Constitution was illusory, because there was constant interference by the Government, on the excuse that since the Government provided the funds, the Akademi was answerable and accountable to the Government. This argument was carried to the extreme limit when the Government insisted on examining the details of each project and questioning the propriety of individual item of expenditure.

5.26 We have already pointed out that the inadequacy of the representation of artists and art critics on the General Council and on the Executive Board is a complaint which has been voiced by almost all artists who testified before us and many other witnesses. Opinions differed on the mode of choosing or appointing artist members. The root cause of the present dissatisfaction is a feeling among the general body of artists, especially the young artists, that their views and needs are not heard, and a cultural policy in which they have no voice is imposed upon them. We are satisfied that this grievance and the resentment occasioned by it are justified.

5.27 Another matter on which strong and unequivocal views were expressed is the large stock of unsold books in the store rooms of the Akademies. The publishing programmes of the Sahitya Akademi and the pricing policy of its publications do not, we were told, succeed in accomplishing the true object of printing and publishing books, viz., the books should be read by the largest number of persons. Books are read for entertainment, for information and for instruction. Cheap books find a readier market than costly ones. Unfortunately many of the Akademi's publications are neither entertaining nor informative nor instructive. They do not fall in the category of scholarly works of excellence, either because of their low literary merit or because they will not be of use to research students. Nor do they find favour with the general reader who reads to amuse or to entertain himself. The result, as may well be expected, is that there are, in the store-rooms of the Akademies, thousands of unsold and unwanted books. The cost of producing these books exceeds several lakhs of rupees, and the consequent loss to the exchequer is considerable.

5.28 We feel convinced that this state of affairs is the direct result of lack of discrimination and circumspection in choosing books for direct publication and in adopting a somewhat unimaginative pricing policy. The Bhabha Committee commented adversely on the large accumulation of unsold books and recommended a change in the pricing policy and a better machinery for the promotion of sales. Several prominent writers and persons interested in letters complained of the high prices at which not only the art publications of the Lalit Kala Akademi are offered for sale, but also of the high cost of books published by the Sahitya Akademi. The result is there for everyone to see. The position on the 31st of March 1971 was that 8,93,675 books were published by the Sahitya Akademi. Of these 3,39,679 remained unsold. This gives a percentage of 38. The total price of the unsold books is Rs. 24,02,139.35 P. This displays a dismal state of affairs. It is clear that the sales organisation of the Akademi is defective. Indeed there is hardly any attempt to make meaningful drives for the sales of its books. At the same time, it cannot be denied that the choice of the books published by the Sahitya Akademi is not always a happy one. In the list of books supplied to us, there are many which do not properly come within the scope of an Akademi's activity, because these books have no literary value. It was unwise to select them for publication, and they could not be expected to be sold.

5.29 The officers of the Sahitya Akademi connected with its publishing section were questioned by us at some length on this matter. What they had to say sounded like a dismal confession of failure brought about, not by extraneous or uncontrollable causes, but by shortcomings and inadequacies of the system in the Akademi. Sometimes wrong books were chosen for publication, translations were badly done, prices fixed were too high, sales promotion devices were almost non-existent. One official contradicted himself and tried to plead alibis by saying that the Akademi had to undertake certain projects even if they resulted in a loss. Remedies were suggested by him, but no reason was given why they had not been adopted when, year after year, the stockpile of unsold books had risen higher, accumulating dust, occupying space and keeping capital locked up. Let us give a few instances of books which in our opinion should not have been published by the Sahitya Akademi because such books are already in the market as the result of private enterprise. These books are popular foreign classics which are sometimes used as textbooks, of which good translations in regional languages are available by private publishers. Translations into various regional languages of Voltaire's *Candide*, Machiavelli's *Prince*, Tolstoy's

War and Peace, Ibsen's *Ghosts*, Thoreu's *Walden*, Miltons' *Aeropagitica*, and Swift's *Gulliver's Travels*, need not have been published by the Sahitya Akademi. While it is legitimate and indeed necessary for the Sahitya Akademi to make outstanding books in one of the Indian languages available in the other languages, it is essential that the translation should be of a high order. Some members of the Committee examined translations published by the Akademi, and came to the conclusion that, in almost all cases, the quality of translation is very poor. We heard, in the course of evidence given by witnesses, that the translators chosen by the Akademi do not always do the translating themselves. They contract out the project to less competent translators, at a low price, and keep the difference themselves. If this is true, it shows a very distressing state of affairs. We are told that there is a machinery for examining the quality of the translations done. It is clear, however, that this machinery has not been functioning efficiently, and that many translations of poor quality have escaped rejection. Translation work can be done only by special individuals who have a complete working knowledge of both languages. The translations we have seen reveal inaccuracies, errors in idiom and, often, a distortion of meaning. Such books do not bring credit to an institution set up to preserve and promote excellence in literature.

5.30 As regards the pricing policy, the present system was adopted at the end of 1969. The policy briefly is that for direct publications the cost of preparing the manuscript *i.e.* the remuneration paid to the author, translator, reviser etc., is not to be taken into account in fixing the price of a book. The cost of production will include only the cost of printing, paper, binding etc. The published price will be fixed, normally, at 2 to 3 times the cost of production so computed, at less than twice the cost of production for special books which can be expected to sell in large numbers, and at 4 times the cost of production for books which are less in demand. The books are sold through agencies or booksellers, doing whole-sale or retail business, on a commission basis. Wholesalers receive a higher commission which may be upto 40%, whereas retailers receive a commission between 25% to 35% depending on the number of books ordered. It will be remembered that, in Andhra Pradesh, we found a more imaginative pricing policy, resulting in very quick sales of a large number of books. The choice of books was also made more imaginatively, and was intended to attract the gener as well as the 'special reader.

5.31 It is clear that if the Sahitya Akademi is to continue publishing books, it must effect a complete change in its attitude both towards the selection of books and towards the fixation of their prices. We see no point at all in the Sahitya Akademi publishing translations of foreign textbooks or standard books of politics, history, etc. in the regional languages. Nor do we see the wisdom of translating popular books from one regional language into another. Such a programme does not promote literature or arouse interest in literature. The Sahitya Akademi should be concerned with literary excellence, and when translations are undertaken, extreme care should be exercised in seeing that the job is given to a really competent individual and, then, examining the final product to see that the work is true to the original and has also intrinsic literary merit.

5.32 It is essential to make a proper survey before a decision to publish a book is taken. The book may have already been published, and may be available in a good cheap edition in the market. Some other publishing concern, private or public, like the National Book Trust of India or the Publications Division of the Government of India or some organisation in one of the States may have plans to publish the same book. Only after a full and proper enquiry, should the Akademi undertake the publication of the chosen book. The market trends should also be studied to determine the sale price of the books and the number of copies which should be printed in the first instance. We feel that hitherto a somewhat haphazard and over optimistic policy seems to have motivated the publications branch of the Akademies, with the inevitable results to which we have drawn attention.

5.33 With regard to the present stock of books, an attempt should be made to sell them even at half price because it seems to us wholly unwise to keep so much capital locked up, and to let thousands of books gather dust and deteriorate while occupying wanted space in store rooms.

5.34 We shall now draw attention to some general criticism regarding miscellaneous matters. It is said that the Akademies are driven by factions and there is too much politics and not enough cultural design or purposes. One witness deplored the inactivity of the Lalit Kala Akademi, and said that whereas the India International Centre sponsors 8 events every week, the Lalit Kala Akademi cannot muster even 8 a month. According to one witness, the work of the Lalit Kala Akademi is chaotic. He said: "An exhibition of art treasures, sent to Germany, resulted

in a great deal of damage and theft. No member of the staff or art expert was sent with the exhibits. Even the packing was done by the German Government officials". Another witness said that the Akademies had not encouraged the performing arts either in the folk form or in the classical form, and the Sahitya Akademi wasted its time and energy on activities which other institutions can well undertake. A writer thought that the sponsoring of Guru Nanak's Quincentenary and the Centenary of Lenin's birthday were hardly the business of the Sahitya Akademi. The journal of the Sahitya Akademi was said to be dull and unreadable. A choreographer found the recording fees charged by the Sangeet Natak Akademi too high and an impediment to the production of ballet by private individuals. A prominent architect expressed the opinion that the Lalit Kala Akademi had done nothing at all for architecture, although the Constitution required its promotion. The editor of a journal said: "The Lalit Kala Akademi has no vitality. The state of architecture is deplorable. Unless artists conform they are thrown out. The exhibitions held by the Akademi are unwanted. They have no definite objectives." The editor of an English daily said "Akademies are ridden by politics and personalities. A gold plaque given to Amar Nath Sehgal was found to be made of copper. An outstanding singer like Begum Akhtar was not allowed to give instruction in singing as a Visiting Professor, presumably because she did not possess an academic qualification in the form of a degree or a diploma." Many witnesses found fault with the quality of books published by the Sahitya Akademi. The anthologies of poetry were said to be of very poor quality. It was said that too many substandard books on Tagore were undertaken by the Akademi, although much better books on the subject were available in the open market. A playwright said that the Akademies are not being run by proper persons, and the people at the helm of affairs think mostly about themselves. Awards are distributed to officials or members of the Akademies.

5.35 When the post of Secretary fell vacant on the retirement of B. C. Sanyal there was quite an agitation over the appointment of a successor. The members of the General Body claimed the right not only to appoint the Secretary but also to nominate prospective candidates from outside as well as from among themselves. The Secretary of the Ministry had to intervene and after a long discussion, lasting 2½ hours, he was able to convince the members that a kind of internal discipline which would give the proceedings of the Committee the appearance of being just and proper was essential. A

Screening Committee was appointed and eventually a candidate was chosen, but only with the casting vote of the Chairman. This led to a civil suit by the unsuccessful candidate. It was argued before us that the whole episode clearly showed that the members of the General Body were not acting in the interests of the Akademi, nor were they imbued with a full measure of their responsibilities. They were only concerned with furthering the cause of somebody who happened to be a favourite of some members.

5.36 We shall conclude this chapter by a consideration of the recommendations made by the Bhabha Committee in 1964, their general import and their effect on the working of the Akademies and the ICCR. All four institutions have supplied us with statements listing the various recommendations of the Bhabha Committee and the action taken thereon. We found that many of the recommendations were not considered acceptable, either because the change suggested was not expected to improve matters or because the change would have necessitated an amendment of the existing Constitution, a measure to which the Government was averse. Some of the less important suggestions were accepted, but these did not yield any appreciable benefits. By way of illustration, we may mention some specific recommendations and the action taken thereon :

Recommendations	Action taken
(i) The General Body should meet at least three times a year.	Recommendation not accepted.
(ii) The maximum number of fellows of each Akademi should be increased to 50.	Recommendation not accepted.
(iii) All the Akademies should open regional branches at Calcutta, Bombay and Madras.	Recommendation accepted, but due to paucity of funds the branches could not be set up.
(iv) Rabintra Bhavan should vest in a Trust.	Recommendation not accepted by the Government of India.
(v) There should be one Public Relations Officer for all the three Akademies.	Recommendation not accepted.
(vi) Young writers should be encouraged and assisted by the Akademi in having their plays published.	The Akademi already encourages the publication of plays. There are other schemes also which give assistance to young playwrights e.g. purchasing bulk copies of their book, an award of Rs. 1500 for plays, subsidy for translating plays.

Recommendations	Action taken
(vii) The houses of eminent artists should be preserved.	Recommendation not accepted.
(viii) The Akademies should not disburse grants to institutions.	Recommendation not accepted, except in the case of Sahitya Akademi which does not disburse any grants.
(ix) The number of artists on the General Council should be increased.	Recommendation not accepted.
(x) Old frescoes should not be hand copied. They should be photographed in colour. The preservation and copying of these paintings should be left to the Archaeological Survey of India.	The present practice will continue.
(xi) A writer who has won a literary award should not be barred from receiving another award but the subsequent award may be given only after the expiry of 5 years.	Recommendation not accepted

5.37 We do not wish to express any opinion upon the merits or the wisdom of the recommendations made by the Bhabha Committee. We merely draw attention to the fact that many of the recommendations were rejected, some were needless because they did not propose a change in the current practice, others had to be dropped because of lack of funds. In the circumstances, no startling change or improvement could be expected in the performance of the Akademies. The various complaints enumerated in this chapter and our assessment of the performance of the Akademies and of the ICCR will have shown that the impact made by the Bhabha Report was negligible. We have been told by some witnesses that the recommendations of that Committee even if acted upon in their entirety, would not have brought about more than marginal improvements in the working of our cultural bodies. We prefer to say that the recommendations remained for the most part unimplemented, and the question what benefits would have resulted from their acceptance will do no more than provoke an exercise in academic speculation. We feel that during the passage of 8 years, following the report of the Bhabha Committee, the Akademies have enjoyed almost complete immunity from the consequences of the corrective measures suggested. The performance of the Akademies has, therefore, remained unaltered.

CHAPTER SIX

RECOMMENDATIONS

*Salah Kar Kuja v man-i Kharab Kuja Babin tafavat-i rah
az Kuja sat taba Kuja*

—Hafiz of Shiraz—*Poems*

All works of art are not good, simply because they are ancient.

Nor is a poem to be scorned simply because it is modern.

A good critic will decide on the merits of the work.

A dull critic allows himself to be influenced by opinion which he has not formed himself.

Kaḥīdās—*Malavikāgnimitra*

6.1. In this chapter we shall set down the various measures and recommendations which we have formulated after a full consideration of the various failings and shortcomings of the four cultural bodies with which we have been concerned and of the numerous suggestions made by the witnesses who testified before us. We are, therefore, now dealing with paragraphs (b) and (c) of our terms of reference:

- (b) to suggest measures for improving the working of these bodies and strengthening their activities in relation to broad priorities,
- (c) to recommend a suitable pattern of organisation and suggest changes as may be necessary in the articles of association (rules and regulations) consistent with the requirements of autonomy and public accountability.

6.2. The broad objectives of the three National Akademies and of the Indian Council for Cultural Relations were set down at the beginning of Chapter Two. The professed objectives of the three Akademies may be briefly summarised as follows:

- (a) to promote the growth and development of the creative arts, and
- (b) to create conditions for the better dissemination of the arts.

6.3. The cultural field of India, today, presents a dismal and largely desolate aspect. Apart from some seasonal and sporadic activities in a few of the more important towns, there is, throughout the country, little evidence of the plastic or the performing arts. There are very few theatres or concert halls in which dramatic or musical performances can be organised. Good picture galleries can be counted on the fingers of two hands. Artists find it difficult to hold exhibitions of their works unless they are willing to pay exorbitant reservation fees. The number of good museums and libraries does not exceed a single digit. There is no National Dramatic Repertory Company, no professional Ballet Troupe which gives regular performances, no National or Regional Opera Company and no organised literary activity, aimed at making the people aware of the traditional or the new cultural and literary trends, or to provide opportunities for young poets and story-writers to read their works.

6.4. All this has been ascribed, in no small measure, to the failure of the National Akademies to accomplish their true objectives. This failure, in turn, has been ascribed largely to the incompetence, to the lack of imagination and the ignorance of those in charge of the administration of the Akademies. We have already drawn attention to the complaint that the representation of the progressive artists on the General Councils and on the Executive Boards of the Akademies is inadequate. We have given the matter our most anxious consideration, and we have come to the conclusion that the manner of constituting General Councils and the Executive Boards of the three Akademies need slight changes and modifications to remove the imbalance complained against. We shall deal with each of the Akademies in turn.

6.5. The General Council of the Sahitya Akademi is at present made up of

1. The President.
2. The Financial Adviser.
3. Five persons nominated by the Government of India of whom one shall be a representative of the Ministry of Information & Broadcasting, and one of the National Book Trust.
4. One person from the 15 States which were in existence at the time the Akademi was set up.

5. One person to represent each of the languages enumerated in the Constitution of India and such other languages as may be recognised by the Akademi;
6. Twenty representatives of Universities;
7. Not more than eight persons eminent in the field of letters to be selected in their individual capacity by the General Council; and
8. Two representatives each of the Sangeet Natak Akademi and the Lalit Kala Akademi.

We have taken note of the fact that the representatives of the States are usually civil servants who have very little knowledge of literature save in one or two instances when the officer concerned may have a smattering of literature or an interest in writing. We propose that the General Council should be made up as follows:

1. The President;
2. The Financial Adviser;
3. Five persons nominated by the Government of India of whom one shall be a representative of the proposed Ministry of Culture, one of the Ministry of Information & Broadcasting, one of the National Book Trust, and two who are persons eminent in the field of letters;
4. One representative of each of the State Sahitya Akademies where they exist, and when there is no State Sahitya Akademi, the member must be nominated by the recognised literary bodies in the State, constituting themselves into an electoral college;
5. One representative each of the Sangeet Natak Akademi and the Lalit Kala Akademi;
6. Twenty representatives of the Universities selected from a panel of names prepared by the Universities. Each University will be entitled to name three persons for this panel. The selection of the 20 representatives will be made by the body of the General Council of the Sahitya Akademi made up of the categories 1 to 5 above, provided no University has more than one representative, and each of the languages recognised by the National Sahitya Akademi has at least one representative among the 20 individuals chosen in this category ;

7. Eight persons eminent in the field of letters to be selected in their individual capacity by the General Council comprised of categories 1 to 6.

We feel that one representative of each of the other Akademies will suffice, and it is not necessary to give representation to the languages apart from the representation from the States and from the Universities. The General Council constituted in this manner will, we feel, give satisfaction to the men of letters who have found fault with the constitution of the present General Council, and will also make for smoother working because of a reduction in size.

6.6. The present General Council of the Lalit Kala Akademi consists of :

1. The Chairman
2. The Financial Adviser;
3. The Director, National Museum, or if there is no Director, an officer nominated by the Government of India;
4. The Curator of the National Gallery of Modern Art;
5. Five persons nominated by the Government of India;
6. One person nominated by each State;
7. Fifteen representatives elected in accordance with the rules to be framed by the Akademi, by other organisations and institutions;
8. Nine eminent Indian artists to be elected in their individual capacity by the General Council;
9. Two representatives each of the Sangeet Natak Akademi and the Sahitya Akademi;
10. Three persons who are well known art critics, art historians, Heads of University Departments, etc., to be elected by the General Council;
11. Two representatives of the All India Board of Technical - Studies in Applied Art; and
12. Two eminent architects.

Here again, we suggest a change in order to remove the imbalance in the representation of the working artists. We propose that the General Council should consist of :

1. The Chairman;
2. The Financial Adviser;
3. The Director, National Museum, or if there is no Director, such officer of the National Museum as may be nominated by the Government;
4. The Curator of the National Gallery of Modern Art;
5. Five persons nominated by the Government of India, of whom one shall be a representative of the Ministry of Culture and the remaining four who are either art critics, art historians, or are well known for their interest in the creative arts;
6. One person to represent the State Lalit Kala Akademi of each State. If there is, in any particular State, no Lalit Kala Akademi, the member in this category shall be elected by the art organisations in the State, constituting themselves into an electoral college;
7. Fifteen persons elected by an electoral college consisting of 200 persons, constituted in the manner suggested in the draft constitution prepared by the All India Conference of Artists. The manner has already been described in this report but for the sake of convenience is reiterated here. The protesting artists will draw up a list of 200 artists and at the same time the Lalit Kala Akademi will also draw up a list of 200 artists. Those nominees who are common in these two lists will meet and co-opt other artists to make up a total of 200. These 200 persons will choose 15 representatives to sit on the General Council of the National Lalit Kala Akademi;
8. Nine Indian artists, to be selected in their individual capacity by the General Council formed of categories 1 to 7;
9. One representative each of the Sangeet Natak Akademi and the Sahitya Akademi;
10. Three persons, being either well known art critics, art historians, Heads of the University Departments in the faculties of arts and archaeology, or persons who have

rendered meritorious service to the cause of art, to be elected by the General Council;

11. Two representatives of the All India Board of Technical Studies in applied art; and
12. Four eminent architects to be nominated by the All India Institute of Architects.

This proposal, we feel, will meet the main grievances of the protesting artists who made a display of their dissatisfaction on the occasion of the Second Triennale.

6.7. Lastly, we deal with the Sangeet Natak Akademi. The present Constitution of the General Council is :

1. The Chairman;
2. The Financial Adviser;
3. Five persons nominated by the Government of India;
4. One person nominated by each of the various States of India;
5. One representative of the Ministry of Scientific Research & Cultural Affairs;
6. One representative of the Ministry of Information & Broadcasting;
7. Two representatives from each of the Sahitya Akademi and the Lalit Kala Akademi;
8. Twelve persons to be co-opted by the members mentioned in items 1 to 7 above, in consultation with the organisations in the fields of music, dance and drama, recognised by the Akademi for this purpose;
9. Eight eminent persons in the field of music, dance and drama from different regions to be co-opted by the members in items 1 to 7.

We recommend the following constitution of the General Council of the Sangeet Natak Akademi:

1. The Chairman to be appointed in the manner which we shall indicate later;
2. The Financial Adviser to be appointed by the Government of India;

3. Five persons who are not civil servants, nominated by the Government of India. These persons should possess an adequate knowledge of and be interested in, the performing arts;
4. One person representing the Sangeet Natak Akademi of each State. Where there is no Sangeet Natak Akademi, the member, in this category, will be nominated by an electoral college consisting of the dance, drama and music organisations in that State, acting as an electoral college;
5. One representative of the proposed Ministry of Culture;
6. One representative of the Ministry of Information & Broadcasting;
7. One representative each of the Sahitya Akademi and the Lalit Kala Akademi;
8. Twenty persons to be co-opted by the members mentioned in items 1 to 7 above, in consultation with the organisations in the field of music, dance and drama, recognised by the Akademi for this purpose in accordance with the rules to be framed by the Akademi. Of these 20 persons, 6 must represent the main styles of Indian classical dances, folk dances 4, folk music 2 and 8 should represent music of which not less than 3 must have adequate knowledge of Hindustani music and not less than 3 of Karnatak music. Six persons will represent drama; and
9. Eight persons in the fields of music, dance and drama from different regions in India to be co-opted in their individual capacity by the members mentioned in the above 8 items.

Here again, our aim has been to remove the imbalance in favour of persons who have no knowledge of the performing arts but are sent to represent regional interests by the State Governments.

The Vice-President or Vice-Chairman will, in each instance, be elected by the General Council at its first meeting.

6.8. The Executive Boards of all the three Akademies should consist of :

1. The President or the Chairman;
2. The Vice-President or Vice-Chairman;

3. The Financial Adviser,

4. A representative of the Ministry of Culture, and

5. Five persons elected by the General Council.

The smaller body of the Executive Board proposed by us will make for smoother and prompter disposal of the administrative work of the Akademies.

We heard considerable dissatisfaction regarding the qualifications of the present Chairman and other officers of the three Akademies. It was said that the Chairman, the Secretary and even senior officers have sometimes been ignorant of art values and of the nature of creative arts. Many artists have expressed the view that the Academy should be administered entirely by professional artists, so that the General Council and the Executive authority including the Chairman and the Secretary and even the officials occupying the lower echelons should be practising artists in their respective fields so that the Lalit Kala Akademy is administered by artists, the Sangeet Natak Akademy by singers, dancers and actors, while the Sahitya Akademy is completely in charge of writers and poets.

6.9. But we find that the creative artist is concerned chiefly, if not mainly, with producing works of art, an actor wants to act and not administer, a painter to paint and a singer to sing. A really front rank dancer will not make a good administrator. The practising artist needs to mobilise his entire physical, mental and emotional reserves. He cannot be bothered with matters of administration, both because he is indifferent to the mechanics of administration and because he has no knowledge or, at any rate, experience of how an organisation or department is administered, and what makes for its efficient and smooth running. All he needs is a climate in which he can work to the best advantage. The creation of that climate is not within his powers or capacity. He often feels irritated and frustrated when he encounters impediments. He blames the administrators, the slow administrative process burdened, at every step, by rules and regulations and the dilatory ways of bureaucrats. He is apt to say that an Academy of art, a National Theatre or Museum should be administered by an artist or a musician of proved merit who understands art and music and knows how to promote its cause. But the moment you appoint an artist or a musician to an administrative post, he is impatient with the mechanics

of administration, he fails to take an overall view of the complete variety of subjects which constitute the machinery of organisation, he is irritated by objections and criticisms against his proposals, and is unwilling to argue his case when he is opposed or when his demands are denied.

6.10. It is clear, therefore, that we cannot have eminent artists as chairmen, secretaries or other senior officials in the administrative set up of the Akademies, but it is equally clear that these officers must have an empathy with the arts and the artists. They must know the problems which are encountered in the various spheres of the creative arts, and they must have a standing in the art world which will invest them with a degree of respect and status. They must be able to carry their argument with the Government and also be heard by the artists with whom they have to deal. We believe that such individuals can be found, provided the status of the Chairman and the Secretary is raised sufficiently, and they are given adequate salaries. We are definitely of the view that the Secretary of each Akademy who will be the chief administrative officer of that Akademy and will be in charge of the day-to-day working of his organisation must have a status equal to that of a Secretary to the Government. The Chairman of each Akademy may be an unpaid individual, provided that he has a record of public life and also a sufficient knowledge of the particular sphere of art in which he will be called upon to play his part. Such an individual must have not only the respect of the artists whose interests he will look after but must also have sufficient status to be able to speak to the Minister of Culture and the Secretary with authority. If it is not possible to find an honorary Chairman, the Government must pay him sufficiently to make the post attractive for a really competent person.

6.11. We recommend the following procedure for appointing the President or Chairman for each Akademi. The General Council of the Akademi should draw up a panel of three names and submit it to the President of India, who will select one of these three for appointment as President or Chairman. The Secretary, who will be a permanent officer of the Akademi, must be chosen with extreme care. He should be a competent man with a deep knowledge of the particular sphere of art with which he will be called upon to deal, and he should be paid a high enough salary so that really competent persons can be attracted.

6.12. We do not propose to lay down the details of the manner in which the Akademies should be administered, but we recommend that the General Council should meet more frequently

than it does. It should meet at least twice a year, make a general survey of the Akademies' activities, and give due consideration to the various problems which arise from time to time. The present practice of holding one brief hurried meeting each year is not calculated to inspire confidence and promote efficiency in the working of the Akademies. The Executive Board must hold four or five meetings each year to hear the progress of the plans formulated and to devise schemes and programmes for the future. The Board must also deal with all executive matters.

6.13. The term of the President should be normally 4 years and, in no case, should his term be renewed more than once. It is necessary that there should be a change to ensure the inflow of fresh ideas and new vigour into the Akademies. The planning and administration of these bodies should be a continuous feature. For the same reason, we strongly recommend that the General Council and the Executive Board should be reconstituted every four years, and no member should hold office in the General Council or on the Executive Board, for more than two consecutive terms.

6.14. The number of fellows should remain at a small figure, with a view to investing the fellowship with a greater degree of honour and prestige. We, therefore, recommend that the number of fellows for the Sangeet Natak Akademi and for the Sahitya Akademi should be fixed at 60, and for the Lalit Kala Akademi at 30. The fellows shall not be members of the General Council.

6.15. The annual programme of the Akademies should be prepared well ahead. Indeed, by April 1 each year, the entire programme for all the three Akademies, giving dates of meetings of the General Council, the joint meeting to exchange information and formulate specific projects, meetings of the Executive Board, art exhibitions, dance and music recitals, award-giving functions, lectures, seminars, etc., should be set down in one folder or booklet dealing with the activities of all the three Akademies. There should be no change in this programme except for very special reasons. In this way, members, artists and performers, living in different parts of India can arrange their programme and not complain that they heard of a function or a meeting too late to attend it.

6.16. Long term planning is most essential. *Ad-hoc* grants and enterprises fail to achieve anything worthwhile, for they do not take into account the cultural needs of the people and the impact a particular programme will make. Such temporary measures, undertaken in dribbles, do not permit individuals and

institutions to do anything more than make a hollow pretence of promoting art and culture by a superficial and short-lived display of cultural activity. We have already drawn attention to the numerous complaints from cultural bodies receiving *ad-hoc* grants. The grants are in many cases received too late to be of any use, and even the programmes for which the finances were sanctioned cannot be implemented. But, what is far more important is that the development of the creative arts and their dissemination is a continuous process and it cannot be undertaken if its progress is to be sporadic, uncertain and dependent on what has perhaps somewhat unjustly been described as the caprice of the sanctioning authority at the Centre. Unanticipated difficulties and unexpected financial obligations are not features peculiar to India, but as the poet says, "Wisdom lies in masterful administration of the unforeseen."

6.17. The three Akademies should continue to remain distinct bodies, autonomous and possessing each its individual entity. They should not, as at present, function in separate water tight compartments, so that there is no rapport, no coordination between them, and not even a liaison which may keep each Akademi continuously informed of what the others are doing. The Chairmen or Presidents of the three Akademies, together with their respective Secretaries, should meet frequently, not less often than once a quarter, to exchange information and views, and to discuss matters of common and mutual interest. There is, at present, some duplication which must be avoided. There should be one common library with three wings, so that this separation into wings preserves the distinct individuality of each wing, but their existence, on the same floor, and under the same roof, makes for greater economy. There should be one telephone exchange, one canteen, common lecture rooms at the disposal of whichever Akademi needs them, a common pool of photographers, designers and layout men for books and covers, etc.

6.18. The States should set up autonomous and independent Akademies on the pattern of National Akademies. This, we feel, is important in order to make the work of the Central Akademies more effective in reaching out to the various parts of India and in creating conditions for the better dissemination of the arts. The cost of setting up the State Akademies should be shared by the States and by the Centre. Each Centre will have an auditorium, a library, conference rooms, an exhibition gallery, rest rooms, green rooms, etc. An attempt should be made to make these Centres real centres of culture, housing the three States Akademies and their offices. The State Akademies should

maintain a close and continuous liaison with the National Akademies. Since the State Akademies will be non-political autonomous bodies, there will be no question of any overpowering influence of the Centre or of subservience to Central policies, nor of any political or other pressures being exercised upon the Akademies. There should be, in each State Centre and in the National Akademies, a coffee room spacious enough to permit those who want to discuss books, art and intellectual matters over a cup of coffee. Indeed, these State Akademies or Cultural Centres should constitute a rich repository of the regional arts and cultural patterns, so that an Indian from another State or a foreigner, visiting the country, might feel that he is looking through a window of India. We do not entertain a fear that the setting up of a State Akademi will stifle private individual effort or will inhibit the initiative by a private organisation. We have observed that in some States the setting up of State Akademies has helped to develop an interest in the arts and has also created conditions in which artists can give of their best. Let us add we do not contemplate any State Akademi becoming the sole repository of the State's artistic or literary activities. It is intended that the State Akademies should help, coordinate, stimulate and generally inspire the other bodies.

6.19. With regard to the relationship between the National Akademies and the State Akademies, there can be no question of the State Akademies being dependent or subservient bodies. But there must be the closest liaison and rapport between the national bodies and the State bodies. There should be frequent meetings between representatives of the two bodies to discuss matters of mutual interest. These meetings will be occasions for the coordinating committees meeting, say, once a quarter, in order to review their work and to plan encouragement and dissemination of the creative arts in the various spheres which will be defined as (a) spheres of national activity and importance, and (b) spheres of State activity and importance. We feel that there are many matters which are of national importance and many others which are equally important from the regional point of view, and, therefore, deserving of encouragement, but which will tend to be driven out of the deliberations of the National Akademi. The coordinating committees should carefully consider the matter and define the lines of demarcation between the activities of National Akademies and the State Akademies.

6.20. With regard to the publishing policy, we feel that often there is duplication and proliferation of energies. The Akademies are not really capable of publishing books competently and

economically Publishing is a specialised business and has been developed to a high degree of efficiency by commercial publishers . We have seen that the publications of the Sahitya Akademi are cluttering the store rooms. Large quantities of them have remained unsold, either because the choice of books was unwise or because the publishing and sales organisations were ineffective. We, therefore, recommend that the Akademies should cease publishing books themselves. They should select the books which, they are convinced, ought to be published, be they books of a popular nature or of special interest for scholars and research workers. An agreement should then be entered into with one of the foremost publishers, and the book published on such terms as can be agreed upon. The Akademi can either undertake to purchase a specific number of books, or it can pay a subsidy of a specified amount, or, in the last resort, underwrite any possible loss. The Akademi should lay down the format, the layout and the general appearance of the book. It should insist on the most exacting standards of printing and layout. The titles should be selected carefully, and the publisher should be selected, not because he offers favourable terms but because he is known to publish books of high quality. At the same time, we recommend that there should be a forthright review of the Akademi's past activity in the publishing sphere, and an attempt should be made to dispose of all unsold books. These books can be sent to school or college libraries, or can be sold at low cost to scholars, readers and other individuals. The locking up of so much capital is to be deprecated. Also the condition of books deteriorates with every day that passes. Even though the books are not being published by the Akademies, the Akademies should have a voice in the advertising and the manner of sales of their books. The books should be available whenever there is a cultural festival or an official function organised by any of the Akademies.

6.21. In the matter of translations, the greatest care should be exercised. The translations done are, in many instances, extremely bad. We were told that what happens is that translation work is given on contract basis to somebody who is irresponsible enough to sub-contract the work and pay the sub-contractor, who may be a young writer or even a student, only a portion of the total amount paid by the Akademi. It is not surprising that the quality of the translation is poor. We feel convinced that there has not been proper scrutiny of the quality of translations submitted by the translators. Members of the Committee have individually examined Hindi and English translations and found them of extremely bad quality. Translations of foreign books have been done in the past, but we feel that it is not the

business of the Sahitya Akademi to translate books on philosophy, economics, and politics from foreign languages into the Indian languages. We recommend, therefore, that the translation of foreign books should, in future, be discontinued.

6.22. With regard to the awards for books, we feel that the present system is not defective, though there have been cases of canvassing and of favouritism. We suggest that the present system may continue, but the names of the judge should be published as soon as the final award is announced. The reasons given by the judges for selecting a particular book for the award must also be published. This, we feel, will put the judges on their guard, and they will be careful in selecting the award books, because they may have publicly to depend their choice when the reasons are made known. Also, there should be greater strictness observed in rejecting undeserving books, and when in any particular language, no book can be said to have attained a national standard, no prize should be awarded. Prizes should be awarded for creative work and not for translations or for compilations made from the works of other writers. The aim of these awards is to promote original writing and not to honour a translator who adds nothing to the original work or the compiler of a textbook who makes no original contribution to literature. We may add that there is no reason why in assessing a book, the other writings of the author should not be taken into considerations. This practice is followed by the judges of the Jnanapith Award and also by the jury of the Nobel Prize.

6.23. Varying views were expressed before us regarding the sponsoring of recitals and performances by the Sangeet Natak Akademi. Many witnesses testified to the unsatisfactory nature of these performances and recitals while many others expressed the view that the Sangeet Natak Akademi had done some good work in bringing before the people not only eminent musicians but some of the lesser known but deserving artists. We are of the view that the Akademi should not discontinue the present practice of sponsoring these performances and recitals. We have observed that, on the occasion of the Republic Day, it has been customary to display folk dances from all over the country. This is one way in which the Central Government involves itself in regional folk music and dance. These dances are very popular, and the journey to Delhi provides many troupes with an opportunity to show their talents. There is, however, a tendency, where folk dance or music is concerned, to modernise it on the excuse of making it more presentable and polished. While it is necessary for folk musicians and dancers to practise and to make their performance more readily acceptable to the public, the

people's art should not be made to depart from its pristine roots. For instance, in the films, folk dance and song have become utterly different from the original art forms. This is, therefore, a matter in which the Sangeet Natak Akademi can concern itself, and should do so very earnestly and decide what is the best method of training these troupes and yet preserving the true, the indigenous and original nature of the folk art. The Akademi should have tapes of folk music and films and television shows of folk dance and song. With regard to the general activities of the folk dance and folk drama troupes, they should primarily be the concern of the State Akademies, because they will be better able to look after them, and this division of duties will also relieve the pressure on the National Akademi. Outstanding troupes can be sent on tour with the assistance of the Sangeet Natak Akademi.

6.24. The Sangeet Natak Akademi should, every year, hold a drama festival and a drama competition. Every second or third year, we suggest that a festival of the arts should be held not merely in the capital but in other important cities and towns in rotation. The holding of the Arts Festival should be an enterprise which the three Akademies should jointly undertake. We need not here specify the exact type of the Arts Festival because there are very good examples in the Edinburgh Festival in Great Britain, the Commonwealth Arts Festival and a number of other festivals where the plastic arts, music, dance, drama and literature are displayed and included in the activities of the Festivals. Also, pioneer experiments in holding such a Festival have been tried in this country, e.g., the tamashas and festivals organised by the State of Maharashtra (*vide* paragraph 4.11 of this report). At this festival, an attempt should be made to collect all the outstanding artists and performers in the country so that the people can see the very best in the field of the creative arts. This will also stimulate the discovery of fresh talent. Many witnesses who appeared before us complained that the Akademies had done nothing to discover fresh talent, and that there was undue emphasis on the older performers. Fresh talent can, however, be discovered only if the State Akademies and other cultural organisations involve themselves in this search, because they are nearer to the promising artists, and it is easier for them to know about merit and to contact them. Outstanding artists can always be recommended to the Central Akademi for recognition and assistance.

6.25. The General Body of each Akademi should nominate small standing sub-committees to deal with specific projects and programmes. The present sub-committees must be streamlined and revitalised. They should be given greater responsibility in planning and in execution. Normally a sub-committee

should consist of not more than three members, as a larger committee is prone to become unwieldy and sluggish in performance.

6.26. The Akademies should prepare a comprehensive inventory of the various cultural institutions in the country. This inventory should give the essential information about each institution, e.g., whether it is a registered body, the date when it was established, the nature of work being done by it; in the case of a teaching institution, the number of students being taught, whether it is affiliated to one of the universities; whether it has been recognised by the State or the National Akademies, whether it receives financial aid from any official source, its annual budget, the name of the person administering the institution, etc. The inclusion of the name of any institution in this list will not confer any special status, nor will it be evidence of the quality of work being done by it. *A fortiori* not every institution whose name appears in the inventory will be entitled to, or must be given, financial aid. The inventory, which is intended to furnish comprehensive information of all types of important cultural activity in the country, must be revised every year and its copies must be available on the premises of the national as well as the State Akademies. The inventory should be available at the bookstalls where the books published by the Akademies are available.

6.27. The compiling of this inventory will facilitate the task of choosing the institutions which deserve substantial assistance on the ground that they are doing work of national or regional importance. The system of giving small *ad hoc* grants to small institutions for specific projects must be discontinued. We have come to know of instances of Rs. 300 being given to small bodies for putting up a play or an art exhibition of inferior quality. The activity of these institutions is confined to the single exhibition or show in an entire year. The concern of the National Akademies must be with excellence and excellence alone. The demands of mushroom societies and *soi disant* art, music and dance clubs must be firmly rejected. In many cases an individual wishes to bring himself or herself into prominence, or advertise an exaggerated assessment of his talents by asking for official aid, *ex gratia*, rather than on the ground of merit. Once a pittance is handed out to him, he takes advantage of this recognition, either to make money or to gain glory in the field or art. We have found that many of recipients of such small donations are quite undeserving of government support. It would be better for all concerned to let these individuals and institutions fight their way forward in a competitive field and prove their worth. It is invidious to give

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names of these institutions; and what has been done cannot be undone. For the future, a firm constructive policy aimed at fostering the best in the creative arts and promoting the development and dissemination of cultural values with the specific object of achieving excellence should be adopted by all the Akademies. We suggest a system of selecting cultural institutions for Central aid somewhat on the pattern of what is being done by the Arts Council of Great Britain.

6.28. The Sangeet Natak Akademi should draw up a scheme for assisting old masters in the spheres of music, dance and drama. Similarly, the Lalit Kala Akademi should draw up a scheme for assisting old and indigent artists, and the Sahitya Akademi for retired writers. This scheme should be prepared in consultation with the State Akademies and the deserving masters should be granted regular pensions. At the same time, artists who have attained a certain national standard should be inducted as fellows. The fellowship scheme should be extended to the limits indicated earlier in this chapter.

6.29. We have already drawn attention to the excellent work which is being done by the National School of Drama under the able and dedicated guidance of Shri Alkazi. The School should be freed from the tutelage of the Sangeet Natak Akademi and established as an independent institution with increased funds. We feel that to give the country the fullest advantage of the teaching which is imparted in the School, a repertory theatre company must be set up at public expense. This repertory company will provide avenues of employment and expression for the students of the National School of Drama and will also stimulate interest in drama throughout the country. The case for a National Repertory Theatre need not be argued at length. Most civilised countries in the West do sponsor such a project and repertory companies in England and other countries have proved very rewarding.

6.30. A large number of musicians and dancers made a demand for a National School of Music and a National School of Dance. They argued the necessity of a School of Hindustani Music in the North and a School of Karnatak Music in the South. Similarly, a National School where the main classical styles of dancing are taught. There are, in existence, several institutions where teaching in music and dancing is given, and the standard of teaching is high, but the need for a National School in the performing arts is of quite a different order, and after giving the matter our serious consideration, we have come to the conclusion

that the Ministry of Culture must set up these schools, which should be independent bodies, financed either by the Sangeet Natak Akademi which will also keep a watch over the quality of the teaching given, or directly by the Government.

6.31. We strongly recommend the setting up of two more institutions, namely, a National Opera and a National Ballet. Several experiments in both these art forms have been made by private enterprising groups. They have not all been successful, but the measure of success achieved and the enthusiastic response of the people have convinced us of the need of greater attention on the part of Government in this respect. Opera and ballet are extremely expensive to produce, and nowhere in the world, are they self-supporting, when excellence is being aimed at. The British Government maintains a government-aided opera. The Ballet of the U.S.S.R. has achieved world fame. France has a National Theatre and a National Opera. We feel that the time has come to encourage the private efforts which are being made to bring opera and ballet to the people.

6.32. The matter of the Kathak Kendra at Delhi was referred to us for opinion. Our recommendation with regard to this institution is that it should not remain under the administrative or financial control of the Sangeet Natak Akademi. The Kendra should resume its independent existence. We suggest that it should continue its work as an independent registered body, aided by the Government, on the recommendation of the Sangeet Natak Akademi. The quality of the work done by this institution will be judged in the same manner as the quality of the work performed by other institutions which receive government financial aid.

6.33. The question of a travelling art exhibition was considered by the Committee. We do not wish to express a categorical opinion upon a matter which can well be left to the discretion of the Programme Sub-Committee of the Akademi. We feel that too much centralisation blunts the impact of any cultural stimulus, and gives rise to a sense of neglect among the people of the States. There should be an attempt either to hold national exhibitions of art at some chosen regional centres like Lucknow, Madras, Calcutta, Bombay, Hyderabad and Gwalior, or the exhibits can be taken to one of these places every year in rotation after the conclusion of the exhibition at Delhi. In this manner, art lovers will be able to see the best art products of the country, and the people in general will develop a greater sense of art appreciation.

6.34. It is always desirable and rewarding to exchange views with artists from other countries and to have an opportunity of seeing the best products of the creative artists. Most countries are, however, reluctant to send their best works out, because of the risk of damage, loss or theft. Past experience has not always been very happy, and works of art have been damaged during transit when they have been sent out to other countries for being exhibited. There is, therefore, a tendency to send works of inferior artistic merit, for exhibition abroad. Our own experience at the last Triennale was most discouraging because many of the exhibits sent by some foreign countries were of very poor quality. Indeed, some visitors felt that a few of these objects were an insult to the intelligence of the viewers. We, therefore, do not recommend the holding of further biennales or triennales, unless, the organisers of such exhibitions can effect a substantial improvement in arranging them and in handling the exhibits which are received and displayed.

6.35 It was the opinion of the Bhabha Committee that the National Akademi should encourage the revival and development of folk art. The same view has been expressed by some witnesses who were examined by us. We agree with the desirability of encouraging and developing folk art, but we feel that this matter can be handled more efficiently by the State Akademies, and we suggest that the development of this branch of the creative arts can well be entrusted to the State Akademies. The annual festival, held at Delhi, brings the people in contact with various forms of folk art, such as nautanki opera, etc. We feel that this intermingling and inter-change of regional artistic activity should be encouraged and sponsored by the National Akademies.

6.36 The Lalit Kala Akademi imports every year some artists' materials and makes them available to the artists. This is an admirable practice and should continue. At the same time, an attempt should be made to encourage the indigenous manufacture of better quality artists' materials. Artists' materials are now required in this country in large quantities in art schools and colleges and by an increasing number of artists who paint and hold exhibitions. We do not recommend an extensive import of these expensive materials, entailing a drain of our foreign exchange reserves, and we feel sure that a certain amount of stimulus given to local manufacturers will yield results.

6.37 Much more can be done by the Lalit Kala Akademi to encourage the sale of works of art. Schools and colleges should be

asked to purchase works of art, and display them to the students. Public and private organisations should also be encouraged to purchase works of art. Some of them are already doing so, for instance Air India and other branches of the Tata organisation do buy paintings and pieces of sculpture for display in their institutions, but more can be done in this respect. We suggest that relief in income-tax should be given to persons who purchase work of art with a view to donating them to State museums and other public institutions. It may be said that this practice will be open to abuse, and that works of art will be priced inordinately high in order to claim the maximum amount of rebate. This risk must be taken, because the work of art is being presented to the country, and we do not fear that the magnitude of the abuse will be prohibitively excessive. The Purchasing Committee of the Lalit Kala Akademi can keep a careful watch over the quality of the gifts offered by private individuals, and assess their value for the purpose of tax exemption. Gifts of shoddy and second or third rate artistic works will not be accepted. This course has been adopted in some other countries, and may well be adopted here in order to encourage art and the artists.

6.38 We recommend that the practice of setting apart 1% of the estimated cost of the public buildings for artistic and aesthetic decoration which is practised by many countries abroad should be adopted here.

6.39 We heard much criticism of the procedure for sponsoring tours to foreign countries by artists, writers, musicians, dancers, etc. We feel that this criticism is, to some extent, justified, and sometimes the choice of those sent abroad is wrong and not justified by the merit of the individuals chosen. Unfortunately, in this matter, as in many others, the Government is reluctant to delegate the decision to persons who are truly qualified in these matters. Each time an individual or a group of individuals is to be sent on a cultural delegation, the Akademi in question should be asked to prepare a panel, and the Government should not, normally, disregard the advice tendered by the Akademi. It must be realised that a sense of responsibility is not the exclusive monopoly of civil servants working in the Secretariat, and the manner in which recommendations of qualified people of high standing are brushed aside by officials in the Secretariat can only result in disaster.

6.40 The journals published by the Akademies need to be revitalised and reoriented. They are neither popular nor scholarly, and they do not sell. We do not recommend their discontinuation, as was suggested by some highly placed persons interviewed

by us. But we recommend that they should be raised to a standard which is worthy of a National Akademi. On going through several numbers of the journals issued by the three Akademies, we found that much of the writing is mediocre and unoriginal.

6.41 We said at the beginning of this chapter that to create conditions for the better dissemination of the arts is one of the main objectives of the Akademies. To achieve this objective, the Akademies must make an assessment of the cultural needs of the people. There are obvious difficulties in the way of obtaining exact and truly reliable information of such needs, e.g., most people are not aware of what they need, till they have been exposed to a variety of art forms and entertainment of varying levels of aesthetic merit. Also, the sophisticated citizen is apt to overstate his cultural hunger, while the simple villager or factory worker just does not know what to say beyond admitting that he likes the glossy type of films. Nevertheless, it is of the utmost importance to undertake an inquiry into what the people need and what type of cultural fare they will willingly accept and benefit from. Such reviews and assessments are made in all civilized countries where the people have any pretensions to cherish and promote cultural values. Japan and Czechoslovakia, in particular, have laid great emphasis on this aspect of the national effort to evolve a sound and rewarding cultural policy.

6.42 A preliminary step in this direction is to stimulate the cultural awareness of the people, so that they can know what is the nature of their cultural and artistic need. Then only can a questioner, compiling figures and statistics, hope to find a helpful and informative response. It has been said that the cinema and television audiences are subjected to a form of euphoric captivity, and will view anything that is offered to them. So, they will see a cultural programme with almost the same measure of enjoyment as a low-brow programme, unadulterated with any aesthetic content. This contention is, perhaps, somewhat cynical, but it is necessary to alternate pure entertainment with instructive and aesthetic features, in order to arouse the awareness and the critical faculty of the recipients. *L'appetiti vjient en mangeant.* says the French proverb.

6.43 At the same time, a through-going and the widest possible investigation into the cultural needs of the people must be undertaken. We need not indicate here the details or the mechanics of such an inquiry, but it will not be out of place to suggest that the services of the Indian Institute of Mass Communication may be availed of, as a part of the assessment programme. Each

Akademi should have its own staff personnel, trained to make personal inquiries about the individual's cultural needs and prepare tables and statements containing a true picture of the assessment of the people's cultural needs. Since this process of assessing will be a continuous one, permanent trained personnel for this purpose will be necessary. On the basis of the assessment thus made, a long term and meaningful programme of the future activities of the Akademies, designed to develop and promote creative, art and cultural values, can be drawn up and implemented.

6.44 This may, at first, seem too gigantic and too costly enterprise to be undertaken with the present financial resources of the country. But we venture to argue that beginning must be made, only in a small measure. The inquiry may be confined to certain selected areas or regions and categories of people, but an assessment of this kind is a *sine qua non* to the formation of a culture-policy and to the streamlining of all governmental involvement in art and culture. The money, energy and time expended in conducting the inquiry will repay themselves a hundred-fold by preventing wasteful expenditure and activity in many an adventure now undertaken by the Akademies. It must be remembered that no government can call great art into being, but it can create a climate in which great art can flourish with due appreciation and response. The assessment of cultural needs, we recommend, is aimed at discovering such appreciation and response.

6.45 There are some matters which, though not strictly within the scope of the Akademies, are relevant to the attainment of the objectives. We feel that an attempt to help appreciation of the arts by the youth of this country must be a most essential part of our cultural policy and our educational methods. This task should be undertaken, at as early a stage as possible. Schools and college boys and girls should be taught the courses of art appreciation, and this can be done in a number of ways, many of which not new. The encouragement and stimulation of these activities could be by:

(i) Art classes in schools and colleges. This is, no doubt, being done to some extent already, but the teaching of the arts should be placed on a wider basis so as to embrace all school-going children and as many college students as possible. We are convinced that art should be made a compulsory subject in schools up to the Higher Secondary stage.

(ii) Periodic holding of exhibitions of students' work. There should be at least two exhibitions per year in each school, and at least, one in each college. These can be organised by the students themselves, assisted by someone deputed by one of the Akademies.

(iii) Art exhibitions for the benefit of schools. These exhibitions may include, with original paintings, a large number of good reproductions of paintings and sculptures by eminent artists. The field covered must be Indian as well as foreign, so that students can spontaneously make a comparison, and thereby improve their sense of appreciation and their critical faculty. The exhibition should not be confined to the plastic arts only, but should also have taped music and films of dance and drama. The music should not be too high-brow because this will be at once rejected. In fact, if a few of the popular film songs are interspersed with light classical music, it will help to attract students and also to increase their capacity for discrimination. It must be remembered that the films have achieved one thing, however, much they may have debased public taste in some respects; they have made the masses music conscious. There is nothing harmful in people going to listen to film music provided they are, at the same time, given something better. Most people, in the long run, will prefer the more rewarding benefits of classical music, provided the singer or the instrumentalist is really good, and when the audience consists of novices or semi-educated individuals, the performer does not display his virtuosity in songs which are too abstract. In the exhibitions there should be somebody who can explain, in simple words, the meaning of the pictures and the songs and dances displayed in the motion pictures.

(iv) To make this training truly worthwhile, a consolidated schedule for the preparation of short documentaries should be undertaken. In this field, the Films Division of the Ministry of Information & Broadcasting has done some good work, though many of the documentaries are not really educative as far as the arts are concerned.

(v) The film stands alone among the media of communication in the promptness, the directness, the vividness and the poignancy of the impact it makes. The technique of the close-up has enabled the film-maker to emphasise a point to a degree which is not possible in any other medium. Also, the manner in which a film is viewed makes identification by the audience all but complete. The viewer feels himself intimately involved with the characters on the screen, and because the film is viewed in a dark environment, his attention is not distracted by any extraneous

factor. As a medium for education in the arts, the film is singularly effective. The present licensing rules make it compulsory for all public cinemas to show some documentaries which are hired out. A large number of films prepared by the Films Division of the Ministry of Information & Broadcasting are, in this way, shown to the public. They are also shown through the means of the travelling cinemas. Many private travelling cinemas show these films, and there are frequent screenings by some government agencies.

(vi) Conducted tours of students to art galleries will prove very useful in inculcating in them a sense of critical appreciation of the arts. It will also give them a vivid picture of Indian life both ancient and modern.

(vii) Prizes should be awarded for essays to be written by school and college students on some aspects of art, drama, dance music, literature, etc. The subject can be specified and the prizes may be awarded each year. There will, no doubt, be a very large number of entries, but that is all the better, because, in this manner more and more young people will think about the arts, and this straightway, heightens the appreciation of all arts.

(viii) Travelling exhibitions not only for school boys and girls, but also for the masses in small towns and villages, will greatly help to increase the appreciation of the arts. These exhibitions may consist of

- (a) reproductions of paintings;
- (b) tape-recordings of folk music of various parts of India;
- (c) short motion-pictures of music and dance, not of the more advanced school, but of a standard which is truly artistic and can also be understood by the illiterate masses. In this way, slowly the standards will be raised, and in the course of a few years, it will be found there is an increased appreciation of the more and advanced types of music, dance and drama and the plastic arts.

6.46 If short documentaries of 10 or 12 minutes each are prepared, depicting a song, a form of dance, the work of some painter or sculptor, and the work is explained by a competent exponent, the film would be not only interesting but highly educative. Some films of this type have indeed been made and they have had an

immediate impact upon the audience. Take, for instance, the film "The Forts and Men", the film on Akbar, the film about Ghalib, "The Miniatures of the Krishna Legend", "Khajuraho" and quite a few others. We may cite the example of a foreign film of this type dealing with the work of Heironymous Bosche which is a very competent piece of work. Pictures of this type can be made about Indian painters and sculptors. Care must, however, be taken that, in a film, depicting any of the performing arts, the singer or the dancer is attractive enough to hold the interest of the audience, because nothing is so calculated to defeat the purpose of educating the masses as placing before them an unattractive or ugly singer who may be a good performer but who just does not hold the interest of the audience. This is even truer of a film dealing with dance. It will be instructive to have films dealing with folk-dances and folk-music. These will make an immediate impact, and will also help to build up the faculty for the appreciation of the arts.

6.47 We have elaborated this point because we feel that the film medium can achieve much more than any other medium. The project will not cost much, and the cost can be recovered from the rentals received from the public cinemas.

6.48 The activities of the Akademies, therefore, must be made both intensive and extensive. It is not sufficient to cater only to the educated elements in the bigger towns. It is necessary to go to the villages, to the uneducated masses and give them a taste of the native arts. We need scarcely say that art is one of those things which improve upon acquaintance and the more one has of it the more one wants it. But the desire for it can be engendered and developed by small beginnings, and not by thrusting art down the throats of people who know very little about it and who are, therefore, not prepared to receive it. Let us for a moment cease to talk about the cultural unity of the country and concentrate on educating the masses, teaching them the appreciation of the arts and improving the standard of public taste as well as of creative writing, painting, music, etc. Once these objectives are achieved, the cultural unity of the country will automatically follow.

6.49 We have given considerable thought to the question of finances, and how the Akademies can be provided with the means to work more purposefully for achieving their objectives. We have said enough to emphasise the importance and the cogent need for developing cultural values, making the people aware of the educational and emotional content of works of art, and the bounden duty of the Government of a civilised country to create conditions in which the arts can flourish and take their rightful place in the

economic, political and cultural life of the people. The schemes, and projects we have recommended cannot be implemented with the meagre grants placed at the disposal of the Akademies. In the year 1970-71, the total budget of the Akademies was no more than Rs. 54.79 lakhs. Another sum of Rs. 13.29 lakhs was appropriated for grants and awards for cultural activities and literary works. The Indian Council for Cultural Relations was allocated a sum of Rs. 22.17 lakhs. The total amount spent by the Government of India on cultural affairs was, therefore, approximately Rs. 90.25 lakhs. In the same year, the State Governments spent a sum of Rs. 123.91 lakhs. Therefore, the total amount spent, in India, on cultural matters was no more than Rs. 2.14 crores. As against this, the Government of Great Britain spent £ 17.1 million or the equivalent of nearly Rs. 30 crores on the arts. Of this sum, a little more than half constituted the grant to the Arts Council of Great Britain, and the remainder was allocated for the running costs of the National Museum and the Galleries. It must be remembered that Great Britain is only a little more than 1/15th of the size of India, and its population is 1/10th that of India. The Government of Japan, in the year 1968, spent a sum of more than Rs. 9 crores on the development of culture. This amount has been substantially increased in the subsequent years. The Government of France spends each year many times the amount allocated for cultural affairs in India.

6.50 The State Governments collect large sums of money by way of Entertainment Tax. The following table gives the amount so collected by the different State Governments and the Union Territories:

States Union Territories	Year	Amount of tax
		Rs.
Andhra Pradesh	1968-69	3,18,50,000
Assam	1970-71	87,68,080
Bihar	1970-71	1,97,47,969
Gujarat	1970-71	3,76,00,000
Haryana	1970-71	1,10,57,677
Himachal Pradesh	1970-71	26,48,147
Jammu & Kashmir	1970-71	30,37,000
Kerala	1968-69	58,30,000
Madhya Pradesh	1968-69	1,95,00,000
Maharashtra	1969-70	11,52,00,000

States Union Territories	Year	Amount of tax
		Rs.
Manipur	1970-71	5,83,100
Meghalaya	1970-71	65,000
Mysore	1970-71	3,14,21,000
Nagaland	1970-71	3,09,782
Orissa	1970-71	48,75,343
Punjab	1968-69	1,36,87,000
Rajasthan	1970-71	1,23,79,673
Tamil Nadu	1970-71	4,28,00,000
Tripura	1970-71	4,16,000
Uttar Pradesh	1970-71	7,31,48,800
West Bengal	1970-71	4,88,70,958
Andaman & Nicobar	1970-71	1,07,272
Chandigarh	1970-71	..
Arunachal (NEFA)	1970-71	..
Dadar Nagar Haveli	1970-71	..
Delhi	1970-71	2,97,40,470
Goa Daman Diu	1970-71	9,17,350
Laccadives	1970-71	Nil
Mizoram	1970-71	..
Pondicherry	1970-71	8,63,188
TOTAL		51,54,24,810

6.51 Thus a sum of more than Rs. 51 crores is collected each year by the State Governments from the entertainment of the people. No portion of this tax is specifically appropriated to the development of the arts, and it seems to us that to use this money for purposes other than improving the quality of entertainment savours of a kind of fraud upon the people who are required to pay large sums of money for poor intellectual fare. It is in the fitness of things that a substantial portion of this tax, if not the entire money so collected, should be used to raise standards of cultural pabulum provided by private or public organisations. The tax is part of the State revenues, but a scheme can be devised by which the money can be made available for State cultural projects and for the projects sponsored and planned by the National Akademies for implementation in the various States.

6.52 Industrial undertakings should be encouraged to give donations, institute foundations, award scholarships to outstanding artists, and hold recitals symposia and sponsor the publication of art books. Many of the more affluent business houses in Great Britain, France and America provide substantial funds for the development of the arts, and there is no reason why the big business houses in India should not display similar generosity and public-mindedness. But the primary duty of promoting cultural values and providing funds for this purpose rests on the State.

6.53 The amounts allocated to the Akademies must be substantially increased, particularly in setting up State cultural centres recommended by us. There must be a radical rethinking on this matter, and the State and Central Governments must realise the cogent necessity of weaning the masses away from the vulgarity and escapism of popular entertainment and raising cultural standards and tastes. Exposure to good culture will prove rewarding and Governments must overcome the temptation of raising funds by taking the people's entertainment and giving them back nothing in return.

6.54 In order to make the working of the Akademies more efficient and smoother, we suggest the adoption of a funding system of the type which prevails in Czechoslovakia. Under this system a cultural fund will be established into which the Central Government will, each year, pay a specified amount determined by the cultural policy of the Government of India. The Akademies will be supported out of this funds. This scheme will obviate the compelling necessity of utilising the allotted finances within the financial year to which they relate, and any amount left unspent will be carried forward to future periods. This is most essential, because often when the allocation is received late or there is unexpected delay in implementing a programme, the money lapses and the programme has to be abandoned half-way through. Or, as sometimes happens, there is unseemly haste to spend the money in whatever way it can be spent. This way is usually an unprofitable and wasteful way.

6.55 The allocation of cultural funds will be made for long periods to free the Akademies from the financial constraints of the annual budget. Within the limits of the cultural fund so appropriated, the Akademies will operate independently of the Ministry of Education. This will remove the basis of the complaint, sometimes unjustified that there is constant interference by the Ministry in the day-to-day working of the Akademies.

The establishment of the proposed Ministry of Culture will facilitate the acceptance of our recommendations and the setting up of the funding system. We wish to reiterate and to emphasise the importance, indeed, the absolute necessity of long term planning, if any worthwhile results are to be achieved by the Akademies in striving for the aims and objectives in view.

6.56 The Financial Adviser nominated by the Government will, at all times, give his advice in financial matters. But he must give full cooperation and not become a kind of let or hindrance to the free working of the Akademies. He should be a watchdog, but a watch-dog of the Akademi, and not of the Ministry who raises obstacles and objects to every project or undertaking. This will ensure regularity in maintaining accounts and, at the same time, do away with the day-to-day interference by the Ministry which, we are told, is an irritating and inhibiting factor in the functioning of the Akademies. In this way, accountability can co-exist with autonomy without mutual recrimination and resentment. Autonomy makes for smoothness and despatch in administration, while accountability cannot be eliminated whenever there is a question of spending public money.

6.57 A determined effort must be made to reduce administrative expenses which today stand at a very high figure. This imbalance is due partly to the duplication of staff and services to which we have already drawn attention, and partly to the inordinately high rentals paid by each of the Akademies. The Rabindra Bhavan was constructed not as a commercial venture designed to make a profit, but to house cultural institutions. The Sahitya Akademi pays an annual rent of Rs. 1.30 lakhs, the Lalit Kala Akademi pays Rs. 2 lakhs yearly, and the Sangeet Natak Akademi Rs. 83,000/- on account of annual rent. This means that the grants made to the Akademies are substantially reduced, and the size of the total grant is not a true indication of what the Akademies receive for the promotion of the arts. We suggest that the rent should be nominal, say Re. 1/- per annum. The maintenance and repairs of the building should be done by the Akademies through the Central Public Works Department. We see no justification for transferring large sums of money each year from the Akademi budgets to the budget of the C.P.W.D. It is the duty of the Government to provide office accommodation to the National Akademies. The Rabindra Bhavan was constructed for this purpose and no question of rent should arise.

6.58 We have said very little in this chapter on the subject of the Indian Council for Cultural Relations. We have not been able to formulate any startlingly new or truly rewarding suggestions, aimed at improving the work of this organisation. We indicated in paragraph 2.21 that our assessment of the ICCR and its work had per force to be sketchy and somewhat perfunctory, because we had no opportunity to study, at first hand, the performance of this body, in the foreign countries with which it is striving to establish and maintain cultural relations. Therefore what we have to say will sound common place and platitudinous. Nevertheless, we venture to make a few suggestions if only to invest our report with the virtue of completeness.

6.59 We feel that the Council should pay more attention to countries which, though not openly hostile to us, have yet taken up attitudes which cannot be described as friendly. A greater effort should be made, for instance, to establish mutual understanding with neighbouring countries. Also, the Council should not hesitate to act independently of the Ministry of External Affairs with foreign countries. We do not think that the status of the Council should be that of a hand-maiden to the Foreign Office. It should be a help-mate and a coordinator, exchanging information and experimenting, not merely in carrying out the behests of the Ministry, but also doing original research and undertaking original projects. Often political understanding and friendship follow the establishment of cultural exchanges.

6.60 The Council should, in particular, take steps to counteract unfriendly propaganda abroad, and project a more convincing image of Indian attitudes towards foreign countries. A beginning can be made through judiciously selected cultural missions working somewhat on the style of the British Council.

6.61 The Council should have its own branches in the important capitals of the world, and should not operate through officials of our Embassies abroad. We have been told that often our Cultural Attaches have not sufficient knowledge of our history, art and culture and are not able to give information about these matters or communicate a true picture of our cultural values. It is, perhaps, too much to expect the Cultural Attaches to pass an examination in the history, art, music and dances of India, but if the ICCR has separate offices of its own where individuals having a sufficient knowledge of these matters are present, the lack of communication which obtains at present will give place to a more purposeful and informative atmosphere. There can be no objection to these offices being located in a part of the Embassy premises.

6.62 In the course of this report, we have endeavoured to deal with as many aspects of the functions and activities of the Akademies as was possible within the dimensions of this document. We cannot claim that our recommendations are exhaustive. It is impossible to deal with every aspect and detail of national institutions, of such importance, and of such variegated activity. Certain matters may well have escaped our attention. We feel, however, that we have said enough to indicate a general pattern for our cultural policy, and how the Akademies should attempt to achieve the aims and objects which have been laid down. We conclude by quoting a distinguished poet laureate of England:

Verily by Beauty it is that we come at WISDOM, Yet not by Reason at Beauty : and now with many words pleasing myself betimes I am fearing lest in the end I play the tedious orator who maundereth on for lack of heart to make an end of his nothings. Wherefor as when a runner who hath run his round handeth his staff away, and is glad of his rest, here break I off, knowing the goal was not for me the while I ran on telling of what cannot be told.

Robert Bridges
The Testament of Beauty

CHAPTER SEVEN.

SUMMARY OF CONCLUSIONS AND RECOMMENDATIONS

Chapter I—Introductory

7.1 The Reviewing Committee was appointed by Resolution No. F.16-35/69-CA.11(3), of Government of India, dated February 19, 1970. The Committee held 29 sittings in Delhi and visited almost all the States of India. A total 229 witnesses were examined, and a questionnaire to elicit views and opinions of prominent people was issued. Nearly 700 replies were received.

7.2 The submission of the report was delayed by a series of unavoidable events.

Chapter II

7.3 Soon after India became independent, the three Akademies were set up at the initiative and under the guidance of Maulana Abul Kalam Azad. as it was realised that the State must undertake the important task of fostering, promoting and disseminating the native creative arts and cultural values (Paragraphs 2.1 to 2.4).

7.4 The Akademies were provided with increasing funds beginning with Rs. 2.25 lakhs for the Sangeet Natak Akademi, Rs. 85,649/- for the Lalit Kala Akademi, and Rs. 1,00,000/- to Sahitya Akademi, to more than Rs. 25 lakhs to the Sangeet Natak Akademi, more than Rs. 20 lakhs to the Lalit Kala Akademi and more than Rs 13 lakhs to the Sahitya Akademi in the year 1969-70 . (Paragraph 2.13).

7.5 The Akademies are housed in different wings of Rabindra Bhavan . They disburse grants to a number of cultural institutions. The Sahitya Akademi has published more than 400 books directly, and sponsored the publication of 174 books by private publishers. (Paragraphs 2.14 and 2.15).

7.6 There has been adverse criticism of the working of the Akademies and of the I.C.C.R. A Committee under the chairmanship of Dr. H.J. Bhabha was appointed to appraise the work

of these bodies, but there has been little change, as may of his recommendations were not accepted. (Paragraphs 2.16 and 2.17).

7.7 Shri Loknath Misra moved the matter of the Akademies in the Parliament, and the Minister promised to appoint a Committee. It was in pursuance of this undertaking that the present Committee was appointed (Paragraphs 2.18 to 2.21).

Chapter III

7.8 It is relevant to study how culture is promoted and disseminated in other countries. (Paragraph 3.1).

7.9 Many of our problems are similar to the problems arising in other countries . (Paragraph 3.2).

7.10 In France, importance is attached to the State's responsibility in the matter of culture . An analysis and measurement of public needs in the matter of culture is undertaken. Cultural centres are set up, as multi-purpose bodies to induce the public to share all forms of artistic expression, theatre, music, ballet, arts, films etc. under a single roof. The funds are provided on a 50:50 basis by the Central Government and the local government.

A general inventory of monuments and artistic treasures is being prepared. Artists are helped, from a special fund developed with a levy of 1% on the turn over of art dealers. There is a scheme for providing artists with studios at low rents. There is a State orchestra, a State Theatre, a State opera, and subsidies are given to a number of companies of performing artists.

All this has been made possible by the initiative and drive of M. Malraux, the Minister for Culture. (Paragraph 3.4).

7.11 In Italy, the duty of the State is not merely to meet the people's cultural needs but also to stimulate cultural activities or undertake the organisation of culture.

The cultural policy is handled by (a) the Cabinet office, (b) the Ministry of Education and (c) the National Council for Research which is a public body with a large measure of autonomy.

There are several Academies which began as free associations of scholars. They are products of private enterprise. They direct their energies to the collection of literature, art and local history, the protection of artistic heritage and monuments, and specialising in archaeological research.

The Venice Biennale is the most renowned and important art festival in the world. The Milan Triennale and the Rome Quadriennale are also important festivals.

There is a Royal Academy of Dramatic Art, the State School for training of actors and theatrical producers. There is compulsory teaching of music in lower general secondary schools. A bibliographical journal is published in five languages, and circulated to all parts of the world . (Paragraph 3. .5).

7.12 Japan : The Government of Japan set up the Agency for Cultural Affairs consisting of (a) the Cultural Affairs Division to promote culture and its dissemination, (b) the Cultural Properties Protection Division and (c) the Director-General's Secretariat to handle cultural intercourse with foreign countries. The Agency gives information of art and culture, improves the status of art festivals, augments the system for activities of art and cultural groups, gives youth access to masterpieces of art and trains youthful artists. It promotes local art throughout the country, offers local people access to masterpieces of art, and safeguards copyright interests. It promotes cultural exchange between Japan and foreign countries, and encourages the teaching of Japanese language to foreigners. It undertakes protection of national treasures in a variety of ways. The budget of the Cultural Affairs Division was more than Rs. 1.7 crores. The Cultural Properties Protection Division had a budget of more than Rs. 7.25 crores and the Director-General's Secretariat received Rs. 23 lakhs.

Awards are given for excellent artistic creations. Artists are provided with opportunities to display their work. Art festivals are encouraged by the Government. The entertainment tax has been reduced to only 10% of the price of seats. A substantial percentage of all radio and television programmes must be of a cultural and educative type. (Paragraph 3.6).

7.13. Great Britain : The State's responsibility in Great Britain is confined to (a) education, (b) preservation, and (c) patronage of the arts. The Art Council was set up by a Charter, and it now receives more than £7 million for its annual budget. It distributes donations to various deserving bodies including

the Royal Opera House, which receives 1.25 million, and the Sadler's Wells Theatre which receives £ 638 million. Local bodies do valuable work in encouraging arts, e.g. Birmingham maintains one of the finest museums in the country. The growth of interest of the visual art has been stimulated. Painting and sculpture receive state support. Art exhibitions are sent on tour. The Design Centre in London makes a display of modern British consumer goods. Writers are given bursaries and prizes.

The B.B.C. is a very important sponsor of music and musicians. It maintains 6 permanent orchestras. One third of all the symphony orchestra players in the country are on its staff and it provides employment for more than half of the full time musicians in the country. It pay more than £ 2.5 million each year on account of copyright to authors and composers.

There are several art schools run by the educational authorities or privately. There are several drama schools including the Royal Academy of Dramatic Art, the London Academy of Music and Dramatic Art.

Private donors give substantial support to the arts. The Commonwealth Arts Festival and the Edinburgh Festival are important functions. (Paragraph 3.7).

7.14 The United States of America : The Government of U.S.A. has set up the National Foundation by an Act passed in 1965. This comprises a National Foundation for the Arts and a National Foundation for the Humanities. The arts section aims at increasing opportunities for appreciation and enjoyment of the arts through wider distribution of artistic resources, and sustaining and encouraging creative artists, helping independent institutions of art, carrying out special projects of research, increasing local participation in artistic programmes, opening new national institutions in all artistic programmes, opening new national institutions in all aspects of the arts and supporting projects of an international nature.

The Arts Endowment in 1972, received a grant of £ 23.7 million.

Travelling exhibitions in truck trailers, the hiring out of works of art, theatre building by contribution, the purchase of paintings by private corporations, grants by commercial firms for education and T.V. programmes and the subsidizing of tickets for concerts and plays are other ways in which the creative arts

are promoted in the U.S.A. Money collected from motorists, using an express way, finances an arts centre in New Jersey (Paragraph 3.8)

7.15. Union of Soviet Socialist Republics : The Union Government controls the upkeep of libraries, places and houses of culture, village clubs, museums, radio, television, theatre, orchestra, music groups, unions of creative artists catering for a wide area. The teaching of art, drama, and music are under the Ministry of Culture. Clubs, parks of rest and culture, lecture halls and people's cultural universities are financed by collective farms. Artists unions maintain exhibition halls and artists clubs. The U.S.S.R. takes a totalitarian view in arts and culture, and funds are freely provided by the State. There are 1,40,900 cinemas in the U.S.S.R. and 11,900 mobile cinemas. (Paragraph 3.9).

7.16 Czechoslovakia : In Czechoslovakia the cultural policy has been aimed at making past and present cultural values available to increasing sections of the public, the guiding principle is, "to the people through art, and to art through the people" There is an independent Ministry of Culture and Information since 1967. Programmes are arranged through the Federal Assembly, the National Ministries of Culture, National Committees, Civic Organisations, Cultural institutions and productive enterprises.

Industrial firms and factories also play their part.

A thorough-going assessment of the cultural needs of the people has been undertaken. An inventory of cultural projects and facilities has been made. Art competitions are held, works of art are commissioned from individual artists, valuable works of art are purchased, 1% of the overall construction cost of a building is reserved for its aesthetic and creative decoration. Artistic training is given to cultural workers, and they are made to undergo a course on administrative law and cultural policy, on the theory of management, on aesthetics, etc. One way of protecting historic monuments is to sell them to individual citizens at a low price, and charge them with the duty of preserving and maintaining them. (Paragraph 3.10).

Chapter IV

7.17 A National Institution must be of national importance, able to extend its activities to the entire country. (Paragraph 4.1).

7.18 One of the objectives of the National Akademies is to promote the cultural unity of the country. The achievement of this objective can be assessed only if the impact of the Akademy in the various States is examined. The Committee, therefore, visited nearly all the States of India to make an on-the-spot study of the work done by the Akademies. (Paragraphs 4.2 and 4.3).

Andhra Pradesh

7.19 There is a separate Department of Culture in Andhra Pradesh and the State Government has set up three Akademies, somewhat on the pattern of the National Akademies. There is general satisfaction with the work which is being done by these Akademies. The Akademies are located on two floors of a building for which no rent is paid. The maintenance is done through the State P.W.D.

The Sahitya Akademi has published a dictionary of proverbs, a dictionary of dialects, technical words used by craftsmen, a dictionary of idioms, 28 volumes of Telugu classics, 15 volumes of an abridged edition of the Mahabharata, 8 volumes of selections from the classics and a translation into Telugu of Roomi's *Masnavi*. The sale price of books is fixed by adding 50% to the printing cost, and then rounding it off to the nearest rupee. The books published by the State Akademi are popular and sell very quickly.

The Telugu Akademi is an autonomous body which promotes Telugu literature. The approved estimates for the year 1971-72 was Rs. 37.50 lakhs.

The Abul Kalam Azad Oriental Research Institute received a grant of Rs. 9,500 from the State Government and Rs. 10,000 from the Central Government. The rent for the premises occupied is nominal. The Institute has published a number of books in Urdu and Telugu.

The Lalit Kala Akademi holds art exhibitions at various places in the State, distributes grants to art institutions, maintains an artists benevolent fund, gives scholarships to art students varying from Rs. 150 to Rs. 250 per mensem, and has published a few art books.

The Sangeet Natak Akademy has now a budget of Rs. 2.15 lakhs. Music conferences in Carnatic and Hindustani music

are held three or four times a year, a music drama and song competition is held, a folk art festival is organised and the Akademi has a mobile stage which is frequently used.

The working of the National Akademies was criticised. It was said that there was no rapport with the State Akademies, and local artists and writers were chosen for awards without reference to the State Akademies where a better assessment of their work can be made.

Some witnesses suggested that paintings should be sent to the National Akademies for display in schools and colleges and public offices. Art appreciation classes should be introduced in schools. The terms of the office-bearers and the members of the Akademies should not be extended beyond two. A portion of the entertainment tax collected by the State should be used for the promotion of culture. (Paragraph 4.4.).

Bihar

7.20 There is scarcely any organised cultural activity financed by private sources in Bihar. The State has not set up any Akademies. The cultural activities are promoted by (a) Bharatiya Nritya Kala Mandir and (b) the Hindi Sahitya Sammelan.

The Kala Mandir is a teaching institution. The members of the Managing Body are nominated by the State Government, and the funds are also provided by the State Government.

The Hindi Sahitya Sammelan is a private body although it receives grants from Government. It is a teaching institution, and it also publishes books. A third body, the Rashtra Bhasha Parishad is a limb of the Education Department. This body publishes books, and awards prizes to promising young writers. The Bihar Art Theatre and the Bihar Art Schools are institutions which do not achieve a very high standard in art and culture.

The witnesses examined in the State suggested that art should be made a compulsory subject in schools. Copies of outstanding national paintings should be prepared by art students and sold to the public at low prices. State Akademies should be set up in all States. The National Sangeet Natak Akademi should give grants to well-established bodies who are doing good work. (Paragraph 4.5).

Goa

7.21 The Goan culture is a mixture of the native culture and the culture of Portuguese rulers. The people are fond of seeing plays, and as many as 1000 performances are given each year. A Kala Akademi has recently been set up by the State Akademi. Its constitution was approved by the Central Akademies. It took the place of the old, Government sponsored, Natya Akademy. The change-over gave rise to legal proceedings. Another institution is Academia de Musica, set up by the Government in 1952. It is essentially a teaching institution where Western Music is taught. There are two or three other cultural institutions—The Music Circle, Margao, which maintains a vocal choir, The Gomant Vidya Niketan which maintains a library and gives lectures on cultural subjects, The Swami Vivekananda Society, a teaching institution where Indian dancing and music are taught.

The witnesses examined in Goa told us that hardly anybody in Goa knew about the Central Akademies, and the books published by the Sahitya Akademi were not available in the State. All the witnesses said the translations published by the Sahitya Akademi were not good. A desire was expressed for constant exchange of information between the Central Akademies and the State. (Paragraph 4.6).

Gujarat

7.22 There is a Lalit Kala Akademi in Gujarat and a State Sangeet Nritya Natya Parishad. There is no Sahitya Akademi, but there is a private body, the Sahitya Parishad, financed by a Trust which aims to promote the cause of literature in the State.

The Lalit Kala Akademi arranges an annual exhibition, a number of one-man exhibitions, gives cash prizes to individual artists, holds an artists' camp, where board and lodging are provided to artists, produces art books, helps indigent artists, maintains a library of art books, purchases paintings for the Akademi's collection and gives grants to recognised art institutions.

The annual budget of the Sangeet Nritya Natya Parishad is Rs. 5 lakhs. It gives grants to institutions, encourages the building of open-air and closed theatres, gives assistance to writers and artists, organises festivals of music and dance.

The Sahitya Parishad draws its finances from a Trust of Rs. 2 lakhs. It has published about 50 books so far including a four-volume history of Gujarati literature. Other institutions in the

State are Darpana which is run by Shirmati Mrinalini Sarabhai, and receives a grant from the Sangeet Natak Akademi. The Gandharva Mahavidyalaya which is a Government teaching institution and the Arya Kanya Mahavidyalaya in Baroda. The Sheth C. N. Vidya Vihar is also a teaching institution.

The witnesses examined in the State criticised the constitution of the Lalit Kala Akademi on the ground that the practising artists and critics were in a hopeless minority, and the Akademi had failed to achieve its objectives because its policy was not calculated to promote art. Too much money was being spent on administration, and not more than 19% to 25% of the total budget was directly spent on the promotion of arts. The National Exhibitions arranged by the Lalit Kala Akademi were mismanaged, and the members of the General Council were concerned more with obtaining awards and perquisites for themselves than with promoting the cause of art. The journal issued by the Lalit Kala Akademi was also criticised as being poor in quality. It was said that the Sangeet Natak Akademi should not sponsor dance, drama and music performances. Witnesses said that the prizes offered by the Sahitya Akademi for language books were too small. (Paragraph 4.7).

Kashmir

7.23 The Government has set up a State Akademi called the Jammu & Kashmir Akademi of Art, Culture and Languages. This body embraces the entire cultural activity in the State. The President of the Akademi is the Chief Minister, and an educationist is its Secretary. The Akademi arranges art exhibitions, holds artists' camp, awards prizes, publishes books in Urdu, Kashmiri, Dogri, Hindi and Punjabi. A Kashmiri-Kashmiri and Urdu-Kashmiri dictionary has been published. (Paragraph 4.9).

Kerala

7.24. The State Government has set up three Akademies somewhat on the pattern of the National Akademies. In addition there is the well known Kerala Kala Mandalam, where instruction is given in Kathakali, Bharata Natyam and Mohini Attam. The President and Treasurer of each of the State Akademies and the President of the Kala Mandalam are appointed by State Government. This arrangement seems to work well. The Sahitya Akademi and the Kala Mandalam are administered by dedicated persons. The Sahitya Akademi is engaged in literary activity in the State. The Lalit Kala Akademi's work was disappointing. The Sahitya Akademi has done admirable work in

publishing 44 works in original Malayalam or in translation, and has sponsored the publication of 217 books. It has a very good library which includes many rare and precious volumes. The Sangeet Natak Akademi distributes grants to a number of institutions. In the year 1971-72, 170 institutions received financial aid.

The witnesses examined in Kerala thought that there should be closer rapport between the Central and State Akademies and that the State Akademies should be consulted when it was proposed to give awards to writers, artists, singers and dancers of the State. The representative of the State on the National Akademies should not be a Government official, and more money should be given to the National Akademies. (Paragraph 4.9.).

Madhya Pradesh

7.25 The Government supports two institutions (i) The Madhya Pradesh Kala Parishad, which attempts to promote painting, sculpture, music, dance and drama and (ii) The Madhya Pradesh Shasan Sahitya Parishad which aims to encourage Hindi literature. The Education Minister is the Chairman of the Kala Parishad. The Parishad organises art, dance and drama competition. It also arranges the Tansen Music Festival and the Kalidas Drama Festival. The Sahitya Parishad has published 15 original books. There is a State Art Gallery.

A number of private institutions receive State Government grant.

The witnesses examined in the State said that the Akademies do not make any real impact on the artists and writers of the State. It was suggested that the names of the judges should be made public as also their reasons for choosing the award-winning books. The Sahitya Akademi should not directly publish books but should sponsor their publication by private publishers. The term of the Chairman should not exceed three years and, according to some witnesses, the General Council should also be renewed every three years. (Paragraph 4.10).

Maharashtra

7.26 There is much cultural activity in the State but there are no State Akademies. There is a Department of Culture with a separate portfolio in charge of the Minister of Education. This Department organises a State Drama Festival, a Sangeet Nritya

Mahotsava, the State Tamasha Mahotsava, a State Festival of Gujarati and Marathi films, a State Festival of Folk Arts. The State maintains four theatres which are let out for performances. The income from this source amounts to more than Rs. 3.5 lakhs a year. The Government gives financial aid to indigent artists and cultural institutions, organises a camp for training in the dramatic arts and gives grants to schools handling foreign delegations, sends dramatic troupes to take part in the national drama festival, etc. The J.J. School of Arts imparts teaching of a very high standard, and the National Centre for the Performing Arts, sponsored by the Tata Group of industries, aims to give advanced musical instruction by personal contact with recognised masters of music.

The witnesses said that the Akademies make little impact in Bombay, and the publishing policy of the Sahitya Akademi was said to be misconceived and ill-executed. It was said that there is inadequate representation of the creative artists on the General Council and the administrative expenses are very high. The quality of the translation work undertaken by the Sahitya Akademi was adversely criticised. It was suggested that the names of the judges and the reasons upon which they based their choice should be published at the same time as the award-winning books. (Paragraph 4.11).

Mysore

7.27 There are three independent and ostensibly autonomous Akademies set up by the State Government. They have a common office, common ministerial staff and a common Administrative Officer. It is too soon to assess the work of the three Akademies, but there were noticeable signs of enthusiasm displayed by the Honorary Chairman and their desire to promote the various arts. Two private institutions, The Mysore Pradesh Chitrakala Parishad and the Ayyangar College of Music are doing good work. There are also other voluntary bodies in the State.

The witnesses examined by us recommended joint administration of the three Akademies and avoidance of duplication. The lack of real rapport between the National and State Akademies was deplored. It was suggested that the representatives of the State Akademies all over India should meet once a year to plan common programmes. (Paragraph 4.12).

Orissa

7.28 State Akademies in Orissa were set up many years ago, but the first meetings of the General Councils were not held till February 1972. The Akademies give grants to deserving institutions, holding art exhibitions and a festival of the arts. Books promoting Oriya language are published.

State Akademies feel neglected and ignored by the National Akademies. There should, we were told, be constant rapport between the Central and State Akademies. There should be a majority of artists on the General Council and on the Governing Bodies. The State representatives should not be civil servants or Government officials but practising artists. (Paragraph 4.15).

Pondicherry

7.29 The only cultural institution financed by the Government is the State Sangeet Natak Sangam, which has not really begun to function. It has collected Rs. 80,000 and the money is lying in the Bank earning interest. (Paragraph 4.14).

Punjab

7.30 The Government has set up a high-powered Arts Council of which the Chief Minister is the Chairman and the three Vice-Chancellors of the three Universities in the State and prominent artists are members. The Arts Council appoints the Chairman of each of the State Akademies. The work being done by the State Akademies is far from spectacular, and they have very small annual budgets. The Sahitya Akademi has a budget of Rs. 1000/- the Lalit Kala Akademi of Rs. 8000/-.

The witnesses who testified before us were of the view that the General Council should be changed more frequently and that there is a tendency on the part of its members to perpetuate their offices. Officials should not represent the State Government on the Central Akademies. (Paragraph 4.15).

Rajasthan

7.31 There is a State Lalit Kala Akademi at Jaipur, a State Sahitya Akademi at Udaipur and the Sangeet Natak Akademi at Jodhpur. These Akademies were set up in 1958. The Lalit Kala Akademi holds an annual exhibition but does very little else because of paucity of funds. The Sahitya Akademi has

published a number of books in Urdu, Hindi and Rajasthani. Financial aid is given to Urdu writers. Besides, the Akademi has a library from which books are lent out free. The Sangeet Natak Akademi has a budget of Rs. 2 lakhs and helps a number of teaching institutions and also helps indigent musicians and dancers.

The Rajasthan Vidyapith is an important literary organisation in the State which aims at promoting Hindi language and literature. Its budget is Rs. 25 lakhs a year. It was suggested that the National Akademies should not undertake direct publication of books. There should be closer rapport between the National Akademics and the State Akademies, and translation work should be extended. (Paragraph 4.16).

Tamil Nadu

7.32 The State Sangeet Natak Sangam receives a grant of about Rs. 2 lakhs which is used for the development of music, dance and drama. A State Lalit Kala Akademi was set up some years ago, but when the Government found evidence of its mismanagement, funds were immediately stopped. There is no institution in the State corresponding to the Sahitya Akademi. A Tamil Akademi annually awards prizes to books of outstanding merit in Tamil. The Kalakshetra founded by Shrimati Rukmini Devi has earned an outstanding reputation by the good work done by it, over the years. An interesting experiment launched by a number of artists of Tamil Nadu in setting up an artists' village and organising handicrafts to provide a permanent source of livelihood is now well on its way to success.

We were told that musicians were not adequately represented on the Sangeet Natak Akademi at the Centre. The quality of translation work was criticised. The need for more theatres was expressed. (Paragraph 4.17).

Uttar Pradesh

7.33 The State Government has set up a Lalit Kala Akademi but the funds provided are meagre and no spectacular project could be launched since the Akademi was set up. There is also a Sangeet Natak Akademi in the State. The funds allocated to this Akademi also are not on a generous scale. Instead of the Sahitya Akademi, there is a State aided Hindi Samiti which publishes books in Hindi and gives prizes to writers. There are some other cultural institutions in the State, e.g., The Nagri Natak Mandali Sabha, The Bhatkhande College of Hindustani

Music, The Hindi Sahitya Sammelan at Allahabad and the Prayag Sangeet Samiti.

The witnesses who were examined by the Committee urged greater coordination in the cultural activities of the various States and also between the Central Akademies and State Akademies. (Paragraph 4.18).

West Bengal

7.34 There are no State Akademies in West Bengal. Cultural matters for the most part are handled by the Department of Education. The Rabindra Sadan which is state aided does the work which a State Sangeet Natak Akademi would be required to do. There are some other cultural institutions, e.g. Rabindra Bharati, the Akademi of Fine Arts, the Government College of Fine Arts and the Birla Academy of Fine Arts.

The working of the Akademies was severely criticised. It was said that the meetings of the General Council are a farce. There is inadequate representation of the working artists and there is no rapport between the Central Akademies and the State institutions. (Paragraph 4.19).

Chapter V

7.35 In compliance with the direction contained in paragraph (a) of the Terms of Reference of this Committee, an assessment of the working of the Akademies and the Indian Council for Cultural Relations is being made (Paragraph 5.1).

7.36 The Akademies have furnished financial aid to a large number of cultural institutions, e.g., The Lalit Kala Akademi disbursed a sum of Rs. 2.68 lakhs to 36 institutions in the three years ending 1969-70. The Sangeet Natak Akademi assisted 166 institutions during the same period. The Sahitya Akademi published or sponsored nearly 600 books. The Sangeet Natak Akademi also recorded music on tapes. The Indian Council of Cultural Relations has set up Cultural Centres in some of the neighbouring countries. It looks after foreign students and two camps are regularly held every year (Paragraphs 5.3 to 5.6).

7.37 The replies to 700 copies of Questionnaire issued to individuals, interested in the creative arts, were processed by computer by the Indian Institute of Mass Communication. Generally the replies showed that the Akademies have achieved only partial success in the opinion of the respondents. Out

of 490 persons who gave their views on the Lalit Kala Akademi, 225 said that the Akademi was only partially successful and 131 said that it had been quite unsuccessful. The figures for the other Akademies revealed the same pattern. The respondents thought that the Akademies had not been successful in finding new talent. They thought that new opportunities should be created for young and shy artists. The Akademies had not, it was said, encouraged folk and traditional arts, nor had they done much to develop teaching and training in the arts. There was no co-ordination between the Akademies. The grants-in-aid given by the Government was inadequate. Many persons thought that the awards were not always given on grounds of merit. Most of the respondents expressed the view that the Sahitya Akademi emphasized the purity of languages and maintained a high standard of idiomatic languages (Paragraph 5.10).

7.38 The general consensus of witnesses who were examined orally was that the work of the Akademies needed to be improved a great deal. They thought that there was inadequate representation of artists and persons, knowledgeable in the arts, on the General Council. Indeed one witness said that many of the members do not possess sufficient knowledge of the arts to make any meaningful contribution. Also, the State representatives in the General Council were officials and not persons with adequate knowledge of art. It was said that the people in power in the Sahitya Akademi were too old and they stayed on the Council too long. No one should be allowed to be a member of the General Council for more than two consecutive terms. (Paragraph 5.12).

7.39 It was said that the administrative expenses were too high, ranging from 64% to 103% of the Government grant. This was due to proliferation and duplication of activities and the failure to devise a sales organisation for books and publications (Paragraphs 5.13 to 5.14).

7.40 The Akademies do not maintain close and continuous rapport with the cultural institutions in the different States and with the State Akademies. The exercise of all the authority by the Central Body was deplored. It was said that those honoured by the Akademi were not always the most meritorious persons. Awards for books in South Indian languages were sometimes given to writers not known for the excellence of their writings. Consultation with the State Akademies or State cultural bodies would obviate such errors (Paragraph 5.15).

7.41 The pricing system, it was said, is defective. The total output of an author should be considered and not only a single book written by him in a particular year. The names of the judges were known to the award-seekers and a great deal of canvassing took place (Paragraph 5.16).

7.42 The procedure of giving grants to cultural bodies was adversely criticised. It was said that there was no adequate machinery for examining and appraising the performance of the beneficiaries. The result was that often institutions whose performance is very poor continue to receive donations, whereas the more deserving cultural bodies failed to get the necessary aid. This was due to partiality and lack of consideration (Paragraph 5.17).

7.43 The second Triennale provoked a great deal of resentment among the artists. Many of them boycotted the International Exhibition. A meeting was then called and it passed a resolution for the formation of an Artists' Council. The Chairman of the Lalit Kala Akademi called a Conference of artists, art critics and art historians and a committee, appointed at this Conference, drew up a new draft Constitution for the Lalit Kala Akademi. The artists recommended more substantial representation of artists, a smaller General Council and the introduction of an electoral system for selecting 75% of the members of the General Council. At this Conference it was also said that the Akademi concentrated too much upon the activities of the senior artists to the detriment and neglect of the younger elements. The inadequacy of funds was also mentioned and it was pointed out that the high rents paid by the Akademies for premises occupied by them substantially reduced the Government grants, and gave a false picture of the true financial situation. It was said that there was constant interference by the Government in the day to day working of the Akademi (Paragraphs 5.19 to 5.25).

7.44 The accumulation of large stocks of unsold books in the stores of the Akademi was criticised, and it was said that the publishing programme of the Sahitya Akademi and its pricing policy need to be revised (Paragraphs 5.27 & 5.28).

7.45 The Sahitya Akademi should not publish translation of foreign books and the quality of the translations leaves much to be desired. The wrong pricing policy and the absence of any efficient sales organisation have resulted in an unsold stock of more than 3.39 lakh books valued at more than Rs. 24 lakhs (Paragraphs 5.28 & 5.29).

7.46 The pricing policy should be made more attractive and the wholesalers should be given more attractive terms in the matter of commission and sales. The Akademi should make a proper survey of books before publication is undertaken. It is possible that the book has already been published and is available in a cheaper edition, or another publishing concern, private or public, is contemplating its publication. The market trends should also be studied, and then a decision should be made to publish the book (Paragraphs 5.30 to 5.32).

7.47 Other matters on which views were expressed are:

The Akademies are riven by factions. The Akademies are slothful, and whereas the Indian International Centre sponsors eight events every week, the Lalit Kala Akademi cannot muster even eight a month. There is mishandling of exhibits when they are sent for exhibitions. A choreographer complained that very high fees were charged by the Sangeet Natak Akademi for recording facilities. There was a complaint that the Lalit Kala Akademi has done nothing for architecture. It was said that the Akademies are ridden by politics and personalities, and the books published by the Sahitya Akademi are of very poor quality. One witness said that the people who are running the Akademies think only of themselves (Paragraph 5.34).

7.48 Most of the recommendations of the Bhabha Committee were not accepted and so the position has remained unchanged since the Bhabha Committee gave its report (Paragraphs 5.36 & 5.37).

Chapter VI

7.49 The broad objectives of the Akademies may be summarised as:

- (a) to promote the growth and development of the creative arts, and
- (b) to create conditions for the better dissemination of the arts.

(Paragraph 6.2)

7.50 There are very few theatres, art galleries, concert halls, no repertory theatres, no professional ballet troupe or national opera company. There is little organised literary activity. The cultural field of India presents a desolate aspect. This has been ascribed to the shortcomings of the persons in charge of the Akademies (Paragraphs 6.3 & 6.4).

7.51 The General Council of the Sahitya Akademi should be reorganised and consist of (i) the President, (ii) the Financial Adviser, (iii) five persons nominated by the Government of India of whom one shall be a representative of the Ministry of Information & Broadcasting, and one of the National Book Trust and two persons eminent in the field of letters, (iv) one representative of each of the State Sahitya Akademies, or where there is no State Sahitya Akademi, a member elected by the recognised literary bodies in the State, (v) one representative each of the Sangeet Natak Akademi and Lalit Kala Akademi, (vi) twenty representatives of the universities chosen from a panel consisting of three nominees of each university. No university can have more than one representative and each of the languages recognised by the National Sahitya Akademi must have at least one representative, (vii) Eight persons eminent in the field of letters co-opted by the General Council (Paragraph 6.5).

7.52 The Lalit Kala Akademi should consist of (i) the Chairman, (ii) the Financial Adviser, (iii) the Director, National Museum or his nominee, (iv) the Curator, National Gallery of Modern Art, (v) Five persons nominated by the Government including a representative of the Ministry of Culture and four persons who are prominent art critics, art historians, or persons interested in the creative arts, (vi) one representative of each State Lalit Kala Akademi, (vii) Fifteen persons elected by a college of 200 persons formed by the common nominees of the Lalit Kala Akademi and the protesting artists and co-opting further members, (viii) nine eminent artists appointed by the General Council (ix) one representative each of the Sangeet Natak Akademi and Sahitya Akademi, (x) three persons well-known as art critics, art historians or Heads of Faculties of Arts and Archaeology, (xi) two representatives of the All India Board of Technical Studies in Applied Art, and (xii) four eminent architects (Paragraph 6.6).

7.53 The General Council of the Sangeet Natak Akademi should consist of (i) the Chairman, (ii) the Financial Adviser, (iii) five persons, not civil servants, nominated by the Government of India, (iv) one representative each of the State Sangeet Natak Akademies, (v) one representative of the Ministry of Information & Broadcasting, (vi) one representative each of the Sahitya Akademi and the Lalit Kala Akademi, (viii) twenty persons to be co-opted, of which six must represent the main schools of Indian classical dancing and folk dance and music, eight should represent music of which not less than three should have adequate knowledge of Hindustani music and not less than three of Karnatak

music, the remaining six must represent drama, (ix) eight persons in the fields of music, dance and drama from different regions (Paragraph 6.7).

7.54 The Vice-Chairman will be elected by the General Council at its first meeting.

The Executive Board of each Akademi should consist of nine members, namely, the President, the Vice-President, the Financial Adviser, a representative of the Ministry of Culture and five persons elected by the General Council.

The Chairman, the Secretary and the senior officers in each Akademi must be either practising artists or have sufficient knowledge of the particular field of art in which they are called upon to work (Paragraph 6.8).

7.55 A front-rank creative artist is not willing to become an administrator, nor has he the administrative experience to do so. The Chairman and Secretary must have adequate knowledge of the branches of art which they will have to administer. Their status must be raised and their salaries must be increased to attract good men (Paragraphs 6.9 & 6.10).

7.56 The Chairman of each Akademi should be appointed by the President of India out of a panel of three names selected by the General Council of the Akademi (Paragraph 6.11).

7.57 The General Council should meet at least twice a year and the Executive Board four or five times each year and devote more time to administrative matters (Paragraph 6.12).

7.58 The term of the President, the General Council and the Executive Board should be only four years and not be renewable more than once (Paragraph 6.13).

7.59 The number of Fellows should be 60 for the Sangeet Natak Akademi and the Sahitya Akademi and 30 for the Lalit Kala Akademi (Paragraph 6.14).

7.60 Each year's programme of all the Akademies should be published in a joint booklet by April 1 (Paragraph 6.15)

7.61 Long term planning is essential. *Ad hoc* grants stand in the way of planning and programming (Paragraph 6.16).

7.62 The Akademies should remain distinct autonomous bodies, but there should be greater coordination between them and the Chairmen and Secretaries of the three Akademies should meet at least once a quarter every year to exchange information and make joint plans. There should be one telephone exchange, one canteen, common lecture rooms, a common pool of photographers, designers and layout men for the three Akademies(Paragraph 6.17).

7.63 The States should set up Akademies on the pattern of National Akademies. These should be housed in Cultural Centres, the expenses being borne jointly by the State and by the Centre. Each Centre must have an auditorium, a library, conference rooms, an exhibition gallery, rest rooms, green rooms, etc, (Paragraph 6.18).

7.64 There should be constant rapport and discussion between the National Akademies and the State Akademies. Their respective spheres of activities should be defined (Paragraph 6.19).

7.65 The Akademies should cease direct publication of all books. They should choose books which are to be printed and entrust the publishing to commercial firms on the basis of a subsidy, the underwriting of any loss or the guarantee of buying a certain number of books. The most exacting standards should, however, be laid down in the quality of the printing and layout etc. (Paragraph 6.20).

7.66 The quality of translations must improve and there should be more vigilant scrutiny of the quality of the translations (Paragraph 6.21).

7.67 The procedure for the award for books may remain unaltered, but the names of the judges and the reasons upon which their choice was based must be made public as soon as the awards are announced (Paragraph 6.22).

7.68 The Sangeet Natak Akademi may continue to sponsor recitals and performances. Folk art should not be made to depart from its pristine roots on the excuse of making it more polished and presentable. The State Akademies should concern themselves more enthusiastically in the development of folk art, music and dance (Paragraph 6.23).

7.69. The Sangeet Natak Akademi should hold a drama festival every year, and every second or third year an arts festival which should include the plastic and the performing arts (Paragraph 6.24).

7.70 Small sub-committees to deal with specific projects and programmes should be appointed by the Akademies (Paragraph 6.25).

7.71 The Akademies should prepare a comprehensive inventory of the cultural institutions in the country, giving essential information about the institutions, such as the date when it was established, the nature of the work done by it, the number of students being taught, the number of exhibitions held, the annual budget, etc. This inventory will facilitate the task of choosing deserving institutions for grants (Paragraphs 6.26 & 6.27).

7.72 The Akademies should draw up a scheme for assisting old masters of music, dance and drama, indigent artists and retired writers (Paragraph 6.28).

7.73 The National School of Drama should be established as an independent institution with increased funds. A National Repertory Theatre should also be instituted. There should be a National School of Music in the North where Hindustani music is taught and a National School of Music in the South where Karnatak music is taught, and a National School of Dance in which the main styles of classical dancing are taught. There should be also a National Opera and a National Ballet. Such institutions cannot exist without heavy government aid (Paragraphs 6.29, 6.30 & 6.31).

7.74. The Kathak Kendra should not be administered by the Sangeet Natak Akademi and should be allowed to resume its independent existence. It should be given such aid as is considered necessary, consistently with the quality of its work (Paragraph 6.32).

7.75 A travelling art exhibition will stimulate interest in the arts. National exhibition may be held in circulation at important artistic centres (Paragraph 6.33).

7.76 The Akademies should be consulted whenever cultural delegations are to be sent abroad and their advice should not normally be disregarded (Paragraph 6.34).

7.77 Large-scale import of foreign artists' materials is not recommended. An attempt should be made to improve the quality of indigenous artists' materials (Paragraph 6.63).

7.78 There should be a scheme for the purchase of works of arts. Schools and colleges should be asked to buy the work of artists. A relief in income-tax should be given to persons who present works of art to the nation (Paragraph 6.35).

7.79 1% of the estimated cost of public buildings should be allocated to their aesthetic and artistic decoration (Paragraph 3.36).

7.80 The journals published by the Akademies should be revitalised and improved in quality (Paragraph 6.40).

7.81 A thorough-going assessment of the people's artistic needs should be undertaken (Paragraphs 6.41 to 6.44).

7.82 Matters ancillary to the work of the Akademies are the introduction of art classes in schools and colleges, periodic holding of exhibitions of students' work, art exhibitions in schools and colleges, documentary films dealing with the creative arts, conducted tours of students to art galleries, prizes, for essays by schools and college students on some aspects of art, drama, dance, music literature, etc., travelling exhibitions to schools and villages. These will all help to create conditions for the better dissemination of the arts. The activities of the Akademies must be intensive and extensive (Paragraph 6.41 to 6.48).

7.83 More money should be provided to the Akademies. The rents paid for accommodation in Rabindra-Bhavan should be reduced to a nominal figure. The total expenditure on cultural matters, both by the Centre and the States, is no more than Rs. 2.14 crores in a year. The State Governments collect more than Rs. 54.4 crores on account of entertainment tax in a year. No portion of this tax is specifically appropriated to the development of the arts. To use this money for purposes other than improving the quality of entertainment is a kind of fraud upon the people. The States should be persuaded to use a large portion of this tax on cultural development. Industrial undertakings should be encouraged to give donations.

A funding system should be adopted. Under this system, the Central Government should pay each year a specific amount into the fund and the Akademies will draw from it whatever amounts are required from time to time. The balance at the end of each year will automatically carry on to the next year. The Financial Adviser will keep a watch over the expenses but he will work

in the interest of the Akademies and not raise unnecessary objections and obstacles. The administrative expenses should also be reduced (Paragraphs 6.49 to 6.57).

7.84 The recommendations regarding the Indian Council for Cultural Relations are per force sketchy and perfunctory because the Committee had no opportunity to study at first hand the work of this body in foreign countries

The Council should pay more attention to neighbouring countries and countries which, though not openly hostile, have taken up attitudes which are not friendly. The Council should depend more on its own resources than on the uninformed advice of Cultural Attaches in the Embassies (Paragraphs 6.58 to 6.61).

Signed
G. D. KHOSLA
Chairman

Signed
V. K. NARAYANA MENON
Member

Signed
LOKANATH MISRA
Member

Signed
RASHEEDUDDIN KHAN
Member

Signed
UMASHANKAR JOSHI
Member

Signed
***H. N. MUKHERJEE**
Member

Signed
D. N. TIWARI
Member

Signed
M. F. HUSSAIN
Member

Signed
AMRIT NAHATA
Member

RUKMINI DEVI
Member

Signed
GIRIJA DEVI
Member

SHYAM LAL
Member

*I sign subject to a separate note submitted to the Committee.

APPENDIX I

List of Meetings Held by the Committee of Delhi

1. 3—4-7-1970
2. 14-8-1970
3. 21-9-1970
4. 22-9-1970
5. 23-9-1970
6. 4-12-1970
7. 5-12-1970
8. 11-12-1970
9. 12-12-1970
10. 11-1-1971
11. 12-1-1971
12. 13-1-1971
13. 14-1-1971
14. 3-2-1971
15. 4-2-1971
16. 5-2-1971
17. 10-3-1971
18. 18-6-1971
19. 19-6-1971
20. 6-8-1971
21. 7-8-1971
22. 3-12-1971
23. 4-12-1971
24. 18-1-1972
25. 19-1-1972
26. 20-1-1972
27. 16-3-1972
28. 17-3-1972
29. 18-3-1972

List of Meetings Held by the Committee at various Places in Different States

Date	State	Places Visited
28-4-1972 to 30-4-1972 . . .	Andhra Pradesh	Hyderabad
21-10-1970 . . .	Bihar	Patna
21-8-1971 to 26-8-1971 . . .	Goa	Panjim
20-2-1971 to 23-2-1971 . . .	Gujarat	Ahmedabad, Baroda
27-10-1970 to 28-10-1970 . . .	Jammu & Kashmir	Srinagar, Gulmarg
23-4-1972 to 24-4-1972 . . .	Kerala	Trichur
10-2-1971 to 13-2-1971 . . .	Madhya Pradesh	Bhopal, Gwalior
26-8-1971 to 31-8-1971 . . .	Maharashtra	Bombay
25-4-1972 to 28-4-1972 . . .	Mysore	Mysore, Bangalore
16-2-1972 to 20-2-1972 . . .	Orissa	Bhubaneswar, Cuttack, Puri, Konarak
22-5-1971	Pondicherry	Pondicherry
27-11-1970 to 28-11-1970 . . .	Punjab	Chandigarh
16-2-1971 to 20-2-1971 . . .	Rajasthan	Jaipur, Udaipur
20-5-1971 to 21-5-1971 and 21- 22-4-1972	Tamil Nadu	Madras, Kanchi- puram, Mahabali- puram, Cholama- ndal
22-10-1970 to 23-10-1970 and 23-24-7-1971	Uttar Pradesh	Varanasi, Luchnow, Allahabad
21-2-1972 to 23-2-1972 . . .	West Bengal	Calcutta

APPENDIX II

List of Witnesses Examined by the Committee at Delhi

1. Shri K. K. Nair, Hony. Secretary, A.I.F.A.C.S., New Delhi
2. Prof. M. Mujeeb, Vice Chancellor, Jamia Millia
3. Shri D. S. Misra, Secretary, Sahitya Kala Parishad
4. Shri B. C. Sanyal, Ex-Secretary Lalit Kala Akademi
5. Shri Birju Maharaj, Kathak Kendra
6. Shri Krishan Khanna
7. Shri Mohan Rakesh
8. Shri Ashok Mitra, Secretary, Planning Commission
9. Dr. Suresh Awasthi, Secretary Sangeet Natak Akademi
10. Shri Biren De
11. Shri R. K. Das Gupta
12. Shri K. R. Srinivasas Iyengar, Vice-President, Sahitya Akademi
13. Smt. Shiela Bhatia, Director 'SEE'
14. Mrs. Dipali Nagchaudhuri
15. Shri R. Chatterjee, Secretary, Lalit Kala Akademi
16. Shri J. N. Khosla, President, Indian Council for Cultural Relations
17. Shri K. R. Kripalani, Ex-Secretary, Sahitya Akademi
18. Shri E. Alkazi, Director, National School of Drama and Asian Theatre
19. Shri J. C. Mathur, Addl. Secretary, Ministry of Agriculture and Member Sangeet Natak Akademi
20. Shri Mohan Khokar, Special Officer, Sangeet Natak Akademi
21. Shri Inam Rahman, Secretary, Indian Council for Cultural Relations
22. Shri T. N. Kaul, Foreign Secretary
23. Shri B. B. Aggarwal, Assistant Secretary, Sahitya Akademi
24. Smt. K. Narendra Lal, Natya Ballet Centre
25. Dr. P. Machwe, Secretary, Sahitya Akademi

26. Dr. (Mrs.) Grace Morley, Permanent Expert, International Council of Museums.
27. Smt. Amrita Pritam, Famous Punjabi Writer
28. Shri K. S. Kothari, Programme Officer, Sangeet Natak Akademi
29. Shri Dhan Raj Bhagat, well known Sculptor
30. Smt. Charat Ram, Bhartiya Kala Kendra
31. Shri Maheshwar Dayal, Bhartiya Kala Kendra
32. Shri Sudhakar Pandey of Kashi Nagri Pracharani Sabha
33. Shri R. S. Kelkar, Asstt. Secretary, Sahitya Akademi
34. Smt. Sundari Shridharani
35. Smt. Joy Michael, 'Yatrik'
36. Shri R. K. Narayan, a noted Writer
37. Dr. Mulk Raj Anand, Ex-Chairman, Lalit Kala Akademi
38. Shri B. P. Mitra, Director Kala Vihar
39. Smt. Sonal Man Singh
40. Dr. S. Raman, Lecturer of Music, Delhi University
41. Shri Sarbjeet Singh, Film Producer
42. Shri Virendra Prabhakar, Director, Chitra Kala Sangam
43. Acharya K.C.D. Brahaspati, AIR
44. Shri B. S. Singh, Deputy Secretary, Ministry of Information & Broadcasting
45. Shri S. D. Saxena, 'Dinman'
46. Shri R. N. Pasricha, an art critic
47. Shri Sankho Chaudhury, Sculptor
48. Shri Virendra Shanker and Smt. V. Bharat Ram, Vice-Presidents, Indian National Theatre
49. Dr. Kailash Vajpeyi, well known Hindi Writer
50. Guru Sohan Lal of Maharaj Jai Lal Lalit Kala Akademi
51. Smt. Oberai of Maharaj Jai Lal Lalit Kala Akademi
52. Shri Narendra Sharma of Modern School
53. Shri Yog Sunder of Indian Revival Group
54. Shri Bhagwan Dass Verma of Natya Ballet Centre
55. Shri J. R. Bhalla, President of Indian Institute of Architect

56. Shri G. S. Jeet a Punjabi Writer
57. Shri Suresh Kohli, author of three articles in 'Design'
58. Shri Hari Sharan Chhabra
59. Shri M. S. Sundra, Managing Director, ITDC and Ex-Financial Adviser of three National Akademies and ICCR.
60. Dr. A. N. Jha, Lt. Governor, Delhi
61. Dr. Laxmi Narain Lal, a noted Hindi Writer
62. Dr. Niharanjan Ray, Member, Pay Commission
63. Shri R. N. Mirdha, State Minister for Home Affairs.
64. Shri Patwant Singh, Editor 'Design'
65. Shri G. K. Reddy, Representative, 'The Hindu'
66. Shri B. B. Lal, Director General, Archaeological Survey of India
67. Shri Kuldip Nayar, Editor in Chief, 'The Statesman'
68. Shri Srikant Verma, Editor 'Dinman'
69. Shri Vijay Kumar Malhotra, Chief Executive Councillor
70. Shri S. H. Vatsyayan, a noted Hindi writer
71. Col. H. V. Gupte, Director, Song & Drama Division
72. Shri Sant Bux Singh, Member of Parliament
73. Dr. Ashok Mitra
74. Smt. Nayantara Sehgal, a noted writer
75. Smt. Roma Jain
76. Shri K. Narendra
77. Smt. Mukul Banerjee, Member of Parliament
78. Shri C. S. Garg, Secretary, Indian Cultural Society
79. Shri Romesh Thapar
80. Shri Krishnan Namboodri, Bhartiya Kala Kendra
81. Smt. Shanti Gandhi, Director, Bal Bhawan
82. Shri C. Sivaramamurti, Director, National Museum
83. Shri T. Janakiraman, Deputy Chief Producer, All India Radio
84. Smt. Amita Malik, Art Critic

List of Witnesses Examined by the Committee at various Places in Different States

ANDHRA PRADESH (Hyderabad)

1. Shri N. Narotham Reddi, Vice-Chancellor, Osmania University and Chairman State Lalit Kala Akademi.
2. Shri Bh. Krishna Murty, Head of the Department of Linguistic and Principal, Osmania University College.
3. Dr. P. S. R. Rao, Director, Telugu Akademi
4. Shri L. N. Gupta, Secretary, Andhra Pradesh Lalit Kala Akademi
5. Shri P. Suryachandra Rao, M.L.C., Chairman, A.P. Sangeetha Nataka Akademi
6. Shri M. N. Padma Rao, Secretary, A.P. Sangeetha Nataka Akademi
7. Shri K. V. Gopala Swamy, Registrar, Andhra University.
8. Shri M. R. Appa Rao, M.L.A.
9. Shri D. Ramunuja Rao, Secretary, A.P. Sahitya Akademi
10. Shri D. Venketavadhani, Professor and Head of the Department of Telugu, Osmania University.
11. Shri P. T. Reddy, Artist
12. Shri Laxman Gauda, Artist
13. Shri Satya Prakash, Artist
14. Shri Dev Rak, Artist
15. Shri Habib-ur-Rehman, Chairman Anjuman-Tarraqq-i-Urdu
16. Shri Vidyabhushan, Artist
17. Shri Natraja Ramakrishna, Director Nritya Niketan

BIHAR (Patna)

18. Shri Hari Uppal, Director of Nritya Kala Mandir
19. Shri A. P. Srivastava, Deputy Director of Education
20. Shri R. D. Pandey, President, Bihar Hindi Sahitya Sammelan
21. Dr. Vimal Kumar of Rashtriya Bhasha Parishad
22. Dr. Mukherjee, Director of Government School of Art

23. Shri Radha Mohan, Founder Principal of Government School of Art
24. Shri Pandey Surrindra, Principal, Art School

GOA (Panjim)

25. Dr. Constancio Mascarenhas, Representative of the Institute Menezes, Baragenza.
26. Shri Prabhakar Angle, Secretary of the Swami Vivekanand Society
27. Shri Madhav Pandit, Secretary 'Swarmanch'
28. Shri Shanker Sardesai, Secretary, Kala Akademi
29. Shri Prabhakar Pandit
30. Shri M. Y. Gadkari, Editor, 'Gomantak'
31. Shri Prabhakar Sonvalker, Assistant Music Producer, All India Radio.
32. Fr. Camilo Xavier, Music Circle
33. Shri Maestro Antonio Figuerodo, Director of Akademi of Music
34. Prof. P. S. Rege, Chowgule College
35. Shri Lambert Mascarenhas
36. Dr. Lourdino Barreto
37. Shri G. G. Maeykar, President, Kala Akademi

GUJARAT (Ahmedabad)

38. Dr. Y. Shukla, Principal of Gujarat Art College
39. Shri Raman B. Patel
40. Dr. Bhatt, Member of Central Lalit Kala Akademi
41. Shri Raojibhai of Gandharva Mahavidyalaya
42. Shri Jaswant Thakur, Play writer
43. Shri B. K. Shah, Secretary Gujarat Lalit Kala Akademi
44. Shri D. P. Shastri, Secretary, Sangeet Nritya Natya
45. Smt. Mrinalini Sarabhai of 'Darpana'
46. Shri Pitamber Patel, Drama Critic
47. Shri Jinabhai Desai, Director, C. N. Vidya Vihar
48. Shri Chhagan Lal Jadev, Vice-President, State Lalit Kala Akadmi
49. Shri Balkrishan Patel, Painter
50. Shri Bhanbhai, Painter
51. Shri Janak Patel, Painter

Baroda

52. Shri K. G. Subramaniam, Dean, Faculty of Arts
53. Miss Pratibha Pandit of M.S. College
54. Shri R. C. Mehta, Professor of Music
55. Shri Shiv Kumar Shukla, Principal Music College
56. Shri Gulam Mohd. Shiekh, Painter
57. Shri Jyoti Bhatt
58. Shri Bhogi Lal, Director of Oriental Institute of Baroda

JAMMU & KASHMIR (Srinagar)

59. Shri Mohiuddin, Education Secretary
60. Shri N. D. Sharma, Secretary, Jammu and Kashmir Akademi
61. Prof. J. L. Kaul
62. Prof. Hajini, Member, Jammu and Kashmir Akademi

KERALA (Trichur)

63. Shri Poakunnam Varkey, President, Kerala Sahitya Akademi
64. Shri D. H. Namboodripad, Chairman, Kerala Kala Mandalam
65. Dr. K. M. George, Chief Editor, Malayalam Encyclopaedia, Trivandrum
66. Shri C. Porinjukutty, Superintendent, School of Arts, Trivandrum
67. Shri M. K. Raja, Kerala Kalamandal, Trichur
68. Shri V. T. Indochudam, Secretary, Chaulamandalam
69. Shri D. Appukuttan Nair
70. Dr. K. N. Pishority

MADHYA PRADESH (Bhopal)

71. Shri S. G. Khervarkar
72. Smt. Das Gupta
73. Shri Puri Dadhich, Secretary, Kalidasa Rangam, Ujjain.
74. Shri M.L. Yadu
75. Shri Nag Dev, Hony. Secretary, Rythm Art Society.
76. Shri L.O. Joshi, Education Commissioner
77. Shri Sukhdev Dube
78. Dr. Agnihotri

79. Dr. M. M. Joshi
80. Shri Suman
81. Shri Verma
82. Shri Guru Parshad Tandon
83. Shri Shukla
84. Shri Solanki
85. Shri Bhand

Gwalior

86. Shri J. V. Punde, Secretary of Artists Combine
87. Smt. Sushila Bai Khandikar, Member of Artists Combine
88. Shri L. S. Rajput, Principal, Art College
89. Shri Madan Bhatnagar, Lecturer in Art College
90. Shri H. N. Samant, Shanker Gandharav College
91. Dr. K. R. Pandit, Winner of Rashtrapati Award
92. Dr. M. K. Dhone, Representative of Bhartiya Sangeet Mahavidyalaya
93. Shri L. N. Aggarwal, Lalit Kala Kendra
94. Shri Jor Singh Kushwaha, Adrash Kala Niketan
95. Shri Vimal Kumar, Secretary, Madhya Pradesh Kala Parishad.

MAHARASHTRA (Bombay)

96. Shri Kurl Khandalwala, Chairman, Lalit Kala Akademi.
 97. Shri Nissim Ezekiel
 98. Shri R. M. Humane, Director of Cultural Affairs.
 99. Shri Brij Narain Shivnarain, Director, Sursinger.
 100. Shri Lachhu Maharaj, a noted dancer
 101. Shri N. S. Bendre
 102. Shri K. K. Hebber
 103. Smt. Damyanti Joshi
 104. Smt. Vijya Mehta
 105. Dr. Moti Chandra, Principal of Wales Museum
 106. Shri C. T. Khanolkar
 107. Shri Madhav Satwalekar
 108. Smt. Shireen Vajifdar
- 15 M of ESW/72—14.

109. Shri Keku M, Gandhi

110. Shri Anant Kanekar, a well-known figure in Marathi literature.

MYSORE

111. Shri B. Devendrappa, Musician

112. Shri R. A. Kesari, Musician

113. Shri M. S. Namjundaroo, Secretary, Chitra Kala Parishad.

114. Shri S. N. Swami, Artist

Bangalore

115. Smt. Ramachandran Rao, Chairman Sangeet Natak Akademi.

116. Shri Adhya Rangacharya, Chairman, Mysore State Sahitya Akademi.

117. Smt. Sudhavi Reddy, Chairman, Mysore State Lalit Kala Akademi.

118. Shri Shiv Ram Karnath, Writer.

119. Smt. Shanta Rao, Dancer.

120. Shri M. S. Natrajan, Sangitha Natak Akademi

ORISSA (Bhubaneshwar)

121. Dr. Minati Misra, Principal Utkal Sangeet Mahavidalaya.

122. Dr. Mayadhar Mansingh, Retd. Principal of Government College.

123. Shri J. Kanugo, Gallery Supervisor, State Lalit Kala Akademi.

124. Shri Raghunath Panigrahi

125. Smt. Sanjukta Panigrahi, dancer.

126. Shri Kashi Nath Puja Panda.

127. Shri Singari Shayamsunder Kar, Principal Sham Sunder Mahavidalaya.

128. Shri Devendra Patnaik, Assistant Secretary Sangeet Natak Akademi.

129. Shri Babu Lal Doshi.

130. Shri J. P. Das.

131. Shri Pankaj Ch. Das, Utkal Sangeet Mahavidyalaya.

132. Shri Debaprasad Das, Utkal Sangeet Mahavidyalaya.

133. Shri Kundal Adinarayan, Senior Lecturer Sangeet Kala Mahavidyalaya.

134. Shri Manoranjan Das. Dramatist and Producer Drama, All India Radio.

135. Shri Biswajit Dass, Playwright in Oria
136. Shri Radhamohan Gandnayak
137. Shri Anant Mahapatra, Actor and Director
138. Shri H. N. Das Mohapatra, Cultural Director, Department of Cultural Affairs
139. Shri B. C. Nayak, Secretary State Akademies
140. Shri Banke Bihari Das M.L.A.

PONDICHERRY

141. Smt. Anjani Dayanand, Chief Secretary
142. Shri M. P. John
143. Shri K. S. Venkataraman
144. Shri Shanker Aiyar
145. Shri Kireet Joshi, Registrar, International School of Education

PUNJAB (Chandigarh)

146. Shri Sushil Sarkar, Principal College of Art
147. Dr. B.N. Mathur, Secretary, Punjab Sahitya Akademi, accompanied by Prof. Hardev Singh Sachhar
148. Shri Bhanu Mathur of Punjab Lalit Kala Akademi
149. Dr. Rajan Director of Languages
150. Mrs. Atma Ram, Principal, Government College for Women.
151. Shri R. N. Bisaria, Deputy Director Incharge of Song & Drama Division

RAJASTHAN (Jaipur)

152. Dr. Upadhaya, University of Rajasthan
153. Shri Ram Gopal Vijayavarge
154. Shri S. M. S. Bhatnagar, Secretary State Lalit Kala Akademi
155. Shri Kripal Singh, an eminent artist
156. Shri P. L. Menaria, Deputy Director Oriental Research Institute, Jodhpur
157. Shri Rajorkar, Music Professor, Ajmer
158. Shri V. Saxena, All India Radio
159. Shri Shanti Lal Bhardwaj

160. Shri Prem Chand Goswami, Member Executive Board, Lalit Kala Akademi

Udaipur

161. Shri Khalil Tanvir, Critic & poet
 162. Shri Mohd. Hussain, Secreatry Halkai-adao
 163. Shri K. K. Vashist, Education Secretary, Rajasthan Vidyapeeth
 164. Sbri S. M. Naik, Editor of Nakhlistan
 165. Shri Omkar Parikh
 166. Shri Dev Kothari
 167. Shri Poonam Daiya, Hindi writer
 168. Dr. Devi Lal Paliwal, Director Sahitya Sansthan
 169. Shri J. N. Nagar, President, Rajasthan Sahitya Akademi
 170. Shri Abid Ali, Writer in Urdu
 171. Shri Laxmi Naran Nandwan
 172. Shri Mangal Saxena, connected with Rajasthani Art.
 173. Prof. Rizvi, Writer in Urdu
 174. Shri Visheshwar Sharma, Writer in Hindi and Rajasthani
 175. Shri Prakash Atul and Shri Nand Chaturvedi
 176. Shri T. S. Bhatnagar

TAMIL NADU

177. Shri S. Ramanathan, Principal Satguru Sangeet Vidhalaya, Madurai
 178. Prof. P. Samabamoorthy, Professor of Music in Venketeshwar University.
 179. Prof. P. Balakrishanan, Prof. of Music in Central College of Music
 180. Shri S. D. Sundaram, Hony. Secretary Tamil Nadu Sangitha Nataka Sangam
 181. Shri G. Govindarajulu Naidu, President of Cine Musicians Association
 182. Shri B. Damodaran, an instrumentalist
 183. Justice Rajamannar
 184. Shri C. R. Sharma of Sahitya Akademi
 185. Shri R. Krishna Rao, Principal Government College of Arts & Crafts
 186. Shri M. P. Sivagnanam, a noted writer

187. Shri T. K. Shanmugan, MLC a great actor.
188. Shri S. Murugesan, Representative of the South India Painters.
189. Shri C. Dakshinamoorthy, Hony. Secretary of the South India Painters.
190. Shri K. Dhiraviam, Education Secretary.

UTTAR PRADESH (Varanasi)

191. Dr. Bhanu Shanker Mehta and others.
192. Dr. Surya Narian Rao, Head of the Department of Indian Language Banaras Hindu University.
193. Dr. K. C. Gangarde, Dean, College of Music, Banaras Hindu University.

Lucknow

194. Shri Sidiqi, Secretary, U.P. Lalit Kala Akademi.
195. Shri Mehrotra of U.P. Sangeet Natak Akademi.
196. Shri Bishat, Principal Arts College.
197. Dr. S.S. Awasthi, Principal, Bhatkhande Music College.

Allahabad

198. Shri Amrit Rai, a noted Novelist.
199. Shri Mukand Dev Sharma, Editor 'Bharat'.
200. Shri Tugail Ahmad, President, Prayag Lalit Kala Niketan.
201. Shri Ansarual Haq, Secretary Prayag Lalit Kala Niketan.
202. Shri Ram Krishana Nirbhaya.
203. Prof. Vijay Devi Sahi, Reader in Allahabad University.
204. Shri Ram Kumar of Rang Bharati.
205. Prof. G.R. Sharma, Dean, Faculty of Arts, Allahabad University.
206. Shri Ragbupati Sahai 'Firaq' Gorakhpuri.
207. Shri Sumitranandan Pant, a noted Hindi Poet & Writer.
208. Mrs. Rajan Nehru, Vice Chairman of U.P. Lalit Kala Akademi.

WEST BENGAL (Calcutta)

209. Shri J.C. Sen Gupta, Education Secretary.
210. Smt. Amla Sarkar.
211. Lady Ranu Mukherjee.

212. Shri Pranab Ranjan Roy, Under Secretary, Society of Contemporary Art.
213. Shri Paritosh Sen.
214. Shri Amitab Banerjee, Society for the Contemporary Art.
215. Shri Amiya Roy.
216. Shri Ananda Sankar Roy.
217. Shri Chintamani Kar.
218. Shri Sachin Maitra.
219. Shri Balkrishna Menon.
220. Shri Sailendra Nath Banerjee.
221. Dr. G.S. Bhattacharya, Reader in Rabindra Bharati University.
222. Shri Tapas Sen.
223. Shri N. Majumdar.
224. Dr. Ashutosh Bhattacharya.
225. Shri Nirmalendu Chaudhuri, Lecturer in Rabindra Bharati.
226. Shri S.N. Tagore.
227. Shri Mani Bardhan.
228. Shri Vijay Kitchlu.
229. Shri R. Sarkar, Prof. Rupa Theatre.

APPENDIX III

List of Akademies and Cultural Institutions visited by the Committee in different States.

State	Name of the Institution
Andhra Pradesh	<i>Hyderabad :</i> 1. Sangeet Natak Akademi 2. Lalit Kala Akademi 3. Sahitya Akademi 4. Graphic Workshop of Lalit Kala Akademi 5. Maulana Azad Memorial Institute of Oriental Studies
Bihar	<i>Patna</i> 1. Bhartiya Nritya Kala Mandir 2. Bihar Hindi Sahitya Sammelan 3. Rashtra Bhasha Parishad 4. The Bihar Art School
Goa	<i>Panjim</i> 1. Academi a de Musica 2. Swami Vivekanand Society 3. The Gomant Vidya Niketan, Margao 4. Music Circle, Margao
Gujarat	<i>Ahmedabad</i> 1. Sheth C.N. Vidya Vihar 2. Darpana Akademi of Dance and Drama 3. Studios of some prominent artists 4. Studios of Sagar brothers, Piraji & Ishwar 5. Gujarat Lalit Kala Akademi 6. Sangeet Nritya & Natya Akademi 7. Gujarati Sahitya Parishad <i>Baroda</i> 8. Gandharava Mahavidyalaya 9. Arya Kanya Mahavidyalaya

State	Name of the Institution
Jammu & Kashmir	<i>Srinagar</i> 1. Jammu & Kashmir Akademi of Art, Culture & Language
Kerala	<i>Trichur</i> 1. Sangeet Natak Akademi 2. Lalit Kala Akademi 3. Sahitya Akademi 4. Kerala Kala Mandalam
Madhya Pradesh	<i>Bhopal</i> 1. Madhya Pradesh Kala Parishad 2. Madhya Pradesh Sahitya Parishad 3. State Art Gallery <i>Gwalior</i> 4. Little Ballet Troupe 5. Shanker Gandharava Mahavidyalya
Maharashtra	<i>Bombay</i> 1. J.J. School of Arts 2. National Centre for Performing Arts
Mysore	<i>Mysore</i> 1. Vaiahlaxmi Akademi of Fine Arts 2. Aliyanar College of Music 3. Jagan Mohan Art Gallery <i>Bangalore</i> 4. Gayana Samaja 5. East West Sanskriti Niketan 6. Sangeet Natak Akademi 7. Lalit Kala Akademi 8. Sahitya Akademi 9. Art Gallery of Sri Rumale Chen-nabasabiah 10. Gana Kala Parishad
Orissa	<i>Bhubaneshwar</i> Utkal Sangeet Mahavidyalya

State	Name of the Institution
	2. Kala Vikas Kendra, Cuttack
	3. Jatiya Byayam Krida Parishad
	4. Utkal Sangh Parishad, Puri.
Pondicherry	<i>Pondicherry</i> [●]
	1. Internal University Centre
Punjab	<i>Chandigarh</i>
	1. Punjab Lalit Kala Akademi
	2. Punjab Natya Kala Akademi
	3. Punjab Sahitya Kala Akadmi
	4. Chandigarh Lalit Kala Akademi
	5. Prachin Kala Kendra
Rajasthan	<i>Jaipur</i>
	1. State Lalit Kala Akademi
	2. Ram Singh Shilpa Kala Mandir
	<i>Udaipur</i>
	3. State Sahitya Akademi
	4. Rajasthan Vidyapeeth
Tamil Nadu	<i>Madras</i>
	1. Museum
	2. Arts College
	3. Regional Office of Central Sahitya Akademi
	4. Govt School of Sculpture, Mahabalipuram
	5. Metal Craft School at Mahabalipuram
	6. Artists Village, Cholamandal
	7. Kalakshetra
Uttar Pradesh	<i>Lucknow</i>
	1. The Museum
	2. Govt. Arts School

State	Name of the Institution
	<i>Allahabad</i>
	3. The Museum
	4. The Hindi Sahitya Sammalen
	5. The Prayag Sangeet Samiti
West Bengal	<i>Calcutta</i>
	1. Rabindra Sadan
	2. Akademi of Fine Arts
	3. Artists Fair arranged by Society for Contemporary Artists
	4. Govt. School of Arts
	5. Max Mullar Bhavan
	6. Shanker International Centre
	7. Children's Little Theatre
	8. Kala Mandir

NOTE

Hirendra Nath Mukerjee

I regret that on account of my being abroad when the last meetings of the Committee were held in July to finalize this report, I am constrained to put in this separate Note. It is by no means entirely a note of dissent. Perhaps it is more a note elucidating some of my particular views which, I venture to hope, are not fundamentally inconsistent with those of my Colleagues in the Committee.

2. I fear I must, at the outset, refer somewhat pointedly to what has been politely indicated in the body of the report. I can understand the ruling out, for economy and other reasons, of the Committee's intended tour of a few selected foreign countries. I cannot, however, appreciate the fact of the Committee having to function most of the time without a Secretary (perhaps there is none at the moment of our signing the report!) and, also without an adequate staff. Our Chairman, happily, has shoulders broad enough to carry many burdens, but for Government to saddle him with other crucial jobs at the same time was fair neither to him nor to the Committee. Perhaps for reasons beyond control, the Committee could not visit the North-Eastern States; even Calcutta could be cursorily touched. Again, it may be nobody's fault, but the fact remains that the Committee could not talk to significant people like Bishnu Dey (Bengali) (the latest Jnan Peeth laureate), and Ka-Naa-Subramaniam (Tamil)—this is only illustrative not exhaustive.

3. Everyone knows the story of Napoleon angrily ordering his Minister of Culture to step the decline in literature and the arts during his regime. It should thus be realized that merely institutional rearrangements in our Akademies, etc. by executive decree will never be enough. The country requires a climate in which culture flowers in new and vital forms. The challenge of today is the evolution of socio-economic programmes conducive to that growth. Thus, to begin with, I shall stress what is clearly hinted in the Report, namely, that a national cultural policy has urgently to be formulated and adopted by Parliament. When that is done—and it should be done early on a priority basis—the Akademies would appropriately fit into the entire pattern.

4. Meanwhile, the Committee's recommendations are aimed at rectifying the anomaly that in spite of high hopes having been roused when the Akademies were set-up—the I.C.C.R. by comparison, is a *pardah* institution which few even hear about—there is on *rapport* between the Akademies and the people, and very little indeed between the Akademies and the practitioners of the arts. They must stop, at once, being just Government departments desultorily distributing not-too generous doles to sundry institutions and individuals, and keeping up, somewhat dispiritedly and often even with a guilty feeling, the facade of cultural endeavour. This is not to say that the Akademies have not done good work, but it is not good enough, by a very long chalk.

5. I would like to stress what the Committee apparently prefers but does not positively ask for immediate implementation, namely, that there should be State Akademies everywhere, as the Akademies at the national level. This should be done not just for the sake of decentralisation but for better work. The central bodies will remain so that the State Akademies could be assisted, advised, encouraged, even on occasion warned in friendly fashion, and if the national leadership is perceptive, work on the cultural front would be co-ordinated and truly promoted. The grass-roots actively would go on more easily and efficiently in the States, while the Centre will attempt the evolution (to the extent possible) of national standards in culture and of their sustenance and promotion and diffusion. I am personally in favour of the Bhabha Committee's recommendations regarding larger number of Fellows from different language zones, especially in the case of the Sahitya Akademi. I would like them also to be *active* Fellows participating in the Akademi's work even as they carry on their own creative activity. I do not for instance, agree with my colleagues who seem to recommend that the number of Fellows should be small and they should not be members of the General Council. I wish, on the contrary, that Fellowships be awarded to all worthy people, that Fellows are associated, to the extent possible, with the Akademi's functioning (which is *not* just a bureaucratic business), and that there is an end to the present practice of seasoned administrators running the show and basking in the glory of few eminent associates who can never interfere with whatever they do. The original idea, to which President Rajendra Prasad once gave expression, that Fellows, chosen from among eminent men of letters, would gradually take over the Akademies has, it seems, been furtively but effectively scotched, whatever the difficulties, this trend must be reversed and the process should begin at once.

6. The separate language prizes awarded by the Sahitya Akademi today could, in all reason, be handed over to the State Akademies. I am positive that, as some eminent people have vainly suggested before, the award should be for creative work and not for academic learning or critical scholarship: it is reasonable also, in view of the criteria of judgement being different, that awards are given to different *genres* of writing in different years—to poetry one year, fiction the next and so on. Conceivably, literary criticism of a truly creative quality might be thought also to qualify.

7. The Akademies at the Centre should award, with genuine discernment, national prizes but only on the basis of judgement on nation-wide standards—a difficult but by no means impossible task. All books considered for the national award could be made available in English and Hindi translations first to the judges and then to the public—the winning books, easily and the others perhaps also. In this way the Akademi could, to the extent possible, compare the quality of work done in different regions. In this way the Akademi could help not only the literature of all our languages from Assamese to Urdu but also the emergence of an 'Indian' literature. Such a thing does not have to be whisked out of thin air; it is there if only we have the sense to see it. But I fear we still have the 'vernacular' complex; our best writers are still 'Indian language writers' !

8. I agree with my colleagues that in order to make the awards as unimpeachable as possible, the names of the judges and their reasons for the award should be published. I have a feeling that the money value of the awards need not be augmented. The quantum of money is not that important, at least not as a criterion of esteem. Besides, the country can never award enough prizes to relieve the economic tenury of our writers ! If the private sector, straying into the domain of the arts, provide gargantuan prizes, the State should not necessarily think of emulating it. Writers value recognition, and that is the most important part of it.

9. I would like also strongly to suggest that Akademi awards for English writing by Indians are stopped forthwith. I have been asked more than once by the Sahitya Akademi to make my own recommendations; every time I have declined to do so. I have seen recommendations by presumably sensitive people for the award in English; they were enough to make a cat laugh. For myself, I think that except in one case, the awards so far made in English do not satisfy the criterion of

contribution to English writing. I know English well enough to know that we cannot know it well enough. And why should we? English is not the language we learn at our mother's knee; we do not imbibe it like we do our mother's milk. We can manage to learn it to an appreciable extent, but let us not imagine we are adding to the treasury of English literature. If Indo-Anglican society grows in this country, which one sometimes dreads might happen, the position could be re-examined. For the moment, an embargo on awards for creative writing in English is called for.

10. If the Akademies were a dead horse that cannot be flogged back to life, it was a different matter. But if a little imaginative effort is undertaken, they can begin to show results a great deal more lively than has been the case for some years now. The Sahitya Akademi in every State and with the Centre's guidance and help, should prepare for every major language an adequate etymological dictionary. In Bengali, for instance, good work in this regard has already been done, principally by the monumental solo effort of the late Haricharan Banerjee of Viswabharati, but it requires the concerted endeavour of a team of scholars working with modern tools of knowledge. Dictionaries of proverbs, studies of dialect variations in a linguistic region, inventories of words used, specially in the countryside for a variety of agricultural and other activity need to be seriously prepared (as Bangladesh Scholars have already done to some extent) for all our languages. These and similar studies can and should be pursued in collaboration, wherever possible, with the appropriate universities, and schemes could be dovetailed (if only red tape does not prevent it) with University Grants Commission's special research arrangements.

11. The Sahitya Akademi's pitiful warehousing of vast stocks of publications that often become fodder for white ants and the like has led to the idea that it should not publish directly but should sponsor publications by arrangement with trade publishers. It may be a good idea for the time being, since the Akademi's ineptitude in this regard has been flagrant, but I feel that the Akademies are not congenitally unfitted for undertaking publications and making a success of it. I would therefore recommend that the Akademies continue their own directly controlled publishing programmes and adopt sensible sales and promotion measures (which are not too esoteric nor beyond the capacity of collective and co-operative bodies) at the same time as they have a few experimental sponsored publications with the assistance of commercial publishers.

12. The idea of a Fund to help writers and artists who are in need of assistance has to be implemented. Into such a fund could go some of the publication royalties, also perhaps the income (not inconceivably, hopeful) from the proposed Cafes which, like those run, it appears, by the Swedish Akademi, might turn into prestige *rendez-vous* venues. The main thing to remember, however, is that if such a Fund is administered, as it should be, by the relevant Akademies, the present Government rules where the applicant for aid is subjected to verification (and humiliation) must be drastically changed and made acceptable to self respecting people.

13. It is not necessary to detail work which could be the remedy for the inanity and stupor which has overtaken most of the Akademies' functioning. A few things, however may be hastily indicated. If a humble Bengali weekly, called "Darshak" can undertake with feeble resources the preparation of a Bengali vocabulary for the stage and its varied appurtenances (সংক্রমণ) the Sangeet Natak Akademi should be able to do it better for all the regions. If in the German Democratic Republic, at a small town called Markneukirchen, there could be a lovely museum of musical instruments of different periods and continents, why cannot the Akademi set up museums of our musical instruments in every State and improve the Rabindra Sadan collection which is elegant but far from comprehensive? There cannot be any tenable reason for "Indian Literature" and "Lalit Kala", to be fitful, often, insipid publications; besides a 'six-monthly' is a kind of periodical which can make little impact. With a little toning up of its limbs, the Akademies can bring out lively quarterlies and monthlies in our different languages as well as in English, the latter serving as a handmaid to a Centre, in Delhi, of research and reference on Indian writing which could be useful also as a source of information on an international scale.

14. Tribal languages appear to be kept out of the Sahitya Akademi's orbit. But this country should not continue to leave to foreigners the task of letting us know about Santali writing or the poems of Himalayan folk or of Chhattisgarh. The Sahitya Akademi should take greater recourse to the use of the Roman script, not only for conveying the cadence of tribal languages but also to communicate the sound of the major Indian languages to different language groups (Nagri has already been used for this purpose). The Akademies' interest in this matter may help towards getting our own languages nearer to one another.

15. In Lalit Kala Akademi, there are promising signs that the cliquism which appeared to be pervading it may at last be moderated. It has not only to win back "the goodwill of the leading artists" which it admits it does not enjoy; it has also to appear before our rising young artists as a help and not an irritant and a hindrance to worthwhile work. A little vigour and keenness can have the Akademi setting up in every region an important centre studios where artists, having nowhere they can work, can find some space and the equipment they need. Organisation of exhibitions has to be undertaken on a scale, qualitatively and quantitatively different from what it is at present. Our people's eyes fed on shoddy publicity prints, thirst for better things but in vain. But they go in large numbers when young painters working in impossible conditions, hold collective, open-air exhibitions in public parks and offer their ware at accessible prices, as they have done several times in Calcutta. There must be an end to our artists having to peddle their ware to affluent foreigners and hover about in Delhi's diplomatic enclave, and it is for Lalit Kala Akademi to sit up and do something tangible in this regard.

16. So many schemes could be thought of, but the Sangeet Natak Akademi, if it is to be worth its salt, must here and now build, in at least every State capital, a not too ambitiously planned theatre building, where at moderate prices repertory programmes could be put up by drama groups whose number is legion a talent often considerable. Rabindra Sadan in Calcutta should not be the model, for it has come to be a sort of prestige building which can be hired only at inordinate expense. And in Delhi itself, the Akademi should come forward at once to utilize the enormous but unused Rabindra Rangashala which threatens to become another discarded historical monument. It is a pity that large Soviet dance groups can perform there magnificently, but on Baisakhi day (when Punjabi and Bengali New Year's Day coincide) we have never had a joyous show in that massive amphitheatre.

17. There is one really valuable aspect of the Sangeet Natak Akademi's work which should not be starved of funds as they are today. It seems there is provision for a meagre Rs. 15 to 20 thousand for recording and filming-while there should be a crash programme for filming artistes and *gurus* covering the major forms of traditional theatre, music and dance, the preparation of discs and tape music, photographic albums and sets of colour slides, monographs, research papers, etc.

18. The Indian Council for Cultural Relations is, as noted before, a somewhat hooded institution about which little could be found out by the Committee. Its main chores seem to be running the Azad Bhavan, some foreign scholarship schemes and the Nehru Award. Probably, the Ministry of Culture, when formed, can take it under its wing and not leave it as it seems to be at present in an uneasy linkup with the Ministry of External Affairs. Meanwhile, the Committee has recommended a few steps on the basis of whatever little information could be gleaned. My own immediate anxiety is about the celebration this year in many countries abroad of the 700th birth anniversary of Amir Khusru. The I.C.C.R., one hopes, is doing something in this regard. Tajikistan, Uzbekistan, Turkmenistan, Azerbaijan, Iran and other countries would appreciate I.C.C.R.'s telling them of Amir Khusru's contribution to Indian and world culture. This stupendous man, creative in literature and music and so many other spheres, came from abroad and called himself a *Hindustani* and a *Dehli*. He gave India his love and India gave him hers.

19. The Akademies today face a challenge, but they can do it successfully, only with the support of our people. Today the people do not care for the Akademies because the Akademies do not care for the people. This intolerable situation has to end. Let at least a genuine beginning be made with good, hard thinking and work. If we light our little candles in the darkness earnestly, the whole sky will soon be illuminated.

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