

THE VICE-CHAIRMAN SHRI SHKOMAL SEN"

'Clause 1, the Enacting Formula and the Title were added to the Bill.

SHRI DALBIR SINGH: Sir, I move

That the Bill be passed.

* *The motion was adopted.*

STATEMENTS BY MINISTER

1. Organisation of International Film Festival of India, 1993 at New Delhi

THE MINISTER OF STATE OF THE MINISTRY OF INFORMATION AND BROADCASTING (SHRI AJIT KUMAR PANJA): Sir, International Film Festival of India (IFFI) is organised by the Directorate of Film Festivals (DFF) under the Ministry of Information and Broadcasting, every year in the month of January. The IFFI, '87 at New Delhi was the last competitive Film Festival organised by the DFF. All the 5 International Film Festivals¹ which were organised after that were non-competitive events. After the last festival at Bangalore in January, '92, a review was conducted with a view to make the festival attractive and to organise it in a better way so as to fulfil the objectives for which it was designed. In principle, it was decided to organise the next IFFI as a competitive event and this August House was apprised of this decision of the Government in reply to an UnStarred Question No. 3951 on 26.3.1992.

2. I am happy to inform the members that arrangements have already been initiated for organising this International went in Delhi. However, in view of the resource crunch faced by the country in the current financial year and also the tight position in respect of the foreign exchange availability, the matter of making the next IFFI, a competitive event has been reconsidered. The Film Advisory Committee of this Ministry has gone into the matter of revival of the concept of the competitive festival and has recommended that first of all we have to see that all necessary

infrastructural facilities become available, since it is the perception of the importance of a festival that attracts the best films and outstanding film personalities. Also, a lead-time of 15—18 months is required by the Directorate of Film Festivals to plan in a systematic manner the organisation of a world class competitive event. In the current scenario, it has been considered prudent to retain the existing character of International Film Festival and to hold it as a non-competitive event at New Delhi in January, 1993.

SHRI JOHN F. FERNANDES (Goa): It is mentioned in the statement that it was decided by the Government to hold the next IFFI as a competitive event. I am sure the Ministry is already in touch with other nations. Now it is not proper for us at this moment to back out. May I know from the hon. Minister, because it is the prestige of the country which is involved, what is the foreign exchange implication for conducting this competitive Film Festival? I would also like to know why such decision was taken without making available the necessary infrastructural facilities. Sir, when we put an invitation forward and we don't have the necessary infrastructural facilities, we are making a mockery of ourselves. May I know from the hon. Minister as to why the Government made this proposal to hold a competitive Film Festival?

It is also mentioned in the statement that the last competitive Film Festival was held in 1987. That means we have the paraphernalia with us. May I know from the hon. Minister what more paraphernalia is to be added to facilitate this Film Festival?

THE VICE-CHAIRMAN (SHRI SUKOMAL SEN): Shri Digvijay Singh —not present. Shri Syed Sibtey Razi.

श्री सैयद सिबते रज़ी (उत्तर प्रदेश) :
मैं माननीय मंत्री जी से जानना चाहूंगा
कि बंगलौर में जो पिछला इंटरनेशनल
फिल्म फेस्टिवल हुआ था हमारे तत्वाधान

में, क्या उस सिलसिले में फेडरेशन आफ इंटरनेशनल एसोसिएशन आफ फिल्म प्रोड्यूसर्स की तरफ से शिकायतें आपको मिली हैं, जिसमें कहा गया है कि थियेटर्स की कंडीशंस बहुत खराब है, साउंड सिस्टम सही नहीं है और जो प्रोजेक्शन फैसिलीटीज इंटरनेशनल नार्म्स के स्टैंडर्ड की होनी चाहिए, वह नहीं है।

पिछले फेस्टिवल के अंदर जो तजुबे हुए हैं, जिसकी वजह से हमारी पोलीशन पर भी काफी असर पड़ा है, क्या उनको मिनिस्ट्री डिभाग में रख कर जो नया दिल्ली के अंदर फेस्टिवल करने जा रहे हैं, उन बातों पर भी विचार करेंगे?

पिछली बार नेशनल फिल्म डिवेलपमेंट कॉर्पोरेशन (एन०एफ०डी०सी०) का भी इन्वाल्वमेंट किया गया था और उसका तजुबा कोई बहुत अच्छा नहीं हुआ और डाइरेक्टर आफ फिल्म फेस्टिवल्स ने उस तरह से मुख्य रूप से जो प्रोविजन करना चाहिए था, वह नहीं किया। ऐसे पिछले 3-4 साल के अंदर जो हमने नान-कंपोटेबिल फेस्टिवल्स किये हैं, उससे परिस्थिति जो आई है, वह यह है कि जो बहुत अच्छी इंटरनेशनल फिल्मज हैं, वह हमारे इस फेस्टिवल्स में नहीं आ रही हैं। मैं जानना चाहूंगा कि इसमें कितनी सत्यता है? और दिल्ली में जो फेस्टिवल आर्गनाइज होने जा रहे हैं जो हमारी इंटरनेशनल फेडरेशन है इस सिलसिले की डिबीजंस का फेस्टिवल्स की जो फ्रांस में बेस्ट है। उसका तस्करा अभी मैंने किया उसका यह भी कहना है कि जो शो प्रेंस के लिए और खास तौर पर डेलीगेट्स के लिए किया जाते हैं उनमें ज्यादा बी०बी०

आई०पीज की ओर फ्री पास होल्डर्स की तादाद ज्यादा हो जाती है, जिससे फिल्मस का जो रेणू और फिल्मस के बारे में जो क्रिटिक एप्रोच है वह खत्म हो जाती है। तो क्या सर्वनमेंट इन चीजों पर भी ध्यान देगी? दूसरी बात मैं कहना चाहूंगा कि आज जो लिबरलाइजेशन की पालिसी चल रही है

और जिसके कारणवश उम्मीद है कि हमें अच्छी फिल्मस मिलनी चाहिए लेकिन जिस तरह से अमेरिकन सैकण्ड ग्रेड की जो फिल्मस हैं उनके आने की संभावना ज्यादा बढ़ रही है और इधर 3-4 साल के अंदर अगर देखा जाए तो जो अच्छी फिल्मस हैं जिन्हें दर्शक देखना चाहते हैं उन फिल्मों का बहुत कम इम्पोर्ट हुआ है। इस फेस्टिवल के माध्यम से क्या इस बात का भी प्रयास किया जाएगा कि हिन्दुस्तान के अंदर भी बाहर की फिल्म कंपनीज आ करके अपनी फिल्मस बनाएँ? और उसके लिए जो टेक्नोलोजी है, जो माडर्न टेक्नोलोजी है, जहां तक सीन्स का सवाल है, सिनिक ब्यूटीज का सवाल है, एक्सपर्टाइज का सवाल है, वह सारी चीजें तो हमारे देश के अंदर मौजूद हैं। अच्छे डाइरेक्टर्स हैं, अच्छे प्रोड्यूसर्स हैं, सारी चीजें हैं। लेकिन अगर जो कोलैबोरेशन बाहर की फिल्मों के प्रोड्यूसर्स के साथ हो सकता है तो क्या उसके लिए जो हम लिबरलाइजेशन कर रहे हैं इम्पोर्ट करने के लिए तो सिनेमा इंडस्ट्री के लिए भी जो इम्पोर्ट करने के सिलसिले में हम उस लिबरलाइजेशन की परमिशन देंगे? आखिरी सवाल करना चाहूंगा कि आज जो फिल्मस की इम्पोर्ट बहुत कम हो पा रही है और बाहर से अच्छी फिल्में आनी रुक रही हैं उसकी एक वजह क्या यह भी नहीं है कि अभी तक मैं जानता कोई फिल्म पालिसी नहीं बना

[श्री सैयद सिन्ने रज़ी]

पाए हैं ? मैं माननीय मंत्री जी से यह जानना चाहूंगा कि क्या कोई ऐसी फिल्म पालिसी बनेगी और जिस फिल्म पालिसी के तहत वह एपीमेंट जो दूसरे कंट्रीज के साथ, किए गये हैं और शायद वह इन्फ्रीमेंट नहीं हो पा रहे हैं, मैं जानना चाहूंगा, कि फ्रांस और इटली से ऐसा एपीमेंट हुआ है जिसके तहत अच्छी फिल्में दिखाए जाने की बात-चीत चली है ? लेकिन हमारी फिल्म पालिसी पूरी तरह से उभर कर अभी नहीं आई है इस कारणवश उन देशों से अच्छी फिल्में नहीं आ रही है । मैं यह जानना चाहूंगा कि इसके माध्यम से वह जो गतिरोध है वह दूर होगा और ज्यादा अच्छी फिल्मों का व्यूज को देखने को मिल सकेंगी ?

[illegible]

پہلے ہی ڈیپوٹل کے اندر جو تقریب
 ہوئے تھے اس شخص کی وجہ سے ہمارے پوزیشن
 پر بھی کافی اثر پڑا ہے کیا ان کو فسطی و باغ
 میں رکھ کر جو سختی دلی کے اندر ڈیپوٹل

کمر نے جاسپتہ ہیں ان باتوں پر بھی سوچا۔
رکھیں گے۔

پچھلی بار نیشنل فلم ڈیویسینٹ کا پوسٹن
 این۔ ایف۔ ڈی۔ سی۔ کا بھی انواؤنڈرل کیا
 گیا تھا اور اس کا تجربہ کوئی بہتر تھا، اچھا
 نہیں تھا اور ڈائریکٹر آف فلم فیسٹیول نے
 اس طرح سے ہتھکڑیاں پہنے ہوئے دیکھے
 کہ راجا چاہتے تھے وہ انہیں کیا رائے دے سکیں
 تین چار سال کے اندر ہم نے ان کا فیسٹیول
 فیلوئی کر کے دیا اور اس سلسلہ کے تحت
 آئی ہے وہ یہ ہے کہ جو بہت اچھا ہے
 نیشنل فلمس نہیں وہ ہمارے اس فیسٹیول
 میں نہیں آ رہی ہیں۔ میں جاننا چاہتا تھا
 کہ اس میں کتنی مستحق ہیں۔ اور وہی ہیں
 جو فیسٹیول آرگنائز ہونے چاہتے ہیں
 جو ہماری انٹر نیشنل فیلویشن ہے۔ اس
 سلسلے کی ڈویژن کی فیسٹیول کی جو فلمیں
 ہیں۔ بیسٹ ہے اس کا تذکرہ ابھی ہو رہا ہے
 کیا اس کا یہ بھی کہنا ہے کہ جو شریس
 کے لئے اور خاص طور پر ڈیویژن کی فلمیں
 کئے جاتے ہیں ان میں زیادہ سی۔ سی۔ کی
 پیز کی اور فری پاس ہالڈرس کی تعداد
 زیادہ ہو جاتی ہے۔ جس سے فلم ہیرا
 اور فلمس کے بارے میں جو کوئی شک
 ہے وہ ختم ہو جاتی ہے تو کیا گورنمنٹ

†Transliteration in Arabic Script.

ان چیزوں پر بھی دھیان دے گی۔
وہ مری بات میں جو کہنا چاہوں گا کہ آج
جو ہیرا لائبریشن کی پالیسی چل رہی ہے اور
میں کے کان میں دھن نہیں ابید ہے کہ میں
اچھی فیلز ملنے لگا ہوں لیکن جس طرح میں
اس کی سیکرٹری کی جوتاس میں آج
آنے کی سمجھاؤنا زیادہ بڑھ رہی ہے اور
اور تین چار سال کے اندر اگر دیکھا جائے
تو جو اچھی فیلز میں جنہیں ورکشاپ کیلئے
چاہتے ہیں ان فلموں کا بہت کم مجموعہ
ہی ہے۔ اس فیلڈ کے ساتھ میں
اس بات کا بھی پتہ نہیں کیا جاتا ہے کہ
میں وہ نتائج کے اندر بھی باہر کی فلم کیلئے
آؤں کہ اپنی فیلز بنائیں اور اس کے
ساتھ جو لکھنا چاہیے وہ مائٹن ٹیکنالوجی
ہے جہاں تک کہ سینس کا سوال ہے اس کا
بہتر کا سوال ہے ایسا کچھ نئے کا سوال
ہے۔ وہ سارا جو چیزیں تو ہمارے دیش
کے اندر موجود ہیں۔ اچھے ڈاکٹر کٹر ہیں
اچھے پروفیسر ہیں۔ ساری چیزیں
ہیں لیکن اگر جو کہ لبریشن باہر کی فلموں
کے پروفیسر کے ساتھ ہے کہتا ہے
کہ اس کے لئے جو ہم لبر لائبریشن کو
دے رہے ہیں انہیں دے دے کہ وہ بھی جو ہیرا لک
سہ اٹھ لکڑی کے لئے بھی جو ہیرا لک

کرنے کے سلسلے میں ہم اس لبرلائزیشن
کی پرمیٹیشن دے دیں گے۔

آخری سوال کرنا چاہوں گا کہ آج جو نظم کی
امپورٹ بہت کم ہو پارہی ہے اور باہر سے بھی
فلیں آتی تو اگرچہ اس کی ایک وجہ یہ بھی نہیں
ہے کہ ابھی تک ہم اپنی کوئی فلم پائیس نہیں بنا پائے
ہیں۔ یہ زمانہ مہتری ہی ہے یہ جاننا چاہوں گا کہ کیا
کوئی ایسی فلم پائیس بنے گی اور اس فلم پر کتنی
وہ ایک بینڈ ٹیوٹر کے کنٹریکٹ کے مسئلہ کے لئے آیا
اور شاید وہ پہلی بینڈ نہیں ہو پائیس
ہیں۔ میں جاننا چاہوں گا کہ کیا فلم سازوں
اٹلی سے کچھ ایسے ایجنٹس کے ذریعہ ہمیں
سکھاتے ہیں جو ان کے ملک کے فلم سازوں کی
جائزہ جیتنے والے ہوں۔ ان کے پاس فلم سازوں کی
پوری فہم ہے۔ آج کل کے فلم سازوں کی سب سے
اس فلم میں ان مشینوں کے لئے فلمیں
نہیں آ رہی ہیں۔ میں جاننا چاہوں گا
کہ اس کے علاوہ ہم سے وہ کوئی روئے
ہے۔ وہ فلم سازوں کے لئے فلمیں
کو دیکھنے کو من بھیگی۔

2000

उपसमाप्त (श्री सुकोमल सेन) :
श्री मूलबन्ध मीणा । जरा शार्ट में
गेलिए, टाईम ज्यादा नहीं है ।

श्री मूलचन्द्र जीव (राजस्थान) :
उपसमाप्त्यक्त महोदय, मैं दो कक्षाचन
पठना चाहता हूँ। पहला कक्षाचन तो

[श्री मूलचन्द मीणा]

यह है कि ऐसे समारोहों से आप कौन-कौन से मूल उद्देश्य प्राप्त करना चाहते हैं, एक तो यह बता दें? दूसरा यह कि ऐसे समारोह जो प्रतियोगी समारोह थे और गैर प्रतियोगी समारोह और आपका पहले यह उद्देश्य था कि गैर प्रतियोगी समारोह हम रखेंगे उनको प्रतियोगी समारोह रखने का क्या कारण है?

श्री आनंद प्रकाश गौतम : (उत्तर प्रदेश) : उपसभाध्यक्ष महोदय, हमारे देश में सूचना और प्रसारण मंत्रालय की ओर से हर साल अन्तर्राष्ट्रीय फिल्म समारोहों का आयोजन किया जाता रहा है और उनको बहुत ही आकर्षक बनाने के लिए उन समारोहों में प्रतियोगात्मक दृष्टिकोण से 1987 में जो अंतिम प्रतियोगी समारोह जो नई दिल्ली में हुआ था उसकी सफलता उद्देश्य से बहुत कम रह गई थी। अभी जो अन्तर्राष्ट्रीय फिल्म समारोह जनवरी में होने का था उसके बारे में सरकार का निर्णय हुआ कि उसे गैर प्रतियोगी बनाया जाए, केवल एक औपचारिकता मात्र बनाने का एक निर्णय लिया गया और उसके कारणों में माननीय मंत्री जी का बक्तव्य आया है कि विशेष रूप से यह ध्यान रखा गया है कि संसाधनों की तंगी और विदेशी मुद्रा की विषम स्थिति है, तो मैं माननीय मंत्री जी से जानना चाहूंगा कि प्रतियोगात्मक अन्तर्राष्ट्रीय समारोहों के आयोजन के बारे में इसका कोई स्पष्ट यह विचार किया गया है कि उसमें कितनी अन्तर्राष्ट्रीय मुद्रा, कितनी विदेशी मुद्रा का व्यय होगा और उसमें किन-किन संसाधनों को जुटाया जा सकता है, जिसमें भारत सरकार अपने आपको सक्षम नहीं पा रही है? और यह आयोजन हम प्रतियोगी न बना करके उसे गैर प्रतियोगी समारोह के रूप में आयोजित करने का निर्णय सरकार ने लिया?

SHRI VITHALBHAI M. PATEL (Gujarat): Mr. Vice-Chairman, Sir, I am happy to note from the statement of the Minister that in this Film Festival, the concept of competitiveness is likely

to be adopted. Is the concept of the competitiveness in real terms? On the other side, the Minister says that there is a resource crunch. Will the resource crunch affect the competitiveness of the festival? Another thing is, will the commercial feature films be included 'a the Film Festival? Normally, the members of the Jury are selected from those who are producing classical films and hence the real commercial feature films are not being selected. So, will the Minister take care to select as Members of the Jury persons who/ are broad-minded and competitive-minded and not block-headed selecting classical films only? I would also like to know whether the Indian Motion Pictures Producers' Association is going to support it or not. Earlier, they had boycotted it. Have any talks been held with the Motion Pictures Producers? If not, will the Government see to it that their co-operation is also got?

श्रीमती शीणा वर्मा (मध्य प्रदेश) : सर, मैं माननीय मंत्री जी से कहना चाहती हूं कि अच्छी फिल्में आए। यह देखा गया है कि इंटरनेशनल फिल्म फेस्टिवल में बहुत अच्छी एण्ट्रीज नहीं आती है और इसके बहुत से कारण हो सकते हैं। एक तो कारण यही है, जैसा आपने कहा कि यह फाइनेन्सियल क्रंच है और उसमें बहुत से सुधार लाने की आवश्यकता है। तो मैं माननीय मंत्री जी से जानना चाहूंगा कि क्या कोई ऐसा सर्वे हुआ है कि क्या-क्या कमियां हैं? इनका पता करने के लिए अब तक कोई ऐसी स्टडी या कोई सर्वे हुआ है? और, इनमें सुधार लाने के लिए क्या स्टेप्स लिए गए हैं?

दूसरा, यह जानना चाहती हूं कि जूरी मैम्बर्स कौन-कौन हैं? देखा गया है कि एक कारण यह भी कि बहुत ज्यादा इसमें जो सेलेक्शन होता है फिल्म फेस्टिवल में फिल्म का, उसमें भी बहुत सा पैसा और प्रमोटाचार चलता है। क्या कोई ऐसी भी शिकायत आई है? और, आई है तो उनमें सुधार लाने के लिए आपमें क्या-क्या कदम उठाए हैं? वर्ष 1987 में कम्पेटिटिव फेस्टिवल

हुआ था, उसके बाद हमने निर्णय लिया और इसको नोन-कम्पेटिटिव बना दिया। एक और चीज है कि इसमें जूरी, अब जो सेलेक्शन है उसमें, सिंगल टायर सिस्टम अपनाएंगे। पहले यह होता था कि टू-टायर सिस्टम होता था। सेलेक्शन फोरमा में जब फिल्में आती थीं तो टू-टायर सिस्टम से आती थीं। तो क्या अब सेलेक्शन के लिए सिंगल टायर सिस्टम होगा? उसके मैम्बर कौन-कौन होंगे और कितने होंगे?

एक और चीज, इंटरनेशनल फिल्म फेस्टिवल का उद्देश्य क्या है? क्योंकि हमारे देश में मेट्रो चैनल शुरू होने जा रहा, है दूरदर्शन है, केबल नेटवर्क है, बीडियो नेटवर्क है और अभी ए. टी. टी. भी शुरू हुआ है हिन्दी चैनल तो ऐसी फिल्म जो फिल्म फेस्टिवल में दिखाई जाती है और थियेटर में दिखाई जाती है, उनको दूरदर्शन पर, मेट्रो चैनल पर और बीडियो नेटवर्क पर भी दिखाने के लिए क्या सरकार सोच रही है ताकि पूरे देश भर की जनता इन फिल्मों का फायदा उठा सके और उनसे कुछ शिक्षा ग्रहण कर सके? ऐसी फिल्में भी क्या आप सेलेक्शन में लाएंगे? यह जो वायोलेन्स है, रैप है या बहुत अश्लिष्ट-पन जिनमें होता है, गंदी-गंदी होती है, इनके सेलेक्शन का भी क्या सरकार ने सोचा है? अच्छी फिल्में बीडियो नेटवर्क पर, केबल नेटवर्क पर दिखाने के लिए भी सरकार क्या सोच रही है, जिससे कि ज्यादा से ज्यादा जनता देख सके?

श्रीमती सरला माहेश्वरी (पश्चिमी बंगाल): माननीय उपसभाध्यक्ष महोदय, राष्ट्रीय फिल्म समारोह के पिछली जूरी के अध्यक्ष अरुण गोपालकृष्णन ने पुरस्कार वितरण करते हुए यह कहा था कि फिल्मों का संबंध सिर्फ मनोरंजन से नहीं होता, फिल्मों का संबंध हमारे समाज के सामाजिक और नैतिक दायित्व के साथ जुड़ा हुआ है। उपसभाध्यक्ष महोदय, अगर अरुण गोपालकृष्णन की इस बात के संदर्भ में हम राष्ट्रीय या अंतर्राष्ट्रीय फिल्म समारोहों को देखें तो एक सवाल हमेशा हमारे सामने उठता है कि आखिर इन अंतर्राष्ट्रीय

फिल्म समारोहों या राष्ट्रीय फिल्म समारोहों की कोई सार्थकता है या नहीं? उपसभाध्यक्ष महोदय, आज तक जितने भी अंतर्राष्ट्रीय फिल्म समारोह हुए हैं, तकरीबन तमाम फिल्म समारोह हमेशा ही विवादास्पद रहे हैं। जब हम इस प्रश्न पर आते हैं कि फिल्मों का संबंध सामाजिक और नैतिक दायित्वों के साथ जुड़ा हुआ है, अंतर्राष्ट्रीय फिल्म समारोह करने के पीछे हमारा यह मकसद था या हमारा यह उद्देश्य था कि हमारा देश विभिन्न देशों की संस्कृति से परिचित होगा, लेकिन, उपसभाध्यक्ष महोदय, अफ-सोस यह है कि इतनी बड़ी संख्या में हम मुद्रा खर्च करके, लाखों-लाखों रुपया खर्च होता है, पिछले ही समारोह में 90 लाख रुपया खर्च हुआ, इतनी बड़ी तादाद में रुपया खर्च करके अगर हम इन फिल्म समारोहों की सार्थकता देखते हैं तो हमारे सामने एक बड़ा शून्य सा आता है। तो मैं मंत्री महोदय से जानना चाहती हूँ कि फिल्मों के बारे में हमारा दृष्टिकोण क्या है? अंतर्राष्ट्रीय फिल्म समारोह हम करते हैं तो इसके पीछे हमारा कोई ठोस चिंतन या दृष्टिकोण काम करता है या नहीं?

मेरा दूसरा प्रश्न मंत्री महोदय से यह है कि आज जब कि विदेशी फिल्मों को तमाम प्रतिबंधों से मुक्त कर दिया गया है, उनको डिकेनालाइज कर दिया गया है, उनका विसरलीकरण कर दिया गया है, अब भारतवर्ष में एन.एफ. डी.सी.—नेशनल फिल्म डेवलपमेंट कार्पोरेशन—ये तमाम सरकारी एजेंसियों की फिल्मों को खरीदने में कोई भूमिका नहीं होगी, कोई भी भारतीय नागरिक विदेशों से फिल्में मंगा सकता है और उपसभाध्यक्ष जी, जब विदेशी फिल्मों पर कोई प्रतिबंध ही नहीं रहेगा... (स्ववक्ता)...

उपसभाध्यक्ष (श्री सुकोमल सेन): आपका सवाल क्या है? सवाल पूछिए न।

श्रीमती सरला माहेश्वरी: सवाल ही पूछ रही हूँ कि अब विदेशी फिल्मों पर कोई प्रतिबंध ही नहीं रहेगा, भारत का

[श्रीमती सरला माहेश्वरी]
बाजार विदेशी फिल्मों के लिए खुला रहेगा, तब ऐसे में क्या इस तरह के समारोहों की कोई सार्थकता है, प्रासंगिकता है जब हमारा बाजार पूरी तरह से खुला है? पहले तो हमें विदेशी फिल्मों में उपलब्ध नहीं होती थी, तब हम इतनी बड़ी तादाद में रुपया लगाकर अंतर्राष्ट्रीय फिल्म समारोह करते थे ताकि हमें दूसरे देशों की फिल्मों और उनकी संस्कृति के बारे में जानकारी मिल सके, लेकिन आज यह समय आ गया है जब कि हम इनकी प्रासंगिकता पर विचार करें। तो मैं मंत्री महोदय से यह जानना चाहूंगी कि जब आपने डिसेनालाइज कर दिया है, आपने विसरलीकरण कर दिया है तो इसका भारत के फिल्म उद्योग पर क्या प्रभाव पड़ेगा और अंतर्राष्ट्रीय फिल्म समारोह की कोई प्रासंगिकता है या नहीं? और आज विसरलीकरण कर दिया गया है तो आज हालत यह है कि एम.पी.ई.ए.ए. मोशन पिक्चर्स एक्सीविटर एसोसिएशन याफ अमेरिका—जो कि सारे देशों में फिल्मों को निर्यात करती है, अमरीका की संस्था है और सबसे ज्यादा विदेशी राजस्व कमाती है, आज उसको खूली छूट दे दी गई है। तो आज अगर ऐसी संस्थाएं हिन्दुस्तान में आती हैं, हॉलीवुड की तमाम फिल्मों से भारत का बाजार पट जाता है, तो भारत की संस्कृति पर, भारत के फिल्म उद्योग पर इसका क्या प्रभाव पड़ेगा? उपसभाध्यक्ष जी, मेरा तीसरा सवाल यह है... (व्यवधान)।

श्री बिठलभाई मोतीराम पटेल : यह तो डिबेट हो गई है।

श्रीमती सरला माहेश्वरी : डिबेट नहीं कर रही हूँ, सवाल कर रही हूँ।

उपसभाध्यक्ष (श्री सुकोमल सैन) : यह आखिरी सवाल है आपका?

श्रीमती सरला माहेश्वरी : यह मेरा आखिरी सवाल है। सत्यजीत रे की पहली फिल्म बनी थी "पाथेर पांचाली", तो हमारे सूचना और प्रसारण मंत्रालय ने उसको अंतर्राष्ट्रीय फिल्म समारोह

में भेजने से मना कर दिया था और यह कहा गया था कि यह हमारे देश की गरीबी का चित्रण करती है इसलिए हम इसको वहाँ नहीं भेज सकते। उसके बाद नेहरू जी के हस्तक्षेप से उस "पाथेर पांचाली" जैसी ऐतिहासिक फिल्म को, जिस पर आज हम गर्व करते हैं, उसको अंतर्राष्ट्रीय फिल्म समारोह में भेजा गया। मैं मंत्री महोदय से जानना चाहती हूँ कि क्या फिल्मों के बारे में अब भी हमारा वही दृष्टिकोण बरकरार है या नहीं या उसमें कुछ सुधार आया है? या कि सत्यजीत रे सिर्फ इसलिए दिखाए जाएंगे कि उनकी मृत्यु पर हम उनको याद कर सकें? उनकी फिल्मों की प्रासंगिकता या उनको दूरदर्शन पर या ग्राम जनता तक उनकी फिल्मों को पहुँचाया जाए, इस तरह की कजात्मक फिल्मों के लिए आप क्या कर रहे हैं? फिल्म को एक उद्योग का दर्जा देने की सोचें चल रही हैं, लेकिन उस पर भी मंत्री महोदय ने विचार नहीं किया, सूचना और प्रसारण मंत्रालय ने विचार नहीं किया। ... (व्यवधान)।

चौधरी हरि सिंह : (उत्तर प्रदेश) : दुनिया की किसी पार्लियामेंट में नहीं हुआ। किसी संसद का मंचाल इतना बड़ा नहीं हुआ।

श्रीमती सरला माहेश्वरी : उपसभाध्यक्ष जी, बहुत लम्बे लम्बे सवाल हुए हैं।
उपसभाध्यक्ष (श्री सुकोमल सैन) : मिनिस्टर जवाब देंगे, आप जवाब नहीं देंगे। ... (व्यवधान)।

श्रीमती सरला माहेश्वरी : आप समझते हैं, यह फिल्मों का सवाल है... (व्यवधान)

उपसभाध्यक्ष (श्री सुकोमल सैन) : जवाब देने के लिए मिनिस्टर बैठे हुए हैं इधर। ... (व्यवधान)।

श्रीमती सरला माहेश्वरी : उपसभाध्यक्ष महोदय, मेरा सवाल बहुत सीधा है। हमारी कोई सांस्कृतिक नीति है या नहीं? फिल्मों का संबंध अगर संस्कृति से है, तो इस बारे में हमारी नीति क्या

है, उसका सूचना और प्रसारण मंत्री, कृपया स्पष्टीकरण करें ताकि जो कलात्मक फिल्में हैं वह आज आम जनता तक नहीं पहुँच पा रही है, उनका निर्माण नहीं हो पा रहा है। वह कलात्मक निर्माता जो कि फिल्में नहीं बना पाते, उनके लिए हमारे मंत्री महोदय उनको आगे बढ़ाने के लिए क्या कर रहे हैं, ताकि हिन्दुस्तान में अच्छी फिल्म बन सकें। देश के अभाव के कारण अच्छी फिल्मों का निर्माण नहीं रुक सके, इसके लिए भी आप क्या कर रहे हैं?

SHRI GOPALSINH G. SOLANKI (Gujarat): Sir, I would like to seek clarifications in respect of only two sentences in the statement. It has been mentioned in the statement that a review was conducted with a view to making the festival attractive and to organise it in a better way so as to fulfil the objectives for which it was designed. This is what has been mentioned in the statement. May I ask the Minister what suggestions were recommended by the Committee after the 1992 festival? Not only that. What were the expenses incurred thereon in January 1992 and what is the expected amount to be spent in 1993?

Secondly, it has been mentioned that the objective of this particular festival is to attract the best films and outstanding film personalities. May I ask the Minister whether, in the last five, festivals, the films which were selected were also translated into the Indian languages and whether translation in foreign languages was made of the selected Indian films?

DR. YELAMANCHILI SIVAJI (Andhra Pradesh): Sir, the statement of the Minister refers to the reply of the Government to a question given on 26th March 1992. Has the Government slept over for six months before deciding whether it should be competitive or non-competitive? Sir, it has taken six months for the Government to decide it....(In-517 R.S.—13.

terruptions).. He says the Government was not sleeping... (*interruptions*)..

THE VICE-CHAIRMAN (SHRI SUKOMAL SEN): No dialogue, please. You kindly address the Ghair.

DR. YELAMANCHILI SIVAJI: He is saying that the Government is not sleeping... (*Interruptions*) ...

THE VICE-CHAIRMAN (SHRI SUKOMAL SEN): At least now it is awake. You seek your clarifications.

DR. YELAMANCHILI SIVAJI: Sir, so far as the regional language films are concerned, the number of films produced in Telugu or Tamil is more and during several years, the number of Telugu films it has beaten down the Hindi films like to know whether the Government consulted the film personalities in the Telugu and Tamil film fields to organize such festivals?

I would like to tell the Government that the festival should be kept at a reasonable distance from the IAS officers and the bureaucrats. Day in and day out, several reports are appearing in the Press about the involvement of the IAS and other officials in Doordarshan and AIR and several allegations were levelled against them. I am not going into the details of those allegations. But, at the same time, I hope and trust that the film festival will not give any room for such allegations to be made against the IAS officials and other bureaucrats as is done now. It has been stated that in selecting the serials, both commercial and sponsored, several irregularities have been committed in Doordarshan.

THE VICE-CHAIRMAN (SHRI SUKOMAL SEN): Formulate your question and seek your clarifications.

DR. YELAMANCHILI SIVAJI: I am giving a warning... (*Intemptions*)

THE VICE-CHAIRMAN (SHRI SUKOMAL SEN): No comments, please.

DR. YELAMANCHILI SIVAJI: So, it may not be desirable to hold the Festival only at Delhi. It may be divided into parts and held in other parts of the country also where necessary infrastructure is available, necessary infrastructure may be developed in those places so that these can be screened there and the audience in other parts of the country also may get an opportunity to witness the films and judge how they are better when compared to our Indian productions.

SHRI W. KULABIDHU SINGH (Manipur): Mr. Vice-Chairman, Sir, I do not claim to be an expert on films and the quality of films. I only want to seek one clarification. The Directorate of Film Festival, under the Ministry of Information and Broad casting, has considered about holding a film festival of a competitive nature. Now, in the statement, in conclusion, it is said, "we have decided to hold a non-competitive event". The Advisory Committee has considered holding of a competitive event whereas in the statement, it is said that they have decided to hold a non-competitive event. So, I want to seek a clarification on this point.

श्री विविजय सिंह (बिहार) : उप-सभाध्यक्ष महोदय, इस बयान से दो बातें सामने आयी हैं। एक तो यह कि सरकार के सामने अर्थ का अभाव है और दूसरे यह कि इन्फ्रास्ट्रक्चर की कमी सरकार के सामने है। ये दोनों चीजें दिल्ली में इन्टरनेशनल फिल्म फेस्टिवल करने के लिए आवश्यक हैं। सरकार ने कोई खास सुझाव या कदम इस दिशा में नहीं उठाया है मैं जानना चाहता हूँ कि इन्फ्रास्ट्रक्चर बनाने के लिए जो बुनियादी चीजें हमारे पास मौजूद हैं क्या वे सक्षम नहीं हैं फिल्म फेस्टिवल कराने के लिए? अगर नहीं हैं तो विदेशी सहायता के माध्यम से आप यह करने जा रहे हैं?

दूसरे, दुनिया में जहाँ कहीं भी फिल्म फेस्टिवल होता है वहाँ अर्थ का कोई अभाव नहीं रहता है, उल्टे अर्थ मिलता है, इकानामी रिसर्स मिलता है। मन्त्री जी अभी तक ऐसा रास्ता नहीं ढूँढ़ पाए जिससे इस काम को दूर किया जा सके,

SHRI AJIT KUMAR PANJA: Sir, the whole intention of the Government was to hold this festival in January, 1993 as a competitive event. And that is why, on 26th March, 1992, to an Unstarred Question, we answered it in the affirmative because we found that the last competitive festival took place in 1987, and thereafter no competitive festival took place. We also found that it here is a competitive festival, it adds to the excitement, and it also brings in various talents, new producers and stars, actors and actresses, writers and playwrights, a new type of projection; of people's thoughts and aspirations all over the world, and really those films which are upholding the ideals which we all should follow as human beings. "Those take part, and in a large number because each one wants to show in a competition that he has won. Sir, I find that there are quite a lot of countries, about one dozen, who hold these competitive festivals. Though there are about 200 film festivals in a year throughout the globe, about 15 or 16 become really important and competitive. Therefore, Sir, we answered, and We had all the intention to hold it as a competitive event in January, 1993. In fact, we decided the venue as Delhi so that the infrastructure is present here could be used as far as possible. There are good cinema halls here, and a lot of expenditure could be cut. Then the Committee went into it. When details were worked out, it transpired that usually it costs Rs. 1.20 crores for holding a non-competitive festival as we had done at Bangalore and some other cities. To hold a competitive festival, it requires Rs. 4 crores and, the foreign exchange, as presently calculated, is Rs. 50 lakhs. Now it is the intention of the Information and; Broad-

casting Ministry to hold competitions, but even after arguing for long hours we have been given only Rs. 80 lakhs for this Film Festival this year. Even though last year's expenditure was about Rs. 1.20 crores and we ourselves argued, but naturally the Government thought that there are other priorities where money should go, and that is how the money was not allotted to us. So we had to have a reconsideration. On reconsideration we thought we should hold it as non-competitive but the effect of competitiveness should be brought in as far as possible. Therefore, Sir, we decided to hold it in Delhi. All these years it was held at various places in India, rightly so, of course, because it should not be in Delhi alone as there are other places also.

At Bangalore we did not have any complaint about the cinema halls. But we did have a complaint about the projection and, that is why, in Delhi we have taken enough care to see that the projection of the films is done well.

Sir, a complaint has been made by several hon. Members—and questions asked—why IAS officers and bureaucrats handle this. Sir, that is the prevailing system. It is not for me to suddenly change the entire structure of running of the Government. Foreign contracts have to be entered into. Whom do we reply upon? The IAS officers take charge of it. They are experts in the various contracts being made. I don't think that besides orally saying that there are some allegations, that somebody is doing something wrong there, there is anything. But, so far as India is concerned, this is the structure by which we have to work. There are several contracts to be entered into with various people.

Sir, cinema in our country is totally free, like newspapers. There is no Government control except the Censor Board. Anyone can produce any film freely, subject to the rules and regulations of the Censor Board.

Sir, India produces the largest number of films in the whole world, and the average is 1,000 films per year. And not quantity also it has been proved that Indian films are coming out well, as it has been proved by presenting the Oscar to Satyajit Ray.

Sir, it has been said that the Information and Broadcasting Ministry did not allow Satyajit Ray's *Pather Panchali* to go out side the country. Honourable Members probably do not know that when Satyajit Ray was trying to find some finance for the production of *Pather Panchali*, nobody came forward to finance him, but it was an agency of the Government of India, which is called the National Film Development Corporation, which came forward and gave him the money. Otherwise, probably, because of financial constraint Satyajit Ray might not have produced this immortal film named *Pather Panchali*.

The hon. Members who raised this question would probably be glad to know that *Agantuk*, which is now being enjoyed by hon. Members—because on Members' demand I have included that in the films being shown now—was decided upon by the Information and Broadcasting Ministry to be taken to the Festival of India in Germany as inaugural film when Satyajit Ray was alive. At that time Ray was not given either the Oscar or Bharat Ratna. At that time *Agantuk* was decided upon by the Information and Broadcasting Ministry and it was shown and acclaimed everywhere. Therefore, it is not correct that the Government of India does not encourage good, classic films.

We always show our reverence to Panditji. Some points were raised during Panditji's time whether some scenes in *Pather Panchali*, depicting poverty, could be shown or not to people outside India. Naturally, such a highly sensitive matter went to then Prime Minister, Pt. Jawaharlal Nehru. He immediately allowed and it was shown. Those are policy matters which were required to be taken to the highest person. But the Prime Minister was not outside the Government of India. It was the decision of the Prime Minister.

[Shri Ajit Kumar Panja]

ter which was carried out by the Government of India and the Information and Broadcasting Ministry.

Sir, so far as the fear that second-rate American films might come, as raised, by some hon. Members, is concerned, there is not such possibility, although liberalisation is taking place even in films because we believe in competition. So, *previously* the best of films came to India. Films from Italy came. Films from France came. Films from Soviet Russia came. The best of the award-winning films from Sweden, America and England came. But, in spite of this, all these long years Indian film producers have produced the best of films to stand the competition. We remember, in our childhood days on every Sunday there was some English film somewhere. Probably, Sir, you also remember that in our childhood days on every Sunday there was some English film somewhere. Despite the competition, Indian film-producers Indian actor, Indian actresses, Indian playwrights, Indian projectionists, Indian cameramen produced the best of films. Still quantitatively the highest number of good films are being produced and some are excellent in quality. Therefore, there is no fear that second-rate films will come for the simple reason that even if a second-rate film comes, it dies out automatically in public taste. It is true that looking at a film, containing sex and violence, it looks that there is a huge box-office but everybody knows that for a few days it happens, but thereafter the quality prevails. That is why the best of films are acclaimed all over the world. So is the Indian public. They automatically reject all those films after some time. For some time there is some enthusiasm, but after that good films, as they are called, prevail, and naturally public takes part in it.

Sir, commercial films are also coming. There was some misunderstanding. I should say, about the decision of the jury members to the Indian Motion Pictures Association regarding certain commercial films. That was a decision of the jury to and Government should not, under any circumstances, go and examine that

decision of the jury members. Before the award was given by the President to good films in India, it has always been the rule that the jury members presented their awards, whatever their decision, to the Minister, that is to the Government, and that thereafter the Government, after examining it, gave it to the Press and the public. This time we had reversed to bring in confidence of the people and also that of the film-makers. This time, for the first time, we allowed the jury members to decide on their own, give their decision to the Press and to the public first and then submit it to the Government. This is a directional change that we wanted to bring in, only for the reason that we felt that a decision of the jury was a decision, of the jury and that we should accept such decisions. As you know, this time the members of the jury decided unanimously in respect of each of the awards which were given by the President. Therefore, we must have reliance on the jury members. We have been selecting the best of people in the board of jury.

Sir, it is stated that when people go to foreign countries, film-critics are not taken and that only VVIP's are taken. It is not correct, Sir. In fact, in the Moscow Film Festival I was representing the Government so far as the Moscow Film Festival was concerned, and that was also because the then Government of Soviet Russia had invited personnel by name to go there and attend it. That is why we went there. It is always, done.

As far as possible the best of films were sent. "Agartuk" was selected. We invited the actor. We invited the actress. We invited Mr. Satyajit Ray. I myself went to Calcutta. But, he was so sick that he could not visit. The main actor in "Agartuk" we took. The actress could not come. We tried to take as many as possible. Of course, for doing certain work and for some type of discussion between the Government and the agencies there the Minister is represented or the Secretary represented. For the last two years I have found not more than two members are represented. The rest are invited who are actually engaged in the films who is either an actor or an actress or a producer or a director like that.

So far as the expenditure is concerned, I have already mentioned about it. I think I have answered most of the questions raised by the Members. I will just check up. .. (*Interruptions*). . . A question has been raised about the agreement with France and Italy. The agreement stipulates to send best of the films. They are being sent through European Cinema Diffusion. They have agreed to send their nest of the film.-..

A question about the type of imported films was raised. It would be all award winning' films which we are going to import. We will get those films which have won awards in their countries or at the international level. Of course, each one of them will be with an aesthetic value. The import of those films will be according to the value of the films which go along with the ideas and aspirations of the people of India.

Sir, regarding complaints of projection. I have already, answered it.

Last but not the least, seeing the enthusiasm of the hon. Members, I could have come here and requested, through you, the hon. Members to ask the Planning Commission or the Government of India to give me some more money to hold it competitively. Sir, I will try my best.

SHRI MURLIDHAR CHANDRA. KANT BHANDARE (Maharashtra): Sir, that is a very wrong approach. This activity must be self-funded. I think now the hon. Minister should apply his mind as how to raise the resources from the film industry and not go to the Planning Commission or to the Government exchequer.

' SHRI AJIT KUMAR PANJA: It is very easy to say that it has to be self-financed. The same thing was said by the Planning Commission. We have asked them for Rs. 10,000 crores. They gave us only Rs. 3,500 crores. They have asked us to raise it through our own resources. How can I do it? Will the hon. Members allow it through advertisements?

Would it be good for the country when there is so much consumerism taking place? Therefore, we have to take so many guards. We are opening it gradually. We have to take guards in such openings. Certainly, it cannot be done. I agree that it has to be done through self-financing. 'Self-financing' means....

SHRI MURLIDHAR CHANDRA-KANT BHANDARE: Will the hon. Minister yield for a minute? I think there is no thanking of this very, very basic issue. Look at Maharashtra, we have an employment guarantee scheme where we give guaranteed employment to every adult. AH that does not come out of the Consolidated Fund of India at all. It does not come from any grants of the Union Government. It comes from levy of taxes like professional tax. I pay for it so that a man is employed in Bombay. I think a time has come for them to think and involve so that enough resources can be generated.

SHRI JAGDISH PRASAD MATHUR (Uttar Pradesh): I support Mr. Bhandare that it is wrong to approach the Planning Commission to finance a film festival like this. You may ask the Government to fund it at the most. I agree absolutely with Mr. Bhandare that at least some way should be found out for self-financing the film festival. You cannot compare the Radio and TV establishments with a film festival. It is entirely a different thing. I absolutely endorse the view of Mr. Bhandare.

SHRI AJIT KUMAR PANJA: Money has to be found out from somewhere.

THE VICE-CHAIRMAN (SHRI SUKOMAL SEN): He will apply his mind.

SHRI AJIT KUMAR PANJA: It is not the Planning Commission which gives this amount for the film festival. When I say...

SHRI DIGVIJAY SINGH: While seeking clarifications I had asked the same questions. May I know from the Minister why is he not applying his mind, as

[Shri Digvijay Singh]
a head of the institution, as how to
generate resources ? Why is he depending
on the Planning Commission?

THE VICE-CHAIRMAN (SHRI
SUKOMAL SEN): *He* has heard you.
He will reply.

SHRI AJIT KUMAR PANJA: Let me
complete my reply. Only then you can
ask further clarifications.

THE VICE-CHAIRMAN (SHRI
SUKOMAL SEN): You please finish.

SHRI AJIT KUMAR PANJA: Sir, the
point is, money has to be found out from
somewhere. At the present, it is not
the Planning Commission which gives
that money. Out of the total money
which we have asked for, we could not
get more than Rs. 80 lakhs when the re-
quirement is Rs. 1.20 crores. (*Interrup-
tions*). Non-competitive films. I have al-
ready answered about competitive films.
The requirement is Rs. 4 crores. At this
stage, Rs. 4 crores should be spent on
the Film Festival. Otherwise will it go
to the private industry? The question is,
from where do you raise the money ?
(*Interruptions*).

THE VICECHAIRMAN (SHRI
SUKOMAL SEN): please let him com-
plete.

SHRI AJIT KUMAR PANJA: It has
to be raised by certain methods of rais-
ing money. One way is taxation. But,
already the film industry is saying, "We
are suffering because of various taxes, at
various levels". They are already suffer-
ing sales-tax, amusement tax and the in-
crease of the prices of films. And, they
are making representations for reduction
of taxes and asking for good films to be
subsidised. Even in the budget of the
NFDC which is to subsidise good films,
there is a cut. They say, "You have to
stand on your own". We do understand
that principle. But, how to do it? If
hon. Members have any suggestions, they
can tell me. I will certainly think of
them for the next year. What are the
sources by which this can be done? Any
sort of taxation on the film industry will

be terrible so far India is concerned be-
cause the film industry is already heavily
burdened with taxes. It looks like they
are very well off. but, no. Many of the
cinema houses are closing down. We
have to help them. They are affected by
video piracy too. We have to help them
out. In what manner has this to be done?
What is the way in, which we do it ?
These are the checks and balances that
have to be looked into. Apply any strait-
jacket formula, if you say "The film in-
dustry will do it, it will pay" it will only
be closed. It will not be possible for
them to pay for it. The Indian film in-
dustry will be the first casualty. The
other film industries, probably the foreign
film industries, will come in. They have
got a lot of money and they will take full
control which will affect the Indian film
industry. That is why the Government
is paying for holding this festival of good
films so that our producers, our people
who are engaged in the film trade, get an
exposure to this sort of best films and
know the new types of techniques so that
they can also innovate.

This is a very important subject and
probably in the next Session, a Bill will
be coming about some amendment of the
Cinematograph Act. You will see the
importance that we attach to this subject.
I request hon. Members to appreciate
this. We have given importance to the
film industry. We attained Independence
in 1947; the Constitution was made in
1950; and the Cinematograph Act came
in 1952. Even before the food problem
of India was solved, even before the pro-
blem of industrialisation was solved, cine-
ma was thought of because that is the
cheapest thing by which people can get
entertainment. This medium also affects
the mind and the motivation of people.
Immediately after this Act came in 1952,
there was complete decentralisation and
the States also made their Acts by 1956/
1957. We attach so much of importance
to this industry. It is true that we have
to make them self-sufficient. But the
Indian film industry has not yet reached
that stage. It still needs nursing. I had
a long dialogue with all concerned peo-
ple. We have to find a way out "Hie

best-produced Indian films, about 1000 per year, should not be affected either in quantity or in quality in any manner. That is why this time we are making it non-competitive. We are not saying that we should not hold it. We have made it non-competitive this time, Next year, or whenever we have the required money available with us, we will certainly hold it as competitive. I feel hon. Members will appreciate the position which I have explained. Thank you.

THE VICE-CHAIRMAN (SHRI SUKOMAL SEN): Mr. Jacob to make a statement now
6.00 P.M.

II. Incidents of Sailings of policemen's families in Punjab

THE MINISTER OF STATE IN THE MINISTRY OF PARLIAMENTARY AFFAIRS AND MINISTER OF STATE IN THE MINISTRY OF HOME AFFAIRS (SHRI M. M. JACOB): Sir, I rise to inform the House of the tragic happenings in Punjab wherein several members of the families of policemen have been killed in the past few days.

During the current year the security forces in Punjab have achieved considerable success in not only brining down the killings of the civilians but also neutralising many of the terrorist gangs. As against 1634 civilians killed during the corresoonding period of 1991, killings in the current year have been 1187. Significant successes have been achieved during the last three months in anti-terrorist operations, which resulted in security forces killings as many as 75 hardcore terrorists. These included 3 heads of maior terrorist organisations operating in Punjab, namely Shri Rachpal Singh Chandran of BTFK, Shri Suriant Singh Budhisinghwala of KLF and Shri Sukhdev Singh Babbar of the Babbar Khalsa International. In addition to the leaders and the hard core terrorists mentioned above, 1135 other terrorists have been killed. Over and above these, 324 terrorists including 4 hard core have also surrendrud The above successes of

the security forces have gone a long way in instilling a sense of security in the minds of the people and enabling them to meet the challenge with confidence and vigour. There has been a steady increase in the police getting actionable intelligence input.

With the killings o some of the top terrorists and faced with depletion of their ranks, the Pakistan backed terrorist outfits have become panicky and in a desperate effort to shore up the morale have during the last few days, struck against certain soft targets, particularly the families of Punjab policemen. They killed 12 persons including 2 Punjab Home Guards on 9-8-92, 29 persons including 2 SPOs and 2 police personnel on 10-8-92, 6 on 11-8-92, 2 on 13-8-92 and 7 including one SPO on 16-8-92. Thus, a total of 56 persons were killed out of which 49 were relatives and 7 were policemen.

The security forces have taken note of the challenge and have initiated various operational steps so as to combat terrorists threat and ensure protection to the members of the families of the policemen. All the possible steps are being taken to achieve the twin objectives of mounting greater pressure on the remaining terrorist gangs while, at the same time giving adequate protection to the policemen and their families. An alert has been sounded throughout the State.

The Government of Punjab has granted Rs. 1 lakh as ex-gratia to the next of kin of each deceased. Of this Rs. 50,000 would be in cash and the balance in the form of deposits. The Director General of Police, Punjab, has visited and consoled the affected families. All efforts have been made to ensure that the morale of the force is not affected by such happnings.

I am sure, the House will join me in condemning these dastardly acts and expressing sympathies for the families of the deceased.